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COVER PHOTO: *Leaves of Grass*, binding courtesy of Sam Ellenport. See related DVD Review on page 14.

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Letter from the President

During February, a flurry of messages on the member listserv discussed the GBW's web presence, and the question of whether we should be issuing the Newsletter and/or the Journal as digital documents. For the time being, both will continue to be paper publications, although I can see a time in the not-too-distant future when the Newsletter will be available either as a paper or digital document, depending on each member's preference. This decision will be made as we evaluate our publications and web page over the next few months.

Eric Alstrom has been working with a web designer to examine our current webpage, with an eye to a complete design. Not only will the classic 1995 look and feel of the webpage be updated, but we will be altering the content as well. In addition to GBW information, we hope to have more informative material on bookmaking in general. By the time you read this, I hope that a downloadable pdf of Betsy Palmer Eldridge's sewing structures presentation at the Toronto Standards will be available on the GBW webpage. Another addition is an index to the Journal, including all entries from 1962-2007. Alan Shalette completed the index in February, along with a document identifying all of the office holders (both board members and chapter chairs) as listed in the Journal. Alan's two documents are now available on the GBW webpage. I want to thank Alan for the many hours he spent editing the index and creating such a useful and elegant document.

Now that we have the Journal indexed, and the index available online, I expect that we will have many more requests for back issues. Because we have only a few paper copies of some issues of the Journal, we will begin to offer the Journal as a download on the webpage. Recent Journals may be available as early as this spring. Scanning forty years' of Journals will be a massive project, but it is well worth doing. It will make four decades of Journal articles more widely available, and underscore the role of the GBW and its members in developments in the arts of the book in the late 20th and early 21st centuries.

Eric is also working with Alicia Bailey, our treasurer, on another improvement to the webpage: a shopping cart feature that will potentially allow membership, publications, and Standards fees to be paid for online. And we are exploring having all GBW webpages, including chapter pages and blogs, on a centralized server and provider, rather than continuing to impose on the good graces of Stanford University. This will give us more control over our digital destiny.

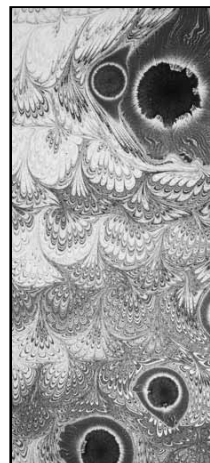
Plans for the journal continue. A committee has been assembled, including Frank Lehmann, Karen Hanmer, Laura McCann, Roberta Lavadour, and Laura Miller, to serve as peer reviewers for contributions to the next issue of the Journal. I want to thank each of them for volunteering to help revitalize the Journal.

Karen Hanmer is deep in the throes of our next exhibition, *Marking Time*. The entry date has now passed, and the jurying process will begin. Karen deserves our thanks for the endless hours she has spent organizing this mammoth undertaking. And she has raised thousands and thousands of dollars in donations to underwrite the exhibition and catalog. I don't know how she does it.

I sometimes hesitate to announce GBW board activities on the member listserv, because I know that only about one third of members opt to receive the list, and I am sensitive to the perception that I would be informing some members of our actions before others who prefer not to join the list. I usually reserve announcements for this column in the Newsletter, but with greater emphasis these days on the web as a means of outreach, I will in the future try to discuss GBW business in both venues. For example, when Betsy's sewing document is available, I will announce it both here and on the list, but members of the list will likely find out first. I encourage all members to opt in to the list at <http://cool-palimpsest.stanford.edu/byorg/gbw/listserv.shtml>.

James Reid-Cunningham

GBW President



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ELISSA O'LOUGHLIN

Guild News

GBW Exhibition



The Guild of Book Workers traveling exhibition *Marking Time* will open at the Minnesota Center for Book Arts in Minneapolis on Friday, May 15, with a reception 6 - 9 pm.

One hundred fourteen Guild of Book Workers members submitted 152 works for jury. Fine binding, printing and artists' books were all well represented among the entries.

Welcome to the new members who joined the Guild to submit work to this exhibition.

A complete tour schedule is online here:
<http://cool-palimpsest.stanford.edu/byorg/gbw/exhibit/2009exhibit.shtml>

Karen Hanmer

GBW Exhibitions Chair
exhibitions@guildofbookworkers.allmail.net

Guild of Book Workers on the Web

Newsletter

<http://palimpsest.stanford.edu/byorg/gbw/news.shtml>

Library Listings

<http://palimpsest.stanford.edu/byorg/gbw/library.shtml>

Getting By With The Help Of Our Friends



The Clark Field Archive & Library (CFAL) is a jointly operated facility of the University of New Mexico's (UNM's) Maxwell Museum and Department of Anthropology, with support provided by the Maxwell Museum Association.

Its collections include about 12,000 books and 175 journal titles, including 15 current subscriptions.

It also houses a complete collection of Anthropology Dept. Ph.D. dissertations and selected masters' theses from the Anthropology Department. It also holds an extensive collection of reprints, used principally as course readings and for research. Moreover, we estimate that about 40% of the CFAL's bound holdings (ranging from the mid-1800's to current publication dates) are unique in the state. An even larger part is unique on UNM's main campus.

Being a departmental facility, its funding is limited principally to workstudy student operations. Almost all its holdings have been donated over many years with publication dates. The general rule is that the collections are for library use only, with special exceptions for authorized borrowers.

When my wife and I moved to New Mexico in 1989, we sought opportunities to volunteer at the Maxwell, it being a favorite place to visit during our trips to the state before moving here.

Though I had no library management experience, I jumped at the opportunity to get involved with the Clark Field when it was offered. Rehabilitation of its physical space, cataloging, and conservation were its most critical needs and there would be no bureaucracy looking over my shoulders. Though I lacked credentials, I thought I could recruit other volunteers who had specific expertise in collection management and conservation while decisions were just being implemented to rehab the facility. In addition, I sought opportunities to raise funds to help fulfill other needs, such as light bulbs, furniture, supplies, computers and software, and journal subscriptions.

Within about three years all these objectives were being met: I was able to recruit five retired, senior catalogers from the university's main campus library to reorganize and put the entire collection online, a retired trade bindery operator with 40 years experience to begin a book repair group, and initiated



Reading room work tables



Reading room with tables

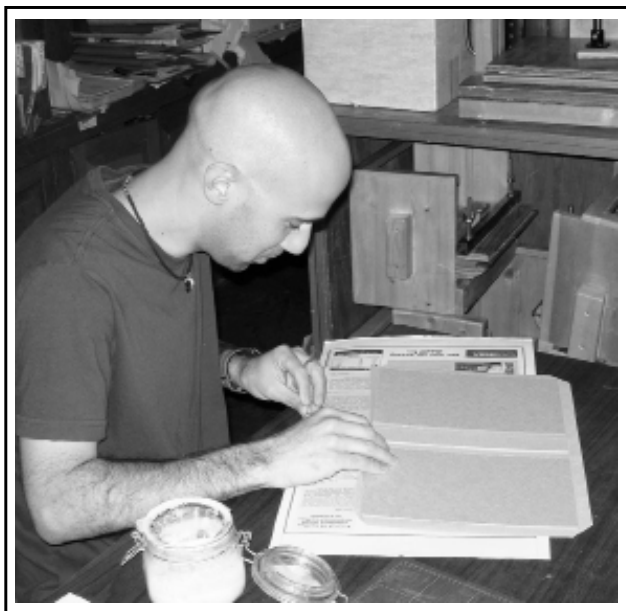


Jane Kennedy and Alan Shalette at workbench

Continued next page



Jack Sinclair at book repair



Seth Irwin at book repair



Alan Shalette in studio

the Albuquerque Antiquarian Book Fair as a fundraiser, now approaching its eighteenth running.

To help organize and train a conservation group, I recruited Bernard Jester, German-trained binder via a local senior center. The "Book Repair Workshop" began weekly sessions in March, 1990, and has continued until today with well over 100 people having participated 2-4 hr. Saturday sessions. On average now, 2-4 people may participate on any given Saturday. While I usually try to have inexperienced newcomers schedule four sessions in a row to complete their first book, others attend as they find convenient.

Since the CFAL is closed on Saturdays, we have unobstructed access to the entire facility. We use three large tables in the front room to do our work and retrieve tools and materials stored on/in shelves and cabinets designated for our use in an alcove. Larger materials, such as board- and paper-stock, and bolts of cloth are stored in the back room which is also used for other types of storage and work in process. Importantly, but not critically, we lack a sink, stove, refrigerator, guillotine, and similar resources. However, lavatories are located adjacent to the CFAL, so we work with jugs and cups of water, and wash up in the lavatories.

We use standard book cloths, a host of different writing papers (typically underweight at 70 lb.) and Japanese papers, standard bookbinding adhesives (in addition to StikFlat & 3M Super 77, that some folks dread; I should mention here that one of my degrees is in chemical engineering), garage-built standing and lying presses, a commercial sewing frame, small-capacity paper and board cutters, and a number of home-made gadgets built for special purposes.

As you might expect, humidity in the CFAL is quite low (ranging from about 25%-40%) and we are able to maintain the temperature at 60°F, and a little higher for workstudy comfort. Annual roach migrations and pests accompanying newly donated books require periodic treatment. A disastrous fire in the university's main library led to installation of a finely-targeted sprinkler system a couple of years ago.

Beyond the foregoing constraints, what we work on determines what we do: almost all the CFAL's holdings are published works of some kind -- in sewn, adhesive, stabbed/stapled, or pamphlet bindings, plus unbound dissertations & theses. Typical repairs are endsheet replacements, rebacking, replacement of paper covers with boards, and new bindings for unbound papers. As appropriate, we will also combine several issues of a serial/periodical under one cover. And, on occasion, I've made boxes to contain very special material or books whose contents cannot stand ordinary binding methods.

Having become wary of aged papers, I'm generally reluctant to back text blocks because of the damage it does.

Consequently, much of what we do results in flat-back bindings. This has the advantage of presenting spine labels well-suited for shelf browsing – an asset in the library environment. When possible old titling is re-used on new bindings. On occasion, the old cover titling & art are scanned, cleaned up in Photoshop or Paint Shop software, and reprinted on new paper. Otherwise, replacement labels (front and spine) are produced using typographically harmonious laser printing on paper or card stock which is then coated using a toner-safe clear acrylic spray.

Among other lessons learned from 18 years' work in our environment: gravity and the stress of being pushed along on shelves often cause weak mull to stretch -- the leading reason that our bindings fail; oversized books are best stored on their backs to prevent gravity's inevitable tendency to pull text blocks away from covers (we don't have the luxury of space to store books on their sides); our most complex repairs involve machine-bound books whose text blocks have split; use of laminated board, such as Gane's solves inevitable questions about grain direction; in a similar vein, we always fold working paper stock in half along its grain; microspatulas are our most-often used tools; and sponge paint rollers are ideal for applying PVA and other liquid adhesives. Finally, lacking facility and budget to deacidify paper, we are willing to accept at least a doubling of the useful life of what we repair – our definition of "archival repair".

If you're in Albuquerque and are interested in a tour, please get in touch. Otherwise contact me if you'd like to discuss what we do and how we do it.

Alan Shalette

NOTE: Alan Shalette took on the monumental job of indexing the GBW Journals, which can be viewed on the Guild's website.

Information on the featured Volunteers:

Jack Sinclair - a native of Atlanta and installation artist who in the 1970's was a driving force in that city's Mattress Factory art shows. Much later in life he moved to Albuquerque to wed his Atlanta sweetheart who had moved here. His bookwork was exemplary – despite his Parkinson's affliction. He died just a few months ago from multiple cancers.

Seth Irwin - after a late start in college, earned his BS degree at UNM two years ago. He had conservation experience as a photographer and framer, etc., but knew not much about books and book-related conservation. He spent a year with the group aiming to continue his studies in the field, and was accepted at Queen's University in Kingston ON for a master's degree in conservation in 2007. He's already making his mark, having been written up in university and community news about his work. He'll spend the coming summer at the Georgia O'Keefe Museum in Santa Fe and this summer, will present a paper at the AIC meeting at the Getty Museum about his research on the removal of soot from smoke damaged books.

Jane Kennedy is a self-employed fundraiser for nonprofit organizations, as well as a writer and graphic designer. Just before she and her husband moved from Massachusetts to Albuquerque in 2006, she took courses in bookbinding and papermaking at Rhode Island School of Design. Settling into her new environs, she decided that a great way to pursue her interest in bookbinding was to become a volunteer for the Clark Field Archive Library Book repair effort.

Not pictured is Kazuko Hioki, who also spent about a year with the group, while apprenticing at the Tamarind Institute and working on her undergrad. degree at University of NM. She gained a conservation degree at UT Austin, apprenticed at the UC libraries in Berkeley, worked at the CCAHA conservation group in Philadelphia, and at the NYPL. She is now the conservation librarian at the University of Kentucky libraries.

Over the years, university and public librarians, book dealers, authors, supply shop owners, book artists, hobbyists, professionals, and just plain curious folks have participated. I believe you may know Carol Erickson and Mita Saldaña (GBW members).

Standards of Excellence - 2009

Look for all of the excitement in the June issue. This year's Seminar is being held in historic San Francisco. Word has it that the Host Committee is very busy preparing a wonderful Seminar and they look forward to hosting the participants.

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Calligraphy Report

The 2009 *Calligraphy Connection*, an international assembly of lettering artists, will be held at St. John's College in Collegeville, MN from June 20 - 27th. Organized by the Colleagues of Calligraphy who are based in Minnesota, the conference will host a wide array classes on calligraphy, illumination, painting, color, design, and other technical classes. Guild members Nancy Culmone, Nancy Leavitt, Katie MacGregor, Suzanne Moore, and Dennis Ruud will be teaching at the week long conference. For more information about the conference including class listings please go to the conference web site at www.2009calligraphyconference.com. Also check out the Colleagues of Calligraphy web site at www.colleaguesofcalligraphy.com.

Reported by Nancy Leavitt

Calligraphy Correspondent



MAINE MEDIA WORKSHOPS

Book Arts Workshops in Maine

This summer, spend a week on the beautiful coast of Maine immersing yourself in the traditional arts of bookmaking. Work hands-on with master faculty in fully equipped printing, binding and digital design studios.

Photographic Portfolio Box Making Amanda Nelsen July 5 - 11

Introduction to Book Arts Walter Tisdale & Jan Owen July 12 - 18

Book Design Bruce Kennett & John Gamble July 19 - 25

Papermaking Bernie Vinzani August 9 - 12

Introduction to Letterpress Printing Elias Roustam August 16 - 22

Introduction to Bookbinding Amanda Nelsen August 23 - 29

Understanding Type Mark Jamra August 30 - September 5

Word & Image Jean Miele & Charles Altschul September 13 - 19

Books, Art and Technology Tara Law September 20 - 26

The Conservation Corner

Eggcrate Acrylic Louver As a Tool In Conservation Treatment

Eggcrate louver is designed for use in lighting, signage, ventilation, and ceiling construction, among other things. It can be easily found in the lighting section of local hardware stores, where it is sold for use as a lighting diffuser for overhead fluorescents. The material is made from acrylic and typically comes in white and silver. It is also available in stainless steel and aluminum, but the white acrylic is recommended for use conservation treatment.

The open cell eggcrate (grid) structure can be easily cut to various sizes using a pair of pliers. At The Center for Art Conservation, we have louvers to fit inside each size of the photo trays used frequently for humidification and washing. The eggcrate is rigid, but also slightly flexible, allowing for easy fit and manipulation into trays or sinks. We use it in almost every paper conservation treatment involving humidification chambers, and it is sometimes used as a support during aqueous treatment.

When creating a humidity chamber, wet blotter is placed in the bottom of a photo tray. Eggcrate acrylic louver is placed on top of the wet blotter, and is used as a support and a lift for the paper object while it is humidifying. The paper object is placed on top of spun polyester (Reemay or Holyltex). Moisture may be introduced from above the object if needed. The chamber is temporarily sealed by placing a piece of Plexiglas on top of the photo tray. This method allows the object to be permeated with water vapor while preventing direct contact with water. The eggcrate louver allows humidity to move evenly around the entire object.

Eggcrate acrylic louver is sometimes used when washing is performed in a photo tray and the object needs to be lifted higher within the bath. The most common use of this method is during float washing and bleaching through controlled exposure to light, to prevent shadow over the object cast by the high sides of the tray. The eggcrate is stable when immersed in water, and allows us to maintain a shallow bath in several inches of water.



The louvers are also handy when drying sheets of blotter paper, as they can act as drying screens when laid flat with air circulation below. The eggcrate dries quickly, and is easy to keep clean. This versatile and inexpensive material is a useful addition to any lab handling the treatment of paper materials.

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by Iris Nevins

Paper For Marbling

In the past few months I have tested numerous papers, only to find that just about every buffered paper, buffered with calcium carbonate, is pretty much useless for marbling. More and more papers are going this route, making life very difficult for marblers.

We really would like to use archival buffered papers, and it seems if there is just a little buffering, to make the paper just over PH7, or neutral, that it generally will work. The main problem is the manufacturers are using more and more of it apparently. I have to wonder if there is another way, but the calcium carbonate is so cheap, why would they bother just for a few marblers.

What many marblers, and conservators do not understand fully, is that a little acid is deposited back on the archival paper, mostly in the form of alum (aluminum sulphate and aluminum potassium sulphate are the usual forms for marbling), so the paper is no longer truly archival even if it started out that way. Even careful rinsing may not remove all traces, and I would theorize that much of it remains, since it is used to bind pigment to the paper, and the pigments remain, if the paper works well. Excess can be rinsed off, but much must remain if the colors remains.

In the "old days" and I started marbling in 1978, we used good quality printing papers, used mainly in the commercial book industry, and just about all of them marbled beautifully. The only decisions really were what color paper, what texture, what weight, did it handle well for bookbinding. How many of us long for those days now! I still have many of my first papers and there is no sign of deterioration whatsoever. The were generally just under neutral, around PH6 or so from the few I had tested, and that is on the marbled side as well. If bookbinders or conservators wanted an acid free paper, they would deacidify, spray with Wei To, or run through a milk of magnesia and water bath and hang to dry or other methods. In all truth, any marbled paper should still be deacidified in this way if a truly neutral or acid free paper is desired.

I also, as I mentioned in the last article, question the longevity of the calcium carbonate buffering, as some buffered papers I got three years or so ago, that didn't work, now work pretty well again. Apparently the buffering weakened, and conservators should really take note of this possibility in their expensive archival papers. Could it revert to under neutral over time?

Paper, many think, is acidic or it is not, just black or white. The general public has come to believe that if a paper is shy of neutral it will crumble rapidly, and if one is just over it will last forever. There are of course degrees of acidity, and PH can go well above PH7. Does this necessarily make it better? The more the presence of calcium carbonate, the shorter the fibers often are. This also will cause wet paper to tear easily. Yet most papers other than newsprint and some other cheap papers considered throwaways, are washed free of lignins, the element in wood pulp that use to cause brittle pages. So even if not buffered I believe the papers will last a very long time. As I said I have papers 31 years old with no deterioration at all.

So, I am happy to have found a paper, recommended by a few other marblers, it is called Sulphite Drawing paper. It is not buffered, it is acidic, but I have not at this point been able to test where on the PH scale it is and cannot find out on the web or from and person thus far. I suspect it is similar to what we used to use and not at all highly acidic but just do not know at this point for sure so won't say. It holds the colors beautifully. The paper I have been testing is from Dick Blick, and comes in an acceptable 18" X 24" size (though I'd prefer my old 19 X 25) and is long grain. It comes in either a 50, 60 or 80 pound weight. I have a little trouble laying the 80 pound without getting white lines, whether wet or dry. The 60 lb lays down better, but is a tad to light for my tastes, so I am trying to locate it in a 70 lb. weight. It holds the colors brilliantly with zero run off. I also had been wondering why my papers the past few years seemed dull on the colors somehow, not as sharp and clear. I was using a paper about PH8 and it held pretty well, until they started using more calcium carbonate. These sulphite papers have made me see, it was not something wrong with me, the paints, or water or anything but the paper. In a way it was a relief.

This is the only paper I feel safe recommending currently. If you want to use other papers, please try samples first, especially if they claim to be neutral or acid free. So many of us have ended up with huge cartons of paper that will not hold the colors. I will continue to test as many papers as possible, so will likely have more to report next time.

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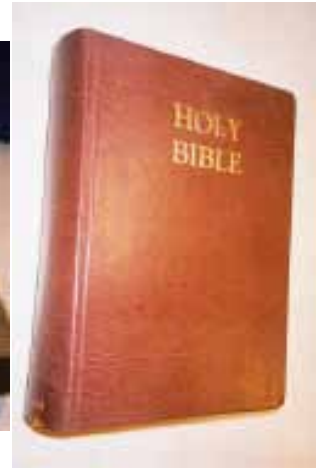
Catherine Burkhard, owner of Books 'n Letters Studio in Dallas, Texas, graciously shares some photos showing the condition of books when presented to her, and the finished products for the customer.



Bible arrived apart and with much tape



Condition of cover upon arrival



Bible restored with new leather cover



Child's book upon arrival



Missing fly leaf replaced by scanning one in back; new cloth hinges



Book fully restored



Condition of Bible upon arrival; received as an 8 year old; in use 45 years; restored once

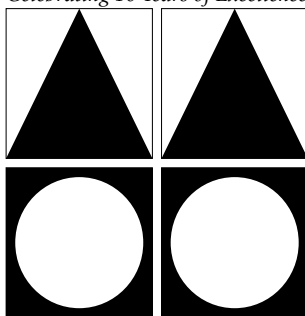


Many loose pages; most of book disbound to repair



Bible fully restored w/new leather cover

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DVD Review

DVD: Tour of the Harcourt Bindery at 51 Melcher St., Boston, MA 2006 and Conversation with a Craftsman, Samuel B. Ellenport.

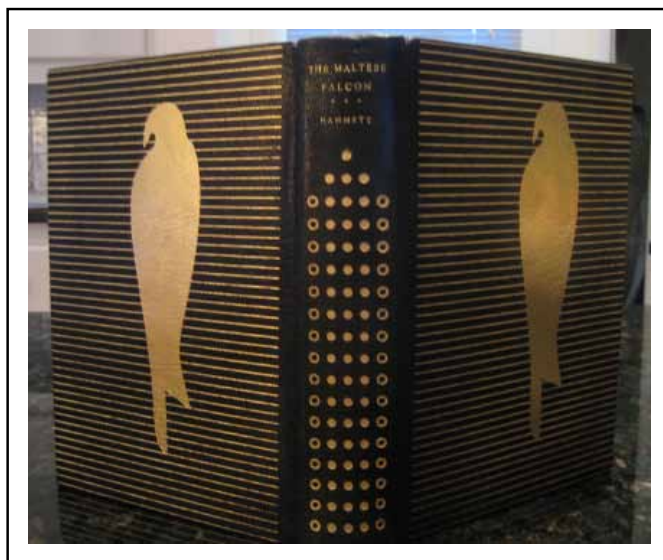
Reviewed by Sandy Cohen

This DVD is the third in the worthwhile and inexpensive trilogy recorded at Harcourt Bindery before Sam Ellenport was forced to move the firm to its now smaller (downsized from 10,000 sq. foot quarters on Melcher Street to 3,500 ft in Charlestown, MA.) The first DVD demonstrated hand binding techniques from paper folding to finishing. The second revealed the almost lost 19th century techniques used to produce, as Sam says, “vast quantities of high quality bindings” quickly with no sacrifice to quality. Now DVD III rounds out the other two, beginning with a tour of the old hand bindery such as we will no doubt never see again, from bins and bins where enormous quantities of cloth and paper from around the world were stored: hand-made sheets, Dutch gilt and marbled, and litho stoned, together with rainbows of leather skins (goat, calf and kangaroo.)

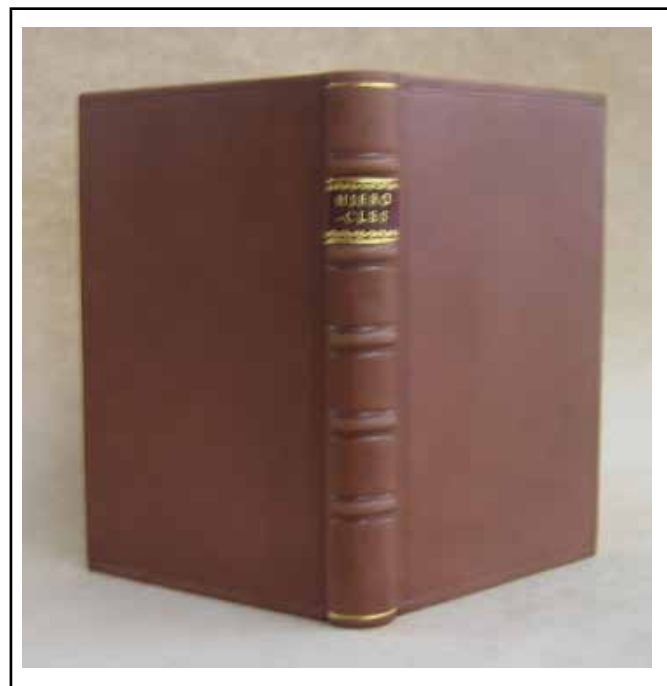
We move on to the rooms where marvelous old cast-iron machines stand ready to punch loose-leaf holes and squares and what-not shapes and paper perforating machines and two great arming presses capable of 10 tons of pressure with a simple lever pull. Next comes a history of the bindery and its staff from 1900 to today—a history that serves as metaphor for all such binderies that once flourished here and abroad in the heyday of the craft from the 18th century to the early twentieth, when every gentleman and lady, and some not so gentle (remember that scene in *The Great Gatsby* in which house guests wander through his library of facades?) amassed private libraries of never-read sets of finely crafted, heavily gilded leather bound books.

It concludes with an interview of Samuel Ellenport who speaks about his entry into the craft in 1971 and his own apprenticeship in the art of business along with the craft of binding. Here one gleans a sense of what difficult, daily, loving toil and toil at the craft it takes to make book binding “easy.” Or what Gerard Manley Hopkins called in a slightly different context, “the achieve of, the mastery of the thing.”

We learn about the old seven-year apprenticeship system now gone in this country, and the more casual apprenticeships and schools Sam attended and attended to. Over the years he has trained not a few of you now reading this review. He relates quite a few interesting stories about the projects that have come to Harcourt over the years, from making and gold-tooling a leather harpsichord to producing leather cases to house and disguise in nearly plain sight the currently fashionable and expensive first editions of modern crime fiction writers such as Sue Grafton with leather boxes titled with the currently far less collectible names such as Dickens, and Trollope (who would want to steal those.)



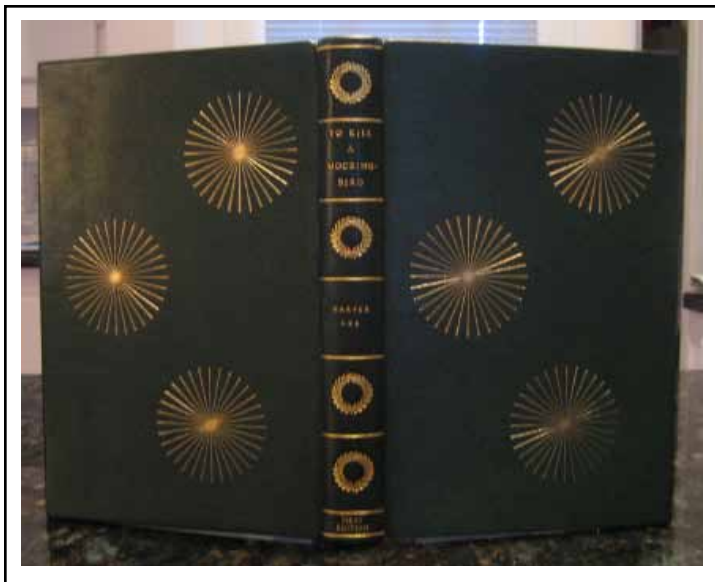
The Maltese Falcon



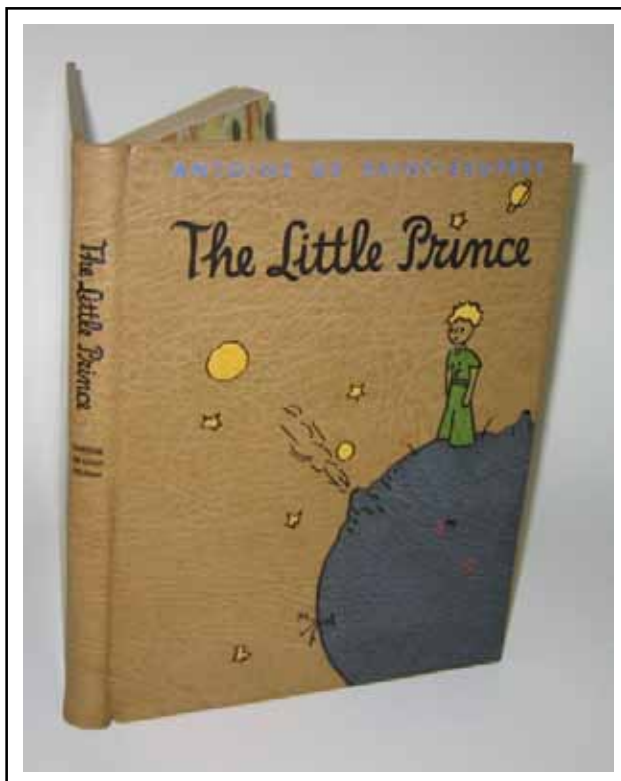
Hierocles

Best for last, one finds well-photographed examples of Harcourt's finely crafted leather bindings from its genesis at the turn of the last century to its continuation at the turn of this. Inspiration and exemplum. I highly recommend this DVD and the others of this trilogy.

This DVD or any of the others in the series are \$20 each, or \$50 for all three, and can be ordered from Sam Ellenport directly at sam@chagfordinc.com, or 205 School St. Belmont, MA 02478



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The 2009 Kerrytown BookFest, featuring bookbinding and book related events, will be held Sunday, September 13.

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EXHIBITIONS

• *Call for Entries*

Intent to Enter Deadline - May 15, 2009, for *Society of Bookbinders Bookbinding Competition 2009*.

Submission of bindings deadline is June 1. Anyone can enter -- members or non-members -- whether in England or overseas. Winners announced at the Society's 2009 Conference at Warwick University, August 20-23.

• *Current and Upcoming Exhibitions*

Currently and through June 09: The Rocky Mountain Chapter's members show, *West of the Plains: Contemporary Book Works*. At the Hayden Library on the Arizona State University campus, Tempe, January - March 2009, and the Salt Lake City Public Library, March - April 30, 2009. An online catalog is posted on the Rocky Mountain Chapter's link ("Regional Chapters") at <www.guildofbookworkers.org>

Currently and through March 26, 2009: Group show of artists book at Packer Schopf Gallery, 9042 West Lake Street, Chicago. Exhibit includes work of GBW member Karen Hanmer. <<http://www.packergallery.com>>

Currently and through April 30, 2009: *Pastepaper Quilts* by Claire Maziarczyk, The Farber/Miness Lounge Gallery at The Robert & Dorothy Ludwig Schenectady Jewish Community Center, 2565 Balltown Road, Niskayuna, NY. 518/374-5325.

April 11-May 4, 2009: International exhibition in Chartres, France, at the Collegiale Saint Andre, *Delives de Livre Biennale*.

June 5-July 31, 2009: Exhibition of entries for the Fifth Helen Warren DeGolyer Triennial Competition for American Bookbinding, Bridwell Library, Perkins School of Theology, Southern Methodist University, Dallas, TX. For this 2009 competition, participants submitted a binding design for "Goodbye to a River: A Narrative" by John Graves along with a finished binding to show skill level. Educational conference to also be held June 5 (see listing under "Workshops..." section)

WORKSHOPS, LECTURES & OTHER EVENTS

April 2 thru May 30, 2009: Lectures, workshops, exhibitions co-ordinated by the Book Arts Program at the J. Willard Marriott Library at the University of Utah, as follows:

Apr 2: *Lasting Impressions: 25 Years of Pyracantha Press* - Reception and Lecture by John Risseuw.

Apr 3-4: *Acrobatics on the Vandercook Cylinder Press* with John Risseuw.

May 1-Jun 19: *Artists' Books* - Exhibition of books created in the Artists' Books class

May 20-Aug 5: *Beginning, Intermediate & Advanced Letterpress* with Marnie Powers-Torrey.

May 29-30: *Box It Up: Handmade Boxes for One-of-a-Kind Treasures* with Chris McAfee.

Jun 10-13: *Two Useful Wire-Edge Binding Styles and When to Use Them* with Daniel Kelm.

Jun 26-27: *The Language of Pop-Ups* with Shawn Sheehy.

Jun 26-August 7: *ABC: An Artists' Book Abecedarium Exhibition*

For more information: <<http://bookartsprogram.org>> or e-mail <bookartsprogram@utah.edu> or call 801/585-9191.

April 5-May 2, 2009: Maine Media Workshops in Design and Book Arts, Rockport, Maine:

Apr 5-11: *Introduction to Letterpress Printing* with Elias Roustom.

Apr 12-18: *Introduction to Bookbinding* with Meredith Broberg.

Apr 12-18: *Letterpress Projects* with Elias Roustom.

Apr 26-May 2: *Monoprinting*.

For complete course descriptions and registration information, see the Book Arts section at <<http://www.theworkshops.com/designbook/index.asp>> or e-mail <info@theworkshops.com>. To request a catalog and/or sign up for an email newsletter, see <<http://www.theworkshops.com/geninfo/contact/mailling.asp>>

April 11: *Essential Tools 101* by The Sharpest Pencil Bindery, a one-day workshop for students and emerging book artists who want to have basic,

affordable and portable bindery equipment for their home studio. Students will complete and personalize piercing cradle, sewing frame, finishing press, etc. Held at Columbia Book and Paper Center, Chicago. Call 630 334 7141 or check <www.spbindery.com>

April 20-October 23, 2009: School for Formal Bookbinding 2009 with Don Rash, in Plains, PA, as follows:

Apr 20-24: Foundations of Hand Bookbinding (Bookbinding 1)
Apr 27-May 1: Introduction to Case Binding (Bookbinding 2)
May 16-17: Introduction to Inlay and Onlay
Jun 15-29: Introduction to Leather Binding (Bookbinding 4)
Jun 20-26: Full Leather Binding (Bookbinding 5)
Jul 13-17: Cloth Binding Conservation (Bookbinding 3)
Jul 20-24: Leather Binding Conservation (Bookbinding 6)
Aug 17-21: Edition Binding in Cloth and Paper
Aug 29-30: Introduction to Titling and Tooling
Sep 14-18: Enclosures
Sep 21-25: Design Binding
Oct 12-16: Foundations of Hand Bookbinding (Bookbinding 1)
Oct 19-23: Introduction to Case Binding (Bookbinding 2)
See <www.donrashfinebookbinder.com/sfbmain.html> for details and how to register.

May 11-14, 2009: 2009 Southeast Association for Book Arts Third Biennial Conference, University of South Carolina.

June 5, 2009: Bookbinding Conference and Opening Reception of the 2009 Helen Warren DeGolyer Triennial Competition for American Bookbinding's Exhibition. Conference is \$35.00, registration form at <<http://smu.edu/bridwell>>, with workshops by Priscilla Spitler, James Tapley, and Olivia Primanis.
Page 2 - Workshops, Lectures, and Other Events

June 13-14 and 20-21, 2009: 33rd Annual American Crafts Festival, Lincoln Center for the Performing Arts, New York City. For craft artists wishing to have a booth, applications are being taken now. <www.craftsatlincoln.org> Contact: Raya Zafrina, <acacinfo@gmail.com>.

June 24-28, 2009: Focus on Book Arts Conference, Pacific University, Forest Grove, Oregon. Many educational opportunities with quality instructors. Details and registration info at <www.focusonbookarts.org>

July 5 thru July 25, 2009: Wells Book Arts Summer Institute, Aurora, NY, three different one-week sessions:

Jul 5-11: with Hedi Kyle, Rachel Wiecking, Nancy Leavitt.

Jul 12-18: with Carol Barton, Steve Miller, Nancy Culmone.

Jul 19-25: with Monique Lallier, Wesley Tanner, Susan Skarsgard.
For details and registration information: <www.wells.edu/bookarts> or <bookarts@wells.edu> or 315/364-3420.

July 27-August 21, 2009: Separate weeks of study at Montefiascone, 80 miles north of Rome, Italy.

Jul 27-31: Re-creating the Medieval Palette with Cheryl Porter.

Aug 3-7: Multi-quire, Wooden Boarded Codex from Egypt with Pamela Spitzmueller

Aug 10-14: Late 18th Century French Binding Structures with Jeff Peachey

Aug 17-21: Ethiopian Bindings Workshop with John Mumford & Caroline Checkley-Scott

For further information or to register for one week or more, contact Cheryl Porter: <chezzaporter@yahoo.com> . More info at <www.monteproject.com>

September 5-6 and 12-13, 2009: 23rd Annual Autumn American Crafts Festival, Lincoln Center for the Performing Arts, New York City. For craft artists wishing to have a booth, applications are being taken now. <www.craftsatlincoln.org> Contact: Raya Zafrina, <acacinfo@gmail.com>.

August 20-23, 2009: Society of Bookbinders Biennial Conference, Warwick University, with educational sessions (with 3 USA instructors!) , exhibition with prizes awarded, vendors. See "Events" link at <www.societyofbookbinders.com>

October 29-31, 2009: San Francisco, CA: Guild of Book Workers **28th Annual Seminar on Standards of Excellence in Hand Bookbinding**, at Hotel Kabuki.



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SPECIAL EVENTS FROM THE CHAPTERS

New England Chapter:

April 9, 2009: *Artist Talk* with Shanna Leino, 6-8:00 p.m., North Bennet Street School, free but must RSVP, 617/227-0155, or e-mail at <workshop@nbss.org>.

April 10-11: *Bone Toolmaking Workshop* with Shanna Leino, 10:00 a.m.-4:00 p.m., North Bennet Street School, \$375. Register online or e-mail at <workshop@nbss.org>.

Check out the New England Chapter's e-mail pages at <<http://negbw.wordpress.com>>

Midwest Chapter:

May 1-3, 2009: *Annual Meeting and Workshop*, Cincinnati, OH. Emily Martin teaching Saturday workshop on *Secret Belgian Binding*. Weekend activities planned with Cincinnati Book Arts Society -- all are welcome. Contact for registration: Lesa Dowd <ldowd@chipublib.org>.

Potomac Chapter:

May 2, 2009: *Box as Stage Set*, with Barbara Mauriello from New York, at Werner Gundersheimer Conservation Lab, Folger Shakespeare Library, Washington, DC. Contact: Vicki Lee at <vickil@mdsa.net>.

Lone Star Chapter:

June 5, 2009: *Annual Meeting* during the DeGolyer Conference, Bridwell Library, Southern Methodist University, Dallas. Details to be sent to members via e-mail.

Rocky Mountain Chapter:

June 12-13, 2009: Lecture and Workshop with Tatiana Ginsberg --

Jun 12: *Kusakizome-gami: The Tradition of Japanese Naturally Dyed Paper*, 7:00 p.m.

Rocky Mountain College of Art and Design, Mary Harris Auditorium, Lakewood, CO.
Free and open to public.

Jun 13: *Japanese Paper Dyeing with Natural Dyes*, 9:00 a.m. to 5:00 p.m., Rocky Mountain College of Art and Design, Shore Building, Room 101, Lakewood, CO, \$110 (members); \$120 (non-members), plus \$30 materials fee.

Send a non-refundable deposit check for \$60 made payable to the Guild of Book Workers to: Alicia McKim, 3088 W. 36th Avenue, Denver, CO 80211. For info <aliciamckim@comcast.net> or 303/480-0632.

STUDY OPPORTUNITIES

American Academy of Bookbinding

Join the AAB on two campuses in Ann Arbor, MI and Telluride, CO.

Intensive courses are offered for beginner to advance students in conservation, fine leather binding and related subjects. Degree programs available. Contact: <www.ahhaa.org> or contact AAB program coordinator, Judy Kohin at 970/729-8649.

The Book Arts Program at the J. Willard Marriott Library, University of Utah

See information in "Workshops, Lectures" section. For more information on events and courses, contact Amber Heaton at <amber.heaton@utah.edu>; 801/585-9191; <www.lib.utah.edu/rare/BAP_Page/BAP.html>

John C. Campbell Folk School

1/800/folk-sch x 122; <www.folkschool.org>

The Canadian Bookbinders and Book Artists Guild CBBAG/60 Atlantic Avenue, Suite 112 Toronto, Ontario M6K 1X9

Fax 416/581-1053; email: <cbbag@web.net> or visit <www.cbbag.ca>.

The Center for Book Arts New York City

212/481-0295 or visit <www.centerforbookarts.org>

Center for the Book: San Francisco, CA

415/565-0545 - <www.sfcbook.org>

Garage Annex School

One Cottage Street #5, Room - 503 Easthampton, MA 01027

The Garage Annex offers workshops in traditional and non-traditional book arts, printmaking, and the conservation of books. <contact@garageannexschool.com> or <www.garageannexschool.com>.

Green Heron Book Arts

503/357-7263 or email <bookkits@aol.com>

Hollander's Workshops

Visit <www.hollanders.com> for the full schedule of workshops in Ann Arbor, MI. Hollander's also has partnered with the American Academy of Bookbinding and hosts their workshops. Contact <staff@ahhaa.org> for AAB information.

North Bennet Street School

The Spring & Summer 2009 Bookbinding classes are online at <<http://www.nbss.org/workshops/schedule.asp>> 617/227-0155 x.102

Page 2 - Study Opportunities

Oregon College of Art & Craft

Portland, Oregon - for schedule, see <www.ocac.edu>

Paper Dragon Books

145 West 26 Street, NY, NY 10001 - <paperdragonbooks.com>

Penland School of Crafts

For more information and complete listing of courses: 828/765-2359; <www.penland.org>

Pyramid Atlantic Art Center

301/608-9101 x.105; <www.pyramidatlanticartcenter.org>

School for Formal Bookbinding

Ongoing instruction (*see "Workshops, Lectures" Section*) in the German tradition learned from Fritz and Trudi Eberhardt.

For detailed descriptions of all the classes, tuition, and housing information, visit: <www.donrashfinebookbinder.com> or call 570/821-7050.

Seattle Center for Book Arts

<www.seattlebookarts.org/classes/class_2008q2_paper.html>

Studio-on-the-Square, NYC

For more info, contact: Intima Press & Studio-on-the-Square, 32 Union Square East, #310, NYC. 917/412-4134, <www.StudioOnTheSq.com>, <www.IntimaPress.com>.

The University of Alabama

MFA in The Book Arts Program

in the School of Library and Information Studies, <www.bookarts.ua.edu>

Wells Book Arts 2009 Summer Institute

(See "Workshops, Lectures" Section for list of sessions) <www.wells.edu/bkarts/info.htm>

Women's Studio Workshop

For a complete listing of upcoming workshops, see <www.wsworkshop.org> or call 845/658-9133.

prepared by Catherine Burkhard



2009 Helen Warren DeGolyer Triennial Competition for American Bookbinding

Bridwell Library • Perkins School of Theology
Southern Methodist University
6005 Bishop Boulevard • Dallas, Texas 75275
Friday, June 5, 2009

WORKSHOPS

Olivia Primanis: Exploring Binding Structures and How They Work

Priscilla Spitler: A Different Kind of Leather Décor

James Tapley: You Have to Break an Egg... Making and Using
Eggshell Lacquer for Bookbinding

LUNCH PRESENTATION

James Tapley, winner of the 2006 Helen Warren DeGolyer Triennial Competition for American Bookbinding, will discuss his design and binding for Jorge Luis Borges, *Ficciones*.

OPENING RECEPTION

The 2009 Helen Warren DeGolyer Triennial Competition for American Bookbinding entries on exhibit in The Elizabeth Perkins Prothro Galleries

REGISTRATION

Registration form is located on the DeGolyer Conference website,
<http://smu.edu/bridwell/events/degolyer/2009degolyerconference.html>.

Questions about the conference or registration:
Contact Tessa Foreman at 214/768-3483



James Tapley's winning binding from
the 2006 competition

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A Bookbinding Tools Detective Story



the late mainstreaming a spare time, free of charge a large collection of bookbinding tools. They came from small trade binders in the London area. I took impressions of all on a series of cards, and thought to print this as a small booklet, just for fun. I used uniquely the special equipment invented by Mssr Balding and Mansell Limited here in England to manufacture the printed version of the Catalogue of the Library of Congress, usually known as the NUC; some members will likely be familiar with that vast undertaking.

Now those machines were never used for anything else apart from the NUC, except to produce the negatives for my intended booklet. I found interesting names stamped on the tangs of the tools, and made notes about these. This was in the late 1950s. I still have all

this material, and my press is a little more substantial now and now retired, contemplate printing that little booklet after all these years.

However, not being a bookbinder myself and in need of funds, I sold the collection as a single lot, via the shop of the late Ms. Charlene Garry in England Lane, Hampstead, London, in the late 70s or 80s. The buyers were a husband and wife team, both bookbinders, from the USA. I never met them directly, never knew their names, but did gather they were some sort of medical folk or dentists, or vets. And I think they were East Coast somewhere. They most certainly were apprised of my intended book. Charlene Garry assured me that she had asked them and that they had raised no objections.

The book will make about 48pp - tall and narrow. I might go to 80 copies, the tool images litho, and the notes added under each image letterpress.

Now, I've just been shown Tom Conroy's book, published by Oak Knoll in 2002, and he seems to invite response and I'd really like to get on a bit after a somewhat slow start(!)

The mystery is – does anyone know who has the collection now? I'd really like to contact them, at least to send them a copy in due course, maybe two years down the line.

PS: Charlene Garry was an American lady I think, or maybe Canadian, and my own family left the US (East Florida colony) just after 1776, in 1783 in fact (we are very proud of our pioneering - and loyal - American ancestors).

If you can shed any light on this endeavor you may contact me at: J. Staffor-Baker
www.happydragonspress.co.uk

Please Note - Upcoming Board Elections

The officer elections for the GBW Board of Directors is coming up very soon. If you would like to nominate someone for the offices up for this election, please notify the President, James Reid-Cunningham, 617/720-7617 or <president@guildofbookworkers.allmail.net>. Those offices are:

Vice-president • Secretary • Treasurer
Membership Chairman • Journal Editor

**PROGRAM TO SERVE AS RESEARCH
CATALYST FOR
CONSERVING THE NATION'S
CULTURAL HERITAGE MATERIALS**

The Johns Hopkins Sheridan Libraries have been awarded \$792,000 from the Andrew W. Mellon Foundation to launch a pilot program for post-doctoral fellows in heritage conservation science. Two heritage conservation fellows will be selected each year in an international competition to address a vetted scientific research agenda during the two and a half-year initiative, based in the Libraries' conservation and preservation department.

The program will provide opportunities for the research fellows to collaborate with faculty and students in the Johns Hopkins Whiting School of Engineering's department of materials science, the Johns Hopkins Museums, and area institutions such as historical societies. Their investigations will emphasize research relevant to materials in libraries, archives, and other cultural heritage organizations.

For twenty years, libraries, archives and granting agencies have focused attention and resources on collection care and mass preventive action, such as environmental controls. While this approach has proven effective, it has not afforded the opportunity for studies in materials science that would inform specific conservation treatments and techniques.

"The Sheridan Libraries' conservation program was the first in the country to offer apprenticeships and internships to train conservators at the bench," said Winston Tabb, Sheridan Dean of University Libraries and Museums at Johns Hopkins. "It is particularly fitting that at a research intensive university like Hopkins we will now have the opportunity to collaborate with our colleagues at the Whiting School—not only to generate a new body of research, but also to invigorate and sustain the profession."

The creation of the post-doctoral fellows program was one of the recommendations of a group of 23 internationally recognized conservators and applied research scientists, convened in April

2008, to develop a detailed set of specific proposals to address the research/development activities needed to conserve the nation's book and paper materials.

An integral part of the conservation fellows' research agenda will be engaging industry partners. "Conservators are dependent upon the products industry provides to conduct conservation treatment," said Sophia Jordan-Mowery, the Joseph Ruzicka and Marie Ruzicka Feldmann Director of Library Conservation and Preservation, and principal investigator for the project. "Yet industrial products, their formulations, and their applications are judged by how well they serve the conservator's needs. Engaging industry in the entire chain of production and application will serve both the market and the cultural heritage organizations," Jordan-Mowery said.

William Minter, principal of Bookbinding and Conservation, Inc., will serve as the senior project conservator. An internationally recognized conservator of heritage collections for many U.S. libraries, museums, and archives, he has successfully merged the roles of conservator, inventor, and scientist.

More than thirty years ago, Minter pioneered and developed the ultrasonic welder for the encapsulation of brittle and otherwise endangered documents and art materials. Now considered standard equipment in conservation labs, nearly 200 encapsulation machines are used for preservation at institutions around the world. Minter has also conducted independent testing and review of conservation treatments, evaluated long-term performance of industry products used by conservators, and re-examined earlier research to determine the validity of testing and research models.

An advisory board chaired by Jordan-Mowery and comprising experts from academic, conservation, scientific, and industry sectors, will set the strategic agenda for research and solicit calls for proposals from the scientific community. Board members include William Minter, Jonah Erlebacher, associate professor in materials science engineering at Johns Hopkins, Nels Olson, an analytical chemist and former chief of the Preservation Research and Testing Division at the Library of Congress, and David Grat-tan, manager of conservation research services at the Canadian Conservation Institute.

The board will review fellowship applications and recommend awards beginning this spring for project initiation in the fall of 2009.



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The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York, NY 10175. Claims for issues paid for but not received will be honored without question. Back issues and copies of all Newsletters are available for \$5.00 per copy, postage included.

Items for Publications should be sent to:

Cindy Haller / PO Box 703, Seabrook, TX 77586-0703
newsletter@guildofbookworkers.allmail.net

Deadline for the June Issue: May 1, 2009

Items for the Calendar should be sent to:

Catherine Burkhard / 6660 Santa Anita Drive,
Dallas, TX 75214
secretary@guildofbookworkers.allmail.net

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Deadline for the June 2009 Newsletter MAY 1, 2009



Newletter

521 Fifth Avenue New York, NY 10175 • Number 183 April 2009

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