

GUILD OF BOOK WORKERS STANDARDS of EXCELLENCE 2010 XXIX UTUCSON, ARIZONA



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Cover art: 2010 Standards of Excellence logo, designed by Jonny Black; photos on cover and page 7 courtesy of Chris McAfee. See related information on page 7 of this newsletter and the inserts for all forms for the Standards Seminar.

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President's Column

he financial situation of the Guild was discussed at the annual general meeting in San Francisco last October, and became the focus of the meetings of the board of directors in January and in May. We find ourselves faced with structural financial imbalances and a decline in the cash reserve. In many ways, this financial crunch was expected, because over the last few years we improved what we do for the members: the website has expanded, as has the newsletter. The new, improved Journal will also cost more this year. In several recent years, Standards has been over budget. Another central reason for the budget shortfall is that the membership fee has stayed constant for many years despite inflation, while the cost of almost everything we do has increased. For the last few years, we have been dipping into our cash reserve to cover small deficits. As a non-profit organization, we are required by Federal law to have a cash reserve on hand equal to our operational expenses for a period of six months. The decline in our cash reserve isn't severe enough to bring us out of compliance with Federal regulations, but we cannot allow a continuing decline in the cash reserve.

It is important to see this as a structural problem, not a cataclysm. The financial situation requires cuts in spending during the current fiscal year, and cuts in the budget for the coming fiscal year. Given these realities, during board meetings in January and May, votes were taken on a range of financial adjustments, all done to balance the budget while ensuring that the GBW continues to provide its members with the same benefits. I have been very heartened by the quick and helpful response from the national officers and chapter chairs, many of whom suggested cuts in their own budgets. I want to thank each and every member of the board for their thoughtful input during this process.

After combing through every line of the budget, two areas provided most of the savings:

Administration: The largest savings will result from cuts in administrative costs, beginning with substantial reductions in the stipends for national officers. We eliminated one of the conference calls of the board of directors, and changed the scheduling of the board meeting at Standards to eliminate the expense for hotel rooms and a catered meal. Our election ballots will now be inserted in the June newsletter, rather than being separately mailed, to save postage.

Publications: We are in the process of creating a membersonly area of the webpage; when it is completed the GBW membership directory will be provided to the membership online, rather than printed as in the past. Because of privacy concerns, we can only put the membership directory online in an area accessible only to members. Although there will be some expenses in the coming fiscal year in setting up the members-only area, the savings that will result from not printing and mailing the membership directory will be substantial, especially in future fiscal years. In the past, the annual reports were printed as a small pamphlet and mailed with the August newsletter. The annual reports will now be provided to members digitally. Because GBW is a non-profit, our annual reports, including the Treasurer's report, must be public, so there is no privacy concern in placing them online, as there is with the membership directory.

These steps have resulted in substantial savings, but nonetheless the board of directors had to consider increasing the membership fee. The membership fee of the Guild hasn't changed since 2000, despite inflation. The board has discussed increasing the membership fee at various times over the last decade, but we hesitated out of fear that an increase might result in a loss of members. No one likes the idea of paying a higher membership fee, but after ten years without change, a small increase is reasonable. In order to balance the budget in the fiscal year beginning in July, and to begin to rebuild the cash reserve, the board voted to increase the membership fee by \$10.00 (\$5.00 for students) during the coming fiscal year.

As I approach the end of my tenure as the president of the Guild, I am pleased that the board has moved so decisively to improve our financial situation. I remain committed to leaving to my successor a more financially stable organization. No one volunteers to serve on a board of directors with the intention of cutting spending or raising the cost of membership, but sometimes hard decisions have to be made. I especially applaud the board of directors for voting to substantially cut their own stipends in order to improve the Guild's financial situation.

James Reid-Cunningham

GBW President

Calender of Events

EXHIBITIONS

Currently and through March 2011: Guild of Book Workers' traveling exhibition of 50 works with a theme of *Marking Time*. From **May 3-June 25** at Denver Public Library, Denver, CO. Next venues: **July 5-August 26** at Public Library of Cincinnati & Hamilton County, Cincinnati, OH and **September 5-October 25** at Lafayette College, Easton, PA. Catalog available. Information and order form at: >http://www.guildofbookworkers.org/gallery/markingtime/<

Currently and through May 28, 2010: The Grolier Club's exhibition *Beyond the Text: Artists' Books from the Collec-tion of Robert J. Ruben* includes over 60 examples of accordion books, codices, scrolls, box books, pop-ups and tunnel books, in every variety of mixed media. At the Club's 2nd Floor Gallery, 7 East 60th Street, NY, NY; free; open to public. Catalog available.>www.grolierclub.org< or Exhibitions Co-ordinator at >msmith@grolierclub.org< or 212.838.6690.

Currently and through June 15: *Open Book: An International Survey of Experimental Books*, Eastern Michigan University, 114 Ford Hall, Ypsilanti, MI. The exhibition investigates the role of the book in the contemporary art world. >http://chronotext. org/OpenBookExhibition< Contact: >latzmon@emich.edu< or 734.487.1268

May 14-June 2, 2010: *Inventive Structures: Books Beyond the Codex*, a national exhibition juried by Hedi Kyle, at Creative Arts Workshop, New Haven, CT. Call 203.562.4927 or email >triciay@creativeartsworkshop.org<.

May 19-July 31, 2010: *Bound for Success*—The Designer Bookbinders exhibition, the first international bookbinding competition of the Designer Bookbinders, a UK based, international organization devoted to the craft of fine binding >www.designerbookbinders.org.uk<. At the Grolier Club, New York. Features 117 winning bindings from binders in 21 countries. Entrants all bound the same text, *Water*, designed and printed by Incline Press. A printed exhibition catalog accompanies exhibition.

Online Exhibition: Library and Archives Canada (LAC) hosts an online exhibition of *"Artists' Books: Bound in Art"*, which showcases one of the most diverse, yet lesser-known genres of artwork held at LAC. Featuring beautiful, fragile, rare books, the Web site makes these treasured pieces accessible to all and teaches youth that artists' books are an important means of artistic expression. See >http://www.collectionscanada.gc.ca/ livres-d-artistes/index-e.html. For more information, contact >webservices@lac-bac.gc.ca< Exhibitions for 2010: The Walters Art Museum, 600 N. Charles St., Baltimore, MD 21201, 410.547.9000 or >www. thewalters.org<. Contact: Amy Mannarino, >amannarino@ thewalters.org<

WORKSHOPS, LECTURES & OTHER EVENTS

Currently and through July: at Garage Annex School, Easthampton, MA, new workshops being offered along with old favorites. Instructors include: Eric Alstrom, Martin Antonetti, Julie Chen, Peter Geraty, Daniel Kelm, Art Larson, Nancy Leavitt, Linda Lembke, Julia Miller, Suzanne Moore, Shawn Sheehy, and Pamela Spitzmueller. In **July** there will be a concentration of workshops with the option of housing, breakfast, and dinner at Williston Northampton School. Workshop details, and new pages for "Private Study" and "Get Involved" at >www. GarageAnnexSchool.com<

May 15-June 27, 2010: At the Morgan Art of Paper Making: Conservatory and Educational Foundation, Cleveland, OH, 216.361.9315, >http://www.morganconservatory.org<:

May 15-16: Marbling with Steve Pittelkow, 11:00-4:00.

May 22-23: *Greek Stitch Binding on Wooden Boards* with Fran Kovac, 10:00-4:00.

Jun 5: *Paper Fun* with Tom Balbo and Surprise Guest Artist, 10:00-4:00.

Jun 19-20: *Full Circle - Paper + Print* with Claudio Orso-Giacone, 10:00-3:00.

Jun 26-27: Crossed Structure Binding with Sylvia Ramos Alotta, 10:00-4:00.

May 15-October 18, 2010: Classes at the School for Formal Bookbinding, Plains, PA, about 3 hrs from both Philadelphia and New York City. Maximum for class: 5. Call Don Rash, 570.821.7050 or e-mail >studior@epix.net<. Classes offered:

May 15-16: Introduction to Edge Gilding Jun 7-11: Introduction to Leather Binding (Quarter Leather)

Jun 14-18: Full Leather Binding Jun 21-25: Conservation of Cloth Bindings Jun 28-Jul 2: Conservation of Leather Bindings Jul 10-11: Introduction to Titling and Tooling Jul 19-23: Foundations of Hand Bookbinding Jul 26-30: Introduction to Case Binding Sep 13-17: Introduction to Leather Binding (Quarter Leather)

Sep 20-24: Full Leather Binding Oct 11-15: Conservation of Cloth Bindings Oct 18-22: Conservation of Leather Bindings

May 19-Sept 25, 2010: At J. Willard Marriott, University of Utah, Salt Lake City, UT, >http://bookartsprogram.org< or >bookartsprogram@utah.edu< or 801.585.9191:

May 19-Aug 4: *Letterpress Printing 1, 2, 3* with Marnie Powers-Torrey & David Wolske.

Aug 26-Dec 9: Bookbinding 1, 2, 3 with Chris McAfee. Jun 9-12: A Space to Make Your Mark: Complex Multi-Level Boxes with Julie Chen,

with lecture on June 10

Jun 26: *Peep Show: Design & Construction of the Tunnel Book* with Amber Heaton.

Jul 31: *Flex-a-sketch: Crafting the Custom Sketchbook* with Chris McAfee.

Sep 24-25: Binding the Strange & Unusual: Books with Rigid Pages with Alicia Bailey.

May 21-August 6: At Oregon College of Art and Craft, 8245 SW Barnes Rd., Portland OR. Contact: Sarah LaBarre, >slabarre@ocac.edu< or 971.255.4159.

May 21-23: *Illuminated Paper*, Helen Hiebert (#F1701) Jun 4-6: *Double Raised Cords Meet the Gutter Wire*, Daniel Kelm (#BA701)

Jul 14-18: *Color Woodcut Printmaking*, Karen Kunc (#BA703)

Jul 24: Letterpress Ink Intensive, Rebecca Gilbert (#BA704)

Aug 2-6: *The Secrets of the Magic Tablet*, Julie Chen (#BA705).

Scholarships available for OCAC. Contact: Kristin Shiga, >kshiga@ocac.edu< or 971.255.4217.

May 28–June 5, 2010: Workshops at John C. Campbell Folk
 School, Brasstown, NC, 800.FOLK.SCH, >www.folkschool.org
 May 28-30: Book Arts Sampler (weekend), Joyce Sievers

May 30-Jun 5: Paper Making for Books and Boxes, Claudia Lee

June 21 through August 16, 2010: At North Bennet Street School, Boston, MA, which is celebrating its 125th year, >www. nbss.org<:

June 21-25: *New Oriental Bindings*, Monique Lallier, in collaboration with American Academy of Bookbinding.

Jul 29-31: *Islamic Bookbinding*, Katherine Beaty Aug 12-16: Tips and Tricks for Book and Paper

Conservation, 8:30-4:30 p.m.

For fall semester 2010, the "Three Month Bookbinding Intensive" will return, taught by Stacie Dolin.

Jul 11-17 (Session I) and July 18-24 (Session II): Book Arts Summer Institute, Wells Book Arts, Aurora, NY. Session I offerings with Andrew Huot, Cheryl Jacobsen, Katherine Ruffin, and Michael Bixler. Session II offerings with Julia Leonard, Barbara Tetenbaum, and Sharon Zeugin. >www.wells.edu/ bookarts<

July 5-July 23: Two workshops with Timothy C. Ely in Colfax, Washington. Both are under the title of *The Sketchbook: Thoughts and Actions*:

Jul 5-9: *Thoughts and Actions* -- Mainly on book structure, including surface design, cloth mounting, etc.

Jul 19-23: *More Thoughts and Actions* – Making more than 1 book; focus on content, etc.

All skill levels are welcome. More details available at >t.ely@ mac.com< Space limited. \$50 deposit.

July 26-August 20, 2010: Montefiascone Project, north of Rome, Italy, Maria L. Fredericks, contact, 212.590.0379 or FAX 212.768.5673 or e-mail >mfredericks@themorgan.org<:

Jul 26-30: Re-creating the Medieval Palette, Cheryl Porter Aug 2-6: Introduction to the Islamic Book Structure, John Mumford

Aug 9-13: *The Biccherne of Siena*, Jennifer Storey and Caroline Checkley-Scott

Aug 16-20: *Paper Bindings of Montefiascone*, Maria Fredericks (w/Nicolas Barker)

October 14-16. 2010: 29th Annual Seminar on Standards of Excellence in Hand Bookbinding, Tuscon, AZ, Radisson Suites. Presenters are Martha Little, Jeff Peachey, Michael Burke, Nancy Leavitt.

October 15-17, 2010: The American Printing History Association's 2010 annual conference,

Learning to Print, Teaching to Print: Historical and Contemporary Perspectives. Corcoran College of Art and Design in Washington, DC. >http://www.printinghistory.org/>

November 5-7, 2010: *The Book (R)evolution.* The 11th Biennial Book Arts Fair and Conference at Pyramid Atlantic Art Center, Silver Spring, MD. To showcase dynamic array of innovative book art, limited edition prints, fine papers, and specialty tools along with a program of notable speakers, demonstrations, and special exhibitions. >pyramidatlanticbookartsfair.org< for more information or to register as a presenter or exhibitor.

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CALL FOR ENTRIES

Calls from Sandy Gallery, Portland, OR, <a><u>www.23sandy.com</u> or 503.927.4409 or <a>23sandygallery@gmail.com<...

•By May 14, 2010: Book Power! Artist Books Addressing Our Social, Political or Environmental World for June 3-26 exhibition. This exhibit is open to book arts related artworks created as either edition or one-of-a-kind. Artist books, sculptural books, book objects, altered books, zines or broadsides are encouraged. Any medium, any style, any size.

•By July 20, 2010: Pop-Up Now! A National Juried Exhibition of Movable Books for September 2-25, 2010 exhibition -- to be presented in conjunction with The Movable Book Society's Biennial Conference. Open to hand bound book arts, related artworks created as either edition or one-of-a-kind. Artist books, sculptural books, book objects are all encouraged as long as the book has at least one interactive, movable or pop-up element; can employ any medium, any style, or any size.

By June 21, 2010: Printed Image 3, a competition/exhibition hosted by the Alice C. Sabatini Gallery at the Topeka & Shawnee County Public Library and the Mulvane Art Museum at Washburn University. Eligible media includes: relief, intaglio, serigraph, lithograph, photogravure, collagraph, monoprint, and monotype. Broadside entries are eligible this year for the first time. Contact: <u>bblack@tscpl.org</u><. Information: <u>http://www.</u> tscpl.org/pdf/PI3_prospectus_layout_for_web.pdf<

By July 1, 2010: New Views: Recent Work from the Midwest Chapter of the GBW, a traveling exhibition by Midwest Chapter for its members. 1-2 pieces acceptable with entry fee of \$35 for first entry, \$15 for second one, received Sept 6-15, 2010. Works to have been created in 2008 or later and may not have been in a previous Chapter show or in Guild show. Non-juried. Digital images. Printed catalog. See Details on Chapter site at >www. guildofbookworkers.org< or contact >andrewhuot@gmail.com<

By July 17, 2010: Fiber and Book Art (West Coast), San Diego/ Escondido, CA. The Escondido Arts Partnership will present their first juried Fiber & Book Art Exhibition Sep 1-Oct 1. Artists working in Alaska, California, Oregon, and Washington are encouraged to submit work to the show. For full prospectus: >www.escondidoart.org<. 760.480.4101, Tues-Sat, 11:00-4:00.

By Date to be Announced, with Entries Due in January 2011: New England Chapter Bookbinding Competition of Johnny Carrera's Pictorial Webster's >http://www.quercuspress.com<. Text block to be purchased from Quercus Press, 144 Moody Street, Bldg 18, Waltham, MA 02453 for \$38 (incl.shipping). Must be Guild member. Entry fee to be discounted if member of New England Chapter (\$10 Chapter membership fee - see >membership@guildofbookworkers.org<). Digital images to be submitted in 2011. Selected bindings included in traveling exhibition with printed catalog. Exhibition details at >negbw. wordpress.com<. A venue in the Boston area to coincide with the Guild's Standards Seminar in 2011.

By Date to be Announced, with Entries Due in Early 2012: The 2012 Helen Warren DeGolyer Bookbinding Competition, Bridwell Library, Southern Methodist University, Dallas, TX. Design to be submitted for the Imitation of Christ, a text penned in the 15th century by Augustinian Canon Thomas a Kempis. Look for details this summer at >http://smu.edu/bridwell/ degolyer2012.htm<.





The Guild of Book Workers Standards of Excellence In Hand Bookbinding Seminar features presentations from some of the top book artisans in the field. It is an opportunity to learn from these individuals as well as to interact with others who share similar interests. It is an educational and edifying experience. Holding the Seminar in Tucson affords us the opportunity to enjoy the company of other book artisans in an oasis away from life's stresses. Palm trees, warm breezes, and a relaxed atmosphere are the norm at the conference hotel. The Radisson Suites Tucson was built to encircle a large courtyard of lawns and greenery. Each spacious room, featuring sleep number beds, refrigerators, microwaves, and complimentary wireless internet, opens onto this courtyard. Rooms also have balconies with spectacular Arizona mountain views. Many say October is the best time of year to visit Tucson as the weather is mild and enjoyable. If you need a break from inclement weather or disagreeable people, come to Tucson and relax and learn with others who, like yourself, enjoy the art of the book.

Chris McAfee

GBW Standards Chair

Photography of hotel grounds - courtesy Chris McAfee









Wilkes-Barre, PA...not your idea of a fun spot, eh? Mine either, but I didn't go to Wilkes-Barre for fun – I went for profit. This is a place that did have a thriving economy, but that was when coal was king, during the 19th century. It's located on the Susquehanna River in central Pennsylvania, and now it is definitely a city struggling to make it economically. It is beautiful and features a gorgeous view up and down the Susquehanna Valley. I drove 8 hours from Winston-Salem, North Carolina, up I-81 to spend a week learning leather book conservation. My instructor was Don Rash, a seasoned professional bookbinder, calligrapher and letterpress printer. Don owns 3 houses, all adjacent to each other: one is Don's home, one is his workshop and the third is used for student housing at Don's school. I had the luxury of coming to Don's school – <u>The School of Formal Bookbinding</u> – on a slow week, so it's just me and one other student.

The school, as I've said, is actually inside what was formally a 3-bedroom house. The bookbinding lab is located on the main level of the house, upstairs is storage and the basement (a formal pool hall) holds Don's massive collection of letterpress presses and type....and the cats! It's a very low key, working-class affair. The space itself is cluttered with projects, plywood; and 2x4 benches are covered with Davey board and the carpeting is vintage 1970's. Somehow, though, this ambience is the catalyst for some real learning. Don studied with Fritz and Trudi Eberhardt, two well respected binders who moved to the U.S. from Germany, while working at Haverford College. Once a week, at their studio in Harleysville, PA, Don would attend training sessions with Fritz and Trudi. This training continued for six years. It is difficult to go through any hour of the day at Don's school without a mention of Fritz and/or Trudi. Their presence is palpable in the technique, the discussion and the concepts Don teaches his students. Don even treated us to an audio lecture Fritz gave on binding. Fritz and Trudi are alive in Wilkes-Barre. As Don has written: "The difficulty is that to bind a book well by hand, even a simple cloth-case binding, is a rigorous affair. As with other crafts, an understanding of material and structure must be accompanied by hand skills which only can come with practice, preferably under the supervision of a knowledgeable instructor." This is the idea Don learned from Fritz and Trudi, and the idea he teaches.

We began the first day by discussing each book we'd brought to work on, and how we would approach the repair. I brought nine books from Special Collections at the Z. Smith Reynolds Library at Wake Forest University. These books dated from the $17^{th}-19^{th}$ centuries. Most of my books had missing or severely damaged leather spines. Most of these books also had significant paper damage, loose internal hinges, and broken end papers. Almost immediately I realized I needed a tool which I didn't have – a lifting knife. Don had a new one which he sold me. The lifting knife is a flat piece of steel about two inches wide by six inches

by Craig Fansler

long, honed to an edge on one end that is used to "lift" the old leather spine from the book. Before we tackled lifting our loose spines, we learned to sharpen another tool: our leather paring knife. The paring knife is a piece of steel which is thinner and narrower than the lifting knife and has a razor sharp edge to pare or thin leather. Don demonstrated how to sharpen my new lifting knife and my paring knife on wet Japanese stones while some of his cats watched.



First, all the books were ganged together in a large lying press with wooden boards separating them. We then took each book and lifted the spines of each one – trying to keep the fragile leather in-tact if possible. If not possible, we tried to save the labels. This required running the lifting knife

along the outer edges of the spine and gently encouraging it to release itself. Unless you were really lucky, you just ended up with leather crumbs. When most of the leather was removed, we applied a poultice (glop) of corn starch paste and let it sit for 15 minutes. Then, we used a bone folder to get the remaining leather bits off the spine. Finally, we let the spines dry, then removed them from the lying press.



I've lifted the spine of my leather books and cleaned off all of the residue. Next, the spine is glued out (brushed entirely with adhesive), and either cords or tapes are glued onto the spine as sewing structures. The tapes or cords are placed beside the existing broken cords, or placed in the same location.

This allows you to re-sew the parts of the book that are weak or broken.

Sewing is done inside the signature of the book, and when you reach each cord or tape, you exit the interior of the book and sew



out and around the tape or cord. This attaches the new cords to the book itself and makes the entire structure more secure. Paper tears and loose signatures are also re-attached to the text block. All of the books I brought to the workshop had loose boards – which means, they were not attached to the book at all. When I'm done, they'll be well bonded to the book.



The next step was to use a small tool to fray the ends of the cords we glued to the spines of our books yesterday. The tool is a small wooden peg with 3 sewing needles attached which is used to untangle separate strands of

the cords. These frayed ends will be glued to the boards of the book later. The ends of the frayed cords are then glued down onto both book boards. I slid a piece of release paper on top of it and pressed the books for about 20 minutes.



I used my lifting knife to lift the leather off the cover boards of the book. All the books were then placed in a press. The spaces between the cords were lined with two layers of Japa-

nese paper and allowed to dry. A leather lining was made and pasted to the spine. This leather piece was pressed onto the spine and the space around the raised bands on the spine reinforced with string tied to the press.



The next order of business today was to sew the headbands. To do this, two colors of silk thread are sewn around a core of twine. This stabilizes the text block to which it is sewn,

and forms a very attractive counterpoint to the text.

When the sewing is completed, the ends of the cord are trimmed and the headband is glued down. A piece of Japanese paper covers the sewing.

I then cut pieces of leather to match the tone and the size of each



book it will be used to repair. Using leather dye and cotton balls, the leather is dyed to match the existing color of the book boards and allowed to dry. Using my very sharp "skiving knife", the edges of the pieces of leather are pared down very thin. This is very hard; no amount of holding your mouth in a certain way will help. The leather spine piece is then put on the book and reinforced by string, which reinforces the raised bands.

After a half hour, the ends are turned in and the book is left to dry under a weight.





The two leather spines had dried over night. On the final morning, I still needed to paste down the inside joints or hinges of the books. I had lifted the paper a day earlier, so I tore strips of Japanese paper which I glued underneath the paste-down on the covers. I overlapped this paper onto the text block. When both joints were set with Japanese paper (Okawara), we cut a piece of card with a notch in it and used this to hold the boards open while the joints dried.

The finishing touch was to tool

the spine. A heated metal tool is rocked across the spine to incise a "blind stamped" line which makes the spine look more finished. The term blind refers to the fact there was no gold tooled onto the spine – only a tool mark was made on the leather.

Thanks to Don Rash, my books are restored and I have the knowledge to repair even more.



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 the *Workshops, Lectures* section. For more information on all events, 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

One Folk School Road, Brasstown, NC, 828.837.2775, x196 >marketing@folkschool.org< • >www.folkschool.org<

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

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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.

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

Wells Book Arts Institute Classes and Workshops >www.wells.edu/bkarts/info.htm<

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For a complete listing of upcoming workshops, see >www.wsworkshop.org< or call 845.658.9133.

Catherine Burkhard as of 5-2-10

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ò

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For more information, please visit http://smu.edu/bridwell/degolyer2012.htm



GUILD OF BOOK WORKERS Annual Board Elections

Enclosed in this newsletter please find the slate of board of directors nominees for the fiscal year beginning July 1, 2010.

Please vote and return your ballot promptly, so that records and correspondence may be passed on to the newly affected officers on a timely basis to plan for your organzation's upcoming year.



Membership Report June 2010





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GBW Exhibition



Marking Time in Denver and Cincinnati

The Guild of Book Workers *Marking Time* exhibition is on view at the Denver Public Library until June 25. The show then travels to The Public Library of Cincinnati and Hamilton County Main Library, July 5-August 26.

Exhibition catalogs are still available, including a very limited number of unbound copies in sheets. The exhibition is online at <u>www.guildofbookworkers.org</u>, along with catalog order information and a complete tour schedule. There may be slight variations in the start and end dates at each venue. Please check with the venues before making travel plans.

The Guild's Lone Star, Midwest and New England chapters are all planning chapter exhibitions. Regional chapter membership may be required to participate. Details are on the chapter websites.

Karen Hanmer

karen @karenhanmer.com

www.karenhanmer.com

The Conservation Corner

Housing and Storage Options

As conservators, we see numbers of objects in poor condition as a result of improper housing. During a recent collections survey, I was reminded of the importance of housing and storage in preventative conservation. Rehousing an object is the first thing we do in our lab after taking an item in, even before treatment. Treatment proposals and condition reports always include recommendations for housing, and when we answer questions for the general public about how to take care of an object, housing is usually the first point addressed.

Housings are not things to cut corners on when it comes to quality or cost, but I'd like to stress the point of recycling here. As a conservator in private practice, I reuse every good quality material I can until it no longer holds up to reuse. This includes archival file folders, blue board, museum board, archival mat board, interleaving papers, and stable polyester. Thoughtful purchases along with reuse makes the project of rehousing an entire collection, or the



contents of a conservation studio, much less daunting. The following are some helpful tips for approaches to rehousing objects as they come into and leave your care:

1. Work with your local archival framer. Often, a good quality frame shop will toss off-cuts of unused archival matting and framing materials in the trash or recycling bin at least once a week. Many of these are large enough to be fashioned into archival folders or boxes. Take the opportunity to form a relationship with a framer, and you will find they are usually happy to let you take all the mat board, museum board, and foam core they are not able to use, on a regular basis, free of charge.

2. Folders or boxes for archival housing and storage do not have to be made of full pieces. Join two scraps together to make a folder, or multiple scraps for the sides of a box. We use archival frame sealing tape when making folders, as it is quick, strong, and does not warp thin folder material like linen tapes activated with moisture.

3. Packaging materials and good quality backing boards from framed objects can sometimes be set aside for use as future temporary or transport housings. Evaluate any and all materials for this possibility instead of immediately throwing them away. Remove any attachments to make sure future housed objects do not come into contact with previous labels, tapes or hinges. Never reuse materials that have been in contact with moisture or mold.

4. Secure objects in corners when placing flat paper items in folders for storage or transport. Corners can be made from folded sheets of copy paper (plain or recycled), cardstock scraps, or from another medium- to heavyweight flexible paper. Heavy, stiff corners are not recommended due to the likelihood of abrasion to the object.

5. Typically, folks only shop for supplies when they need them. But if you are already ordering materials, check to see what archival storage and housing items the vendor has on sale or discount that day. If possible, order materials you may need in the future. It will save money now, and save time and shipping costs later. Also, consider combining orders with other conservators or framers in your area.

Events in the Chapters

California Chapter:

The Chapter's exhibition of recent and not-previouslyexhibited work at the Oviatt Library, California State University, Northridge, opened on April 13 and to go through May 26. Check Library for hours: >http://library. csun.edu< or contact Joe Giangrande >rinnovi@cox.net<.

Midwest:

Plans are set for a traveling exhibition, New Views: Recent Work from the Midwest Chapter of the GBW. Entry forms due July 1. See some details under "Call for Entries" and also on the Chapter site at >www. guildofbookworkers.org< or contact Andrew Huot >andrewhuot@gmail.com<

New England:

The Chapter is co-sponsoring a variety of lectures at the North Bennet Street School in celebration of the School's 125th year. See NBSS Web site: >www.nbss.org< and check the Chapter's blog: >negbw.wordpress.org<. Also see future exhibition information under "Workshops, Lectures, and Other Events" section.

New York:

Upcoming events sponsored by the Chapter: Jun 18-19 – workshop, The Nag Hammadi Codex, with Julia Miller at NYAM.

Contact Clare Manias or Rachel Lapkin, >newyork@ guildbobookworkers.org<. See >gbwny.org<

Potomac:

The Chapter has organized, in conjunction with Pyramid Atlantic, an Edible Book Festival 2010 on April 3, 2:00-5:00 p.m., Pyramid Atlantic, 8230 Georgia Ave., Silver Spring, MD. The festival pays homage to Brillat-Savarin - 1755-1826 (a French Gastronome, famous for his book Physiologie du goût, a witty meditation on food.) The only rules are making edible art that have something to do with books as shapes and/or content.

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Book Reviews -

The Thread That Binds: Interviews with Private Practice Bookbinders

by Pamela Train Leutz (Oak Knoll Press 2010) ISBN 978-1-58456-274-0

Reviewed by A. Lapidow

Pamela Leutz's book *The Thread That Binds* documents her investigation as to whether or not she should go to bookbinding full time. To answer this question she interviewed 20



prominent bookbinders in private practice who had a variety of experiences and specializations. Leutz formulated a standard list of questions to get comparable answers. These questions cover their training, the kind of work they do, what they like and don't like about being in private bookbinding practice. She wants to know what got them into bookbinding in the first place, and if they have any advice for someone entering the field.

Pamela Train Leutz

As expected the road to bookbinding has many entrances. Each binder came at it from a different venue, all a bit surprised to find

this niche, and all happy to have found something that "fits." As the title implies, there are many themes that connect each story. There is a gratification in working with their hands; in feeling the obligation (and having the ability) to pass along their knowledge and experience; a certain joy and satisfaction in figuring out each project; and gratification in always improving their skills. Each binder shows an openness in speaking about themselves and their experiences. She notes that in this community there is a willingness to share without jealously of anyone else in the field.

Of course there are the downside themes: the reality of



the business aspects of following your bliss; isolation, in some cases; angst over pricing jobs when you know you always spend a lot more time on a project then you think you might; and clients not really understanding why this is different than putting a new muffler on the car.

I am not sure these interviews would convince or dissuade one from taking "the leap." Although Ms. Leutz said that she was staying put with her paying job for now. Like all artistic endeavors, we go into bookbinding because we have to, we cannot, not do it.

The book does, however, serve a larger purpose. It is a record of a generation of bookbinders, in their own voices. We dwell in the oral tradition; not everything we do is written down someplace. We are taught through demonstration, practice and critique. It is appropriate that our history would be in the form of interviews. I am reminded of the early Smithsonian recordings. Going out, finding the people, finding the craft, preserving the record. Not to imply that bookbinding is doomed to immanent extinction. Who but ourselves will keep our knowledge, history and traditions alive? I think that is why these people feel the obligation to disseminate their knowledge through workshops, private instruction, or written works. Not everyone has the facility or interest to teach, but the subtext is those who can, should. Additionally the message is to join the community of bookbinders, participate, share in some way. It makes the whole better.



Playing with Books: the Art of Upcycling, Deconstructing, and Reimagining the Book by Jason Thompson, Quarry Books: Beverly, MA, 2010.

Reviewed by Barbara Adams Hebard, Conservator, John J. Burns Library, Boston College

Jason Thompson, a conscientious book artist, begins this publication with an essay declaring his love of books as physical objects making it clear that books should not be gratuitously chopped up. He suggests the use of mass-produced volumes and otherwise boring books: computer manuals, telephone books, and the like for his projects. To professional conservators, such as me, these are encouraging words. In my opinion conservators ought to be adding books like *Playing with Books* to their reference libraries; the reimagined books are routinely being acquired by institutions. The more we know about the techniques and materials used, the better prepared we are to conserve them.

Whatever your view on the matter, books are being altered regularly. Jason Thompson offers some wide-ranging projects and techniques for altering books in this manual, beautifully formatted by Landers Miller Design. The full color illustrations and attractive presentation make this book a pleasure to read. Thompson's balance of craft and useful tips invite experimentation. Those who previously didn't know how to transform books will find many options in these pages.

My favorite section is Chapter Three: Gallery. Here you are treated to a selection of altered books by American and international artists. These book-works are profoundly more splendid than the volumes which provided the raw material for their creation: even the most hardened purist will find Kelly Murray's *Phonebook Dress* a true work of art compared with the plain old phonebook. Doug Beube expands the book form so dramatically in several of his works that he creates what appear to be whole libraries made from a single volume. This technique of expansion is exploited even further by Guy Laramee, an interdisciplinary artist whose very con-

vincing mountain range was made out of nine books. The haunting, moody images of altered books by Thomas Allen teasingly suggest stories far more interesting than the pulp fiction from which they were crafted. These and other featured book-works will surely inspire book artists to begin cutting, folding, and manipulating books and thereby producing eye-catching book-works from tomes which might otherwise go unnoticed.

Jason Thompson also authored *Making Journals By Hand* (Rockport Publishing 2001). He is the founder and president of Rag & Bone Bindery in Rhode Island.

Book/DVD Review Request

Books and other items for Review should be sent to: SandyCohen 1756 Queen Palm Way North Port, FL 34288 cohen3428@comcast.net



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Library Report

The GBW Library is pleased to announce the availability of the 2008 GBW Standards of Excellence presentation videos from Toronto. The following five DVD's are available for loan from the GBW Library and for sale. Information about Library loans and video sales is on the Guild of Book Workers website at:

http://guildofbookworkers.org/resources/videos_standards/video. php

Contemporary Applications of Wheat Paste on Cloth with Martha Cole

This presentation shows custom designed cloths using contemporary applications of wheat paste by integrating colored pencils, paints and ink & oil & chalk pastels as well as acrylic mediums. Examples also include stenciling, stamping and collage.

Martha Cole is a professional fabric artist. She creates on-of-akind artist's books and limited editions.

Sixty Sewing Structures with Betsy Palmer Eldridge

This presentation is a result of a project to assemble a compendium of sewing techniques from different bookbinding traditions. The structures are evaluated for their particular strengths and weaknesses, and their suitability for various applications.

Betsy Eldridge Studied Book Arts at Wellesley College, in Germany, France and with Carolyn Horton in New York. She served as GBW President from 2000-2006.

Alum Tawed Bindings with Don Etherington

A demonstration of a full alum tawed binding reveals specific and interesting differences when compared to other structures.

Don Etherington apprenticed in bookbinding in England before studying at the London School of Printing. Since the 1960's, Don has been a leader in the field of Book Conservation developing

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In ove with Paper with Claire Van Vliet

A demonstration of several versions of the paper strip bindings developed for recent Janus Press books. Content and Design considerations that led her to use paper to create these structures are discussed.

Claire Van Vliet is the proprietor of the Janus Press. Her editions, numbering over 100, are found in numerous collections, and the Press' design archives are held by the Library of Congress.

Finishing Tools with Michael Wilcox

Using slides and demonstration, Michael explains how he makes finishing tools and blocks by hand, and how these tools are incorporated into his creative work.

Michael Wilcox apprenticed in bookbinding in England and studied at Bristol College and West of England college of Art. He creates design bindings in his own bindery in a garden shed at his home in Ontario.



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Susan Russick and Hal Erickson's Paper De-acidification Workshop Review

Review by Natasha Herman

In May 2009, I was invited to spend 2 weeks at the New York Academy of Medicine Conservation Lab to share ideas and techniques on book conservation in both the institutional and private setting. As these things happen, our conversation led to wet paper treatments, more specifically, our various protocols for paper de-acidification. As we struggled to define our own protocols, and recall the somewhat rusty college chemistry theories to back them up, we all realized pretty quickly how little we knew about these treatments. We needed a professional in the field of chemistry to explain the mechanisms behind the various treatments currently used in the field of chemistry to explain the mechanisms behind the various treatments currently used in conservations labs. This chemist would have to understand the particular problems paper conservators are faced with in the lab in order to help us bridge the two disciplines.

Interdisciplinary training is hard to come by. Those who know enough about one field hardly have the time to become knowledgeable in an entirely different field unless they are working regularly with professionals in that field. Enter Hal Erickson and Susan Russick. Hal is a biophysical

chemist who taught the conservation science curriculum at the University of Texas' Centre for the Cultural Record for 10 years. Susan Russick is a professional conservator who has worked both in institutional conservation labs as well as in private practice. Together they have designed a course in paper de-acidification that caters to the mid-career conservator. They normally teach this workshop at the Campbell Centre for Historic Preservation Studies in Illinois, U.S., and they were gracious enough to bring the course to New York City to teach an enthusiastic group of conservators ralled up by the NY Chapter of the Guild of Book Workers.

On the morning of February 10th, 2010, 14 conservators, mostly from New York City, but some from as far away as Ottawa and Illinois, sat around tables in the gorgeous Academy building ready to learn some Chemistry. By the first coffee break, our heads were

Paul Bank's Ten Laws of Conservation

1. No one can have access to a document that no longer exists.

2. Multiplication and dispersal increase chances of survival of information.

3. Books and documents deteriorate all the time.

4. Use causes wear.

5. Deterioration is irreversable.

6. The physical meduim of a book or document contains information.

7. No reproduction can contain all the information contained in the original.

8. Authenticity cannot be restored.

9. Conservation treatment is interpretation.

10. No treatment is reversable.

During the workshop, wer were reminded by Susan Russick and Hal Erickson that before undertaking any conservation treatments, including washing or de-acidifying paper, to keep in mind these basic conservation principles. reeling from the information onslaught. Silently, wer were probably all berating ourselves for not having listened more closely in college chemistry. By lunchtime, we had all probably come to terms with the fact that our utter confusion had less to do with laziness in college and more to do with the sheer brilliant mind of Hal Erickson. He sees chemical phenomena at work before the naked eve in the same way that Cezanne saw geometry in the scene he was painting. Alas, watching him understand the underlying chemical mechanisms did not always translate, at least for me, not understanding them myself. There were times when I felt as though I had been thrown headlong into the ocean without a lifeline.

It was at this point of hopelessness where the cleverness of the course design became apparent. Susan Russick is an experienced conservator of the "hands-on" kind. She spoke the language of the participants in the room and acted as Hal's translator. When she took the floor in the afternoon with her slide presentations, we all breathed a sigh of relief, and began to regain the confidence we had lost during the morning session. She relayed tangible protocols for paper de-acidification treatments that she was currently using in her

lab, citing literature to back up her choices. Here and there, she would make a link to the chemistry we had learned in the morning, asking Hal to comment on her interpretation of the chemistry. By the end of day one, I felt as though Susan had at least thrown me a buoy to grab onto.

The next $2\frac{1}{2}$ days proceeded in much the same way as the first day, with Hal starting the morning off by drowning us in chemistry followed by Susan, saving us again after coffee break.

On the 3rd day, we began practical experiments. Conservators like to see theory come alive in practice and, indeed, we did manage to produce some results during these lab sessions. We practiced making bicarbonate with a seltzer bottle, a surprisingly simple procedure with minimal equipment. We compared results from



Kelli Piotrowski (top) and Erin Albritton (right) experimenting with different paper washing and de-acidification baths.

Photo - courtesy Marie Messager

neutralizing treatments versus de-acidification treatments using calcium hydroxide, magnesium- and calcium carbonate We compared wetting out our samples using humidification versus alcohol in a spray or bath. We tried our hand at a nonaqueous treatment. We were even shown an ingenious, though still experimental, homemade filtering mechanism.

Probably the most informative part of the course, for me, was listening to the discussions between Hal and Susan, especially in light of compared results during the practical sessions. With subject matter to sparsely researched in the field of conservatin as paper deterioration and de-acidification, Susan and Hal represented a most trustworthy and current live debate on the subject.

I left the course with no substantially greater understanding of chemistry, but I did leave with much greater confidence in the current methods of paper de-acidification available to and used by conservators today. Thank you to the instructors as well as the organizers and the Academy for making it possible for me to attend this workshop.





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Suzanne Moore

Pigment on Paper · September 27-October 1 Telluride

Monique Lallier

Fundamentals of Bookbinding · September 13-24 Ann Arbor Separate Board Structure · October 4-8 Telluride

For more information and to register contact:

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In Memoriam

Willman Spawn



Willman Spawn, conservator and historian of bookbinding, died quietly at home in Philadelphia on April 23, 2010, one month shy of his 90th birthday. He was an indefatigable man with boundless curiosity. At various times during his full life he pursued the study of botany, optics, paper and book conservation, the istory of bookbinding

history of Quakers, and the history of bookbinding.

Willman established his first bindery during his college years. From 1948 until 1961 he served as part-time conservator for the American Philosophical Society. In 1961 he became the first full-time conservator at the APS, the "Restorer of Manuscripts," a position he held until his retirement in 1985. During this period he became a noted authority on paper conservation and disaster mitigation in libraries, writing influential papers and delivering numerous lectures on both topics. In 2009 his 37-year career and his impact on the profession of conservation were recognized by the creation of the Willman Spawn Conservation Internships Fund at the APS.



His study of American bookbindings began in 1949 and he began to pay attention to the bindings that he handled at the APS, other Philadelphia libraries, and eventually well over 100 libraries across the United States, accumulating thousands of pencil rubbings of the bindings that he saw. These studies first illustrated Willman's career-long conviction that colonial American bookbinders

could be identified through careful evaluation of the tools they used to decorate bindings.

In 1983 he contributed an essay on the evolution of American binding styles to *Bookbinding in America*, *1680-1910*, edited by John Dooley and James Tanis. He thus established a relationship with Bryn Mawr College, whose Maser gift of bindings is described in that volume. Upon his retirement from conservation in 1985 he was appointed Honorary Curator of Bookbindings at the Mariam Coffin Canaday Library. He curated two exhibitions on bookbinding, published reference works on British and American bookbinders' tickets, and worked toward his ultimate goal of publishing a comprehensive study of colonial American bookbinding. Willman's voluminous archive of rubbings and notes on bindings and binders survives at Bryn Mawr College.

Mr. Sprawn was a Lifetime Achievement Member of the Guild of Book Workers.

edited from a tribute by Tom Kinsella



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Submitted by Sandy Cohen

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Items for Publications should be sent to: Cindy Haller / PO Box 703, Seabrook, TX 77586-0703 newsletter@guildofbookworkers.org

Deadline for the August 2010 Issue: July 1, 2010

Items for the Calendar should be sent to: Catherine Burkhard / 6660 Santa Anita Drive, Dallas, TX 75214 secretary@guildofbookworkers.org

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