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# President's Column

The board has been working and planning for the Guild's future. Some of this work has included forming a Nomination Committee and an Awards Committee. With the annual elections coming up this spring, we have been looking at bringing in at least two new members to the board, as two current members are retiring, Jane Meggers as Library Chair, and Cris Takacs as Membership Chair. I'd like to thank them for all their hard work over the years - their presence will be missed on the board. The Nomination Committee includes Jim Reid-Cunningham as Chair, Deborah Howe, and James Welker. You'll be hearing from Jim on the listserv and in the newsletter with information about nominations and all the positions up for election.

We have also formed an Awards Committee to make recommendations to the board about the upcoming *Laura Young Award for Service to the Guild* and the *Lifetime Achievement Award*. Frank Mowery will serve as Chair with Karen Hanmer and Don Glaister. Please contact any of them with suggestions for these awards. The recipients will be announced in an upcoming newsletter and the awards will be presented at the Standards of Excellence Seminar in Boston this October.

We have been working on an additional membership benefit for the Guild. The Society of Bookbinders (UK) and the Guild of Book Workers (USA) are very pleased to announce that they are offering a half price introductory first year membership to their trans-Atlantic colleagues. The aims and aspirations of both organizations are very closely linked, so this is an excellent opportunity to become involved with the activities of our bookbinding friends in the UK and to perhaps help bring both organizations closer together. Members of the Society of Bookbinders receive 3 newsletters a year and an annual Journal. Please visit the Society's web site at <http://www.societyofbookbinders.com/> to learn more about its activities.

Current members of the Guild of Book Workers are invited to apply to the Society's Membership Secretaries Diane Waddington and Gene Riley at [membership@societyofbookbinders.com](mailto:membership@societyofbookbinders.com) for a one-year membership. The fee for overseas members is normally GBP 40.00, but for the first year, will be GBP 20.00. This offer applies to new members to the Society of Bookbinders only.

Andrew Huot  
Guild of Book Workers President



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# Calendar of Events

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## EXHIBITIONS

**Currently and through April 17, 2011:** *The Book: A Contemporary View*, in the Carole Bieber and Marc Ham Gallery, The Delaware Center for the Contemporary Arts, Wilmington, DE. Consists of work by 48 artists. Information at >[www.thedcca.org/exhibit/book-contemporary-view](http://www.thedcca.org/exhibit/book-contemporary-view)<.

**Currently and through April 23, 2011:** *The Lost Manuscripts from the Sistine Chapel: An Epic Journey from Rome to Toledo*, featuring 40 manuscripts ranging from 11th to the 18th century, representing some of the finest illuminations ever created. This exhibit marks first time these ancient manuscript will be on display in the U.S. Meadows Museum at Southern Methodist University, 5900 Bishop Blvd., Dallas, TX. >[meadowsmuseumdallas.org](http://meadowsmuseumdallas.org)<

**June 1 to August 28, 2011:** *The Art of the Book in California: Five Contemporary Presses*, Stanford, CA, The Cantor Arts Center, on the Stanford campus. Contact: 650.723.4177; >[museum.stanford.edu](http://museum.stanford.edu)<

**June 15, 2011 and forward:** *The Nation's Printer: The U. S. Government Printing Office, 150 Years of Keeping America Informed*, looking at the ways in which the GPO has used all kinds of technology in the hands of skilled people to give the American people free access to the workings of their government which few nations come close to. At main GPO facility, 732 North Capitol Street NW, Washington DC. >[www.gpo.gov](http://www.gpo.gov)<

**August, 2011:** Opening of *One Book, Many Interpretations: Second Edition*, celebrating 10 years, Chicago Public Library's Special Collections Exhibit Hall with a Winter Garden reception.

**September 8 – November 5, 2011:** *The Book: A Contemporary View*, at Towson University, Center for the Arts Gallery, Maryland. ><http://www.thedcca.org/exhibit/book-contemporary-view><

**Exhibitions for 2011:** The Walters Art Museum, 600 N. Charles St., Baltimore, MD 21201, 410.547.9000 or >[www.thewalters.org](http://www.thewalters.org)<. Contact: Amy Mannarino, >[amannarino@thewalters.org](mailto:amannarino@thewalters.org)<

## Call for Papers

### GUILD OF BOOK WORKERS JOURNAL

Last Call: The Guild of Book Workers *Journal* welcomes submissions for the 2010-2011 issue. Guidelines available at ><http://guildofbookworkers.org/resources/journal/journal.php>< Please send manuscripts and inquiries to Cara Schlesinger, editor, at [journal@guildofbookworkers.org](mailto:journal@guildofbookworkers.org)

## CALL FOR ENTRIES

**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. More information at ><http://www.smu.edu/bridwell/degolyer2012.htm><.

## WORKSHOPS, LECTURES & OTHER EVENTS

**April 10 to June 4, 2011:** *The John C. Campbell Folk School*, Brasstown, NC, with the following classes. Contact: 800.FOLK-SCH; >[www.folkschool.org](http://www.folkschool.org)< :

**Apr 10-16: Books and Batik** with Barbara Bussolari and Suzanne Hall

**Apr 17-23 (Int'l Week): Recycle, Rebound Papermaking** with Rajeania Snider

**May 8-14: Marking the Moment: A Creative Approach to Journaling** with Sandy Webster

**May 29-Jun 4: Paper Surface Transformations** with Joyce Joyce Sievers

**April 14-17, 2011:** *Artiscape, An Artist's Gathering*, 36 workshops, marketplace, art fair, art auction, by European Papers, Ltd., Downton Columbus, OH., for book and paper artists, binders, and many other artists. >[www.artiscape.com](http://www.artiscape.com)<

**April 15-16, 2011:** *Parchment and Vellum Making* with Jesse Meyer, a 2-day field trip to visit Pergamena and the Richard E. Meyer & Sons Bookbinding leather tannery in Montgomery, NY. Contact: >[jesse@pergamena.net](mailto:jesse@pergamena.net)< or 845.649.5806.

**April 29-30, 2011:** *29th Annual Letters of Joy*, Lynnwood, WA, sponsored by Write On Calligraphers, for calligraphers and book and paper artists. Keynote speaker and featured instructor: Pat Blair. Exhibits, vendors, classes, silent auction. Contact: >[jethyden@aol.com](mailto:jethyden@aol.com)< or >[www.writeoncalligraphers.homestead.com](http://www.writeoncalligraphers.homestead.com)<

**April 16 – July 31, 2011:** *The School for Formal Bookbinding*, Plains, PA with Don Rash, >[www.donrashfinebookbinder.com](http://www.donrashfinebookbinder.com)<. Contact: >[sfb@donrashfinebookbinder.com](mailto:sfb@donrashfinebookbinder.com)< --

**Apr 16-17:** *Introduction to Paper Repair*

**Apr 25-29:** *Foundations of Hand Bookbinding*

**May 2-6:** *Introduction to Case Binding*

**May 13-15:** *Enclosures*

**May 23-27:** *Two Structures*

**Jun 6-10:** *Introduction to Leather Binding*

**Jun 13-17:** *Full Leather Binding*

**Jun 20-24:** *Cloth Binding Conservation*

**Jun 27-Jul 1:** *Leather Binding Conservation*

**Jul 11-15:** *Foundations of Hand Bookbinding*

**Jul 18-22:** *Introduction to Case Binding*

**Jul 30-31:** *Edge Gilding*

**Sep 12-16:** *Introduction to Leather Binding*

**Sep 19-23:** *Full Leather Binding*

**May 1-6, 2011:** *Split Workshops with Sheila Waters and Julian Waters*, Camp Cheerio, NC (near Winston-Salem). Sheila Waters teaching “Planning a Manuscript Book” and Julian Waters, “Writing on the Edge”. \$695 for classes, meals, lodging. Semi-private and private rooms extra. \$200 deposit. Contact: >[tetascibe@triad.rr.com](mailto:tetascibe@triad.rr.com)< or >[www.calligraphycentre.com](http://www.calligraphycentre.com)<.

**May 12 to October 14, 2011:** *Bookbinding Workshops* at School for Bookbinding Arts at Cat Tail Run Hand Bookbinding, Winchester, VA. Contact: >[info@cattailrun.com](mailto:info@cattailrun.com)< or >[www.cattailrun.com](http://www.cattailrun.com)< :

**May 12-13:** *New Cloth Bindings*

**Jun 7-8:** *Beginning Paper Marbling*

**Jun 9-10:** *Suminagashi & Japanese-Style Bindings*

**Jun 11:** *Miniature Books*

**Jun 16-17 or Aug 18-19:** *Beginning Cloth Binding Restoration*

**Jul 21-22 or Sep 15-16:** *Beginning Leather Binding Restoration*

**Sep 22-23:** *Advanced Cloth Binding Restoration*

**Oct 13-14:** *Clamshell Box Making*

**June 22-26, 2011:** *The Focus on Book Arts Conference*, Pacific University, Forest Grove, OR. Classes in book art, bookbinding, printing, printmaking, paper decoration for all skill levels. Nineteen instructors, 29 class offerings; attendees choose classes desired; vendor market; an evening lecture. All information at >[www.focuson-bookarts.org](http://www.focuson-bookarts.org)<. For printed catalog: 503.357.7263.

**June 29-July 10, 2011:** *The 2011 Legacy of Letters Tour*, led by Paul Shaw and Alta Price of Emilia-Romagna and Veneto regions in Italy, looking at inscriptions, manuscripts, incunabula, signage, graffiti, and visiting museums and libraries. Includes calligraphy and letterpress workshop in Cornuda, Jul 8-10. Contact: >[paulshaw@nyc.rr.com](mailto:paulshaw@nyc.rr.com)< - >[legacyofletters.com](http://legacyofletters.com)<

**July 10 -16, 2011, and July 17-23, 2011:** *Wells Book Arts Summer Institute*, Aurora, NY, <[www.wells.edu/bookarts](http://www.wells.edu/bookarts)>, or Nancy Gil, 315.364.3420, <[ngil@wells.edu](mailto:ngil@wells.edu)>, as follows:

**Choices for Session I – July 10-16:**

*Introduction to Typesetting and Monotype Composition* with Michael Bixler

*Beyond the Basics: The Book as Eloquent Object* with Julie Chen

*Engravers' Script: Pointed Pen Elegance* with Cheryl Jacobsen

*Intuition & Chance: A Playful Approach to Printing Books on the Vandercook* with Barbara Tetenbaum

**Choices for Session II – July 17-23:**

*Backwards & Forwards: Adobe InDesign within the Long Shadow of the Book* with Mark Argetsinger

*Stitches in Time: Historical Bindings/Contemporary Context* with Julia Leonard

*The Mystery of Letterpress Printing: Joy of the Vandercook* with Steve Miller

*Contrasts in Calligraphy: New forms & textures with the ruling pen, broad edged pen and brush* with Julian Waters

**July 25 to August 19, 2011:** *Montefiascone Project Summer 2011 Workshops*. Workshops offered at this small medieval walled city about 80 mi N of Rome, Italy. Cost of classes is £445 UK (\$700 US, 520 Euro) per week; includes all classes in English and most materials. Contact: Cheryl Porter, >[chezzaporter@yahoo.com](mailto:chezzaporter@yahoo.com)< Web site: >[www.monteproject.com](http://www.monteproject.com)<

*continued on page 6*

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**Jul 25-29: *Re-creating the Medieval Palette*** with Cheryl Porter

**Aug 8-12: *Reconstructing an Early Medieval Islamic Book Structure*** with Marco di Bella, assisted by John Mumford. (*Advise IMMEDIATE registration for this class; first offering now full*)

**Aug 8-12: *Conservation Techniques for Islamic Binding*** with Kristine Rose; also Elaine Wright lecturing

**Aug 15-19: *Exploring the unique features of Spanish early modern account bookbindings*** with Chela Metzger

**August 11-14, 2011: *First Annual Midwest Calligraphy Retreat***, Carleton College, Northfield, MN, sponsored by Colleagues of Calligraphy (membership not required). Instructors: Annie Cicale, Sharon Zeugin, Laurie Doctor, Denis Brown. Up to 50 participants. Deposit of \$100 secures spot. Contact: Joyce Francis >handwritten-byjoyce@gmail.com<

**October 6-8, 2011: 30th Annual Seminar on Standards of Excellence in Hand Bookbinding**, Boston, MA.



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# STUDY OPPORTUNITIES

*Be sure and check the "Workshops, Lectures, Events" section of the Calendar for specific offerings.*

## **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](http://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**

For more information on all classes, workshops, events: >[www.bookartsprogram.org](http://www.bookartsprogram.org)< • 801.585.9191

## **Bookbinding Workshops – United Kingdom**

Courses in book structures and Paper Engineering  
Paul Johnson and Lori Sauer  
><http://www.bookbindingworkshops.com>< •  
>[bookbindingworkshops@gmail.com](mailto:bookbindingworkshops@gmail.com)<

## **John C. Campbell Folk School**

One Folk School Road, Brasstown, NC, 828.837.2775, x196  
>[marketing@folkschool.org](mailto:marketing@folkschool.org)< • >[www.folkschool.org](http://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](mailto:cbbag@web.net)< • >[www.cbbag.ca](http://www.cbbag.ca)<

## **The Center for Book Arts New York City**

212.481.0295 • >[www.centerforbookarts.org](http://www.centerforbookarts.org)<

## **Center for the Book - San Francisco, CA**

415.565.0545 • >[www.sfcbook.org](http://www.sfcbook.org)<

## **Creative Arts Workshop - New Haven, CT**

A community arts and crafts school for adults and children.  
Classes and workshops in the Book Arts.  
>[www.creativeartsworkshop.org](http://www.creativeartsworkshop.org)< • 203.562.4927

## **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](mailto:contact@garageannexschool.com)< •  
>[www.garageannexschool.com](http://www.garageannexschool.com)<

## **Green Heron Book Arts**

503.357.7263 or email >[bookkits@aol.com](mailto:bookkits@aol.com)<

## **Hollander's Workshops**

Visit >[www.hollanders.com](http://www.hollanders.com)< for the full schedule of workshops in Ann Arbor, MI.  
Hollander's also partners with the American Academy of Bookbinding and hosts their workshops. Contact >[staff@ahhaa.org](mailto:staff@ahhaa.org)< for AAB information.

## **North Bennet Street School**

Check ><http://www.nbss.org/workshops/schedule.asp>< for current and future bookbinding classes or call 617.227.0155 x102

## **Old Way**

Workshops with Jim Croft, Santa ID  
>[oldway@imbris.com](mailto:oldway@imbris.com)< •  
><http://www.traditionalhand.com/oldway/><

## **Oregon College of Art & Craft**

See *Workshops, Lectures* section for fall classes  
Portland, Oregon • >[www.ocac.edu](http://www.ocac.edu)<

## **Paper Dragon Books**

330 Morgan Avenue #301, Brooklyn, NY 11211  
>[www.paperdragonbooks.com](http://www.paperdragonbooks.com)< • >[info@paperdragonbooks.com](mailto:info@paperdragonbooks.com)<

## **Penland School of Crafts**

For more information and complete listing of courses: 828.765.2359 •  
>[www.penland.org](http://www.penland.org)<

## **Printmaking Sisters**

Printmaking and Other Courses offered in Florence, Italy at Il Bisonte  
><http://www.annieday.com.au/><

## **Pyramid Atlantic Art Center**

301.608.9101 x.105 • >[www.pyramidatlanticartcenter.org](http://www.pyramidatlanticartcenter.org)<

## **School for Formal Bookbinding**

Ongoing instruction 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](http://www.donrashfinebookbinder.com)< or call 570.821.7050.

## **Seattle Center for Book Arts**

>[www.seattlebookarts.org/classes/class\\_2008q2\\_paper.html](http://www.seattlebookarts.org/classes/class_2008q2_paper.html)<

## **Studio-on-the-Square, NYC**

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## **The University of Alabama MFA in The Book Arts Program**

in the School of Library and Information Studies,  
>[www.bookarts.ua.edu](http://www.bookarts.ua.edu)<

## **Wells Book Arts Institute Classes and Workshops**

>[www.wells.edu/bkarts/info.htm](http://www.wells.edu/bkarts/info.htm)<

## **Women's Studio Workshop**

For a complete listing of upcoming workshops, see >[www.wsworkshop.org](http://www.wsworkshop.org)< or call 845.658.9133

Catherine Burhkard  
as of 3-5-11



# The Silent Voice of Paper Speaks Volumes

by Pamela Wood

Travel for me is always more exciting when I can interact with the people in the places I go to. Having this opportunity to turn tourist Berlin into an artist studio visit was something extraordinary. Upon my arrival with cordial introductions and hot tea, the meeting started the unveiling of the papermaking in Berlin. For four hours, I was captivated with childlike awe at Gangolf Ulbricht's stunning paper making facility.

The studio was busy and while his assistants, Katarina Siedler and Joerg Lehmann, were working on their projects, it was very much under his control. Two brief pauses to handle important momentary issues, then back to our tour. It was during these pauses that I realized that this is an important opportunity to learn something I would never be exposed to in any other way. I almost had to pinch myself to know it was not a dream.

Amazing people or things can be found in the most unlikely places. Nestled in a district of modern Berlin stands a large imposing



old hospital turned art center (fig 1). Bethanien was built in 1848 under the patronage of the Prussian Kaiser, Wilhelm II, and served as a hospital and later as a medical training center. When the Berlin Wall went up, the building was only 50 meters from the Wall. As a result, by 1979, people lost interest in going there to learn medical arts. So the West German government, who owned the building, converted it into a different type of arts building, a multi-functional cultural center. It now houses the Berlin Artists' Union print shop. There are 1200 square meters offering local and international artists opportunities to work in all disciplines of printmaking and printing, silkscreen, etching, lithography, offset, and letterpress, as well as video, desktop publishing, photography, and bookbinding. Down in the basement of this awesome building is the studio home of a master paper maker, Gangolf Ulbricht.

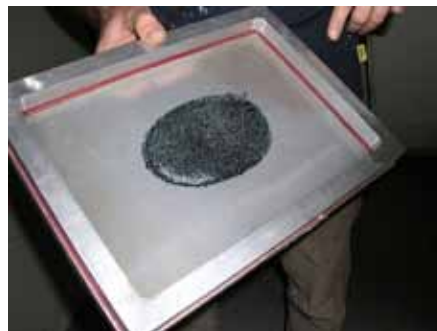
Gangolf Ulbricht has been making paper here since 1992. Born and raised in East Germany at the time of the Berlin Wall was something that actually worked to his advantage. East Germany was still training people in trades and lost arts such as papermaking. Within a short time after he finished his studies, the Wall came down and suddenly new avenues opened for him. The decline of the East German businesses allowed him to get papermaking equipment. Within a few years, Gangolf found a place to do his craft: the old hospital. It has grown to where he now has a large international circle of customers, artists, bookbinders, designers and conservators. He mainly works with artists, on special projects, and conservators. His principle with regard to paper is recognizing that it is not merely a carrier of print in the classical sense, but an artistic medium in its own right.

In the early nineties, he had a chance to study with a papermaker in Japan for a year. As most people know, Western papermaking is very different from Japanese papermaking.

The combination of Western and Eastern methods work well for Gangolf Ulbricht. He has been able to develop a special paper that is useful for mending paper tears in conservation labs. By changing the paper transparency, there is a silent way of adding voice to paper. He showed me a sample and then raised it into the air (fig 2). It was so filmy it was floating like a feather. The weight of this tissue is 2g/m<sup>2</sup>. Really! It's that thin. Awesome stuff, and it's for sale.



He showed me all the types of paper he creates: wonderful large scale paper, curtains (illuminated with fiber optic lights), large-



scale watermarks, large sheets of his handmade paper containing poetry. He does many collaborations, and in this case the words are in the surface of the paper, not resting on it. He makes the watermark moulds



as well (fig 3 - 3rd photo page 8). The scale of his paper studio is awesome, a rarity in our current time of technical skill giving way to electronic versions of everything. This is no smoke and mirrors. He created it all.

My tour started with the beating room, which had three beaters. The one I saw being used had bronze blades, right down close to



the plate bed (fig 4). Beating clean blue jean stock (fig 5), it had been cleaned and beaten once. It was long fiber and was mixed



for this project with raw flax. The finished paper will be more of bulky or card stock weight (fig 6 - top right column photo).

Next was the fiber and rag room, which has all kinds of ingredients (fig 7 - 2nd photo right column), cotton-long fibers, textiles, and linen. Gangolf acquires old clothing and fabric for his archival work. The old pure cloth helps his work when matching old conservation paper projects. He doesn't cook his fibers, as he believes it adds too much stress. He wants his paper to be natural. Cotton or linen is cut into 1/2 inch squares, then goes directly into

the beater. This achieves a soft natural paper. Commercial hand-made paper is soft from all the chemicals that are added when the pulp is beaten.



Gangolf's philosophy is integral to his process. Paper should have no stress, something he learned in his studies in Japan. Silent like a lamb. If paper has too much action, it's stressed. Fibers must have long and short balance. Too much beating causes many problems with the end result. Warping and crackling are just two of the problems that can arise. Papermaking needs good choices in both techniques and raw materials. The result will be good paper.

As for color, he uses as much raw natural material as possible. He has refined natural earth pigments for papermaking. Conservationists want paper that is clean and lightfast. Color should only stick to the fiber (there should be no migration) and be totally harmless to the papermaker; it could be eaten without harm. Gangolf explained that early in his career, he made a tinted pulp with Cadmium yellow. He ended up getting very sick for a year. Now all his paper has to be safe for people to work with.



*continued on page 10*

He couches on only 100% wool blankets for the reason that it works best and, for conservation, it is what has been used all through the ages for couching paper. He does the restraint drying in drying boxes at room temperature (not specially heated), which achieves a wonderful result without a lot of fuss.



As for results, he says that there are very few mistakes in his papers. I couldn't see a one (fig 8). He works slowly and always gets the sheet he wants. He sets the dead-

line for his paper jobs that he can work with; only then will he set out to complete the order. (His minimum order is 50 sheets at roughly 8 euros a sheet.) He believes that technology blocks our senses. The papermaker needs to listen to the process and watch what is happening. He has spent his life making paper with this philosophy and it shows in his paper.

At the time of my visit, he was working on a job for the German State library to match old papers. He has to find new ways to match old colors made with wood pulp. Once again, he achieves it with all natural and archival materials. There are conservators who want to wash and do things to paper that they don't need to do. He told me that certain papers are fine today and need to be protected from today's chemicals. Today's chemicals will ruin good stable old paper.



A sign of expert papermaking is to be able to create paper that is perfectly black (fig 9 - lower photo left column). So much black paper is not black. He starts with dark fabrics, such as blue jeans, then proceeds with adding other colors to it to get true visual black paper. The result is truly the blackest handmade paper that I've ever seen.

Paper additives are important. Sizing the paper is especially important for printing on handmade paper. He uses potato starch. He also adds kaolin clay and potassium carbonate. All these additives achieve different results. Knowing what you want the result with paper to be determines the additives to use.

Everything is natural and everything is thought through. His results are all works of art and there is much devotion that pays off. Gangolf is a true papiermeister. He makes beautiful, perfect paper. The watermarked paper really sings (fig 10 - see photo on front cover of newsletter). With light to its back or flat on a table, the marks work. He expanded to add to paper LCD filaments. There isn't much he hasn't done with paper. Big, small, old, new, adding a new voice to a treasured old medium. His paper is magic.

He explained by giving me an analogy that related papermaking to wine making. He said that the wine maker doesn't follow only chemistry, he also follows instinct and inner knowledge to get the best taste. Instinct, inner knowledge, and patience get the best papers. This is a life secret and can work for more than just papermaking.

We said our goodbyes. I was sad to have to leave. I walked out of this fortress into the real world, midday in Berlin. The short walk to the Ubahn station seemed different. I realized as I was in the train heading back to the hotel, that I had a real person to always associate with Berlin. The person being even more special, since he shared his studio with me, and for that, I feel forever in his debt. I also realize that I met a master at work in the heart of Berlin.

#### **Pamela S. Wood**

Academically trained in fine art, Pamela received a BFA in Printmaking from Kent State University and did post-graduate studies in graphic design at Cleveland Institute of Art. Pamela works primarily in paper and bookarts and continues to exhibit her one-of-a-kind books at various art centers and museums, both nationally and internationally. She currently has books in the "Marking Time" exhibition and also the *Xth Fira - Brugge 2011* exhibition in Belgium. Many of her artist's books have been acquired by different local, national, and international libraries and museums for their permanent collections. She has been the recipient of several professional development grants from the Arizona Commission on the Arts and was the recipient of a fellowship from the Women's Studio Workshop in New York. For twelve years, Pamela was a columnist with *Hand Papermaking Magazine*. Pamela is currently in a degree program studying at the American Academy of Bookbinding in Telluride, Colorado. Her contact information: [artboard@rarehare.com](mailto:artboard@rarehare.com); (P) 480-820-5314; (F) 602-234-6551.

# In Memoriam

Maggy Magerstadt Fisher Rosner, well known in the New York bookbinding community for over forty years for her wit, humor, and theatrical streak, died in Wisconsin on January 15, 2011.

Maggy was born in Chicago on February 10, 1923. The Magerstadts lived in Hyde Park and Maggy graduated from the University of Chicago nearby. The family spent their summers in Wisconsin, at Fish Creek on the Door Peninsula, a popular summer spot. They had an idyllic log cabin on the shores of Green Bay, surrounded by cedar woods. Up the road from them was the Peninsula Players, one of the first summer stock theater groups in the country. There, Maggy fell in love with theater, and her first husband, Richard Fisher. Her first acting season was in the summer of 1940; her last was forty-four years later in 1984. She continued to spend summers in Door County and retained a life-long interest in the Peninsula Players.

Later Maggy started spending winters in New York, where she met her second husband, Joseph Rosner, a writer. Always interested in books, she had decided to learn bookbinding, working first with Carolyn Horton and then with Laura Young. Soon she started collecting examples of the fine binding work of her favorite contemporary binders. Eventually she gave that very special and personal collection to the New York Public Library. A showing of her collection was held during the Guild of Book Workers' Centennial Celebration in 2006. Maggy was a member of the Guild from 1966 until 2008.

When health problems became an issue, Maggy's family moved her back to Fish Creek. According to her caregivers, she was telling stories, cracking jokes, and keeping everyone entertained right up to the end. Maggy's ashes will be buried in a Door County cemetery, under a springtime blanket of white violets, surrounded by woods filled with blue forget-me-nots.

Maggy will be remembered - and missed - by her many friends.

Betsy Palmer Eldridge

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# Book Reviews

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## *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings*

Julia Miller

The Legacy Press 2010 978-0-9797974-3-9

Review by Amy Lapidow



Julia Miller has brought together an impressive, well researched, scholarly and approachable work on historical bindings. The aim of this book is to be a handbook, guide or manual for anyone working with a book collection to help recognize and describe binding styles from many eras. The initial aim was to train beginning career conservators, but it blossomed to providing information important to anyone involved with books, be it conservator, librarian, book seller or collector.

This work is organized in such a way that a reading straight through cover-to-cover is not necessary. There are four chapters briefly covering the history of binding from ancient texts to 1900. These are followed by sections on binding materials, templates for description, case studies and stack maintenance guidelines, followed by a glossary and an extensive bibliography.

This work focuses on the everyday book of each era, those works which might be overlooked or rebound without consideration of their historical significance. It does not dwell on the more overtly precious end of the spectrum, as those books were deemed special from the beginning and are less likely to be dismissed, discarded or rebound.

This book gives a wealth of information in an accessible way. Each explanation is clear and well thought out. There are extensive illustrations and illustrative, informative and, on occasion, amusing, footnotes. There is also an accompanying DVD with even more photos for study.

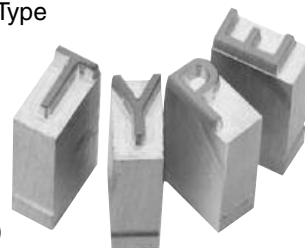
This is an excellent work on the history of binding. More than that, however, it is a gentle reminder to stop and look, really look, at the book in front of you, and to take the time to examine and document all aspects of the object. This handbook provides the vocabulary to do so. It will also serve as a guide to know what to look at, how to identify what you are looking at and a standardized, organized method to record the information. Ms. Miller has amassed her years of experience and study to codify and present how she approaches collections and individual pieces for conservation and scholarly research.

Additionally, it is a call to record the bindings as part of the everyday descriptions of collections. As more collections are made available digitally, this guide provides a way to add descriptive binding information to a holdings record or finding aid so that some research can begin from afar. In doing so, Julia Miller gives her audience an awareness of a collection and the importance of containers as well as content.

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*From the Hand to the Machine: Nineteenth-century American paper and mediums: technologies, materials, and conservation* by Cathleen A. Baker  
(The Legacy Press, 2010) \$65.00

Review by Sandy Cohen

With a title this long, one might expect an 18<sup>th</sup> century tome to be attached. And yet, as thorough and exacting as that title is, it is apt. Here, in a sentence even longer and just as inclusive as the title of this well-made book, I should like to point out that Dr. Baker covers the development of the paper industry in the United States from 1690-1900, the processes and pitfalls to those processes, the challenges to the paper conservator they present and some suggested solutions to those challenges by someone with over forty years of experience and expertise in the field of paper conservation and repair. In her chapter on rag preparation, for example, she tells us how the fibers were collected and made into paper, how that changing process over the years contributed to some of the problems that same paper has today. As much as anything, it is lively and well-written history.



In like manner the book covers what paper is, and is not, how it is formed by hand and by machine, its characteristics, the inks used, the processes by which that ink and other substances were applied to the paper by writing and drawing, by intaglio, lithography and photochemical methods, and what those processes and chemical substances have meant to the paper they were applied to. One appendix is devoted to related writing surfaces, such as papyrus, parchment and pith. Of particular interest to the paper conservator are the other five appendixes devoted to testing, kinds of, and cures for, cellulose degradation and preservation recommendations.

The glossary and index are extensive, but could be more extensive; many subjects in the book, (foxing, for example) are not included in either. The black-and-white and color illustrations and reproductions are excellent, as are the binding and printing.

## The Marbling Tray

by Iris Nevins

### ***Something Surprising About Recycled Paper***

Have any of you marblers tried using a recycled paper, and it worked, and you get another batch of it and it doesn't work; then yet another future lot of it works again? Pretty inconsistent. I always wondered why. Well, we have pretty well exhausted the topic of what over buffering with calcium carbonate does to marble, but in case anyone is new, it negates the mordanting properties of the alum treatment we need to do ahead to make the pigments adhere to the paper when we marble. If just enough is used to get it to or slightly above pH7, we're usually OK. It is excess calcium carbonate that tends to make your lovely colored patterns run off the paper.

OK, so what does this have to do with whether or not the paper is recycled? The answer lies in, how much calcium carbonate was in the papers that were recycled from post consumer waste, to create the current paper? There is really no telling and no way to regulate it nor predict it, apparently. I was talking to a paper maker the other day and was told this astonishing (to marblers anyway!) fact. That there is no way to control how much or how little buffering agent will be in any given batch of the "same" paper stock. This of course will not matter to most people, but does make a major difference to marblers. So all I can say about that, is if you are lucky enough to come across a recycled paper stock that marbles well, you'd be wise to find out the lot number or the run number, and buy as much as you can store from that particular run. It may very well not work the next time you buy it due to the random papers that go into the mix at any given time. It also makes it a very risky business to recommend any paper labeled "Recycled" for marbling.

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**Campbell, Brenna**, (E) Add: brenna\_campbell@yahoo.com Delete (B) (H). **Evers, Jennifer**, jme@jennifer-evers.com (U) http://www.jennifer-evers.com/. **Hohler, Karen**, (U) www.one-of-a-kind.com. **Johnson, Margaret H.**, (E) mhjohn@comcast.net. **Jones, Patricia**, (E) info@threeteenbookworks.com. **Kern, Kristen**, (F) 503 222-6588. **Kornel, Catherine**, (CP) 650-224-4857 AB\*, RR\*. **Martin, Emily**, add *Delaware Valley*. **McLain, Anne**, (E) bookbinderannemclain@yahoo.com. **Miura, Einen**, (CP) 81-90-6534-1077 omit (B). **Nishizu, Elaine**, 8610 Hillcrest Road, Buena Park, CA 90621(B) 714-670-0537 (H) 323-934-2211 (CP) 310-483-6822 (F) 714-670-1201 (E) enishizu@gmail.com BB *Lone Star*; *New England*. **Nitzberg, Nancy H.**, delete (H) (CP), add (U) www.BookCarePA.com, *Lone Star*. **Owens, James**, delete (H). **Pat-tison, Todd**, AB\*, BC\*, BB\*, CO. **Simkins, M. Scott**, (E) simkinsms@familysearch.org. **Strach, Ruth**, add *Lone Star*. **Van Pelt, Lisa**, lisa@lvpbookbinding.com. **Webber, Joelle**, (CP & B) 207-350-0935.

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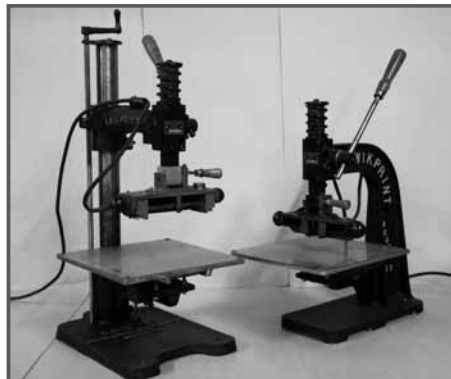


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# Binding Large Format Single Sheets, Using Japanese Paper Stubs

Jenny Hille and Nelly Balloffet

- We have used this technique when rebinding large 18th and 19th century folios that were oversewn. The method is equally useful for new books consisting of single sheets.
- Books sewn this way open flat without stress to the binding.
- This structure is particularly good for oversize leaves, since they do not have to be held open during sewing.
- It is easier to paste guards on one edge of the oversize leaves than it is to create a bifolio using conventional guards.
- It is a good method for handling stiff paper, heavy paper or paper that is printed against the grain. It is also suitable for folios composed of several different weights of paper, such as printed text and engraved plates.
- Books can be sewn supported or unsupported. The sewing is quite sturdy: for a 4 leaf section, the thread will pass through 8 to 16 layers of Japanese paper, rather than the 2 layers for conventional guards.
- It is easier to align the foreedges, especially in the case of very large pages.
- Books that are going to be rebound using the original boards cannot be treated this way because the repaired text block will be about 3/4" wider than before. It is a good option in situations where the old binding is missing or rotted and a new binding is needed.

1. Disbind the oversewn folio and remove brittle glue residue and pieces of thread.

Trim a very small amount off the gutter edge of the leaves if needed, especially if heavily damaged by old glue residue and by the perforations of the oversewing. If they are not trimmed off, these perforations may weaken the attachment of the stubs.

2. Using a water pen, tear strips of Japanese tissue the length of the page height by 4 to 5 inches wide.

3. Apply a narrow (1/8" to 1/4") band of paste on the gutter edge of the leaf. Lay a strip of Japanese paper on the pasted area, rub down through Remy (or Hollitex) and blotter and allow to dry under weight.

4. If desired, strips can be ironed dry immediately with a tacking or small travel iron, through Remy or Hollitex. Otherwise they can be stacked to dry under weight, interleaved with blotters and Remy or Hollitex.

In some cases it may be necessary to paste a second strip on the back. This depends on the nature of the original paper, how thick it is, the grain directions, etc. Another variable is the kind of Japanese paper used for the stubs. We have found that a strip of lightweight paper applied on the front and another on the back work better than a single layer of thick Japanese paper. The back strip may be the full width of the front one, or half that width. It depends on how much packing you need to create when folding over, in order to compensate for the text thickness.

## SEWING JIGS

**The sewing tray:** For large books, it helps to make a three-sided tray to line up the head and foreedges of the leaves. The tray should be at least 1" or 2" longer than the book. Make the tray the width of the leaves plus 3" or 4". The short sides should be about two-thirds the width of the tray so your hands don't bump into them as you sew. The height of the sides should be a bit higher than the thickness of the book block.

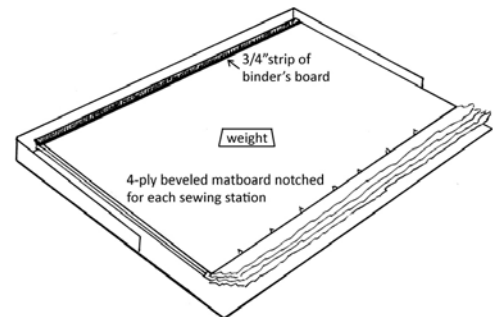
In addition you will need a **folding jig**.

Cut a piece of 4-ply museum board the height of the book by the width of the leaves plus 3/4", to allow for the folded stub. We are using 3/4" as an example but the stub width can vary depending on the size of the book, the type and grain of paper, etc. You need at least that much for a big book with stiff pages.

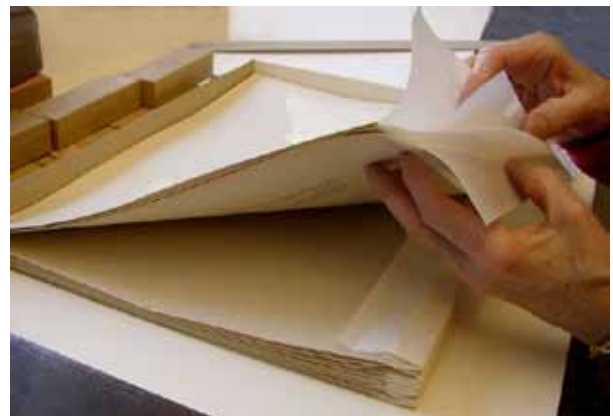
Bevel one long edge of the board by sanding it.

Determine the position of the sewing stations and cut small notches on the beveled edge of the board. The notches will guide the needle into the sewing stations. A 20" tall book will need seven sewing stations.

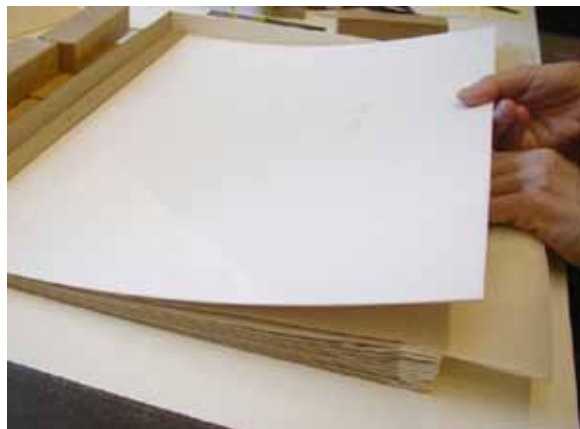
You will also need another **jig**: a narrow **strip of binder's board** the same length as the museum board folding jig, and the width of the stub, in our example, 3/4".



5. When all the sheets are guarded, divide the leaves of the book into groups of four.



Start the sewing at the beginning of the book to avoid having a folded stub right at the front. To make subsequent stubs less conspicuous, vary the number of leaves in a gathering so that the stubs land where you want them, e.g., between blank pages or in the text and not at chapter headings, title pages, or important illustrations.



6. Put the first four (or desired number of leaves) into the sewing tray, face down.

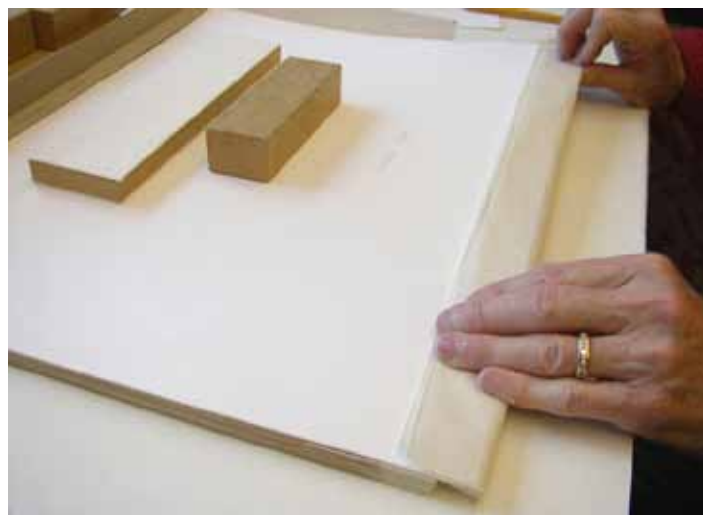
7. Jog the top of the leaves up to the right side of the tray and the fore-edge of the leaves against the back wall.

8. Place the 3/4" strip of binder's board on top of the leaves, snug against the back wall of the tray and against the top right corner.



9. Position the notched museum board jig against the strip, with the notched edge toward you. Put a weight on top to keep it from shifting.

10. Start folding the four stubs together against the beveled notched edge. This is the first fold. Crease the fold well over the beveled edge with a bone folder (or iron directly on the Japanese paper with the iron set on "low").

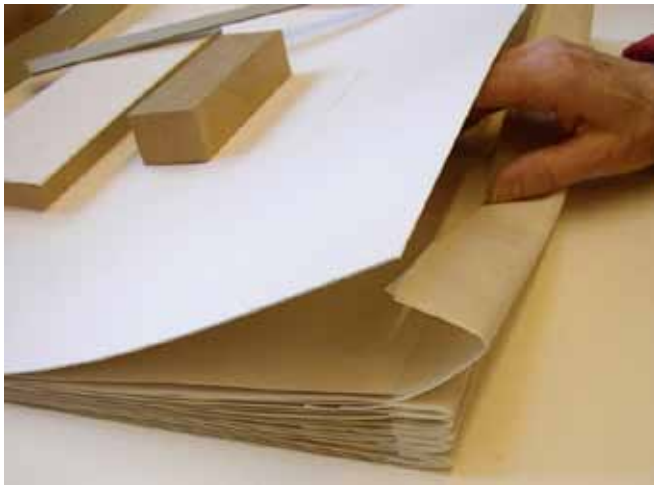


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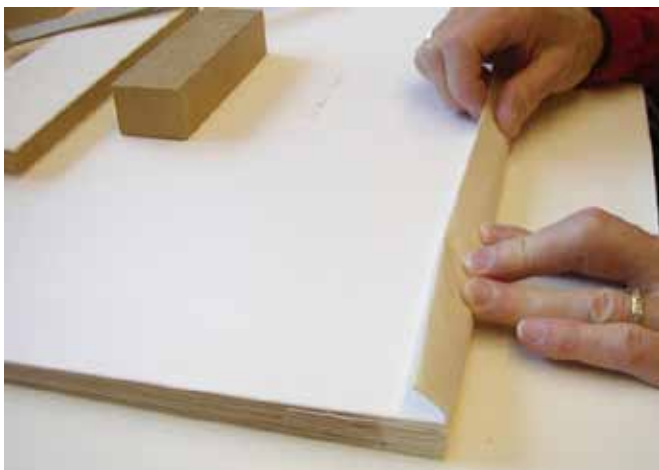
11. Remove the 3/4" strip at the back of the tray and push the museum board jig against the back wall of the sewing tray. Put a weight on top of the jig.



12. Lift the beveled edge of the museum board slightly and slip the folded stubs underneath the board.



13. Make a second fold over the beveled edge of the museum board jig. Rub this second fold well with a bone folder or an iron.



14. Start sewing from the outside. Slide the needle through the first notch in the jig and into the folded stubs at the kettle stitch station. When passing the needle back out, insert it through all layers of the stubs and exit at the next notch in the jig. (If you prefer, pierce all the holes of each section as you add it to the text block, then sew it on.)

The book block gets thicker after sewing several gatherings. Slide a board under each new group of stubs for support as you fold.



15. Repeat steps 6 through 14 with each gathering of leaves.

You will need to adjust thickness and packing as you go, by trimming away some of the surplus Japanese paper or adding more loose guards within the fold. Trim off any part of the stub paper that extends over the page. Sew on the endsheets, glue up, line and shape the spine using the method of your choice.

\*\*\*\*\*

Thank you to Elaine Schlefer, formerly at the New York Academy of Medicine, who started using the technique in the 1980s. JH & NB expanded and used the method in the conservation of many large folios at the LuEsther T. Mertz Library of The New York Botanical Garden.



**Nelly Balloffet** has an independent book and paper practice, Paper Star Associates, Inc. It provides preservation and conservation services to libraries and other institutions, as well as to private collectors. Nelly trained at the Metropolitan Museum in NY, with Carolyn Horton, and with Laura Young.

**Jenny Hille** maintains a private studio devoted to book and paper conservation. She trained with Jane Greenfield at Yale University, and in Europe. Jenny and Jane wrote *Headbands: How to Work Them*.

Nelly and Jenny were co-chairs of the New York Chapter of the Guild until the mid-1990s and have worked together on many book conservation projects, including teaching.

They are the authors of *Preservation and Conservation for Libraries and Archives*, ALA, 2005. The book is illustrated with Jenny's drawings.



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# Letter to a Young Book Artist

Attempting to make a living as a book artist can be daunting. Here are some suggestions you might find useful.

## Diversification

Use your book art skills widely, not only in schools – an obvious choice - but also, for example, in psychiatric and rehabilitation day centres, juvenile penitentiaries, hospitals, hospices. Have you thought of making basic books with blind children? You will be surprised at their sensitivity to touch and accuracy of folding. Start by doing this voluntarily. If organisers like what you do and ask you back discuss fees. After all, most of them are being paid for what they do. Run a weekend workshop at your home for friends. Ask them to evaluate it – how could it have been improved? For your next workshop rent a room from your local church or community center, make an attractive flyer and advertise in neighbourhood schools, libraries, shops and cafes. Who is your target audience? Parents making a book with their kids is a good one. But cover yourself with public liability insurance before doing this.

## Integration

Lots of small things must come together - and in many different ways - to make a career in the book arts. This will not happen to you. You must make it happen. So widen your horizon; hone your communication skills; share the gifts you have been given. Radiate your love for making books and other people will want to make them too – and what's more they will pay you for it. But you must have the right attitude. Self-employment is not for the faint-hearted. Teach yourself to become single-minded; acquire a good business sense; learn the art of self-projection; become a Professional. Get used to disappointment – your work rejected by exhibition selection panels, days/weeks spent planning projects that fail to materialise, your workshop cancelled due to poor recruitment.

## Fees and prices

Go for the highest fee you think you can get for your services and the best price for the books you make. But work gradually up to this. Artists often find the monetary side of art distasteful. They're happy to make books but shy away from establishing a sound marketing strategy to sell them. If you are like this you must change. But selling can be frustrating. Most people will not question spending money on their homes, but if you charge for your hand crafted book one quarter of what a plumber charges for a day's work those same people will look at you as if you're over charging.

## Selling your work

Make books that you want to own and want others to own too – always have a purchasing audience in mind. Here's something to try: fold a sheet of copier paper into eight rectangles; plan and design (with text and illustrations if appropriate) a simple accordion book. Photocopy it into an unlimited edition using your computer printer, fold down and sell for \$5 a copy. Your profit margin will be almost 100%. Who/where is your market? What evaluative responses are you getting? Learning from this experience, produce a book selling at \$20 per copy, then \$40 and then – wait for it - \$100! The higher the price of your book, the smaller the edition should be. Of course you can go much higher with prices. Some book artists command several thousand dollars for their work – more of them than you might think. One day you too may enter this inner sanctuary of the global book art world and join the hallowed.

## Offering to run book art workshops

As you build up your portfolio of creative work and teaching experience you will be ready to approach the program organiser of book art centres (and similar places) that offer workshops to the general public. You need to come up with a workshop title that sounds simultaneously familiar and yet excitingly new and different. On any one day in the week there must be a hundred Coptic binding workshops in North America. Do not make your workshop proposal the one hundred and first. The biggest weakness with book art workshops is a concentration on structure at the expense of content. Book art enthusiasts must have shelves full of their hand made books – including several Coptic bindings – that are completely empty inside. So think of form and content as a total concept. Reach out into the world around you for ideas. Family histories are all the rage but give yours a different slant. Find a way to map out your own personal identity in the book form that is original and then figure a way to share this with other people through the books you make with them. Word your workshop title and description carefully. Log on to book art center websites and familiarise yourself with the wording tutors use. Do you see how exciting they make Coptic binding sound?

## Your first invitation to run a book art workshop

When you get an email inviting you to run a book art center workshop you have arrived at a seminal stage of your ascendancy. Congratulations! Pour yourself a glass of chilled white wine. However you will need a second glass of wine when you scroll down to the bit at the bottom and you see the low fee you are offered. Do not become overtly despondent about this. You can make



considerably more income from selling your work at workshops than from the tutor's fee. You may have to travel long distances to run your workshops so get used to being away from home for days or weeks at a time – adaptability is an essential ingredient to being successful. Keep costs to the minimum. Unless you are travelling from, say, Florida to Alaska go by bus in preference to train and train in preference to plane. Ask to stay with someone rather than book into a hotel. This saves money and you get the pleasure of sharing time with a like-minded person. In most cases your host will be given a free place on your workshop in return for the hospitality.

### Approaching university special collections

As you acquire expertise in making books you will want to add to your resume a list of your work in public and private collections. You will find most librarians generous in giving time to show you their prized collections and also see your work. Start by showing your \$20 editions and work up from there. The librarian will hope that you will be America's next Hedi Kyle or Julie Chen and purchase your work before you become famous. You will be told that the library has limited resources for purchasing your type of work. This is to prepare you for the fact that you will not leave with pockets stuffed with twenty dollar bills. It is imperative that you clinch a deal at this meeting. If you are given the line: 'I'm afraid I can't make a decision today,' then it has been a wasted journey. If you do not sell on the day you do not sell.

Paul Johnson

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pauljohnson@bookart.co.uk

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For over twenty years England-based Paul Johnson has travelled the world making books with children and young people including remote village schools in the Solomon Island, a slum school in Bangkok run by Buddhist monks and a juvenile penitentiary in Arizona. He is the author of over fifteen titles including *A Book of One's Own* and *Literacy Through the Book Arts*. His unique pop-up books are in most of the major collections in the US including the Cooper Hewitt Museum in New York and the Library of Congress, Washington DC. He is a regular visitor to the US.



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# Events in the Chapters

Check out the "Regional Chapters" link or "Calendar of Events" on the Guild of Book Workers Web site >[www.guildofbookworkers.org](http://www.guildofbookworkers.org)< for more details.

## **California:**

Workshop on May 21-22, Los Angeles, CA on *Limp Vellum Binding*, with Pamela Barrios.

## **Lone Star:**

Chapter exhibition opening on Friday, June 3, 2011, with reception co-hosted with the Book Club of Texas, DeGolyer Library, SMU Campus, Dallas, TX. Author of the exhibition's set book, *The Thread That Binds* will be present. Second venue to be at the Printing History Museum, Houston, TX, with exact dates to be announced, but probably last of September/first of October through first part of January, 2012.

Contact: Jane Elder >[jedler@mail.smu.edu](mailto:jedler@mail.smu.edu)< or Catherine Burkhard >[bookltrs@att.net](mailto:bookltrs@att.net)<.

## **Midwest:**

Annual Meeting with election of officers, April 29-May 1, 2011, includes workshop on American Scaleboard Bindings with Julia Miller.

## **New England:**

Upcoming exhibition for members only for *Pictorial Webster's Dictionary*. with opening during GBWs Standards of Excellence Seminar, Boston, MA

## **Potomac:**

Upcoming Chapter events:

*In Washington DC --*

Apr 13, 5 p.m. - *Tour of Rare Book Room*, Museum of Natural History, Smithsonian Institute, May 14, 9 a.m.-5 p.m. - *Blind Tooling on Leather* with Frank Mowery, Folger Shakespeare Library

Jul 16, 10 a.m.-4 p.m., *Studio Day* with Renate Mesmer, Folger Shakespeare Library

*In Silver Spring, MD --*

August 13, 5-10:00 p.m., *Chapter Annual Summer Party*.

## **Southeast:**

Workshop, *Flag Books: Interplay of Image and Text*, June 11-12, 9:00 a.m.-4:00 p.m., with Karen Hanmer, Woodruff Library, Emory University, Atlanta, GA.

Catherine Burkhard  
as of 3-5-11

**Deadline for the  
June 2011 Newsletter  
May 1, 2011**

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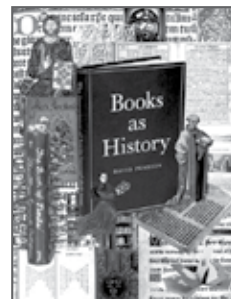
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**Items for Publications should be sent to:**

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

**Deadline for the June 2011 Issue:  
May 1, 2011**

**Items for the Calendar should be sent to:**

Catherine Burkhard / 6660 Santa Anita Drive, Dallas, TX 75214  
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The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the Journal, the Newsletter and Membership Directory. Supply Lists and Study Opportunities are available on the website (below). For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York 10175-0038 or membership@guildofbookworkers.org

**www.guildofbookworkers.org**

## Horizon

### Upcoming GBW Exhibition

It is not too early to begin thinking about entering our next juried members' exhibition. The call for entry will be available in late spring 2011.

Set to open in the fall of 2012, the Guild of Book Workers' next traveling members' juried exhibition will explore the idea of the horizon. Whether by contemplating the apparent horizon, personal horizons or the horizon of the book as a binding or an object, this

exhibition will showcase the current work of the members of the Guild of Book Workers while also offering a glimpse into what is just beyond.

This exhibition will feature approximately 50 works by Guild members. Works will include fine and edition bindings, artist's books, broadsides (letterpress printing, calligraphy, and decorative papermaking) and historical binding models.

A full color catalog will be produced by GBW and will

depict all 50 works, plus binding descriptions and biographical statements by each binder.

If you would like to see this exhibition in your region, please send venue contact information to the exhibitions chair.

Questions/comments:  
exhibitions@guildofbookworkers.org

Amy LeePard  
Exhibitions Chair



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