

## Standards of Excellence in Bookbinding

October 15-17, 2015  
Cleveland, Ohio



## Presentations and Panel Discussions

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## CALENDAR OF EVENTS

## CALL FOR ENTRIES

**By March 29, 2016:** *Call for Entries for “Wanderlust”*, a word that can mean many things – a German word made from “wandern”, which means walking, as in to take a walk; and “lust”, desire. May mean a strong desire to travel. Also associated with discovering new places. >[www.23sandy.com](http://www.23sandy.com)< or >[23sandygallery@gmail.com](mailto:23sandygallery@gmail.com)<

## EXHIBITIONS

**Currently and through December 10, 2015: *Exhibition of Annual UK Bookbinding Competition 2015***, at St Bride Foundation, Bride Ln, Fleet St, London EC4Y 8EQ. See >[www.sbf.org.uk](http://www.sbf.org.uk)< for map, etc. Sponsored by Designer Bookbinders and The Folio Society. >[www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk)<

**Currently and through December 19, 2015: *Blood Quantum***, an international juried exhibition of book art about our ancestry, history, identity, and our personal cultural narrative. 23 Sandy Gallery, Portland, OR. >[www.23sandy.com](http://www.23sandy.com)< 503.927.4409 or >[23sandygallery@gmail.com](mailto:23sandygallery@gmail.com)<

**Currently and through January 10, 2016: *Sisters of Invention*** – three area book artists show how their art has evolved over 4 decades of spicy page-turning innovation. San Francisco Center for the Book, 375 Rhode Island /Street, San Francisco. >[sfcb.org](http://sfcb.org)<

**Beginning in January 2016 going through December 2017:**  
***OPEN • SET Exhibition*** sponsored by the American Academy of Bookbinding. Opening in Denver, CO; concluding in Salt Lake City, UT. ><http://bookbindingacademy.org/open-set/><

**February 19, 2016 through April 2, 2016: *The Printed Page II***, at Abecedarian Gallery in Denver, CO, coinciding with Denver's Bi-annual Mo'Print (Month of Printmaking) and celebrating printmaking methods used in book arts.  
><http://www.abecedariangallery.com><

## WORKSHOPS, LECTURES & OTHER EVENTS

**January 9 through February 20, 2016: Workshops at Morgan Conservatory, 1754 E. 47th St., Cleveland, OH, 216.361.9255, >[www.morganconservatory.org](http://www.morganconservatory.org)<, as follows:**

**Jan 9: *Pleats on Pleats: Folding Origami Corrugations***  
with James Peake

**Jan 16: *Paste Paper with Kerri Harding***

**Jan 23: *The Piano Hinge Book* with Clare Murray Adams**

**Jan 30: *Long Stitch, Link Stitch with Fran Kova***

Feb 6: *The Miniature Book* with Aimee Lee

**Feb 13: *Natural Dyes on Paper with Aimee Lee***

Feb 20: *The Tunnel Book* with Cris Takacs

**January 18 through April 25, 2016: Classes at West Dean College**, near Chichester, West Sussex, England PO18 0QZ. For instructors, prices, and information, go to ><https://www.westdean.org.uk/>< or >[penny.sydenham@westdean.org.uk](mailto:penny.sydenham@westdean.org.uk)<.

**Jan 18-21: *Designing a Self-published Book***

**Jan 31-Feb 4:** *Experimental Papermaking: Material Journeys*

### Feb 12-14: *Marking Marbled Papers*

**Feb 25-28: *Art Bound – Creating Artists’ Books***

**Apr 8-10: *Experimental Paper Bindings***

**Apr 10-15: *Bookbinding for All***

**September 15-17, 2016: *Seminar of Standards of Excellence in Hand Bookbinding***, Charleston, SC. >[www.guildof-bookworkers.org](http://www.guildof-bookworkers.org)<.

Catherine Burkhard

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## Miniature Bookbinding Sept. 26

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# The Paper Has Shipped

by Andrea Peterson

*"When I design a hand made paper, create an artwork, bind a book, work on an artist book; the natural understanding of the world is within the materials and the concepts involved."*

**Andrea Peterson, Hook Pottery and Paper**

Andrea Peterson, artist, paper maker, naturalist, teacher, collaborator, and problem solver, moved to Indiana 18 years ago with her husband and opened Hook Pottery Paper. She describes her studio as her playground and her natural surroundings her inspiration. Andrea brought the spirit of both into a Cleveland hotel conference room to treat the Standards attendees with a presentation on her papermaking artistry. Through a hands-on demonstration of watermarking techniques and a steady photo stream of chix power, harvesting goats, corn grown in woods, a scarred cauldron, a hot pink and lime green press, an epic winter cooking session of prairie plants, Andrea shared her excitement and expertise about hand papermaking, its connection to the natural world and her collaborative, community-minded approach to it all.

Known for her Indigenous Indiana and Cotton Rag Contemporary papers, Andrea started off by discussing what plants she uses and why. Over the years and through a series of trials, Andrea developed the following selection criteria:

- The plants have to be grown within a couple mile radius of her home and studio
- The plants have to be easy to grow, making them more than likely non-invasive, drought tolerant, bug tolerant, and able to grow in poor to moderate soil conditions
- The plants re-seed or are perennial
- The plants must grow in large quantities
- The plants must be harvested using only hand efforts in a harmonious way with surrounding plants and animals.

After all these criteria are met, the production process is considered. If it can be simplified to keep overhead down and retail costs reasonable, then the plant is chosen for its papermaking properties. For instance, Andrea noted that 10 lbs. of cotton, that is 90 to 95% cellulose, gives her 9 pounds of processed fiber whereas 10 lbs. of wheat straw produces 5 lbs. She also noted that as a small papermaker of unusual paper she is drawn to plants by their make-up, color, texture and flexibility. Cotton is not her only choice. Ultimately, Andrea stated, there is the final measure that can trump all the aforementioned criteria: "true



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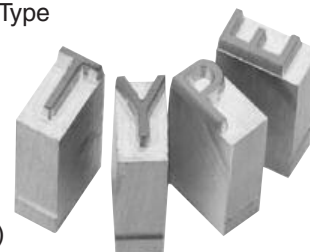
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beauty has the ability to rise over everything.”

The attendees were then introduced to papers made from six indigenous plants, locally sourced fiber, and cotton:

### Hay

Andrea uses a mixture of grasses with little or no alfalfa that her son bales with a neighbor as a work trade, his organic hay for the neighbor’s with less alfalfa. Alfalfa color is fugitive; by using hay with little or no alfalfa the natural green in her hay paper is pretty permanent. A book Andrea made seven years ago with hay paper still holds its original green color.

### Wheat Straw

Wheat straw is collected through another local trade. This time with a neighboring farmer who is a fine art painter. Andrea trades papermaking sessions for his wheat. It not only produces a rich red paper with golden flecks when pigmented but also keeps the family’s farm animals comfortably bedded. The book artist Mary Uthupurru used the paper to great effect in her artist book “Don’t Take Your Guns To Town Son” that was available for viewing at the conference.

### Sisal

This paper is made from twine that is used to wrap hay bales. The twine comes in orange plastic or green sisal that is covered with fungicide and is natural. Although more expensive, Andrea has convinced the neighboring farms to switch to the green sisal as she recycles it for them to make her sisal paper. Sisal creates a soft paper with open fibers that are receptive to glue and ink. Andrea leaves out some of the fiber from the beating until the end for texture and sizes this paper prior to sheet forming. East Hampton, Massachusetts’s binder Peter Geraty used this paper for “21st Editions”.

### Day Lily

An immigrant leaf fiber from Europe grows wild and prolific; day lilies prevent soil erosion and can take a beating (no pun intended). Andrea collected roadside day lilies and transplanted them to her homestead where their leaves provide shade to critters in summer and fiber for day lily paper that is pigmented blue.

### Corn

A grass, wind pollinated plant, the corn is cut from November to December and stored for papermaking in early spring. Andrea showed how Chicago based binder Sam Feinstein used the paper in binding “Four Midwestern Families”. Sam wanted to match the corn paper he had purchased earlier, not an easy task to do. Andrea explained how environment, crop rotation, fertilizer, etc. affect paper. Quality is consistent but color and texture change from yield to yield.

### Giant Ragweed

Chosen for its plentitude and as a re-seeder, giant ragweed grows up to six feet tall. The goats eat the leaves, Andrea gets the stalks, artists and binders get high quality paper, the goats get cleansed and the earth gets enriched with a good dose of nitrogen.

### Farmer’s Denim

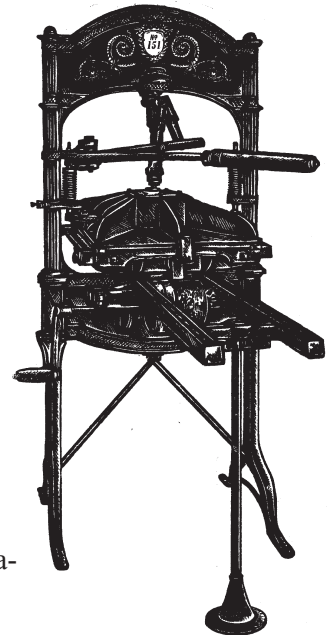
This paper is made from worn out jeans donated from neighbors and local cub scouts. Mark Tomlinson, another East Hampton, MA binder, was attracted to its unique color and used it for an edition piece. Interestingly, I spoke with a fellow attendee at the break who told me that the presentation made her miss her Nebraska roots. Now living in a city, what she missed most was the rural philosophy and practice that “it takes more than one set of pants” to accomplish anything. How true especially when it comes to making Farmer’s Denim!

### Contemporary Papers

Andrea designs contemporary papers for her paper catalog and her art. She is drawn to cotton for her design paper, as she likes that it takes pigment well and is stable. Her specialty is in manipulating finely beaten cotton fiber on top of a base sheet of pulp. Often times she will collaborate with other artists acting as a technical and aesthetic advisor to design paper

## An evening at the Morgan Art of Papermaking Conservatory

The 34th annual Standards of Excellence officially began on the evening of October 15 with a lovely opening reception hosted by the Morgan Art of Papermaking Conservatory and Educational Foundation. Attendees had the opportunity to not only view two current exhibits, tour the various studios and labs, and the kozo plants growing on the property for the paper harvest, but were also fortunate to view an exhibit of the Midwest Chapter and pull a print from a 1836 ca. HOE Washington Hand Press. We thank the Morgan staff for their hospitality.



for specific aims. Upon seeing Andrea's Black Lace paper, Alicia Baily a book artist from Washington DC commissioned a specialty paper. Using Alicia's lace pattern and color swatches, Andrea created Baily's paper resulting in Alicia's "Every Step a Lotus". Tim Ely, a printmaker and painter, developed a paper with Andrea that contained two watermarks so that when the paper hit the light he could play with the pacing and meaning of them. The book artist and fine binder, Monique Lallier's found that Andrea's moon paper made with titanium dioxide where the white pulp is brightened to push the contrast made fitting endpapers for her recent book, "La-Lune". Currently Andrea is experimenting with Barb Korbel, conservator with the Newberry Library, on a paper made from cotton and flax that will be strong and sturdy for casing. She had on hand a book that Barb made from their last batch of paper that they both felt was nearly ready for prime time. The paper will be called BK paper case named for Barb.

Andrea is always experimenting and collaborating to get paper that holds true beauty. She runs many plant experiments and although Henry Ford found that Goldenrod made a decent tire, Andrea found it did not make good paper. She is exploring the possibilities of two prairie plants, Cup plant and Rattlesnake Master. Aside from her designer paper collaborations,



**Paper with stencil design,  
Photo courtesy of Cindy Haller**

Andrea spoke of one other standout collaboration with the Field Museum. To showcase the restored Nachusa Grasslands, the Field Museum and Nature Conservancy were participating in an international exhibit displaying industrial designers eco products made from conservancy

lands. They called Andrea to see if she could help a Dutch textile designer with no paper making experience, Christein Meindertsma make paper from 49 prairie plants. They'd have two weeks! The fiber and Christein arrived in the dead of winter, cooking commenced during a blizzard, and Christein left after the allotted fourteen days with paper to make an accordion book that showed all 49 plants as they extended across the prairie. The book was displayed at the Field Museum. A research feat of sheer will, artistry, and resourcefulness.

At Hook Pottery Paper papermaking begins with the harvest, fibers are collected and cut, cooked in a cauldron with a caustic solution used to de-acidify the cellulose, beaten in a Hollander beater, pulled western style, and then pressed and dried. What makes it unique is that every fiber determines its passage through the process altering it to suit its makeup. Energy expended is re-used. Once hot the cauldron takes little wood to maintain a boil, de-acidification can be done using

cooking agents such as ash that is collected and stored from wood burning stoves. The ash and other cooking agents can lessen cooking time and be used also in glaze making, composting, and soap. Hot air from the ceramic studio is drawn into the paper studio to assist in drying. Efficiency is key but so is a dash of added color: the cauldron found broken was mended by Andrea's brother-in-law; mallets made by Andrea's son from fruitwoods and aged two years were used by a visiting artist from Indonesia to beat fiber; and a neighboring farmer/mechanical engineer who designed and built the Hook Pottery Paper press added a touch of lime green to Andrea's request for a hot pink press.

Andrea concluded her presentation with a watermarking demonstration. Essentially a watermark is a displacement of pulp that makes a thin spot in the paper so when light passes through it you can see a mark. Traditional watermarks are composed of twisted wire soldered or sewn onto the paper-making mould. Andrea showed an example by Canadian, Brian Queen. Andrea demonstrated contemporary watermarking methods that do not permanently alter the screen. She showed how to create watermarks with vinyl, polyester fabric with hot glue or dimensional paint (e.g. puffy paint), and stencils. When using vinyl an image is transferred to the vinyl, cut out and glued to the screen using 3M high tack, an adhesive that leaves no residue on the screen. Andrea brought out an eastern style sugeta bamboo screen that she had made and added a sha (piece of polyester fabric) facing up. On the fabric she drew a design with the hot glue. Then with a second sugeta on another piece of fabric she drew a design using dimensional paint. Each one of these screens were placed in the vat, pulled and couched. The last method shown was stenciling. Andrea created a base sheet, placed a stencil of a pig over the couched base sheet and spooned and squeezed pigmented pulp over the stencil. The pigmented pulp (using pigments that were ball ground and aqueous dispersed) was mixed with PEO (polyethylene oxide) to help even out the pulp and keep it separate from the base sheet layer. Once the pigmented pulp was applied the pig stencil was lifted with a pair of tweezers and voila, a stenciled watermark. To use a spray bottle to apply the pigmented pulp it must be watered down about 50%.

Andrea ended her presentation by truly sharing the farm with a few lucky attendees. Paper pink pigs were handed out and those holding pigs with an H, C, B or D received a jar of honey, a wood fired cup, a beeswax votive candle or stationery! Attendees remarked on how seeing the paper in context was impactful; to see one artist's work in another's was rewarding. Andrea and her home team are to be much admired to be able to create paper that leaves a great impression with such a small ecological footprint. Andrea is truly a paper alchemist who is awesome and full of amazing power!

*Review by Mary Grace Whalen  
2015 Scholarship Winner*

# The Meeting-Guard: Its Use Historically and Its Use in Fine Bookbinding, Conservation and Artist Books

by Bill Minter

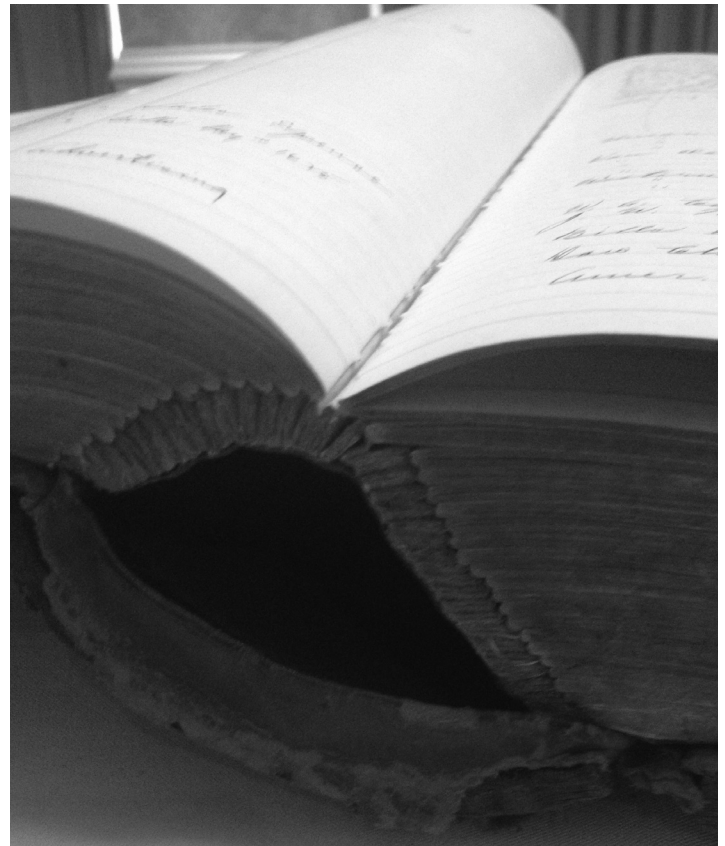
Session two of the Standards of Excellence Seminar held Oct 14-17 of this year in Cleveland, Ohio was a presentation by Bill Minter of Penn State about the history and use of three kinds of Meeting-Guard. A Meeting-Guard is one of many names given to a technique of binding in use for at least the last 150 years. It was commonly used in a type of Victorian era photo album; in cases where paper grain is incorrect; when a spring back does not function properly; and in other cases when it's important that pages open completely flat as with large account books and ledgers.

Bill showed a series of photographs of various implementations of the meeting-guard including a Victorian-era photo album complete with book board pages in the first half and a chamber containing a music box where the later sections should be, a five-year diary, and a large ledger.

## The Photo Album Guard

One type of meeting-guard used for books with board pages (like photo albums) is the Photo Album Guard or secondary cloth hinge. These types of photo albums were popular in the Victorian era and often had pages created by laminating a stiff card matte in which the photo can be mounted often through a slot in the overlaid decorative paper. Binding pages of this type along the edges would not result in a functioning book as the pages are too stiff to turn. To solve this, the pages are first attached to a "cloth returning guard" creating a secondary hinge, and the guards are then bound together to form the text block. Several styles of this sort are described in Richard Horton's 2012 *A Hand Bookbinder's Guide to Making Photo Albums*.

Bill demonstrated the creation of such a guard, the video and handout for which should be available on the Guild website shortly ([guildofbookworkers.org](http://guildofbookworkers.org) Resources > Handouts). The process is basically layering strips of card or board to match the thickness of the pages within U-shaped strips of sized, bias cut muslin or linen, leaving the open edge of the strip long enough to sandwich the board-page. The gap between the stub and the board-page forms a secondary hinge



**Log book with secondary hinge, Photo courtesy of Todd Davis**

providing the flexibility to turn and the bottom of the fabric "U" providing the material that can be bound to form the spine.

## The "Portland Guard"

The Portland Guard is the trade name for a type of meeting-guard used historically in large record and log books which allows the sections of the book to open flat regardless of the number or size of the sections. It is described as "made of heavy muslin, to which thin ribs of cardboard are pasted in equal distances apart". The material is now difficult to locate but could be purchased as recently as 1987.

Bill demonstrated the use of a Portland Guard saying that the sections normally seemed to be machine sewn then over-sewn to the guard, though there were those in the audience who insisted sections were sewn manually. The card strips of the Portland guard are folded, accordion style, with one side sewn through the muslin to a section and the other sides to each other. The method demonstrated used two needles, though is possible with a single needle. Because of the added stress to the spine side of the guard, the heaviest, most durable thread possible should be used.

## The Meeting-guard and reverse-V guard

Middleton describes a meeting-guard as "a folded guard





**Detail of Meeting-Guard, Photo courtesy of Todd Davis**

to which a section is sewn, the folds of the guard meeting in reverse. The guard consists of several strips of paper folded with the two open ends being folded back on the guard, either together or in opposite directions; the guard may be folded over in one direction on itself and the section sewn at either end, or it may be folded over in opposite directions on itself and one or two sections sewn to it.” There are many variations of this structure. The guard itself can be in the shape of an “M” with the sections sewn to the valley of the “M” and the spine made of sewn peaks; or if the sections are a bit thinner, the M can be reversed such that two sections are sewn to the peaks and the valleys are bound at the spine (also called an “M-style guard”); a “reverse-V” where the guard is the same thickness as the section and by providing a secondary hinge, provides added flexibility to the sections which may be stiff or ill-functioning. Instructions for using the M-style guard is part of the handout which is (or will be) available at the Guild website.

The Reverse-V guard is simply a guard in a V shape, folded back upon itself, the open side sewn to a signature and the closed side sewn as the spine. It is described in Don Etherington’s *Bookbinding and the Conservation of Books - A Dictionary of Descriptive Terminology*. It is used “if the paper of the book is too thick to be sewn in the usual manner, and if it is not possible or desirable to hinge the leaves on linen guards, such as in an album

#### **A Final Note on Adhesives**

Bill provided a brief overview of his experience with various adhesives. When an adhesive is called for, he generally recommends what he calls “slo-dry” (and what others call “Minter Mix”), a mixture of 50% Jade 403 PVA, 25% wheat starch paste, 25% Methylcellulose A4M. The starch paste component of this mixture will spoil, so it is best to mix up

only as much as you need for immediate use.

Bill Minter is Senior Book Conservator at Pennsylvania State University Libraries.

*Review by Todd A. Davis  
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# The Devil is in the Details

by Christina Amato

Christina Amato lives in New York City, where she works as a book conservator at the New York Academy of Medicine. She received her bookbinding training at The North Bennett Street School in Boston, Massachusetts, where she first became interested in miniature books. She writes, illustrates and binds her books in small editions and also lectures and teaches on the subject. Her book “Swells and Spines” was a recipient of the 2012 Distinguished Book award from the Miniature Book Society. She hopes to complete her next edition, titled “Wind and Leaves”, in 2016.

Christina Amato is concerned with the microscopic. She lives and works in Brooklyn in an apartment she describes as smaller than her hotel room. Among her tasks at work, she has mounted small exhibits at the Academy of Medicine on the life cycle of the miniature book. For her personal work, she creates mostly editions of 20, in 2 different sizes. She writes and illustrates her work, and says “content is the most challenging part”.

Amato began her presentation with the definition of the miniature book, which is a book where the largest dimension is 3 inches or less. There are subdivisions of the miniature

book: Macro, from 3 to 4 inches, Micro miniature books, where the longest dimension is ¼ inch, and ultra-micro miniature, as less than ¼ inch.

She explained that miniature books are found throughout history, that “they follow the history of all books, just smaller,” showing slides of tiny Babylonian clay tablets dating back to 2325 BCE., and an French illuminated manuscript from the 15th century, measuring 2 1/8 by 2 5/8 inches. “Apprentices made miniature books to hone their skills, using leftover materials from their regular work.” She also showed examples from 1952 measuring 5 by 5 mm, and a 2000 Japanese Zodiac only .95 mm high.

## Creating your own – where to start?

Amato listed 3 criteria in her decision making process:

- 1) Decide on a size, which in her case is limited to the size of what fits in her Quick Print press;
- 2) Templates that she sets up in Microsoft Word, or InDesign;
- 3) The book structure, usually a stiff page structure.

Elaborating on structure, she learns by looking at the work of others, to see what works. Considerations include the thickness and drape of the paper, the choice of spine liner and the cover weight. She showed examples of an Italian book that wouldn't close, a Bible that wouldn't open, because of a stapled binding thru the text block, and a successful copy of the Tempest, printed on bible paper.

## The demo – a quarter joint binding

Amato demonstrated the assembly of one of her miniature books, using a quarter joint binding. She addressed materials choice, sewing, gluing and construction techniques, contrasting how they differed from a similar full size binding.

As she moved thru the steps of the binding, she embellished each step with details of her thoughts and experiments in previous editions, expanding on the topics she outlined in her introduction. Preparing signatures included more notes about choice of paper, and a thank-you to Jim Reid Cunningham for showing her his “in sheet” technique. Bench skills and her use of templates seemed easy & obvious as she worked her way thru the demo. She explained her modifications to the sewing plan, which might not be appropriate for a



Sampling of Miniature Books, Photos courtesy Cindy Haller



full size book, but performed perfectly for her adaption to a miniature scale, and assisted in battling excessive swell, the enemy of the miniature book.

Gluing end sheets of Twin Rocker Adelphi included the suggestion to consider diverse sources for patterned papers, such as wall paper made especially for doll house makers. Sewn or formed endbands made a nice finishing touch to cover the fabric hinge joint edge. She smiled and acknowledged instructors in the audience as she demonstrated her preferred "North Bennett Street" corner. Once her demonstration book was in the press, she showed a clever hack for making tiny brass clasps, perfectly proportioned to her book.

Christine Amato did a wonderful job of showing a complete start-to-finish binding, thanks to several copies of her edition partially prepared in advance, so that she could move along demo'ing each step in the seminar time frame. It was a great presentation, articulating the many adjustments in materials and binding when dealing with a book of miniature scale.

*Review by Todd Davis  
2015 Scholarship Winner*

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# Fine Binding Panels: Training and Businesses

by Kerri Harding

**E**rin Fletcher hosted panel discussions on the structure of training for bookbinders and bookbinding as a business. Fletcher founded Herringbone Bindery in Boston in 2012 after studying at the North Bennet Street School. Additional information and a link to her blog, Flash of the Hand, can be found at [www.herringbonebindery.com](http://www.herringbonebindery.com).

Participants in the first panel were Jeff Altepeter, Anna Embree, and Don Glaister, each of whom provided an overview of the structure of training at various institutions. Altepeter is the head of the Book Binding Department at the North Bennet Street School (NBSS). The school was formed in Boston's North End in 1885. Since that time the 2-year bookbinding program has remained true to its original intent of training students in the fundamentals of traditional craft-based hand bookbinding. Students in the program learn these traditional skills through extensive creation of historic book structures. Former students have gone on to careers in fine binding, edition work, conservation, and the book arts.

Embree is an Associate professor in the MFA in the Book Arts Program at The University of Alabama. The program blends the use of traditional materials and techniques with the development of innovated and expressive artist's books. In the first year of the 2.5 to 3 year program, students all take the same foundational courses. After that, students are encouraged to pursue opportunities that best suit their personal interests. Because the university setting provides access to a wide array of topics, students often take classes in fields such as library science, printmaking, creative writing, and business. The program also places a strong emphasis on community engagement which allows students to gain experience in teaching, outreach, and sales.

Glaister is the Director of the Fine Binding Program at the American Academy of Bookbinding. The program is 2 years long, though it is quite flexible, and can be extended to meet the needs of the individual student. The goal of the Fine Binding program is give students the knowledge, skills and independence to create work in their own studios, both during and after their education. The classes are taught by professional bookbinders who pass on both craft skills and practical professional advice.

Each panelist stressed importance of providing students with a wide variety of techniques that they can then draw on for their future work. These programs provide a foundation from which students can use to begin to develop their own way of doing things. Embree suggested taking workshops and using collabora-

tions as a way to broaden one's skills. Glaister's advised bookbinders to keep their work alive by stepping outside of their main focus, visiting art museums, and talking to colleagues.

Tailoring classes to students needs is accomplished in similar ways at each learning institution. Class sizes are kept small. Personal relationships are formed and allow instructor to understand the students' goals. Though, each intuition differs in how they structure their coursework. The American Academy of Bookbinding offers short, intensive classes with an immersion approach. Glaister stated that students at AAB "jump in the deep end and work like hell." They are also expected to continue to practice on their own between courses. At Alabama, students are in an academic setting where they also take classes in letterpress printing, papermaking, the history of the book, and electives. At North Bennet Street School, the focus is strictly on binding, though students frequently find a particular aspect they specialize in.

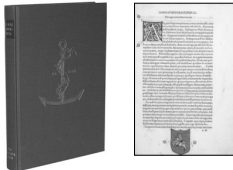
The second panel discussed the intricacies of running a business in bookbinding. Panelists were Pricilla Spitler, Monique Lallier and Craig Jensen. Spitler is the proprietress of Hands on Bindery and focuses on edition and design binding. Lallier is a design binder who regularly teaches workshops. Jensen runs Book Lab II, where he works on fine edition binding and box making.

The panelists were asked how they initially "took the leap of faith" required to set up their binderies. Spitler slowly accumulated small equipment while working for Jensen, who provided her with access to larger equipment. She then upgraded when Booklab dissolved and she was able to purchase larger items. Similarly, Lallier began by collecting small hand tools and using an express press. Jensen Bindery started out in a 350 square foot studio. Equipment purchases and expansions were driven by need. Over the years that business evolved and included partnerships. Currently, Jensen heads Booklab II.

As new businesses, each of the panelists needed to educate their clients about the services they provide. All three

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discussed the importance of building relationships. They gained clients through word-of-mouth and referrals. They each maintain websites. Spitler stated that building name recognition was also important. She achieved this by participating in exhibitions, teaching, and traveling.

They each developed a method for providing clients with cost estimates and a process for bidding on projects. Estimates should include material costs (with a 10-15% buffer for mistakes), an hourly wage for bench work, expenses for shipping and handling, and insurance. Clients should be charged for every step of the process, not just bench work. This may include time spent on design, ordering supplies, creating prototypes, quality control, and cleaning.

Spitler and her clients sign a contract after a bid has been accepted. Neither Jensen nor Lallier require contracts. Whether or not a deposit is requested depends on the relationship with the client and the nature of the binding project. It is advisable to charge a deposit on edition binding or other projects with high material costs. Each of the panelists emphasized being diligent about how time is spent. With experience this process will become more intuitive.

*Review by Kerri Harding  
2015 Scholarship Winner*

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# Summary of GBW Standards Conservation Discussion

by Tish Brewer

*Note: This is my best attempt at a straightforward summary of the various topics touched upon during the discussion group, and is not necessarily a reflection of my personal opinions. I was pleased to have the opportunity to attend such a session, and hope that the Guild's members can continue to explore not only this format, but the myriad of excellent thoughts and approaches to future programming brought about by similar activities.*

The moderator for this discussion was Todd Pattison (NEDCC). Panel members were: Ann Frellsen (Emory University libraries), Amy Christ (Cleveland Museum of Art), Martha Kearsley (private practice/bindery, Harvard, North Bennett), and Chela Metzger (UCLA Library).

Todd gave his training and background briefly, and noted the evolution of this scheduled discussion... One reason for having three concurrent sessions this year was that we were unable to secure large room for the fourth session. This was seen as an opportunity for having conversations we don't usually have about GBW Standards programming in relation to specific areas, one being conservation. Format for this session was a 75-minute panel discussion until the afternoon break, followed by question & answer period with associated comments and suggestions from attendees as well as those on the panel.

Todd gave a brief introduction of the panelists before the discussion began; they had varied and interesting backgrounds and paths to bookbinding and conservation, proving there are many roads to this path, all very individual.

*Question 1 posed to panel: There is the GBW and there is the AIC (American Institute for Conservation of Historic and Artistic Works). These organizations don't have much cross-over but do have many of the same members. Where does the preference come from? Are you a member of GBW and/or AIC? Do you think the Guild serves a different role in reference to conservation?*

Answers were mixed, with two panelists being a member of both GBW and AIC, one being a member of only GBW and one being a member of only AIC. General comments included the following: GBW members think, talk and act differently, seeming more creative, warm, and inclusive. GBW is perhaps more accepting, more focused on materials and practical presentations, and a very different learning experience. AIC

might be intimidating or more academic, especially for someone who does mostly bench work. There is some exposure to AIC through colleagues, but GBW might be more relevant depending on professional position. Membership also comes down to finances, and some have to choose organizations (GBW is less expensive). Information socially through GBW is wonderful, as is networking. AIC is quite professionally important, and includes access to workshops and job postings as well as easily accessible wealth of information provided in multiple areas. AIC can be useful when in private practice, because referrals come from the AIC website through the "Find A Conservator" page. AIC meetings are a much different format, but GBW has the demos and exhibits everyone enjoys. A couple of panelists considered AIC to be much more essential professionally, particularly in relation to important discussions of ethics and theory, and the crossover into other specialties is great because it helps inform care of varied objects in library collections. The role of GBW is more involved with book-binding history, bookbinding materials and how artists are using them. GBW is generally a fun and social place, and folks are here because they honor the craft of bookbinding.

*Question 2: Why do we have two categories on our GBW membership form: book conservation vs. restoration and repair. Is there a distinction between the two activities? Should we have two categories?*

## Summarized responses:

No strong opinion about terms that should be used, and many people probably check both boxes on the membership form. Not sure whether the distinction matters in GBW. Conservation is seen as a more overarching term for professional work by some panelists, but multiple terms are used when describing personal work. Conservation involves prevention, ethics, documentation. Distinction between conservation and restoration/repair has to do with materials and invasiveness as well as conversations with clients and what the desired outcome is, which may determine how much of the original is kept. Sometimes people change their specialization from one to the other when renewing membership, but we don't really know why. Interests in the Guild are likely more bookbinding than conservation. There are around the world differences in these terms (conservation, restoration, repair, preservation), but preservation awareness is sort of the umbrella, with conservation below that. Preventative topics and concerns such as HVAC, disaster preparedness, etc. are perhaps not as sexy as conservation treatment but are a very necessary part of the profession. The reputation of the term "restoration" is generally not inclusive of documentation and ethics, there is some secrecy to restoration. The conservator can apply broader knowledge, and also works within limits of what should and shouldn't be done to an object.

Todd breaks in here to say that it makes him wonder what box he would check off and what he would do. This is followed



by some discussion of what we (GBW) do with those selections, why do we care? As of now, there isn't programming based on those distinctions specified on membership forms.

*Question 3: How to you think the GBW could better serve the conservation community (in the larger sense of the term conservation)? Is the Guild offering enough programming related to that area? Do we need to make a change somehow?*

Summary of responses: There is general agreement that people look to the Guild for information on materials. Standards offers practical info to attendees as opposed to conservation specific info. Maybe a tips session in the future, or more practical sharing related to conservation would be welcome; these events and talks should happen at a regional level as well. Discussion groups like this at Standards are a good start.

Don Etherington breaks in here to describe why Standards of Excellence was started. It offers a demonstration point of view, more of a how to, more of a teaching tool than AIC. We aren't set up here to do conservation stuff, it's very different, and there shouldn't be a consideration of terms used (referencing the previous question). Years ago everyone was called a restorer, now it's a little loose. We don't have a structure in GBW of professional levels like AIC does, here a member is a member.

Another audience member commented that she likes GBW for the hands on experience, the demos, etc. and that she only goes to AIC for tips sessions because otherwise the info can be received by reading papers published after the AIC conference, or reading detailed blog posts written for each session. You can't do that here at GBW, we don't have the same structure.

Chela directs the group back to the original question, comments that she learns a lot at AIC through tips, posters and talks. We need to prove utility of GBW in professional lives to get funding. It's basically professional versus practical. At Standards, we get in depth information on materials and techniques, and the experience is immediately useful. We can look to the Guild to answer questions through demonstration

and historic processes. Anything that informs understanding of what we are working on helps as a conservator. Maybe we could just shake things up a little. Ann echoes Chela, agreeing there is practical info here at GBW. AIC gives problem solving though, which gives structure to work through the problem. A lot that AIC offers isn't necessarily received here at Standards, specifics about what adhesive to use and why, for example. AIC helps with the science of those things, and that doesn't happen at GBW. GBW gives us the questioning, but maybe we should try to bridge between groups more here, have conservators working with artists in reference to structure and materials choices in relation to preservation.

An audience member breaks in and says the word "conservation" isn't in our description of the Guild. Standards is liked because of the variety of talks, there are more personal and creative levels offered to attendees here. The Guild is about everyone involved in book arts, so it's hard to serve all those communities. Todd clarifies that we don't want the Guild to only serve conservators but it's important to ask whether we can do a better job of adding conservation bits in, as far as longevity of materials, why certain materials are chosen, etc. A panelist agrees that the Guild can allow us to come back to the foundation and importance of craftsmanship, provide an emphasis on hand work, hand skills, repeated practice of specific tasks. This will in turn inform makers and allow them to create works with more longevity, and remind conservators, who sometimes aren't thinking about those hand skills as much, that the craft is important.

Todd asks for any immediate questions that panel can think on over break. *Could we ever have a collaborative meeting between AIC and GBW, or any overlap?*

Someone from the audience comments that she looks at the programming for Standards and sometimes doesn't see much there that's attractive, at least in relation to conservation. Ann replies and says that GBW is so over encompassing, and includes so many things (she sees this from maintaining our library of videos), that it's difficult to appeal to everyone all the time. The same issue is present at AIC though, like when you want to be in two places at one time between specialty groups running concurrent sessions. Don says the dose of conservation should be had at AIC, not GBW. We aren't big enough to run concurrent sessions, other folks might not be interested in conservation, even though conservation has interest in other areas. We should focus on Standards of work, and this will inform conservators.

Summary of discussion following the afternoon break:

*Question to the panel: Compromises in utility, do we make these when we have to consider that objects will be used?*

Yes. That violates conservation principles, according to



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some. But taking away original material does not constitute making a bad decision, and probably happens more than we think. Gain versus loss, cost/benefit decisions, there are many factors. You can still do these treatments with the best materials and in the best way. Conservators are actually always considering use in some form, some area of use or transport or exhibit is part of the thought process. Todd and Amy agree that intended use is an important part, and all conservation is compromise to some extent. It's what you are doing and how you are doing it, based on expected use. Maybe we are doing a disservice separating treatments based on perceived value. Perhaps the rare, medium rare, etc. categorizations of materials are meant more for time management. Stabilization, if that's all we can do, it still great. Make a case for what's important in your collection or with a client. NO cultural institutions have enough resources, this is not just libraries that have to make decisions of what to treat and at what level. Ability to collaborate and communicate is key, so is promotion; none of this is about treatment alone. We have to be better at marketing and collaboration, as well as education. Give your colleagues, clients, and institutions solutions from a conservation perspective that fit within a plan and budget.

*Question to the panel: From the perspective of students, can you talk about advantages between differences in training?*

Books are composite objects and it's great when education happens in a situation where there are a lot of areas being studied, but everything depends on the individual. Grad school is competitive, takes a long time, can be expensive but has great synergy. Paths are very job specific, institution specific, incredibly individual.

This evolved into some discussion of how to get pre-program experience, how it's hard to find the work that you need to get the experience in the first place. Audience and panel members chimed in to say: look at job descriptions and desired qualifications for the types of jobs that you want. Then you can think about what you need to do. If you have a grad degree there's often less explaining to future employers, though programs like North Bennett allow for lots of focus and immersion in one area: hand skills and bench work. You have to find something that is going to work for you, find folks who are candid about answering your questions about programs and other training, explore what you are getting into.

*Can the Guild possibly help younger members in some kind of mentorship program, or at least answering questions, something like the emerging conservation group?*

We've had two lunches on your own during Standards, so some kind of meeting could be arranged during the midday hours, even if informal. The discussion then got very situation specific in reference to aspiring conservators; emphasis on devotion, filling free time with reading and creating models,

study book history, rely on colleagues, do the work yourself and don't hesitate to reach out. One hope of these discussion groups was to get information out to emerging professionals and craftspeople, and brainstorm ideas for networking and GBW programming that might be just a little bit more related to conservation.

Let's continue these discussions throughout the year!

*Review by Tish Brewer  
2015 Scholarship Recipient*

## CHAPTER HAPPENINGS

### CALIFORNIA:

•Sponsoring an exhibition, *Look, A Book!*, with five categories: fine bindings, fine press an edition books, artist books, and boxes. Submissions due May 31, 2016; exhibition in September of 2016. ><https://gbwcaliforniachapter.wordpress.com><

### MIDWEST:

•2016 Annual Meeting to be at Michigan State University, East Lansing, MI, April 22-23.

•Fifteen Chapter members exhibited their work in a special exhibition at a reception held at the Morgan Conservatory during the Standards Seminar, October 15-17, in Cleveland, OH.

### SOUTHEAST:

•Recently had workshop on papermaking, *Papermaking as Personal Expression*, with Drew Matott in Tallahassee, FL.

*Catherine Burkhard*

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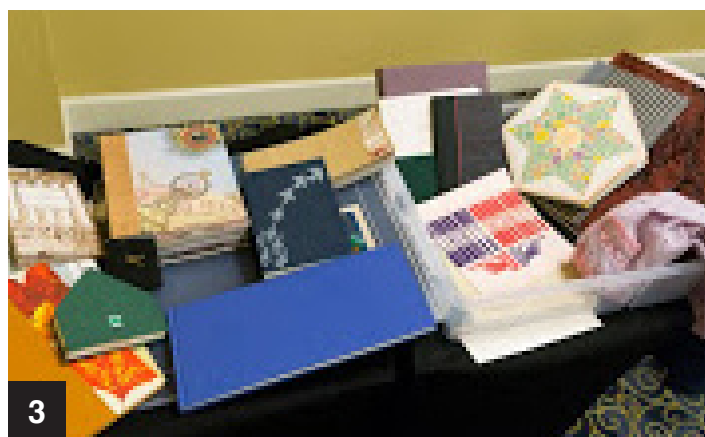
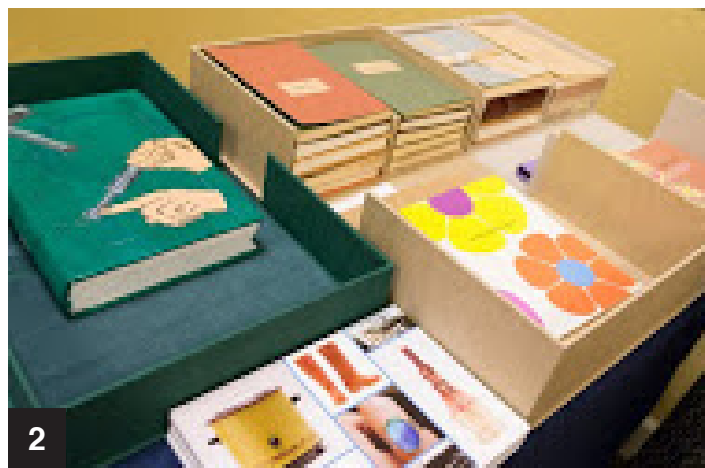
Earlier this year, The Scott Memorial Library at Thomas Jefferson University offered the Delaware Valley Chapter some deaccessioned bound journals so that members would use them to make artists' books and other creative projects. The chapter chose Hygeia 1929 - 1949 and Scientific American 1950 - 1979 to create artwork that adhered to some very loose guidelines. Sixteen DVC members participated and the resulting exhibition, *Upcycled: Bound Journals Transformed* opened on October 9 at the library. See it online: <http://dvc-gbw.org/upcycled-bound-journals-transformed-gallery/>

*Jennifer Rosner*

### LONE STAR CHAPTER

The Chapter has a Facebook page now. Featured are pictures from GBW and our LSC Chapter events. Stay connected with local members in our neighborhood. If something book-related and cool is happening near you, give a shout out – other members would like to know.

*Tish Brewer*



**Books from some of the presenter, 1 Thomas Ervine Balbao, 2 Karen Hanmer, 3 Elsi Vassal Ellis, 4 Laura Russel, 5 Bonnie Thompson Norman, 6 Rebecca Chamlee. Photos courtesy Rebecca Philio**

## Book Arts Lightning Round

by Rebecca Philio

As I arrived beautiful book structures were set up on tables and attendees were invited to interact with both the work and the artists. It was wonderful being able to get so close and examine each piece with greater detail. Everyone was approachable and encouraged interaction. The discussions began with Tom Balbo, a Cleveland based artist and founder of The Morgan Art of Papermaking Conservatory and Educational Foundation. Having attended the reception at the Morgan on Thursday it was great to hear him speak of his journey and the progress of the conservatory. What started as an old warehouse has been transformed into an art facility with studios, a gallery space, and a kozo garden for making specialized papers. He describes the experience as life changing and has met some great people along the way. Along with being the current Artistic Director for the facility he is also a practicing artist, working with materials such as ceramics, printmaking, paper casting and pulp paintings.



The next presenter was Illinois based artist Karen Hanmer. Hanmer attended the American Academy of Bookbinding and has studied with many notable fine binders. During her presentation she spoke mainly of two projects: *Biblio Tech* and *To Serve and Protect*. *Biblio Tech* grew from utilizing select historic models in a workshop to creating a full set that can be purchased for educational purposes. It is also available as a guide book as well as print-on-demand! As a bookbinding student I was drawn to the structures that I will be learning in the coming years. She also spoke of *To Serve and Protect: Containers, conveyances, and cosmic happenings*, which was a response to *Vessels*. She went on her own historic voyage and created a list of her vessels. The book intertwines history and culture with imagery and essays.

The third presenter was Elsi Vassal Ellis, who is based in Washington State and has been a long time instructor at Western Washington University. Her book arts practice began through teaching and her work has a strong design element incorporating graphic design, letterpress printing, and book arts. She has created and exhibited a variety of structures as EVE press and it's evident through her examples that politics, social issues,



religion, anthropology, and the environment are influences. She walked us through some of her projects such as Kosovo, where she gave herself 24 working hours to create a book. Attendees were able to view a variety of structures in person.

The next presenter after a brief break was photographer and book artist Laura Russell, who operates 23 Sandy Gallery in Portland, Oregon. Russell discovered book making in Denver in 1997 and fell in love with the craft, taking as many classes as she could and experimented with various formats. In 2003 she ended up leaving for the Pacific Northwest and created an artist's book titled *Nocturne* which included original color photographs shot on Denver's Colfax Avenue. Her presentation brought us along on her personal journey through various projects such as *Bless this House* and *Anything Helps*. She hopes that her books entice people to stop and think about some of the current issues in our society.

The fifth presentation was by Bonnie Thompson Norman who is based in Seattle. She worked as a hand bookbinder in a commercial bindery for roughly twenty years and has been proprietor of The Windowpane Press for about forty years. During her talk she highlighted projects that were created through classes that she has taught at the University of

Washington Experimental College. She presents students with a theme and structure in mind and they have two days to complete a project. Her method of working is fast and there is a collaborative effort. She offered many examples and brought them in for attendees to look at. Some works include *Better Than Gold*, *Vital Signs*, and *A Primer for Democracy*.

The final presentation was by book artist Rebecca Chamlee who operates Pie in the Sky Press and teaches at Otis College of Art and Design in LA. Her environment has really inspired her work. The presentation led us through the process of making her book *Where Stucco Meets Chaparral*. She moved on the edge of a development around 20 years ago and has taken countless walks with her dogs through the landscape. She started looking at herbariums and began documenting the landscape around her home. The book is like a printed herbarium of local plants and personal observations. She has created three unique limited editions.

As an early career bookbinder/artist I found the presentations interesting and inspirational. They are all very talented and resourceful! After hearing stories behind the work it brought even more value to the pieces themselves. It's evident that a lot goes into making each piece and as objects they are capable of evoking a response. All presenters have a fondness for sharing and teaching and spreading the word of book arts and bookmaking. The diversity of work exemplifies how the capabilities are endless! I am now prompted to follow through on my own work!

As space is limited and I have only been able to touch upon each presenter I encourage you to check out each artist's website to find out more!

#### **Thomas Balbo**

[www.morganconservatory.org/historyandvision/](http://www.morganconservatory.org/historyandvision/)  
[www.balbogalleries.com/theartist.htm](http://www.balbogalleries.com/theartist.htm)

**Karen Hanmer** [www.karenhanmer.com/](http://www.karenhanmer.com/)

#### **Elsi Vassal Ellis**

[www.wvu.edu/design/html/fulltime.shtml](http://www.wvu.edu/design/html/fulltime.shtml)  
[www.23sandy.com/works/elsivassdalellis](http://www.23sandy.com/works/elsivassdalellis)

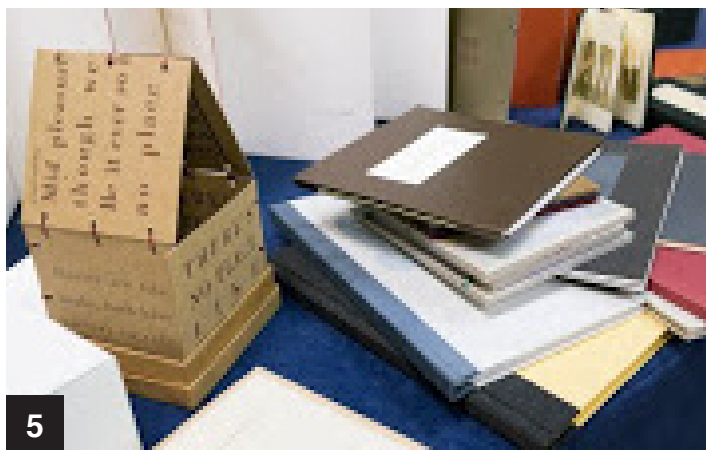
#### **Laura Russell**

[www.laurarussell.net/](http://www.laurarussell.net/)  
[www.23sandy.com/About.html](http://www.23sandy.com/About.html)

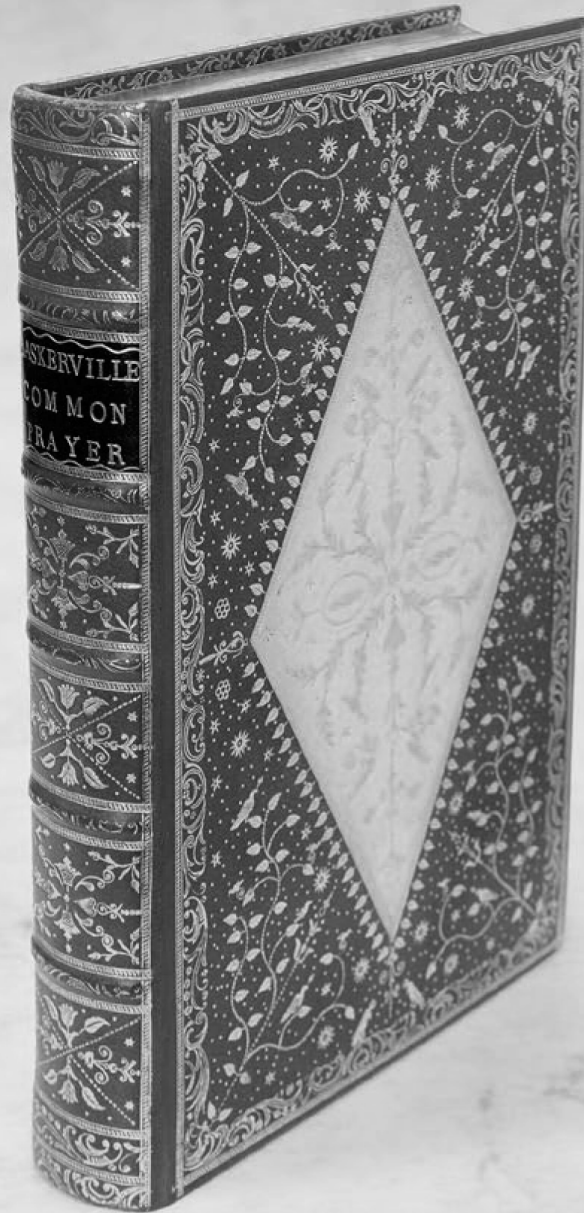
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## Getting to know your tools

Recently I've read a spate of articles which survey different models of a particular art tool or material. Jetpens has surveyed mechanical pencils<sup>1</sup> and white gel pens<sup>2</sup>. An illustrator has compared brush pens in a YouTube video<sup>3</sup>. Paper and Ink Arts has also compared brush pens on their blog<sup>4</sup>. John Neal has surveyed inks that are suitable for broad-edged calligraphy on his blog<sup>5</sup>. These are a just a few examples.

It is interesting reading. The raw data that the manufacturer sometimes provides for a tool has limited value because that data stands alone, but surveys set up an environment of characteristics and classifications. This metal is thicker, the shoulder of this nib is longer, this reservoir is positioned this way ... and so on. These comparisons are information, not just data. I begin understand what issues are in play.

The more thorough articles also identify what characteristics are valuable for different purposes. These nibs are better at large sizes, these nibs are better for pen manipulation, these are better for a heavy touch ... and so on. This is a higher order of information, and I begin to think I know these tools.

I don't, though. Not yet. How can I, when I haven't even yet tried out the tool for myself? The real information gathering begins when I pick up the tool in my own hand. Here's a clue to the truth of that statement: I tend to believe those articles which survey tools with which I'm not so familiar, but when I'm reading an article about a tool I've tested myself, I find myself arguing with the author.



When we are looking at a calligraphy piece, someone in the group will almost inevitably ask: "What tool did you use? What writing fluid? What substrate?" In some ways it's valuable information, but in other ways it can be almost useless. What one person can achieve with a Brause nib may be impossible for an equally talented calligrapher who is comfortable with a Mitchell nib. We're all different in our pen hold, pressure, and approach to the writing surface.

That's why it's so valuable to test tools and materials ourselves. The goody bag at this year's calligraphy conference was full of interesting stuff, some of it new to me. When I got home, I got out my 5x7 cards of black, gray, and white, and tested everything in the bag. (See a photo of one card at left.) I tried the tools with different media, at different speeds and different angles. It was a way of beginning to truly own the tools, and of finding out what they can do. Getting the information early also meant that I threw out the useless tools immediately instead of letting them clutter up my studio. But that's another story.

Finding out what a tool can do always leads somewhere interesting. When inspiration is at hand, realizing the vision happens so much more easily when I know my tools. And when inspiration is not to be found, getting to know the tools can sometimes light the spark.

How do you get to know the tools and materials in your studio?

<sup>1</sup> <http://www.jetpens.com/blog/guide-to-mechanical-pencils/pt/809>

<sup>2</sup> <http://www.jetpens.com/blog/guide-to-choosing-white-gel-ink-pens-and-markers/pt/340>

<sup>3</sup> <https://www.youtube.com/watch?v=zzhr0fsnX5Y>

<sup>4</sup> <http://paperinkartsblog.com/2015/10/15/brush-pen-breakdown/>

<sup>5</sup> <http://www.jnbooksellerblog.com/broad-edged-calligraphy-inks/>



*Bind, Alter, Fold: Artists Books*, by Marilyn Stablein, Publisher: Book Arts Editions (2015) ISBN: 978-0-9608920-4-4, \$25.00

Review by Barbara Adams Hebard

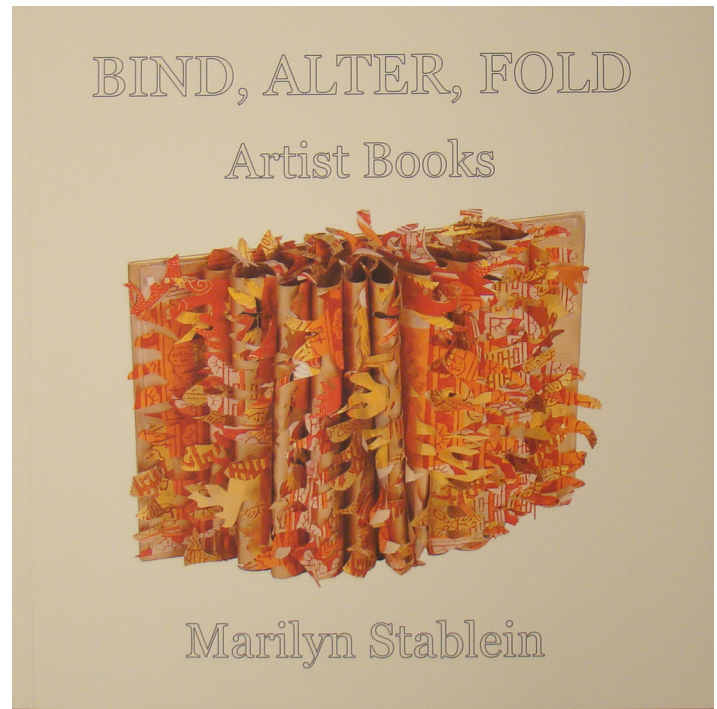
Marilyn Stablein, the award winning author of thirteen collections of poetry, essays, and fiction, is also an award winning visual artist working in collage, assemblage, and artist books. Her work has been exhibited internationally in journals and books, including Lark Books publications *1000 Artist Books* and *500 Artist Books, Vol. II*. This newly published catalog of her bookworks, *Bind, Alter, Fold: Artist Books* collects examples of Stablein's work from 2007 through 2015 and is divided into five sections: Artist Books, Visual Journals, Altered Books, Himalayan Travelogs, and Book Art Objects. The catalog is filled with seventy-five full page, full color photographs of Stablein's handmade books, expertly taken by Shab Levi, who also designed the volume.

Stablein begins by asking the question "What is a book to an artist?" rather than posing the more usual questions "What is an artist book?" or "What is a book?" Her response, actually a list of suggestions, reads like poetry. Her artist statement and narrative chronology that follow are helpful for the reader to connect with the books in the catalog.

For most books, an exterior and an interior image is shown – a good choice. This format gives the reader/viewer the sensation of opening the books, thereby creating a feeling of motion as the pages of the catalog are turned. (Some of the books cannot be closed; for those, two views of the open book are presented.) With two pages dedicated to each work, the focus is kept on the books themselves by spreading the text over both pages. The verso pages give the title, dimensions, and techniques, while the recto pages provide further detail about each book.

As you flip through the pages of the catalog the bright splash of colors catches your eye and immediately evokes Hindu festivals and Tibetan prayer flags. This palette, of course, is well suited to the books relating to Stablein's life in India and travels in the Himalayas, but the lively hues also lend a sense of excitement to her books not chronicling those places. By using simple, bold structures as a base, it is the collage and ephemera elements that become the focus and hold the reader's attention. A closer study of some of the books in the catalog shows how well this was achieved.

With *Collage Journal, New York to New Mexico, 2003-*



***Bind, Alter, Fold: Artist Books*, paperback perfect binding, 8x8 inches. Photo credit: Shab Levy**

*2010* the base is an accordion-style binding. This permits the viewer to see the billboard-like array of pages, with their colorful collage of images and text, in a way similar to a traveler observing the advertising along the highway – the title journey is reflected in the format.

*Hanuman: Hindu Super Hero*, rendered in a carousel book binding, unfolds with multiple layers ultimately ending in the shape of a seven-pointed star when seen from above. The brilliant tones of the paper and the double folds serve well to showcase the complex story of a super hero. Stablein's description of the book doesn't speak to it, but is the star-shaped opening of the book a reminder to viewers that Hanuman flew from the earth to the sky in the direction of the sun?

*My Hindi Primer*, a Hindi take on a child's ABC book (though more than that) is prepared in the flag book format and graced with Technicolor hues. The eye continually scans the pages, sometimes drawn by the colors, other times captivated by the shapes of the letters, or attracted to the exotic images.

*Tibetan Mandala Book*, in a drum leaf structure, is lavishly covered with calligraphy. Each page requires a pause to take in all the details, guiding the reader to a meditative pace

in which to appreciate the mandalas (culled from the artist's collection of Tibetan woodblock prints.) The pop-up centers add dimension to the pages while bringing to mind the outer (macrocosm) and inner (microcosm) worlds.

This collection of artist's books carefully records Stablein's story – through structure as well as content. Her skills as author and visual artist are apparent in these pages. The catalog will give you, the reader/viewer, the cues needed to share the artisan's vision without having the actual books in hand.

This review first appeared in *Bound & Lettered*, Volume 12, Number 4, fall 2015.

*Barbara Adams Hebard was trained in bookbinding and book conservation at the North Bennet Street School. She was employed as Book Conservator at the Boston Athenaeum and worked there for 18 ½ years when she became the Conservator of the John J. Burns Library at Boston College in 2009. Ms. Hebard frequently writes book related articles and book reviews, gives talks and presentations, exhibits her bookbindings nationally and internationally, and teaches book history classes. She is a Fellow of The International Institute for Conservation of Historic and Artistic Works, a Professional Associate of The American Institute for Conservation of Historic and Artistic Works, and an Overseer of the North Bennet Street School.*



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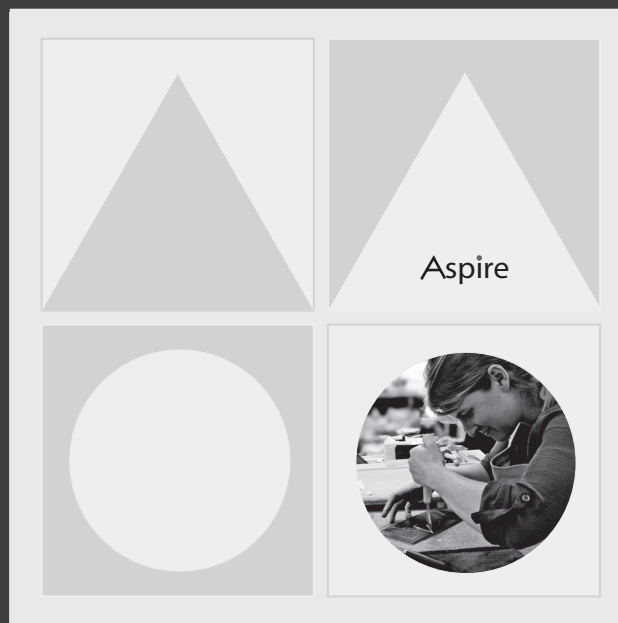


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# The Marbling Tray



## How Long Do Marbling Materials Last?

by Iris Nevis

**M**aterials for traditional water color marbling include, Carrageenan, paints, ox gall, water, alum, some additives at times like turpentine and olive oil, and of course paper itself. So I am often asked “how long will my supplies last if one doesn’t marble often, and stores them between marbling sessions?”

Carrageenan is the most prone to soiling and going “off”. It is considered to give the best marbling results, and I agree, so use only carrageenan. It is worth it....though I generally would never keep it once in water solution, more than two days. I prefer to keep mine in the tray however, just one day. It does get dirty with paint residue...which does not mean it will not work, but it does get hard to see your colors after a full day of marbling. I really hate to start the next day with dirty size, it’s just a bit depressing looking really! So I only make up as much as I will use in one day. Maybe a little extra, in case I marble longer than anticipated. Carrageenan in the powdered form – I have kept the powder for years and years and it still seems to work just fine. I once discovered a box of supplies I had brought to teach a workshop about 10 years prior... the carrageenan was still fine. It was stored in a basement...no special precautions were taken, it was just forgotten.

Paper is pretty stable, but once it is alumed, if kept in a damp environment, the alum can become ineffective, and the paints not hold. If it is stored dry (55% humidity or less), I have also found many years old alumed papers that still worked great. Keep in mind nowadays most paper won’t marble due to overuse of calcium carbonate to de-acidify.

The Alum, either aluminum sulphate or aluminum potassium sulphate is used for marbling, and that too seems to keep indefinitely.

Ox Gall...what can I say...the older it is, the better it works...no worries there.

Turpentine...for doing Stormont type designs, I only use the tiniest drop of Pure Gum Spirits Of Turpentine. I can go off in the sense that it may evaporate some, even in a closed can; it seems to get a little gummy or thicker, and therefore too strong to make a fine lacy design. So use it for something

else and get a fresh can if it starts to act too strong. I’d say six months to a year before it acts badly, but may be different in different environments than mine. Just see how it behaves.

Potash used for Tiger Eye or Sunspot patterns...mine is quite old, not a problem.

Paints...I use watercolors and the bottles of paint seem to last a very long time but only IF...ox-gall is not added. If paints with ox-gall are stored even sometimes for a few weeks in heat in summer...it can start to grow mold on the surface. It will still work though surprisingly. I couldn’t resist trying it! And no, it did not mold the paper! Certain pigments can quickly get an awful smell...Ultramarine smells like rotten eggs but it is fine to use, not rotten! If they work, just use them!

Water... well, I suppose in theory something can go off with water, but I have never experienced it. I use no special distilled waters or bottled, just plain very, very hard tap water. There is a lot of info saying hard water does not work, but it does. Being a self-taught marbler, no one ever told me that hard water would not work...so I joke...therefore it did work. You may just need a little extra carrageenan powder, maybe a slightly rounded TBS to each two quarts of water, instead of a level one. I have used all sorts of water, from distilled, to spring water, to rain water, to town water to well water. It will all marble. Some of it may act very slightly different from other waters, but it has never gone off, even if stored...though I have never stored any very long.

Lastly, olive oil, which I use to make the Shell Spots... if left out in an open container, it can get thicker a bit and be too strong like the turpentine, but mine is in a closed bottle. You use so little, so I am on the same bottle from over 22 years ago, when I first moved to the current studio!

So... most of the ingredients are safe to store with no special precautions taken. Don’t worry, if it works, use it.

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## LIBRARY REPORT

This summer I traveled from Atlanta to University of Iowa to begin assessing the Guild's Library print collection. I wanted to begin an inventory of the holdings, as well as get a better sense of the condition and needs of collection. The UI Library Special Collections has generously housed the Guild library for nearly thirty years. As is the case for most academic libraries across the country, they are now out of room, which means it will be difficult for the Guild to grow our library. It is also true that loan requests for library books are virtually non-existent since I have taken on the Librarian position. It seemed a bit of a dilemma.

During my week of working within the collection and talking about options with Library staff, I had a fortuitous conversation with Gary Frost. It turns out that there is a good bit of student binding work within collection. There are books bound by important figures in the Guild's history, including work done by Edith Diehl, Hope Weil, Paul Banks and others, as well as by their students. So our library has treasures; unfortunately they are not noted as such on the holdings lists.

I presented all this information to the membership in attendance at our GBW Annual Business meeting held at Standards in October. I want volunteers to join the Library Committee

(currently Emily Martin, Karen Hanmer, and myself) to help assess the collection, documenting not only condition, but also any binding work that is not original, using digital images as well as rare book cataloging terminology with preservation needs assessment tools. We particularly need the expertise of those like Gary, familiar with the handwork of our important teachers and mentors, such as Paul Banks who taught Gary.

A few generous expert members have stepped up to help, including Patrick Olson and Jeanne Goodman, both rare book catalogers, Ellen Wrede, a UI graduate student working in the Special Collections department and her boss Giselle Simone, who has offered some conservation services, as well as good advice. Most of us do not live near the collection (Michigan, Texas, Georgia) and we have fulltime careers, so logistics and transportation will be issues. This won't happen quickly, but at least we have a start.

Others offered help and once we have a system in place, I'm sure there will be work for all. Please let me know if you can contribute in any way. You can read the history of the GBW Library on our website: [guildofbookworkers.org/library](http://guildofbookworkers.org/library).

—Ann Frellsen

### New GBW Committee – Development

The new position of Director of Development is in place. The first all important task will be to build a committee. It would be best to have each region represented on the committee so that we can try to understand and meet the various needs that arise. If you'd like to help with this rewarding challenge please contact Ken Gilbert by phone or email to learn more. I assure you that the time demands will be minimal. We will be building on work that has already begun as well as breaking new ground. I hope I can get some enthusiastic helpers.

Ken Gilbert, Director of Development  
508-845-1666  
[kgilbert@townisp.com](mailto:kgilbert@townisp.com)

### Stretch Yourself / Be In the Know

**You can nominate yourself for  
A GBW Board Position  
See Nominating Committee info  
on page 24 of this issue**

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## MEMBERS IN THE NEWS

### **GBW member Coleen Curry wins First Prize in Society of Bookbinders 2015 International Competition**

Recognized for exemplary work, American Binder Coleen Curry wins the “Case Binding” category. She was awarded the F.J. Ratchford Trophy at the Society’s Conference, held this August in Keele, England.

Visit this site to see Curry’s binding, and all of the other winners: [societyofbookbinders.com/events/competition/2015/2015.html](http://societyofbookbinders.com/events/competition/2015/2015.html)

### **The American Academy of Bookbinding (Telluride) earns distinction in French Competition!**

A small group of students, instructors, and graduates participated as part of the AAB “School Group” entry in the 13th Biennale Mondiale de la Reliure d’Art Vendredi competition, held in France this spring. Awards were announced in June and the ceremony was held in St-Rémy-lès-Chevreuse on September 26: AAB was awarded Second Prize! Of the 300 entries to the competition, 23 were awarded prizes with AAB’s entries representing over 20%! Congratulations to our school and to those who participated: Monique Lallier, Coleen

Curry, Susan Hulme, Ethan Ensign, Pamela Wood and Lang Ingalls. This is a very special achievement and we feel honored to have been represented so successfully. To see photos of the winning entries, visit [www.biennales-reliure.org](http://www.biennales-reliure.org) and [the slideshow is currently rolling on the home page](#), or you can further access photos on the ‘prize winners slide show’ of 2015.

*Submitted by Pamela Leutz*

## MEMBERSHIP REPORT

Greetings from Jennifer Evers, the incoming Membership Chair! Although it will be tough to step into Chela’s shoes, I will do my best. I’m a book conservator at the Library of Congress, a bookbinder, and a Baltimorean, and I look forward to working with the Guild of Bookworkers in this new capacity. It’s a fantastic organization and I’m so excited to be a part of it!

Just a quick bit of membership information - member updates will appear in the February 2016 newsletter.

### ***Attention Members:***

The following offices are up for election in the 2016-2017 GBW Elections:

- President
- Communications Standing Committee Chairman
- Exhibition Standing Committee Chairman
- Newsletter Standing Committee Chairman
- Standards Seminar Standing Committee Chairman

The Nominating Committee is requesting nominations and, yes, you can nominate yourself! Nominations are open from December 1, 2015 and will close March 1, 2016. Please contact any member of the nominating committee to make nominations.

Jeffrey Altepeter – [jaltepeter@nbss.edu](mailto:jaltepeter@nbss.edu) or 617-227-0155.

Christina Thomas – [christina.q.thomas@gmail.com](mailto:christina.q.thomas@gmail.com) or 801-422-5964

Monica Holtsclaw – [monicaholtsclaw@gmail.com](mailto:monicaholtsclaw@gmail.com)

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**Compiled by Catherine Burkhard**



### Friend and Book Artist

I have made many friends because of a shared love of books and book arts. Margery Hellmann is one of the most important of these. She became a member of the Guild of Book Workers in 1986. Margery passed away in March 2012 after a valiant battle with cancer. Recently, I completed her last book which I letterpress printed and hand bound, *BLOW: Winds from Christina Rossetti and The Beaufort Scale*.

In 1993, I saw a book of hands made from handmade paper with a cat's cradle of string between them. It embodied the marriage of form and content that I find so engaging in artist's books. The book was by Margery Hellmann. Margery was accomplished in a number of fields... traditional Japanese wood block printing, papermaking, book binding and conservation, beading, and other crafts such as casting bells in bronze. Margery began coming to my Wednesday night open studio around 1995 and set about learning letterpress printing.

Once she began coming to my studio, Margery continued almost without interruption. Even though people have come and gone since I began offering the use of The Windowpane Press to the public, Margery was always there and her presence is still palpable to me. She usually came early, sometimes even before I arrived home from work. She let my dogs out. She chatted with my roommates. We had dinner together and talked about our growing families of grandkids.

She was always the last to leave. Which is when she would show me her progress for the night. As everyone else had been chatting and working on their projects and learning new things and weighing in on other matters. Margery would stand at what I cannot help but think of as her spot and just steadily kept working.

She set type fastidiously. Her poor eyesight was no deterrent. She simply put on a pair of glasses over her contacts and then donned a jeweler's magnifying head lamp to complete the focus. She would set a line or two, take a proof, number and date the proofs in order and made small, barely incremental adjustments and then take an impression of those corrected lines



and compare the proofs. By the end of the evening, she would have variations and versions to show me and talk about.

Because she always showed me everything she was working on, Margery wrote wonderful colophons for her books in which she credited me in some very clever way. But her imaginative and beautiful books were presented to me as completed and complex ideas. It usually took one, sometimes two, years for her to set the type for her books. By the time she was ready to print, we had to review the use of the paper cutter and the Vandercook or the Chandler & Price because so much time had gone by since the production of her previous book. Except for her last book, she produced them herself at

The Windowpane Press under her own imprint, The Holburne Press.

One evening, Margery showed me the latest set of proofs for a book she had been working on. She also produced a dummy of the binding with a page layout for the type which I had been asking to see for months. I was excited to finally see the dummy and how perfectly she had envisioned the book before she had ever set a line of type. I could also see that printing the book would be a particular challenge so, for the first time, I offered to print the book for her. I made the offer with some trepidation because I didn't want to insert myself into her work or process but Margery immediately seized upon my offer and was so grateful I felt a little guilty for not having offered that kind of assistance earlier. It turned out that was the last night Margery came to my studio and she knew it but I didn't until a week later when she told me about the recurrence of her cancer. I was able to complete the printing of her last book under her supervision and critical eye. We discussed all aspects of what remained to be accomplished in the way of printing and binding. So the book is hers in every way.

I consider it a special privilege and gift that Margery came to work at The Windowpane Press and that I could have even a small part in helping her do her work.

—Bonnie Thompson

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

Cindy Haller • [newsletter@guildofbookworkers.org](mailto:newsletter@guildofbookworkers.org).

**Deadline Dates for Newsletter Publications**

January 5 for February 2016 issue  
March 1 for April 2016 issue  
May 1 for June 2016 issue  
July 1 for August 2016 issue  
September 1 for October 2016 issue  
November 1 for December 2016 issue

**Calendar of Events / Study Opportunities should be sent to:**

Catherine Burkhard • [secretary@guildofbookworkers.org](mailto:secretary@guildofbookworkers.org)

*Deadline Dates for These Sections:*

December 30 for February 2016 issue  
February 25 for April 2016  
April 25 for June 2016 issue  
June 25 for August 2016 issue  
August 25 for October 2016 issue  
November 25 for December 2016 issue

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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 and the Newsletter. An online Membership Directory is available to members. Supply Lists and Study Opportunities are available on the website (below).

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For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York 10175-0038 or you may apply for membership online (payable by credit card) at [membership@guildofbookworkers.org](mailto:membership@guildofbookworkers.org)  
[www.guildofbookworkers.org](http://www.guildofbookworkers.org)

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## Call for Papers

The *Guild of Book Workers Journal* welcomes submissions of papers, articles, essays and proposals for photo galleries for our forthcoming issues. Both members and nonmembers are welcome to submit. We will consider submissions addressing any of the fields represented by the Guild's membership, including but not limited to:

- Bookbinding (Descriptions of techniques and how-to articles; discussions of particular structures, both old and new)
- Conservation (treatment techniques, what does or does not work, noteworthy programs, history)
- Artists' Books (innovative structures, examinations of an artist's body of work)
- Book art techniques (calligraphy, marbling, paper-making, printing)
- History (little-known events, figures, or movements; new findings about a period or particular development in the history of the book and book arts)

- Profiles (interviews with book artists, practitioners, conservators, collectors)
- "Galleries" presenting selections from a collection, an exhibition, or an individual's body of work (if accompanied by a profile of that individual).

All submissions to the *Journal* will be peer-reviewed. Authors of accepted pieces will be expected to format their manuscript and image files according to our style guidelines, available upon request or online at <http://www.guildofbookworkers.org/resources/journal/journal.php>  
Send queries and electronic submissions (.rtf, .doc or .pdf formats with low-resolution placeholder image files) to [journal@guildofbookworkers.org](mailto:journal@guildofbookworkers.org)  
\*\*Submissions are accepted on an ongoing basis and considered for publication in the next forthcoming issue with space available.\*\*

Cara Schlesinger  
Journal Editor



# Newsletter

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