



Table of Contents

Calendar of Events, Call for Entries, Exhibitions, Workshops, Lectures & Other Events	3
GBW Awards Announcement	5
Joseph Newman, Master Bookbinder	6
The French and the Americans and Bookbinding	10
Calligraphy Studio	12
The Marbling Tray	13
The Conservation Corner	14
Membership Report	17
Chapter Happenings	17
Study Opportunities	18
Call for Papers	19

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CALENDAR OF EVENTS

CALL FOR ENTRIES

By July 18, 2016: *Call for submissions for Artists' Book Cornucopia VII*, with early bird deadline of June 6 with a reduced entry fee. For exhibit dates of September 16-October 29, 2016. Open to any artists' book works other than self-published/on demand books. Books may be edition or unique, sculptural or traditional, interactive or passive. Various awards available. Other fee discounts: those who have previously submitted work for consideration in any Abecedarian juried exhibition or students. For details: <http://bit.ly/abc7-prospectus>

By August 27, 2016: *Call for entries for Pop-up Now II*, 23 Sandy Gallery, Portland, OR. An international juried exhibition of hand bound pop-up or movable books. First pop-up show in 2010 huge success. www.23sandy.com or 23sandygallery@gmail.com

WORKSHOPS, LECTURES & OTHER EVENTS

Currently and 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:

Apr 8-10: *Experimental Paper Bindings*

Apr 10-15: *Bookbinding for All*

Currently and through the year: *Workshops at J. Willard Marriott Library*, Salt Lake City, UT, via their Book Arts Program. See <http://www.bookartsprogram.org/> or contact Allison at bookartsprogram@utah.edu

May 14 through July 31, 2016: *Workshops at Morgan Conservatory*, 1754 E. 47th St., Cleveland, OH, 216.361.9255; gift certificates available. www.morganconservatory.org, as follows:

May 14-15: *Tool Making from Bone* with Shanna Leino

May 14-15: *Monotypes and the Drumleaf Binding* with Holly Fouts

May 21-22: *Double Wall Clamshell* with Cris Takacs

May 21-22: *XL Type* with Bob Kelemen

May 27-29: *TypeFACES* with Esther K. Smith & Dikko Faust

May 28-29: *Secret Belgian Binding* with Johan Solberg

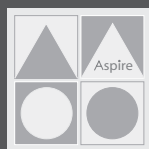
Jun 1-5: *BigAss/BadAss Paper Fabrications* with Julie McLaughlin & Rebeca Cross

Jun 4-5: *Box with a TWIST* with Betsy Begue

Jun 11-12: *Make and Use Hanji* with Aimee Lee

Jun 11-12: *Paper Cutting* with Julie Friedman

Jun 17-19: *Covers Uncovered: Recreating Historic Japanese Stab Bindings* with Anne Covell



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A Week with Monique - New Oriental Binding | Monique Lallier
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May 2 - 6

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May 9 - 20

Manipulating Leather - An Art of its Own | Coleen Curry
May 25 - 27

Fundamentals / Intermediate Fine Leather binding | Don Glaister
May 30 - June 10

Don Glaister, fine binding | Peter Geraty, integrated studies | Don Etherington, summerfield conservation

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June 30-July 2, 2016: *Society of Bookbinders' Education & Training Seminar* at Royal Agricultural University in Cirencester, England. For details: ><http://www.societyofbookbinders.com/events/seminar/index.html><

July 17 through July 30: *Week-long Courses in Book Arts* at Wells Book Arts Summer Institute, Aurora, NY. ><http://wellsbookartscenter.org/events/future-events/wells-book-arts-summer-institute-2016>< Online registration available at ><https://squareup.com/market/wells-college-press/week-july>< or call 315.364.3420, for:

Week 1 – July 27-23:

Typecasting and Monotype Composition with Michael Bixler

Decorative Paste Paper and Beyond with Diane Bond

Wood Engraving: Well-crafted Illustration with Steven Lee-Davis

Experiential Artists Books with Scott McCarney

Pressure Printing & Contemporary Letterpress with Brad Vetter

Week 2 – July 24-30:

Leather Binding Fundamentals with Karen Hanmer

Understanding the Typographical Punch with Stan Nelson

Wet Collodion Tintypes with France Scully Osterman

East Meets West Papermaking with Peter Sowiski

Daredevil Letterpress: Keeping Your Composure with Jessica Spring

September 2-10, 2016: *Building Books and Imagery* at the Ballinglen Arts Foundation, Ballycastle, County Mayo, Ireland, with Alice Austin. ><http://www.amaustin.com>< or ><http://www.amaustin.com/ballinglen/alice-austin-ballinglen-workshop.html>< or >alice@amaustin.com<

September 15-17, 2016: *Seminar of Standards of Excellence in Hand Bookbinding*, Charleston, SC. >www.guildofbookworkers.org<.

EXHIBITIONS

Currently and 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><

Currently and through April 12, 2016: *VESSEL*, the Guild of Book Workers Exhibition at Universities Library, University of Denver. Special event held March 30 which featured local book artists. Closing reception to be announced.

Currently and through April 30, 2016: *Trace by Shift-Lab*.

A collaborative exhibition featuring five artists (Katie Baldwin, Denise Bookwalter, Sarah Bryant, Macy Chadwick and Tricia Treacy) working in different locations in the US and UK, who have investigated sites: an arsenal, a quarry, a marina, a trail, and a ski resort. This new work unfolds the tracings and modifications of these physical locations. 23 Sandy Gallery, Portland, OR >www.23sandy.com<

April 30 through June 30, 2016: *VESSEL*, the Guild of Book Workers Exhibition at Cary Graphic Arts Collection, Rochester Institute of Technology, Rochester, NY.

May 27 through July 30, 2016: *Wanderlust at 23* Sandy Gallery, Portland, OR; an international juried exhibition of book and paper art about travel and place. ><http://www.23sandy.com><

Submitted by Catherine Burkhard

GBW Awards Announcement

Nominations are now open for the two annual GBW awards: "The Laura Young Award" and "The Lifetime Achievement Award." The former is presented to a GBW member who has made an outstanding contribution to the Guild's mission. The latter is presented to an accomplished person in the field, not necessarily a member of GBW, and will confer to that person, honorary membership as well. To see previous awardees go to <https://guildofbookworkers.org/awards>. Current elected officers of the Guild are not eligible for nomination.

We recommend that you send your recommendations to any member of the 2016 Awards Committee, or by mail to the Chair, postmarked by May 15th:

Bill Drendel, Chair venezia747@gmail.com

1020 S. Wabash 3G Chicago, IL 60605

Juliayn Coleman jc@bookislandbindery.com

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The honorees will be announced in the August GBW Newsletter and the awards presented at the Standards of Excellence Seminar in Charleston, SC in September 2016.

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Joseph Newman, Master Bookbinder

by Barbara Adams Hebard

Joseph Newman, a Master Bookbinder from Massachusetts, learned bookbinding as an apprentice at Harcourt Bindery in Boston in the mid-1970's. He quickly advanced, learning forwarding (the term for covering a book) and finishing (the process of polishing, lettering, and embellishing the spine and covers of a book). He became Head Finisher and then Foreman of the shop. Sam Ellenport, proprietor of Harcourt Bindery, says Joe was made foreman because he "had experienced and mastered a range of binding challenges, had a gentle, yet persuasive personality, and had a sense of organization which proved vital as the shop continued to grow and attract custom." Then during the early 1980's, in a move supported by Ellenport, Joe departed to start his own Prides Crossing Bindery in Beverly, Massachusetts and, in Sam's words, "left a large hole in the shop, as his personality was much of the glue which united our many binders."

By the mid-1980's Joe had begun working as a Book Conservator at The Northeast Document Conservation Center (NEDCC) in Andover, MA. Before his death in 2007 he had risen in rank to Senior Book Conservator. According to Deb Wender, former Director of Book Conservation, "During his twenty-three years at NEDCC, Joe conserved many significant titles including the *Nuremburg Chronicle*, an early copy of the *Magna Carta*, a thirteenth-century illuminated manuscript of Arthurian romances, a studio album of Julia Margaret Cameron photographs, and the English Atlas that belonged to John Custis, George Washington, and Robert E. Lee." Ms. Wender further stated, "He was a valued colleague and a generous mentor and teacher. Staff and interns at NEDCC benefited from his connoisseurship and his knowledge of binding history."

While working as a bookbinder and book conservator, Joe Newman also was actively involved with the New England Chapter of the Guild of Book Workers, serving as President in the 1990s. He enjoyed exhibiting his books as well; his work appeared in the Guild of Book Workers shows: *Paper Bound*, 1996-1997; *Fine Printers Finely Bound*, 1992; and *Eighty Years Later*, 1986. Three books bound by Joe were featured in the international show, *Contemporary American Bookbinding*, in 1990-1991, traveling to the Grolier Club, NYC, Bibliothèque de l'Arsenal, Paris, and Bibliotheca Wittockiana, Brussels. During the month of November 2015, the North Bennet Street School in Boston displayed the *Joseph Newman Bookbinding Exhibit*, featuring examples of his work and historic bookbindings from his reference collection.



Image of Joseph Newman at work, at the Northeast Document Conservation Center
Photo credit: NEDCC

The illustrations of Newman bindings showcased alongside this article offer you, the reader, an opportunity to appreciate his design bindings, beginning with *A Felicity of Carols* (see figure 2). This playful book, bound in goatskin with gold tooled lines, is fun to look at, and reveals Joe's clever use of materials. The red goatskin making up the ribbon was thinly pared and the surface of the leather was manipulated to form tight creases near the bow, imitating the gathers of a tied ribbon. The book looks like a gift-wrapped box in part because the overall design wasn't broken up by placement of the title on the spine; instead it was integrated into the gift label. This charming book was exhibited in *Fine Printers Finely Bound*.

Bibliopeggy in the United States, in full red leather binding with brown leather panel inlays (see figure 3), was shown in



(Left) Fig. 2 *A Felicity of Carols*. Barre Publishers, 1970. Covered in full black Oasis goatskin with red Oasis and English calfskin onlays, tooled in gold, 23 x 15.2 x 1. cm. Bound 1992. (Right) Fig. 3 *Bibliopegy in the United States*. Dodd, Mead and Company, 1902. Covered in full red Oasis goatskin with brown Oasis inlays, tooled in gold, 23 x 15 x 1.5 cm. Bound 1981. Photo credit: North Bennet Street School

the exhibit *Contemporary American Bookbinding*. Joe's mastery of finishing, both blind and gold tooling, shows in this dynamic pattern created using only rule or lines. His confidence in executing titling stands out, because he chose to repeat the title and author name three times as a design element on this book.

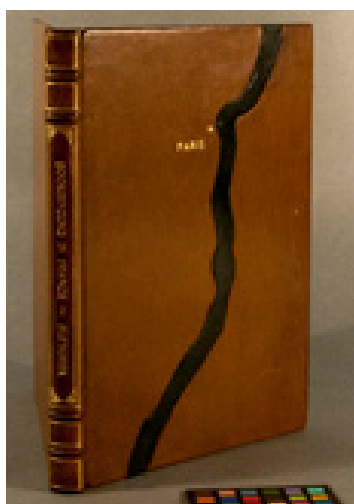


Fig. 4 *Bookbinding in France*, Fletcher, 1894. Covered in full brown Oasis goatskin with black Oasis onlay, gilt leather doublures 28 x 20 x 1.5 cm. Photo credit: North Bennet Street School

The volume titled *Bookbinding in France*, likely because of its subject, was decorated by Newman using a number of bookbinding techniques (see figure 4). The spine is gold tooled and titled in a very traditional manner. The five sections of the spine are outlined by using gold tooling to frame them, the raised bands are accented by dotted lines, and the titling is embellished with decorative corners. The front cover is a departure from the traditional style. The simple yet bold representation of the river Seine in leather onlay, and Paris identified in gold, focuses on that city as central to bookbinding in France. The style of interior covers in this binding

are referred to as "gilt leather doublures" in bookbinding terminology. Looking at the image of Joe's books (with shears and paring knife in the foreground), you can see *Bookbinding in France* shown opened at the right-hand side of that image,

the inside of the cover lined with dark brown leather and decorated with ornate gilt central medallion and corner motifs. Note that the corner motifs were made with different tools on the front and back boards.

Joe made models of historic book structures which later were given to NEDCC for study by future conservators and interns. Examples of these books, with shears and paring knife, can be seen in figure 5. In the front row, second from the left: *A Tale of the Tub*, 1811, in green goatskin with blind and gold tooling is one such example. The "Regency binding" was done by Joe in a style popular from the late 1790's through the 1820's: at the center, a lozenge-shape in gold, with the boards of the book framed with double gold borders and decorative floral motifs at the four corners. Also in that group image, you see in the back row, first left: *The Tradition of Fine Bookbinding in the 20th Century*. Made in quarter leather with marbled paper, the spine has gold tooled panels with central floral motifs and six raised bands. A similar binding covers *Thirty Bindings Described by G.D. Hodson*, the book in the back row on the right. Instead of marbled paper, Joe covered the boards in printed paper, with alternating pattern of squares and wavy lines. The covering of both volumes are typical of the late 18th to early 19th century.

A second group of books (see figure 6) includes other historic models. A Cambridge style covering graces *Fosnoy's Art of Painting*, 1716 (front row, left). This style binding was popular from the 17th through 18th centuries. In *Bookbinding and the Conservation of Books*, written by Matt T. Roberts and Don Etherington, this style is described as, "An English style of bookbinding practiced largely on theological works and in university libraries. Books bound in this style were sewn on raised cords, covered in calfskin that was masked and sprinkled in such a manner as to leave a stained central rectangular




(Left) Fig. 5 Group of books bound by Newman, from his collection of reference books on bookbinding and historic models. In the foreground, a Regency style binding, shears for cutting leather, and an encased paring knife used for thinning leather. (Right) Fig. 6 Group of books bound by Newman, from his collection of reference books on bookbinding and historic models. In the foreground, a Cambridge style binding. Photo credit: NEDCC

panel, a plain rectangular frame, which in turn, was surrounded by a stained outside frame.” Two other books of note in this image are bound in navy blue goatskin. *The Catalog of Bookbinding* (at center in the illustration) is elegantly gold tooled with a leaf motif in a style known as *semé*, a French term for overall, repeating design. This 20th century custom

binding style was more commonly used for works of fiction. Also in navy blue goatskin, *The Earlier Cambridge Stationers and Bookbinders and the First Cambridge Printer* (back row on the right) was tooled by Joe in a much earlier bookbinding style. The central panel, divided in a diaper pattern (repeating diamond shapes), is framed by gold lines outlining its boards. This appearance harkens back to the years 1500-1550. Also look at figure 5 to see more details of this lovely book; it is in the back row, second from the left.

Joseph Newman produced many outstanding bookbindings in his career as a bookbinder and book conservator. Most were for private clients or institutions and are cherished in those libraries. Fortunately, Joe also valued his role as a mentor. The bindings made for his reference collection on the history of bookbinding, and the historic models executed for future study, remain as his legacy to future bookbinders. In 2007, in honor of Joe and in support of aspiring bookbinders at the North Bennet Street School, the Joseph Newman Scholarship Fund was established.

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 had worked there for 18½ 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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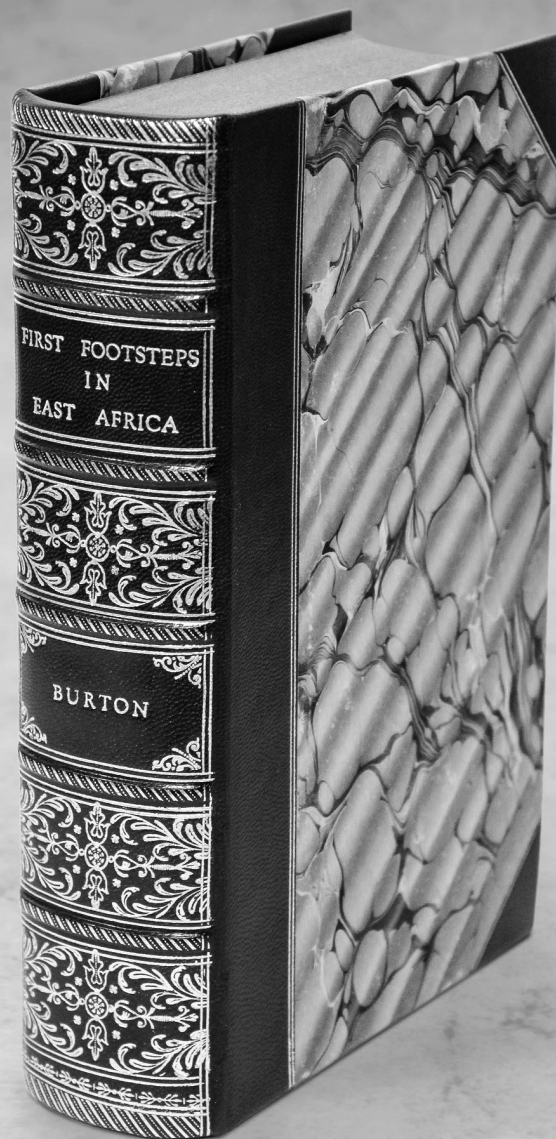
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The FRENCH and the AMERICANS and BOOKBINDING

By Margaret H. Johnson

In the Fall issue of *Art et Metiers du Livre*, 1988, the French magazine devoted to bookbinding and the book arts, an article written by Joelle Naim, about Richard Minsky and the Center for Book Arts in New York, gave the impression that Minsky, by creating CBA, had single-handedly revived, rescued and restored the art and craft of bookbinding in the United States in 1974. The statement that in 1975 the Guild of Book Workers was an organization of about 40 binders in “an assemblage of honorable ladies with good intentions but little inclined towards new ideas” – (une assemblée de dames honorable et pleine des bonnes intentions mais peu inclinés a la nouveautés) was not only viewed here as incorrect, but ruffled more than a few feathers.

Consequently, Howard Stein and Jenny Hille, both members of the Guild of Book Workers, worked together on framing a reply. Jenny’s French and Howard’s English joined to address a letter to the Editor of *Art et Metiers*, which was printed in its April/May issue of 1989. In it they laid out the history of the Guild from its founding in 1906 until today (1989), pointing out that in 1975 there had been some 300 members and [in 1989] there were almost 800, representing all

aspects of the book arts, and that high standards of workmanship have always been a concern of the Guild, whether in fine binding, conservation and restoration work, or artists books.

But things had begun to change. In 1987 the membership of The Grolier Club in New York invited members of Les Amis de la Reliure Originale in France to exhibit work by fine French binders at the Grolier Club. The exhibition “Contemporary French Bookbinding” was shown at The Grolier Club December 7, 1987 to January 30, 1988. Two reviews of the exhibition appeared in the Guild of Book Workers Newsletter [April 1988, No. 57]. Frank Mowery, then President of GBW, and Silvia Rennie, fine binder and Guild member at the time, each found the French exhibit inspiring, as well as disappointing, with some superb bindings by Pierre-Lucien Martin and Renaud Vernier and others, but many others well below standard. Some, to their amazement, were badly made! In a long article by Paula Marie Gourley, which appeared in both the GBW Newsletter (No. 73, Dec. 1990) and *Art et Metiers du Livre* (Sept/Oct 1990), Paula interviewed Frank Mowery regarding the process of jurying, in addition to reviewing the American bindings in Paris. (These reviews are available from the GBW Library in Iowa).

Then, the French invited The Grolier Club to send a reciprocal exhibition of American bindings to Paris. The Grolier Club asked the Guild to collaborate in the organization and selection of bindings executed in the last 10 to 15 years. Mary Schlosser, past president, then treasurer of GBW and member of the Grolier Club, agreed to serve as liaison between the two organizations. There was the possibility that the show might travel to other European locations, which it subsequently did.

“Contemporary American Bookbinding” opened on October 18, 1990 at the Bibliotheque de l’Arsenal in Paris. In a long article by Paula Marie Gourley, which appeared in both the GBW Newsletter (No. 73, Dec. 1990) and *Art et Metiers du Livre* (Sept/Oct 1990), Paula interviewed Frank Mowery regarding the process of jurying, in addition to reviewing the American bindings in Paris. (These reviews are available from the GBW Library in Iowa). Jill Oriane Tarlau, American bookbinder and Guild member living in Paris, sent the following account, which was published in the GBW Newsletter [No. 73, Dec. 1990]:

“It was a big week in Paris. The opening of the American Bookbinding Show was sandwiched between two long awaited exhibitions for Georges Leroux. Although comparison to so accomplished and admired an artist could have disadvantaged American work, ultimately the fever of anticipation had

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a beneficial effect. We joined in the momentum of enthusiasm for our particular art form and became part of A Happening.

I live and work in Paris and, frankly, am prejudiced by French taste and standards. Thus my reaction may be a reflection of our reception at the Bibliotheque de l'Arsenal. The lively colors and inventiveness of our most innovative artists was viewed with interest at best, amusement at worst.

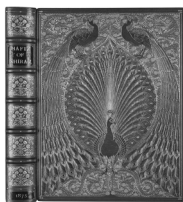
Sloppy technique for the French is like misspellings in a doctoral thesis = Unacceptable. Where this flaw was evident, there was no further regard for design. However, being rigorously scrutinized in advance for this defect by the selection committee, such criticism was minimal. The enormous variety in design, style, interpretation, materials was astonishing. Europeans have a clearer and more rigid definition of style. Americans bring spontaneity to an artform normally encumbered by the innate inflexibility of leather and the necessarily rectangular book format. We are free to experiment. This originality and variety was admired by all."

I was among the many GBW members who were in Paris for the Opening of the exhibition. We were all in a high state of excitement, even those of us who had no books in the show. The Bibliotheque de l'Arsenal is in a handsome building dating from the late 1700s, with a series of high-ceilinged rooms lined with tall bookcases. The exhibition was spread over several rooms. No one knew what the French were planning; nothing had been said about a reception. It was not until the first of the audience arrived at the far end of the exhibition that the final doors swung open to reveal a wonderful spread of French food accompanied by lavish amounts of champagne.

The following evening we Americans, along with masses of French viewers, attended the exhibition of Georges Leroux bindings at the Bibliotheque Nationale. This show was held in a much smaller space entirely done in black; the evening was very warm; the whole scene very exciting and exhausting. It ended, of course, with more beautiful food and champagne.

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Calligraphy and lettering blogs

by Beth Lee

I've written before that we tend to work alone in our studios, cut off from the outside world. It's a necessary part of the creative process, of course. But the internet has been a valuable way to exchange ideas and get inspiration. I use feedly (feedly.com), a free news aggregator that compiles news feeds from online sources that I choose. I like using a news aggregator because it means that I don't have to go out and find my news every day; it comes to me. Listed below are blogs I follow that focus on lettering:

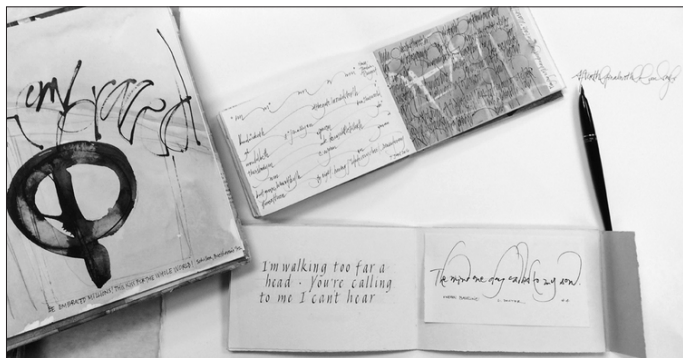


Image from Laurie Doctor's blog post, "The Poetry of Handwriting"

A Silver Fraction, by Laurie Doctor. She has been pondering the process and philosophy of the creative process on her blog for nearly four years. She will be teaching workshops in Bruges (Belgium), National Museum of Women in the Arts (Washington, DC), and Basalt (Colorado) this summer and fall. www.lauriedoctor.com/musings

Making Handmade Books, by Alisa Golden. Her six-week course this July-August at California College of the Arts looks interesting: "Letter by Letter: Letterpress Printing & Handwritten Text." Check out her blog for details. Just recently, she discussed the varied uses for wax paper in bookbinding, stenciling, and more. makinghandmadebooks.blogspot.com/

Ink Flourishes by Heather Victoria Held – This blog showcases her pointed-pen lettering, much of it beautifully illuminated. inkflourishes.blogspot.com/

Gemma Black in Canberra, Australia, posts current work and news of her workshops. canberragem.blogspot.com/

Jocelyn Curry shares her commission work as well as images from her workshops on map-making, lettering, and journaling. www.jocelyncurry.com/jocelyn_curry_calligraphy/

Nancy Leavitt occasionally posts news of what she has been making. It is always inspiring. nancyruthleavitt.wordpress.com

David Ogden occasionally posts his italic, pointed pen, and blackletter calligraphy in Instagram fashion: primarily images. extraordinaryletterforms.blogspot.com/

Stephen Rapp has a new website which now includes a blog. I enjoyed his first post and I hope he continues to post about his working process. stephenrapp.com/blog/

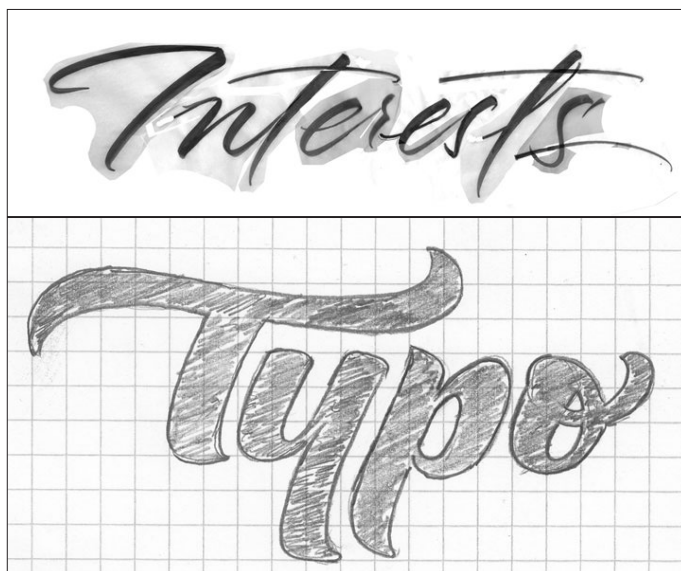


Image from Stephen Rapp's blog post, "Working Methods for Lettering"

top: Charles Borges de Oliveira; bottom: Stephen Rapp

Helen Scholes shows work and workshops in the UK. penandinkcalligraphy.blogspot.co.uk

Jake Weidmann post about his projects, processes, favorite tools, and more. www.jakeweidmann.com/blogs/blog

John Neal Bookseller provides product reviews, news about books, and other valuable information for book artists. A recent post describes online calligraphy classes available at Skillshare and other Internet venues. www.jnbooksellerblog.com/

Paper And Ink Arts showcases the work of its customers and also reports on his new products. Their series, "Calligrapher's Corner: Consulting with the Experts", has most recently featured Bill Kemp, Jacqueline Sullivan, Carl Rohrs, and Stephen Rapp. paperinkartsblog.com/

Wonky Words: Peculiar Stories and Occasional Calligraphy – An extraordinarily amusing blog which I only recently discovered. wonky-words.com/

I have just realized that I missed celebrating the 10-year anniversary of my own blog, **Painting Speech**. It has been valuable to me for the resulting conversations on the blog, by email, and in person. But it's also been a useful way to see my own work as part of a creative stream.



The Marbling Tray



Those PESKY.... No, Nearly Impossible REDS

By Iris Nevins

I don't know of one marbler of early style papers who does not have a mini...or major....panic attack when a sample of those deep red Victorian era papers arrives in the mail, with the command....please make me 20 like this! And it's not about the number of papers, it could be one or a hundred!

So you call the customer and say....well, I will TRY.... and they say, what's the problem....just mix that shade! I wish!


Why can't we? Well for starters, the pigment most commonly used for this deep brownish/reddish/purplish/maroon...

was a pigment called Oxford Brown. It doesn't exist anymore. All mined out about 100 years back. Can we get a similar color pigment...yes. Will it behave the same way? NO! The closest modern pigment I have found, and others as well, is cadmium red, deep cadmium red. I like to mix it with a little black, and a little ultramarine blue... and it is really really close. It doesn't behave the same though. It is a heavy metal...cadmium....which means it has a high specific gravity... and it likes to sink! So the more you pile it on the bath to get it nice and deep – well it looks good, but when you lay the paper down, it comes up this awful liver color. The pigment had started sinking though you could not see it yet.

So... what to do. For one, work quickly! And oddly, if it keeps sinking below the surface, you can actually add a little water to the paint, which makes the solution lighter in weight, and ironically watering it down a bit can yield a darker red! Some marblers I have spoken to use a red paper stock and just add the other colors. That too can work; it's not a good copy of these Victorian papers.... which were actually machine marbled. Not printed, but they had actual marbling machines. Sometimes I wish I had one! Like when I had a 700 sheet order! I do not know of any that still exist and work.

I got one of these orders sometime last year and got the pattern right, but the color was awful. I could not send it. When you marble, sometimes you really need to think outside the box and try anything and everything. I thought.... the paper is ruined anyway... I dried it and flattened it, and a few days later, set up the tray again and covered the size with a watered- down cadmium red for each paper, and over-marbled it. Two coats of red did the trick...it was beautiful and the customer liked it. It didn't perfectly match the original paper, but mimicked it pretty closely. It was a Spanish type with big spots of the red so this worked great.

So next time you have to get a really deep red, and it is not deep enough try this trick. By the way, I did not re-alum the paper, and the paint stayed, even with a light rinse.



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Conservation Tips & Tricks

By Bexx Caswell-Olson, Special Collections Conservator,
Michigan State University Libraries

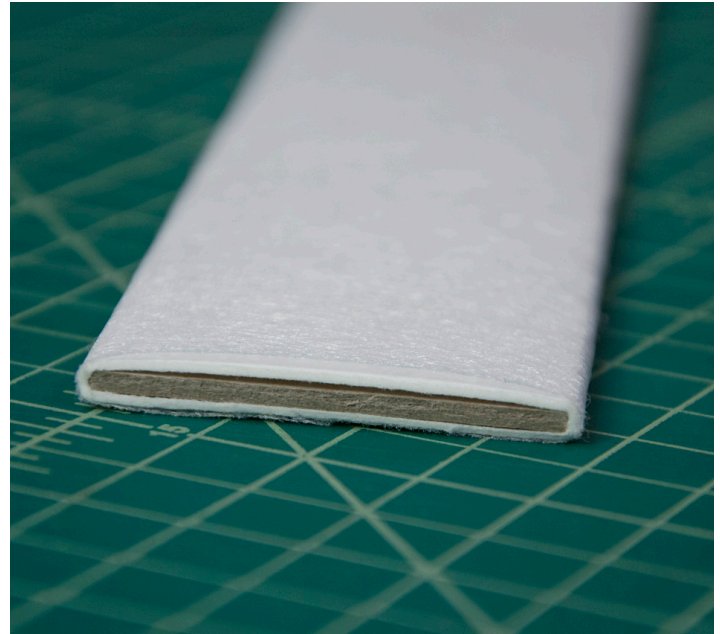
Photos by Shelby Kroske

Blotter Wrapped Boards – Their Construction and Use

Blotter wrapped boards can be a useful tool in any bindery or conservation lab. They are fast and easy to make, and can save time and frustration when guarding sections or repairing inner hinges. When binding or repairing a large number of books at once, saving a few seconds on each volume can make all the difference!

Making Blotter Wrapped Boards

A piece of binder's board is wrapped in thin blotter (you could also use Tek-Wipe), which is adhered with 3M's #415 doubled sided tape. The blotter should not overlap, as this will create an uneven surface. A layer of thick Remy or Hollytex is wrapped around this, also affixed with double sided tape. I

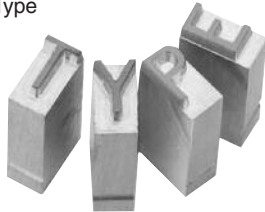


try to stagger where the tape meets to avoid excess bulk when the boards are stacked. I have not had any difficulty with tape residue coming through the Remy and sticking where it shouldn't. If the Remy becomes dirty or tatty, it can easily be removed and replaced. My boards measure 2" x 12", but they can be made to any dimension you desire.

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Using Blotter Wrapped Boards when Guarding Sections

Guarded sections are placed in between the blotter wrapper boards, and a weight placed on top. The one-piece construction is less fussy than using loose pieces of blotter and Remy. The piece of binder's board in the middle provides rigidity, and also helps absorb some of the moisture. I try to stagger the sections to avoid creating bulk/an unstable stack. I can generally use these boards throughout the day, without the need to dry out between uses.

Using Blotter Wrapped Board for Hinge Repairs

Blotter wrapped boards are invaluable for helping to set an inner hinge repair. Instead of attempting to bone the Japanese paper into the hinge (which can lead to a wet, torn mess), I use a blotter wrapped board to apply even pressure along the length of the repair, setting it into the hinge. For these photos, I used a wider piece of tissue in a contrasting color – in “real life”, I’d use a narrower piece of tissue that matches the endsheets.

Open the book so that the hinge faces you, and support the board so that it is at a 90 degree angle.



Paste out your tissue, and lay it into place along the hinge. Make sure it is positioned where you want it – both at the head and tail, and in the shoulder.



Use the blotter wrapped board to set the tissue into the hinge by gently pressing the board into the shoulder.




With the blotter board held in place, gently push the tissue onto the board.

I usually let this dry open, without any weight. If the hinge is particularly stubborn, you can let it dry with the blotter board in place, with a light weight on top.



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MEMBERSHIP REPORT

Dear Guild of Book Workers members,

Winter is almost over, thank goodness! I have listed our new Guild members added between 1/4/2016 and 2/23/2016 (thanks for joining!) as well as those members who have added chapters to their membership. Please let me know if there are any errors or problems with your listing. All members can update their addresses and specialties online by logging into their accounts, but if you would like help with updating your member information, please let me know! I am also happy to share member news in the newsletter as well - just an email to membership@guildofbookworkers.org. Cheers! Jennifer.

Contact Name	Membership Type	City	State
Ameduri, Christine	Regular, Potomac, Delaware Valley	Gettysburg	PA
Asta, Paul	Student and Midwest	Wheaton	IL
Gorham, AB	Southeast Chapter	Tallahassee	FL
Hatten, Chris	Regular	Prichard	WV
Knutson, Andrew	Student	Tuscaloosa	AL
Miller, Patrice	Lone Star Chapter	Dallas	TX
Pendleton, Deborah	New England Chapter	Portland	ME
Rogers, Jessica	Rocky Mountain Chapter	Iowa City	IA
Smutz, Noah	Regular and Midwest	Sunset Hills	MO
Westberg, Kristi	Regular, California and New England	Altadena	CA
Yule, Dorothy A	Regular and California	Oakland	CA

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><

LONE STAR March 8 - April 3: *First Folio! The Book That Gave Us Shakespeare* exhibition – the only stop in Texas! – on tour from the Folger Shakespeare Library. Hosted by Texas A&M University, College Station – in the J. Wayne Stark Galleries, Memorial Student Center. For events happening in the area through April 20, all to celebrate the exhibit, see ><http://lonestarfolio.tamu.edu><

April 2: Private Tour for Chapter – at Texas A&M University – to meet for lunch, have tour of Special Collections at Cushing Memorial Library & Archive, check out the First Folio! exhibit, and maybe other events TBA.

April 29 - May 1: Miniature Bookbinding Workshop with James Reid-Cunningham, in Dallas.

MIDWEST April 22-23 - 2016 **Annual Meeting** at Michigan State University, East Lansing, MI.

NEW ENGLAND August 26-28: Following up on the grand event in 2014 the Chapter will again be hosting a mini-conference in Lubec, MN – others are invited to join them at the easternmost tip of the contiguous US to **make paper art inspired by the beautiful environment of Maine**. Weekend to include full-day workshops by papermaker and fiber artist,

Velma Bolyard, and book/print artist and papermaker Andrea Peterson. Evenings to include lectures by Katie MacGregor, Nancy Leavitt, and others. Contact and info: >NEGBWprograms@gmail.com<. Also check the GBW Listserv for registration information.

NORTHWEST April 9 – workshop on *Basic Book Care and Book Repair* with Sophia S. W. Bogle – at School of Visual Concepts, Seattle, WA – a joint workshop with The Book Club of Washington. Workshop to provide opportunity to learn simple, archival repairs with a focus on case bound, cloth-covered books but with time to cover some issues specific to leather bound books. Contact: Bonnie Thompson Norman, 206.527.9737, >InkdArt@gmail.com<.

ROCKY MOUNTAIN Erin Fletcher traveled to Denver to give a two-day workshop for the Rocky Mountain Chapter on the Secret Belgium Binding. The workshop was held at Denver Bookbinding Company January 16-17. Students explored the structure and ways to modify it. Erin expertly guided students on making three variations of the binding. On the second day, the class each incorporated multiple techniques into the final book which had three different types of slotted stations, as well as Tyvek or Cave paper stations. The workshop was well attended and enjoyed by all.

June 23-25, workshop with *Jeff Peachey and Knife Sharpening* – to be joint workshop with Brigham Young University and Church History Library.

April 30 - May 1, workshop on *Markmaking and the Drum Leaf Binding* with Laura Wait, in Lafayette, CO – to be a joint workshop with The Book Arts League>

STUDY OPPORTUNITIES

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

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

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Compiled by Catherine Burkhard

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For availability of back issues, contact the Guild's Treasurer at treasurer@guildofbookworkers.org

Items for Publications should be sent to:
Cindy Haller • newsletter@guildofbookworkers.org.

Deadline Dates for Newsletter Publications

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 • bookltrs@att.net

Deadline Dates for These Sections:

April 25 for June 2016 issue
June 25 for August 2016 issue
August 25 for October 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).

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
www.guildofbookworkers.org

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<](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



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