

# QUARTO

»»»Guild of Book Workers »»»»» Midwest Chapter »»»»» Quarterly Newsletter  
»»»»»April 2015



**Midwest Annual Meeting  
The Morgan Paper Conservatory  
Cleveland, Oh · April 17-18, 2015**

Mary has a great program scheduled for this year. In addition to tours at the Cleveland Public Library, Case Western Reserve University, and the Cleveland Museum of Art, there are three workshops:



Intro to Letterpress with Mason Milani



Eastern Papermaking 101 with Charity Thomas, and Unified Panel



Case Binding with Leather Spine with Giselle Simon & Deborah Howe.

Get full information on the Midwest Chapter's site

<https://midwestgbw.wordpress.com/>

MIDWEST GBW CHAPTER OFFICERS

President: Emily Martin

Programs Chair: Mary Uthuppuru

Secretary/Treasurer: Giselle Simon

Newsletter Editor: Mark Arend

Webmaster/Communications: Eric Alstrom

<http://midwestgbw.wordpress.com/>

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## Twice Blessed? Consider Kenyon Review's Art of Text Workshop

Are you drawn in similar measure to the verbal and the visual? If you're a writer curious to work in more genres, or an artist wishing to deepen your engagement with text, Kenyon Review's Art of Text Workshop [<http://www.kenyonreview.org/workshops/writers/literary-hybrid-book-arts/>](http://www.kenyonreview.org/workshops/writers/literary-hybrid-book-arts/) blends techniques of fiction, nonfiction, poetry, visual arts, and the art of the book to generate new creative content and form. Past participants have held M.F.A.'s in Poetry, Fiction, Nonfiction, Book Arts, Digital Arts, Theater, as well as worked in fields from Graphic Design to Library Science to Literature, and more. No particular background is required, just an openness to generating new work and taking risks with text and materiality. The workshop is held in Kenyon's gorgeous new Studio Art Building, and all materials are provided. Join us for this innovative adventure, June 27-July 3.

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If you can't make it to Cleveland, **Preserving the Evidence: The Ethics of Book and Paper Conservation** might be a good alternative. This one-day symposium sponsored by the Caxton Club, The Bibliographical Society of America and The Newberry Library, will take place at the library on April 18, 2015.

Experts, including Jeanne Drewes (Library of Congress), Marcia Reed (Getty Research Institute), Michele Cloonan (Simmons College), and Sherelyn Ogden (Minnesota Historical Society), will discuss ethical

issues that confront collectors of works on paper or parchment. Speakers will outline the challenges of preserving historical and material evidence amid the conflicting expertise and interests of collectors, dealers, readers, scholars, librarians, curators, binders, and conservators.

For a full program and downloadable poster, go to: <http://www.caxtonclub.org/events/2015-symposium-on-the-book/ethics-books-paper-conservation-april-program/>

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## Upcoming Gabrielle Fox Workshops

### Miniature Binding in Full Leather

25 – 29 May

American Academy of Bookbinding,  
Telluride, Colorado

<http://bookbindingacademy.org/courses/telluride/>

Leather joints, decorative non-woven headbands and an introduction to gold and blind tooling in miniature are new variations that will be taught in this miniature leather binding class. You will complete a full leather miniature binding with onlays and tooling incorporated into your binding design. Structural differences, material choices, design considerations and discussion of boxes and housing of miniatures will be integrated throughout the course. This class is open to new miniature book students and will broaden the choices for those who have previously attended this class.

### Leather Bookbinding

June 2nd, 3rd and 4th  
Foothills Art Center, Golden,  
Colorado

[http://foothillsartcenter.org/fac/event/leather-bookbinding/?instance\\_id=352](http://foothillsartcenter.org/fac/event/leather-bookbinding/?instance_id=352)

You will bind two books in our three-day class. The first full leather binding you will complete is a multi-section binding, with visible sewing. The second full leather binding you will complete is a variation of this exposed sewing structure with a full leather spine which can be decorated or titled as you would a traditional binding. In this class you will have the opportunity to decorate both bindings with leather and paper inlays.

### Basic Book Repair

June 10  
June 13, 20 & 27  
Duttenhofer's Books - Clifton in  
Cincinnati  
<http://www.duttenhofers.com>

Please contact Gabrielle Fox at  
[gabrielle@gabriellefox.com](mailto:gabrielle@gabriellefox.com) with any  
questions.

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Save The Date  
Seminar on Standards of Excellence in  
Hand Bookbinding  
15 – 17 October  
Cleveland  
<https://guildofbookworkers.org/standards>

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### **Edgar Mansfield on Perfectionism**

"To my mind, the texture of the leather, the grain surface of the leather, is the whole thing; a unique quality in its own right and I love to explore it. But there is a limit, beyond which you are making a

vulgar statement. For God's sake, you are going to create a binding that is going to live, you hope for a thousand years. If you are commercially minded and say, "Oh, but I could get two pieces of cover out of this skin if I do it that way", it is the wrong way of thinking. You have to think in terms of "How can I get the most beautiful effect from the point where I cut the leather?" So you may destroy the whole skin for one cover instead of three. It's infinitely more worthwhile, but an entirely different attitude from the commercial point of view.

Perfectionism can be a curse, you know; it can work against you. Life and the book, do not deal with perfection. Human frailties can exist in a low-grade skin and be totally absent from a first-class skin. So a first-class skin can be totally wrong for a book on human beings. This is where, in the years before the war, the African Nigerian goatskin was so beautifully tanned from years of experience in the use of native dyes, and they varied and they were full of imperfections-but beautiful imperfections. I.C.I. came along after the war and said "You don't want to use that rubbish! Here, we've got beautiful perfect dyes that will make the skins perfect and all the same." And this is what we are talking about in our twentieth-century philosophy-making everybody the same; beautifully, perfectly the same. God help us!

I adore the imperfection. That is, not just imperfection, that would be wrong, but imperfection used-chosen and used with intelligence-to make a point."

Edgar Mansfield 1907-1996  
President, Guild of Contemporary  
Bookbinders 1955-1968  
OBE 1997 FRBS 1980  
(Extract from an interview with Trevor  
Jones Bearstead  
22.08.1993)