



CONSERVATION PORTFOLIO

Jay Tanner

A sample of work from
2017-2025

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Jay Tanner is a conservator and bookbinder based in Kansas City, Missouri. He holds a double major in Art History and Printmaking from the Kansas City Art Institute, where he first studied bookbinding. Recently, Tanner earned a Master of Library Science in Archives Studies from Emporia State University, where he was inducted into Beta Phi Mu. Throughout his career, Tanner has completed several internships in conservation, including positions at the Nelson-Atkins Museum of Art, Heugh-Edmondson Conservation Services, and Dartmouth College. Tanner spent several years at the Harry S. Truman Presidential Library and Museum, where he was awarded the Archivist's Achievement Award – the highest honor in the National Archives. He has spent the past ten years deepening his expertise in bookbinding and the history of the book, participating in numerous workshops, webinars, and conferences, as well as receiving long-term training under Karen Hanmer and Samuel Feinstein. Additionally, he served as the Library Chair for the Guild of Book Workers Board of Directors for five years. Tanner currently works as a private practice conservator in his home studio and enjoys scholarly research on bookbinding-related topics.

Website:

jaytannerbookbinder.com

Instagram:

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& [tannerbookcollection](#)

Tiktok:

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Private Practice Conservation

2018-2025



Before treatment

Paper over boards binding repair

Battershall, Fletcher. *Bookbinding for Bibliophiles*. Greenwich, Connecticut: The Literary Collector Press, 1905.

Condition concerns:

Missing spine, loose/detached boards, old spine linings and brittle adhesive





After treatment

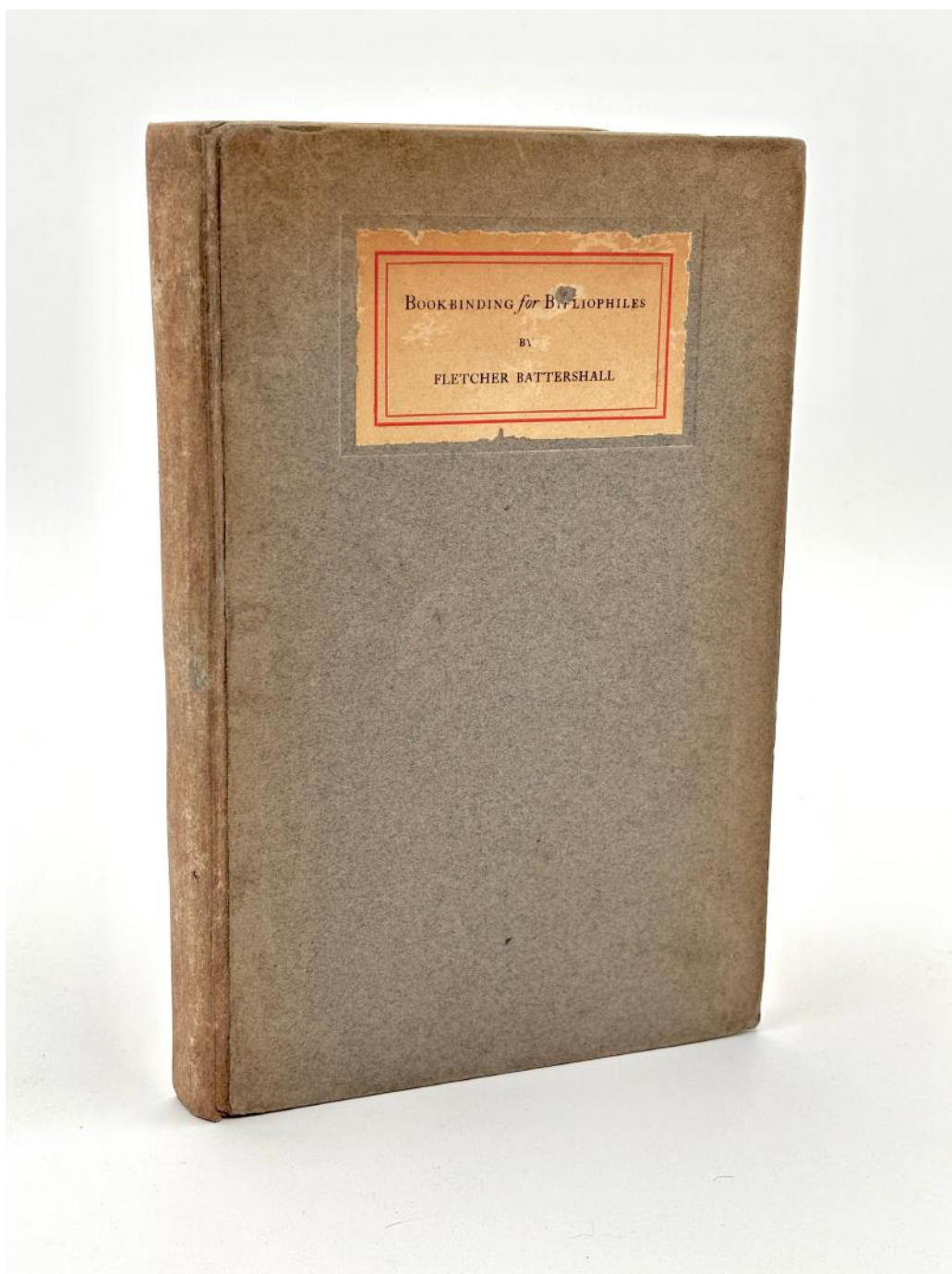
Paper over boards binding repair / reback

Private Practice, Kansas City, MO. 2024

Battershall, Fletcher. *Bookbinding for Bibliophiles*. Greenwich, Connecticut: The Literary Collector Press, 1905.

Main treatments (see full report):

Poultice/spine cleaning, new spine linings, hinge repair, new toned tissue spine piece, corner consolidation and repair, dry surface cleaning.



TREATMENT REPORT

JAY TANNER, CONSERVATION & BOOKBINDING



CONSERVATOR: Jay Tanner
DATE IN: 11/22/2024
DATE OUT: 1/3/2025
BIBLIOGRAPHIC INFO: Battershall, Fletcher.
 "Bookbinding for Bibliophiles."
 The Literary Collector Press,
 Greenwich, CT. 1905

ID NUMBER: 2024_Higgins_001
DATE(S): 1905
DIMENSIONS(mm):
H: 227 mm
W: 147 mm
D: 18 mm
FORMAT: Book
MATERIALS:
 Paper over boards, paper label on cover.

CLIENT: A. Higgins
 ☎ ---
 ☎ ---
 ☎ ---
 🏠 ---

Proposed D.O.C:
 1/1/2025

TREATMENT REPORT:

TREATMENT (in general order): TOTAL HOURS (incr. of 0.25):

1. Before, during, and after treatment photography was performed. A quick treatment proposal was drafted and a quote sent to the client for approval. The client approved the quote on	0.0
2. Front and rear boards were loose and the original spine was missing. Each of the boards were separated from the textblock and dry surface cleaned.	.25
3. The textblock was noted to have brittle old adhesive and old spine linings that needed to be removed. A poultice of methycellulose was applied to the spine and allowed to soften the old	1.00
4. In order to repair the joint, the paper on the front and rear boards was lifted about 10 mm from the joint edge of the board. A lifting knife and micro-spatula were used and care was taken to	1.0
5. Each of the fore-edge corners were bumped/dented. While the boards were off the book, each of the four fore-edge corners were consolidated and flattened.	0.50
6. Once the spine had dried, two new medium weight tissue linings were applied. The first tissue lining was applied with paste to the spine shoulder-to-shoulder and allowed to dry. The second	.50
7. A heavy weight gray tissue was used for the new spine lining. Using Golden Fluid Acrylics, the tissue was toned to match the paper on the original boards. Two thin coats of colorant were	.50
8. A third and final dry brush application was done to match the surface discoloration present on the original boards. A light sanding with a sanding block was applied to soften the overall color of	0.50
9. A 10pt card spine piece was made the exact width and height of the spine. This was placed onto the underside of the toned tissue, and allowed to dry unrestricted. This allowed a subtle	0.25
10. Each of the boards were joined back to the textblock using the spine lining with the 5mm flanges. The flanges were pasted out and placed under the pastedowns using an L-shaped	0

Client information and associated costs have been redacted.

Full examination report including condition report and treatment proposal are available upon request.

TREATMENT REPORT



TREATMENT REPORT:

TREATMENT (in general order): TOTAL HOURS (incr. of 0.25):

11. The boards were done one at a time and allowed to dry open with support under the exterior of the board to ensure it wasn't over-extended while it was drying.	1.00
12. Small pieces of string were glued with PVA to the head and tail of the new spine piece, which will help rebuild the appearance of endcaps. See images for spine piece construction.	0.25
13. The L-shaped mylar guard was placed under the rear cover paper to hold it up, and paste was applied in thin coats to the board below. The new spine piece was placed evenly under the	0.50
14. Step #13 was repeated for the front board, ensuring the spine piece sat square on the spine. Using a Teflon bone folder to avoid burnishing, the hinge/lifted areas were boned down. The	0.5
15. The book was dried under weights with Hollytex and blotter for 24-48 hours. No billable hours.	0.0
16.	0
17.	
18.	
19.	
20.	0

TOTAL HOURS : 6.75

HOURLY RATE : ---

PRE-TOTAL : ---

DISCOUNT : 0.0

TRUE TOTAL: ---



Before treatment
Custom leather drop-spine box
Private Practice, Kansas City, MO. 2024

Custom leather drop-spine box, bound by the Roycroft Bindery c. 1909. Box for: Hubbard, Alice. *Life Lessons*. The Roycrofters. East Aurora, New York. 1909.

Condition concerns:

Cleaning and consolidation, broken and weak hinges/joints, cracked and weak leather closure straps, loose inner tray, general abrasion and surface damage, broken or cracked corner joins, loose and/or missing materials.



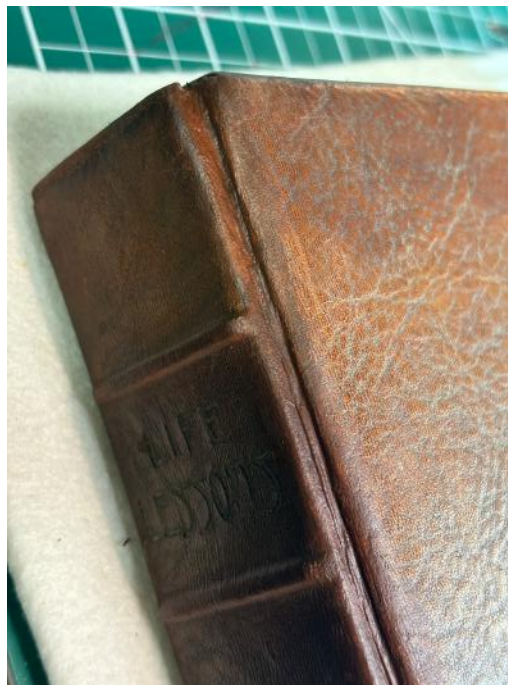


During treatment
Custom leather drop-spine box
Private Practice, Kansas City, MO. 2024

Custom leather drop-spine box, bound by the Roycroft Bindery c. 1909. Box for: Hubbard, Alice. *Life Lessons*. The Roycrofters. East Aurora, New York. 1909.

Things of note:

Box was dry surface cleaned and the inside gently vacuumed. The leather was consolidated with 5% Klucel-G in isopropanol. A new fraynot inner hinge was made and the two trays joined back with the spine. Additionally, all of the broken corners were repaired with rabbit hide glue.



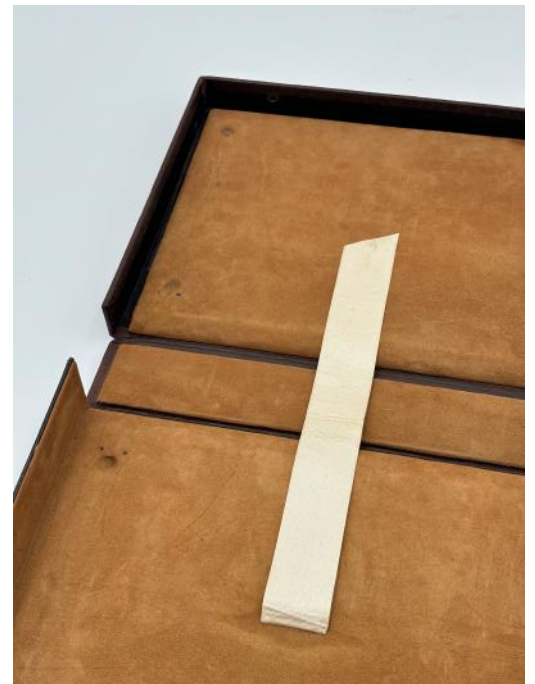


After treatment
Custom leather drop-spine box
Private Practice, Kansas City, MO. 2024

Custom leather drop-spine box, bound by the Roycroft Bindery c. 1909. Box for: Hubbard, Alice. *Life Lessons*. The Roycrofters. East Aurora, New York. 1909.

Main treatments (see full report):

Dry surface cleaning and consolidation of abraded and worn leather, hinge/joint reinforcement/repair, corner repair, leather strap repair, reattachment of interior tray panel, & humidification and flattening of silk ribbon.



TREATMENT REPORT

JAY TANNER, CONSERVATION & BOOKBINDING



CONSERVATOR:
Jay Tanner
DATE IN: 12/1/2023
DATE OUT: 11/1/2024
BIBLIOGRAPHIC INFO:
Original Roycroft Box for "Life Lessons". Roycroft, East Aurora. 1909.
(Leather bound drop spine box)

ID NUMBER: 2023_Kornacki_001
DATE(S): c. 1909
DIMENSIONS(mm):
H: 250 mm
W: 210 mm
D: 56 mm
FORMAT: Leather Drop-spine box
MATERIALS:
Leather, suede, metal (brass), silk

CLIENT:



Proposed D.O.C:
Mid-late 2024

TREATMENT REPORT:

TREATMENT (in general order): TOTAL HOURS (incr. of 0.25):

1. Box was received by mail in Dec. 2023 and allowed to acclimate under light weights. No billable hours.	0.00
2. Original examination and quick condition documentation was performed. An initial quote and short form treatment proposal was sent to the client. Client agreed via email.	0.25
3. The lower tray of the drop-spine box was detached upon arrival. The hinge/joint to the top tray was weak and detaching from the spine piece. The spine piece was removed from the top tray	0.50
4. Leather strips along the hinge were lifted with a lifting knife and micro spatula to prepare for recreating the hinge. The leather lifted well, causing little to no damage to the leather hinge	0.25
5. The suede lined panel inside the top tray was separating from the box lid, and removed mechanically, causing very minor abrasion to the unseen paper and leather turn-ins under the	0.25
6. Three of the four tray corners were broken. Rabbit hide glue was chosen to re-adhere the corners. A ratio of 1:10 was used, being one part dried hide glue and ten parts distilled water.	2.00
7. The solution was painted in the broken corners and clamps and blocks were used to hold the three corners into position. Hide glue was chosen as it was noted to have been used in the	0.25
8. While the corners dried for 24-48 hours, a piece of fraynot was toned with Golden Fluid Acrylics and pasted out onto a piece of plexiglass to air dry flat. Once dried, this was attached to	0.50
9. With the new fraynot flange attached, each of flange sides could be placed under the lifted material on the top and bottom trays. Special care was taken to ensure the spine piece and each	0.50
10. Each of the trays were adhered to the flanges with a 50:50 PVA/PASTE mix. One tray was attached at a time and allowed to dry before moving on to the second tray. the trays were	2.00

TREATMENT REPORT



TREATMENT REPORT:

TREATMENT (in general order): TOTAL HOURS (incr. of 0.25):

11. Once each of the trays had dried, two layers of this tissue were applied along each of the broken hinges on the exterior of the box. The tissue was adhered with paste, and was frayed	0.50
12. Allowing each layer to dry, 2-3 layers of a 5% Klucel-G solution in isopropanol solution was inpainted on areas with abraded or scratched leather. This darkened the leather slightly, but little	0.50
13. Larger losses or scratches received toned tissue repairs, mostly along the bottom edge of the box, which had several areas of wear and general abrasion. Some minor inpainting was	0.25
14. The tissue along the hinge/joint was also inpainted. A few tests were done to see how the gloss of the acrylic dried in relation to the natural sheen of the leather. No additives were found	1.00
15. Large cracks were noted along the leather straps at the fore-edge. Using a squeeze accordion bottle, small amounts of the 5% Klucel-G solution were injected into the cracks. This	1.00
16. Once the adhesive dried, toned tissue was placed over the cracks and adhered with paste.	0.50
17. Toned tissue was placed on the interior of the box along the hinge using a ratio of 25:75 PVA:PASTE mix. Tape guards were used to ensure none of the adhesive touched the suede tray	.50
18. A small amount of Renaissance Wax was buffed onto the metal elements of the closure buttons, reducing the tenancy for verdigris and protecting them from further tarnishing.	0.25
19. Minor consolidation and final touches were added using the 5% Klucel-G mixture. The silk ribbon was humidified and flattened in place, and the fraying at the end was consolidated with	1.00
20. Before, during, and after treatment photography was captured. This treatment report will be sent to the client. A custom archival corrugated box/clamshell was created as a temporary	0.00

TOTAL HOURS :

HOURLY RATE :

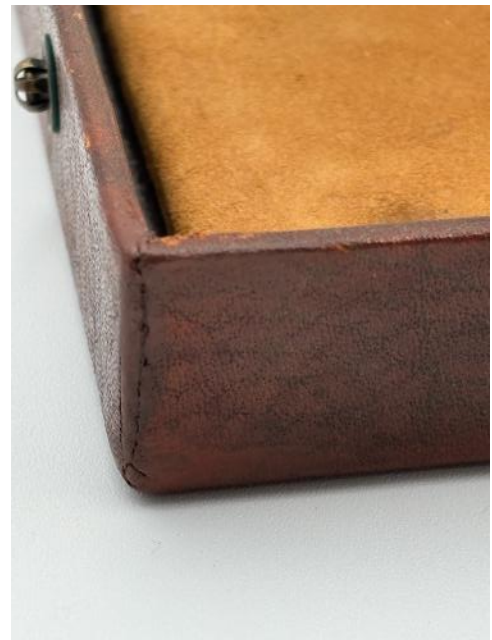
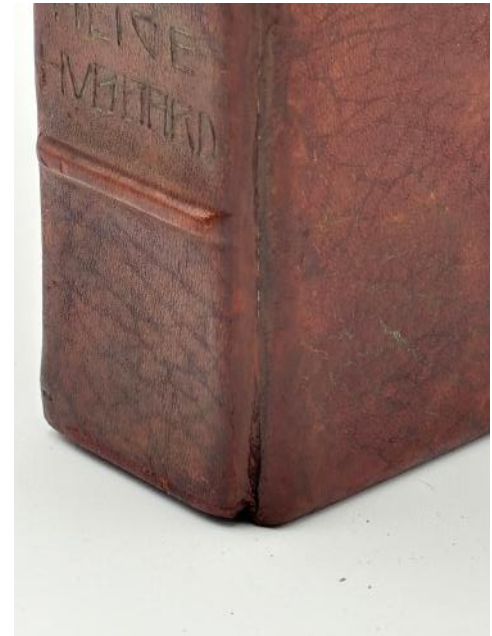
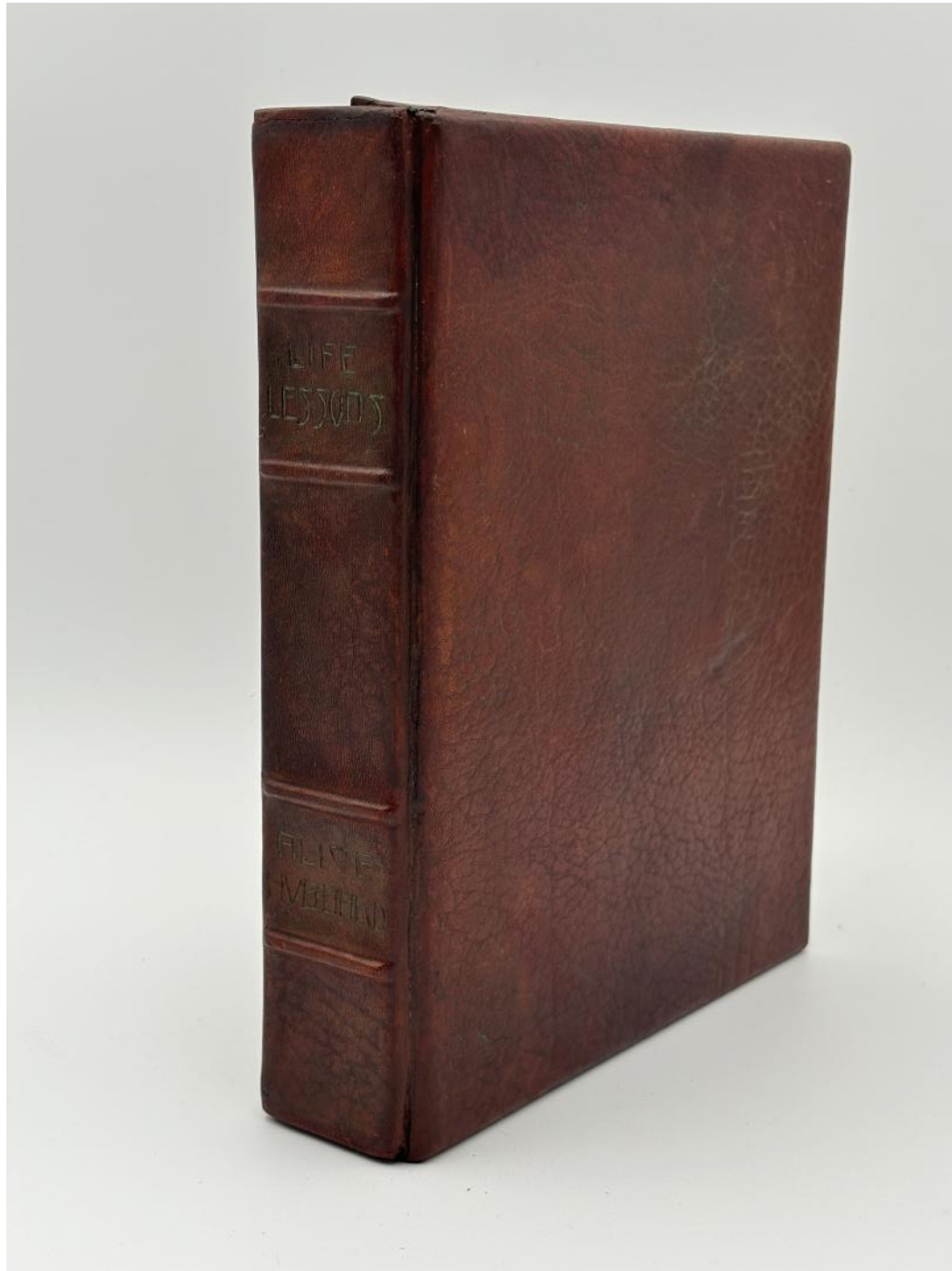
PRE-TOTAL :

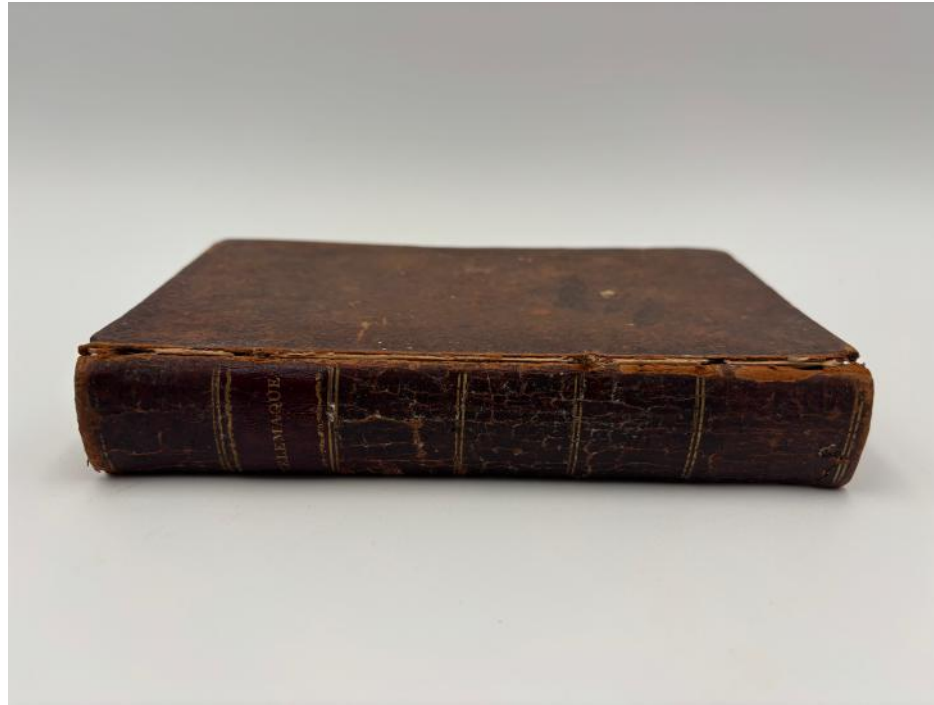
DISCOUNT :

TRUE TOTAL:

Client information and associated costs have been redacted.

Full examination report including condition report and treatment proposal are available upon request.





Before treatment
19th century calfskin binding
Private Practice, Kansas City, MO. 2025

Fenelon, Francois. *Les aventures de Telemaque*. W. A. Davis, New York. 1805.

Condition concerns:

Front board detached, general dry surface cleaning and consolidation, inner and outer hinge/joint repair, possible corner repair, endcap repair.



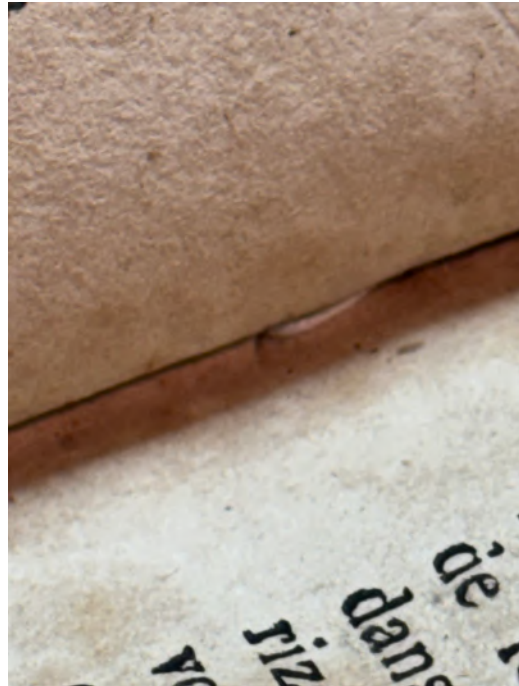
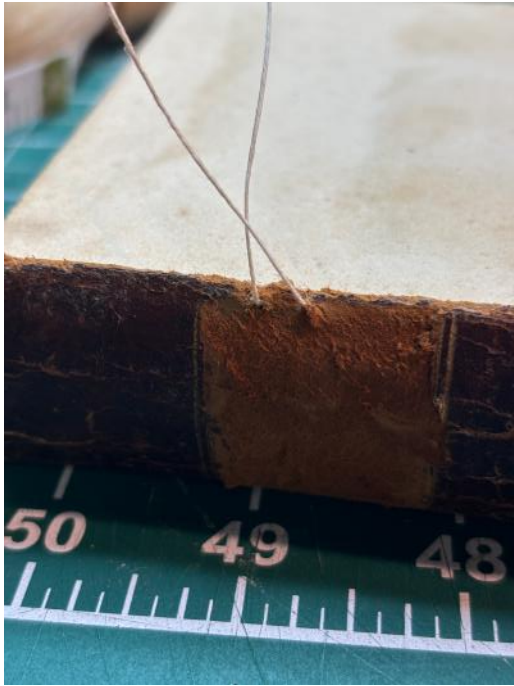


During treatment
19th century calfskin binding
Private Practice, Kansas City, MO. 2025

Fenelon, Francois. *Les aventures de Telemaque*. W. A. Davis, New York. 1805.

Things of note:

The spine is a tight back and was difficult to lift. A small amount was lifted at the shoulder in order to put in a new tissue hinge on the exterior. Due to concerns of strength, the decision was made to tacket thread from the inside of the book, around the original supports, and out through the edge of the spine. The leather was consolidated with 5% Klucel-G in isopropanol. Further linings of tissue were put around the groove.



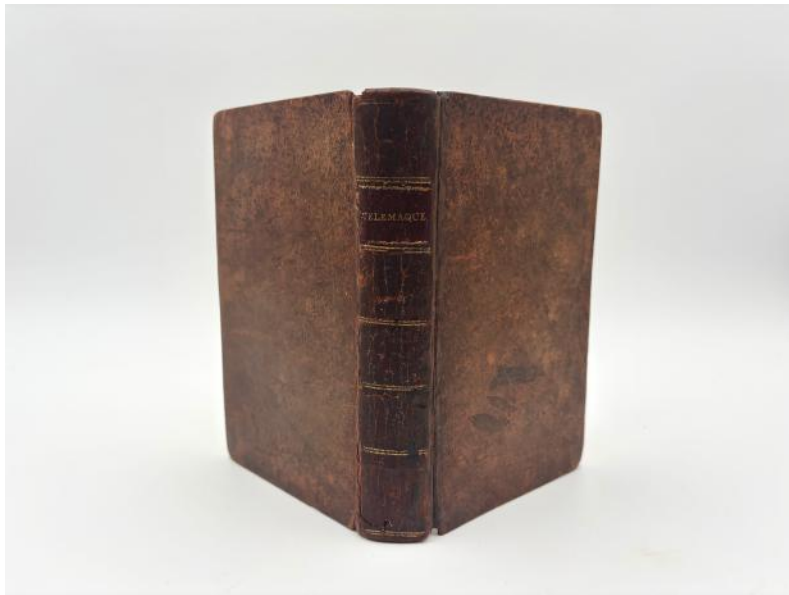


After treatment
19th century calfskin binding
Private Practice, Kansas City, MO. 2024

Fenelon, Francois. *Les aventures de Telemaque*. W. A. Davis, New York. 1805.

Main treatment (see full report):

New tissue joints along with extended thread supports were added to the interior and exterior of the front board. Several layers of tissue were infilled in losses to the spine, endcaps, and hinge/joint. The exterior boards and spine were consolidated with 5% Klucel-G in isopropanol. The tissue was inpainted with acrylics.



TREATMENT REPORT

JAY TANNER, CONSERVATION & BOOKBINDING



CONSERVATOR: Jay Tanner
DATE IN: 1/1/2025
DATE OUT: 1/10/2025
BIBLIOGRAPHIC INFO: Fenelon, Francois. Les aventures de Telemaque. 1805. W. A. Davis, New York.

ID NUMBER: 2025_Higgins_002
DATE(S): 1805
DIMENSIONS(mm):
H: 184 mm
W: 117 mm
D: 35 mm
FORMAT: Bound object
MATERIALS: Calfskin, goat(?) spine label, gold tooling, 19th century paper, bookplate

CLIENT: A. Higgins
 ☎ ---
 ☎ ---
 ☎ ---
 ☎ ---

Proposed D.O.C:
 2/28/2025

TREATMENT REPORT:

TREATMENT (in general order): TOTAL HOURS (incr. of 0.25):

1. Before, during, after photography was completed. An initial proposal and estimate was sent to client for approval and was approved via email on 1/6/2025. No billable hours as client accepted	0.
2. The binding is a 19th century calfskin tight-back binding. The front board was detached from the cover. Attempts were made to lift the leather spine, and the decision was made to only lift	.50
3. The covering leather and paste-down paper were lifted about 10-15mm to accommodate the new hinge/joint tissue.	0.5
4. A sewing support extension/tacket was sewn in the center of the first signature, wrapping around the sewing support and coming out onto the shoulder/spine of the book to add extra	0.50
5. Tissue was placed under the lifted spine leather over these new sewing extensions to create a flange for the exterior hinge/joint repair. Another tissue of the same weight was pasted onto the	0.5
6. After these flanges were dry, the sewing extensions were adhered under the cover leather with a PASTE/PVA mix. Then the exterior flange/joint repair tissue was adhered under the cover	.25
7. After the cover hinge/joint repair was dry, the board was opened and supported so it sat at a roughly 90 degree angle. The inner hinge was pasted out and pasted below the lifted	0.25
8. After the board attachment was dry, additional shaped tissue repairs were pasted adhered to the cover to blend the losses. Shapes were traced using a piece of mylar and a sharpie. Using a	1.0
9. The covers and spine were consolidated with a 5% Klucel-G in isopropanol to all abraded areas and areas with disintegration leather. A total of three coats were applied and blended to all	0.5
10. The corners were consolidated and strengthened/repared with tissue was required.	.5

TREATMENT REPORT



TREATMENT REPORT:

TREATMENT (in general order): TOTAL HOURS (incr. of 0.25):

11. The endcaps were consolidated and small pieces of tissue were placed between the endcap and cover to recreate the appearance of a full leather endcap.	0.5
12. The covers and spine were consolidated with a 5% Klucel-G in isopropanol to all abraded areas and areas with disintegration leather. A total of three coats were applied and blended to all	1.0
13. The tissue repairs were inpainted with Golden Fluid Acrylics. Care was taken to inpaint only the repaired areas.	1.0
14.	0
15.	0
16.	0
17.	
18.	
19.	
20.	0

TOTAL HOURS : 7

HOURLY RATE : - - -

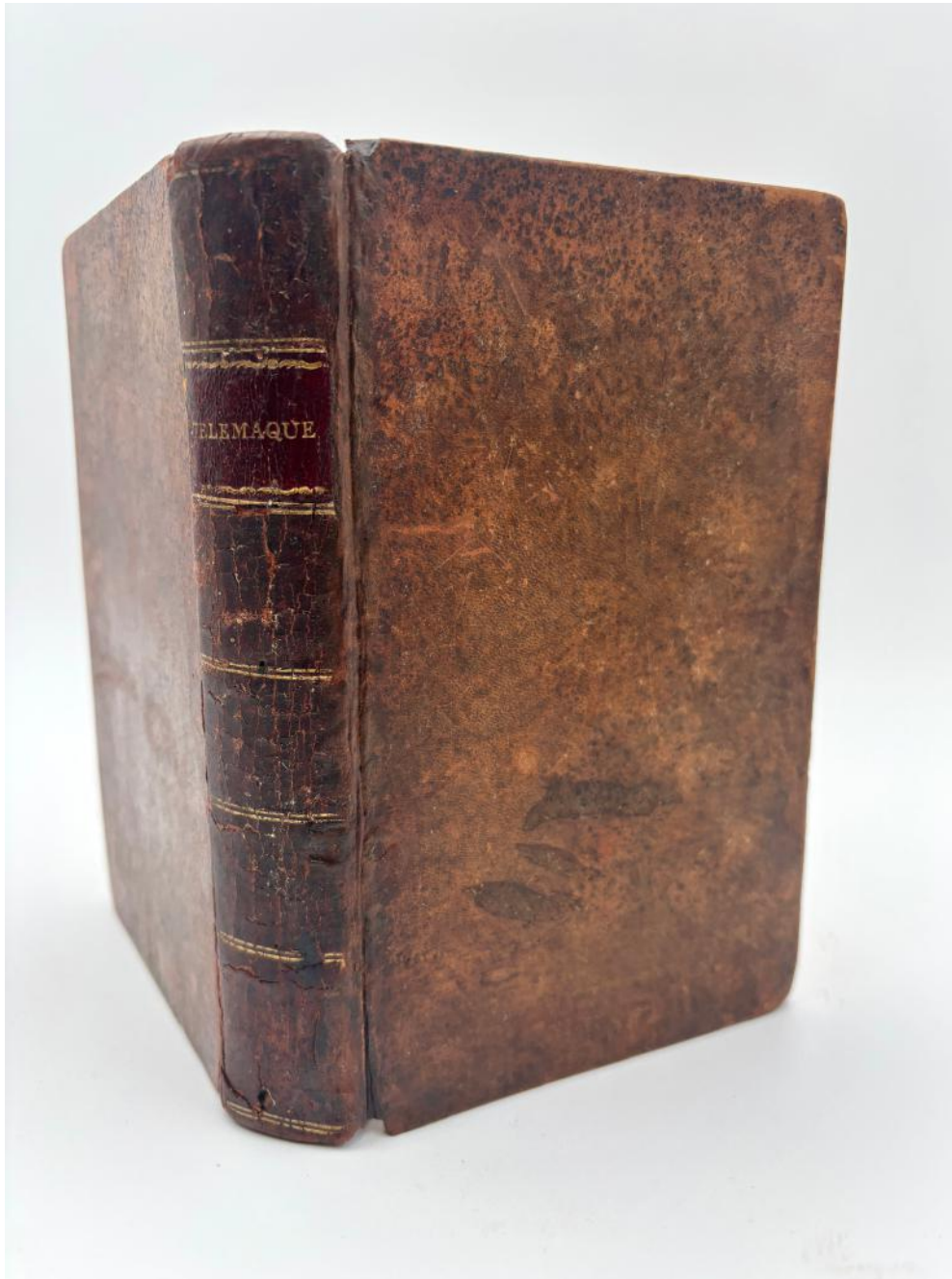
PRE-TOTAL : - - -

DISCOUNT : 0.00

TRUE TOTAL:

Client information and associated costs have been redacted.

Full examination report including condition report and treatment proposal are available upon request.



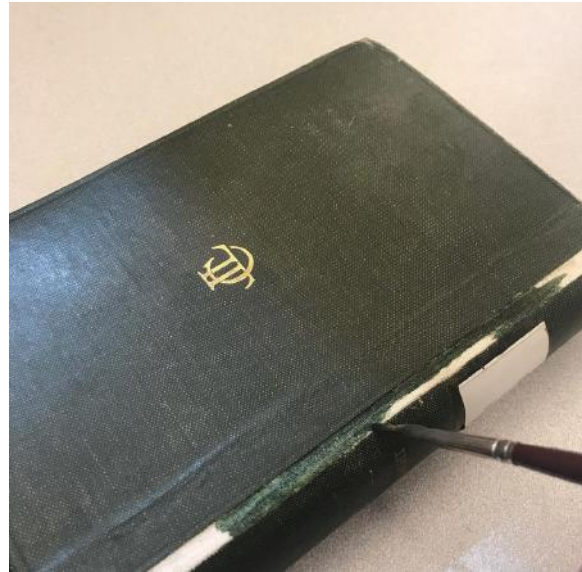
Dartmouth Conservation Lab

**Book Conservation
Internship**

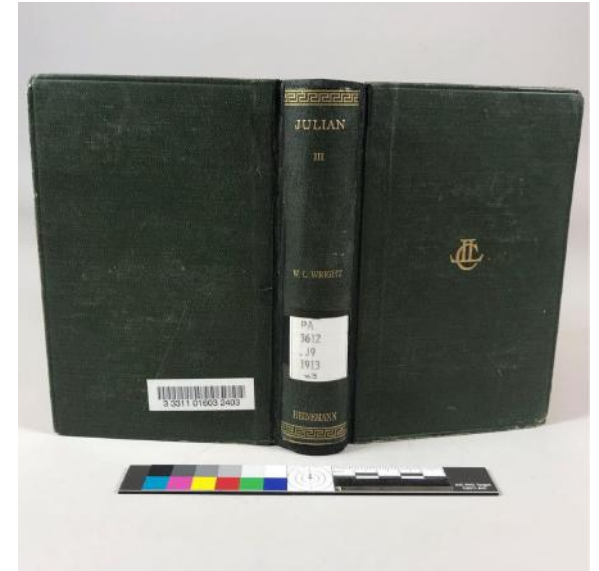
***Summer* 2019**



During treatment



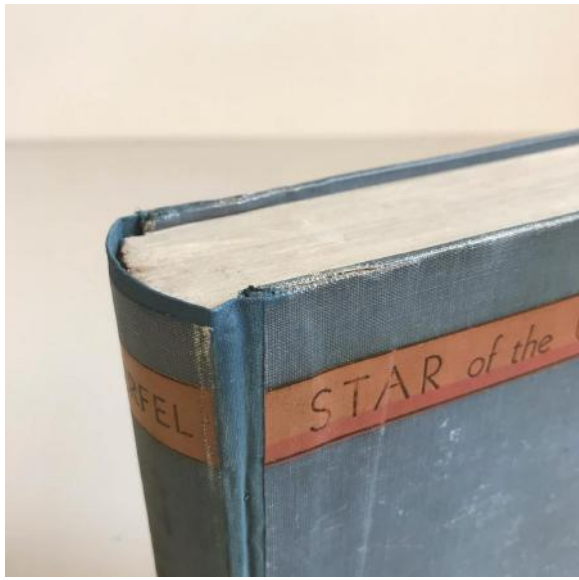
During treatment



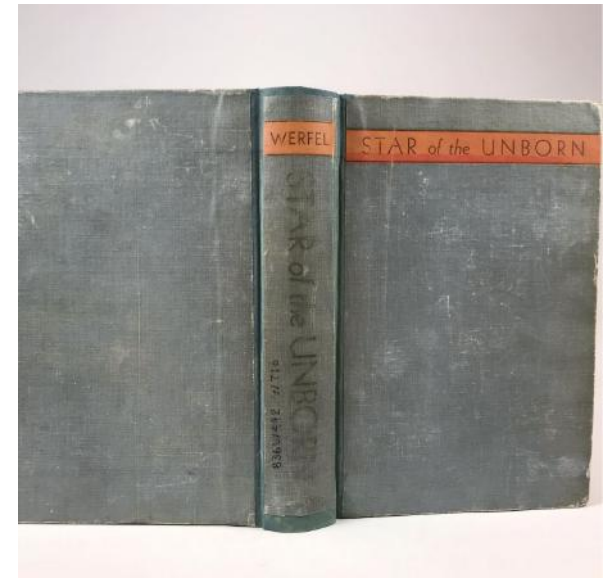
After treatment



During treatment



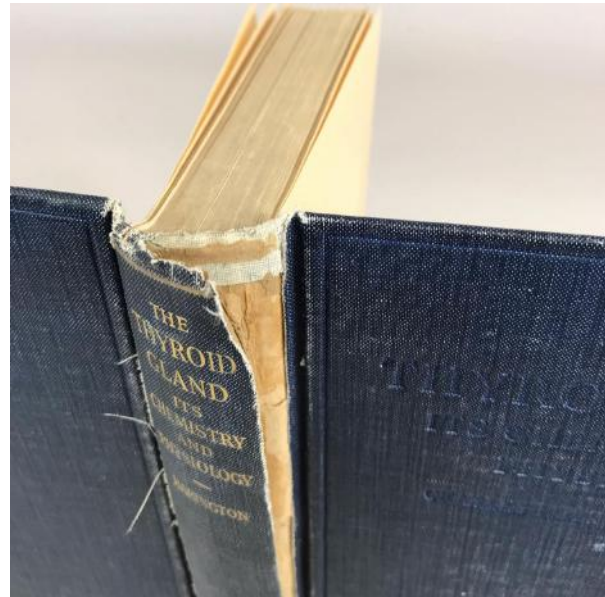
During treatment



After treatment



Before treatment



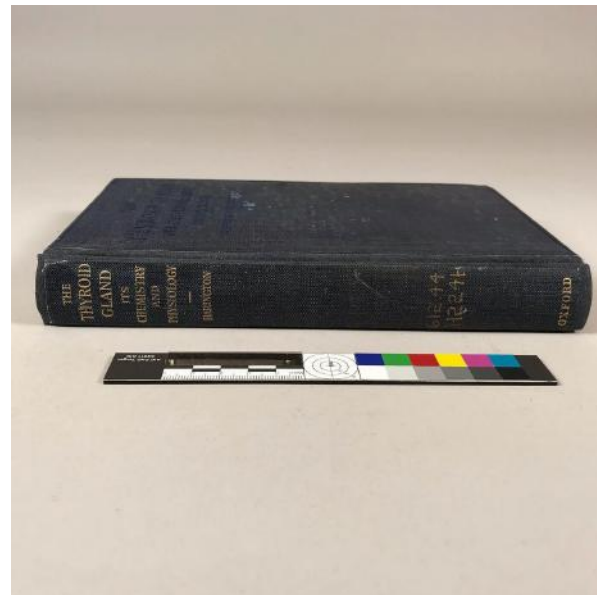
Before treatment



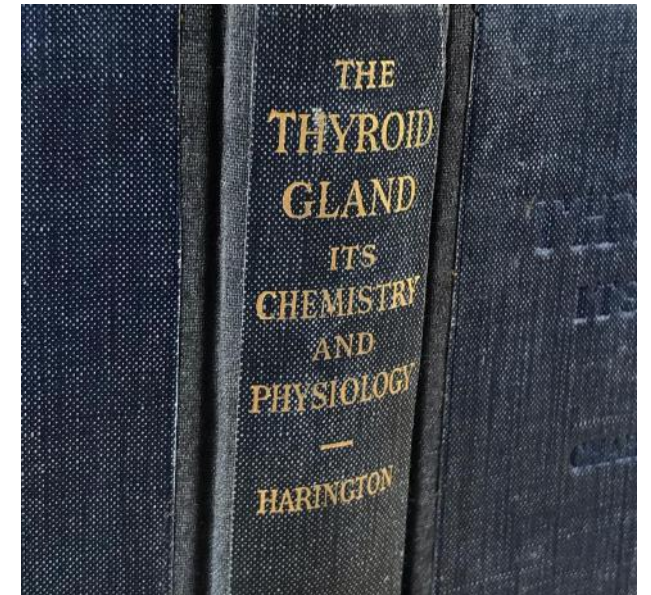
Before treatment



After treatment



After treatment



After treatment



During treatment:

Diderot, Denis, Jean Le Rond D'Alambert, Pierre Mouchon.
Encyclopédie, ou, Dictionnaire raisonné des sciences, des arts et des métiers. Paris, Briasson.
 1751-1777.

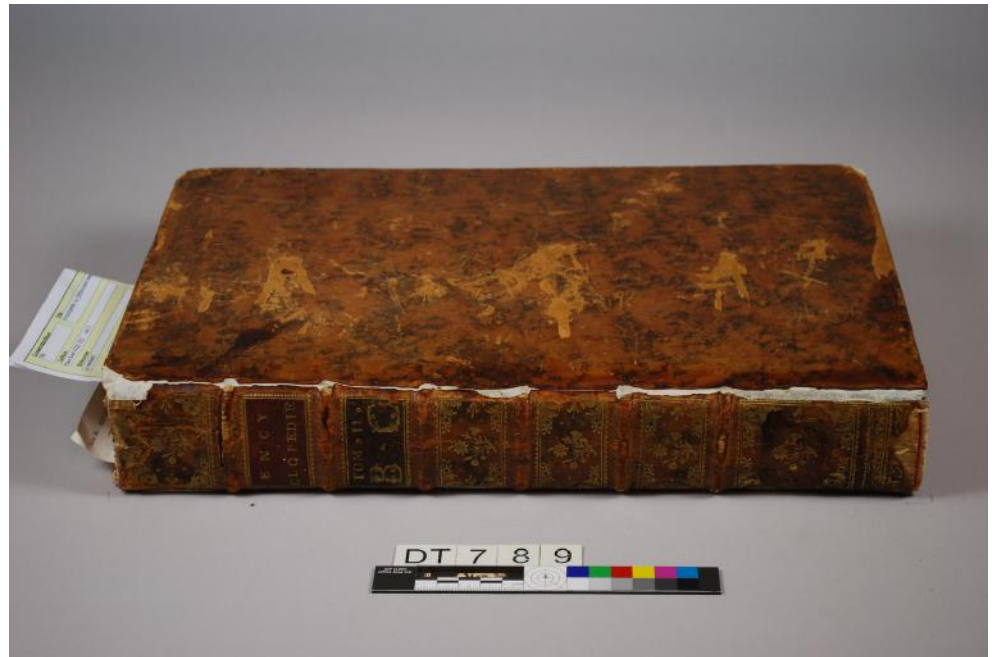


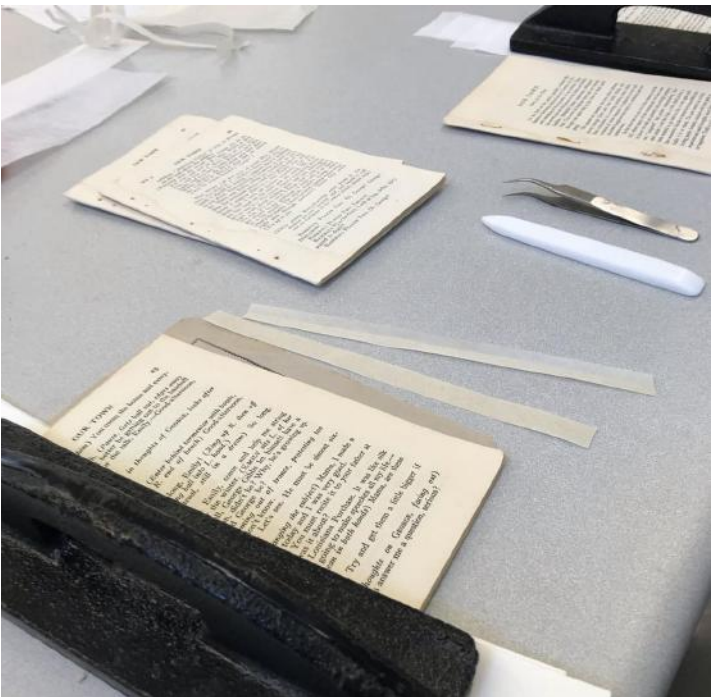
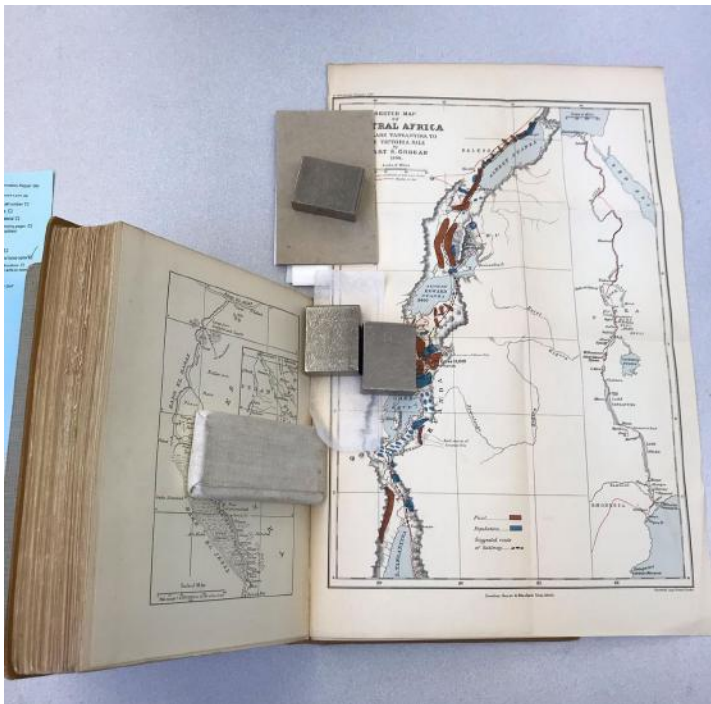
During treatment:

Diderot, Denis, Jean Le Rond D'Alambert, Pierre Mouchon.
Encyclopédie, ou, Dictionnaire raisonné des sciences, des arts et des métiers. Paris, Briasson.
 1751-1777.

Opposite:

More detail shots of during treatment and custom toned tissue for repairs.

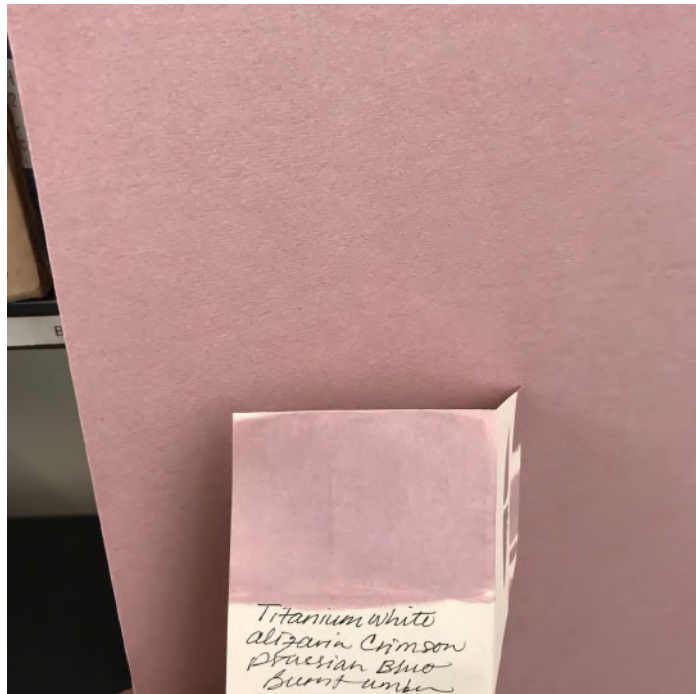




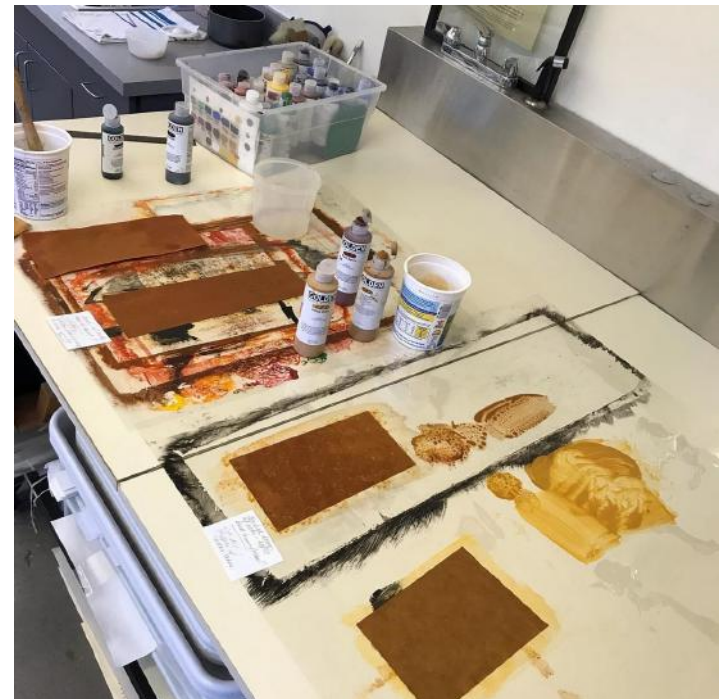
Top left:
Insitu map repair.

Top right:
Mechanical and solvent tape removal.

Bottom:
Tissue guarding of signatures. Here rusting staples were offsetting onto the paper. The decision was made to remove the staples, guard the signatures, and sew the sections back together.



Top left:
Color matching workshop.



Top right:
Custom toned tissue and cloth for repairs
for Diderot repairs.

Bottom:
Custom toned tissue for a difficult color
match. Note the drastic difference
between the spine color and the cover
color due to fading likely caused by light
sensitivity.



Heugh- Edmondson Conservation Services

***Volunteer* Book & Paper
Conservation Internship**

2017-2018



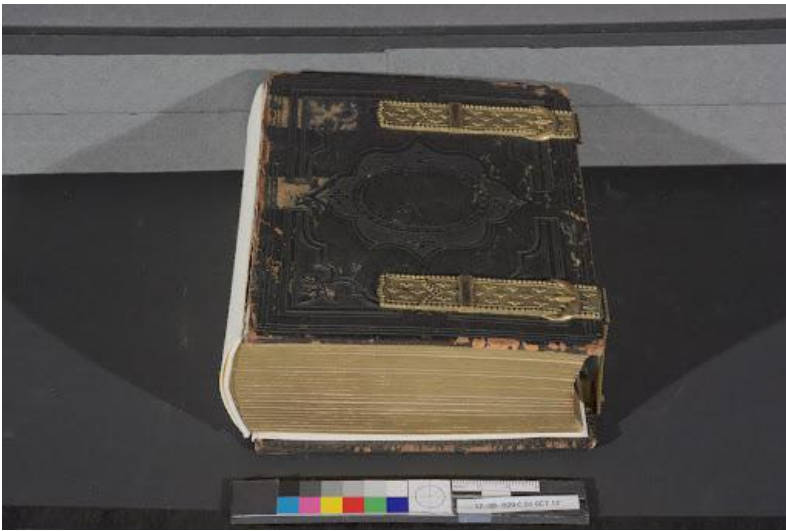
Before treatment

**c. 1860-1875 Carte de Visite Photograph Album
Heugh-Edmondson, Kansas City, MO.**

19th century photograph album, undated.

Condition concerns:

Front and rear boards detached, general dry surface cleaning and consolidation, tape removal, inner and outer hinge/joint repair, possible corner repair, missing spine, several damaged photo windows.



During treatment

**c. 1860-1875 Carte de Visite Photograph Album
Heugh-Edmondson, Kansas City, MO.**

19th century photograph album, undated.

Things of note:

New spine linings, joint/hinge repair, dry surface cleaning and consolidation, endsheet reconstruction, photograph window repair (see detail photos on the next page).



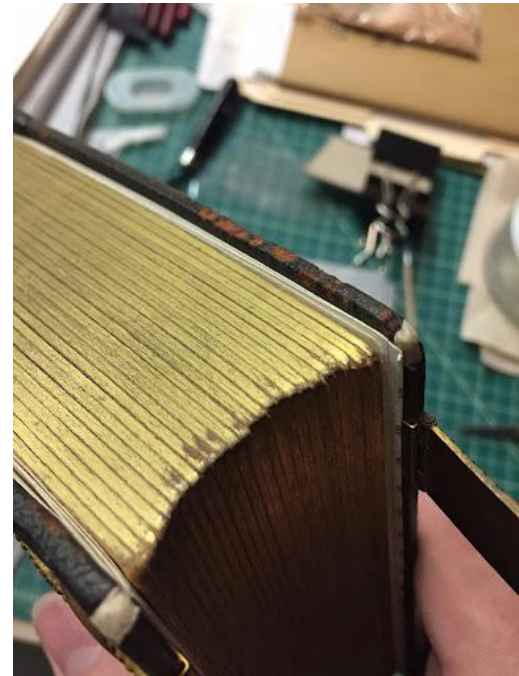
During treatment

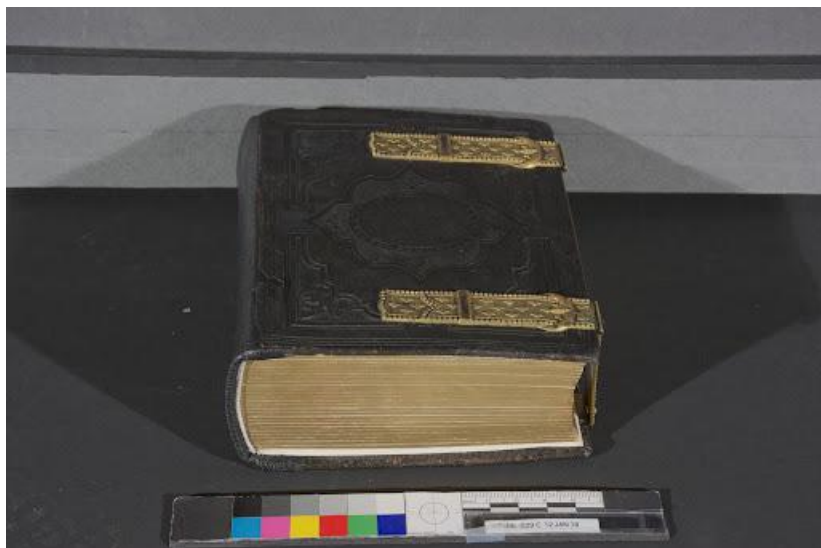
**c. 1860-1875 Carte de Visite Photograph Album
Heugh-Edmondson, Kansas City, MO.**

19th century photograph album, undated.

Things of note:

Three of the photograph windows had severe damage. The paper was a clay coated paper, which made repairs difficult. Dry adhesives were used to avoid discoloration.





After treatment

**c. 1860-1875 Carte de Visite Photograph Album
Heugh-Edmondson, Kansas City, MO.**

19th century photograph album, undated.

Main Treatments (see full report):

Leather spine reback, new spine linings, dry surface cleaning and consolidation, corner repair, inpainting, endsheet recreation, photograph window repair, cleaned and waxed clasp metal.

Heugh-Edmondson Conservation Services
P.O. Box 10408, Kansas City, MO 64171-0408
(816) 283-0660

CONDITION REPORT AND TREATMENT PROPOSAL
Cons. No.: 17-06-029

TITLE: *Carte de Visite Photograph Album.*

OWNER/AUTHORIZED AGENT:

Nancy Heugh & Tom Edmondson
Heugh-Edmondson Cons. Svcs., LLC
P. O. Box 10408
Kansas City , MO 64171

PHONE: 816-283-0660

OWNER NO.: n/a

ARTIST: unknown/NA

SIGNATURE/DATE: NA/n.d. [c.1860-1875]

MEDIUM/SUPPORT: Album, see description below

SIZE (OD): inches 6 x 4 3/4 x 2 1/2
cm 15.5 x 12.5 x 6.5

EXAMINED BY:

Jay Tanner / NHTME

DATE RECEIVED: 6 Jun 17

DATE EXAMINED: 7 Jun 17

DESCRIPTION/CONDITION:

Description (Materials and Structure):

This is a 19th century *Carte de Visite* photo album with a glossy, leather embossed covering material. The embossed design features a decorative oval with corner filigrees. The cover size measures 6 x 4 3/4 inches and features brass clasps placed approximately one half inch from the head and tail. The clasps feature a buckle and belt form, along with a pattern reminiscent of a fleur-de-lis against a textured backdrop. There is engraved writing on the reverse of each of the two clasps which is currently illegible. The foreedges are gilt on all three sides. There are white and gold endpages on both the front and back boards, and the leather turnins are gilt with dentelle decoration. Each of the four clasp parts are held to the board with one small nail secured along the turnin and two nails on the exterior of the boards. The text block is made up of rigid pages with clay coated facing papers and a board core. The pages are slightly smaller than the overall cover size, and measures 5 3/4 x 4 3/4 inches. Each page has a mounting compartment for the photographs with an elliptical shaped mounting window with an approximately 3 x 2 inch opening. Each page contains at least one photograph, most of which are albumen prints, with the occasional tintype. The first page bares the former entry or accession number: 1965.399.3. There are 25 of these rigid board pages with a window opening on both the recto and the verso of each page. Access to these compartments are reached through an opening at the bottom of each page, made by slits between the facing paper and the core board. The structure of the text block is made with cloth guards between each board page creating a hinge, which may be a "U" hinge variation. In total there are 42 photographs in the album, 35 of which are carte de visite albumen prints, and the other seven are tintype images. Various studio and photographer information is present on the backs of many of the photographs, along with penciled in dates and notations.

Condition:

Both the front and back boards are detached from the text block and are [secured] with a glossy 3/4 inch wide electrical tape with failed pressure sensitive adhesive. The tape runs from cover to cover, across an exposed spine, onto each of the leather faced covers. There is a small off-white accretion on the lower left edge of the back cover. Any lining or cover material that would have been across the spine is no longer present. The text block structure is failing, and many of the cloth hinges are weak or fraying (predominately at the head and tail). There are abrasions on the leather covers, showing up mostly at the high points of the embossed design. There are abrasions and losses to each of the four corners on both the front and back covers, allowing the board below to be exposed. The four individual parts that make up the brass clasps are intact and functioning properly. The hinges move and are intact. There is some corrosion and tarnishing present on the clasps. The writing on the interior of each clasp is illegible due to [tarnishing] and scratches running across the words. The gilding along the exterior foreedge of the text block suffers very few abrasions or losses. The decoration along the leather turnins is faded, with only subtle remnants of the gilding remaining. Where the turnin and endpages meet, there is a yellow-brown residue likely caused by contact with the leather, or perhaps caused by coming into contact with water. Where the hinge of the book failed, the flyleaf of the endpage failed, and is no longer present. Each of the 25 rigid pages have varying degrees of soiling and abrasions. The 8th and 12th pages have torn window mounts, and the photographs (presumably) for window 12 have been loosely placed within the album between pages 11 and 12. There are 3 more loose photographs between pages 24 and 25, though very little damage is present on that mounting compartment.

Conclusions & Rationale:

The three bands of electrical tape across the spine and boards should be removed mechanically. The entire album, both exterior and interior, require thorough surface cleaning with a variety of eraser materials to remove the soiling. The white accretion will be removed mechanically during the dry surface cleaning. Inpainting and toned tissue may be used to fill the losses and abrasions on the covering material. The cloth hinges may need to be guarded to add extra strength, and may need to be replaced in some instances. The spine covering material should be replaced and the boards reattached with new hinges using the slotted board technique. A new endpaper flyleaf may be attached for structural support and to protect the first and last images. The staining along the turnins should be cleaned (as it appears to collect more dirt) and removed if possible. All ripped or torn compartments should be repaired where possible, and all photographs replaced in the compartments after they have been cleaned. The penciled in accession or entry number will be documented and removed with erasers. All other penciled notations on the backs of the photographs will remain.

Heugh-Edmondson Conservation Services
P.O. Box 10408, Kansas City, MO 64171-0408
(816) 283-0660

TREATMENT REPORT
Cons. No.: 17-06-029

TITLE: *Carte de Visite Photograph Album.*

OWNER/AUTHORIZED AGENT:

Nancy Heugh & Tom Edmondson
Heugh-Edmondson Cons. Svcs., LLC
P. O. Box 10408
Kansas City , MO 64171

PHONE: 816-283-0660

OWNER NO.: n/a

ARTIST: unknown/NA

SIGNATURE/DATE: NA/n.d. [c.1860-1875]

MEDIUM/SUPPORT: Album, see description below

SIZE (OD): inches 6 x 4 3/4 x 2 1/2
cm 15.5 x 12.5 x 6.5

TREATMENT BY:

Jay Tanner/NHTME

DATE RECEIVED: 6 Jun 17

DATE COMPLETED: 8 Dec 17

PROCEDURE:

The treatment was completed as proposed with several additional steps included as necessary. These are noted below.

1. Photo-documentation before, during and after treatment in digital format was completed by H-E staff.
2. Removed pressure sensitive black electrical tape mechanically, some surface loss was recorded.
3. Dry surface cleaned the covers, pages, and photographs as necessary lifting soil and any loose dirt with cosmetic sponges and white vinyl erasers. Removed catalog or call number from the first board page, photo documenting it for the record.
4. Lightly cleaned the book clasps with deionized water and isopropyl alcohol.
5. Dry surface cleaned the gilded foreedges carefully, taking care not to remove any gold. Cleaned with cosmetic sponges and a white vinyl eraser.
6. Repaired each of the ripped or otherwise damaged window photograph compartments using wheat starch paste using a polyester film and Hollytex to avoid paste touching the photographs within the mount. NOTE: Three photographs, which had fallen out of their window mounts, were dry surface cleaned and placed within their respective compartments.
7. Removed hardened spine glue manually. NOTE: Several treatments of a methylcellulose poultice were found to be necessary to complete the treatment.
8. After the spine was cleaned it was lined with Japanese paper by carefully working the paper into the board page grooves. Two layers of thin Japanese paper were applied with wheat starch paste.
9. Machine-made endbands were attached to the spine, on top of the Japanese paper lining, using a methylcellulose and Elvace mixture (1 Elvace : 2 methylcellulose).
10. A hollow was created over the spine using 80 lb paper to allow the spine to be both stronger and more flexible. This was placed over the endbands and Japanese paper lining.
11. The flyleaf portion of the endpaper, along with the title and contents page, were digitally recreated and touched up using Adobe Photoshop, and were printed on archival paper with pigmented inks. The flyleaf was given a cloth hinge, and a flexi-endsheet was employed for added flexibility. A faux chain-laid paper was used as lead-in pages, which match the original lead-in paper.
12. The boards were reattached to the text block using the board-slotting technique and Japanese paper. Consulted with Snow Fain, rare book and archive conservator.
13. Black vegetable tanned calf skin was purchased from Harmatan (UK) and pared down to match the existing leather. The existing leather was lifted 1/4 inch off the album boards on the spine edge, and the new leather was tucked inside the front and back covers and attached using wheat starch paste. The original endpapers were also lifted at the head and tail turn-ins about a 1/4 of an inch for the new leather to be tucked in, and the head cap to be formed. The album was then wrapped using an ace bandage and left to sit for 24 hours. NOTE: A dilute solution of Klucel G in ethanol was used to consolidate deteriorating leather.
14. Toned Japanese tissue and inpainting with watercolor was used to treat the losses on the cover, and in-painted in the consolidated areas. Consulted with Snow Fain, rare book and archive conservator.
15. Final documentation was completed.



Ramus, Edmond. *A l'atelier*. c. 1881. Etching on paper.
*** Written documentation available upon request.

Opposite:

(Left) - Before Treatment

(Right) - After Treatment

Dry surface cleaning, washing, humidification and flattening, paper mending, tissue hinging, & archival matting.

Below:

(Left) - Paper mending working shot.

(Right) - Custom archival matting and hinging in with tissue.



Nelson-Atkins Museum of Art

**Photograph
and Paper
Conservation
Internship**

2016-2017



Before treatment

(Top) - Standard light



(Middle) - Raking light (front)



(Bottom) - Raking light (reverse)

Unknown photographer (illegible signature). Oak Hall. Panoramic Photograph. House of William Rockhill Nelson & original grounds for the Nelson-Atkins Museum of Art. Pre-1927.

After treatment

(Top) - Standard light



(Middle) - Raking light (front)



(Bottom) - Raking light (reverse)



Treatment working shots:

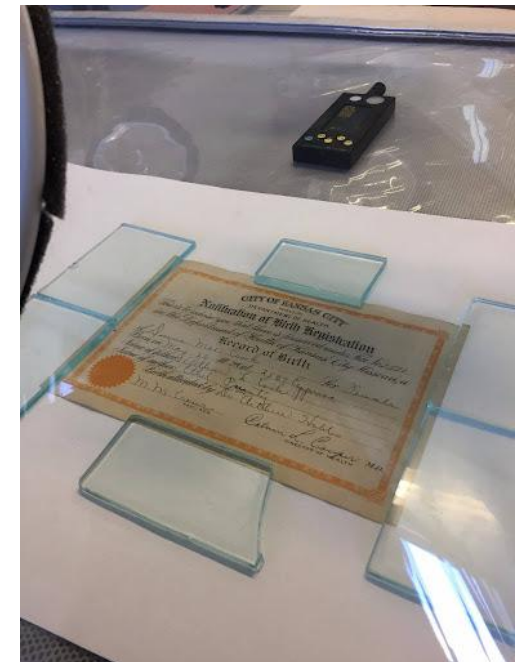
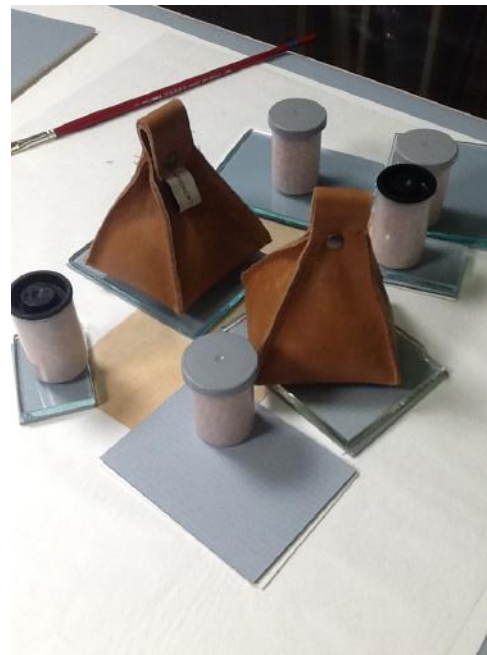
(Top left) - Mending and paper repair techniques. Showcasing drying under weights with a pressing stack made up of polyester spun material, blotters, and corrugated archival boards.

(Top right) - Humidification and flattening in a humididty chamber.

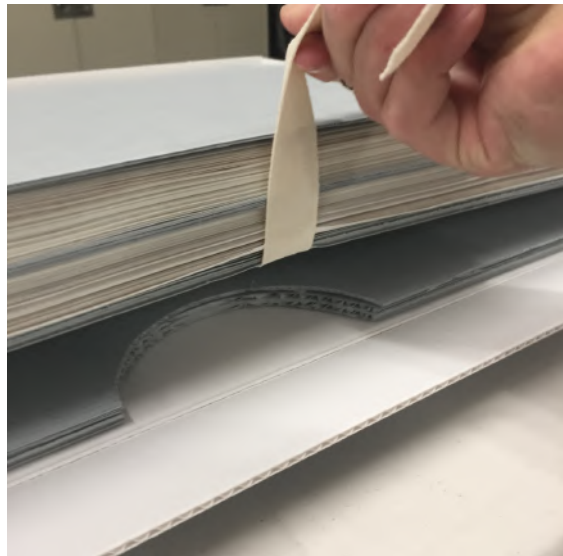
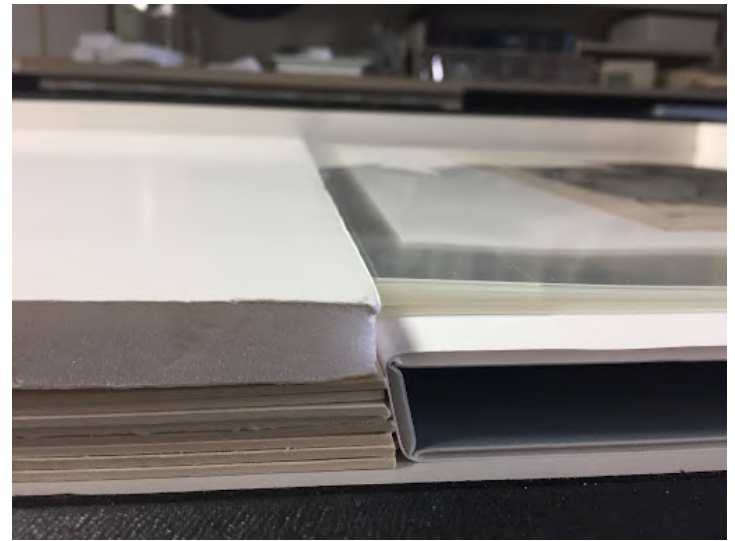
(Bottom left) - Dry surface cleaning techniques. Here the use of eraser crumbs are used to dry surface clean paper before other repairs or aqueous treatments are applied.

(Bottom right) - Ink and friable materials testing. Here the ink was noted to transfer to the blotter testing triangle.

I was the first undergraduate student to be allowed to take part in an internship in the conservation lab at the Nelson-Atkins Museum of Art. This limited the items I was allowed to work on, but provided me with a firm foundation in conservation and preservation techniques.

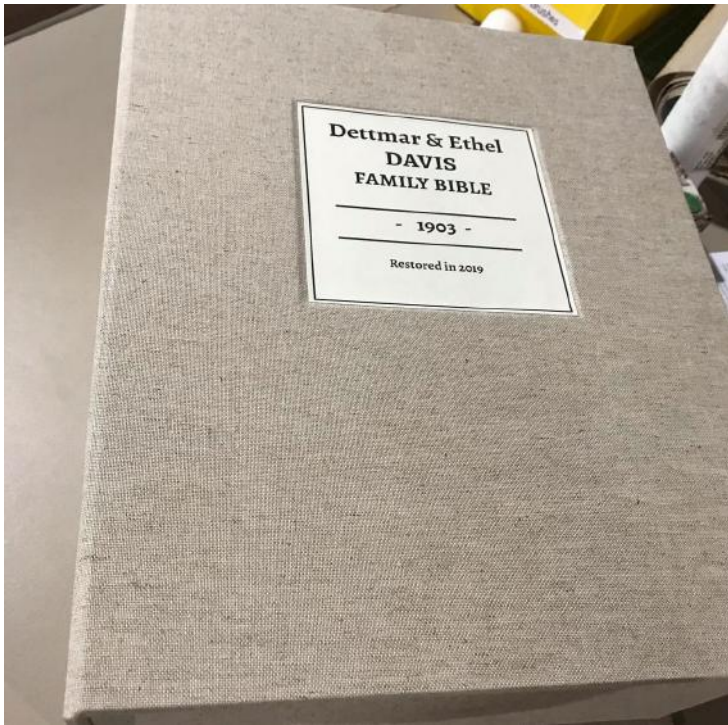


Custom Boxes & Preservation Housings



(Top & bottom left) - 20pt custom four-flap enclosure

(Other images) - Various rehousing and custom corrugated archival box making projects



(Top) - Examples of custom clamshell boxes

(Bottom) - Custom corrugated archival box making



Historic Models, Fine Bindings, & Artist books

**Workshops &
long-term study with:**

**Karen Hanmer &
Samuel Fienstein**

Historic models / cut-away models:



Colonial American scaleboard binding & Ethiopian binding



Laced on boards binding & 19th century publishers boarded binding



Interior view showing cut-away model construction

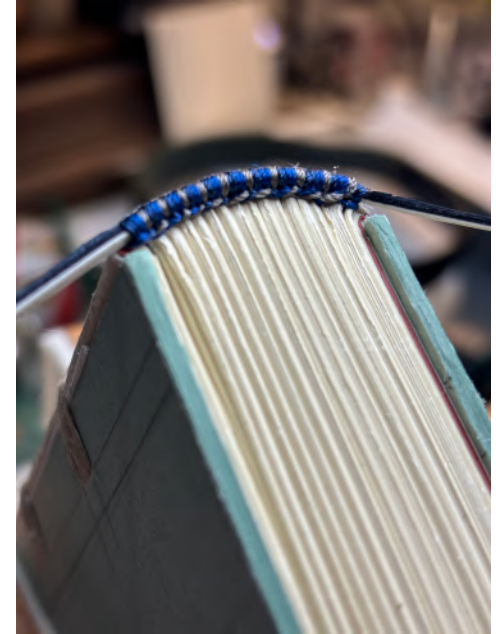


German case binding with double fan adhesive text block



Cross structure binding & tacketed binding

Endband variations:



(Top, left-to-right) - Historic primary/ bead-on-spine endband, French style endband, Jen Lindsay style endband, Two-color bead-on-front endband

(Left) - Leather stuck-on endband in parchment over boards binding

(Right) - Marbled paper stuck-on endband



Historic Models:



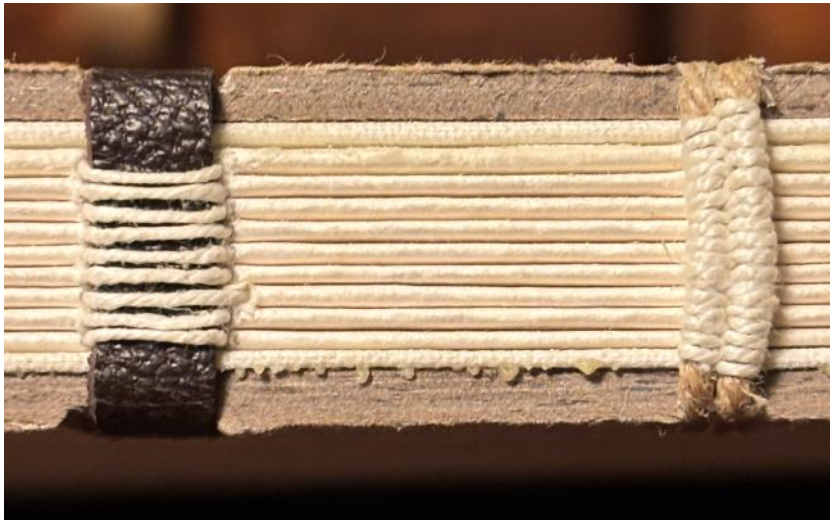
(Top left) - Medieval style wood boards bindings

(Top middle) - English style full leather binding

(Top right) - Limp vellum binding and parchment over boards binding

(Left) - German style paper binding with historic pulled paste papers made by the binder.

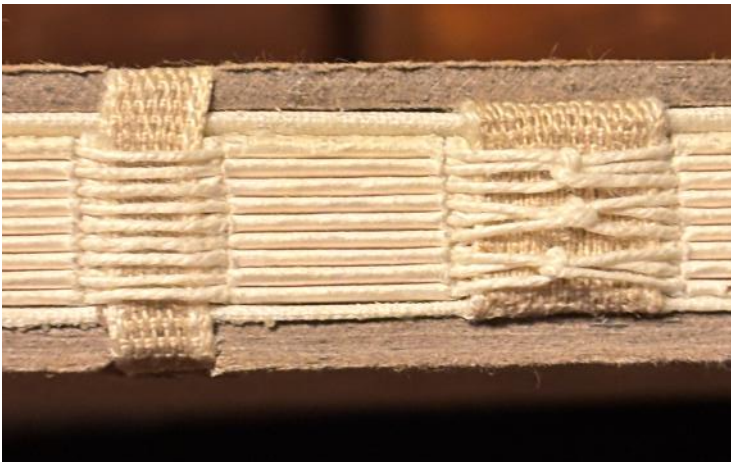
Sewing styles:



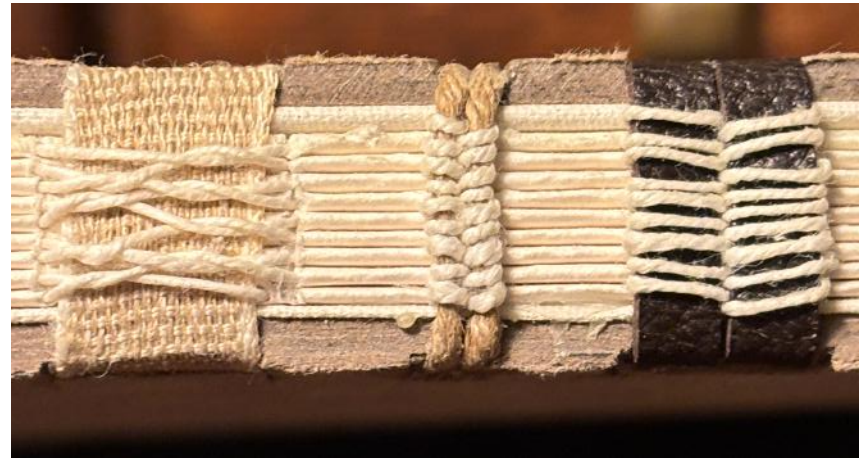
All-along with leather thong & packed double raised cords



Unpacked raised cord, packed raised cord, & sunk cord

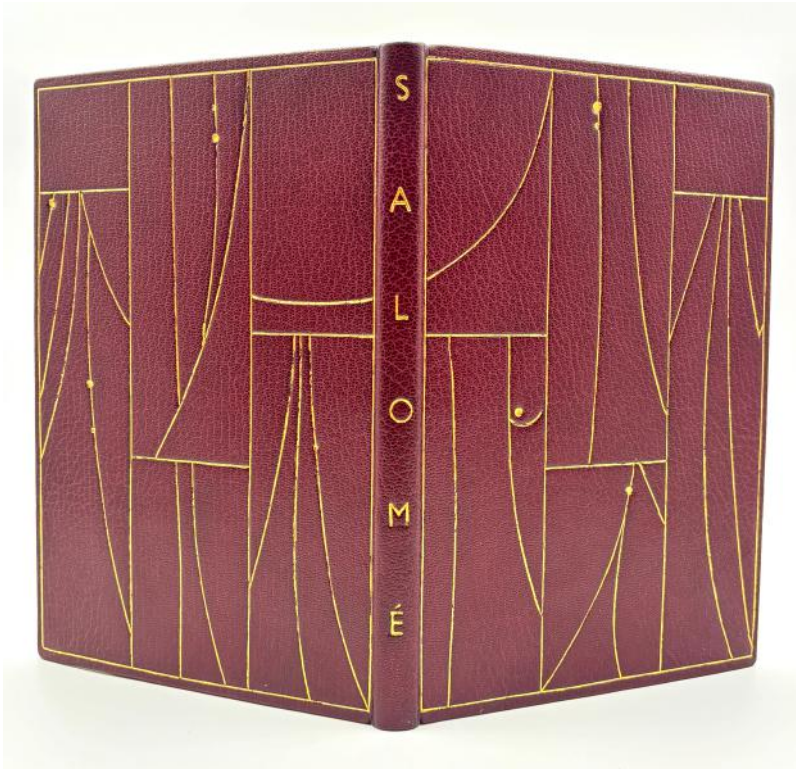


All-along on tapes & butterfly stitch on tapes



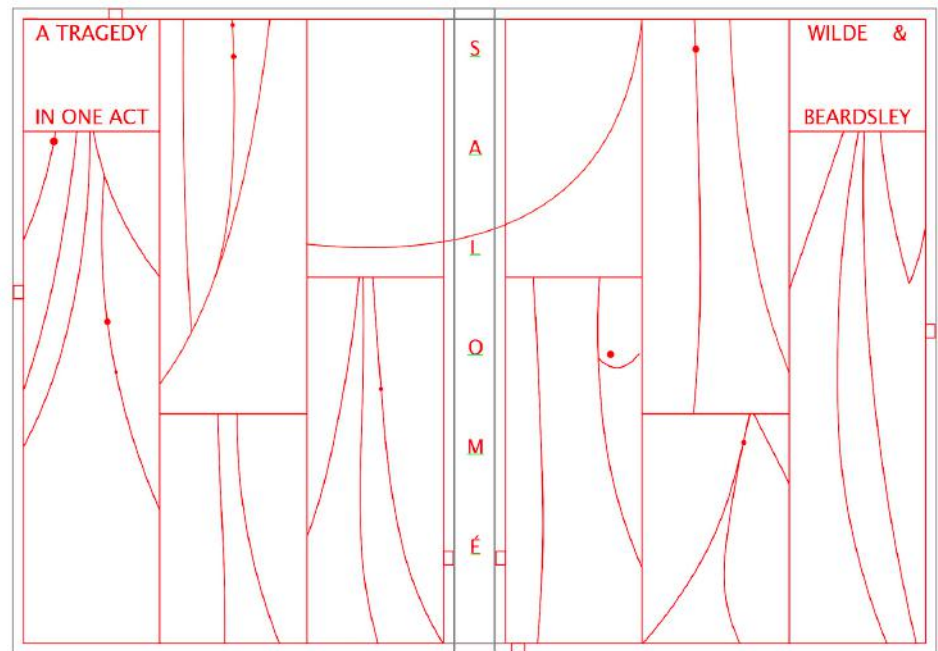
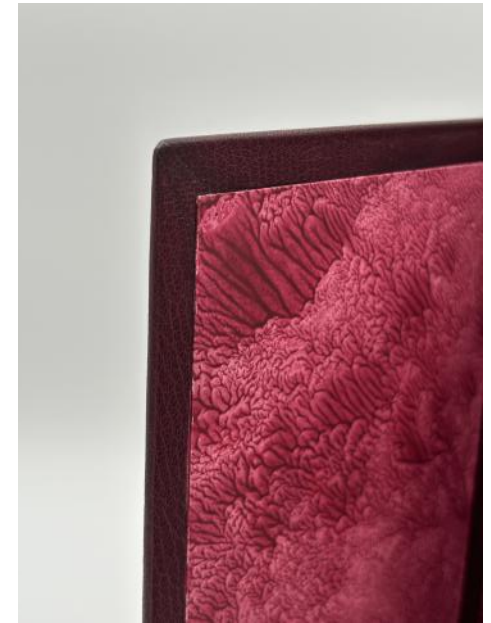
French web on tapes, herringbone double raised cords, & herringbone split thong

Fine Bindings:



Wilde, Oscar. *Salomé, A Tragedy in One Act*. Bound by Jay Tanner. Completed 2024. Exhibition binding.

(Above) Featuring pastepapers created by the binder. Gold tooling represents selected moments of Aubrey Beardsley's illustrations.
(Top right) Detail images showing endsheets.
(Bottom right) Digital tooling template designed by the binder.



SALOME BINDING - 2024 JAY TANNER - TOOLING TEMPLATE



Hiyama, Yoshio. *Gyotaku, The Art and Technique of the Japanese Fish Print*. Bound by Jay Tanner. Completed for Bind-O-Rama, 2020. Exhibition binding.



Blank book. Bound by Jay Tanner. Millimeter binding with pastepaper by the binder. Completed 2019.



Uppercase Magazine. *Ephemera, Encyclopedia of Inspiration*. Bound by Jay Tanner. Completed 2019. Exhibition binding.



Blank book. Bound by Jay Tanner. Millimeter binding with pastepaper by the binder. Completed 2019.

Artist books, calligraphy, & printmaking:

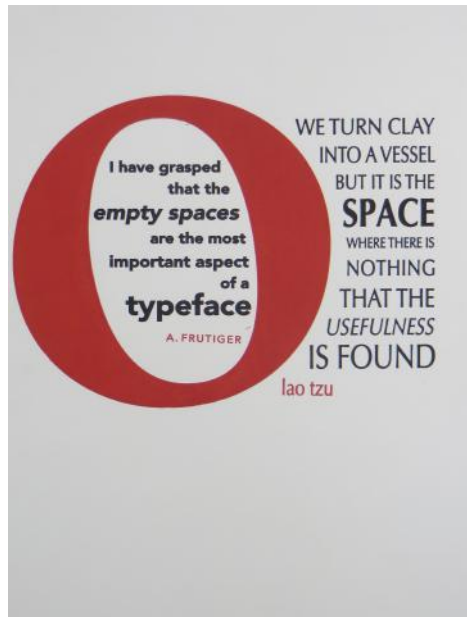


(Top left) - Various preservation style non-adhesive bindings

(Bottom left) - Accordion style binding with handmade paper made by binder.

(Middle top & bottom) - Various paper case style bindings

(Top left) - A book made up of handmade paper with various percentages of cotton and linen with a goal of recreating 18th century paper. Letterpress printed label. The cotton pulp was dyed blue, so that as less was added to the linen bath, the final product would result in a lighter blue tone.



(Top left) - Letterpress printed with metal type, a photo-polymer plate, and a CNC routed piece for the big "O," for a total of three runs through the press. Several copies in private collections.

(Other images) - Large calligraphy / cut paper wall piece depicting an interwoven lace style alphabet. Original piece was purchased and is in a private collection (bottom right) and two more successive pieces were made using black vinyl and a plotter cutter. One of which was sold and is in a private collection.

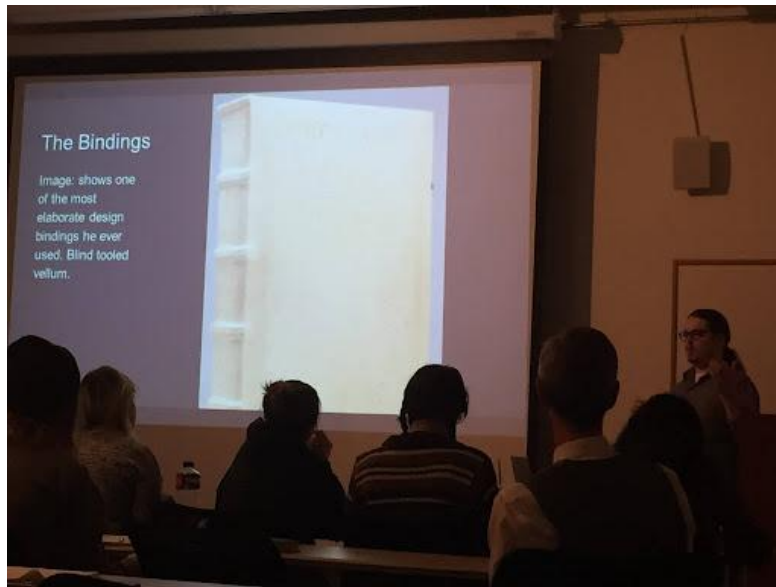
Lectures & Demonstrations



(Top left) - Invited by the Nelson-Atkins Museum of Art to be the "Artist is In," and present relief printing.

(Top right) - As Print Club President, I organized two annual road roller print events.

(Left) - Marbling with acrylics workshop given to the Printmaking majors at the Kansas City Art Institute.



(Top left) - Lecture on "William Morris and the Art of the Book."



(Top right) - Senior thesis on bookbinding held at the Spencer Art Reference Library.

(Bottom) - Invited to present live printing at Old Missouri Town, a historic 1850's town.



