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The Guild of Book Workers is a national organization representing the hand book crafts. There are regional chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast.

Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits. To become a member, please visit the Guild of Book Workers website:

guildofbookworkers.org

The Guild of Book Workers Newsletter is published six times a year by the Guild of Book Workers, Inc., 521 Fifth Avenue, New York, NY 10175.

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Letter from the Editors

DEAR READERS,

Spring is here again, with its promises of warmer days and sunnier outlooks. For those of you who live in the colder parts of the world, it may yet be some time before you can take the snow brush out of your car and break out the iced tea. So, to cheer you through the remaining cool or inclement weather, this issue offers some warm book-related thoughts. How about a review of a presentation by Gabby Cooksey on some unusual books in the Aramont Library at the Library of Congress, or of an exhibit of decorated paper at the Grolier Club? Brittany Murphy and Barbara Adams Hebard, respectively, treat us to writeups of these events. Iris Nevins shares some helpful tips for public speaking, on the occasion of her talk about her work included in the same exhibit at the Grolier Club. Kim Norman introduces us to the world of Book Arts subscriptions, where you can have a bit of spring (and other seasons, too, of course) delivered straight to your mailbox. Sam Ellenport returns with some perspective on what it means to be a mentor in the field of bookbinding, and calls on Guild members who have expertise to consider mentoring new entrants to the field. And our own Bridget McGraw shares an interview with Emma Smith, author of *Portable Magic*, a warm history of books and readers.

Laughter warms the body and the mind, and we hope that you are enjoying Jeff Peachey's cartoon captions. This is the second in a series of five segments from "A Day at a Bookbinder's," an etching that was printed in *The Penny Magazine* in 1842. We are planning to publish the fifth cartoon without a caption and at that time we will ask that you, dear readers, send in your suggestions. We will award the writer of the winning caption, which will be selected by Peachey and the Co-editors, with a bookish prize (not to be confused with the Booker Prize...).

Finally, we leave off with many warm thanks to our amazing correspondents who have provided so much content for our *Newsletter* over the years, and at this time we invite you to join their ranks. We are sending out a call for correspondents, with the details posted in the *News and Notices* section. Please join us! And as a quick reminder, the deadline for getting content into the *Newsletter* has changed and is now the 1st day of the month preceding publication (i.e. May 1st for the June issue). Submission deadlines can always be found on the back cover of the *Newsletter*.

With many warm thoughts, your *Newsletter*
Editorial Team



AMERICAN ACADEMY
of BOOKBINDING

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COURSES IN HISTORIC STRUCTURES

Gothic Wooden Board Binding Intensive with Anne Hillam

July 20 to July 31

Two wooden board bindings will be constructed in this two week course. The basic foundational aspects are: double raised cords, worked endbands, shaped wooden boards, and covered in half alum-taw skin. Simple clasps will also be made.

ANNE HILLAM is a book conservator in private practice. She is the Guest Lecturer for Book Conservation at the Garman Art Conservation Department at SUNY Buffalo State, and a Professional Associate in the American Institute for Conservation of Historic and Artistic Works (AIC).

Register Now!

www.bookbindingacademy.org



News & Notices



STANDARDS OF EXCELLENCE 2023

Please save the dates for the Standards of Excellence Seminar in Hand Bookbinding September 28–30, 2023 at the Hilton San Francisco Union Square, 333 O'Farrell St, San Francisco, CA 94102.

JOIN US FOR PRESENTATIONS BY:

Brien Beidler
Gabby Cooksey
Jeff Peachey
Steph Rue

TOURS:

Arion Press
The CODEX Foundation
John DeMerritt Bookbinding
Logos Graphics
San Francisco Center for the Book
San Francisco Public Library
Zukor Art Conservation

OPENING RECEPTION:

Thursday, September 28 at Arion Press, featuring the 51st Annual Members' Exhibition of the Hand Bookbinders of California, sfcb.org.

If you arrive early, you will not want to miss the SFCB's (San Francisco Center for the Book) annual Roadworks Steamroller Printing Festival. Sunday, September 24, 2023 marks the 20th anniversary of this illustrious all-day public printmaking and book arts extravaganza. The general public can join in the festivities, which include free hands-on

printmaking and book arts activities, demonstrations, vendors, an open house, and more. For more information visit sfcb.org/RWgeneralinfo.

SPECIAL EVENT:

American Academy of Bookbinding Graduation and 30th Anniversary Celebration at the American Bookbinders Museum Friday, September 29, bookbindersmuseum.org

INSIYA DHATT—LOGO DESIGNER

Insiya Dhatt designed the logo for Standards with the Golden Gate Bridge and the rainbow colors to reflect San Francisco's welcoming book arts community.

Insiya's book arts journey started in 2017 with a class about Artists Books at SFMOMA. She creates artist books primarily based on her personal stories and observations. Having grown up in India, as a Muslim woman, she questions and challenges herself and the viewer about the rules and norms of society. Her artist books are held in the collections of MIT, RISD, UC Berkeley, and Baylor University, among others. In addition, she currently serves on the Board of the Hand Bookbinders of California and Focus on Book Arts.

insiya.com

2023 AWARDS NOMINATIONS

The Awards Committee of the Guild of Book Workers is seeking written nominations for the 2023 *Lifetime Achievement* and *Laura Young Awards*. We invite all members, Chapter Chairs, and the Board to pass this word along.

THE LIFETIME ACHIEVEMENT AWARD—This award recognizes significant contribution to the goals of the Guild and to the field of hand book arts at large via education, professional practice, research, mentorship, etc. Nominees do not need to be GBW members, and we welcome nominations from the larger community of diverse voices and experiences. The award recipient is granted lifetime membership with no obligation to pay dues.

THE LAURA YOUNG AWARD—This award is given to an individual "in recognition of sustained commitment to the Guild; that is, service to the Guild given 'above and beyond.'" Nominees must be current or former members of GBW.

All nominations must include a letter of support. Letters should include who you are, how you know the nominee, and specific contributions/attributes/achievements you think qualify the nominee for the award. You may submit nominations via email or our new nominations form at gbw.formstack.com/forms/nominations.

To submit directly to the committee via email, send your name, the name of the nominee, the award you're nominating for, and a letter of support to:

Lisa Muccigrosso, Awards Committee Chair—
lmucci@iastate.edu

Sephora Bergiste—sephora.bergiste@tufts.edu

Jeff Altepeter—jaltepeter@nbss.edu

The deadline for receipt of nominations is *April 25, 2023*.
More information about past award recipients can be found at guildofbookworkers.org/awards.

CALL FOR CORRESPONDENTS

The *Newsletter* editorial team is looking for additional correspondents to fill out the ranks of our faithful few. We would love to have at least two correspondents in each of the following categories:

- Book Arts
- Calligraphy
- Conservation
- Fine Binding
- Fine Print
- Marbling
- Paper

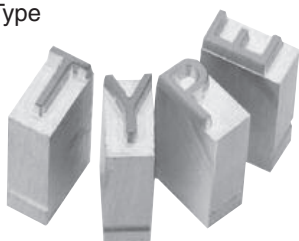
Correspondents are asked to submit two articles to the Newsletter each year. If you are interested in joining our ranks, please contact us at: newsletter@guildofbookworkers.org.

We look forward to working with you!

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Chapter Reports

LONE STAR

CHAIR: Kim Neiman

Whoa, my head is spinning, I think my horse threw me. It's officially April 2023 and we're off. Syd Webb put together the Annual Valentine Print Exchange. We had 12 members participate in sharing the love. Check out the online exhibit Esther Kibby posted to our website at gbwlonestarchapter.wordpress.com. Viva USPS! The Annual Workshop is officially moving to June 10th and 11th. Rebecca Chamlee has booked her flight to the Lone Star State to teach us everything about "The Book Artist as Naturalist." Thanks again, Rebecca. Virginia Greene will host the workshop at her studio, BlackHare Studio, which I hear has doubled in size. That's something you don't want to miss. She resides in Robinson, Texas, just outside of Waco. Register soon as the number of students is limited. Don't forget to pack your boots. Craig Kubic is publishing another interview, and this time it's all about Rebecca Chamlee. In case you didn't know, he also keeps the budget, takes the minutes and keeps us in line with a smile. Thanks Craig!

Next up: 3 more Mini Zooms. If there is something you're interested in, submit your ideas to sydawebb@gmail.com. And remember to check out our website: gbwlonestarchapter.wordpress.com. It changes often thanks to Ester Kibby.

Follow us on Facebook @lonestarchaptergbw & Instagram @gbwlonestarchapter

MIDWEST

CHAIR: Lisa Muccigrosso

We've received a lot of interest about our upcoming virtual exhibition, Modern Renaissance, and are looking forward to formally accepting submissions online between May 1 and 31, 2023. The exhibition is scheduled to launch in July of 2023. Thank you for your support!

NORTHWEST

CHAIR: Jodee Fenton

The Northwest Chapter was pleased to host Don Glaister for a January program about artist's editions. Don presented a detailed illustrated lecture describing his experience with making editions of his artists books. All 77+ of the attendees (over 130 people registered) were spellbound by his beautiful and thoughtful work. A recording of the program was made available to everyone who registered.

On March 16 Gillian Stewart, a Scottish book artist, presented a program about her work. This event was cosponsored with Puget Sound Book Artists, an organization largely based in Tacoma, WA. This was the first collaborative

program between our two organizations and we hope to expand this type of cooperation in our region.

SOUTHEAST CHAPTER

COMMUNICATIONS CHAIR: Jill Sweetapple

The chapter leadership recently met and is now looking for a chair and a secretary. Position descriptions are attached and we would love to have you join us. It does not require a lot of time and is a great way to become involved.

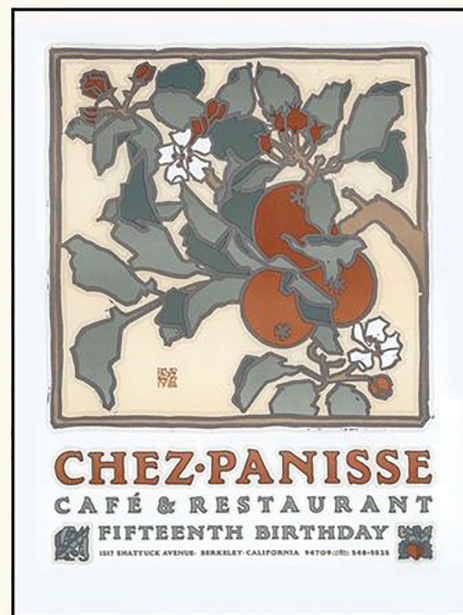
CHAIR (OR CO-CHAIRS).

- Responsible for the smooth and effective running of the chapter
- Coordinates the other officers
- Communicates with the chapter membership
- Represents the chapter at the meetings of the GBW Board of Directors
- Quarterly conference call meetings
- Board of Directors annual meeting at the Standards Conference
- Chapter Chairs annual meeting at the Standards Conference

SECRETARY (RECORDING & MEMBERSHIP)

- Receives and handles mail
- Takes minutes of meetings
- Writes (or assigns) reports of events
- Keeps chapter membership lists (names, phone, email)
- Collects permanent records and materials for the GBW Archives

Anyone may sign up for our GBW-SE Chapter listserv by emailing us your request: southeast@guildofbookworkers.org.



Collage of images from David Lance Goines's website, goines.net

OBITUARY

David Lance Goines

May 29, 1945–February 19, 2023

by Li Jiang

IT'S TAKEN SOME TIME to process what's happened. I am grateful that I got to know David. But most of all I'm grateful to have been the recipient of David's generosity. His generosity with his time, his knowledge, his wisdom, and his humor.

He always made time and space for anyone who was curious, whether it was printing, history, art, or any of the other subjects he was knowledgeable about.

I've been doing a lot of thinking about what David's legacy is and what that means to me and how best to honor that going forward. The part that I can do to honor him is to keep printing. To keep the sounds and smell of Saint Hieronymus Press alive. To keep the knowledge that he so graciously passed on to me alive by teaching and by showing new passersby the shop.

@lemoncheese.press on Instagram

LI JIANG, a designer, printer, and binder wrote this mini-obit on Instagram. [Published with her permission.]

NATIONAL MEDIA OBITUARIES AVAILABLE ONLINE:

The New York Times

[nytimes.com/2023/03/06/arts/design/david-lance-goines-dead.html](https://www.nytimes.com/2023/03/06/arts/design/david-lance-goines-dead.html)

SF Chronicle

[sfchronicle.com/bayarea/article/david-lance-goines-berkeley-obituary-17807018.php#photo-23518894](https://www.sfchronicle.com/bayarea/article/david-lance-goines-berkeley-obituary-17807018.php#photo-23518894)

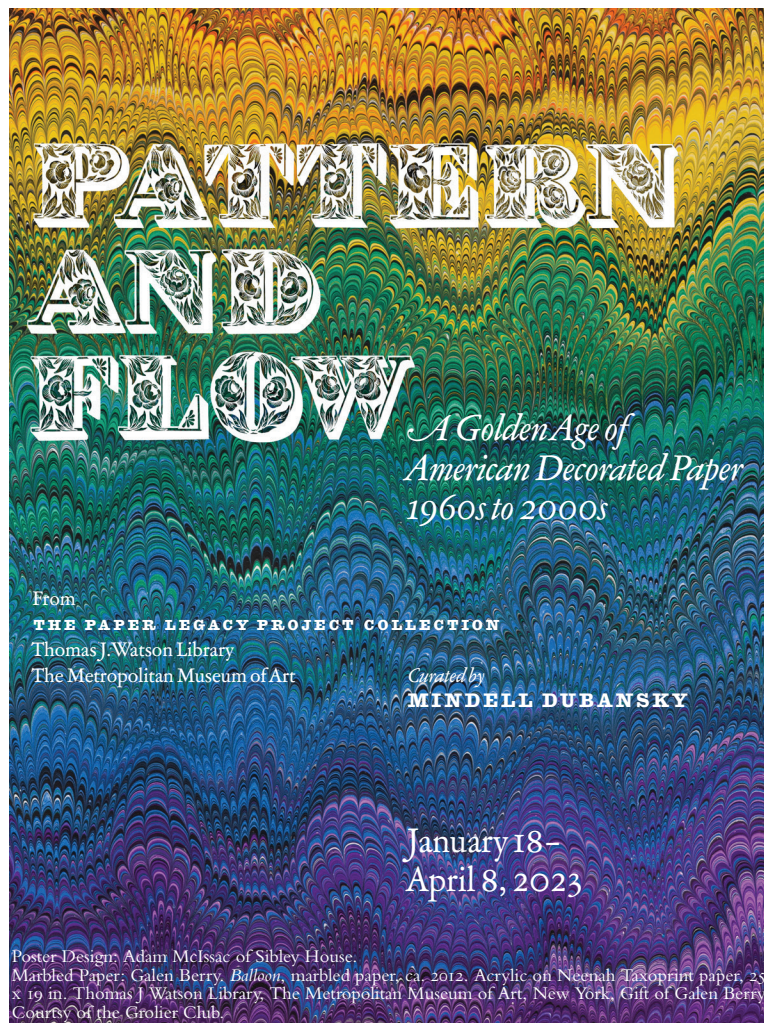


EXHIBIT REVIEW

Pattern and Flow: A Golden Age of American Decorated Paper, 1960s to 2000s

Reviewed by Barbara Adams Hebard

EXHIBITION AT THE GROLIER CLUB, 47 EAST 60TH STREET, NEW YORK, NEW YORK, JANUARY 18–APRIL 8, 2023

PATTERN AND FLOW: *A Golden Age of American Decorated Paper, 1960s to 2000s* opened at the Grolier Club on January 17, with an enthusiastic, overflow crowd in attendance. The outstanding exhibition, curated by Mindell Dubansky, the head of the Sherman Fairchild Center for Book Conservation at the Thomas J. Watson Library at The Metropolitan Museum of Art, is slated to run from January 18–April 8, 2023. *Pattern and Flow*, a

celebration of the art of decorated paper in America, is a first for the Grolier Club. The Club regularly hosts exhibitions on the book arts, but has never before had a show exclusively covering this topic. The items in the exhibition are from the Paper Legacy Project Collection held in the Thomas J. Watson Library at the Metropolitan Museum of Art.

Many of the featured Paper Artists, including Iris Nevins, the 2022 GBW Laura S. Young Award recipient, mingled with the reception attendees and fielded questions posed to them by Grolier Club members, book arts practitioners, and collectors of book arts. Brief talks were given by

Michael Ryan, Chairperson of the Grolier Club exhibition committee, Ken Soehner, Arthur K. Watson Chief Librarian, and Mindell Dubansky.

Pattern and Flow and its accompanying catalog showcase the history of the Golden Age of Decorated paper by dividing the story into decades. Each decade is mapped out to show cultural and economic influences, the training opportunities, supplies, and equipment available to the artists, and their adaptations of and innovations in decorative techniques. The Grolier Club exhibit cases are filled with stunning examples of decorated paper and supporting items, such as sample books, bookbinding manuals, and recipe books. Due to the space limitations, the exhibition does not display as many examples of the artists' works as can be seen in the exhibition catalog. As noted in the October 2022 issue of this newsletter, the catalog is a limited-edition production, so if interested you should order copies as soon as possible.

Those who will not be able to visit the Grolier Club during the exhibition run can see an on-line version of the show at grolierclub.omeka.net/exhibits/show/pattern-and-flow. Additionally, The Watson Library has a complementary exhibition, *Decorated Paper: A Selection of Publications in Watson Library* running in tandem with the Grolier exhibition, January 5–April 18, 2023 and there is an on-line version at metmuseum.org/exhibitions/listings/2023/

decorated-paper/exhibition-objects. Finally, at the opening reception, Mindell Dubansky reminded the attendees that, although the Grolier Club exhibition will soon end, the Watson Library will continue to have the Paper Legacy Project Collection available for study during its regular operating hours. She invited enquiring people to consult the Library website to learn about reading privileges and to begin planning a visit to see the depth and breadth of Paper Legacy Project Collection.

BARBARA ADAMS HEBARD was trained in bookbinding by Mark Esser at the North Bennet Street School. She is the Conservator at Boston College for both the Institute for Advanced Jesuit Studies and the Ricci Institute for Chinese-Western Cultural History.



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SOL RÉBORA is an internationally recognized bookbinder from Argentina. Sol exhibits regularly in many international competitions, and has notably won prizes from Society of Bookbinders (2005, 2007 and 2009) and from Design Bookbinders' (2017).

Register Now!

www.bookbindingacademy.org



GIVING A TALK ON

MARBLING

BY IRIS NEVENS

AS I AM GETTING ready to speak on my work at the Pattern & Flow Symposium, March 24th, along with other marblers and paper decorators, I thought I could give some tips on speaking in public about your work.

Pattern & Flow is a show at the Grolier Club in NYC, curated by Mindell Dubansky of the Thomas J. Watson Library at the Metropolitan Museum of Art in NYC. There are many artists represented, with a few pieces each in the display cases at the Grolier Club. The show runs through April 8th, and is worth seeing if you are in NYC.

Several of us were given a 15 minute time slot, to speak about certain assigned topics regarding our art and our life working in it. If one has "stage fright" or if you are at all nervous about public speaking, 15 minutes can seem an eternity! For those comfortable speaking in public, it can seem a very short time. So the experience will be different for everyone.

While there is no right or wrong way to feel about public speaking, it is very good to be aware of exactly what your feelings are, and to accept them, and prepare accordingly. If you are at all nervous, it is advisable to prepare, by writing out your talk, or speak into a recorder. After that, I would then make out an outline, listing the main topics you wish to address. You can, if need be, write out exactly what you want to say, under each item in the outline. It is OK to read this when the time comes, if necessary, which will prevent you from feeling too flustered.

Also, realize, no one is judging, no one will laugh at you, if you need to read as you speak. People tend to be very supportive.

If you have done some public speaking, you may be more used to it, and a simple outline may suffice. It is a good memory jog. It is normal to forget and lose your train of thought, when you are being watched. Our minds also can wander and an outline can snap us back on topic.

If you are very experienced at speaking, and especially, if you know your topic very well, it is quite possible to get up in front of 20 people or even hundreds of people, and quite comfortably dive in, with no nerves at all. An outline, I think, is still a good idea. Sometimes, people ask questions and can get you off topic. A simple outline can get you back on track, just as it can for a more inexperienced speaker.

My talk will be on building a marbling business. I have six images showing the pitfalls and possibilities involved in reproducing historic marbled papers. It was part of what built my business, being able to recreate as closely as modern materials allow, early papers, for book restorers. These in good part will be my outline, so if you are speaking on art, you can use images as well as words on a page to keep yourself on track.

Am I comfortable speaking? Yes... and I have done many talks, with no notes or outlines at all, and would usually just "wing it." It always worked out for me somehow. However, I had more time in these other situations, here we have 15 minutes. If you have a limited time, it would be a good idea

to bring an outline, or something to jog your memory, and allow just a few minutes per section, whether or not you think you will need it.

How to get over nerves? Practice! Practice your talk on family and friends. It is helpful to record yourself speaking. Play it back, be the listener. Are you sounding flustered? Are there a lot of "Uhs" and "Ums?" Are there many pauses? Some of these are normal, but an excess can make you sound awkward and may take up some of your time allowance. Be aware, nearly everyone else speaking will be nervous too.

If all else fails, and you feel like you are going to collapse from fright, there is a trick that many musicians and actors use before performing. EAT BANANAS. Seriously. They calm you. I have seen quite a few backstage musicians, as part of my musical life, come to rehearsals and performances with bunches of bananas.

Perhaps you might also avoid caffeine, so you are not jittery. I avoid it for a different reason... I become a motor-mouth, and start doing stand up comedy. Without meaning to! It's fine on a long, boring talk to interject some humor, but if you have a very short time to squeeze a lot of information into, not the best idea!

Alcohol is also a very bad idea. It can calm your nerves initially, but fright can be twice as bad when it is wearing off.

For generic nerves though, to sum up,

1. Know Your Topic
2. Have an outline, and more detailed notes if need be
3. Realize the audience is there because they like you and will not judge you
4. Practice in front of friends
5. Record your talk, and play it back. Do not judge yourself, but use the recording to fine tune your talk.
6. Realize, you will be fine, and it will be over soon.

Maybe you will even find you enjoyed the experience!


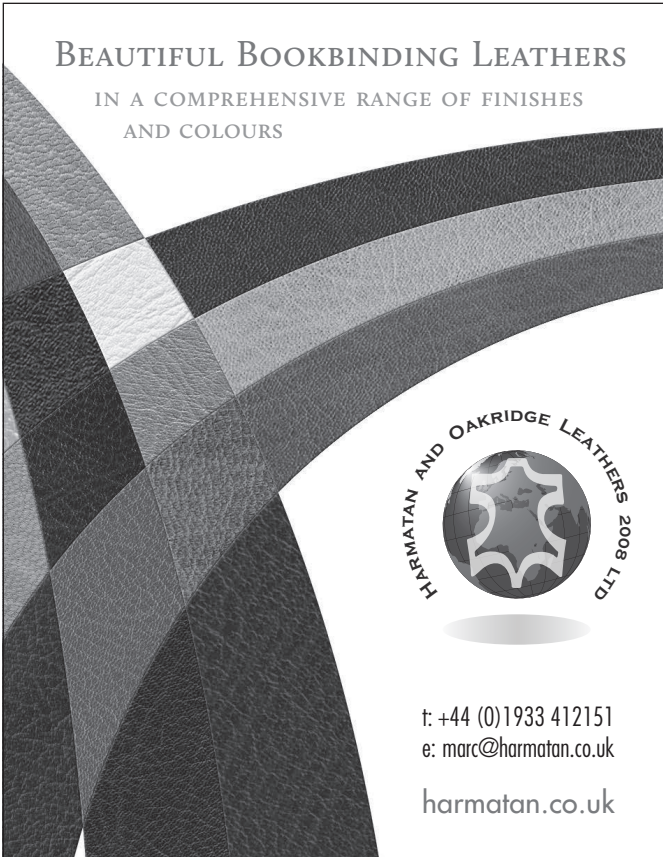
Here is a link to the exhibit if anyone would like to visit.
bit.ly/gbw-arto10.

IRIS NEVINS is a self-taught marbler, and began marbling in 1978 as a hobby. Much to her surprise, bookbinders started buying her papers, and it became her full time career. She has written four books, plus reprinted a facsimile edition of *Nicholson's Manual Of The Art Of Bookbinding*, with 18 marbled samples tipped into the marbling section.

Iris also is a Celtic Harper, and Guitarist. She plays professionally, teaches both instruments and builds harps. She also makes Ancient Style and Celtic Jewelry.

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Binding Humor

Caption by Jeff Peachey



Detail, *The Penny Magazine*, "A Day at a Bookbinder's" New Series, Supplement, September 24, 1842, 377. Peachey Bookbinding Collection.

"Don't you miss beating books by hand?"

"Crankin' all day ain't much better!"

Note: The rolling press, for compressing signatures before sewing, was introduced in 1827, and quickly replaced hand beating.
Only two of the three binders are pictured operating the machine.

Upcoming Presentations at the GBW Stand

BRIEN BEIDLER

Finishing Tool Making: An Economical Approach

Finishing tools are expensive and often difficult to find, so being able to make one's own is an asset to any binder. Though primarily used on leather surfaces, these tools can be used on cloth, paper, and, with some additional consideration, even wood.

This presentation will focus on empowering bookbinders to fashion their own custom finishing tools. Brien will demonstrate the process of transforming commercially available brass stock into beautiful and functional tools through metalworking operations such as sawing, filing, drilling, more filing, and basic engraving. With an emphasis on approachability, he'll illustrate how simple hand tools can result in finishing tools that suit one's own aesthetics and needs.

Brien Beidler is a bookbinder and toolmaker whose work celebrates the structure and aesthetics of pre-industrial bindings in a 21st century context. He also enjoys making finishing tools for fellow binders, and teaches workshops on bookbinding, gold tooling with egg glair, and finishing tool making. In his own work, Brien is deeply inspired by the processes of pre-industrial bookbinders and uses tools and techniques that replicate the structural and visual properties of the books they made. His binding practice includes the fabrication of finishing tools, and these occupations work in parallel to explore the beauty and symbolism of individual tool impressions made on book covers.

beidlermade.com

GABBY COOKSEY

Tattooing on Leather, a Journey into a New Decorative Technique

Gabby Cooksey will be showing how to tattoo on leather. Cooksey has always loved illustrative line work and wondered how to incorporate that into her design bindings. In 2021, when designing for a book about human skin bindings, the opportunity finally came about. It took her 3 months of self-taught experimentation which has led to an array of new and exciting ideas. She'll cover details of the tools used in tattooing, show a brief history of tattooing and finally how to experiment with it yourself so you can make indelible marks on your own skins.

Gabby Cooksey is a full-time bookbinder and book artist in Tacoma, WA. Her use of odd materials and mythical stories inspire her books. She went to American Academy of Bookbinding and graduated from North Bennet Street school in 2014. She was the studio assistant for Don Glaister and Suzanne Moore for 6 years and continues to work for Jessica Spring at Springtide Press. Gabby's work can be found

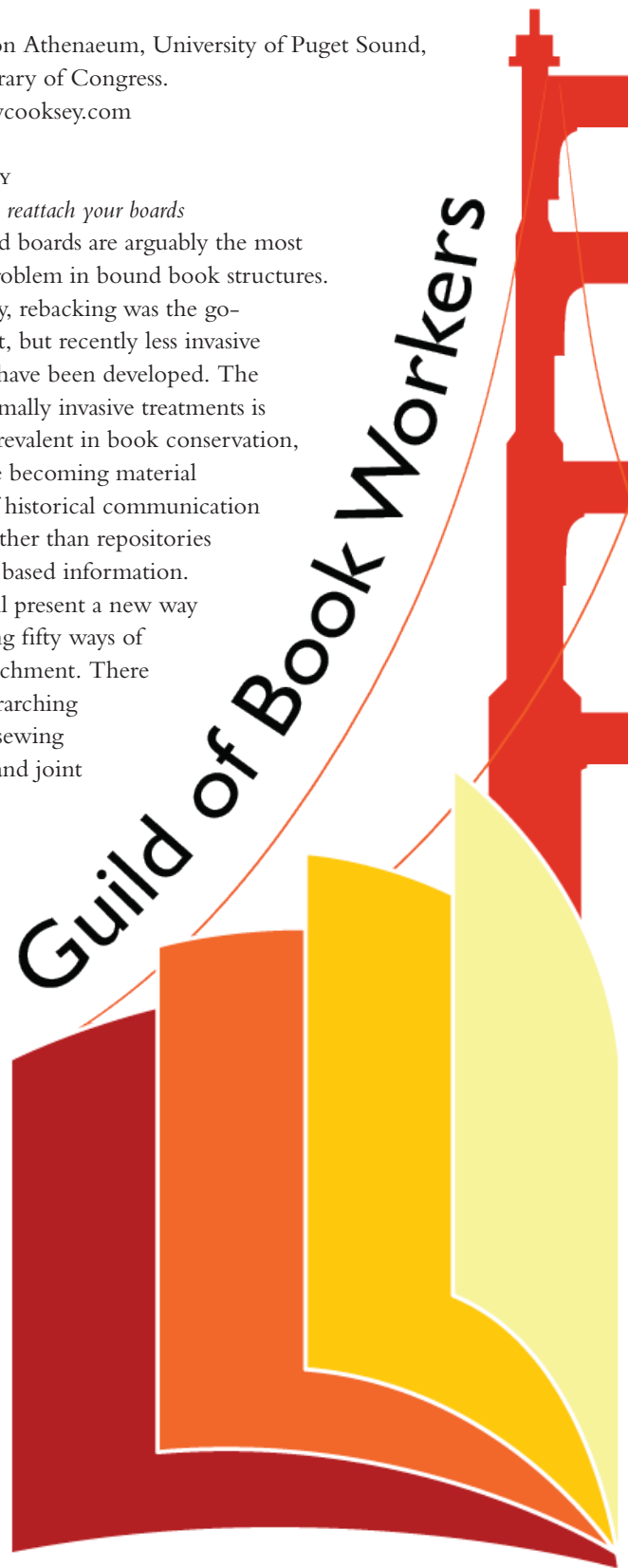
at the Boston Athenaeum, University of Puget Sound, and the Library of Congress.

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JEFF PEACHEY

Fifty ways to reattach your boards

Detached boards are arguably the most common problem in bound book structures. Traditionally, rebacking was the go-to treatment, but recently less invasive techniques have been developed. The rise in minimally invasive treatments is especially prevalent in book conservation, as books are becoming material evidence of historical communication networks rather than repositories of textually based information. Peachey will present a new way of organizing fifty ways of board reattachment. There are five overarching categories: sewing extensions and joint



San Franc

Standards of Excellence September 28–30, 2023

tacketing, inner and outer hinge repairs, interior board attachments, and rebacking. An overview of the first four categories will be presented, a selection of practical techniques demonstrated, and a framework of their relative advantages and disadvantages established.

Jeff Peachey is the owner of Peachey Conservation LLC, a NYC based studio which specializes in preserving the intrinsic, artifactual, aesthetic and historic values of books. With more than 30 years experience, he has been awarded numerous fellowships to support his book history research, including from the Rockefeller Foundation Bellagio Center (Italy) and the University of Toronto. He invented the Peachey Board Slotting Machine, which is used in book conservation labs around the world for board reattachment. He also designs and manufactures other specialized conservation tools. A well known instructor both

nationally and internationally, he teaches the Historical Book Structures Practicum to US graduate book conservation students from New York University, the Winterthur/University of Delaware and Buffalo State University. His forthcoming publication, *The Binder's Curse*, explicates the bookbinding poetry and work of the early 19th century New York City bookbinder John Bradford.

Books: jeffpeachey.com

Tools: peacheytools.com

STEPH RUE

Paper, Books, Art, Community: My Journey with Hanji

Hanji (Korean paper) is an ancient material, made from the inner bark of the mulberry tree. With a long history deeply intertwined with the development of printing and books in Korea, hanji remains a transformative and adaptable material. This presentation will cover a history and technical overview of Korean papermaking as well as a demonstration of Korean bookmaking, with a focus on how book covers were traditionally prepared. The presentation will move on from tradition to explore the intersection of hanji and textiles and the use of hanji for creative expression, including methods for using paper to create patchwork bojagi (a traditional Korean textile). We will conclude with a discussion of recent projects that use hanji as a vehicle for collaboration and community building.

Steph Rue is an artist working primarily with handmade paper and books as her medium. She received her MFA degree from the University of Iowa Center for the Book and BA degree from Stanford University. She is a 2015–2016 recipient of a Fulbright Research Grant to South Korea, where she studied traditional Korean bookbinding, papermaking, and printing. Her artist books and paper works are held in a number of public and private collections, including Yale University, The Metropolitan Museum of Art Library, and the Asian Art Museum in San Francisco. Steph is a co-founder of the Korean American Artist Collective and a member of the Book/Print Artist/Scholar of Color Collective. She is also a co-founder of Hanji Edition, a publisher of fine art and print works with/on hanji. Steph teaches workshops and classes on papermaking, bookmaking, and related arts, with an emphasis on East Asian techniques. She has taught at Mills College and the San Francisco Center for the Book. Her current project, supported by an NEA grant through the City of Sacramento, is to collect stories of immigration from Asian communities through the study of papermaking and natural dyes. Steph lives and works out of her home studio in Sacramento, CA.

bookprintcollective.com/steph-rue

Standards of Excellence

San Francisco 2023

Standards of Excellence 2023

Brien Beidler

Jeff Peachey

Gabby Cooksey

Steph Rue

Book Arts Press Subscriptions

by Kim Norman

INDEPENDENT PRESSES ARE producing and distributing bookworks via subscription to encourage wider access to artists' books, especially after production ceased for *The Journal of Artists' Books* (JAB). Two presses highlighted in this article, Passenger Pigeon Press and Littoral Press, are doing just that by offering annual, fee-based subscriptions and delivering book arts projects right to your mailbox.

PASSENGER PIGEON PRESS, an independent press started by artist Tammy Nguyen, pursues nuance through the creation of artists' books. The platform houses three projects: *Martha's Quarterly*, *Collaborations*, and *Public Domain*. The publications address human culture, the environment, and geopolitics, among many other themes.

Martha's Quarterly aims to present critical topics through thoughtful interdisciplinary collaborations from people working across disparate subjects, perspectives, and expertise through experimentally formed books. Each season, subscribers will receive a new artist book that may take the form of an object, an experimental binding, or a simply beautiful hand-bound book.

Collaborations are projects with artists and thinkers working across many disciplines who pursue topics that are less known. For example, *The Color Curtain Project* encourages people to experience food while "reading" an artist book which explores Afro-Asian solidarity through the lens of the Bandung Conference. Bombshelltoe, a nuclear policy and arts collective that explored nuclear histories



in the Grand Canyon and Nevada Test Sites, co-created *Atomic Sublime* with the Passenger Pigeon Press, which offers commercial printed matter too.

Learn more about Passenger Pigeon Press and their belief in the urgency of creative content: passengerpigeonpress.com.

LITTORAL PRESS began their subscription series in 2002 in part to subsidize the whimsical or lower cost printed matter that proprietor Lisa Rappoport likes to produce along with more serious artist's books.

The subscription series is also a way to offer letterpress-printed items which range from the ridiculous to the sublime at an affordable price. Rappoport says that a good way to think of it is "more than a postcard, less than a (full-fledged) book."

Subscribers receive three items per year, anything from a broadside to a small book, notecards, or even jewelry

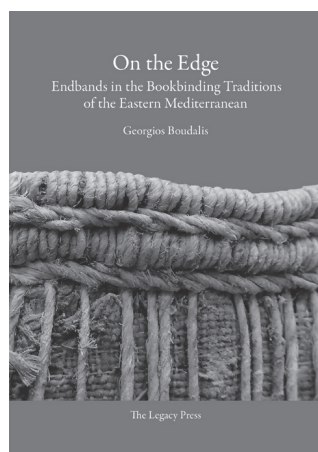


made from pages of one of their printed books. Some of the odder items produced have been a set of three erasers printed with words about extinction, a jigsaw puzzle printed with a quote from Alice in Wonderland, a velveteen eyeglass case with a mini-eye chart, doilies printed with feminist quotes, and printed Swedish dishcloths.

Currently, Littoral Press has sixty-five subscribers, including special collections libraries and Guild of Book Workers members. The subscription cost is \$65 each year, arriving three times a year and when you least expect it.

Learn more about the Littoral Press series: bit.ly/gbw-artoo8.

KIM NORMAN is the Director of Preservation and Digitization Services at Emory Libraries in Atlanta, Georgia where she also has had a long career in book and paper conservation. She is an active Professional Associate of AIC, Co-Chair of ALA/PAIG, and the GBW-Southeast Chapter.



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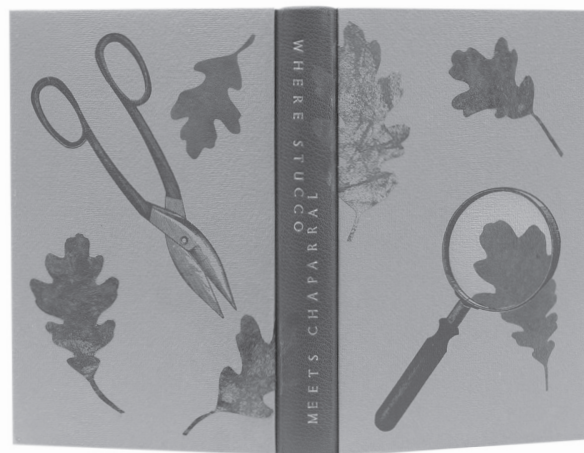
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INTERVIEW WITH EMMA SMITH

AUTHOR OF
*PORTABLE MAGIC: A HISTORY
OF BOOKS AND THEIR READERS*

by Bridget McGraw

EMMA SMITH'S LATEST book covers vast swaths of history, humanity, and heritage. My conceptual and cultural horizons multiplied while reading *Portable Magic*, and I was thoroughly sated yet hungry for more mind meanderings when I reached the last page. It was a journey that I wholeheartedly recommend to book workers and bibliophiles of any stripe.

This interview has been edited and condensed for print.

BRIDGET MCGRAW: Thank you, thank you, thank you for creating this book. I bought it at the Notting Hill Bookshop when I was visiting London in January, and read it on the tube and in a pub; I took pictures of it in the British Library and the National Art Library in the V & A Museum. It is carrying more than my DNA at this point.

I could probably ramble on in fan-girl fashion for the next 45 minutes, but let's consider the dear readers of the

Guild of Book Workers *Newsletter*. The Guild's members are scholars, curators, librarians, conservators, bibliophiles, and artists.

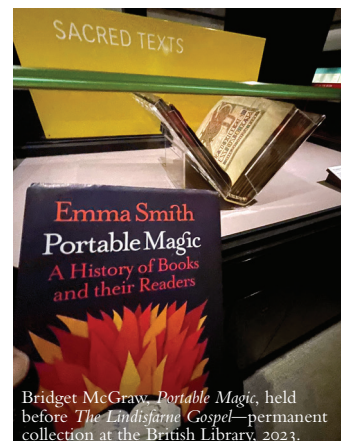
Let's start the questions!

On page 10, you say that *Portable Magic* is "a book about books, rather than words." You continue, "Literary works don't exist in some ideal and immaterial state: they are

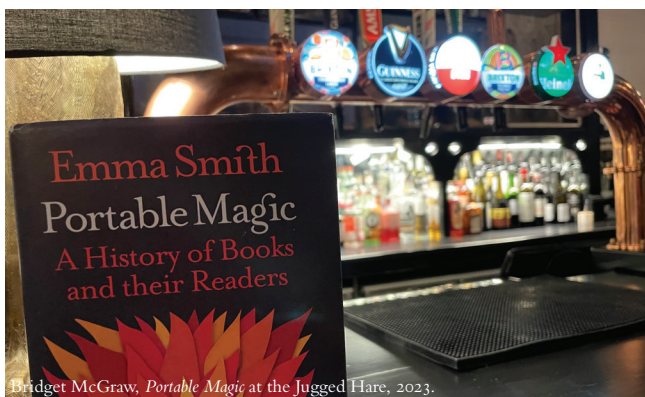
made of paper and leather and labour and handling. I want us to explore and celebrate this material heft..."

How did you get the idea for this book? Anything to do with curating the *Sensational Books* exhibition at the Bodleian?

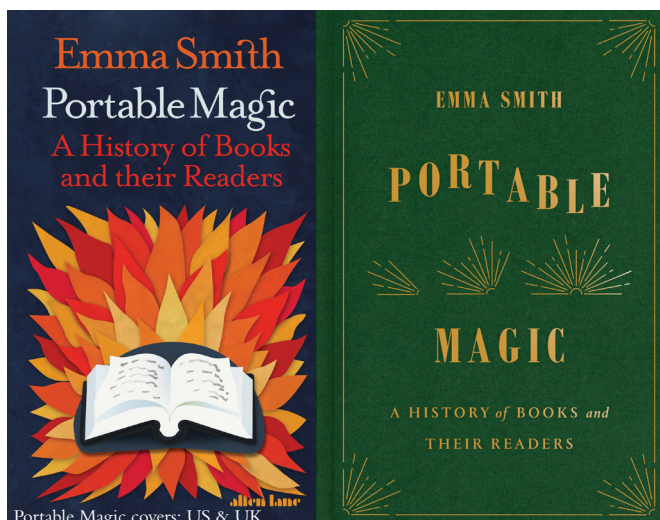
EMMA SMITH: Quite a lot of my academic teaching is in the history of the book field, which I find very stimulating, but it is always practiced on super valuable or rare old books, so it's an elite discipline in all kinds of ways. There are elite special collections, reading rooms, and the university discipline. I wanted to write about some of those pleasures and pose some of the questions that materiality raises. What difference does it make when Shakespeare gets published in the folio edition in 1623, for example? I wanted



Bridget McGraw, *Portable Magic*, held before *The Lindisfarne Gospel*—permanent collection at the British Library, 2023.



Bridget McGraw, *Portable Magic* at the Jugged Hare, 2023.



to carry some of those questions back to ordinary books—books that we all have.

If books are important as objects, they're not just important when there are only half a dozen of them in the world. In fact, that's the opposite of when they're important because what's so wonderful about these fantastic brilliant objects is that, in most cases, they're not unique, though then they're not born unique. I think they've probably become unique but they're not born unique. Now, book artistry like you do, or fine design binding that some people reading this might be involved in, are ways of making of making books unique, but the fundamental point I was making was that books are quite democratic.

BM: You close chapter three with a delightful rabbit hole of a link! Wayne B. Booderham's "online curation" of book dedications is delightful. bookdedications.co.uk. Do you write dedications in books? Do you write in your books? How do you handle books?

ES: I don't tend to write in books. If I give a book as a present, I tend to give a card inside it with a dedication and tend not to write in the book. I don't quite know why; it's not out of reverence for the book as an object, it is more for a sense of privacy about the relationship. There is something a bit performative about writing in a book, and I suppose I am conscious of all those books that have been dispossessed from those affective networks and they seem a bit maimed and sad because they have a dedication, which has lost its resonance because the books have lost their place.

BM: Separated from their person, their reader.

ES: Exactly. And, I don't want to inflict the sadness of that on other books. So, although I give a lot of books as gifts, I tend to always give a card inside them. I don't really write very much in my own books, although I use a lot of bookmarks and bits of paper and stuff to mark pages. I do sometimes, I'm horrified to admit, turn down the corner of the pages. My partner is super careful and will take a book jacket off before lending it to someone so that they don't

mess up the jacket, and then we'll put the jacket back on it when the book comes back.

BM: Ah, I thought it would be a reminder. A priest, who was a close family friend, taught me to take the cap off of a pen when lending it to someone. He said, "It's not because you don't trust people, it's just to remind them to return it."

ES: Very good.

BM: Thank you, Father Singer!

Here's a long question. In this age of digital likes, ranking, gamification, and competition, I wanted to pick a favorite chapter. Fifteen, four, six, and nine are the semifinalists. Orton & Halliwell's story is utterly delightful! The novel concept of ownership! "I Nanahdinnoo, this is my book... I Nanahdinnoo, own this forever. Because I bought it with my money." As a pencil-in-the-margins scribbler, I enjoyed your writing about marginalia. In "The *Titanic* and book traffic" chapter, you lead the readers down a well-manicured topiary of a garden path—from Velben's concept of "conspicuous consumption" to the underrepresented deaths of people on the *Titanic*, to Casanova, to refugees fleeing with Bibles and Qur'ans, to "guerilla restitution!"

A parent is meant to love all their children equally. But, is there a chapter that you love more than the others? Perhaps one that was "more fun" or "less laborious" to write?

ES: Nobody's ever asked me that before. I'm just thinking what is my favorite? I do like the Harry Weidner on the *Titanic* chapter, and ideas about collecting. I think much too much is going on there, nevertheless, I felt it was important and getting away from me a bit, and that's always a good chapter to write. So it's not completely under control with ideas and the movement of ideas, but I do like it. I wanted to think a bit differently about some stories that we feel we know very well, like the *Titanic*, but also about books in exile, the condition of exile books, and books in migration.

I've been interested in the American Gilded Age, American book collecting, and the fantastically interesting movement of books in particular, but also other kinds of cultural items crossing the Atlantic and how luxury migration works alongside different kinds of people who are moving on the same boats. I am interested in those transatlantic liners and the interesting social bubbles and the phenomena of all those third-class passengers trying to make a new life. And then the super rich people shuttling between America and Europe on buying or cultural tours of one sort or another. It was really interesting to insert books back into that. So, I think that is probably my favorite.

BM: Thank you. In Chapter four, "Shelfies: Anne, Marilyn and Madame de Pompadour" you describe in luscious detail, a painting of Madame Pompadour and a genre of painting called *femme savant*. Could you describe the binary logic that and what you are getting at by comparing that painting to Eve Arnold's photograph of Marilyn Monroe reading *Ulysses*?

ES: I was thinking about how books are props to certain versions of ourselves and certain kinds of identities that we want to publicize. I was made alert to that during lockdown when we saw all the backgrounds of people being interviewed because nobody was in the studio and everybody was in their homes. We all zoomed in on and thought about what was behind everyone. We thought, "Have they really got a copy of whatever book we think they should or shouldn't have?"

I was interested in the longer history of using books to fashion an identity, and Madame de Pompadour is such a fascinating woman. She had the official job—which is such a French job—as the official mistress to the French King. When she stops being mistress to the King, she begins, as a still very influential woman, a massive rebranding of herself as a woman who is now to be known for her intelligence and cultural patronage. She is still a woman to be reckoned with in the femme savant, slightly Bluestocking, intelligent tradition. She's in partnership really with a fashionable portrait artist, François Boucher, who paints a number of portraits of her, including the one that I described in the book, which hangs in a German art gallery. They all show her reading as an extraordinarily vivacious and attractive woman; they don't minimize her beauty and Boucher brings out her cleverness with her wish to be seen with books.

Boucher seems to be riffing a little bit on annunciation portraits from medieval art where Mary is visited by a divine messenger telling her that she is going to bear a son, and it's going to be Jesus. In the medieval tradition, although not in the Bible, Mary is pictured reading, and there's usually a vase of flowers, an open window or a curtain, and a little cat or dog. Those iconographic features are quite well known and seem to be present in how the Boucher portraits worked with the most famous woman reader in Western art, the Virgin Mary—even though no Bible verse says that that's what she's doing.

BM: Lovely, thank you. I want to bring us back to the binary concept of a woman being either sexy or learned. How do the Boucher portraits compare to the photograph of Marilyn Monroe reading *Ulysses*?



François Boucher, *The Marquise de Pompadour*, 1756, oil on canvas, 212 x 164 cm (83.4 x 64.5 in), Alte Pinakothek, Munich. [commons.wikimedia.org/wiki/File:François_Boucher#/media/File:François_Boucher_018_\(Madame_de_Pompadour\).jpg](https://commons.wikimedia.org/wiki/File:François_Boucher#/media/File:François_Boucher_018_(Madame_de_Pompadour).jpg)



Bridget McGraw, *Readymade (Peter James, E. Marilyn)*, 2023, assemblage (cut-out image of Marilyn Monroe reading James Joyce's *Ulysses* in a book-shaped Pyralis Rum box) which was acquired from Peter Koch's studio sale in March, 2023, with the addition of a keepsake pamphlet printed at Roadworks 2017 (San Francisco Center for the Book's annual steamroller print festival).

ES: The reception of the Marilyn photograph is a troublingly clear binary. Almost nobody has been able to believe that Marilyn Monroe could have been reading James Joyce's *Ulysses*, as she clearly is in that famous sequence of photographs by Eve Arnold, who reported that Monroe had brought the book with her to the photoshoot and said she was reading it and struggling a bit with it, but that she was enjoying it. In *Portable Magic* I talk about how Marilyn positioned herself reading the very end of the book, which—anybody who knows anything about *Ulysses* may know—is Molly Bloom's monologue. It is her hymn of sexual autonomy and pleasure that had become, for the censors of *Ulysses*, the crucial passage. The legal argument about freedom to distribute the book in universities in both America and the UK turned on that specific section, so it is relevant that Marilyn had brought the book along and that she posed herself reading that particular passage. What is resonant with me is that I think she chose that passage on purpose and that she's saying something about herself, and her role as a part of the sexual revolution.

BM: Is it as simple as that? A woman can be both?

ES: I think it's as simple as you can be both. But I think it has been unbelievable for people to accept, just as it recaps the scorn about Monroe's marriage to Arthur Miller.

BM: Ah yes, the headline!

ES: "Airhead Marries Egghead"

BM: That's the one! I have a couple more questions. On page 293 your definition puts art exhibitions in a tricky position. You write, "a book becomes a book in the hands

of its readers. It is an interactive object. A book that is not handled and read is not really a book at all."

I think you'd like the work of a Minnesota Book Prize finalist, Savannah Bustillo, whose piece, "The History of Language" invites gallery guests to tear a page out of a book. Guests are asked to do a reading out loud. One book in the installation prompts the viewer with a set of directions in English, and another in Spanish, with the promise that if a guest chooses to read the Spanish tongue-twister, or *trabalenguas*, out loud, they can then tear out and keep a page from the other book.

bit.ly/gbw-art009

How might book artists, curators, and galleries invite interaction from the viewing public?

ES: I have lots of thoughts about that. One is that I think that most books are intended to be handled. They're actually pretty robust. They're not fine china or something. It's part of their bookness that they're not going to fall apart in your hand and they're made for the pages to turn. We could probably be a bit less precious about some books—it is appropriate for people to touch them. I think that people are extraordinarily respectful of books—mostly—when they encounter them in that kind of environment.

We tried to have an event for the *Sensational Books* exhibition in the Bodleian, which would include people destroying books or tearing them up, and nobody could bring themselves to do that. One of the things I discovered in writing *Portable Magic* is that an enormous proportion of standard modern books are withdrawn from circulation and pulped; the book industry is massively over-producing books. I don't quite understand why, and it's quite hard to get statistics on that. There is a huge number of waste books that you could do anything you like with. I think that books can stand being handled, and that destroying some standard books—as a part of an experiment in how people might touch or encounter them—doesn't seem to me too bad. I've thought a lot about super valuable, rare books, and about book collectors. I sometimes wonder why we're keeping books if they are too delicate to ever be used as books. They seem to have stopped being books in some fundamental way.

Not so for book artists, though. Thinking about the *Sensational Books* exhibition, I came to be absolutely enthralled with the history, the creativity, and the deep engagement with what a book is, and how it should and could work, and what are its possibilities. In the exhibition, we [with Kathryn Rudy, her co-curator] found interaction in two places. One was in children's books, where children are encouraged to, for example, scratch and lick books. And then at the other end of the spectrum are artists' books majoring on forms of tactility and engagement. It was absolutely revelatory to me. Book artists are hugely important partners for galleries and museums in thinking about how to get books out of the glass case.

BM: I second the motion!

That's it for my questions. Thank you so much for this conversation!



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Bookbinding and Mentoring: A Suggestion

by Samuel B. Ellenport

IN MY 1993 ESSAY “The Future of Hand Bookbinding” I raised the question of how future binders would be trained, as apprenticeship and training programs were defunct. Since then, two trends have established themselves: there are vigorous school programs which teach binding techniques over a reasonable period of time (North Bennet Street School and the American Academy of Bookbinding), and numerous workshops are held nationwide throughout the year, many captured on YouTube videos. Indeed, these avenues of instruction have helped and continue to develop skills among a larger group of younger people than I could have imagined thirty years ago. While the trade market for traditional leather-bound books has collapsed, or in most cases is being satisfied by the antiquarian book-trade, there is a vitality in the job market for bookbinders. This is found in institutional settings, as more places develop in-house binding and conservation programs, and in the world of artistic and creative binding, which has encouraged clever ideas of construction and the use of new materials. Clearly our craft is adjusting to new markets and new opportunities.

Yet there is another dimension to this story which begs discussion: mentoring. The word “mentor” derives from the Greek and is usually translated as teacher or counselor. However, there is a more subtle meaning. Aside from just being an instructor or advisor, the mentor is responsible for translating the enthusiasms of the young into “a firm sense of self, purpose, and mental strength, or what the ancient Greeks called *menos*.”¹ Technique and training being

insufficient, a mentor helps create a life style that embodies lifetime skills, curiosity, and communication. More than content and the context of the craft, a mentor teaches the values that create a sense of what is desirable in life and what responsibility one has in achieving something purposeful.

This is not only an idea from antiquity. One of my particular heroes, Sir Francis Bacon, summarized it as follows in the early 17th century:

I do not endeavor to convince either by triumphs of confutation, or pleadings of antiquity, or assumption of authority...Nor do I seek to enforce men’s judgements, but to lead them to things themselves and the concordances of things, that they may see for themselves what they have, what they can dispute, what they can add and contribute to the common stock.

Recently I visited *Materialia Lumina*, an exhibition of artist books at the Boston Athenaeum. Afterward, I had the opportunity of talking with two young women. One was a current student at NBSS and the other a recent graduate. Both had had experience in a trade bindery, and both described the insufficiency of their environment. That conversation helped me define what I felt is missing in the modern ways in which bookbinding skills are developed. One answer that is generally overlooked is this idea of mentorship. In retrospect I personally benefited by having the former owner at Harcourt Bindery, Fred Young, stay at the shop for 8 years beyond my purchase of it, teaching me the craft, traditions, and the myriad details which made the

shop a success. I also had the luxury of a deep friendship with Bernard Middleton, whose life-compass of morality and ethics, along with his willingness to share, made him a Virgil to my Dante. Mark Esser's relationship to Bill Anthony fits this pattern of experience, and Bill Minter also told me of his similar experiences. I am sure there are many more.

As someone with a modicum of stature within our craft I believe that the greying heads of our community have the responsibility of not just giving workshops and lectures, but also of mentoring. The NBSS is experimenting with this idea by linking students in the bookbinding program with mentors from the advisory group. Clearly there have been other examples, though I encourage even more of this interaction. Perhaps the Guild can create a list of those willing to be mentors. For in this way the happy weight of tradition will be readily lifted by those who continue to move our craft into the future while building on the past.

1. As quoted in Andrew McCarron, "Death of a Mentor: A Remembrance of William C. Mullen," *Arion*, Fall 2022, pg. 4.

SAM ELLENPORT has been a hand-bookbinder since he bought The Harcourt Bindery in Boston in 1971. Trained as an historian and a passionate collector of books on binding, he has written and lectured about the history of

the craft throughout the U.S. and in England. Sam began giving workshops at Harcourt in the 1970s and, committed to education, helped establish the bookbinding program at the North Bennet Street School in 1986 where he remains an advisor. He has served in various positions among book-related organizations including the GBW. As a witness to the great sea-change occurring today in the book arts, Sam remains a defender of the classic aesthetic developed around the physical book. He is also an avid reader, enthusiastic gardener, and has taken up the piano after a 70 year hiatus.

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Gabby Cooksey on the Unusual Bindings of the Aramont Collection

by Brittany Murphy

ON JANUARY 19, 2023, Gabby Cooksey delivered a presentation at the Library of Congress as part of the symposium *Making the Modern Book: The Aramont Library at the Library of Congress*. The symposium was in celebration of the donation of the Aramont Library to the Rare Book and Special Collections Division (RBSCD). The Aramont Library is comprised of modern first editions, exhibition bindings, sets and livres d'artistes, featuring work by 20th century art world giants including Pablo Picasso, Joan Miro and Henri Matisse. Work by Cooksey's mentor, Don Glaister, is also included in the collection. Cooksey's binding for Pangolin Pandemic, although not part of the Aramont Library, has been collected by the Library of Congress and was on view alongside design bindings by Tini Miura, Rose Adler, and Paul Bonet.

The free, in-person event was held in the Coolidge Auditorium of the Jefferson Building at the Library of Congress, although a satellite room had to be used to accommodate the many attendees. The symposium consisted of panel discussions, three separate presentations, and a viewing of selected material from both the Aramont collection and the Library of Congress's rare book collection.

Cooksey's presentation, "Those unusual bindings: Showcasing techniques and unique materials used by the binder and the Aramont Collection," gave visitors an overview of the various finishing techniques that she employs in her fine binding practice. Cooksey brought

the fine bindings to life by showing sped up recordings of her working in her Tacoma, Washington studio while a demonstration plaqueette was passed through the audience.



Photo courtesy of Brittany Murphy



Photo courtesy of Brittany Murphy.

A recording from the symposium, *Modernism and the book: Literature, Fine Binding, and Books by Artists*, is available on the Library of Congress' YouTube channel.

youtu.be/OXofXoF8OC0

More information about the Aramont library can be found on the Library of Congress's website or by contacting Emily Moore, assistant curator, Aramont library.

BRITTANY MURPHY is a designer based in Nashville, TN. She is currently studying fine bookbinding with Susan Hulme.

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May 1st for the June 2023 Issue (No. 268)

July 1st for the August 2023 Issue (No. 269)

September 1st for the October 2023 Issue (No. 270)

November 1st for the December 2023 Issue (No. 271)

January 1st for the February 2024 Issue (No. 272)

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