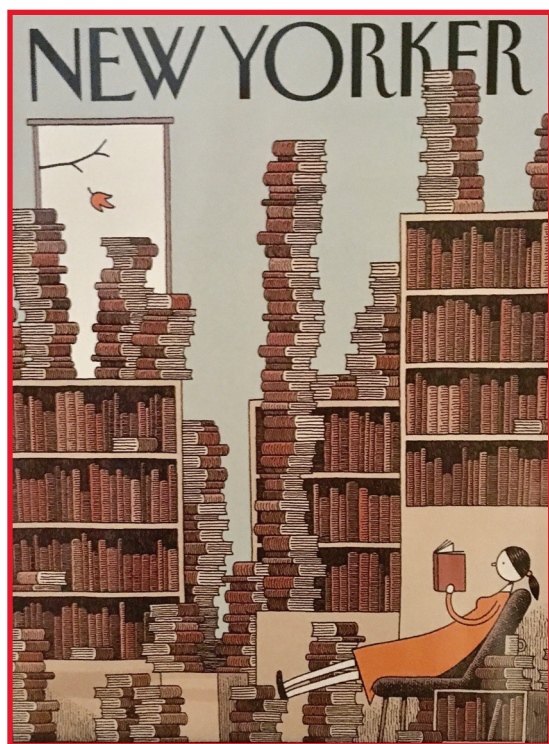


the BOOK LOVE issue



all I want in life

1. books
2. books
3. a comfy chair to read books
4. books
5. money for books
6. a library full of books
7. books
8. shelves for books
9. bookends to hold books
- 10 hot tea while reading books
11. books
12. time to read books
13. books
14. one more book

ALSO IN THIS ISSUE

- letter from the Editor
- a word from the President, Communications Chair & Awards Committee
 - 'Books in Sheets' by Jodee Fenton & 'Marbling Paints Are Not All the Same' by Iris Nevins & 'Complexity and Simplicity in Conservation' Part II by Malina Belcheva
- nominations now!

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The Guild of BookWorkers 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.

www.guildofbookworkers.org

Please visit the website to become a member. Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits.

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BOARD LOVE

EDITORIAL LOVE

This issue became The Book Love Issue as I compiled content and realized, yes, this is all about books: making books, reading books, book fairs, book symposiums, book education, bookish lectures, book exhibitions, book auctions, book people, among myriad other bookish concerns. Then I was putting all the reports together and realized something else: This issue hits just prior to Valentine's Day, that Hallmark holiday I at times loathe but deep down want to enjoy because it celebrates *looooooove*. I combined them and introduce the Book Love Issue. The New Yorker cover exemplifies my reading obsession perfectly, as does "All I want in Life" — I hope you find as much humor in them as I do.

People often ask me how I got into bookbinding and I always have the same reply: reading books. 'Reading Love' is a compilation of recommendations from me, bookish friends, and bookish others. If you have titles to add, please email me.

The Booktown, Galleries & Bookstore Love pages contain lists of places I have been, or I haven't been and would like to visit, or come highly recommended through the grapevine. The lists are not meant to indicate importance, priority or any other measure of success — they are just what I happened to have on *my* list. And in this I was plumb lucky: Fine Books & Collections magazine came out with their Winter 2017 issue just as I was penning this editorial. You must get it! In the back is an *unbeatable* Resource Guide, (unrepeated here).

I would like to introduce two people who have

stepped forward to bring occasional news to the readership. The new Book Arts Correspondant is Maria Pisano. She has some terrific ideas for reader tidbits and I look forward to hearing from her in the future. Pamela Wood is the new Fine Print Correspondant. I really appreciate all the folks who have stepped up to help make this newsletter interesting: thank you Maria and Pamela.

One of our bigger articles is Part II of Malina Belcheva's 'Complexity and Simplicity', a continuation from December's article. Our new Fine Binding Correspondant, Jodee Fenton, writes on how to find "Books in Sheets", a perennial question for the new binder — and even us more seasoned binders. (Dare I add that there are always some available at the 'Standards of Excellence' Seminar at the Saturday evening auction?!) And we hear from Iris Nevins on marbling paints and that they are not all the same.

I am on my way to the Bay area for CODEX 2017, along with many others. If you are there, other interesting shows include 'Lu Jingren: Master of Chinese Book Design' at the Book Club of California, 'Historic Futures: Artists Reinvent the Book' at the Legion of Honor, and the 'OPEN•SET Exhibition' at the San Francisco Center for the Book. The California Antiquarian Book Fair is the following weekend. The city is celebrating **all things book**, as here. Enjoy.

- Lang Ingalls, Editor

(newsletter@guildofbookworkers.org)



Maria Pisano



Pamela Wood

LETTER LOVE

LETTER FROM THE PRESIDENT

Dear Members,

I would like to extend a HUGE “Thank You!” to everyone who gave to our year-end fundraiser. The April issue of the Newsletter will feature a special thank you to all of our donors. If you selected a thank you gift when you made your donation, it should be arriving soon (if it hasn’t already). Please contact me if you have any questions.

In early February, GBW will be attending the CODEX Book Fair & Symposium (www.codexfoundation.org) in Richmond, California. We are pleased to be sharing a table with the Hand Bookbinders of California. Our table will be selling exhibition catalogs and back issues of the Journal, as well as signing up new members. This is an exciting outreach opportunity for the Guild that gives us the chance to promote our organization and the work of its members to a large audience of bibliophiles. I would like to see GBW participate in more events of this type — if you are interested in coordinating a GBW table at a local event, please contact me. I will be happy to send you some GBW promotional and display materials.

It is with sadness that I report that Ken Gilbert has decided to resign as Development Chair. I would like to thank him for his service and wish him all the best in the coming year. The Board is currently seeking nominations or volunteers for the Development Chair. This position will be up for election in June 2017, but we would like to appoint someone in the interim. Please email me if you are interested!

Wishing you all a belated Happy New Year,

Bexx Caswell-Olson, President (president@guildofbookworkers.org)

LETTER FROM THE COMMUNICATIONS CHAIR

Happy New Year GBW Members!

The Communications Committee is tasked with all the ins-and-outs of maintaining and updating our website, keeping the listserv up and running, sending out emails, creating online forms for upcoming events and workshops, and ultimately serving as liaison to direct your questions and comments to the right person or committee. It has been a wonderful few months serving as your new chair. My goals for the upcoming year are mostly to keep all of the plates spinning which Henry so excellently set into motion over his previous terms. Henry, thank you again for all of the work you have done bringing our group into the 21st century! I know I personally owe all of my coding knowledge to you.

Currently, I am working to make sure our website is up to date and that all of our information and links are accurate. I am also hoping to list all workshops and events, and to provide electronic sign-up and payment options. If you have any questions or ideas for this upcoming year, have any problems (such as logging in to the website), or would like to know how you could volunteer some of your time to the Guild, please don’t hesitate to send me an email.

Here’s to an exciting 2017! May all your knives be forever sharp, and your PVA runneth over!

Marianna Brotherton, Communications Chair (communications@guildofbookworkers.org)

LETTER FROM THE AWARDS COMMITTEE

Nominations are now open for the two annual GBW awards: “The Laura Young Award” and “The Lifetime Achievement Award.” The former is presented to a GBW member who has made an outstanding contribution to the Guild’s mission. The latter is presented to an accomplished person in the field, not necessarily a member of GBW, and will confer to that person Honorary Membership as well. To see previous awardees, go to www.guildofbookworkers.org/awards.

For the “Laura Young Award” please describe the significance of your nominee to the Guild and its activities, such as serving on the Board (National or Chapter), leading initiatives, and broadly contributing to the life of the organization and its membership. For the “Lifetime Achievement Award,” please describe the significant impact your nominee has had on the book arts, broadly understood and beyond the Guild.

Current elected officers of the Guild are not eligible for nomination. Please send your email recommendations to the members of the 2017 Awards Committee, or by mail to the Chair, postmarked by April 1. The honorees will be announced in the August GBW Newsletter, and the awards presented at the ‘Standards of Excellence Seminar’ in Tacoma, Washington, October 2017.

The Committee looks forward to learning more about your nominees.

Peter D. Verheyen, Chair (verheyen@philobiblon.com) OR 8 Pebble Hill Road North, Syracuse, NY 13214

Jeff Altepeter (jaltepeter@nbss.edu)

Jeanne Goodman (jeannegoodman@tamu.edu)

CHAPTER LOVE

CALIFORNIA

CHAIR
TOUR - LOS ANGELES
CONGRATULATIONS!
WORKSHOP - LOS ANGELES
WORKSHOP - SAN FRANCISCO

Marlyn Bonaventure
February 26
Patricia Owen
April 8 & 9
April 24 to 28

CURRENT EVENTS www.gbwcalforniachapter.wordpress.com
'Chapters' with Holly Jerger (RSVP by February 15 to Chapter Chair)
Prize winner in the Set Book Category of the OPEN•SET Competition
'Torn to Tidy' with Andrew Huot
'Biblio Tech I & II' with Karen Hanmer (www.sfcg.org)

DELAWARE VALLEY

CHAIR
EVENT
WORKSHOP

Jennifer Rosner
February 18

CURRENT EVENTS www.dvc-gbw.org
Valentines Exchange!
'Introduction to Endbands' with Tara O'Brien

LONE STAR

CHAIR
EVENT
ANNUAL MEETING
REPORT

Tish Brewer
postmark by February 7
April 22

CURRENT EVENTS www.gbwlonestarchapter.wordpress.com
Valentines Exchange! Images on website soon ~
Held at the Austin Book Arts Center

Our winter field trip to the Bureau of Engraving and Printing in Fort Worth was a big hit—there were 8 of us in attendance. What a fascinating process to see every aspect of printing currency, from a catwalk above the factory floor!

MIDWEST

CHAIR
EVENT
WORKSHOP
ANNUAL MEETING

Emily Martin
February 4 & 5
April 7, 8 weekend

CURRENT EVENTS www.midwestgbw.wordpress.com
Valentines Exchange!
'Softcover Journals and Sketchbooks' with Kyle Holland
The annual meeting is being held in Bloomington

NEW ENGLAND

CHAIR
EVENT

Erin Fletcher
signup by February 12

CURRENT EVENTS www.negbw.wordpress.com
Print and Paper Exchange

NEW YORK

CHAIR
EVENT
LECTURE
EVENT

Celine Lombardi
February 18 & 19
February 24, 6:30PM
March 9, 10, 11 & 12

CURRENT EVENTS www.gbwny.wordpress.com
Greenwich Village Antiquarian Book Fair
'Made by these Unworthy Hands' with Sylvie Merian
New York Antiquarian Book Fair

NORTHWEST

CO-CHAIRS
WORKSHOP
LECTURE

Bonnie Thompson Norman & Elsi Vassdal Ellis
April 9
April 30, 7:00PM

CURRENT EVENTS www.gbwnw.blogspot.com
'Basic Book Care & Repair' with Sophia S.W. Bogle
'I Can't get the Darn stuff to Stick—or How We Learn' with Peter Geraty

POTOMAC

CHAIR
WORKSHOP
REPORT

Vicki Lee
February 18 & 19
Karen Hamner taught 'Springback Binding' in October to rave reviews! Later in the month, we hosted Luigi Castiglioni in an evening lecture and a one day 'Tips and Tricks' session held at the Gundersheimer Conservation Lab in the Folger Shakespeare Library. We had our Annual Meeting and Holiday Gathering on December 14 at Pyramid Atlantic's new facilities — and in what has become an annual tradition, we letterpress printed holiday greeting cards.

CURRENT EVENTS www.gbwpotomacchapter.wordpress.com
'Pierced Vellum Binding' with James Reid-Cunningham

ROCKY MOUNTAIN

CO-CHAIRS
WORKSHOP - DENVER
WORKSHOP - DENVER
CHAPTER SHOW 'Souvenir'
WORKSHOP - SALT LAKE CITY
LECTURE - SANTA FE
WORKSHOP - SANTA FE
WORKSHOP - SALT LAKE CITY
WORKSHOP - DENVER

Karen Jones & Katie Smith
February 18
February 20 to 27
until March 25
March 4 & 11
March 10, 7PM
March 11 & 12
April 7 & 8
April 29

CURRENT EVENTS www.rmcbgw.blogspot.com
'Found & Scrounged' with Jennifer Ghormley (www.asld.org)
'Miniature Diorama Boxes' with Alicia Bailey (www.asld.org)
Harold B. Lee Library, Brigham Young University
'Let's Get Digital' with C. Giamo & A. Milham (www.bookartsprogram.org)
'Retro Tech' with Karen Hanmer, Santa Fe, NM (www.sfbag.org)
'Bibliotech' with Karen Hanmer, Santa Fe, NM (www.sfbag.org)
'Tooling Around' with Samuel Feinstein (www.bookartsprogram.org)
'Flag Book with Variations' with Alicia Bailey (www.asld.org)

SOUTHEAST

CHAIR
WORKSHOP
CONGRATULATIONS!

Kathy Strother
February 25 & 26
Kyle Anthony Clark

CURRENT EVENTS www.segbwnews.blogspot.com
with Eileen Wallace, Small Craft Advisory Press
SE Chapter Communications Coordinator

Leather by Steven Siegel



Bindings by Trevor Lloyd MBE

on Siegel 'Natural Fair Calf' & 'Historical Goat' (labels)

siegelleather.com

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EVENT LOVE

EXHIBITIONS

Souvenir

PROVO, UT *until March 25* The Rocky Mountain Chapter traveling exhibition, at the Harold B. Lee Library, BYU.

DENVER, CO *April to June* The Rocky Mountain Chapter traveling exhibition, at the Denver Public Library, 5th Floor.

OR Check the website below and click on the souvenir link to see the online catalog. www.rmcbw.blogspot.com

OPEN • SET

SAN FRANCISCO, CA *February 4 to March 4* The OPEN•SET Exhibition is at the San Francisco Center for the Book.

IOWA CITY, IA *March 8 to April 15* The OPEN•SET Exhibition heads to the University of Iowa.

Chapters

until May 7

LOS ANGELES, CA 'Chapters' explores the significance of Southern California artists in establishing the field of book arts between the 1960s and present day. Some of the artists on exhibit include California chapter members Rebecca Chamlee, Debra Disman, Bonnie Thompson Norman, Sue Ann Robinson and past members Kitty Maryatt and Charlene Matthews. www.cafam.org

Women Rise!

online exhibition: www.23sandy.com

PORTLAND, OR Featuring artist books at 23 Sandy Gallery that celebrate women and girls, or shed light on important women's issues. Featured artists include: Alex Appella, Rhiannon Alpers, Ruth Bryant, Cathy DeForest, Katie Delay, Poppy Dully, Collette Fu, Casey Gardner, Malini Gupta, Ellen Knudsen, Shereen LaPlantz, Jaime Lynn Shafer, Lynn Skordal, Elsi Vassdal Ellis and more.

UPCOMING

LETTERWORKS CONFERENCE 2017

OGDEN, UT *June 5 to 16*
www.letterworks.org

MILLS COLLEGE SUMMER INSTITUTE 2017

OAKLAND, CA *June 24 to July 1*
www.millsbookartsummer.org

'STANDARDS OF EXCELLENCE' SEMINAR 2017

TACOMA, WA *October 24 to 29*
www.guildofbookworkers.org

CALL FOR ENTRIES

Celebrate!

SUBMISSION DEADLINE: *until February 8, 2017*

EXHIBITION DATES: *April 7 to June 25, 2017*

Celebrate! is the third in an on going series of satellite art exhibits. Orchestrated by Abecedarian Gallery, the exhibit will be on view at University Libraries, University of Denver, Denver, Colorado. International in scope, the exhibit will feature works that celebrate any aspect of food, dance or music. Submissions will be juried by Sha Towers, Art Liaison Librarian and Associate Director of the Central Libraries at Baylor University.

Abecedarian Gallery, Denver, CO
www.abecedariangallery.com

Nonesuch Art of Paper Awards

SUBMISSION DEADLINE: *April 30, 2017*

International awards to recognize, to exhibit, and to reward the accomplishments of contemporary artists' work on or with paper.

www.hmsnonesuch.com/nonesuch-art-on-paper-awards/

Wayfinders

SUBMISSION DEADLINE: *July 29, 2017*

EXHIBITION DATES: *October 6 to November 25, 2017*

A juried exhibition of Book and Paper Art. Maps are beautiful works of art. Let's explore book art with inspiration from maps, atlases, cartography, navigation, pathways — real or fictitious.

23 Sandy Gallery, Portland, OR
www.23sandy.com

2018 DeGolyer Bookbinding Competition

ADDITIONAL INFORMATION: *February, 2017* (check website below)

American bookbinders are invited to propose a design binding for volume IV of *The English Bible*, the Apocrypha, printed by the Doves Press in 1904, and to submit a completed binding as an example of the techniques they propose to use in their design. Current details on website.

AWARDS

DeGolyer Award for American Bookbinding \$6000 commission

Award for Excellence in Fine Binding \$2000 prize

Award for Design \$1000 prize

Bridwell Library, SMU, Dallas, TX

www.smu.edu/Bridwell/About/DeGolyerBookbindingCompetition

Art of the Book 2018

ADDITIONAL INFORMATION: *May, 2017* (check website below)

An international juried exhibition of members' work, opening in Victoria, British Columbia in August 2018 and travelling for two years across Canada. Categories include Fine Binding, Fine Printing, Artists' Books, Box Making, Papermaking, Paper Decoration, Calligraphy, and Restoration. Current details on website.

www.cbbag.ca

BOOKTOWN LOVE

St. Martins (New Brunswick) CANADA
 Southern Highlands AUSTRALIA
 Hobart NEW YORK
 Fjaerland NORWAY
 Hay-on-Wye WALES
 Sedbergh ENGLAND
 Bécherel FRANCE
 Bredevoort NETHERLANDS
 Stillwater MINNESOTA
 Uruña SPAIN
 Óbidos PORTUGAL
 Damme BELGIUM
 Archer City TEXAS
 Torup DENMARK
 Montereccio Mulazzo ITALY
 Clunes (Victoria) AUSTRALIA
 Esquelbecq FRANCE
 Bellprat SPAIN
 Grass Valley CALIFORNIA
 Sidney (British Columbia) CANADA
 Bosu-dong (Busan) SOUTH KOREA
 Saint-Pierre-de-Clages SWITZERLAND

GALLERIES

23 Sandy Gallery
 PORTLAND, OR

Abecedarian Gallery
 DENVER, CO

Seager Grey Gallery
 MILL VALLEY, CA

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DETROIT, MI John K. King Used & Rare Books
DUBOIS, WY Two Ocean Books
PLAINVILLE, MA an Unlikely Story Bookstore
NEW YORK, NY Three Lives & Company, 192 Books
MARFA, TX Marfa Book Company
EUREKA, CA Eureka Books
NEW CASTLE, DE Oak Knoll Books
OJAI, CA Bart's Books
ROCKPORT, MA Art Longwood Books
MIAMI, FL Book & Books
HUDSON, NY Hudson City Books
NIANTIC, CT The Book Barn
HOUSTON, TX Murder by the Book
NASHVILLE, TN Parnassus Books
CHICAGO, IL Armadillo's Pillow, Modern Rare
PORTLAND, OR Powell's
WOODSTOCK, NY The Golden Notebook
MONTAGUE, MA The Montague Bookmill
MINNEAPOLIS, MN Birchbark Books
BOZEMAN, MT Country Bookshelf
ENTERPRISE, OR The Book Loft
SAN FRANCISCO, CA City Lights, Dog Eared Books
SEATTLE, WA Elliott Bay Book Company
COOPERSTOWN, NY Willis Monie Books
BOSTON, MA Brattle Bookshop
HOMER, AK Old Inlet Bookshop
ALPINE, TX Front Street Books
WASHINGTON DC Capitol Hill Books, Politics & Prose
GREENWOOD, MS Turnrow Book Company
ASPEN, CO Explore Books
ASHEVILLE, NC Malaprop's
PETOSKY, MI McLean & Eakin Booksellers

*then the ones **THERE** ~*

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Tell a Story LISBON, PORTUGAL
Zhongshuge Bookstore HANGZHOU, CHINA
Rainer Kurtz Antiquarian Books OBERAUDORE, GERMANY
The Book Barge BURTON UNDER NEEDWOOD, UK
Kalk Bay Books, Quagga Rare Books KALK BAY, S AFRICA
Paper Hound VANCOUVER, BC, CANADA
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Pendlebury's PORTHYRHYD, WALES
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N & A Smiles KELLERBERRIN, WEST AUSTRALIA
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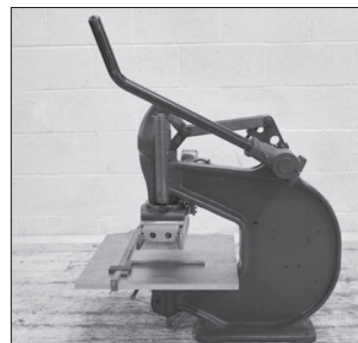
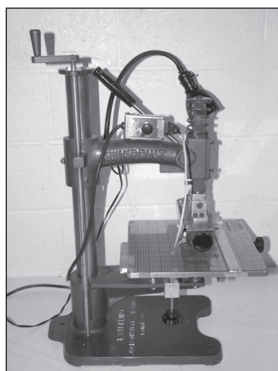
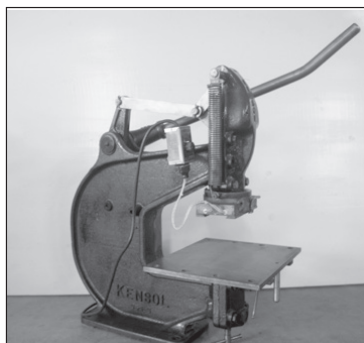
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BOOK FAIR LOVE

NATIONAL

INTERNATIONAL

Austin Book, Paper & Photo Show	JAN	Antiquaria Ludwigsburg, GERMANY Stuttgart Antiquariatsmesse, GERMANY
Pasadena Book Fair CODEX 2017	FEB	COLLECT, UNITED KINGDOM
California International Antiquarian Book fair Greenwich Village Antiquarian Book Fair	MAR	Australia National Conference of Bookbinders, CANBERRA Salon Européen du Livre Ancien et de la Gravure, FRANCE Scandinavian Antiquarian Book Fair, SWEDEN Tokyo International Antiquarian Book Fair, JAPAN Libri Antichi e di Pregio, ITALY
New York Antiquarian Book Fair *mid-March is Rare Book Week in NY, many book fairs*	APR	Salon International du Livre Rare, PARIS Antiquariats-messe ZÜRICH
Albuquerque Antiquarian Book Fair	MAY	London Craft Week, UNITED KINGDOM
Boston West Book & Ephemera Fair San Antonio Book Festival	JUN	London International Book Fair, UNITED KINGDOM Madrid International Antiquarian Book Fair, SPAIN
Long Island Antiquarian Book & Paper Fair	JUL	Melbourne Antiquarian Book Fair, AUSTRALIA
Ann Arbor Antiquarian Book Fair Southern Kentucky Bookfest Florida Antiquarian Book Fair	AUG	
Granite State Book & Ephemera Fair Chicago Book & Paper Fair	SEP	York National Premier Fair, UNITED KINGDOM
Twin Cities Antiquarian & Rare Book Fair Cooperstown Book Fair Nebraska Book Festival	OCT	Éphémère, PARIS Amsterdam International Antiquarian Book Fair, NETHERLANDS Frankfurt Antiquarian Book Fair, GERMANY
Allentown Summer Book & Paper Show Tennessee Antiquarian Book Fair	NOV	INK LDN, UNITED KINGDOM Chelsea Antiquarian Book Fair, UNITED KINGDOM Vienna International Book Fair, AUSTRIA Copenhagen Antiquarian Book Fair, DENMARK
Rocky Mountain Book & Paper Fair Arkansas Book & Paper Show Vermont Foliage Book & Ephemera Fair	DEC	
Seattle Antiquarian Book Fair Brooklyn Antiquarian Book Fair Rochester Antiquarian Book Fair		
Boston International Antiquarian Book Fair Oak Knoll Fest Houston Book Fair Pioneer Valley Book & Ephemera Fair		
Pyramid Atlantic Book Arts Fair Kentucky Book Fair Miami Book Fair International		
Northampton Book & Book Arts Fair		

BINDING LOVE

Books in Sheets

by Jodee Fenton



Photo courtesy of Incline Press

Fine binders are always looking for something interesting to bind. Often they will create their own text block and the binding is part of that design work. Occasionally a binder will want to bind a book made by another artist or from the “trade” book market. There are many ways to find a previously-bound book to bind: antiquarian book dealers, used book stores or library discard sales. However, if a new book is wanted, then acquiring a “book in sheets” may be the perfect solution.

What is a book in sheets? Generally books in sheets are fine letterpress printed books that the printer, publisher, or artist is willing to make available in “sheets” — that is to say, in gathered sections that are not sewn or bound. These little treasures are exquisitely produced and can be an exciting project for any binder. The quality of the design is often extraordinary, as the best paper and inks are used, typography and layout rigorously considered, and a fine printer always has aspirations and sensitivity to harmony of the whole. These productions can feature poetry, essays,

travelogues, literature or whatever might strike the fancy of the printer. Many of these books are reprints of famous works from time past. Many times topics of particular note to book artists are expanded on — such as the history of the book, bookbinding, printing history, and biographical works. They are issued in signed, limited, and numbered editions and most often include commissioned illustrations by noted artists. The size of the text block can be anything from a miniature book to an oversized folio.

Some printers will produce single sheets (neither folded into folios, nor gathered) that form a “book” which they would issue in a portfolio. The single sheets are often the work of an artist — perhaps a group of woodcuts or engravings — that would be housed in a custom-sized container. These single sheets can be bound, and give the binder the opportunity to consider a variety of binding structures.

The advantages of working with books in sheets are many. First, the book is already made and arrives in the mail as a tidy package. The content is well curated by the printer, the font is thoughtfully selected, paper is chosen with experience and care, and the inks and processes are sustainable. The book is designed with great artistry and attention to detail. Sometimes the printer includes endsheets. The binder may choose to take some artistic license with the book prior to binding. For example, if it is a travelogue, the binder could add a blank gathering at the end in order that its new owner may add notes or sketches, or a pocket to collect ticket stubs and other keepsakes, or a map of the area. Even the addition of custom made illustrations could be included. The binder determines the structure of the binding, and chooses cover material, end sheets and pastedowns to carry the design idea. A special protective enclosure is made to protect this enhanced treasure. These additions can personalize the book.

So just where can these books in sheets be found? The world is an ever-changing phenomenon, making the possibility of a single list of sources impossible. Most of the letterpress books are published in very small editions (50 to 300 copies) and most of those will be bound for immediate sale. The unbound copies that get set aside will be few and the binder will want to act quickly to acquire one. One important strategy to learning about available copies is to develop relationships with letterpress printers and publishers of unique subject matter. If they are aware of your interest, the printer may be willing to set aside a copy for you. As printers become more aware of a market for unbound copies, they

may begin to regularly set aside a certain percentage of the edition for binders.

However there are some search strategies that will prove useful for a general search. If Google is used as a starting point, enter “books in sheets” and be prepared for a very diverse set of results. Drill down into the letterpress printers’ websites to see what they might have available. It might not be clear at first which titles can be purchased in sheets; each website lists this detail differently. When in doubt, contact the printer and make an inquiry — this could also lead to the beginnings of a relationship with the printer. It might also be the case the printer will have some extra copies that were not needed for the bound run that might be available for purchase. It is worthwhile to note that letterpress printers directories will include businesses that print everything from place mats to posters to wedding invitations and, while these printers may print a book’s text block as paid work, they may not take on that work for themselves. A short list of letterpress printers who list books in sheets on their websites appears in the box on right.

Matthew Young from Oak Knoll Press writes:

We don’t generally request unbound signatures or sheets for books we publish unless there is a specific request for them, but maybe we should do so more often, especially for titles relating to bookbinding, if it meets an ongoing need.

Books in sheets are also commissioned by organizations, notably centers for the book (like the University of Iowa), undergraduate and graduate programs in book arts, and book club members of the Fellowship of the American Bibliophilic Societies (FABS). Occasionally these organizations will announce a publication in sheets. As an example, the Book Club of Washington has a small number

of copies of Betty MacDonald’s first short story *Their Families* available for hand binders.

Some printers and organizations may advertise the availability of books in sheets in several journals, notably the Guild of Book Workers Newsletter (in your hand), Papers of the Bibliographic Society of America (www.bibsocamer.org), and Parenthesis, the journal of the Fine Press Book Association (www.fpba.com/parenthesis/about). And the Book Arts Web listserv (www.philobiblon.com) contains a wealth of informative postings and archived materials.

If you know of a printer who has books in sheets to offer hand binders and would like to be included in a list of the same, please forward the information to Jodee Fenton (jafenton67@gmail.com) and we will make that list available to the members of the Guild of Book Workers.

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North American binders can order a copy of *Little Books of Nonsense* by Randall Davies “in sheets” at a discounted price. Please use the Paypal link on our website at the UK price (rather than the Rest of World price) — a savings of something over \$25 — on the dropdown menu.

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MARBLING LOVE

Marbling Paints Are Not All the Same

by Iris Nevins


There are many types of paint that can be used for marbling: oil paint, acrylic, tempera, gouache, watercolor. I have even seen people use latex house paints! Watercolors, gouache or acrylics are primarily used for traditional style marbling. Watercolors are the most traditional. Gouache is close — it has the addition of a chalk or other filler to make it more opaque, but it is basically a watercolor paint. Some refer to paints as “inks” (and you can marble with inks — as is done in Suminagashi, a Japanese form of marbling), but technically what we use for traditional style marbling and patterns is paint, since it is made from pigment. Some refer to them simply as “Marbling Colors” to avoid confusion.

Compatibility is a big issue, even if it is the same type of paint. One brand (or make) of watercolor for marbling is not necessarily the same formulation as another, or even all


the rest. There is no one standard formula; each company has their own. This can make it difficult to mix brands of paints. So choose one brand of watercolor, gouache or acrylic and stick with it. If you use a brand regularly and then, say, try the Blue from a different brand, it may not work. You could get unwanted results, or the blue may appear paler or darker than the other.

Acrylics can never be used in the same bath as gouache or watercolor (no spreading occurs, and it may sink). If you use acrylics, be warned it is advisable to have a different tray and tools for your watercolor or gouache work. The slightest traces of acrylic on the tray or tools will repel the watercolor or gouache. You can super clean the tray and tools, but it is really hard to get rid of every trace.

Happy New Year and Happy Marbling!



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CONSERVATION LOVE

Complexity & Simplicity in the Conservation of *The Lady of the Lake* PART II *by Malina Belcheva*

I dedicate this article to the educational process at the American Academy of Bookbinding. My focus here will be the conservation treatment as sequence of procedures pertaining the conservation of the book 'The Lady of the Lake'. This conservation treatment was highly commended as part of my diploma presentation at the Academy. I would like to express my gratitude to Peter Geraty for his insightful advice, to Deb Stevens for her encouragement and wholehearted support, to Don Etherington and Monique Lallier for their hospitality and inspiration, and to Betsy Palmer Eldridge, Eric Alstrom and Bill Minter for their commitment to the field of book conservation. 'The Lady of the Lake' is currently in the bookbinding collection of the American Academy of Bookbinding.

Part I appeared in the previous issue, wherein there was the Introduction, the Description, the Condition Assessment, and the first part of the Conservation Treatment. All photographs by Malina Belcheva.

CONSERVATION TREATMENT - CONT.

The flexibility of the binding, which is the main focus in book conservation, depends on the quality of the bookbinding leather and the adhesives applied in the binding process. A leather bound book also requires specific environmental conditions of preservation — temperature, humidity and light levels — which reassure the maximum longevity of the binding. Due to inappropriate environmental condition(those cited above), bookbinding leather becomes brittle and adhesives dry out, all of which, over a period of time, may cause binding failure.

The most important consideration for leather rebinding success is the quality of materials used, and their similarity to the existing binding structure. For the rebinding of *The Lady of the Lake*, I chose undyed calf leather, which was pared down to .3mm for the joints, .5-6 mm for the spine thickness, and to .3mm for the sides. The head caps were

edge paring knives and a spokeshave, all maintained very sharp during the process.

The newly pared bookbinding leather was boarded and adhered to the spine of the book after humidifying with a damp sponge. The leather sides were pasted, folded, let to rest, pasted a second time and finally adhered using a reversible mix of PVA and Methylcellulose, applied only to the spine area. An additional layer of reversible PVA and Methylcellulose was brushed onto the spine lining of the book. The original leather remained protected from moisture during the rebinding process with strips of mylar polyester film.



also pared down to .3mm. For the paring of the leather, I used Jeff Peachey's English straight-edge and French round-



After the head caps were formed and firmly molded around the head and tail, the book was left to rest overnight. There was no pressure or weights applied on the newly molded leather at this time. The leather was left to retain its natural grain. When the new leather was dry, a mixture of



paste, reversible PVA and Methylcellulose was used to paste it down to the sides of the boards. At this time the book was pressed firmly, left to dry under weights overnight, and then blind tooled with a thin bone folder over the lines of existing decoration.

With an adhesive of wheat-starch paste, reversible PVA and Methylcellulose, Japanese tissue was selectively used to fill in losses along the binding top and bottom line. The corners were additionally consolidated with PVA and rebuilt with feathered Moriki papers. Gaps and uneven transitions between new and existing binding materials were infilled with layered Japanese tissue.



In the finishing process, a palette of Acrylics Golden heavy body paint was applied directly on book repairs; Klucel G and SC6000 were used, both diluted to desired consistency with chemically pure Isopropanol.

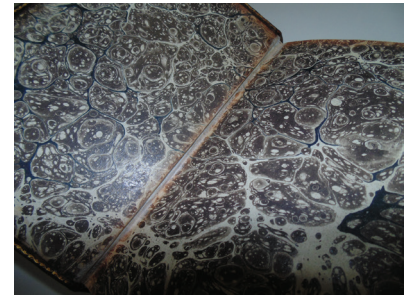
First, the new repairs were brushed with 2% Klucel G before toning with acrylics. This aimed to consolidate and prevent humidity from the acrylic paint that might affect the old binding leather. Acrylic paint was mixed with a high viscosity Methylcellulose (dissolved in water) to extend the drying period and allow a light application of color.

The existing marbling decoration was recreated using multiple applications of acrylics in brown, sienna, red oxide, and black hues. Applied by brushing the paint directly onto the spine, leather coloring started with a very light base brown paint, washed in Methylcellulose. This first application was left to dry completely. Then the toning continued with constant comparison between transparency of the newly applied color and the actual leather design.

The final reconstruction of leather marbling was achieved through overlaid toning from a light to a more saturated tint. The purpose of this layered coloring was to bring inconsistency of the shade to the point where the viewer will perceive the lightness and darkness of the reconstructed area as equal to the actual coloring of the leather. Klucel G and SC6000 were applied onto the new repairs after toning, to finish.

The inner hinges were repaired with Sekishu papers. These were also toned in a similar method using acrylics, to

balance the original French Shell marbled design. Lastly, additional gold tooling and titling were used to complete the final restoration process.



interior hinge during treatment



interior hinge after coloring



The Lady of the Lake

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- (3). Peachey, Jeff, 'Knife Catalog', www.jeffpeachey.com/knife-catalog/

READING LOVE

*This was harder than I expected it to be — I know I am missing so many, and good ones!
These are in no particular order — my question is: have you read them all?
(Suffice it to say, the list will continue next issue, with completely different titles. ~ the Editor)*

Possession by A.S. Byatt
Fahrenheit 451 by Ray Bradbury
Matilda by Roald Dahl
Slightly Foxed but Still Desirable by Ronald Searle
The Map Thief by Michael Blanding
84, Charing Cross Road by Helen Hanff
The Shadow of the Wind by Carlos Ruiz Zafón
The Name of the Rose by Umberto Eco
The Swerve by Stephen Greenblatt
Kafka On The Shore by Haruki Murakami
The Book Thief by Markus Zusak

People of the Book by Geraldine Brooks
The Ink Drinker by Eric Sanvoisin
The Borrower by Rebecca Makkai
The Faraway Nearby by Rebecca Solnit
The Lost Book of the Grail by Charlie Lovett
The Forbidden Library by Django Wexler
The Yellow-Lighted Bookshop by Lewis Buzbee
The World's Strongest Librarian by Josh Hanagarne
Mr. Penumbra's 24 Hour Bookstore by Robin Sloan
If on a Winter's Night a Traveler by Italo Calvino
The Collected Works of A.J. Fikry by Gabrielle Zevon

Ex Libris: Confessions of a Common Reader by Anne Fadiman
The Guernsey Literary and Potato Peel Pie Society by Mary Ann Shaffer
The Sixteen Pleasures by Robert Hellenga (who I met this summer & is planning his next protagonist as a rare book dealer!)

Of course, in series:

John Dunning (the Cliff Janeway novels) ~ Julie Kaewert ~ Jasper Fforde

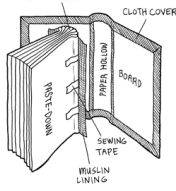
and from our friends:

A Master's Bibliophile Bindings by Tini Miura
Lunacy and the Arrangement of Books by Terry Belanger
Bookbinding & Conservation: a 60-year Odyssey in Art & Craft by Don Etherington
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GBW LOVE

nomination love

The offices at right are up for election in the 2017-2018 GBW Elections.

The nominating committee is requesting nominations — and yes, you can nominate yourself!

Nominations are open until March 1, 2017.

Please contact any member of the nominating committee to make nominations, listed below.

- Colin Urbina (colin.urbina@gmail.com)
- Tish Brewer (tish@centerforartconservation.com)
- Erin Hammeke (erin.hammeke@duke.edu)

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exhibition love

The next national juried exhibition '**Formation**' is currently in development, and we are actively seeking institutions interested in providing exhibition space. The show is slated to travel between the fall of 2018 and the summer of 2019. Any suggestions in your area are welcome. For more information about the exhibit and venue requirements, please email Jackie Scott, Exhibitions Chair (exhibitions@guildofbookworkers.org).



VESSEL

The exhibition catalog for 'Vessel' remains available at the online store. For more information or to purchase, please visit:

www.guildofbookworkers.org/product/vessel

GBW LOVE

journal love

The *Guild of BookWorkers Journal* welcomes submissions of papers, articles, essays and proposals for photo galleries for our forthcoming issues. Both members and non-members are welcome to submit. Submissions are accepted on an ongoing basis and considered for publication in a forthcoming issue, with space available.

Send queries and electronic submissions to editor Cara Schlesinger (journal@guildofbookworkers.org). All submissions to the *Journal* will be peer-reviewed. Authors of accepted pieces will be expected to format their manuscript and image files according to our style guidelines, available upon request.

We will consider submissions addressing any of the fields represented by the Guild's membership, including but not limited to:

Bookbinding (descriptions of techniques and how-to articles; discussions of particular structures, both old and new)

Conservation (treatment techniques, what does or does not work, noteworthy programs, history)

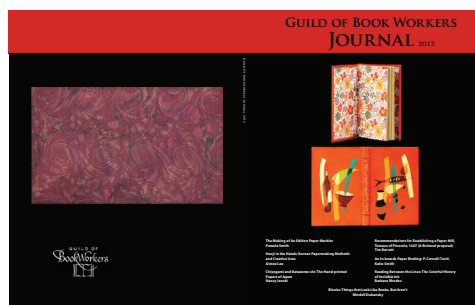
Artists' Books (innovative structures, examinations of an artist's body of work)

Book Arts Techniques (calligraphy, marbling, paper-making, printing)

History (little-known events, figures, or movements; new findings about a period or particular development in the history of the book and book arts)

Profiles (interviews with book artists, practitioners, conservators, collectors)

Galleries (presenting selections from a collection, an exhibition, or an individual's body of work, accompanied by a profile of that individual)



The current issue of the GBW Journal remains available for purchase at the online store.

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Dear Abigail*

- what is the answer to the Ultimate Question.....Life, the Universe, and Everything?
*42.

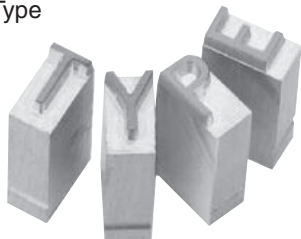
- when do I *not* use Klucel-G?

*Klucel is not for use without doing a small test first: do a 'spot test' in an inconspicuous area before slathering the entire volume to make sure there's no significant color change. Use caution when mixing with ethanol if darkening of leather is an issue. Be wary of using a stock solution that's pretty old, as the concentration may have changed. Not for use as a consolidant in high concentrations, as you'll risk more color shifts, and it will not actually penetrate the leather. Not for use as a leather "conditioner." Possibly not for use, especially alone, on leather that's already quite dry and brittle, as it could further decrease flexibility in the long-term. Not for use when you're in a hurry: Klucel needs time to fully dry! If it's being used as an adhesive, it wouldn't be appropriate if something really strong is needed.

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NEWSLETTER LOVE

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*At this time, this position is not filled; if you have expertise or interest in Papermaking and would be interested in submitting the occasional news, the Editor would be grateful. Contact the Editor, Lang Ingalls (newsletter@guildofbookworkers.org).

All items for publication should be sent to:
Lang Ingalls (newsletter@guildofbookworkers.org).

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DEADLINE DATES

FOR UPCOMING NEWSLETTER PUBLICATIONS

March 1 for April 2017 issue No.231

May 1 for June 2017 issue No. 232

July 3 for August 2017 issue No. 233

September 1 for October 2017 issue No. 234

November 1 for December 2017 issue No. 235

January 2 for February 2018 issue No. 236

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