

Newsletter

Guild of Book Workers :: Established 1906 :: No. 232 :: June 2017

Guild of Book Workers

Standards of Excellence

Tacoma, Washington

October 25 – 28, 2017



ALSO IN THIS ISSUE

- letter from GBW President Bexx Caswell
- contributions from Beth Lee & Iris Nevins & Barbara Adams Hebard
- ‘Creating the GBW Journal’ by Cara Schlesinger
- ‘Standards of Excellence’ Seminar
- announcing FORMATION
- & much more ~

AND...



Do you recognize this “book bench”?



Do papers like these
ever end up
on your desk?

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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.

The Guild of BookWorkers Newsletter is published six times annually by the Guild of BookWorkers, Inc. (521 Fifth Avenue, New York, NY 10175).

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All my days I have longed equally to travel the right road and to take my own errant path. - Sigrid Undset

Hello Fellow Members:

Do you ever feel like this? I do. Sigrid Undset won the Nobel Prize for Literature in 1928. In the sentiment, she touches on one of life's more profound tenets: the Paradox. The idea that things are all connected but often pull at each other in ways that challenge logic and intuition and understanding, and simply stay that way over time. I have found that *acceptance* of this strange phenomenon is what helps me not get caught in a mire. But a friend argued the other day that *resolution* is more important. Long discussions ensued, as Resolution implies finding The Answer — which is the antithesis of Paradox. My friend explained that Resolution is a multi-faceted word with a singularly subtle sub-definition, “the act or process of separating something into elementary parts,” thereby enabling one to understand the parts—no matter how contradictory—as part of the whole. Through all this blarney, I think what I am trying to say is: walk the paths. Yes, plural. Even if the pulls are in different directions, **walk the paths.**

The focus of this issue is on the ‘Standards of Excellence’ Seminar—registration forms, presentation and presenter descriptions, scholarship information, and more. I will be there as both a board member of GBW and as a docent for the OPEN • SET exhibition that will be at the Seattle Public Library. I hope to see you there.

In correspondence with contributor Barbara Adams Hebard, she suggested a new column idea: GBW Member Interviews—I have more than 800 members to choose from, why not? We have our first interview and it happens to be written by Calligraphy Correspondent Beth Lee, who interviewed GBW member and ‘Standards’ Presenter Suzanne Moore. We also hear from Marbling Correspondent Iris Nevins on “Those Pesky White Spots!” Barbara submitted her review of the recent release by Keith Houston, *The Book: A Cover-to-cover Exploration of the Most Powerful Object of Our Time*. Keep an eye out for more Interviews in future newsletters.

I note the FORMATION call to entry, the changes at Colophon, and an article on a trip to Paris by Pamela Wood. GBW Librarian Ann Frellson announces the availability of the ‘2015 Standards’ DVDs to rent. As always, there is a note from your President Bexx Caswell, Recommended Reading (this issue focuses on Calligraphy books), a brief Dear Abigail, and more. Enjoy!

With the blooming of spring, I invite you to come **walk the paths**, - Lang Ingalls, Editor (newsletter@guildofbookworkers.org)



SPECIAL FALL OFFERINGS!

SUZANNE MOORE

A 3-DAY workshop

Reflection & Impression:

Gilding & Embossing On Paper | September 20 - 22, 2017

The transient light and life that gold gives to a page as it turns in a book, or to a piece of art as the viewer moves past it, is fleeting and unparalleled. Learn and apply many ways to adhere gold leaf to paper in this 3-day session.

DON GLAISTER & SUZANNE MOORE

Content to Concept to Object | September 25 - 29

Through a series of specific and innovative exercises, students will explore various methods of thinking and working that enable them to find individual expression in the book form.

TUITION ASSISTANCE AVAILABLE

Applications due
45 days prior to course

OPEN • SET Exhibitions:

DENVER PUBLIC LIBRARY
January 5 - 28
SAN FRANCISCO
CENTER FOR THE BOOK
February 1 - March 4
UNIVERSITY OF IOWA
March 8 - April 19
AH HAA SCHOOL, TELLURIDE
April 24 - May 20
NORTH BENNETT
STREET SCHOOL, BOSTON
June 8 - July 19
AUSTIN PUBLIC LIBRARY
July 26 - August 26
SEATTLE PUBLIC LIBRARY
September 8 - October 28
MARRIOTT LIBRARY, SALT LAKE CITY
November 10 - January 19

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Peter Geraty, integrated studies
Don Etherington, summerfield conservation
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LETTER FROM THE PRESIDENT

Dear Members,

I am incredibly excited about the upcoming ‘Standards of Excellence’ Seminar in Tacoma, Washington! We have a great location, great speakers, and some great tours on the horizon. More information is included in this issue. Please make sure you register soon — registration is limited, and I expect this fantastic event will sell out quickly!

Our Communications Chair, Marianna Brotherton-Crabbs, has been hard at work adding a new feature to the GBW website. In an effort to keep our calendar of events up to date, Marianna has created a form that allows anyone to submit events to be posted on the website. These do not need to be GBW events, but must be of interest to GBW members (i.e. related to the book arts). You can find the form by clicking on the “Events” tab — a drop down menu will appear and you should see the option to “Add Event Request”. Marianna will be moderating submissions, so please be aware that it may take a day or two for things to be added to the website. You can also email events to: events@guildofbookworkers.org.

A small number of mugs, tape measures, and pins left over from the fundraiser are now available for purchase in our online store (thanks to Marianna!). Prices include shipping within the United States. We only have a few of each item, so get ‘em while the gettin’ is good!

Finally, I am thrilled to announce that Peter Verheyen has agreed to take the reins on the Centennial Issue of the Journal. This publication has faced a number of unforeseen challenges and delays, but I feel confident that it will coalesce under Peter’s direction. More details will be provided as the project progresses. In the meantime, several articles from this issue are available on our website at: www.guildofbookworkers.org/content/journal-centennial-issue.

Please continue to send feedback and ideas my way.

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

FORMATION

2018-2019 Guild of Book Workers Traveling Exhibition ‘Intent To Enter’ Announcement

The Guild of Book Workers invites all members to participate in its 2018-2019 traveling juried exhibition FORMATION, a theme we hope will invoke a wide array of interpretations.

Simply defined by Merriam Webster as “an act of giving form or shape to something,” ‘formation’ can suggest process, history, creation, change, beginnings, an arrangement, botany and landscape, personal narratives and impersonal storytelling.

As artists, designers and craftspeople with our own histories that form us, we also play a vital role in the formation of objects and experiences: pulp molded into paper, paper folded into books, books shelved into a library.

What is the final product, if not for the methods used to create it?

What makes us into the artists we are?

What pushes us to continue to create?

Members are invited to interpret the theme of “formation” as narrowly or broadly, as personally or impersonally, as they wish.

Entry guidelines and the online Intent to Enter Form are available at **gbw.formstack.com/forms/formation_intent_to_enter**

To receive a hardcopy of the Intent to Enter form, contact Jackie Scott, Exhibitions Coordinator (exhibitions@guildofbookworkers.org)

Intent to Enter form due August 15, 2017 (*and must be submitted in order to receive a link to the online submission form*).

Submissions will be accepted from January 1, 2018 to March 1, 2018.

CALIFORNIA

CHAIR Marlyn Bonaventure CURRENT EVENTS www.gbwcalforniachapter.wordpress.com
 BOOK ARTS RETREAT - LOS ANGELES *June 18 - 24* L.A. Book Arts Retreats (see above website for details)
 WORKSHOP - LOS ANGELES *July 15* 'Exposed Spine Binding' with Carolee Campbell

DELAWARE VALLEY

CHAIR Jennifer Rosner CURRENT EVENTS www.dvc-gbw.org
 REPORT We held a collation party in early April for our current collaborative project "Bird in Hands," a bird book that has thirty-five participants. The bound books will be due in the fall with an exhibit planned at the University of the Arts.

LONE STAR

CHAIR Tish Brewer CURRENT EVENTS www.gbwlonestarchapter.wordpress.com
 WORKSHOP - DALLAS *June 10 & 11* 'Blind & Gold Tooling' with Samuel Feinstein
 ANNUAL MEETING REPORT The annual meeting was held in Austin with about 25 people attending activities — a printing demonstration at Flatbed Press given by the talented Alfonso Huerta, the studio of letterpress printer and paper toy maker Kyle Hawley, we printed our own commemorative letterpress coasters at Austin Book Arts Center, hosted a tag sale and materials swap, and had a great business meeting in the beautiful Camiba gallery space, followed by more social time eating some classic Tex-Mex in the neighborhood. Thanks to all who came!

MIDWEST

CHAIR CURRENT EVENTS www.midwestgbw.wordpress.com
 ANNUAL MEETING REPORT We had a lively meeting in Bloomington, Indiana this year. Site hosts **Mary Uthuppuru**, and **Brien Beidler** coordinated with Program Chair Kerri Harding on events. Friday started with a tour of the E. Lingle Craig Preservation Lab for a behind the scenes look at the preservation lab that treats book and paper materials from the Indiana University collections. Next was Lilly Library Collection Highlights, a curated selection of materials from the vast holdings of the Lilly Library—a unique opportunity to see some amazing items including fine bindings, artists' books, and historic materials selected especially for our group. Friday's formal events ended with a lecture by Jim Canary on his extensive work throughout Asia. Saturday was the annual Business Meeting followed by two workshops: "Awl Shapes and Sizes" with Brien Beidler, "The Conductive Book" with Mary Uthuppuru. During the lunch break we had a members show and tell. The meeting concluded with a dinner for the group in downtown Bloomington. **Danielle Creech** is the new Program Chair and **Angela Gunn** is the Newsletter Editor. **Emily Martin** will be stepping down as chapter chair after two terms; as yet that position is unfilled.

WELCOME NEW OFFICERS

NEW ENGLAND

CHAIR Erin Fletcher CURRENT EVENTS www.negbw.wordpress.com
 EXHIBITION *June 8, 6pm* OPEN•SET at the Windgate Gallery, North Bennett Street School
 EXHIBITION - OPENING EVENING *June 8, 6pm* OPEN•SET Opening Reception & Artists Talk
 WORKSHOP *July 14 & 15* 'Covered and Visible: Multi-section Pamphlet Stitch Structure' with Gabrielle Fox
 ANNUAL MEETING *September 9* Held at Third Year Studio, Boston

NEW YORK

CHAIR Celine Lombardi CURRENT EVENTS www.gbwny.wordpress.com

NORTHWEST

CO-CHAIRS Bonnie Thompson Norman & Elsi Vassdal Ellis CURRENT EVENTS www.gbwnw.blogspot.com
 EXHIBITION *June 1 - July 28* 'Northwest Musings' PSBA Members' Exhibition
 EXHIBITION - OPENING EVENING *June 8, 5:30pm* 'Northwest Musings' Artist Opening & Reception
 WORKSHOP - SEATTLE *September 16 & 17* 'Books as Interactive Sculpture' with Alicia Bailey

POTOMAC

CHAIR Vicki Lee CURRENT EVENTS www.gbwpotomacchapter.wordpress.com
 REPORT The newly elected chapter board officers are **Beth Curren** as Vice-Chair, **Jahanvi Desai** as Treasurer; and **Nora Lockshin** as Web Binder.

ROCKY MOUNTAIN

CO-CHAIRS Karen Jones & Katie Smith CURRENT EVENTS www.rmcbgw.blogspot.com
 CHAPTER SHOW 'Souvenir' *through June 25* Gates Exhibition Hall (5th Floor), Denver Public Library
 WORKSHOP - DENVER *June 10 & 11* 'The Concertina Sewn Book' with Priscilla Spitler

SOUTHEAST

CHAIR Sarah Bryant CURRENT EVENTS www.segbwnews.blogspot.com
 WELCOME NEW OFFICERS **Sarah Bryant** as Chapter Chair, **Piper Head** as Secretary, **Jackie Radford** as Secretary, **Kyle Clark** as Communications Coordinator, and **Jim Stovall** as Events Coordinator



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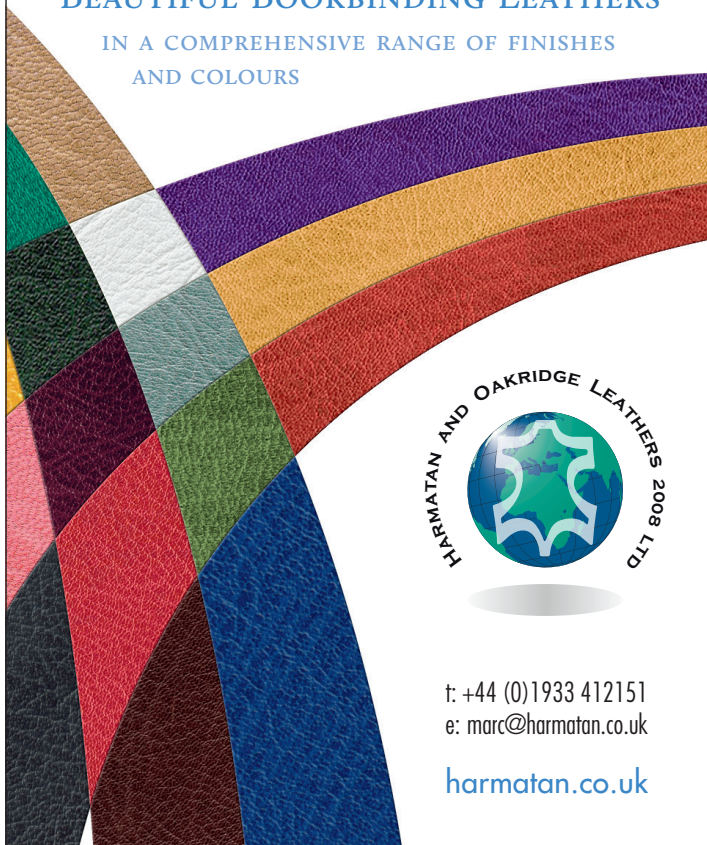
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EXHIBITIONS

(local exhibitions in chapter reports)

Souvenir

through June 25

DENVER, CO The Rocky Mountain Chapter traveling exhibition, at the Denver Public Library, Gates Exhibition Hall (5th floor).

OR Click on the 'souvenir' link to see the online catalog.

www.rmcbgw.blogspot.com

OPEN • SET

BOSTON, MA

June 8 to July 16

The OPEN•SET Exhibition is at the Windgate Gallery at North Bennett Street School. Opening Reception on June 8 features GBW members Mark Esser, Todd Pattison, Jackie Scott & Colin Urbina speaking about their work in the show.

AUSTIN, TX

July 26 to August 26

The OPEN•SET Exhibition heads to Austin.

www.bookbindingacademy.org

Celebrate!

through June 25

DENVER, CO Celebrate! will be on view in the Anderson Academic Commons, University of Denver.

www.library.du.edu/events/exhibits/current.html

The Seventh Day: Revisting Shabbat

June to November

MILWAUKEE, WI GBW member Claire Jeanine Satin's work will be featured in this exhibition at the Jewish Museum Milwaukee.

www.satinartworks.com

CALL FOR ENTRIES

Wayfinders

SUBMISSION DEADLINE: July 29

EXHIBITION DATES: October 6 to November 25, 2017

A juried exhibition of Book and Paper Art held at 23 Sandy Gallery. Maps are beautiful works of art. Let's explore book art with inspiration from maps, atlases, cartography, navigation, pathways — real or fictitious.

www.23sandy.com

Artists' Book Cornucopia VIII

SUBMISSION DEADLINE: August 21 (*EARLYBIRD DEADLINE: July 10)

EXHIBITION DATES: October 12 to November 4, 2017

An annual exhibition orchestrated by Abecedarian Artists' Books, held at Art Gym Gallery, Denver. Juried by Cynthia Nourse Thompson, Director of the graduate programs in Book Arts + Printmaking and Studio Arts at the University of the Arts in Philadelphia.

bit.ly/ABC8-prospectus

2018 DeGolyer Bookbinding Competition

SUBMISSION DEADLINE: July 1, 2017 to January 31, 2018

Bridwell Library, SMU, Dallas, TX

www.smu.edu/Bridwell/About/DeGolyerBookbindingCompetition

UPCOMING EVENTS

LETTERWORKS 2017 Calligraphy Conference

OGDEN, UT

June 5 to 16

www.letterworks.org

TYPOGRAPHICS 2017 Graphic Design Conference

NEW YORK, NY

June 17 & 18

www.cooper.edu

MILLS COLLEGE 2017 Summer Institute

OAKLAND, CA

June 24 to July 1

www.millsbookartsummer.org

Rare Books & Manuscripts Section Conference

IOWA CITY, IA

June 20 to 23

www.rbms.info

IAMPETH Annual Conference

LOUISVILLE, KY

July 10 to 15

www.iampeth.com

BOOKART BIENNIAL 2017

MINNEAPOLIS, MN

July 20 to 23

www.mnbookarts.org

MINIATURE BOOK SOCIETY 2017 Conclave

OAKLAND, CA

August 11 to 14

www.mbs.org

FORMATION

INTENT-TO-ENTER DEADLINE: August 15, 2017

SUBMISSION DEADLINE: January 1 to March 1, 2018

See announcement in this issue for more details.

gbw.formstack.com/forms/formation_intent_to_enter

Art of the Book 2018

OCTOBER: Entry Forms available, Jurors announced. See website.

www.cbbag.ca

UPCOMING BOOK FAIRS

Granite State Book & Ephemera Fair June 4

Rose City Book & Paper Fair June 16 & 17

Chicago Book & Paper Fair June 17

Cooperstown Antiquarian Book Fair June 24

Twin Cities Antiquarian & Rare Book Fair June 30 & July 1

Nebraska Book Festival July 15

Tennessee Antiquarian Book Fair July 22 & 23

Detroit Book Festival July 16

Rocky Mountain Book & Paper Fair August 4 & 5

Creating the GBW Journal

by Cara Schlesinger, Chair, Journal Committee

What does it take to produce an issue of the *Guild of Book Workers Journal*? Articles, of course. But from submission to publication, any given article in the *GBWJ* must go through a number of steps.

SUBMISSION AND REVIEW

Authors are invited to submit their work either through an open call for papers or a personal invitation. Sometimes an author responds to the invitation with a fully developed manuscript, but equally often, the submission process begins with a query in which an author proposes a potential topic, and the topic is honed in conversation with the editor. Sometimes conversation about a query will be followed by a rough draft, which the editor will read and respond to with suggestions about how the full paper might be better shaped for the purposes of publication in the *GBWJ*. This process of conversation and development sometimes moves quickly, but sometimes it lasts a year or more.

Regardless of which invitation an author answers, their work will be reviewed by at least three readers from the editorial board, under one of two standards: *peer review* or *editorial review*. Both are intended to ensure that the papers we publish meet the overall standards of excellence the Guild upholds, according to the criteria set out within the particular subfields of the book arts in which we each work. It is also essential that articles in the *GBWJ* speak to people working outside the author's particular field of focus. To that end, reviewers are drawn both from within and outside the author's field.

What's the difference between the two standards? Under peer review, we hold an author to academic standards of demonstrating mastery of a field—its literature, history, techniques, materials, and methods—and presenting information in a scholarly format illustrative of that mastery and including documentation of sources. Under editorial review, we expect an author to demonstrate mastery of the particular material presented in the article at hand, but within the broader context of the field, based on their own earned

expertise, and we allow the author to communicate that material in a more informal voice or format. In both cases we use a “double-blind” process, by which neither reviewers nor authors are told each others' names.

Each reviewer is asked to consider each manuscript in light of four questions that serve as guidelines, and to provide a written response to the questions, which is provided (anonymously) to the author.

REVISION, ACCEPTANCE, AND EDITING

Once an article has been submitted to the *Journal*, it goes through a three-stage review process.

In the first stage, reviewers read the articles and provide written feedback in response to each of four questions designed to identify the strengths and weaknesses of the submission. The feedback might be brief or lengthy, general or detailed; it is always sent anonymously and in full to the author, together with summary comments from the editor, who serves as a fourth reader on each paper submitted and provides an overarching response addressing suitability for publication in the *GBWJ*.

Based on reviewer feedback—which sometimes prompts the editor to seek additional feedback from outside experts in an author's field—the editor might accept the article as it is; accept it pending certain revisions; request that the author make certain revisions and then resubmit the article for further consideration, or reject the article. Conversation with the author follows, sometimes via email, sometimes via phone. This might include the author's requesting clarification from the reviewers—such questions are always sent and answered anonymously.

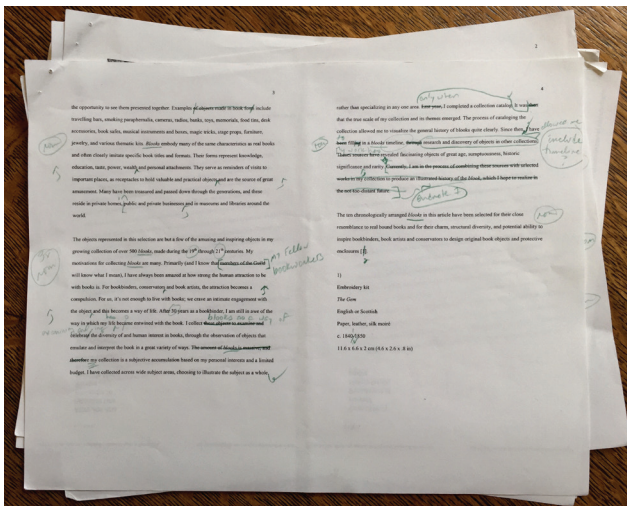
Revised articles are sent back to the readers who originally reviewed them. Sometimes the author will add illustrations, tables, or additional bibliographic sources; sometimes the author will respond directly to reviewer comments to explain why certain decisions were made in preparing the revision. At this stage, reviewers might request further revision; they might accept the article; or they might

The Four Questions

1. Does the author demonstrate understanding of issues related to the paper's subject matter? Is the specific paper topic dealt with in a thorough and professional manner?
2. Is the paper publishable, either as it stands or with revision? Is it suitable for publication in the GBW Journal, either as it stands or with revision? What revisions would you like to see in order to make the paper either publishable or suitable for the GBW Journal?
3. Do you have any other questions or concerns about the paper? Do you have any other suggestions for the author?
4. If this paper was submitted under the peer review standard, do you believe it meets the requirements of a rigorous academic study? If it was submitted for editorial review, do you feel that it demonstrates professionalism and comprehensive knowledge of the material? In either case, would you recommend that it be resubmitted for review under the alternate standard?

decide that despite the revision, the paper unfortunately does not meet the *Journal's* standards and is unacceptable for publication.

Once an revised article is accepted, the editor will do a substantive *developmental edit*—making sure all loose threads are tied up, all questions are answered, all ambiguities are clarified, all gaps filled; a *line edit*—tightening up the author's language with an eye to achieving the greatest clarity while respecting the author's voice and style; and a *copyedit*—making sure that the manuscript meets the *GBWJ's* style guidelines with regard to spelling, punctuation, italicization, hyphenation, formatting of headers, captions, references, and the like. The edited manuscript is then sent to a *proofreader*, who doublechecks the manuscript to make sure the editor didn't miss anything. The proofreader will often bring his or her own expertise to bear on the work through additional queries for the author to address in the final revision.



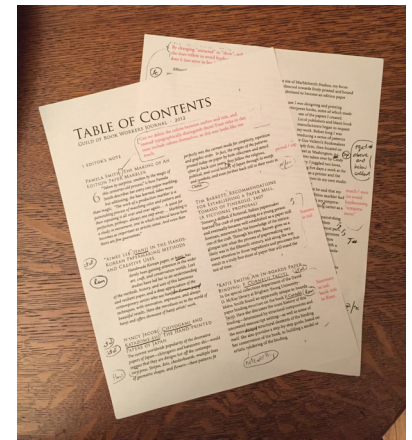
The author goes over the edited, proofread manuscript, which is sent with changes tracked. There is sometimes another round of discussion with the editor to make sure the two are in agreement about every aspect of the paper, down to the illustrations that will be included.

PRODUCTION AND PUBLICATION

Once the author and editor have agreed on a final manuscript, the author signs an author-publisher agreement, giving the *GBWJ* permission to publish the article and certain additional rights. The manuscript and image files are then sent to the typesetter, who applies the *Journal's* format and lays out the text, images, callout quotes, and any tables or charts, according to our typographic design.

This can be a finicky process, as any printer, designer, or author knows: Should that word be italicized or not? Does this line need to be kerned more tightly? Wasn't the header supposed to be in small caps, or was it in another

font altogether? Is there equal space above and below the pull quote? Are the illustrations and pull quotes balanced across the two-page spread? Is the image on the verso so dark that it will interfere with the lighter image on the recto? Wait, that text in the image caption—doesn't it belong in the paragraph below? Are the rules demarcating table headers of an even weight from one article to the next? Can we fix this widow or orphan by tweaking the phrasing in the lines above? Did that sentence somehow get duplicated two pages later? And how on earth did we miss *that* typo and *that* repeated quote and *that* bad word choice and *that* missing citation?



Obviously, several people need to read the proofs to make sure and catch as much of this as possible. To that end, the typeset pages are reviewed by the author, the editor, and a third proofreader—ideally not the same person who did first proofread during the editorial stage. Fresh eyes to catch overlooked errors are key at this point.

The proofs are also reviewed by the art director, who makes sure the typographic style has been correctly applied—that headers are properly set and not too long; that white space is balanced; that images are placed harmoniously and are of required quality: no pixelation, no reflections or blurs, no messy or incongruous backgrounds, no muddy colors or overly heavy shadowing.

When everyone has completed the proofreading, the editor collates all the corrections onto a single set of pages and provides them to the typesetter, who enters every one. The proofreading stage goes through several rounds of back-and-forth until everyone is satisfied with the outcome.

At last, the files are uploaded to the printer, who pulls one final proof to make sure everything is coming through as it's intended—both insides and covers. When the editor and typesetter give their final approval, the issue is released to print. Mailing labels are provided and the issue is printed, bound, and sent out to the membership.

Publication, in a way, is both an end and a beginning. It is the end of a long, collaborative project that culminates in the appearance of an author's work in a printed journal. That appearance, though, is the beginning of a conversation and shared process of mutual education that can go on for months or years or even decades—which is, after all, what sharing our work is about.

Those Pesky White Spots!

by Iris Nevins

All marblers I know are plagued with these little white spots that seem to appear on the marbled sheet... and we never see it when the paint is floating. What causes this?

Generally, the main cause is dust particles floating in the air, settling on the lovely marbled design on your size bath. If they are large enough, you can sometimes catch them before you print the paper.

How do you remove them? I have two methods. One — less unnoticeable on a stone or pebble pattern — is to touch the tip of your finger to the spot and lift your finger right off, closing the little hole. The trick though, is you have to use a DRY finger — so blot any liquid off your fingertip first. If you have several you want to attack this way, dry them between the spot lifting. A paper towel is best.

The second way to remove them — and less visibly disturbing to the pattern — is to take one of the newspaper strips you use for skimming, and quickly dip a little edge or a corner straight downward into the spot. Do not lay any part of it flat, just straight down, in, minimally, and quickly out. The hole closes.

You should not wear sweaters while marbling, as they catch a lot of dust. Clean clothes (particularly shirts)

will have less dust to disturb your work.

Ox gall is another culprit. Sometimes even seemingly invisible sediment is mixed in it, then the ox-gall builds it up, and this can cause a lot of fine, overall spotting. The remedy is to strain the ox gall well, and miraculously, the spots go away.

We almost always miss one or more though, and moreso in watercolor marbling than in acrylic marbling. You don't want to have to throw these sheets away, so you "repair" them after the fact, when dry. A cheap pack of colored pencils is great for this. The cheaper ones work best for some reason. Try the stationary section of a dollar store, or the Crayola brand. Just don't press too hard when you color the spots in or it will look shiny.

It is normal to have some spots... I happen to be a tad obsessive about filling them in though. Too many and it goes to the "seconds" pile.

There are many old patterns that have a fine mist of "snow" all over the paper... I have to wonder if someone long ago got the idea after seeing they were getting too many spots, they just went with it and fine sprayed a bit of white all over! It is very pretty and gives a wonderful three dimensional effect when done on purpose.

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Journal Notes from Paris

by Pamela Wood



"You must come to Paris to make new memories, Pam."

This was the invitation that set in motion my magical trip to Paris this past February, 2017.

JOURNAL NOTES

10:00am, Paris. From plane to hotel. Deposit our bags and hit the streets on foot, sleep deprived and jet lagged. But who cares, this is Paris?! Wow, there's the Seine, the Eiffel Tower, all the bustle of a huge capital city. Looking up—as I had done so long ago as a child—in awe. Books, fine bindings, and all the beauty of the City of Light — that's what I am after...

A window advertisement stops me in my tracks: a photo of an open book with a corporate logo in watercolor spanning the open folio. So visually delicate, the book right before my eyes.

Later, a closed book shop: all that remains in the windows is a small poster, stapled to the back display board. The poster is for the 1978 show at the Bibliotheque nationale de France, featuring Monique Mathieu, Georges Leroux, and Jean De Gonet. A nod to binding history... still displayed in the dusty window.

Another artistic window: this time an interior decorator. The display uses books of fabric, wall paper, and designs, open and closed — stunningly effective. Books of all types, and now textures thrown in. I'm getting books everywhere...

Day Three: the Jacques Doucet Library at the Universite de Paris - Sorbonne for an appointment to see some of their collection. Now the famed library at Place du Pantheon — I can hardly keep my excitement in check. To the rare book room, the curator shows us an amazing assortment of fine bindings from their collection: Rose Adler and Pierre Legrain (*"Oui, you can touch"*) on the viewing pads before me, sheer bliss, viewing one finely bound marvel after

another, there are no sufficient adjectives... *magnifique* barely gets you there. Afterwards, standing outside the entry door, looking at the Pantheon plaza, I felt part of the enlightened intelligentsia that had been the hallmark of this Latin Quarter arrondissement for centuries. I shiver—more than the weather—my soul is touched. Then the outside world takes away my sensory overload. I catch my breath. I am suddenly thirsty and hungry.

Next: Librairie Auguste Blaizot on Rue du Faubourg Saint-Honoré. A display of books in the front windows that I take my time to admire; I am thankful for the awning as a rain cloud burst begins. "Perfect day to view some beautiful books," I said, turning to my friend. We enter and Claude Blaizot comes from his back office to greet us. Every wall from floor to ceiling is shelves of books. I show Monsieur Blaizot the email he had sent me of a Paul Bonet book I wanted to see in person. He briefly disappeared, then appeared with the book — as well as many other magical creations by Bonet. I mention Monique Mathieu. Again, he soon appeared with books by her. I am so close to them, as a case opens I smell the leather, I must be in heaven—no, just up close to the marvels of fine binding, and in Paris. Once again, oblivious to time, standing outside the shop, the sun shining on the wet pavement, I turn to my friend: "Can you believe what just happened? By the way I'm thirsty, hungry and we need the Metro..."

Another day, another book adventure: a children's bookstore. The window display is enchanting, from another world, instant and playful visual gratification, I enter the shop. It's a slow morning: I discover several books and take a child's chair to feast my eyes and rest my feet. No matter that the books are in French, I smiled and giggled, I understood—my French is worse than any child, but somehow languages can be universal to basic truths. My truth of the moment is this reading adventure in a small chair in a Paris children's bookstore, with my inner child having the time of her life. (I bought two of the books and translated them best I could — the stories are even better than I realized at the time.)

Books, books, and more books. I found one in stone. My friend said "Give me your camera, get on this book bench and ham it up. You need the perfect photo to remember this trip by." Yes, the perfect "book bench" in a park. After two years of wondering if fun would ever happen again, I did indeed "make new memories." All thanks to my friends, Paris, and the *magic* of books.

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Preservation Enclosures for Rare Materials Oct. 25
Advanced Clamshell Box Making Oct. 26-27

The Book: A Cover-to-cover Exploration of the Most Powerful Object of Our Time

Keith Houston

(New York & London: W.W. Norton & Company, 2016)

In recent years there has been a resurgence of interest in the making of books and with it a burgeoning number of authors who have charged to the forefront with their own narrative of that process. Many of the recent publications that broadly set out to cover the history of bookbinding, papermaking, printing, and associated disciplines, all in one volume, do not have any new material to offer. If GBW members wish to learn more in-depth facts about bookbinding, papermaking, or printing, they are well-advised to purchase reference books with a narrower focus, e.g. *Bookbinding: Its Background & Technique*, by Edith Diehl; or *Western Papermaking—Traditions, Tools, and Techniques* by Timothy D. Barrett, to name a couple of sources.

The Book: A Cover-to-Cover Exploration of the Most Powerful Object of Our Time can be counted among those books that sweepingly cover the history of the book without bringing forth any new material on the topic. That said, there is nothing inherently wrong with Mr. Houston's contribution to that ever-growing library of books describing the production of books. His effort may well be a good choice, for example, when students develop a new interest in the physical book. The narrative is divided into four parts, The Page, The Text, Illustrations, and Form; and it moves along at a reasonable pace, while providing enough detail to build a good base of information from which the student could further explore. After all, Mr. Houston does title the volume an "exploration", not a mission, and the writing style is enjoyable.

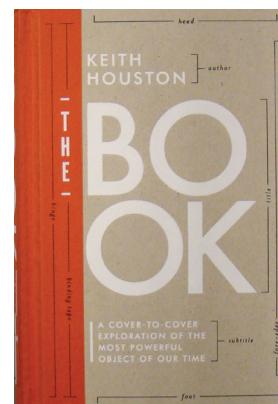
Since this review is addressed to book workers, a critique of the physical appearance of this book is appropriate. The cover design as well as the materials used for it are not pleasing to the eye. The word "book", in the

by Barbara Adams Hebard

title, should not be divided in half as is rendered on the front cover. The resulting layout is jarring and unbalanced, especially when coupled with all the small text dispersed over the cover to identify the structural components and printed details. The choice to produce the case in quarter cloth with no covering on the remainder of the boards, will serve to shorten the life span of the book in a library setting. The copy used for this review, from a university library, already has delaminating and curling at the exposed binder board corners. On the positive side, when the book is opened, the sewn text block with charming print layout is a pleasure to look at, and its appearance harks back to early printed books. The rubricated ornaments, dingbats, drop cap letters, and so forth beautifully compliment the black text in Robert Slimbach's emulation of Jenson type style.

The colophon is a special treat. Here Mr. Houston goes beyond recording the name of the printing firm, place, and date of production. He tells the reader the facts of *The Book's* production. The unfolding of that narrative leads the reader to once again study the details of the book in hand.

Barbara Adams Hebard was trained in bookbinding and book conservation at the North Bennet Street School (NBSS). She was employed as Book Conservator at the Boston Athenaeum before becoming the Conservator of the John F. Burns Library at Boston College in 2009. Ms. Hebard frequently writes book related articles and book reviews, gives talks and presentations, exhibits her bookbindings nationally and internationally, and teaches book history classes. She is a Fellow of IIC, a Professional Associate of AIC, a board member of NECA, and an Overseer of NBSS.



DEAR ABIGAIL

Dear Abigail:

Do you follow "Grammer Girl" online? Here, a recent post, bookish and worth listening to:

<http://bit.ly/2qHRRoI>

- Can't Help Bookish Browsing

Dear Can't Help Browsing:

Thanks for the tip, a fine overview of the timeline of our passion.

Dear Abigail:

If the point of golf is to hit the ball less, doesn't it reason that to not play at all means *you win*?

- Reading Preferred

Dear Reading Preferred:

I'm with you.

An Interview with Suzanne Moore

by Beth Lee

Suzanne Moore is a lettering artist, painter, printmaker, and teacher. Her artist books are found in collections around the world, including The Morgan Library & Museum, Smith College, Wellesley College, Harvard, Yale, Princeton and the Library of Congress. She was one of only three Americans chosen to create contemporary illuminations for the St. John's Bible, which was commissioned by the Abbey at St. John's University in Minnesota, and led by Donald Jackson in Wales.

I first met Suzanne Moore in the early '90s when she taught a weekend workshop within driving distance of my home. I was intrigued by her approach to painting, color, and artist books. Over the next few years I would take longer workshops with her at Camp Cheerio, where I learned about book design and mark-making, but also developed my understanding of the relationship of calligraphy to book art. Each subsequent meeting with Suzanne or her work has served to remind me of the strength of the connection between the physicality of mark-making and the intellectual ideas that underlie any exceptional artist book.

Suzanne says: *I consider each book a portable architectural space, and each reader enters and leaves on individual terms. As the reader opens each book, the pages unfold, and the stories spill out of their confined space into our lives.*

This spring I asked Suzanne to talk about her work, and her path to that work.

Q: I've found that many calligraphers trace the roots of their interest in lettering to a love of reading or an early case of office supply addiction — what started you on the path to mark-making?

SM: I resisted learning to read for years as a child, but I was always a “maker.” When I was growing up, there was always scratch paper on the kitchen counter, and when we were describing something we wanted to do, my dad often asked us to draw it. When I was 8 or 9, my older brother took a calligraphy class at Carnegie Tech, and the Gothic-lettered envelopes started a search for a calligraphy teacher that extended for twenty years. When testing showed I had high aptitudes in math and science in post-Sputnik America, I was channeled into every advanced math and science class my schools had to offer. Meanwhile an intricate doll house for Barbie stayed in the living room way too long, with most of its furnishings and Barbie clothes often made by me. From the age of twelve, I made most of my clothes, learning from my tailor grandmother, and as a high school senior, I drew divider page-spreads for my year book. In my twenties, I spent over a decade renovating historic buildings in northwestern Wisconsin. There I met Sister Alice Rita Keegan, a Benedictine sister who took me as a private student. She rarely picked up a pen, but watched me work and guided me

verbally. It was some time before I experienced a calligraphy class and saw how the pen could move much more quickly than my heavy, labored pace. It took decades to lighten my hand in paint and ink — and in life.

Q: Which came first for you, calligraphy or book making?

SM: The study of calligraphy followed a BFA in Printmaking and Drawing. Later, when I moved to San Francisco, I did a year-long class with Thomas Ingmire. Two assignments were focused on designing pages of books — melding lettering with illuminations. I fell in love with the possibilities of making art in book form. Shortly after that, I got a job designing exhibitions in the Green Library, the rare book library at Stanford University. This gave me access to an array of manuscripts and printed books throughout history. One of my working spaces was in the locked stacks, a stunning trove of books through which I was encouraged to walk and look for exhibition ideas. Exposure to this number and variety of books is rare indeed; I held and had experiences with books that took me to distant places and inspired exploration.

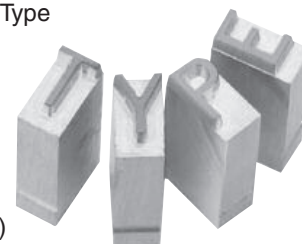
Q: Did calligraphy and bookmaking converge early on? Was there an “ah haa” moment when that happened?

SM: On reflection, I know that during the sixteen months at Stanford I absorbed some of the power of the books that surrounded me.

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There was a single manuscript which changed me. The card catalog entry simply described it as an early textbook, containing illustrations and diagrams about math, science, astronomy and the arts. I opened the small codex style book, bound in heavy paper as I recall, and felt a powerful jolt in my body — behind my sternum — as if some kind of energy had been stored and was then released from the pale writings and simple illuminations of the pages.

Q: Who have been your biggest influences?

SM: An array of great calligraphers and illuminators have been influential — historical (through books), and contemporary (through publications and workshops). Ieuan Rees was my first classroom teacher, and the class was a two-week immersion in foundational and drawn Romans. (I had NO idea what I was getting in to!) Thomas Ingmire's work spoke to me, but his approach to work was most important. In a gilding workshop, he noticed and encouraged me to follow my natural and patient way of investing hands and soul into the work. Painters from Vermeer to Rothko, architects from Gaudi to Geary, historic and contemporary textiles, costume and fashion design, dance, and the natural world all provide rich inspiration.

Q: What sparks your creative process?

SM: When I find a visual or verbal idea that sweeps me up and holds me over time, it leads to other questions and

explorations. The “ah haa” can take my breath away, or filter into my thoughts stealthily.

Q: What work is most absorbing to you now?

SM: I've finished my edition presenting the many facets of the digit zero: *Zero . Cypher of Infinity*. This book followed a pair of manuscript books showing the mystery, symbolism, spiritual connotations and the key role the idea of “Nothing” and “the Void” played in mathematics, politics, religion, language, color, and commerce.

Currently I'm working on a series of four manuscript books telling the story of Scheherazade. The first book: “Scheherazade: Woman of Persia” tells the classic story of the seemingly powerless person in a relationship conquering brutality with passion, intellect, grace, and great story-telling. The Rimsky-Korsakov symphonic suite Scheherazade inspired a great client to commission a manuscript book some time ago. For this book, the research journeys I have taken — in the worlds of dance, music, politics, Parisian fashion and Islamic architecture — are indescribable. To convey this powerful story — the first of the 1001 “Tales of the Arabian Nights” — I might use any number of approaches. The question, as always, is: What story will I tell? Offering a portrait of “the most beautiful woman in the world,” an Islamic woman who used her inventive brilliance, beauty and charm to save herself and countless other women, the story is both timely and timeless.

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The Devil is in the Details with **Christina Amato**

Creating miniature books, which are generally defined as being under three inches in any dimension, presents a number of challenges as well as creative opportunities. In this presentation, Christina demonstrates and discusses making miniature books, with a focus on edition work and dealing with content. She discusses choosing an appropriate binding structure, materials, and tools, as well as general tips and tricks.

The Meeting Guard: Its Use Historically and Its Use in Fine Binding, Conservation and Artist Books with **Bill Minter**

The binding of certain books can be a challenge: in some cases, the text paper might be too thick or stiff for the book to function properly; in diaries and record books, the writer wants the pages to lay perfectly flat; and in scrapbooks or albums, mounted materials might hinder the opening. These and other challenges can be addressed with a “meeting guard” binding structure. In this presentation, Bill looks at historical bindings that use the meeting guards and explores its place in artist books and conservation binding. His demonstration includes making meeting guards and sewing them for use on a number of books. The emphasis is to produce a fully functional book that meets our standards and provides the reader with a book that is user-friendly. (Minter also provided his ‘hand-out,’ a thorough description of the process, as well as an extensive bibliography, available at: <https://guildofbookworkers.org/content/standards-history-and-handouts>)

The Paper Has Been Shipped! with **Andrea Peterson**

Andrea takes you behind the scenes as a papermaker and designer by leading you through the process of creating specialty papers for bookbinders. Andrea discusses entertaining the many possibilities of handmade papers and why a binder would be of any interest. You will see the process of stenciled and watermarked papers as well as more simple paper styles. Andrea presents the components that are most important to handmade paper and to the binder as together they move forward to create amazing works.

Three Breakout Discussions *(each session is a separate two and a half-hour presentation on its own DVD)*

Conservation Session with moderator **Todd Pattison** and panelists **Ann Frellsen, Amy Crist, Martha Kearsley** and **Chela Metzger**. Topics discussed include conservation programing the Guild can provide, training, and the role of the Guild in supporting conservation knowledge.

Bookbinding Session with moderator **Erin Fletcher** and panelists **Jeff Altepeter, Anna Embree, Don Glaister, Monique Lallier, Priscilla Spitler,** and **Craig Jensen**. Topics discussed include current structure for training students, the focus and important skills learned in programs, how the current model might be changing, continuing education, and what it takes to run a successful bookbinding business.

Book Arts Session with presenters **Tom Balboa, Karen Hanmer, Elsi Vassdal-Ellis, Laura Russell, Bonnie Thompson-Norman,** and **Rebecca Chamlee**. Topics discussed included examples of their work and collaborations, backgrounds and education, training, philosophies and teaching.

To rent a DVD,
please see the instructions for borrowing on the GBW website, under Library / Borrowing Information
www.guildofbookworkers.org

NOTICE - from Frank Lehmann, the Reviews Editor

All Published GBW Authors!

Have you had a book or DVD published that you would like Guild members to know about? Let us know! We are keeping a running list of published works by our members; this will appear occasionally in the newsletter. If you would like to have your newly published work reviewed, then please contact our Reviews Editor, Frank Lehmann (lehmann@lehmannbindery.com), to work out the details.

RECOMMENDED READING

The Recommended Reading in this issue focuses on Calligraphy books of interest ~ enjoy!

Scribe: The Art of the Written Form, by John Stevens

The Golden Thread: The Story of Writing, by Ewan Clayton

Belle Lettère, a book of reproductions of entries from the Belle Lettère Prize (in English & Italian)

The Mystic Art of Written Forms: An Illustrated Handbook for Lettering, by Friedrich Neugebauer

Historical Scripts, A Handbook for Calligraphers, by Stan Knight

The Art & Craft of Hand Lettering, by Annie Cicale

The Calligrapher's Handbook, ed. Heather Child

A History of Illuminated Manuscripts, by Christopher de Hamel

Writing & Illuminating, & Lettering, by Edward Johnston

Painting for Calligraphers, by Marie Angel

Foundations of Calligraphy, by Sheila Waters

The Book of Signs by Rudolf Koch

A Book of Formal Scripts, by John Woodcock

About More Alphabets: The Types of Hermann Zapf by Jerry Kelly

AND IN SUBSCRIPTION

The Letter Arts Review

Bound & Lettered

the IAMPETH Penman's Journal

WHY NOT WATCH A DVD?

Gilding for Calligraphers (DVD),

by Sally Mae Joseph (Sally Teague)

Illuminator (DVD),

the making of the St. John's Bible

Colophon on the move!

- Mary Uthuppuru

It is with great excitement that I announce
Colophon Book Arts Supply
is moving to the Midwest!

I will be picking up where Nancy Morains
leaves off and will work hard to continue to help
preserve and expand the tight knit community
she has fostered through Colophon.

Nancy stands out among vendors each year
as she has smilingly represented Colophon at the
Guild

of Book Workers 'Standards of Excellence' Seminars
and the Paper and Book Intensive, among others.
These are large shoes to fill after Nancy's long years
of running Colophon, but I will enthusiastically
continue to connect people with the quality tools &
supplies they depend upon.

This June, I will be driving the inventory from its
former home in Lacey, Washington to its new home in
Bloomington, Indiana — with the help of friend and
cohort, Brien Beidler. Opportunities to see Colophon
in transit will be
announced online and through social media,
so keep an eye out for more info about our trip!

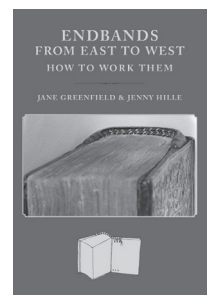
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*At this time, these positions are not filled; if you have expertise or interest in the Book Arts or in Paper (papermaking, paper engineering, paper as a field) and would be interested in submitting the occasional news, the Editor would be grateful. 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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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

March 1 for April 2018 issue No. 237

May 1 for June 2018 issue No. 238

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For inclusion in the 'August 2017' newsletter, please request guidelines prior to deadline at:
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