



Fully Gilded Deckle Edge by Malina Belcheva

Rough Edge Gilding by Coleen Curry



‘Gilding a Deckle Edge’

a feature article composed

in parts

by GBW members

Peter Geraty & Malina Belcheva

ALSO IN THIS ISSUE

- Annual Report from GBW President Bexx Caswell-Olson
 - upcoming ‘Standards of Excellence’ Seminar!
- contributions from Iris Nevins & Barbara Adams Hebard
 - & more ~

IN THIS NEWSLETTER

Letter from the Editor.....	3
Note from the Standards Chair.....	4
Letter from the Exhibitions Chair	4
Chapter Reports.....	5
Events Calendar.....	7
Annual Report from the President.....	8 & 9
'Feature Article' by Peter Geraty & Malina Belcheva.....	11 to 17
'Book Review' by Barbara Adams Hebard.....	19
'The Marbling Tray' by Iris Nevins.....	21
Recommened Reading.....	21
GBW Notifications.....	22
Newsletter & Advertising Information.....	23

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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New Officers step in at 'Standards' in Tacoma.
Stay tuned for photos in the December newsletter!

Genius is initiative on fire. ☺ When in doubt, risk it.

- Holbrook Jackson (1874 - 1948)

Hello GBW Members:

I was recently in a class at the American Academy of Bookbinding and the classroom chat turned—more than once—to **terminology**. Endband or headband? (Does the term “tailband” exist?) Stub or meeting guard or *onglets*? Fine binding or design binding? Design binding or designer binding? We laughed that terms in the UK and USA differ, and we speak the same language!

I am a young binder and claim no authority on these matters—and I find these conversations illuminating and stimulating, even riveting. (Book Nerd? Yes!). If I dare say anything, it is that *language is fluid*. A very long time ago I attended a lecture by Joanna Drucker. She spoke on the haphazard state of terminology in the book arts field and the need to bring our cousin fields (think: book arts, bookbinding, conservation, restoration, calligraphy, letterpress printing, paper making, marbling, &c) all into a common vocabulary. She actually said something along the lines of: ‘now is the time, let us take advantage’. I think she was right to exclaim that twenty years ago; I still do today.

Notable print articles, books by scholars, online blurbs and blogs, and more—these all have contributed to a better common language in all aspects of the book. We have begun the journey; the journey continues. Booksellers and librarians, also our cousins, speak an entirely different descriptive language than we do as practitioners. Conservators the same.

In the end, language progresses, changes, is fluid. Next time you find yourself in one of these discussions, say something. Right and wrong are not the goal; take it from me: it is the discussion that is book-ish heaven.

So, here is my proposition. There is an opportunity in the subject of terminology (think about it!); write the book, explore the definitions, look at then and now, be the genius, risk it!

Meanwhile, I encourage you to move slowly through this issue. We hear from both our Standards Chair and our Exhibitions Chair on updates. Bexx has submitted the annual report, a nice overview of the past year. Please note that the annual reports submitted from each committee and officer are available on our website (www.guildofbookworkers.org/content/2016-2017-annual-report) or click on the link on the homepage. We hear from regular contributors Barbara Adams Hebard and Iris Nevins. Lastly, the Feature Article is something I have never attempted before: combining information from two sources to create a full article. What a pleasure this was, as an editor! Read on ~

- Lang Ingalls, Editor (newsletter@guildofbookworkers.org)

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We look forward to seeing you at the
Tacoma Standards in October

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The countdown is on for Standards in Tacoma, Washington!

Local co-hosts Bonnie Thompson Norman and Jodee Fenton and the many friends and colleagues who have been planning tours, organizing events, working with volunteers and spreading the word about 'Standards' are eager for October to arrive!

I'd like to extend my sincerest thanks to everyone who has over the past year put so much effort into planning and preparing.

The Pacific Northwest has a rich book and book arts community, and I'm sure I speak for everyone when I say
"Standards 2017 is gonna be hella good!"

Safe travels and see you all soon!

- M.P. Bogan, Standards Chair

FORMATION

Dear Guild Members,

The upcoming national exhibition 'Formation' is well underway, and members who submitted intents-to-enter are hopefully hard at work on their submissions. Before long, 50 bindings and broadsides will be chosen to travel from coast to coast in celebration of the talent and creativity that makes the Guild of Book Workers what it is.

This celebration, like most things in life, costs money. About \$14,000. This cost includes shipping expenses, stipends for the jurors, the cost of a catalog designer and photographer, and printing costs. Here, I would like to take a moment to request your support for 'Formation'. As a member of the Guild, you know first-hand how important exhibition opportunities are to fostering a vibrant artistic community. Exhibitions not only give the exhibitors an opportunity to be showcased, but they encourage vital conversations around topics of craftsmanship, creativity, process and more. They also help uphold the high standards that our organization prides itself on.

We are planning on producing a full-color catalog to accompany the exhibition—something I know many of you are eager to see happen! In order to simplify production time and reduce costs, this year's catalog will be published as a special issue of the Guild of Book Workers 'Journal'. In addition to the typical content (color photographs of all the included work, information on the binders, and statements from the Guild President, Exhibitions Coordinator, and each of the jurors), you will be given additional content in the form of peer-reviewed articles on the topic of "Formation" and exhibitions in general. It's not an easy undertaking to produce a print publication of the quality of our exhibitions catalog, and we could certainly use your support to reduce the financial strain on our small organization! We would be grateful for any support you might be able to give the exhibition. Gifts of any amount will be graciously accepted and will be acknowledged in the catalog and in the signage posted at each exhibition venue.

Please send checks to GBW Treasurer, P.O. Box 391146, Mountain View, CA 94039. Alternately, you can make a donation through the Guild's secure website (www.guildofbookworkers.org). In either case, please specify that you would like your donations to go towards "Exhibitions". Your contribution may be tax deductible; consult your tax professional for details.

With warm regards, - Jackie Scott, GBW Exhibitions Chair (exhibitions@guildofbookworkers.org)

~ check the current events websites for updates on below happenings in your area ~

CALIFORNIA

CHAIR	Marlyn Bonaventure	CURRENT EVENTS	www.gbwcalforniachapter.wordpress.com
EXHIBITION - SAN FRANCISCO	<i>currently to December 8</i>	Hand Bookbinders of CA Annual Members' Show (Olin Library, Mills College)	
WORKSHOP - LOS ANGELES	<i>October 7 & 8</i>	'Box with a Twist' with Betsy Begue	

DELAWARE VALLEY

CHAIR	Jennifer Rosner	CURRENT EVENTS	www.dvc-gbw.org
	(no news at this time)		

LONE STAR

CHAIR	Tish Brewer	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
CHAPTER MEET-UP	<i>friday lunch at 'Standards'</i>	Join us in Tacoma - meet at 12:15 in the hotel lobby	
TOUR	<i>November 11</i>	Studio tour with Craig Jenson (San Marco)	
EVENT - VALENTINE'S EXCHANGE	<i>January 3 (deadline)</i>	The time is here to be thinking about this annual exchange ~	
CHAPTER REPORT	In memory of our beloved friend, long-time GBW and Lone Star Chapter member Sharon Schoech, we've donated numerous selections from her excellent library of bookbinding and book arts materials to the auction at 'Standards' to help raise money for future scholarships.		

MIDWEST

CHAIR	Ellen Wrede	CURRENT EVENTS	www.midwestgbw.wordpress.com
EXHIBITION - ST LOUIS	<i>currently to October 29</i>	OK, I'll Do It Myself (see ad on page 21)	

NEW ENGLAND

CHAIR	Erin Fletcher	CURRENT EVENTS	www.negbw.wordpress.com
WORKSHOP	<i>November 4</i>	Girl Scouts Book Arts Workshop (Plymouth, MA)	
LECTURE - BOSTON	<i>November 9</i>	<i>Learning and Teaching for Tomorrow</i> with Mark Cockram (NBSS)	
LECTURE - BOSTON	<i>November 14, 7:00PM</i>	<i>Artistic Vision in Contemporary Bookbinding</i> with James Reid-Cunningham (NBSS)	
LECTURE - BOSTON	<i>November 17</i>	<i>Tackets, Overbands, Lacings and Buckles</i> with Katherine Beaty (venue TBD)	
WORKSHOP	<i>November 18 & 19</i>	'Italian Tacketed Stationery Binding' with Katherine Beaty (Third Year Studios)	

NEW YORK

CHAIR	Celine Lombardi	CURRENT EVENTS	www.gbwny.wordpress.com
CHAPTER REPORT	Mark Cockram will be coming to NYC in November to teach a master class at the Center for Book Arts. While he is here you will have a chance to hear him speak about his conservation experience in the Philippines and to see a show of his work. Don't miss this rare opportunity!		

NORTHWEST

CHAIR	Elsi Vassdal Ellis	CURRENT EVENTS	www.gbwnw.blogspot.com
EXHIBITION - SEATTLE	<i>until October 28</i>	The Northwest welcomes OPEN•SET to the Seattle Public Library	
HOSTING 'STANDARDS' - TACOMA	<i>October 25 to 28</i>	We look forward to seeing everyone!	

POTOMAC

CHAIR	Vicki Lee	CURRENT EVENTS	www.gbwpotomacchapter.wordpress.com
WORKSHOP	<i>November 4 & 5</i>	'Pop Up Books' with Colette Fu	
GATHERING	<i>October 12</i>	Book, Print & Paper Gathering at Pyramid Atlantic	
CHAPTER REPORT	In spring, the chapter enjoyed a workshop with James Reid-Cunningham titled "Pierced Vellum Bindings". The results are fantastic, as you can see from the photo on page 7!!		

ROCKY MOUNTAIN

CO-CHAIRS	Karen Jones & Emiline Twitchell	CURRENT EVENTS	www.rmcbgw.blogspot.com
EXHIBITION - BOULDER	<i>through October 27</i>	Contemporary WA: Japanese Calligraphy & Painting (Norlin Library, CU)	
WORKSHOP - SALT LAKE CITY	<i>November 10</i>	Annual Print Appreciation, a drop in afternoon of letterpress printing	
CHAPTER REPORT	While Priscilla Spitler was in Denver giving a workshop on 'Concertina Book Structures', Pamela Leutz interviewed her for a piece that is included in the Rocky Mountain Chapter fall newsletter. The interview, <i>The Future of Bookbinding in the 21st Century, from a Veteran of the Guild: An Interview with Priscilla Spitler</i> , can be seen on the GBW website (guildofbookworkers.blogspot.com/2017/08/the-future-of-bookbinding-interview.html). Past interviews with Rocky Mountain Chapter members Christopher McAfee, Alicia Bailey, and Sammy Lee are also posted. In other news, our chapter had an information table with a variety of book structures on display at the Rocky Mountain Antiquarian Book & Paper Fair (Denver), August 4 & 5. Co-chair Karen Jones was a featured presenter, speaking on 'Caring for your Collection'.		

SOUTHEAST

CHAIR	Sarah Bryant	CURRENT EVENTS	www.segbwnews.blogspot.com
	(no news at this time)		



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EXHIBITIONS

OPEN • SET

SEATTLE, WA *through October 28*
The OPEN•SET Exhibition is at the Seattle Public Library through the GBW's 'Standards' weekend. Come see the show!
www.bookbindingacademy.org

OK, I'll Do It Myself

ST LOUIS, MO *through October 29*
An exhibition of narratives of intrepid women from the *Caroline F Schimmel Collection of Women in the American Wilderness*. At the St Louis Mercantile Library, University of Missouri. Caroline is a longtime GBW member and formerly served as editor of this newsletter!
www.umsl.edu/mercantile

Treasures from the Vault

Magnificent Gems: Medieval Treasure Bindings

NEW YORK, NY *currently*
Morgan Library "treasures" in the first exhibition include William Blake's apocalyptic poem *America: A Prophecy*; Julia Ward Howe's manuscript with the lyrics for the Battle Hymn of the Republic; part of the manuscript of Jane Austen's unfinished novel *The Watsons*; medieval treasures such as a French treatise on chess and other board games from ca. 1300; and the 1486 *Book of Hunting, Hawking, and Heraldry* by Juliana Berners, probably the first female author of a book in print.
Concurrently, 'Magnificent Gems' is on view through January.
www.themorgan.org

HOME

NEW YORK, NY *through summer 2018*
Renowned artist and GBW member Claire Jeanine Satin is showing a selection of her book art as part of an upcoming exhibit at the Jewish Institute of Religion Museum, Hebrew Union College. The exhibit features a collection of works from various artists that, according to Laura Kruger, the museum's curator, "will be a representation of what 'home' means to the artist". Claire's submission is titled "Family Roots 2" and is a touching representation that goes back more than three generations. The book "features my ancestry and the generations of people who influenced me and played a fundamental role in making our home a home," says Satin. "The book traces with imagery the three generations and is set within an excerpt of a poem by Maya Angelou: 'No one comes to the earth like grass, we all come like trees, we all have roots'."
www.satinartworks.com

UPCOMING EVENTS

APHA 2017 Joint Conference

(American Printing History Assoc & American Antiquarian Society)
WORCESTER, MA *October 6 & 7*
www.printinghistory.org

GBW 'Standards of Excellence' Seminar

TACOMA, WA *October 25 to 28*
www.guildofbookworkers.org



"Pierced Vellum Bindings".with James Reid-Cunningham,
a Potomac Chapter Workshop

CALL FOR ENTRIES

2018 DeGolyer Bookbinding Competition

SUBMISSION DEADLINE: *now until January 31, 2018*

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. Bridwell Library, SMU, Dallas, TX.
For details visit:
www.smu.edu/Bridwell/About/DeGolyerBookbindingCompetition

Art of the Book 2018

ENTRY FORM AVAILABLE: *October 1*

An international juried exhibition of CBBAG 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. For details & information visit:

www.artofthebook18.ca

FORMATION

SUBMISSION DEADLINE: *January 1 to March 1, 2018*

www.guildofbookworkers.org

International Artist's Book Vilnius 2018

SUBMISSION DEADLINE: *November 15*

The '8th International Artist's Books Triennial Vilnius 2018' is a unique non-commercial cultural project, organised to promote artist's books, creators of artist's books from all over the world, and to connect galleries, publishers, editors and printers of fine art and limited editions, the greater general public, collectors and individual artists. It is an educational art project involving world-renowned artists to familiarise art teachers, students and the general public with the interdisciplinary arts and with the stunning variety of artistic disciplines in an artist's book – and especially to stimulate creativity and love for books. For details visit:
www.artistsbook.lt/blog/2016/01/23/8th-international-artists-book-triennial-vilnius-2018/

UPCOMING BOOK FAIRS

Seattle Antiquarian Book Fair *October 14 & 15*

Pioneer Valley Book Fair *October 15*

Houston Book Fair *November 8*

Boston Antiquarian Book Fair *November 10, 11 & 12*

July 31, 2017
Bexx Caswell-Olson

When I began my first term as President in October, I was joined by five new Board members: M.P. Bogan (Standards Chair), Jackie Scott (Exhibitions Chair), Lang Ingalls (Newsletter Editor), Marianna Brotherton Crabbs (Communications Chair), and Brien Beidler (Interim Vice President). Having so many fresh faces on the Board sparked a new level of energy, enthusiasm, and productivity. It enabled all of us to take a fresh look at our practices and procedures, and to make necessary improvements.

The last few years have taken a financial toll on the Guild. The cost of doing business has slowly increased, yet our income has remained virtually the same. We struggled to balance our budget in both FY15-16 and FY16-17, despite making cuts wherever possible. Meanwhile, some larger-than-expected expenses took us by surprise, causing us to spend down our cash reserve. As a non-profit organization, we are legally required to have 6 months of our operating expenses in our cash reserve, and so we needed to take action to correct this.

In December 2016, we launched a year-end fundraiser with the goal of raising \$15,000. I am happy to report that we (narrowly) surpassed that goal. This was our first experience with an online fundraising platform, and it taught us some important lessons that we can apply to future fundraising activities. I am grateful to everyone that donated, as well as to the Board of Directors for their support, with special thanks to my cohorts on the Fundraising Committee, Laura Bedford and Cara Schlesinger. While we do not plan to hold an official fundraiser in calendar year 2017, I do hope that our members will continue to think of GBW in their year-end giving. Membership dues alone do not cover the costs associated with running our organization, and we rely on donations, fundraising, and advertising income to make it all run smoothly.

Treasurer Laura Bedford has been instrumental in helping balance the budget and give insight into our financial situation. She has been providing regular reports to the Board, making sure that we stay on track throughout the year. With Laura's help, the Board has worked hard to reevaluate our income and expenses. We've made a number of changes to our spending in order to decrease expenses. All that hard work has paid off, because the FY17-18 budget is much healthier than it has been in recent years. While we aren't expecting to make a profit, we are not expecting any large losses.

For the third year in a row, we have voted to suspend stipends for the Board. In place of stipends, GBW will cover the cost of Standards registration for

Board members. This gives Board members a much-needed reward for all of their work as volunteers, helps defray the cost of attending the annual meeting, and reduces our expenses by almost \$8,000. In addition, we have decided to stop using AT&T teleconferences service for Board meetings. The cost of this service was very high, and the call quality was painfully poor. Instead, we now use the web-based Adobe Connect Meetings. This service allows us to video chat and share documents or websites in real time, greatly increasing the productivity of our meetings. Best of all, one year of Adobe Connect costs less than a single AT&T call, saving us over \$6,000 a year! The Chapters or other GBW committees can also use this service at no additional charge, which will in turn, help us foster better communication and increase productivity.

Secretary Katy Baum did the legwork to get Adobe Connect up and running, and helped us all get comfortable with the technology. I can't thank Katy enough for all of her help here, as well as with her help running our meetings and keeping all of our records up to date. Katy will be stepping down at the end of her term in October, and I'd like to thank her for everything she has done to keep things running! Membership Chair Jennifer Evers also does a lot to keep us organized by maintaining our membership database, processing new members, and sending out renewal notices. Jennifer is also stepping down in October, and I want to thank her for all of her hard work!

'Formation', our next traveling exhibition, will open in 2018. We will be trying a new format for the upcoming exhibition catalog—instead of a stand alone publication, we will be publishing the catalog as a special issue of the Journal. This means that every member of the Guild, including our institutional members, will receive a copy. This will help us cut our expenses by eliminating what has historically been a very costly publication to produce. This will also help keep the Journal's publication schedule on track. Additional copies of the catalog will be printed so that it can be made available for purchase at the exhibition venues and online. Our new Exhibitions Chair, Jackie Scott, has done a phenomenal job launching 'Formation'. She has secured some wonderful exhibition venues around the country, selected a great group of Jurors, and has worked with our Communications Chair to streamline the intent to enter and entry processes. She'll be working closely with Journal Editor Cara Schlesinger and incoming Journal Editor Christine Ameduri to publish the catalog/Journal issue and to coordinate fundraising efforts to support the publication.

Thanks to the efforts of Cara Schlesinger and her committee, the Journal is on track for an on-time publication for a third year in a row. Transitioning the

Journal to a peer-reviewed publication has not been an easy task, but Cara has done a great job and I am looking forward to the next Journal issue! Many of you may be wondering what has happened to the Centennial issue that was supposed to be published in 2006. This issue has been victim to numerous obstacles that I won't go into here. I am happy to report that Peter Verheyen has stepped up to the task of getting this issue out. He has been working diligently to get in touch with the authors and to compile all of the content. We are publishing articles as they are available on our website, and we hope to be able to produce some type of print publication in the coming year.

Lang Ingalls has joined our ranks as Newsletter Editor. Lang has made some design and layout changes, and has been trying to beef up content in the Newsletter. She's commissioned me to write a regular column, and I've found this a really useful way to communicate what's happening with GBW to the membership. Other Board members have also been submitting more regular updates for the Newsletter. I hope that we can continue to use this as a tool to foster better communication between the Board and our members, in addition to all of the other wonderful articles and information that arrives in our mailboxes.

Our new Standards Chair, M.P. Bogan has been

hard at work planning the 'Standards of Excellence' Seminar. Thanks to her, GBW has secured hotel contracts for 2018 (Minneapolis, MN) and 2019 (Philadelphia, PA), and she is already in touch with possible presenters and local hosts. Putting Standards together is a huge undertaking. There's a lot of event planning that goes on behind the scenes, and M.P. is doing a fantastic job.

Marianna Brotherton Crabbs has brought a lot of energy and enthusiasm to her positions as Communications Chair. Everything that happens online goes through Marianna's capable hands—without her, we could not update the website, run the elections, take online payments, or run 'Standards' registration. In other words, we'd be lost without her! Marianna has made some great updates to the website, most notably the revamped events calendar and blog. She's also been working with Brien Beidler to create an Instagram account for GBW. Having a presence on social media is important for outreach, even for those of us dedicated to the physical book.

Speaking of outreach, GBW attended CODEX for the first time this year. This provided us with a great opportunity to connect with our colleagues in the book arts world, and I'd like to thank the Hand Bookbinders of California for giving us the opportunity to share a table with them. I'd also like to thank all of the volunteers who staffed our booth at the table. I'd like to see GBW participate in more activities like this, so please let me know if you have any upcoming events you'd like us to attend. I'd also like to mention that we've created new promotional materials for GBW. If you'd like some to distribute at workshops or events, just email me!

Brien Beidler joined us as interim Vice President when I left office in October 2016. He has since been elected to serve a two-year term beginning in October 2017. Brien has a ton of energy and ideas, and always has a smile on his face. I really appreciate all of the work he is doing to build our Instagram account and to help revitalize the GBW blog.

Last but not least, I'd like to thank everyone who has served on a GBW committee or volunteered to help out at an event—whether you worked at the national or regional level, or on a big or small task, your work mattered. This organization relies on the work and support of its members to be a successful and thriving organization. Thank you!

Looking back on the past year, I am impressed by everything that we've accomplished, and I look forward to the year ahead!

Please note that the annual reports submitted from each committee and officer are available on our website (www.guildofbookworkers.org/content/2016-2017-annual-report) or click on the link on the homepage.



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The 2018 Helen Warren DeGolyer Bookbinding Competition



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www.smu.edu/Bridwell/About/DegolyerBookbindingCompetition

Gilding a Deckle Edge

'Gilding a Deckle Edge' is a contribution that covers three ways of "rough edge gilding". Yes, there are many ways! It is an article developed by two authors and the Editor, bringing a more round understanding and exploration of ideas in regards to deckle edge gilding.

Peter Geraty's commentary is excerpted from his full work titled 'Edge Decoration for Books'. The full article, including recipes for glair & sizes, tool cleaning considerations, and a more in-depth look at edge gilding can be viewed at www.praxisbindery.com or www.guildofbookworkers.org.

Following Peter's commentary is a submission by Conservation Correspondent Malina Belcheva, along with photos of the more efficient process she used on a recent binding.

It was a pleasure to work with two authors to create a single article! I thank them both, as the result covers options for all to consider with regard to deckle edge gilding. Many thanks, -the Editor

"Rough edge gilding" and "gilding in the rough" can give a very pleasing effect, as the gilt edge has more facets to reflect light and doesn't offer the solid block of metal most equate with edge gilding. "Rough edge gilding" is done prior to sewing while "gilding in the rough" is done after sewing.

- Peter Geraty,

Praxis Bindery & Director of the Integrated Studies Program, American Academy of Bookbinding



Encheiresin Naturae, Paul Muldoon
Rough Edge Gilding (& binding) by Coleen Curry

ROUGH EDGE GILDING: PROCESS

If the book has deckled edges, lightly trim to remove only the larger protrusions of deckle, keeping the bulk of it intact. Deckled edges are thinner than the rest of the sheet. Therefore it is best to support them with plain paper cut to the size of the text pages and interleaved; alternating text, plain paper, text and so on. The whole is jogged up so the deckled and plain pages line up flush with each other. They are talced (dusted with talcum powder), put between scrap binders' board and gilding boards, then lowered into the press for gilding.

To avoid the fact that the inner folios of a signature stick out beyond the outer folios at the foreedge, it is best to

open the signatures out flat and jog all to one side or the other. This means that you will be gilding only half the foreedge at a time. The head and tail can go in as a whole.

A deckled edge gilt in this manner can't be scraped because the edge isn't solid so it has to be sanded only. After sanding, the edge should be thoroughly brushed as dust can get down into the voids within the deckle. Bole, graphite or any filler should not be used in this process because it will seep down into the voids and color those areas not reached by the leaf. The size should not be pooled, but should be just enough to thoroughly dampen the exposed deckle and the support paper. The result is that only the taller areas of the edge are gilt and the lower ones remain plain. The edge can be burnished because of the support paper and as with gilding in the rough, the result may be more interesting than solid gilt edge.

GILDING IN THE ROUGH: PROCESS

For gilding in the rough the book is sewn and left untrimmed. Deckled and plain cut pages are treated in the same manner. With gilding in the rough you can't sand the edge as it doesn't present a uniform surface. If the book has few pages you may be able to interleave as above, but with larger books and more pages interleaving may strain the sewing. Again bole, graphite or filler should not be used and the size should not be pooled on.

When the leaf is applied it is laid on directly, then pushed onto the edge with a cotton ball wrapped in silk organza. With deckled edges the result is that the leaf is adhered to the sides of the deckles more than to the actual edge. Plain cut pages can usually stand up to the application of the leaf. Therefore the leaf tends to lay more on the edge of the paper, unless some of the pages stick out very far and get pushed over during the process, you may consider lightly trimming back any leaves that project too far. This kind of edge can't be burnished, so the leaf will not be as lustrous as it might otherwise. Its effect is more subtle and has a restrained beauty.



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GLAIRS, SIZES & PAPER CONSIDERATIONS

Sizes for gilding are varied; egg white and water—called glair, starch, gelatin, rabbitskin glue, parchment glue and PVA are referred to as sizes, but for the purpose of simplicity the term size encompasses all. Sizes act mainly as an adhesive for the leaf, but they also fill the pores in the paper just as any adhesive does.

Sizes become personal to the gilder, the way they work and the effect the gilder is seeking. A hard size such as egg white allows a higher burnish than a softer size such as PVA. Some people have better luck with one over another and some papers will also react better with one size over another. It is wise to try a few different kinds before settling on one. The strength of the mixture varies greatly with the gilder's preference, the way the particular size works and the nature of the paper, the environment, etc.

Your choice of sizing can be influenced by the nature of the paper you are gilding. Egg white or starch works well on most papers. Gelatin is better on softer papers and PVA works better on medium to hard papers. Parchment glue works well on most, but due to the more involved preparation, it may not always be the best choice. Hard, well-sized papers will want a relatively thin gilding size, while papers having very little sizing from the manufacturer will want a thicker gilding size. Also, the process you use can alter the strength of the solution needed. For instance if you use paste or starch as a filler for the edge, then a very weak size will hold the leaf. In fact some gilders use only water when applying the leaf, but they have filled the paper with an adhesive such as starch or paste beforehand.

TOOLS FOR LAYING ON

There are several tools you can use to get the leaf from the cushion to the book edge. A gilder's frame, a gilder's tip or even a piece of paper can be used for this purpose. Personal preference will be the determining factor.

The gilder's frame is good for laying on full sheets of leaf and as such is often used in production situations. Other advantages are that you can easily see through it to the book edge for placement. Also, if the leaf is reluctant to come off you can gently blow through the silk to aid in its release.

Another way to transfer the leaf is with a gilder's tip. The tip is made with hair from a squirrel's tail sandwiched between two pieces on thin card stock. They are made as singles or doubles, the single being most appropriate for gold, the double used for heavier metals such as silver and palladium.

A third method for laying on is simply to use paper. Scrap pieces of any good quality paper will work. If the paper has a bit of tooth, so much the better. (Very smooth paper will attract the leaf too closely after it has been used a

few times and it will be difficult for the leaf to release.) The advantages of paper are availability and low cost; you need not purchase a special tool and you just throw away the scrap when it becomes too greasy to continue using. If you are new to gilding, try starting with new pieces each time.

Any of the tools for laying on need to be kept clean. A build up of grease can make the leaf difficult to release from the tool and thus tear it. With paper, you just throw it away when it is too greasy. The tip or frame need to be cleaned using VM&P Naphtha and a cotton ball. In a well-ventilated area, saturate the cotton ball with the naphtha and rub through the tip hairs or the frame's silk while the tool is lying flat on clean, white paper. The naphtha is a good degreaser and will dry quickly.

Whichever tool is chosen, there should be enough of them to load up all the leaf needed for covering the edge. If three pieces of leaf are needed to cover the edge, then three of the tools are needed. One can pick up each piece of leaf one after the other, as one applies them—but if you are new to gilding, it is better to have the tools already loaded before laying on any of the leaf.

LAYING ON

Using a flat brush, lay a coat of size on the edge. The coat should not be too wet. Allowing a few minutes for it to dry, keep laying on size until it stays on the surface for 20 to 30 seconds. This usually requires two to three coats. Gilding a deckled edge differs in that the application of too much size will only serve to over-soak the paper, giving no benefit to the leaf. With a solid edge you want the leaf to adhere completely, with no voids—this isn't possible or even desired with a deckled edge. You simply want enough size to encourage the leaf to adhere wherever there is paper to receive it.

While the size is drying between coats, it is time to load the laying on tools. To load a gilder's frame the silk is dragged across your hair or face to pick up a tiny amount of grease. Likewise with the tip or the paper carrier. The chosen tool is laid over the cut leaf with gentle pressure, leaving about 2 to 3mm of leaf exposed beyond the working edge. This will enable you to sight the leaf as you lay it on and keep the tool from coming into contact with the sizing. When loading the frame or tip, simple pressure is all that is necessary; with paper it may help to gently rub the backside of the paper where it is lying over the leaf so it will adhere.

One thing to note when "greasing" the tools: in the wintertime there is more static electricity in the air and rubbing the tool on your hair or face can charge the tool with static. The static will cause the leaf to fly up to the tool as you are positioning it for pick up. In this case the leaf will be misaligned on the tool and most likely get wrinkled or torn.

To avoid this, breathe upon the tool after greasing with an open mouth (say “aaaah” over it). The slight moisture from your breath will dissipate the charge and then you are ready to pick up the leaf.

Apply a final, thin layer of size a bit larger than the width of the leaf you are laying on. After applying the size pick up the first, loaded gilding tool. Hold it 2 to 3mm above the edge, as flat and parallel to the edge as possible. To be sure the edge will be completely covered, place the tool with the leaf past the edge and onto the gilding board opposite of you. While keeping the tool parallel slowly lower the leading edge until the free edge of the leaf comes in contact with the size, drawing the leaf off the tool. Apply size to the next area, running it up to, but not onto the previous leaf. Pick up the next loaded tool and proceed in the same manner, overlapping the previous leaf by 2mm. Do this until the edge is covered. If you see any breaks at this time, it is best to transfer pieces of leaf onto these areas before proceeding; breathe on the area with an open mouth to activate the size and lay on the repair gold.

SETTING THE EDGE, BURNISHING & OPENING THE PAGES

“Rough edge gilding” may be set and burnished the same way a solid gilt edge is. After the leaf is laid on, it will appear shiny where there is excess moisture. When the shininess disappears (5 to 15 minutes) it is time to “set the edge”. This is done with a soft, padded cloth, such as cotton flannel or cotton batting. Do not use cotton balls as the loose fibers can catch on the gilding boards or the book boards. Start in a small area at one end and using the flannel, lightly press down on the edge and pick straight up. If moisture travels through the leaf and dulls the edge, wait: the edge is not dry enough to proceed. Test again and when you are sure the edge is dry enough, do this across the entirety, working from spine to foreedge. As you do so, draw the flannel lightly across the palm of a clean hand in between pressings. This will remove any moisture that may be transmitted through the gold and onto the flannel. Do this three to four times, gently increasing the pressure each time.

The next step in setting the edge is to burnish through a piece of paper. Burnishing through paper is done when the edge still has some residual moisture, but is not too damp. Depending upon the conditions in your shop, this can vary from immediately after setting with the cotton, to around 15 minutes later.

Have ready a piece of smooth, wove paper that is trimmed wider and longer than the edge. (Don’t use laid papers or papers with watermarks as the pattern will imprint on the edge.) Swipe one side of the paper a few times with beeswax; this will ease the movement of the burnisher.

Gently blow on the edge to remove any dust or grit which may have landed there. Lay the paper, waxed side up, on the edge and lightly burnish in a discreet area. Lift the paper and check to make sure the edge is dry enough to continue. You will see the edge become dull from burnishing through the paper, but the leaf should not come up onto the paper or rub off. Historically, some gilders would stop after this first burnishing, leaving the edge consistently dull—this is known as an “antique edge”.

Now hold the paper tightly against the edge by placing your thumb on the gilding board nearest you and your first two or three fingers on the opposite board. If the paper shifts while burnishing, the leaf can be rubbed off. Start at one end and move the burnisher across the edge, lightly and smoothly. As you progress along the edge, move the hand holding the paper along with the burnisher. Your fingers will act as a fence and will keep the burnisher from moving off the edge as you go. Be careful not to slide the paper while doing this. Burnish through the paper four or five times. The purpose of repeated burnishing is to make certain the leaf is in firm contact with the edge at all points. You can increase pressure but don’t use too much.

When dry enough, brush the edge with a skewing brush (a soft, full brush to remove leaf skewings; use it only for this purpose). After that, very lightly burnish the bare

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edge, two to three times, with the agate. The number of times insures complete coverage with the burnisher. The earlier burnishing was to set the edge to assure good adhesion. This one is to begin polishing the edge.

The next step is to wax the edge and burnish to luster. The wax is used to help the burnisher glide across the edge without damage so that pressure can be increased with the burnisher to deepen the luster. Take a piece of beeswax in one hand and lightly stroke it with the thumb of the other hand. Rub your thumb and forefinger together to further lighten the amount, and transfer the wax to the edge by lightly rubbing the thumb along the edge. Burnish with a bit more force than previously used. Apply more wax and increase the pressure. Place the rounded end of the burnisher into your shoulder or pectoral muscle for added pressure. When using the burnisher in this manner it is best to hold it by placing both hands on either side of the agate to steady it while you press with your upper body. Holding it in the previously described manner makes control more difficult with the increased pressure. If the burnisher is held at the correct angle, a considerable amount of pressure can be applied and a brilliant luster achieved. In all direct burnishing, it is best to hold the agate nearly perpendicular to the edge. This pushes the leaf down as opposed to holding the agate at an angle and pushing the leaf ahead of the agate.

Generally the edge is burnished two to three times, waxing in between each. Use your best judgement, as too much burnishing on a softer paper and at a low angle can cause the gold to flake off. When done remove the book from the press and separate the pages. To do this, hold it above the workbench—parallel to the surface and a few inches away. Slap the book flat onto the workbench to break the slight adhesion between pages and interleaving.

For “gilding in the rough”, the process is simpler. Allow the leaf about three to five minutes drying time, and then take a cotton ball wrapped in silk and gently press down on the leaf to confirm contact with the edge. Do this over the entire edge, then start at the beginning and do it again. After the edge is dry, about 30 minutes, remove the book from the press and separate as above.

~



The Island, Geert Mak
Fully Gilded Deckle Edge by Malina Belcheva

I have prepared a miniature design binding for the International Miniature Design Binding Exhibition at the Meermanno Museum, where for the first time I used genuine gold foil for rough edge gilding on the deckle edges of the book. When I began looking for information about this type of gilding I realized that there was very little written on the subject and started experimenting with various techniques, trying to find a simple way to gild deckle edges. As my attempt was successful, I wanted to share my experience and prepared a short text with photographs of the technique.

- *Malina Belcheva, PhD candidate in Conservation at the National Academy of Arts, Bulgaria, graduate of the conservation program, American Academy of Bookbinding*

FULL DECKLE EDGE GILDING

Apart from artistic dexterity, this process requires no exceptional gilding skills or experience to achieve a luminous effect on your design binding. The success depends not on the skills of the binder, but rather on the quality of materials and tools employed. High quality, genuine gold foil and controlled temperature with an application tool will guarantee dramatic gilded results. Designed for the arts and crafts industry, heated tools—such as the Creative Versa-Tool with variable temperature control—for use in bookbinding allow more economic and confident edge gilding than the

traditional technique.

The same method can be applied in conservation practice for re-gilding or restoring parts of damaged or abraded gilt on textblock edges, single leaves, or an isolated area after repair. Here, the heated spatula with micro tips, used in book conservation for tape and adhesive removal, can be helpful with gold foil transfer for retouching gilding and tooling on a book. Gold foil will begin gently adhering onto the leather surface with a heated microspatula on a low temperature setting, and therefore no repeated tooling or special preparation for gold repair will be necessary on historic bindings.

There is also a practical purpose to edge gilding. This process preserves book edges from deterioration and helps protect paper from light, humidity and dust accumulation. In design binding practice rough edge gilding brings high aesthetics. It is intriguing and dazzling—the inconsistent quality of the paper edge reflects the light of the applied gold with multi-faceted angles, producing a radiant effect.

MATERIALS

Gold foil

Creative Versa-Tool or Heated Microspatula

Glassine paper

Water Pen or round watercolor brush

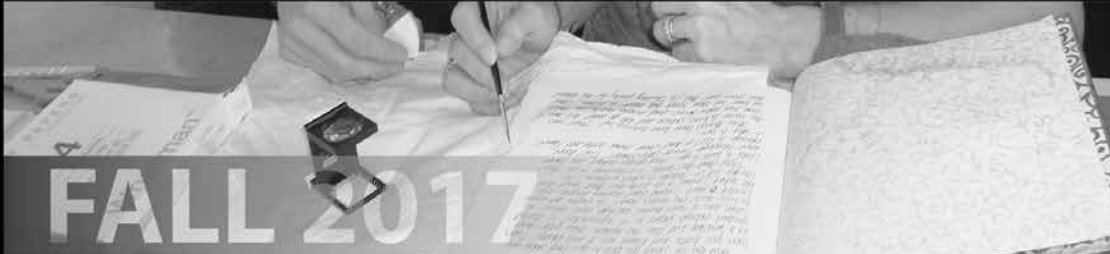


The gilding set-up


PREPARATION OF THE EDGES

Place individual open leaves of the unsewn book on a layer of blotter or other absorbent paper. The softness of the paper base will be padding for the leaves and therefore control the length of deckle edge you create. A thicker base lining will produce wider deckled edges.


To form a deckle edge draw a blind line on the sheet of paper using a Teflon folder and metal ruler. Pull the ruler slightly back from the creased and pre-folded line and apply a consistent layer of water across it, using a water pen or a long bristle, round watercolor brush. Allow paper to absorb water and carefully tear off the excess strip of paper along the creased line. Using your Teflon folder, press firmly down on the newly formed edges. Repeat this process until all



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edges are uniform: head, tail and foreedges.

At this stage, consider additional sizing of the newly made deckle edges with wheat starch paste or Methylcellulose, depending on paper characteristics. The sizing will consolidate, but also bring thickness and additional relief to the paper surface. This will enhance the reflection of light and the edge gilding will be even more brilliant and impressive.

GILDING

One side at a time, fan leaves of the book, exposing the desired thickness you wish to gild. You may choose to apply gold on sections or on the entire book at one time depending on your preference, the book thickness or gold foil width. See illustration of my method.

Dry tear glassine paper to the preferred edge form and use another glassine as a barrier sheet under the first and over the last leaf. Note that interleaving each page is not necessary, as pages will not adhere to each other and the applied gold will not transfer during edge treatment.

With a flat heated spatula and light pressure transfer gold foil onto paper edges. The temperature needed for gold foil to adhere will vary depend on your tools, the paper and the specifics of the gold foil.

Single application of gold foil will produce a solid layer of edge gilding. You may apply additional gold layers if

needed.

Repeat this process on all paper edges of the bookblock, verso and recto, including your endpapers. Your sections are now prepared and ready to be collated, and the book sewn.

This process of edge gilding does not require interleaving, sanding, burnishing, application of wax or gilding solutions before, during or after gilding process.



The Island, Geert Mak

Book open, showing full gilt edges

REFERENCES

“Soft Genuine Gold Foil (K-9)” used for edge gilding of design binding *The Island* by Geert Mak, featured in this article; supplier: Ernest Schaefer (www.ernestschaeferinc.com/catalog_i6691919.html)

Creative Versa-Tool (www.walnuthollow.com/store/wood-burning/tools/items/creative-versa-tool-/38283/)

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Fine Bookbinding: a Technical Guide, Jen Lindsay (Oak Knoll Press, 2009)

Edge Gilding and Edge Coloring of Books, Peter Geraty (www.praxisbindery.com/uploads/articles/edge-gilding-praxis-bindery.pdf)

RECOMMENDED READING

The Anatomy of Bibliomania (1930)

The Fear of Books (1932)

Maxims of Books and Reading (1934)

Of the Uses of Books (1937)

The Printing of Books (1938)

The Aesthetics of Printing (1939)

Bookman's Holiday: A recreation for booklovers (1945)

The Reading of Books (1947)

The Hunting of Books (1947)

Pleasures of Reading (1948)

Holbrook Jackson

is an author I recently came across...

He lived from the late 1800s to 1948, and was a journalist, writer and publisher in London.

He was also an avid bibliophile, and wrote extensively on books, printing, and collecting.

At right, some titles he penned.

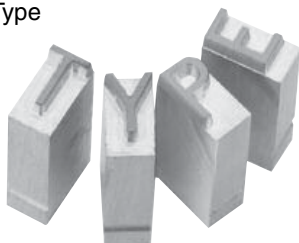
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- the Editor

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84, Charing Cross Road

Helene Hanff

(New York: Grossman Publishers, 1970)

In 2013, Frank Lehmann, our Book and DVD Reviews Editor, suggested that GBW members write reviews of books about books and the associated fields; indicating that we should not limit choices only to recent publications, but to consider writing about favorites from the past. At the time, I responded with a review of Henry James's 1886 novel, *The Princess Casamassima*. That novel, while on topic for bookbinders, is not light reading.

A very different book, *84, Charing Cross Road*, celebrates the physical book and bookishness and is easy to read. Although I had enjoyed the 1987 movie of the same title all those years ago, I only recently read the 1970 memoir. I immediately felt that GBW members should be alerted to its charms. Hanff has created a well-developed story in a mere 97 pages. The New York author begins by writing to Marks & Co., Booksellers at 84, Charing Cross Road, London with a list of books she wishes to purchase. The story, framed within the correspondence between Hanff and antiquarian bookseller, Frank Doel, goes beyond just those business transactions, blossoming into a friendship spanning twenty years and giving insights into New York and London after World War II.

Happily, for those in the book arts, this story also includes discussion of the physical book. Indeed, Hanff had reached out to England because the books available in New York at the time were either "very expensive rare editions, or in Barnes & Noble's grimy, marked-up schoolboy copies". Even though she was using the books for research purposes, their appearance mattered. She had me hooked by her second letter, in response to the first shipment of books that arrived from London saying, "I'm almost afraid to handle such soft vellum and heavy cream-colored pages. Being used to the dead-white paper and stiff cardboard covers of American books, I never knew a book could be such a joy to the touch". More shipments of delightfully bound books continue to arrive throughout the memoir.

The appearance of the 1970 edition of *84, Charing Cross Road* that I read for this review, although a repaired circulating library copy; is worth some mention. The publisher may have felt a responsibility to produce a handsome volume given that one of Hanff's themes is her dissatisfaction with the American book. Jacqueline Schuman, designer for Grossman Publishers, created an affordable volume sympathetic to the narrative by using commonly available materials. The red cloth-covered case stamped with black ink postal marks from New York and London immediately signals the book to be an epistolary memoir. The off-white flyleaf and title page,



decorated with canceled postage stamps (Royal and United States), further accentuate the destinations of the letters. Additionally, the reader easily identifies the origins of the letters within the text block by their nicely formatted letterheads.

I liked the "Monticello" font chosen for the text block, but reserve in-depth analysis of the font choice to the printers in our organization. Overall, this physical book is as pleasing as its content.

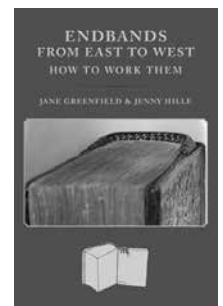
Those eager to obtain a copy of *84, Charing Cross Road* after reading this review should try to locate a 1970 copy. Later editions, in addition to having indifferent paperback covers, apparently were edited in a manner that caused dismay for some reviewers familiar with the first edition. If you wish to learn more about the 1970 cover designer, Jacqueline Schuman, go to this website, hoggstock.com/2013/06/03/uncovering-the-cover-artist/

Barbara Adams Hebard was trained in bookbinding and book conservation at the North Bennet Street School. She is Conservator of the John F. Burns Library at Boston College. 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, and an Overseer of the North Bennet Street School.

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Marbling from Dawn to Dusk

or

How Marbling Can Make You Crazy with Changes Throughout the Day!

“Marbling just doesn’t behave”, I hear many marblers say. And I hear it a lot! So this article is about how you really need to be ready for the marbling process to throw you a curveball—likely every time you marble!

Probably the main cause of marbling “throwing people” is temperature and humidity. It is not just a question of whether the day is “hot and sticky” or “cold and dry” or whether your nose is dripping into the tray, but also how the materials can start to misbehave on any given day, *and* throughout the whole day.

You start the day with a few so-so or even downright ruined sheets, until you get a feel for what is happening, and you get your paints adjusted fully, and the size bath, if it was a little too thick you have adjusted that (sorry, no cure for too THIN...unless you want to mix up some thicker size and mix in and wait an hour or more!). Your ox-gall or other dispersant is now mixed perfectly with each color, and you are ready to go. The papers are wonderful.

But... Wait... you started early in the morning and it was cool; now two hours later, it is turning into a hot, humid summer day. What can you do? You have an order to match 30 papers, and they are starting to not look like they did earlier, even though you are using the same bottles of paint, same amount of dispersant, but ugh... they are paler. Believe me, I feel your pain!!

If you have a very large order, you could be going all day... and Heaven Forbid: *do not take a lunch break!!* Even 20 minutes away, and evil may brew within the tray. You come back... but nothing is working right...

This is the life of a marbler! If you love marbling enough, you will learn to overcome and you will feel the

constant low level battling of the environment and materials is really really worth it!

So, what can you do, say, if the size breaks down because it is getting hot out? One trick is to have frozen water bottles on hand. Float them in the tray for a few minutes, or whatever it takes to cool things off for a while. Or run an air conditioner... but somehow, mine cools just me and bypasses the tray. Sometimes if your size is getting “wimpy”, I find it is a little easier to control if you pour some off and make it a bit shallower. You can always add it back in as the size in the tray goes down while you work.

If your colors start to pale, add more straight paint to the bottle or cup you are using. Usually this results in too much, and it doesn’t spread enough or sinks... so there you go again, adding mini drops of ox-gall until it is right. And you remind yourself, that these papers are not xeroxes, and that actually having the small differences is a sign they are original works of art—each and every one of them—and not a print. A “sign of their authenticity” as one customer put it. Another said “Each is like a snowflake”, they look the same but if you inspect deeply there are some differences, and sometimes there is a slight shade difference in parts of one paper compared to another, though they are considered “the same”. Still, our perfectionism makes us gnash our teeth and tear our hair.

This is just part of the territory if you plan a moderate to long marbling day. All day long, you will periodically have to stop a few minutes and readjust things. I no longer worry about it! I love marbling enough to, pardon the pun... “go with the flow”! At the end of the day you can look at a room of beautiful papers and say to yourself... “It was worth it”.

OK, I’LL DO IT MYSELF



An exhibition of narratives of intrepid women from the *Caroline F. Schimmel Collection of Women in the American Wilderness* will be on display at the St. Louis Mercantile Library, University of Missouri-St. Louis, August 28-October 29, 2017 and at the DeGolyer Library, Southern Methodist University, January 19 to March 28, 2018

GBW NOTIFICATIONS

NOTICE to all Guild Members:

Annual Business Meeting of the Guild of BookWorkers
Friday, October 27, 2017 ~ 5:15-6:15PM
Hotel Murano, Tacoma, Washington

OTHER NOTIFICATIONS

NOTICE from Beyond Words:

Beyond Words was a collaborative effort to exhibit lots of medieval material in multiple locations last autumn, in the Boston area.

Updates and upgrades to the Beyond Words website:

- Dozens of digitized manuscripts newly-accessible
- Links to audio and video files used in the exhibition
- Full codicological descriptions as downloadable PDFs
- Multiple indices supplementing those in the print catalogue

Visit the new and improved website at
www.BeyondWords2016.org

NOTICE from Minnesota Center for Book Arts:

MCBA is proud to announce
the winner of the 2017 MCBA Prize:

The Book of Disquiet

by London-based book artist Tim Hopkins

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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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www.guildofbookworkers.org

DEADLINE DATES**FOR UPCOMING NEWSLETTER PUBLICATIONS**

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

July 11 for August 2018 issue No. 239

September 7 for October 2018 issue No. 240

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The deadline for the 'December 2017' newsletter is November 1, 2017.

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

newsletter@guildofbookworkers.org

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