



‘A Magnetic Closure for the Carousel Book’

**by Joelle Webber
of the
Mermaid Bindery
Westport Island, Maine**



‘Xtra small’ Exhibition

**The International
Miniature Bookbinding
Competition**

**Meermanno Museum
the Hague, the Netherlands**

ALSO IN THIS ISSUE

- Letter from GBW President Bexx Caswell-Olson
- Annual Meeting Minutes from outgoing Secretary Katy Baum
- ‘Standards’ presentation reviews by Anna Curran, Jay Tanner
 & Christina Lilly
- contributions from Iris Nevins & Beth Lee
- & more ~

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

www.guildofbookworkers.org

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

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GUILD OF BOOK WORKERS • BOARD OF DIRECTORS •

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From a little spark may burst a flame.

-Dante Alighieri

GBW Members:

I recently created historical structures with Julia Miller: **WOWZA**. We concentrated on scroll variations and the use of papyrus, understanding early board composition, variations on board attachment, and sewing development. As you know, I am a fine binder. Exploring the connection of what I do now to what has been done in the past, with a passionate and knowledgeable teacher, left me dancing in the kitchen. Julia gave me a “spark” and that little glow of light has lasted weeks (and will continue, I am quite sure) — I hope it is something all of you have felt along the path of your book career. The photo above is an example of her early ‘single-quire papyrus binding’ in miniature.



Standards was such fun this year. Held in Tacoma, the featured presenters were Aimee Lee, Suzanne Moore, Gabrielle Fox, and Don Glaister. For those of you unable to attend, reviews of each presentation are featured in this issue. There were interesting tours for those who attended early, chapter meetings, reconnecting with old friends, meeting new acquaintances, and cookies & coffee to keep us all going. An enormous thanks to the locals who helped make it all happen: Bonnie Thompson-Norman and Jodee Fenton, and to MP, GBW’s Standards Chair: *outstanding effort and it showed!* Outgoing Secretary Katy Baum submitted the minutes from the Business Meeting have a look for an overview of the health of our organization. I also remind you that all of this information is now available on the GBW website, well worth perusing now and again.

We hear from regular contributors Beth Lee on calligraphy, Iris Nevins on marbling, and Malina Belcheva, who submitted information on a recent competition held in the Netherlands (disclosure: I participated). GBW member Joelle Webber shares her artist book series *Yuletide Luminaries* with explanatory notes and photos on the process. Lastly, I’d like to thank Janet Lee for taking the post of Paper Correspondant for this newsletter. Currently working in conservation, I note that all of her hobbies are fiber-related — sewing, weaving, knitting, darning, bookbinding (!) — and I very much look forward to her contributions. Thanks, too, to Dana Kull for her proofing: I couldn’t do this without your help!

There is so much to celebrate—here’s to another year of binding ahead and to each and every “spark”!

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

TACOMA



At the Silent Auction table:
Laura Bedford, Bexx Caswell-Olson
& MP Bogan



End of Conference Serenade:
Jim Croft & Joel Ricchi

‘Standards’ photos by Mary Baughman



Lone Star Chapter lunch (clockwise from upper left):
Kevin & Kelly Stern, Tish Brewer, Priscilla Spitler,
Jesse Hunt, Mary Baughman (center)

Dear Members,

It was wonderful to see so many of you at this year's Standards of Excellence Seminar in Tacoma, Washington this past October. I'd like to thank our Standards Chair, MP Bogan, for putting on a fantastic conference! Thanks must also go to local hosts Bonnie Thompson Norman and Jodee Fenton for arranging two great tours, getting some super swag for our tote bags, and for making some truly spectacular banquet centerpieces!

The banquet and auction held at this year's Standards Seminar raised almost \$12,000 for our scholarship fund. Thank you so much to everyone who donated and to everyone who bid!

At the annual business meeting in October, we announced a new way forward for the Centennial Issue of the Journal. In the face of numerous obstacles and delays, we have decided not to produce a printed copy of this issue. Instead, the full articles or transcriptions of the presentations will be made available on our website at:

www.guildofbookworkers.org/content/journal-centennial-issue

In addition, we will digitize the video recordings of these presentations, and will make those recordings available free of charge to all members. Please be patient as we figure out all of the details of this endeavor. More information will be provided as it is known.

At the close of the annual business meeting in October, Jennifer Evers finished her term as Membership Chair. She will be succeeded by Cheryl Ball. Katy Baum also completed her term as Secretary, and will be succeeded by Rebecca Smyrl. Christine Ameduri also joined the Board as co-editor of the Journal.

Although we just wrapped up the 2017 Standards Seminar, planning for 2018 is well underway. The seminar will be held in Minneapolis, Minnesota, from October 17 to 20. More information is forthcoming, but please save the dates!

As the new calendar year approaches, I'd like to encourage you to remember GBW in your year-end giving. You can now designate how your donations are allocated (i.e., scholarships, exhibitions, journal) when you donate online or by check. For more information, visit <http://bit.ly/2h3ALxG>.

Many Thanks, Bexx Caswell-Olson, President, Guild of Book Workers



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

CALIFORNIA

CHAIR
EXHIBITION - SAN FRANCISCO
WORKSHOP - SAN FRANCISCO CENTER FOR THE BOOK
TOUR - USC, LOS ANGELES
CHAPTER GATHERING - SAN FRANCISCO
WORKSHOP - SAN FRANCISCO

Marlyn Bonaventure
*currently to December 8
December 15
January 18
January 3 & 4
January 17 - 19*

CURRENT EVENTS www.gbwcalforniachapter.wordpress.com
Hand Bookbinders of CA Annual Members' Show (Olin Library, Mills College)
'Miniature Decorative Watercolor Sketchbook' with Judy Serebrin
Special Collections Tour
Join us as the chapter teams with the Hand Bookbinders of California!
'The Girdle Book' with Nicolas Yeager (see handbookbinders.org)

DELAWARE VALLEY

CHAIR
EXHIBITION - OPENING RECEPTION
WORKSHOP
CHAPTER GATHERING
EVENT - **VALENTINE'S EXCHANGE**
WORKSHOP
EXHIBITION - PHILADELPHIA MUSEUM OF ART
WORKSHOP

Jennifer Rosner
*January 5, 5-7PM
January 7
January 9
February 14
February 24
March 4
March 24 & 25*

CURRENT EVENTS www.dvc-gbw.org
Bird in Hands - the chapter collaborative book project
'Rigid Board' with Alicia Bailey
Bookbinders, Beer & Bowling Party
The time is here to be thinking about this annual exchange ~
'Caterpillar Stitch' with Denise Carbone
Meet at the Keith Smith at Home exhibition & enjoy a beer afterwards
'Pierced Vellum Binding' with James Reid-Cunningham

LONE STAR

CHAIR
CHAPTER EVENT - VALENTINE'S EXCHANGE
EXHIBITION - DEGOLYER LIBRARY, SMU, DALLAS
CHAPTER EVENT - VALENTINE'S EXCHANGE DEADLINE FOR MAILING
TOUR - BAYLOR UNIVERSITY, WACO
EXHIBITION - TEXAS A&M, COLLEGE STATION
CHAPTER MEETING - DALLAS

Tish Brewer
*January 2 (sign-up deadline)
January 19 - March 28
February 5
February 9
March 1
June 7 (evening)*

CURRENT EVENTS www.gbwlonestarchapter.wordpress.com
The theme this year is "love songs" — check your inbox for details
Okay, I'll Do It Myself from the Caroline Schimmel collection
The online exhibition starts February 15 ~
Bookarts Collection tour with Virginia Greene, lunch following
Decorative Papers from the Berger-Cloonan Collection, including demos
Join us just prior to the DeGolyer Conference & Exhibition

MIDWEST

CHAIR

Ellen Wrede

CURRENT EVENTS www.midwestgbw.wordpress.com

NEW ENGLAND

CHAIR

Erin Fletcher

CURRENT EVENTS www.negbw.wordpress.com

NEW YORK

CHAIR
LECTURE - NY ACADEMY OF MEDICINE

Celine Lombardi
December 12

CURRENT EVENTS www.gbwny.wordpress.com
The Art & Science of Healing: From Antiquity to the Renaissance with Dr. Pablo Alvarez

~Please note that the above is the beginning of a series of events coordinated with Legacy Press to meet the authors of their books ~

NORTHWEST

CHAIR

Elsi Vassdal Ellis

CURRENT EVENTS www.gbwnw.blogspot.com

POTOMAC

CHAIR

Vicki Lee

CURRENT EVENTS www.gbwpotomacchapter.wordpress.com

ROCKY MOUNTAIN

CO-CHAIRS
EXHIBITION - SALT LAKE CITY
WORKSHOP - ART STUDENTS LEAGUE OF DENVER
WORKSHOP - ART STUDENTS LEAGUE OF DENVER
WORKSHOP - ART STUDENTS LEAGUE OF DENVER

Karen Jones & Emiline Twitchell
*through January 19
February 17
March 9
April 7*

CURRENT EVENTS www.rmcbgw.blogspot.com
OPEN•SET is at the J.W. Marriott Library; join us January 18 for the closing party!
'Flexible Book Forms' with Alicia Bailey
'Travel Journals' with Judith Cassel-Mamet
'Folded Box Forms' with Alicia Bailey

SOUTHEAST

CHAIR
ONLINE MEMBERS SHOWCASE
UPCOMING WORKSHOP - ATLANTA
UPCOMING WORKSHOP - CHARLESTON LIBRARY SOCIETY
CONGRATULATIONS!

Sarah Bryant
*starting February 28
late January
late February*

CURRENT EVENTS www.SEGBWnews.blogspot.com
Check the above website to view!
'Make Your Own Bookcloth' - details on web soon ~
'German Trade Paper Bindings' with Henry Hebert
to Susan Hulme, recent graduate of the American Academy of Bookbinding, who received her diploma in Fine Binding.

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& those generally interested in the craft of
hand bookbinding.*

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EXHIBITIONS

NONESUCH ART OF PAPER AWARDS

MONTREAL, CANADA *through December 16*
 There will be a closing reception on December 16, 5 to 9pm, to announce the award recipients.
www.hmsnonesuch.com/nonesuch-art-on-paper-awards/

OPEN • SET

SALT LAKE CITY, UT *through January 19*
 The OPEN•SET Exhibition is currently at the J. Willard Marriott Library. Closing party on January 18, come join us!
www.bookbindingacademy.org

OK, I'll Do It Myself

DALLAS, TX *January 19 - March 28*
 Narratives of intrepid women from the *Caroline F. Schimmel Collection of Women in the American Wilderness*. At the DeGolyer Library, Southern Methodist University. Caroline is a longtime GBW member and formerly served as editor of this newsletter!
www.smu.edu/cul/degolyer

The Codex and Crafts in Late Antiquity

NEW YORK, NY *February 23 - July 8*
 This exhibition at Bard examines the structural, technical, and decorative features of the major types of codices—the wooden tablet codex, the single-gathering codex, and the multi-gathering codex. The exhibition presents the codex as an innovation, rather than an invention, that evolved using techniques already widely employed by artisans and craftspeople in the creation of everyday items such as socks and shoes, revealing that the codex was a fascinating, yet practical, development.
www.bgc.bard.edu/gallery/

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.
www.satinartworks.com

CALL FOR ENTRIES

The Printed Page III

SUBMISSION DEADLINE: *January 7*
 Abecedarian Gallery and Alicia Bailey invite book artists to submit bookworks that utilize the more hands-on forms of printmaking such as relief, silkscreen, pochoir, intaglio, lithography, letterpress, monotypes and new technologies. Books may be editioned or unique, sculptural or more traditionally bound, interactive or passive. For complete details visit:
www.abecedariangallery.com

2018 DeGolyer Bookbinding Competition

SUBMISSION DEADLINE: *now until January 31*
 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

REGISTRATION DEADLINE: *January 15*
 ENTRY DEADLINE: *April 15*
 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*
 The Guild of Book Workers traveling juried exhibition. Submission deadline is forthcoming for those who are registered. Notifications go out in mid-April. Exhibition cities include Minneapolis, Atlanta, Los Angeles, Boston, and Philadelphia.
www.guildofbookworkers.org

OTHER BOOKISH EVENTS — OR — HAVE YOU HEARD?

Honey & Wax — 2018 Book Collecting Prize

Here at Honey & Wax, we take a particular interest in the evolving role of women in the rare book trade, on both the buying and selling sides. The great American book collector Mary Hyde Eccles, the first woman elected to the Grolier Club, noted that a collector must have three things: resources, education, and freedom. Historically, she observed, "only a few women have had all three, but times are changing!"

We embrace that change. In the interest of encouraging the next generation, we are delighted to award the Honey & Wax Book Collecting Prize, an annual prize of \$1000 for an outstanding book collection conceived and built by a young woman.

The contest is open to women book collectors in the United States, aged 30 or younger. Contestants do not need to be enrolled in a degree program, nor do they require a sponsor.

The winning collection must have been started by the contestant, and all items in the collection must be owned by her. A collection may include books, manuscripts, and ephemera; it may be organized by theme, author, illustrator, printing technique, binding style, or another clearly articulated principle. Collections will not be judged on their size or their market value, but on their originality and their success in illuminating their chosen subjects. The prize rewards creativity, coherence, and bibliographic rigor.

For more information visit: www.honeyandwaxbooks.com/prize.php

Museum of the Bible

The Museum of the Bible is a museum in Washington D.C. documenting the narrative, history and impact of the Bible. Within are seen many early book forms and formats of the Bible as a codex over the centuries. The museum opened on November 17, 2017.

We Love Endpapers

A wonderful forum for librarians, booksellers, collectors, designers, and book lovers on Facebook. www.facebook.com/groups/WeLoveEndpapers

GUILD OF BOOK WORKERS, INC.

The Annual Meeting of the Guild of Book Workers, Inc., was held on Friday, October 27, 2017, at 5:00 p.m. PST, at the Hotel Murano, Tacoma, WA, during the 35th Seminar of Standards of Excellence in Hand Bookbinding. President Bexx Caswell called the meeting to order and welcomed everyone. An agenda was distributed to those present.

The minutes of the September 16, 2016 Annual Meeting were approved as previously published on the Guild's web site.

The Annual Report for the 2016-17 fiscal year, which was previously published on the Guild's Web site, was presented.

Motion made and seconded to approve the 2016-17 Annual Report of the Board of Directors, Guild of Book Workers.

MOTION CARRIED.

UPDATES FROM THE BOARD

President: Bexx Caswell

Bexx offered her thanks to MP Bogan, Bonnie Thompson Norman, and Jodee Fenton for organizing the conference, and also thanked the conference sponsors. The GBW Newsletter contained the President's Annual Report which summarized the numerous activities of the board and the organization. Highlights include:

- Increased frequency of board meetings to monthly basis and switched to a video-conference platform
- Bexx is now contributing a regular column to the newsletter in order to increase communication with members
- There is now a GBW table in the vendor room featuring catalogs and merchandise for sale
- The Centennial Journal has had several delays but will now be published online

Vice-President: Brien Beidler

Brien shared his joy in being elected as Vice President. He has familiarized himself with the GBW bylaws and the Chapter Handbook to help in his role as chapter liaison and he's feeling very optimistic after a productive Chapter Chair meeting. He has enjoyed helping Marianna and Cara to reboot the GBW blog and he's also set up an Instagram account for GBW which has been very successful. Finally, he congratulated the Scholarship recipients: Renny Russell, Wyatt Hall, Jay Tanner, Christina Lilly, Anna Curran, and Rachel Jackson.

Treasurer: Laura Bedford

Laura discussed the budgeted versus actual Income and Expenses which were projected on the monitor for easy viewing. Overall income is increasing thanks in large part to the fundraising effort at the end of 2016. She offered tremendous gratitude to all who contributed. Other highlights:

- Jackie has done a great job with Exhibition income and planning
- Standards budget was kept in check
- We're continuing to be very responsible and conservative, especially with budgeted and unexpected expenses.
- GBW currently has \$285k in cash reserves. Now that Laura

has been through a couple years of the financial cycle she is comfortable with investing some of the cash reserve in a low-risk investment. More information will be provided to the members as we explore that option.

Secretary: Katy Baum

The Board of Directors is now meeting on a monthly basis which made the AT&T conference calls prohibitively expensive due to the per minute billing structure. The board members agreed to switch to a flat-rate annual contract with Adobe Connect. This has been a huge costs-savings and an exciting step forward with numerous benefits for the board. Katy will be stepping down but expressed her gratitude for the chance to serve GBW.

Membership: Jennifer Evers

Jennifer gave a brief update with the following highlights:

- 858 active members
- 15 lifetime achievement members
- 175 new members (includes lapsed members)
- 1 member still has no email address
- 150 members opt out of listserv

Jennifer will also be stepping down but has enjoyed her term and is grateful to the members and the rest of the board.

Newsletter: Lang Ingalls

Lang is hoping to find a new printer that is local to her in order to help control expenses. She is still early in her first term as Newsletter Chair but she extended her thanks to the other board

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members for all of their hard work and assistance.

Library: Ann Frellsen

Ann has been working with Marianna to improve the Library section of the website. DVD rentals continue to be a problem because of damage to discs and compatibility with players so she will continue to explore streaming video for the future but it will take time.

Journal: Cara Schlesinger

Cara began by acknowledging a huge contribution from Peter Verheyen on the Centennial issue, providing raw transcripts from the video presentations which just need to be cleaned up and then added to the website. Marianna has just added presentation content from Deborah Evetts, Richard Minsky and Don Rash. The current issue of the journal is also in production with articles by Chris McAfee, Gabrielle Fox, Radha Pandey, and Bill Minter. Cara is also actively soliciting content for the next issue. Shannon Kerner has stepped up to edit the GBW blog. Cara extended her thanks to Ann Bromer of Bromer Booksellers for financial support of the journal, and ended with a round of thanks to the editorial board, proof-readers, and blog editor.

Standards: MP Bogan

MP offered thanks to Brenda Parsons for securing the Hotel Murano. Handouts from the 2017 presentation will be available on

the GBW website soon, along with an evaluation of the conference. Evaluation results will be discussed by the board at the upcoming meeting. Next year's conference will be held in Minneapolis, October 18-20, at the Hyatt on Nicolette Mall. The April newsletter will have full information. Suggestions for presenters are welcome; please email MP at standards@guildofbookworkers.org.

Exhibitions: Jackie Scott

Jackie has just completed her first full year as Exhibition chair and it's been a lot of work, but she's excited and feels passionate about it. The upcoming exhibition has 5 venues secured, with an opening at the Minneapolis Center for Book Arts to coincide with Standards 2018. There was a great turnout for intent to enter. Only 50 entries will be selected for the exhibit. Jackie's focus is currently on fundraising. She offered thanks to Karen Hanmer and Peter Verheyen for guidance, Marianna Brotherton for her assistance as Communications Chair, and Lizzie Curran as a committee member. Entries will be accepted digitally from January 1st to March 1st, 2018. Guidelines for photography will sent out shortly.

Communications: Marianna Brotherton was unable to attend.

RECOGNITIONS AND ANNOUNCEMENTS

Bexx recognized the contributions of two outgoing officers, Katy Baum (Secretary) and Jennifer Evers (Membership), and presented them with commemorative certificates.

Bexx welcomed the following new board members: Rebecca Smyrl (Secretary), Cheryl Ball (Membership), Christine Ameduri (Journal), and Brien Beidler (Vice President).

Bexx asked for additional questions or comments. Betsy Palmer-Aldridge commended the Board of Directors for their hard work and leadership. Another member inquired about the possible leveraging of the large cash surplus. Laura Bedford explained that over \$100,000 belongs to the regional chapters and while the organization has had two really good years, we need to continue to grow the cash reserve before we can do something interesting with it.

There being no further business, the meeting was adjourned.

- Katy Baum, Secretary



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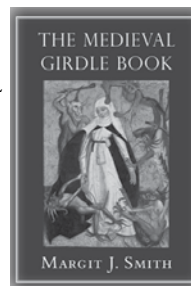
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Make and Use Hanji: Applications for Korean Paper, with Aimee Lee

by Anna Curran

Aimee Lee, the country's most notable scholar and maker of *hanji*, handmade Korean paper, delivered an informative and fascinating presentation at this year's 'Standards' seminar. Lee covered the history and process of *hanji*, as well as more modern applications, including the *hanji* art pieces she makes. *Hanji* is known for its long fibers and strength, and is used in a variety of ways.

Lee set the scene for the Korean paper making tradition, coming out of a culture of hard work and abundance, with a video. The process of making *hanji* is quite labor intensive. The bark of the paper mulberry tree is stripped and cooked with ash. The fibers are rinsed

and beaten, and hibiscus root is added which creates a mucilaginous goo that helps the paper hold together. The sheets of paper are formed by running the pulpy mixture over a bamboo frame and screen. Two sheets are fused together for strength. The final steps include pressing out excess water, drying the paper, and burnishing the sheets with a pounding action.

The making of *hanji* is only the beginning of Aimee Lee's craft. Her practical and artistic applications of the paper are wide ranging and impressive. Cording or twining of paper strips, known as *jiseung*, can create baskets, shoes, jewelry, sculptural forms, and even furniture. Vessels or furniture can be hardened with a sticky rice paste and lacquer, making them water resistant. Sheets of *hanji* are used for books, maps, and garments.

Lee demonstrated the twisting motions of creating a cord and her hands danced in front of us. A table in front of the room displayed the many various objects that she created. She has also written a book, *Hanji Unfurled*, about her experience of learning about *hanji* from master papermakers in Korea.



Much Ado about Nothing: Concept, Design & Techniques in Editioning Zero: *Cypher of Infinity*, with Suzanne Moore

by Jay Tanner

Suzanne Moore's work made me want to go back to college and make prints again! Though her work uses a wide variety of media, the layered outcome has an exceptional printmaking feel to it. For all those who witnessed her process in Tacoma, I think we can agree it was inspiring to watch. One particular process that stood out to me was something Moore referred to as "the under stencil", wherein a sort of collograph or relief block is placed under a dampened piece of paper and the shapes in relief create a low pattern to follow.

Methods like these come in handy, especially when you're tasked with making an edition as daunting as Moore's latest work, *Zero: Cypher of Infinity*, which she shared as part of her presentation. Another exciting method Suzanne shared involved gilding with gold leaf on paper. After adhering



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the leaf to the page with a PVA and water mixture, Moore showed how one can change the end appearance of the gold's surface by burnishing through a polyester film—which gave a more shiny result, or paper—ending in a matte finish. The handout from the presentation enumerated many of the discussed techniques, including a page on “Which Materials and Why I Use Them”, considerations of egg glair as a binder, and a brief outline on traditional page design called “Book Design Boogie”.

Overall, Suzanne Moore's focus on the letter form dominated her presentation. As she said, “Some people paint landscapes, some people paint portraits, I paint letterforms...” From her phenomenal calligraphic representation of Mt. Rainier, featured as this year's logo, to her multitude of expressive zeros found in her new book, Moore's work captivated us all.



Gold Tooling in the Twenty-first Century, with Don Glaister

by Christina Lilly

From the very beginning, Don Glaister made a point to prepare his audience for the kind of presentation he was about to give: 90% preparation for gold tooling, and 10% actual gold tooling. For a crowd of book nerds, however, this was exactly what we hoped for.

Glaister's expertise is common knowledge to most—after all, he is widely regarded as one of the best gold finishers in the country. But for the less plugged-in or those new to the field, watching him work was somewhat of a revelation. From the set up of his tools and even lamps (lamps!) and right down to the tooling itself, he had a lot to say on just about everything. His tools are all labeled, with a handy size chart for all the gouges nearby. He always places the lamp in front of him so that shadows never get in the way of his work. He makes sure to make impressions on the stencil before putting it on the book in order to “pre-shrink” it. Glaister threw out these seemingly small yet potentially game-changing tidbits throughout the entire presentation—an abundance of practical knowledge that was quite impressive to say the least.

As Glaister got to the actual gold tooling, he had just as many helpful tips. To get enough gold coverage, layer the strips of leaf before picking it up with your gold knife. Don't want to waste your gold leaf? Fold down the bits hanging on the edge of your impression and go over with your tools again. The audience was extremely engaged, asking question after question—what exactly is pre-shrinking anyway?—and Glaister was more than happy to answer, which, in the end, led him to run over the allotted time. The end result was beautiful.

For a presentation he promised would be tedious and not nearly as exciting as, say, weaving clothes out of paper, Glaister brought a lot to the table in terms of knowledge, experience, and charisma. After a long weekend of traveling, touring, and presentations, it certainly says a lot that the audience was so willing to stay overtime.



Covered and Visible: Protected Multi-section Pamphlet Stitch Structure, with Gabrielle Fox

by the editorial staff

Gabrielle Fox presented the innovative structure “The Floating Spine” (photo above). During the presentation, it was renamed—with audience participation and laughter—to “The Flowing Spine”, a name that Fox has adopted and will publish in an upcoming descriptive pamphlet.

Fox walked through the steps of bookblock preparation, then case preparation. The “magic” of this structure is that you make those two parts, and in the final step you sew them together. She suggested the use of a hemostat and an extending magnetic wand to pick up and pull the sewing needle where necessary—specialized tools for this structure. Another notable feature was the measurements needed for the spine of the two parts, as they are different but fit together as a hand in a kidskin glove.

Fox prepared five separate parts by which to move her presentation forward. Notably, each of these were auctioned off one at a time on Saturday evening—the idea being that the purchaser could finish the project where it had been left off—and raised funds toward ‘Standards’ scholarships in the future.

A Magnetic Closure for the Carousel Book — Mermaid Bindery

In early 2017, I finished production of my first professional artist book project. My *Yuletide Luminary* series pares away philosophical differences to focus on common traditions that help us thrive through the challenges of our darkest season. *Dark of Winter*, in Alpine-glow colors of a winter sunset, speaks on contemplating the past year. *Celebration*, painted with evergreens, reminds us of joys to be found during the season. *Returning Light*, in spring sunrise colors, urges us to think hopefully on the coming year.

The intention of my artist books is to create sculptural and interactive editions. Focusing on my artist books as display pieces, I did not want the bulk of a traditional carousel book cover to disrupt the final presentation. Instead, I opted to finish these books with a unique magnet closure. By turning in the sewn outer two layers and tipping them to the sturdy trimmed center layer, I created a space for a 3/8" strip of thin magnet. The trick to remember is that magnets have a grain.

To begin, find a large thin sheet of magnet. Rough cut your pair of magnets and put them together, allowing them to find their alignment. Then make your final cuts through both thicknesses. I used my usual hand blade and a straight edge for the job. Keep the magnets together until both sides are glued into place. This ensures they will align correctly when the book is finished. Tip the inner sewn layers to the trimmed center layer to secure your book layers. Folding the outer layer out of the way, glue the magnets along one side. Next apply glue to the other side of the magnets and, aligning your book ends carefully, pinch until secure. Once the glue is dry take the magnets apart and finish by tipping the edge of the outer most layers down. You want no more than one layer of paper covering each magnet. Use as long of a magnet as you can for a secure closure. Once finished, you may need to allow the book to stand open, with magnets connected, for the magnets to get used to working through the paper.

Recognizing how vulnerable a book is without a cover, and continuing with my sculptural vision, I designed a pentagonal display box. The inner pedestal, with five in-set LED candles, also incorporates a slip case in the back, for the protection of the closed book. The candle pedestal sits on the labeled box top, with the opened carousel book displayed over the candles. For complete information on this series of editions, please visit: www.mermaidbindery.com/artist-books.html




Top: magnetic closure detail

Middle: The boxed set of *Yuletide Luminary*

Bottom: detail of *Dark of Winter*, with candles showing





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The Calligraphy Revival

This summer I had the privilege and sheer pleasure of visiting the Grolier Club in New York City to experience a calligraphy exhibit entitled "The Calligraphy Revival". On display from May through July, the show was organized by Jerry Kelly and was composed largely of items in his personal collection. This exhibit celebrated one hundred years of work (1906-2016) in the calligraphic tradition. The show included one, and only one, work per artist, "no matter how important or prolific the artist may be," as Mr. Kelly put it. This rule, and the fact that this was essentially the treasure trove of one collector, gave the whole enterprise a wonderfully random aspect. Of the ninety pieces in the exhibit, perhaps eighty percent came from Mr. Kelly's personal collection. The remaining pieces were on loan from the Harrison Collection in the San Francisco Public Library and the Letterforum Archive.

The works on display ranged from gilded cut-slate letters by Father Catich to a crayon drawing by Arnold Bank, from an ornate wedding invitation by Raphael Boguslav to a glass vase designed by Peter Furlonger, from a letterpress page of gorgeous titling versals by Anna Simons to a magnificent music title page by Rudo Spemann. While naturally weighted toward the United States, the show also included work by some of the European giants such as Karlgeorg Hoefer, Graily Hewitt, Friedrich Neugebauer, Werner Schneider, Jovica Veljovi, and more. I felt as though I had wandered into a treasure trove whose owner had just stepped out for a moment but would be back to shortly to tell interesting stories about how he acquired this piece, or what that artist said about that piece.

The exhibition was arranged in roughly chronological order.

The book, also entitled *The Calligraphy Revival*, serves as a catalog for the show and is substantial: hardcover, 118 pages, and 9" x 12". In contrast to the exhibition, the pieces are arranged in alphabetical order by artist. A full-page plate renders each of the 89 pieces. Descriptions of the plates include the artist's country, the title, materials, and the dimensions of the piece. The book is currently on sale at John Neal Bookseller for \$39.95.

Museum Meermanno will show more than five hundred miniature books in the small, but impressive exhibition 'Xtra small', through January 7.

WHAT IS A MINIATURE BOOK? Miniature books fit in the palm of your hand and sometimes even on the tip of your finger. The small format is a challenge for book binders and printers. It is also an opportunity for them to display their expertise and dexterity. A really successful miniature book demands a high level of craftsmanship as well as a considerable degree of creativity, taste and refinement in the design and in the motifs and materials used.

THE MINIATURE BOOKS IN MEERMANN0. Museum Meermanno has always had a large collection of these tiny books, including the extraordinary Bloemhofje of 1673. Many modern examples are also part of the collection. This was expanded dramatically in 2012 with the Bibliotheca Thurkowiana Minor, a miniature library that contains 1550 little books including a miniature version of a clay tablet from 1800 BC.

'XTRA SMALL' EXHIBITION. The museum will display this collection in the exhibition 'Xtra small' along with 120 additional unique examples that were submitted for the International Miniature Bookbinding Competition 2017. The exhibition was organized by a unique collaborative effort between three groups: the Hand Bookbinding Foundation (www.stichting-handboekbinden.eu), the publisher De Buitenkant (www.uitgeverijdebuitenkant.nl), and Museum Meermanno.

INTERNATIONAL MINIATURE BOOKBINDING COMPETITION 2017. The participants received the quires for the story *The Island* by Geert Mak, translated into English by Liz Waters. The Amsterdam artist Max Kisman provided illustrations for the text. All of the submissions reflect the dedication and craftsmanship of their makers and come from all parts of Europe, Canada, the United States, China, Japan, Australia and New Zealand.

Congratulations to GBW members who participated & are exhibiting in 'Xtra small'!

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Marbling Surprises

It is amazing... I have been marbling nearly 40 years. You'd think I'd have seen everything by now, but marbling has a way of keeping us on edge, and never letting us get too comfortable.

Something odd happened to me over the past summer and autumn. I had a paper I have used for a long time, and it is getting harder and harder to find papers that are not over-buffered with calcium carbonate, which neutralizes the alum, and it is the alum that makes the paint stick to the paper. So when I discovered a batch of paper that worked, I ordered 2500 sheets, and thought I'd not have to worry about it for a while. I even used this over other summers and autumns which were hot and muggy, the prior few years. This is a paper that works well *sometimes*...some lots or batches fail to keep the color from running, but I bought these papers from a batch that worked well. Other marblers have had the same issues, mainly watercolor marblers. It seems to take acrylics better. I like watercolor, the old fashioned way. The paper is the white sulphite paper from Blick that many marblers use.

Suddenly this summer the color started running off the papers. I had five reams initially and tested random

papers from each box when I first bought them, and everything worked. One tell-tale sign your paper will work is after you alum, and the alum solution dries, if you taste it, it is sweet on the alumed side. Then one day after aluming... I knew I was in trouble. I could no longer taste the alum. I tried papers from the other reams and boxes and the same thing happened. I could however work with them damp if I alumed while marbling, but I really prefer to not do it that way. I could only alum maybe eight at most, and then marble, or the alum would neutralize if they sat too long. I managed to get through some large orders this way, and it was a real chore.

I thought, well, it was a very, very wet summer. So were other summers though, and I run a dehumidifier and keep the humidity down around 50% at most. So what was going on? I don't understand fully, but now believe it was tied to the humidity somehow. I did wonder, should I just get rid of these papers...?

So this past week I ordered other sample papers from various companies to test. Not great results. It was much cooler and dryer...so I thought, let's test the old paper again. Expecting dismal failure, I was surprised: after the paper was alumed and dried, I could taste the sweet alum on it again!

To make matters even more mysterious and confusing, I had some of these papers I had alumed and dried earlier in the summer, when the paper stopped working and had set them aside as useless. So for fun...and without adding any new alum...yes, I tasted the paper, and the alum had come back somehow! That was a total surprise. The week before it was still neutralized, did not taste sweet; I had tasted these periodically over the summer and fall. I marbled these sheets and they worked like a charm.

So if anyone is expecting an explanation and scientific deduction here for the last paragraph...I am sorry to disappoint, but do not have one, beyond that there must have been something really environmentally odd going on this summer and fall. I have been through nearly 40 years of dealing with weather changes, other summers have been like this one, though this was wetter than recent years... Note that the dehumidifier and air conditioner in my studio maintained temperatures and humidity equal to every other year pretty much, so the answer is, I really don't have one! However, in closing, I would like to suggest that if this happens to you, and especially with this Blick paper, do not toss it out, it may well work when it is cool and dry again.



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GBW NOTIFICATIONS

NOTICE from Cara Schlesinger, Journal Editor:

GBW Centennial presenters Deborah Evetts, Richard Minsky, Don Rash are now available on the GBW website:

www.guildofbookworkers.org/content/journal-centennial-issue

NOTICE from Jackie Scott, Exhibitions Chair:

If you are registered for FORMATION, please remember that your submission is due from January 1 to March 1. All information available on the website:

www.guildofbookworkers.org/content/formation

NOTICE from Jennifer Evers, Nominations Committee:

The Guild of Bookworkers is currently accepting nominations for several board positions that are up for election or reelection in 2018: President, Communications Standing Committee Chairman, Exhibitions Standing Committee Chairman, Newsletter Standing Committee Chairman, and Standards Seminar Standing Committee Chairman. All of the individuals who currently hold these positions are willing to continue in their roles; however, if you would like to nominate an additional candidate for one or more of these positions, please send your nominations to:

nominations@guildofbookworkers.org

OTHER NOTIFICATIONS

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**

NOTICE from Beyond Words (Boston):

Beyond Words was a collaborative effort to exhibit lots of medieval material in multiple locations last autumn. Visit the new and improved website at

www.BeyondWords2016.org

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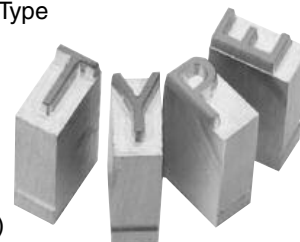
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*At this time, this position is not filled; if you have expertise or interest in the Book Arts and would be interested in submitting the occasional news, the Editor would be grateful. Contact the Editor, Lang Ingalls (newsletter@guildofbookworkers.org).

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

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DEADLINE DATES FOR UPCOMING NEWSLETTER PUBLICATIONS

January 5 for February 2018 issue No. 236
March 1 for April 2018 issue No.237
May 4 for June 2018 issue No. 238
July 9 (due to holiday) for August 2018 issue No. 239
September 7 for October 2018 issue No. 240
November 2 for December 2018 issue No. 241

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For inclusion in the 'February 2018' newsletter, please request guidelines prior to deadline at:
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