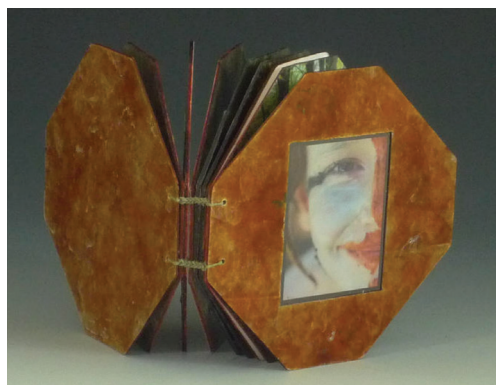


Triangle Book Arts



clockwise from above:
Lisa Gilbert, Steve Godwin, Martha Petty,
Janet Guertin & Peggy Seeger



ALSO IN THIS ISSUE

- Letter from GBW President Bexx Caswell-Olson
 - FORMATION update
 - *A Stitch in Time* by Dorothy Africa
 - *Shout Out!*
- Contributions from Pamela Wood & Iris Nevins
 - & 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.

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

GUILD OF BOOK WORKERS • BOARD OF DIRECTORS •

OFFICERS AND COMMITTEE CHAIRS

PRESIDENT	Bexx Caswell-Olson (president@guildofbookworkers.org)
VICE PRESIDENT	Brien Beidler (vicepresident@guildofbookworkers.org)
SECRETARY	Rebecca Smyrl (secretary@guildofbookworkers.org)
TREASURER	Laura Bedford (treasurer@guildofbookworkers.org)
COMMUNICATIONS	Marianna Brotherton (communications@guildofbookworkers.org)
EXHIBITIONS	Jackie Scott (exhibitions@guildofbookworkers.org)
JOURNAL	Cara Schlesinger (journal@guildofbookworkers.org) Christine Ameduri (journal@guildofbookworkers.org)
LIBRARY	Ann Frellsen (library@guildofbookworkers.org)
MEMBERSHIP	Cheryl Ball (membership@guildofbookworkers.org)
NEWSLETTER	Lang Ingalls (newsletter@guildofbookworkers.org)
STANDARDS	MP Bogan (standards@guildofbookworkers.org)

CHAPTER CHAIRS

CALIFORNIA	Marlyn Bonaventure (california@guildofbookworkers.org)
DELAWARE VALLEY	Jennifer Rosner (delawarevalley@guildofbookworkers.org)
LONE STAR	Tish Brewer (lonestar@guildofbookworkers.org)
MIDWEST	Ellen Wrede (midwest@guildofbookworkers.org)
NEW ENGLAND	Erin Fletcher (newengland@guildofbookworkers.org)
NEW YORK	Celine Lombardi (newyork@guildofbookworkers.org)
NORTHWEST	Elsi Vassdal Ellis (northwest@guildofbookworkers.org)
POTOMAC	Beth Lee (potomac@guildofbookworkers.org)
ROCKY MOUNTAIN	Karen Jones (rockymountain@guildofbookworkers.org) Emiline Twitchell (rockymountain@guildofbookworkers.org)
SOUTHEAST	Sarah Bryant (southeast@guildofbookworkers.org)

“Factory manufacture robs us of a special something: contemplation.”

—from *Craeft: An Inquiry Into the Origins and True Meaning of Traditional Crafts* by Alexander Langlands

GBW Members:

In the throes of winter, and it's what I spend more of my time in: *contemplation*. Out the window I watch the dreamy way that snow coats the fir branches, quietly thumping down as the day warms, and creating high contrast in our view-shed: stark white against forest greens against cerulean blue skies. Winter is a time of work for me, and a time of contemplation.

I read a lot too. The above quote is from the new book *Craeft: An Inquiry Into the Origins and True Meaning of Traditional Crafts* by Alexander Langlands. He is a guy who spends his time learning the “old ways” of doing things (like building a dry-stone wall or milling flour) and his enthusiasm—along with the depths he goes to—creates an interesting read. We are a group that also celebrates “craeft”. We engage in books with our hands.

The Feature article this issue is on a small and active group of book artists in the North Carolina area. What I really like about them is the diversity within their group. Diversity of knowledge, skills, years. This brings new inspirations, new ideas, it stretches our thoughts to new considerations. They share with each other in a community of cooperation.

We hear from regular contributors Iris Nevins on marbling papers and Pamela Wood on a construction zone in Paris. Longtime GBW member Dorothy Africa shares a photo of an interesting detail she found on a book at work, and her examination and explanation of it.

It's so interesting what all these folks have to say. In my contemplative way, I need to ask: what do you have to say? Drop me a line, I just like hearing from you all. I'm still looking for a correspondant for the Book Arts field. There is so much happening! Contact me if you are interested in helping out, the commitment is small.

I also note that several of our members have solo or are in group shows, or curated an exhibiton. I encourage you to enjoy an afternoon of what is available out there to view. The world of “books” is growing tentacles into other arenas, and exploring new ways of seeing or experiencing our favorite objects. Right now in my area, the Denver Art Museum has a show featuring book collector Xiaoze Xie, and his collection of banned books from China. And did you see who is speaking at the DeGolyer Conference? Our own Bexx Caswell-Olson!

New York Chapter Chair Celine Lombardy reports:

“We are pleased to be pairing with Legacy Press to host lectures and book signings with their authors as new books are released. And the library at the New York Academy of Medicine has a new Head of Preservation, Scott Devine, who has re-opened that venue for Guild workshops and lectures. We hosted our first Legacy Press Lecture there in December.”



Take the time this winter to think about the things that matter to you—*contemplate*—and enjoy time with your books.

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

WELCOME TO THE GBW BOARD!

Rebecca Smyrl,
Secretary



Cheryl Ball,
Membership



Dr. Pablo Alvarez
spoke on
*The Art & Science
of Healing:
From Antiquity to the
Renaissance*
on December 12,
at the New York
Academy of Medicine.

Photo by Jane Mahoney

February 2018

Dear Members,

I would like to wish you all a happy and healthy new year!

By the time this letter finds you, we will be well into 2018. I am very excited for what the coming year has in store for our organization. The jury process for FORMATION, our next traveling exhibition, is already underway (the deadline for submission is March 1). The exhibition will open at the Minnesota Center for Book Arts in June, and will be up through the 'Standards of Excellence Seminar' in October. Presenters and tours for 'Standards' will be announced soon. Minneapolis has a fantastic book arts community, and I'm really excited that the Guild will have the opportunity to visit the area.

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

FORMATION

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

If you haven't already, please consider donating to the exhibition program. We rely on your support to help ensure that the triennial exhibition is as vibrant and successful as possible. All donors will be thanked in the print catalog. Visit guildofbookworkers.org and click on the "Give" tab to make your donation, and don't forget to specify "Formation Exhibition" in the Donation Request box. Thank you!

Please contact Jackie Scott, Exhibitions Chair, at exhibitions@guildofbookworkers.org with any questions.



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

CALIFORNIA

CHAIR	Marlyn Bonaventure	CURRENT EVENTS	www.gbwcalforniachapter.wordpress.com
EXHIBITION - SAN FRANCISCO CENTER FOR THE BOOK	February 2 - April 30	<u>Catching the Light: Bookworks from Southern California</u>	
WORKSHOP	April 22	'Book Content' with Laura Deutsch	
UPCOMING WORKSHOP	May or June: TBD	'Exposed Spine Binding' with Carolee Campbell	

DELAWARE VALLEY

CHAIR	Jennifer Rosner	CURRENT EVENTS	www.dvc-gbw.org
EVENT - VALENTINE'S EXCHANGE	February 14	The time is here to be thinking about this annual exchange ~	
WORKSHOP	February 24	'Caterpillar Stitch' with Denise Carbone	
EXHIBITION - PHILADELPHIA MUSEUM OF ART	March 4	Meet at the <u>Keith Smith at Home</u> exhibition & enjoy a beer afterwards	
WORKSHOP	March 24 & 25	'Pierced Vellum Binding' with James Reid-Cunningham	

LONE STAR

CHAIR	Tish Brewer	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
EXHIBITION - DEGOLYER LIBRARY, SMU, DALLAS	to March 28	<u>Okay, I'll Do It Myself</u> from the Caroline Schimmel collection	
CHAPTER EVENT - VALENTINE'S EXCHANGE DEADLINE FOR MAILING	February 5	The online exhibition starts February 15 ~	
TOUR - BAYLOR UNIVERSITY, WACO	February 9	Bookarts Collection tour with Virginia Greene, lunch following	
EXHIBITION - TEXAS A&M, COLLEGE STATION	March 1	<u>Decorative Papers from the Berger-Cloonan Collection</u> , including demos	
CHAPTER MEETING - SMU, DALLAS	June 7 (evening)	Join us just prior to the DeGolyer Conference & Exhibition	
EVENT - SMU, DALLAS	June 8	DeGolyer Conference & Exhibition, full day event	

MIDWEST

CHAIR	Ellen Wrede	CURRENT EVENTS	www.midwestgbw.wordpress.com
CHAPTER MEETING	April 13-15	Midwest Annual Meeting will take place in Madison, Wisconsin	

NEW ENGLAND

CHAIR	Erin Fletcher	CURRENT EVENTS	www.negbw.wordpress.com
CHAPTER MEETING - DARTMOUTH COLLEGE	August 10 & 11	Schedule announcements in April, registration opens in May	
CHAPTER REPORT	Members are currently working on their prints for our 2nd Annual Paper and Print Exchange. The theme this year is Architecture. Expect to see the final pieces around mid-March on the NEGBW blog		

NEW YORK

CHAIR	Celine Lombardi	CURRENT EVENTS	www.gbwny.wordpress.com
LECTURE - NY ACADEMY OF MEDICINE	March 9	'Italian Tacketed Stationary Binding' with Katherine Beatty	
WORKSHOP - NY ACADEMY OF MEDICINE	March 10 & 11	'Italian Tacketed Stationary Binding' with Katherine Beatty	
CHAPTER REPORT	The New York chapter has two new relationships we are excited about thanks to the dedicated work of our program chair, Jane Mahoney. We are pleased to be pairing with Legacy Press to host lectures and book signings with their authors as newbooks are released. And the library at the New York Academy of Medicine has a new Head of Preservation, Scott Devine, who has re-opened that venue for Guild workshops and lectures. We hosted a Legacy Press lecture there in December (photo on page 3). We also are pleased that Georgios Boudalis is returning to Bard Graduate Center and will take us on a tour of <i>The Codex and Crafts in Late Antiquity</i> .		

NORTHWEST

CHAIR	Elsi Vassdal Ellis	CURRENT EVENTS	www.gbwnw.blogspot.com
CHAPTER REPORT	The Northwest Chapter will have its first Valentine exchange this year. We are following the models discussed at the Chapter Chair Board meeting at the Tacoma Standards. The participants will choose their own methods of production for their individual Valentines and mail their Valentines to the participants on or before February 7. Photographs of the Valentines will be posted on the Northwest Chapter website. Hopefully this will become an annual event!		

POTOMAC

CHAIR	Vicki Lee	CURRENT EVENTS	www.gbwpotomacchapter.wordpress.com
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ROCKY MOUNTAIN

CO-CHAIRS	Karen Jones & Emiline Twitchell	CURRENT EVENTS	www.rmcbgw.blogspot.com
WORKSHOP - COLORADO CALLIGRAPHERS	February 10 & 11	'Luscious Layers of Letters' with Jill Berry (www.coloradocalligraphers.com)	
WORKSHOP - ART STUDENTS LEAGUE OF DENVER	February 17	'Flexible Book Forms' with Alicia Bailey	
NOTICE - AMERICAN ACADEMY OF BOOKBINDING, TELLURIDE	March 1	Scholarship applications due, visit: www.bookbindingacademy.org	
WORKSHOP - ART STUDENTS LEAGUE OF DENVER	March 9	'Travel Journals' with Judith Cassel-Mamet	
EVENT - MO'PRINT, DENVER	the months of March & April	Denver area printers celebrate, Open Studio on March 24 (www.moprint.org)	
WORKSHOP - ART STUDENTS LEAGUE OF DENVER	April 7	'Folded Box Forms' with Alicia Bailey	
WORKSHOP - COLORADO CALLIGRAPHERS	April 14 & 15	'A Sharp Pencil & a Keen Eye' with Amity Parks (www.coloradocalligraphers.com)	
UPCOMING - AMERICAN ACADEMY OF BOOKBINDING, TELLURIDE	all Spring	Check class schedule online: www.bookbindingacademy.org	
EXHIBITION - DENVER ART MUSEUM, DENVER	through July 8	<u>Eyes On: Xiaozhe Xie</u> (banned books in China)	

SOUTHEAST

CHAIR	Sarah Bryant	CURRENT EVENTS	www.SEGBWnews.blogspot.com
ONLINE MEMBERS SHOWCASE	starting February 28	Check the above website to view!	
UPCOMING WORKSHOP - CHARLESTON LIBRARY SOCIETY	late February	'German Trade Paper Bindings' with Henry Hebert.	

Canadian Bookbinders and Book Artists Guild Spring 2018 Workshop Schedule

The greater Toronto area chapter of CBBAG workshops will be taught by Betsy Palmer Eldridge, Don Taylor, Rose Newlove, Carolyn Eady, Lise Melhorn-Boe, Daniel & Regina St. John of Chena River Marblers, Kaitlin Barber and Barb Helander.

Sixty Sewing Structures with Betsy Palmer Eldridge

Acrylic and Classic Watercolour Marbling

Two seminars with Daniel and Regina St. John of Chena River Marblers

Lise Melhorn-Boe presents Fun with Madame Pop-Up!

Long/Link Stitch

Bookbinding I

Ex-Libris Printing

Bookbinding II

Finishing

Limp Vellum

For full course descriptions and enrollment details, go to www.cbbag.ca/in-studio-workshops/greater-toronto-area



Workshops are held in Toronto at either the CBBAG Bindery or the Eldridge Bindery

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www.cbbag.ca

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EXHIBITIONS

**The Bibliophile as Bookbinder:
the Angling Bindings of S.A. Neff, Jr**

MINNEAPOLIS, MN *February 23 - June 3*
The Angling Bindings of S.A. Neff, Jr. will open at the Minnesota Center for Book Arts. Opening Reception February 23, 6-9PM.
www.mnbookarts.org

OK, I'll Do It Myself

DALLAS, TX *through 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. www.smu.edu/cul/degolyer

Bibliothecarii et Glutinatores

DENVER, CO *through April*
Curated by Abecedarian Artists' Books, this exhibit of book objects by people who work in the library field will be on view at the Gates Exhibition Hall at the Denver Public Library.
www.abecedariangallery.com

Catching the Light: Bookworks from Southern California

SAN FRANCISCO, CA *through April 30*
Curated by Carolee Campbell, this exhibition features the work of selected book artists from Santa Barbara to San Diego. Charting a rigorous course—the braiding of intuition, craft and art. Held at the San Francisco Center for the Book. Opening Reception February 2, 6:00PM.
www.sfcbook.org

Women and the Printed Page

DENVER, CO *March & April*
An exhibition of works by six book/print artists, held at the O'Sullivan Gallery, Regis University. www.abecedariangallery.com

Feedsacks: the Colorful History of a Frugal Fabric

WINTERSET, IA *through April 15*
This exhibition features an unusual mix of mediums coming together to focus on a style of fabric with a rich and little known history—and many bindings are featured. The binding involvement began with a gift from Janine Vangool, the publisher and designer of *Feed Sacks: The Colourful History of a Frugal Fabric*, written by Linzee Kull McCray. Ms. Vangool shared fifteen unbound copies of the book with different binders who were tasked with creating unique covers based on the contents. The result are a variety of bindings using various covering materials, bookbinding structures and ornamentation techniques. (Editor's note: *a must see!*)
www.iowaquiltmuseum.org

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 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*
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

FORMATION

SUBMISSION DEADLINE: *January 1 to March 1*
The Guild of Book Workers traveling juried exhibition. Notifications go out in mid-April. Exhibition cities include Minneapolis, Atlanta, Los Angeles, Boston, and Philadelphia.
www.guildofbookworkers.org

Narrative Threads

SUBMISSION DEADLINE: *March 5*
A traveling exhibition of works combining physical threads with narrative content. For complete details visit:
www.abecedariangallery.com

Art of the Book 2018

NEW REGISTRATION DEADLINE: *February 12*
SUBMISSION 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 new submission details & information visit:
www.artofthebook18.ca

UPCOMING BOOK EVENTS

Imagining the Extraordinary: Scientific Illustration from the Renaissance to the Digital Age

WASHINGTON, DC *March 15 & 16*
This symposium is presented by the Rare Book and Special Collections Division of the Library of Congress.

Paper and Book Intensive 2018

SAUGATUK, MI *May 13 - 25*
Paper and Book Intensive is an annual working sabbatical in the book arts, papermaking, and conservation for seasoned practitioners and motivated beginners. Session I features Velma Bolyard, Rebecca Chamlee, Jana Dambrogio, Erin Fletcher and Vasaré Rastonis. Session II features Béatrice Coron, John DeMerritt, Bridget Elmer, Mary Hark and Chela Metzger.

2018 DeGolyer Bookbinding Conference & Exhibition

DALLAS, TX *June 8*
The conference will be held on the Southern Methodist University campus. The day includes workshops led by noted binders and book experts, a lunch presentation by Priscilla Spitler, and the opening of an exhibition featuring proposals to bind the Doves Press Bible Apocrypha. The selected proposals and the binders' finished examples will be exhibited in The E.P. Prothro Galleries from June 8 to July 13. The winners of the Eighth Helen Warren DeGolyer Award for American Bookbinding and other prizes will be announced at the exhibition opening reception.
www.smu.edu/Bridwell/About/DeGolyer/2018DeGolyerConference

UPCOMING BOOK FAIRS

San Francisco Antiquarian Book Fair *February 2 & 3*
California International Antiquarian Book Fair *February 9 - 11*
New York International Antiquarian Book Fair *March 8 - 11*

Triangle Book Arts

Tools from Mark-making Workshop



Triangle Book Arts is an informal network of people in the “Triangle” area of North Carolina who are interested in book arts by its broadest definition — which includes bookbinding, printmaking, paper arts, comics, zines, and artists’ books. The group coalesced in 2011 after a series of events sponsored by the libraries of UNC - Chapel Hill and Duke University, called

Book + Art: Artists’ Books at Duke + UNC - Chapel Hill

These events included exhibitions of artists’ books from both libraries’ collections; a reading featuring four local book artists held at the Joseph C. Sloane Art Library at UNC; a lecture by photographer and book artist Bea Nettles at Duke; and a juried exhibition of book works by students from both universities.

When those of us who attended multiple events started to recognize each other, we began a conversation about the need for a local network to share news and skills. Casual conversation led to initial meetings at the Chapel Hill Public Library, which led to the founding of the Triangle Area Book Arts listserv, maintained on Google Groups. Since then, TBA has grown from about a dozen members to a Google Group of almost 200,

although the number of active members is about 25 to 30. Some are professionals in a book arts-related field (letterpress printers, teachers, conservators, librarians), some are artists in other media (painters, graphic designers, ceramicists, writers, photographers), while others are enthusiasts from a wide range of other fields (lawyers, as well as professionals in pharmaceuticals, engineering, and government policy).

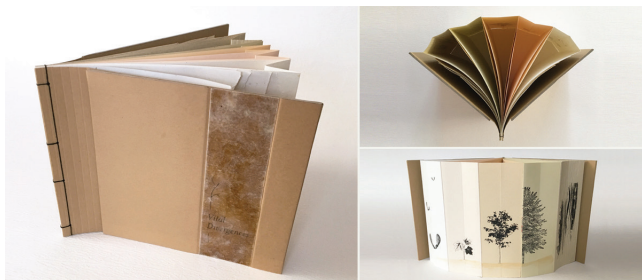
Originally envisioned as a means to share news about book arts events, TBA quickly expanded. Soon members taught free workshops to each other, shared information about ordering supplies, met to swap materials and socialize, began outreach to spread the word about book arts, and considered options to exhibit work. Although not organized by Triangle Book Arts, an exhibition in the Fall of 2011 at the Ackland Museum Store in Chapel Hill called “Books & Broadside” featured work by members (and future members) of the group.



Lisa Gilbert & Brian Allen

Since then, the group has produced or participated in a number of exhibitions, including “Code X” at the Carrack Gallery in Durham, (December, 2013); “Library of Possibility” at Daylight Project Space in Hillsborough (September, 2014); and “Upcycle!”, a themed show featuring books made with reused materials, at East Carolina University (May through August, 2015). A show held in collaboration with fellow groups from Asheville and Chattanooga, “Renaissance” traveled to venues in all three locations; the Triangle show was held at FRANK Gallery, Chapel

Janet Guertin



Hill. A new show called “re(f)use” will be on view at Artspace in Raleigh from January 26 to March 3, (see ad in this issue for more details.)

From 2012 to 2017 we held monthly workshops and other events. The diverse backgrounds and areas of expertise in the group allow everyone to offer something unique. Our workshops have focused on traditional techniques such as making paste paper, constructing specific types of boxes, and specific printmaking



Robin Harper



Josh Hockensmith

of the GBW Journal is by TBA member Peggy Seeger.

As an informal group with no dues or membership requirements other than interest, Triangle Book Arts has depended entirely on the generosity of its members for their time, enthusiasm, and skills regarding its programming and its very existence. That creates a sense of camaraderie and collegiality, but it also comes with limitations. We don't have a physical space to call our own, so the logistics of organizing workshops can be a scramble at the mercy of limited options. Without an organized way of handling money, we've been limited in our efforts to bring outside experts to teach workshops. And without the skeleton of a defined organization, we have been, by nature, somewhat disorganized. We look forward to seeing which way that skeleton might change shape in the future.

processes, as well as on technology skills such as using InDesign and successfully photographing work. Non-workshop events have included field trips to local studios such as Supergraphic printmaking studio in Durham, or to special collections at Duke and UNC libraries to spend time with inspiring books. Members also do outreach in a variety of ways: teaching in their studios, offering public workshops and talks at TBA exhibitions, and writing about book arts. In fact, an article in Volume 45



Holiday Gathering Workshop

John Davis Workshop



To learn more about Triangle Book Arts, please visit www.trianglebookarts.wordpress.com where you'll also find links to follow us on social media.



Construction zones touch every place on this planet at one time or another. Some places have more than others, making travel very frustrating. We sum it up to progress and hope it quickly goes away.

The last place I expected construction was on a bullet point item on my Paris tourist list. Arriving at the gates of the 12th century building in Paris, Musee Cluny was instant splendor to crest fallen disappointment: "Closed For Renovation until 2020". How to move on? In the usual way, I started walking to another place. Until I noticed: Signage. And not the usual construction zone kind. I've since learned that warning signs date back to the Romans and Pompeii. Protection of property and warning of harm is a timeless duty. In fact in medieval times, when the Musee Cluny was brand new, red flags were used to warn of areas of plague in cities. Seems us

humans have the trait to stumble upon danger. Back to my moment in front of the Cluny, I noticed the exciting construction zone graphics. Here was a wonderful blend of whimsy and civil duty. Rather than chain link fence, tarp and yellow tape, there was a wooden fence completely surrounding the work zone. And on it was wonderful calligraphy, along with cartoons!

I followed the black and white lettering, the brush strokes directly painted on the fence. A grand calligraphy scale that would have been used on paper or parchment, this is sign painting that keeps the feel of the building alive and effectively signals medieval times. Looking closer as I walked, I was met by construction workers in cartoon form having fun with their job of moving and building new places for the precious objects of the museum.

A worker in hard hat carrying a stained glass window. Another hoisting a column piece over his head, as if saying "it's on the move". Two more workers were taking a break on top of the hand lettered "T" and offering an antique rose of affection to the other



including the graphic accents showing joy and affection. When the end of the fence came there was a final work of joy: a construction worker down low is holding the cable so that a suspended worker can put the site details (in sign form) in place on the fence.

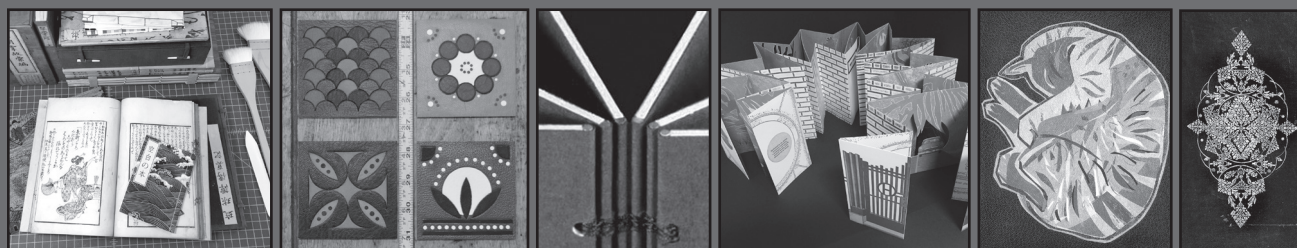
Yes, unpredictability is a key component of an artist's life. Staying in this playful moment at the Musee Cluny allowed me to enjoy this oldest of Paris buildings while marveling at the pride to make a mundane, boring construction zone into a fun filled fence that with few words said all that was necessary. This level of graphic design is not often found with this level of detail and playfulness, including other sites in Paris and definitely not in my local construction zones at home. I guess this reaffirms the cliché: most everything is better in Paris!

ANNOUNCING
The 2018 Helen Warren DeGolyer Bookbinding Conference
Friday, June 8, 2018



The day includes workshops led by noted binders and book experts, a lunch presentation by Priscilla Spitler, and the opening of an exhibition featuring proposals to bind the Doves Press Bible Apocrypha. The commission and award winners will be announced at the exhibition opening reception.

REGISTRATION
\$40 fee includes a continental breakfast, two workshops, lunch, and exhibition reception. Online registration will be available April 2–May 31, 2018.



For more information about the conference and exhibition, visit the website at:
<http://www.smu.edu/Bridwell/About/DeGolyer/2018DeGolyerConference>

BRIDWELL LIBRARY,
Perkins School of Theology,
Southern Methodist University,
Dallas, Texas

A Stitch in Time

In *A Millennium of the Book : Production, Design and Illustration in Manuscript and Print, 900-1900* (1994), there is a contributed article by Nicholas Pickwoad entitled “Onward and downward: how binders coped with the printing press before 1800” (pp. 61-106) which has now become a classic article in its own right. It provides a survey of the ways binders sought to speed up and abbreviate book bindings as “. . . the binding trade fac[ed] the realities of increasing demand and financial pressure, sometimes with ingenuity, sometimes with shoddy work and sometimes with straightforward deception . . .” (p. 61). In the thirty plus years I spent doing conservation and repair work in the Harvard Law School Library I came across many examples of all three of these.

As an instance of “ingenuity” one example in particular has stuck with me over the years; an instance of “ingenuity” not so much in the process of binding, but more in the line of disaster recovery. The binding is on a small octavo of 376 pages printed in Brescia, Italy in 1582, an edition of a treatise originally published in 1541 by the Spanish Dominican priest and theologian Domingo de Soto, 1494-1560, entitled *Relectio de ratione tegendi, et detegendi secretum* (a loose translation would be Reflections on the rationale for concealing, and revealing a secret). The treatise addresses the problems of dealing with crimes revealed in holy confession, and every priest must have had reason to seek its advice at some point, so it is hardly surprising that this treatise went through multiple editions and many printings. As a practitioner’s hand book, however, it was not likely to merit a fancy binding. The Harvard Law School copy is in a vellum wrapper, now badly torn, laced through by the two sewing supports. It must have been sold with no wrapper at all, for a short title is lettered on the spine lining. The sewing is economical, but hardly “shoddy”. The manual was sure to be used frequently, so the sewing was packed, and two supports are certainly adequate for an octavo of 15 cm. though hardly generous.



Ingenuity must have been required by its binder however, and the circumstances can be sketched in by the remaining evidence on the lower sewing support. We might even add some imagined details to color the scene. Perhaps it was late, and there was not much candle left as the binder hurried to sew this last piece of the day’s work. He was using tanned supports, perhaps left over off cuts; a cheap but risky choice of support material which brought him to grief when the lower one snapped off just above the sewing line. What to do? Undoing all that packed sewing on so cheap a piece would cost him dearly. Perhaps he was tired, hungry, and his candle was burning low. Thinking quickly, he thinned and then trimmed one end of the piece of leather that had broken off to a blunt point, and laid it over the sewing below the break. He ran a vertical stitch of thread through the leather down over the stitching, and then back up through the sewing to emerge on the spine behind the sewing at the point of the break. With the sewing and the support thus secured and reconnected, he resumed sewing to finish off the piece as the candle gutted out. Clearly deception was not intended if the book was sold without a covering, and perhaps the person who bought it got a bit off the price. In any event this ingenious save is still visible, intact, and holding just over four centuries later. I admire the guy.

Thanks are due to the Harvard Law School Library, especially Ms. Mary Person, the rare books cataloger, for assistance with the bibliographical details, and for kindly supplying the pictures for this piece. The more fanciful details are my own, of course, as are any inadvertent errors about this volume from the library’s collection.



A young onlooker takes in *Crown Hare* by Erin Cramer during American Fiber, 2017’s exhibition

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Paper Updates

Many Marblers are still in search of a suitable paper, mostly watercolor marblers. The over buffering with calcium carbonate seems to affect us more than acrylic marblers, for whatever chemical reasons — I haven't the time to analyze or figure out. I go more by whether it works or doesn't.

The effect of too much calcium carbonate buffer I can tell right after applying the alum: the paper should taste sweet after alum is applied, and after the paper dries with the alum on it. I usually line dry over night, and if the paper tastes sweet, I know it will work. If it doesn't, it means the alum was neutralized to some degree or fully, and chances are the paint will run off... though in a rare case, it can still work. However, I prefer a paper that tastes definitely sweet, and I just know that will work.

Many papers that have worked for us — and I hear the same story from just about all the marblers I know — have come and gone. I have used many brands over 40 years that worked, and then didn't. When I called the company technicians, the answer always was....oh yes, we added more calcium carbonate. How much is too much? Some seems to be fine, but when the PH goes over 8, I (and others as

well) usually get "run-off" issues. Sometimes if a paper is borderline, you can work with it damp, and not aluming and stacking too many at a time, maybe enough for a half hour or so till it may go a bit off.

So I have of late tried Light Impressions' Renaissance Papers. They are unbuffered and work wonderfully. And are reasonably priced, so you don't cry every time you ruin a "fine art paper" that costs \$2.00 to \$5.00 per sheet! I always ruin a few... or more... so it is not as much a tragedy if you kill one of these sheets! I still use the Dick Blick brand of sulphite paper if the weather is cool, and that is really inexpensive. But it failed me this past hot muggy summer, but then worked again when it got cool! That is a mystery, but I have noticed that marbling overall likes cool weather better.

Renaissance is my new favorite paper. May I suggest BUY A LOT of whatever you find that works. Don't assume a paper will never change formulas and stop working. I like to keep a backlog of 500 papers at least, so that if something changes, I have time to find another paper.

Happy New Year, marble a lot, it is fun!



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NOTICE from Christine Ameduri & Cara Schlesinger, Journal Co-editors:

The Guild of Book Workers Journal announces the table of contents for its forthcoming issue:

- Gabrielle Fox: Contemporary Bindings of Vesalius' *De Humani Corporis Fabrica*, 1543 and 1555.
- Christopher McAfee: The Fixed and the Variable in the Practice of Bookbinding
- William Minter: The Board Shear: Background, Maintenance and Safety Considerations for the Jacques and Similar Models
- Radha Pandey: Watermarks in Motion
- Peggy Seeger: How to Utilize Mica in Bookmaking: An Introduction

We extend our sincere gratitude to our honorary publishers for 2017:

Quarto (\$1000 and up): Anne Bromer, Bromer Booksellers (www.bromer.com)

Octavo (\$500-\$999): Fran Durako, Kelmscott Bookshop (www.kelmscottbookshop.com)

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

NOTICE from MP Bogan, Standards Committee:

Resolve to "Attend Standards 2018"

Happy New Year everyone! I've made a few resolutions for the coming year, which I'm told need to be as specific as possible. Instead of the generic "Read more" or "Improve health", my goals are measurable: "Read 12 books. Read the New Yorker magazine before the next one arrives. Do yoga once, swim twice and walk three times every week. Learn to play pedal steel guitar." It's January 2 and so far so good! Only time will tell how it goes though, and I'm not totally optimistic.

I did set one other specific goal though—just to be safe: "Travel to Minneapolis this October for Standards". I know it's a gimme, kind of like adding an already-completed task to the to-do list, but I added it anyway. And if you are able, I recommend that you do the same. You'll be glad you did, and in any case, it will help you fulfill another goal and resolution: "Be good to yourself."

Wishing you all a safe, healthy and happy new year and I look forward to seeing you in Minneapolis!

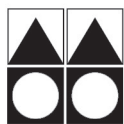
OTHER NOTIFICATIONS**Nonesuch Paper Awards Winners**

- The Nonesuch Award to *Book of Nineteen Nocturnes* by Jim Holyoak
- L'Usine de Papier Award (most creative paper construction) to *Gate* by James Robinson
- The Main & Station Award (best work by a local maritime artist) to *Under Wraps* by Alexandra McCurdy
- The Griffintown Award (local artist residing on the Island of Montreal) to *Raven Brings Universal Light* by Mark Andrews
- The Wellington Church Award - Parrsboro to *What Was When* by Sharon McKenna
- The Wellington Church Award - Montreal to *Cascades* by Laura Widmer

The CODEX Papers: a forthcoming annual review

The CODEX Foundation is pleased to announce a new publication, The CODEX Papers, an international review of contemporary book arts. Our editorial brief is to publish papers that promote a clear understanding of the enormously complex and historically rich field of the book arts at the intersection of literature and the fine arts. First issue due Fall of 2018. Editor Gerald W. Cloud.

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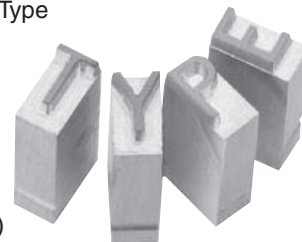
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*At this time, this position is not filled; if you have expertise or interest in the Book Arts and would be interested in submitting the occasional news, the Editor would be grateful. Contact the Editor, Lang Ingalls (newsletter@guildofbookworkers.org).

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

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DEADLINE DATES FOR UPCOMING NEWSLETTER PUBLICATIONS

March 2 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

January 4 for February 2019 issue No. 242

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The deadline for the 'April 2018' newsletter is March 2, 2018.

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