



**2018 GBW
Standards of Excellence**

**Scholarship
Recipients**

pictured with
Vice-President
Brien Biedler

Linsey Allen
Shawn Douglas
Sharon Fickeissen
Suzanne Glemot
Virginia Green
Yi Bin Liang
Greta Llanes
Liz McHugh
Cathlin McReynolds
Emily Patchin
Mary Louise Sullivan
Matthew Zimmerman



ALSO IN THIS ISSUE

- Letters from **GBW President, Standards Chair & Editor**
- Chapter News, Chapter Reports & Calendar Events
 - 'Standards' Presentations coverage
- 'Clues to Binding History' by Emily K. Bell ~ series continuation
 - Contributions from Iris Nevins & Leo Behnke
 - & 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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Hello Membership:

I recently was contacted by fellow GBW member Barbara Halporn regarding an auction item that she bought at the 2017 'Standards' conference, held last year in Tacoma. She had the winning bid on one of Gabrielle Fox's offerings, one that she knew I coveted. To my great surprise, she emailed me last month asking for my mailing address that she may send me the item. I was confused and she explained that she now well understood the book structure that Gabrielle's presentation was on, had worked with item and was ready to pass it on to me, as she recalled my dismay at not winning it. I was truly touched! The parcel arrived and when I pulled out the item within, this inscription was on Gabrielle's box:

In a world where we can be anything, be kind.

That pretty much says it all for me. (I may add "and love bookbinders" to the end, but be kind is the real message!) I want to extend a kindness to a friend who is currently celebrating her fine binding career with a retrospective, Monique Lallier. Monique is one of those people who puts a smile on my face whether I see her number popping up on my phone, her email on my computer, or across the room in person. Her enthusiasm for life—and binding—is infectious, her laughter is contagious, her skills as a binder are "endlessly inventive...with flawless technical mastery," to quote Theresa Hammond, in the Forward of the catalog now available from Oak Knoll. Monique worked tirelessly for GBW as the Standards Chair from 1988 to 2000. She received the Laura Young Award in 2008 in recognition of her service to the Guild. I send out a resounding "Brava!" to this longtime member and dear friend.

The main focus of this newsletter is the contributions submitted by 'Standards' Scholarship Recipients Liz McHugh, Shawn Douglas, Linsey Allen, and Mary Louise Sullivan that cover the presentations. They each did a great job and I thank them all. It was a pleasure to meet many of them in Minneapolis. Enjoy the recaps.

Emily K. Bell continues her series on 'Structural and Material Clues to Binding History'. We also hear from regular contributor Iris Nevins on the advantages of having a teacher. There is a book review from Leo Behnke on the title *Larkspur Press / Forty Years of Making Letter Press Books in a Rural Kentucky Community*, with a brief comment from me, as I adored this title.

Now and lastly, I'd like to introduce a new idea for the newsletter. **I invite all members to participate in a page that features your photograph of a themed topic.** Next issue, that topic will be **SEWING**. Send a photo of a book you have sewn—or your interpretation of the theme, the sewing in any state—with your name, and it will be featured on this Photo Essay page. Email it to me (newsletter@guildofbookworkers.org) in jpg format, subject: february photo essay; submissions are due by January 4. Thanks to Bexx for suggesting this new focus.

Be kind, Lang Ingalls, Editor



above right: Monique Lallier, speaking at the reception



left: Monique and friends in her home studio

right: Monique with husband Don Etherington, cutting the rug after the reception!



Photo credits: John MacKrell

LETTER FROM THE PRESIDENT

Dear Members,

It was wonderful to see many of you at the 'Standards of Excellence' Seminar in Minneapolis. It was an absolutely fantastic event from start to finish and I'd like to thank MP Bogan for her efforts, as well as the Minnesota Center for the Book Arts for hosting the opening reception. I really enjoyed seeing their space and it was great to see FORMATION on display in their lovely gallery! The exhibition has moved on to its next venue, R.C. Williams Papermaking (Atlanta).

At the annual business meeting I announced that GBW will no longer produce DVDs of 'Standards' Presentations. Instead, these will be available as online streaming videos. We expect to have everything online by the end of December. Stay tuned for the announcement with more information.

Next year's 'Standards of Excellence' Seminar will be in Philadelphia, Pennsylvania from October 24 to 26. There will be presentations by Jeff Altepeter, Graham Patten, Julia Miller, and Rebecca Chamlee. Complete details will be available in the spring.

Wishing you all a wonderful winter and a happy new year, Bexx Caswell, President, Guild of Book Workers

LETTER FROM STANDARDS CHAIR MP BOGAN

Hi GBW Members:

This year's 'Standards of Excellence' Seminar in Minneapolis was a great success—and once again on behalf of the Guild of Book Workers, I want to thank everyone who made it so: Cave Paper, Indulgence Press, Campbell-Logan Bindery, Minnesota Historical Society, and the University of Minnesota Libraries for their hospitality in hosting tours; the Minnesota Center for Book Arts for showing the GBW FORMATION exhibition and co-hosting our Thursday evening reception; our vendors and exhibitors who participate each year; our fabulous auctioneers Chris McAfee and Patrick Olson, and everyone who donated and bid on auction items—we raised \$9,676 for the GBW scholarship program and will be able to offer support to seven recipients next year; presenters Jana Pullman, Jim Croft, Shawn Sheehy and Gaylord Schanilec for generously sharing their knowledge and expertise!

On a personal note, I'd like to extend my gratitude to all of you who helped out during 'Standards' and pitched in when needed, or gave me a boost, a cup of coffee, a thank you or a heartfelt hug! I really appreciate your appreciation, and I'd like to share it with all the GBW board members and friends who make Standards happen, too—by suggesting presenters, publicizing it in the newsletter, administering the website, helping make decisions, managing the budget and the auction, making filmed presentations available and more. Cheers, thanks, and heartfelt hugs to all of you!

And last but not least, I'd like to thank all of you who attended—it only works if you show up! So mark your calendars for next year and we'll do it again in Philadelphia! With thanks, - MP Bogan, GBW Standards Chair

IN MEMORIAM Maureen Duke BEM

Maureen Duke BEM died on Saturday, October 27, 2018, after a brief illness. She celebrated her 90th birthday earlier this summer with a festive gathering at her home, Fernhurst, in Trotton, West Sussex, England.

Maureen grasped and lived her life at full pace after spending many years in her youth caring and being responsible for others. Her ability to cross enemy lines within our own world of bookbinding over her 70 year career is what struck me most. As the years went by I realized that it was often not easy or comfortable for her, but the sharing of knowledge was more important.

In the Society of Bookbinders' video, 'Maureen Duke: The Life and Work of a Bookbinder', Dominic Riley asks her what she feels her legacy will be. "The students," is her response. She taught and then headed up the bookbinding diploma course at the Guildford College of Further and Higher Education from 1978 until 1993. In her retirement she traveled to teach in the United States, Australia, Norway, New Zealand, Romania and Venezuela. In 1999 she was one of four presenters at the Guild of Book Workers 'Standards of Excellence' Seminar with the presentation 'Action on the Case'. I think most attendees will remember her for covering a book in fake fur, four times. There was always a way to do anything as long as you spent the time to work it out. Clare Best, one of the first students at Guildford, remembers

Maureen emphasizing how important it was to get the early work right because it would be apparent later if the groundwork wasn't sound.

In 2009 Maureen joined us again at GBW 'Standards' in San Francisco as a representative of Griffin Mill (County Mayo, Ireland), in which she was an investor. When she celebrated her 80th birthday, *Maureen Duke: Bookbinder, Teacher, Friend* was published and two new papers, Fernhurst and Irrit, were designed by Maureen and her husband Alf.

Her international push for exchange of ideas, skills and knowledge in our field was reinforced when the first Maureen Duke Educational Award from the Norie Trust was presented to Mark Cochram in 2015. Mark used the grant to travel to Manila where he did research and taught bookbinding, restoration and conservation at the Ortigas Foundation Library. It was appropriate that the award Maureen received in 2017 was the Queen's Honour of a British Empire Medal for life-long service for the propagation of the crafts of Bookbinding, Conservation and Restoration.

Maureen's influence outside of the United Kingdom can be seen in the work of both students who studied with her in England and those who participated in workshops given by her. The impressions left with the students have been more of a whole-life experience than that of a specific subject instructor.

Maureen crossed geographical borders, but most importantly she crossed borders within our world of bookbinding.

This is what I will remember her for and hope that we will all continue in her honor.

~ Gabrielle Fox

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

CALIFORNIA

CO-CHAIRS Marlyn Bonaventure & Rebecca Chamlee CURRENT EVENTS www.gbwcalforniachapter.wordpress.com
 CHAPTER EXHIBITION *October, 2019* 'The Artful Book' at the Long Beach Museum of Art
 UPCOMING WORKSHOP *March 9 & 10* 'Reduction Linoleum on the Proof Press' with Radha Pandey

DELAWARE VALLEY

CHAIR Jennifer Rosner CURRENT EVENTS www.dvc-gbw.org

LONE STAR

CHAIR Tish Brewer CURRENT EVENTS www.gbwlonestarchapter.wordpress.com
 ONLINE GALLERY - Autumn Print Exchange with New England Chapter *currently* Visit chapter website!
 UPCOMING EVENT *February* Third Annual Valentine's Print Exchange
 UPCOMING WORKSHOP & LECTURE - WACO *March, TBD* With Papermaker Helen Heibert
 UPCOMING WORKSHOP *April, TBD* With Karen Hanmer

MIDWEST

CHAIR Ellen Wrede CURRENT EVENTS www.midwestgbw.wordpress.com
 UPCOMING WORKSHOP *March 2 & 3* 'Doublures: Leather Edge-to-Edge & Sunken Suede' with Karen Hanmer

NEW ENGLAND

CHAIR Erin Fletcher CURRENT EVENTS www.negbw.wordpress.com
 ONLINE GALLERY - Autumn Print Exchange with Lone Star Chapter *currently* Visit chapter website!

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 WORKSHOPS - Book Arts Program, Salt Lake City *ongoing* www.bookartsprogram.org
 WORKSHOPS - Book Arts League, Boulder *ongoing* www.bookartsleague.org
 WORKSHOPS - with Alicia Bailey, Denver *ongoing* <http://bit.ly/aliciabaileyworkshops>
 WORKSHOPS - Colorado Calligraphers, Denver *ongoing* www.coloradocalligraphers.com

SOUTHEAST

CHAIR Sarah Bryant CURRENT EVENTS www.SEGBWnews.blogspot.com
 ONLINE MEMBERS SHOWCASE *currently* Visit chapter website!
 CHAPTER BOOK PROJECT - 'CAUSE : EFFECT' *December 5* Folio submission deadline reminder
 CHAPTER BOOK PROJECT - 'CAUSE : EFFECT' *March 15* Deadline reminder: bindings due!

CALENDAR EVENTS**CALL FOR ENTRY****All Stitched Up**

SUBMISSION DEADLINE: *April 30, 2019*

EXHIBITION DATES: *September 3 to December 11, 2019*

'All Stitched Up' is asking for submissions of artists' books from around the globe where stitching is a featured element. They may be visible stitches for the binding, text, or images, or any technique that leaves evidence of stitches. Artists' books may be from an edition or unique, and created from any medium. To stitch is to join together, to mend, or fasten as with stitches—to sew. To stitch is to bring together fabric, paper, wounds of the body, or cultural divides. Stitching can be an act of healing, hope, practicality, creativity, and revolution. 'All Stitched Up' recognizes and celebrates the work of book artists' where stitching has become an integral part of the visual design.

www.pugetsound.edu/files/resources/medium_allstitchedup-2.jpg

UPCOMING BOOK EVENT**CODEX 2019**

RICHMOND, CA *February 3 - 6*
 The internationally renowned fine print fair returns to the Craneway Pavilion in the Bay area.

www.codexfoundation.org

CHAPTER REPORTS

LONE STAR :: Chair Tish Brewer reports

The chapter had a great Friday lunch Meet-up at 'Standards' in Minneapolis. One of our recently renewed members, **Virginia Green**, was a first time attendee and also a scholarship recipient! A gallery of our Fall Print Exchange in collaboration with the New England chapter is now up on the website here:

www.gbwlonestarchapter.wordpress.com/2018/10/14/new-england-lone-star-chapter-first-fall-print-exchange-2018/

Keep an eye out for information about our 3rd annual Valentines Print Exchange, as well as upcoming workshops with Helen Heibert and Karen Hanmer.

NEW ENGLAND :: Chair Erin Fletcher reports

Four New England Chapter members recently attended the 'Standards of Excellence' Seminar in Minneapolis after being awarded a scholarship: **Greta Llanes, Elizabeth McHugh, Yi Bin Liang** and **Matthew Zimmerman**. All of the scholarship recipients will be graduating from the full-time program at North Bennet Street School in 2019. Congratulations to everyone and hope you had a fruitful experience.



The Rocky Mountain chapter hosted Karen Hanmer in teaching 'Ethiopian Binding'

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'STANDARDS OF EXCELLENCE' SEMINAR :: PHOTOS!



JANA PULLMAN

*Hand Tooling on Books
with Foils & Leather Inlays*

The 'Standards of Excellence' Seminar started with a presentation by Jana Pullman. Jana began by discussing the advantages of using an Ascona or stylus tool (and then everyone promptly went to the vendor room to buy them all.) One obvious advantage is that there are more color options in foil as opposed to gold leaf. You can also drag your tool across the material because of the substrate holding it together while gold leaf tends to crack. And, of course, there's a lot more freedom in creating "looser" designs versus templating with traditional line palettes and gouges.



Jana advised to start by prepping your work area. This entails gathering materials, cutting small rectangles of blue tape (3x1mm), and having multiple pieces of foil ready for use. Jana transferred her design onto the bristol board with some graphite on the back of her design sheet, creating a basic carbon paper. She retraced the design over the bristol. From there, she started cutting her stencil of the design in the bristol board. She suggested using more than one bristol/stencil. Think of it in layers—you can cut out large shapes on one layer, and then fine line details on another.

As she went, Jana used a red mark to denote the end of a line so that when she was cutting, she knew when to stop, which is especially helpful if you're working on multiple layers. For consistency sake, keep your layers the same size and shape so that when you place them on your final product, you can align them easily. This was simple but clever. Jana had a marking system on all her stencils and her design material, alignment points that she used to make sure everything stayed in place. Because we're all aware that leather and paper like to shift just a little bit.

When cutting your stencil, bear in mind that your tool will be running alongside the bristol board. Jana would cut a line and then tape it back into place with a series of tape, like tiny stitches. This helps maintain the integrity of the overall board. For symmetrical images, she split her design down the center and used the same stencil for both sides.

Words of wisdom: practice first! Jana mentioned she usually practices on a plaquette and that helps map out the order of strokes as she tools. This serves to keep track of where she is in terms of tooling the design across both layers.

Now onto the good stuff—blind tooling the design. Jana heated her tool on the hotplate and cooled it on a wet sponge to just off the sizzle. Tidbit of advice: tool before gluing down your endpapers to avoid damaging the decorative papers. At your first location, give yourself a starting place by making an indent with the heated tool. After doing just that, like a jigsaw puzzle master, Jana pulled apart her stencil

piece by piece, tooling and then foiling along the lines, then replacing each piece, careful to maintain the integrity of the stencil. She turned her design upside-down for her second pass of blind tooling and foils so that the pressure was applied evenly.

Jana is a big proponent of checking her work as she goes. She said it could take several passes depending on the depth and surface of your material to get a clean line of foil. Don't worry about mistakes, she says, you can clean those up later using an Olfa knife to scrape away the foil. Someone in the crowd also suggested using isopropyl alcohol and a q-tip or a toothpick applicator to help remove foil, so as not to damage the surface if it is leather.

When she finished tooling her design, she went back and showed her method of inlay lines. Starting much as before, she blind tooled with an Ascona tool, creating a slim recess. Using a bit of leather that had been pre-prepared (pun intended), and adhered to some mylar with PVA, she cut strips of the leather the same width as her tooled line. She put some fresh PVA onto an empty spot on the mylar and ran the end of the leather through it, then pressed it firmly into place to give herself a solid beginning. Then, about every one to two inches, she slowly used a brush to apply more glue on the underside, placing and pressing the leather into the line until it was complete.

In short, preparation is everything. Put things back in place when you're done with them. Use a sharp Olfa blade, and cut precisely. Consistently check your work. And finally, always have extra tape.

- Liz McHugh

JIM CROFT

*Old Ways & Glory Days of Quality
Book Material & Structures*



In some ways, at least upon first impression, Jim Croft appears the "educated skeptic," someone who has faith in many of the main tenets of bookbinding philosophy but remains skeptical and inquisitive. He pokes and prods, and he encourages—if not expects—others to do the same. As such, this means that many of his ideas aren't always presented in a linear fashion. The path that zags (when you think it should zig) and twists is as likely an end result, in part fueled by the passion he brings to his work.

It therefore was no surprise to at least the GBW veterans (though perhaps a treat to many initiates and veterans alike) when Mr. Croft presented two hours of seemingly disparate ideas at 'Standards'. Entering with costumed ensemble and trombone, he next set out with a bit of "myth busting" as he called it, throwing out anecdotes and facts about various topics. Using sandpaper for sharpening? Many people have said you can't do it, but Jeff Peachey and others have debunked that oft-repeated myth. Linen solely made out of flax? Not really. (Could be hemp or cotton.)

Hand sewing a book? Keep up to 30 percent swelling in mind.

After myths were busted, Jim went on to talk further about tool sharpening. He recommended using a magnification tool to take a better look at a blade's edge. He gave examples of what a single-bevel tool looks like under magnification. While he recommended something between a 12.5 to 13 degree bevel, Jim said he typically sees something far from this. "The human body [when sharpening] likes it to be round," he emphasized, pointing out that often he sees 25 or even 35 degree bevels in others' sharpening efforts. He also emphasized how hollow grinding both the flat side and the bevel can save a lot of time for those who do a lot of sharpening.

Croft closed the first hour talking about fiber making, particularly looking at the flax plant. The cellulose fibers inside the stalk of *Linum Usitatissimum* have long been used in a variety of applications and are known to be notably stronger than cotton fibers. Jim noted, however, that twisting flax fibers for use requires some non-cellulose material to best hold the twist. Flax fiber also requires preparation. Retting (a soaking process) is used to rot away everything else, largely leaving behind the cellulose fiber for separation. Afterwards, washing helps purify the cellulose; he noted that incorporating natural bleaching purifies it nearly absolutely.

The second half of Jim's talk began with the creation of wood book boards. A good blade is useful for splitting,

though finding the proper balance in blade thickness is important, he said. As thin as you can get without getting too thin is useful. Croft spoke highly of western red cedar due to the ease with which you can split a thin section from a thick section. (However, he emphasized the utility of splitting into halves regardless.) Later he also discussed the use of beech in book board making in Europe, praising it and, to a lesser degree, oak for its ability to be split.

After demonstrating splitting with his own blade and cedar, Jim talked at length about quarter sawing and how deceiving perception of straight grain can be. Quarter sawing methods may vary, but ultimately quarter sawing provides ideal grain patterns and dimensional stability, resisting moisture penetration. Referencing a 1928 specification for door frames and windows, he noted that any resulting boards, if held to that strict standard, are optimal when the growth rings are no more than 30 degrees off vertical when looking at the end grain. As for determining how straight the grain actually is, he said an end-grain view isn't enough. "This view will not tell us how straight the grain is; we need some length of wood to tell that." When judging if wood is truly straight for book boards, "I always split it," he said. Later in the session, he demonstrated this principle, showing how a piece of wood that looks straight can still be crooked when quartered.

In true Jim Croft style, he finished the second half with a variety of additional academic and practical points concerning bookbinding. In particular he emphasized the sewing process. "If your sewing is not good, [the text block is] always going to move," he said. He also discussed the kettle stitch and that if you pull it too tightly "you're going to end up with a flatter spine." Anything that leads to sharp bends in the spine when opened, he declared, means "the beginning of the end for the spine." In regards to a better sewn book, Jim also emphasized the benefits of hardpressing folios so as to not have any air in the folds. Other topics included oil-tanned buckskin (it "goes on like a dream," he said; he asks how the binders from Charlemagne's time made that buckskin in his handout) and uses of waste paste and other materials.

After the delightful explosion of activity (which also included interactive time with the various materials Jim brought), MP Bogan, Standards Chair and acting MC, began to close out the session. "I hate to do this to you," she started. Jim wittily retorted with "you're gonna' tell me what you really think of me?" The crowd laughed uproariously and the presentation was complete. Sawdust, flax plant remains, and Jim Croft's numerous learning tools were scattered about the room, leaving the educated skeptic and inquisitive faithful to assimilate (and pick up) the aftermath.

- Shawn Douglas

Note: For more about book boards, wood, and other considerations, see Jim's article "Finding Suitable Wood for Book Boards and Related Considerations" in Suave Mechanicals (Volume 2, The Legacy Press).



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SHAWN SHEEHY

Bringing a Structure to Life with Pop-ups

On the second day of presentations at Standards, Shawn Sheehy kicked off the day with an enchanting demonstration of the process behind engineering pop-up structures. These were minimalistic in form and design (except for the robot) and they demonstrated core construction and engineering concepts behind much of the work he does. His works have a theme of ecology, the environment, and natural history, and are filled with animals, plants, and dynamic visions of nature coming to life on the page. The week before 'Standards', his book *Beyond the Sixth Extinction* was released for mass publication; a copy was available for people to look at during breaks, along with many other examples of pop-up books. Shawn is happy to send out templates for pop-up structures to those interested (www.shawnsheehy.com).



To begin his talk, Shawn explained that pop-ups are based on two simple folds that power the muscles that make the pop-up come to life. These are a parallel fold and an angle fold, each providing benefits for different structures. The parallel fold is a static and predictable muscle that runs parallel to the gutter. The angle fold provides more swing and dimension to a structure, the fold not running parallel to the gutter. The gutter is the engine for the fold, pushing and pulling the muscle to move the generated structure.

Shawn spoke in depth about the relationship between the engine and the muscle and how, by manipulating this, it's possible to create exciting and intricate spreads. Changing the angle of the fold, for example, will create a bigger swing for the pop-up and adding or moving the engine and muscle to another part of the page would create a more dynamic presentation for the reader. These manipulations and tweaks to the engineering of a pop-up are numerous and provide a plethora of opportunity for the creator. Seeing the depth behind the considerations—to ensure the creations actually popped, and folded back into itself—was fascinating.

After explaining these basics, Shawn went on to show examples of what can be created with them. Among the examples he presented were a butterfly, a bat, a snail, a turtle, a rotating circle, a hugger, a robot, and a bird—each built off one of these two basic folds. The bat, butterfly, and bird flapped their wings, the snail and the turtle moved in and out of their shell, and the robot rose regally off the center of the page. Shawn's deliberate and careful production of these examples highlighted the thoughtfulness that is required to construct a pop-up scene. The care and forethought that is required to engineer a moving, functional structure within a book is incredible. He told us that the majority of his time is spent in refinement of the book, where he could easily spend a week working on a complex form.

Shawn's talk was engaging and lively, the man

himself shared his dry wit and good nature with the audience through questions and discussion. One of the best parts of this community is the willingness and excitement to collaborate ideas and knowledge with others, and Shawn demonstrated this quality brilliantly. I highly recommend looking at his presentation when the videos go live, as it is well worth watching. He mentioned that he had recently done a Reddit AMA, where people are free to ask him anything they want. This is an excellent read, full of informative and insightful comments, and is easy to find should you wish to take a look (see below). Shawn also teaches workshops on creating pop-up structures.

- Linsey Allen

www.reddit.com/r/books/comments/9opiq0/hi_im_shawn_sheehy_authorpaper_engineer_of_beyond/?st=jnx7iya1&sh=105de951

GAYLORD SCHANILEC

A Natural History

Gaylord Schanilec sits under spotlights, methodically honing an antique graver on a lightly oiled, double-sided Arkansas stone in meditative silence. The squeaky-wheeled vise he uses to hold his graver in proper alignment and the oilstone are both fairly inexpensive, he admits with some pride, and can easily be found at any local hardware store. The graver itself is an antique; a tool that tells a rich story of previous owners that loved and used it well.



Well into his presentation, Gaylord has begun demonstrating his engraving process but quickly realizes that his tools are not nearly as sharp as he would like. This presents an opportunity for him to demonstrate his sharpening methods, except he's misplaced the critical, final honing instrument, his strop. Jim Croft, a fellow presenter and ever ready with practically any tool one might need, climbs on stage and offers a bag full of his own strops ready for inspection. He and Jim casually examine various horse butt strops and honing compounds, exchanging methodology. He'll use them so that the surface of the graver displays an even sheen, a sign that it has been thoroughly worked on the coarse gritted stone.

Gaylord continues to explain his sharpening process, occasionally halting the strokes of his vise to inspect the surface of his graver, offering either a disapproving grunt or wry witticism. His inspiration for his images, he explains, comes mainly from his antique tools and the marks they make, local materials, regional subjects, and the natural world around him. It's true that Gaylord's cumulative print and bookwork, a colorful, prolific oeuvre of more than forty years, demonstrates in large part a graphic journal that represents, in his own words, "where I am and what's going on in my life" and mirrors an organic cycle that is fed and constantly revisited by his environment, his process, and his interactions with others.

Jim is now his unwitting pupil as he and Gaylord both examine the burr on his graver under bright light using separate instruments of magnification as an audience of dozens of bookbinders, book artists, book conservators, and an AV crew observe two masters of their crafts casually conversing as if no one else were in the packed conference room. This realization causes a break in concentration as he quips to Jim, “we should have another chair brought up!” And as they both chuckle, the audience erupts with laughter, hoots, and applause.

This near ten-minute exchange between two unassuming artists was entirely unplanned, a chance encounter brought about by the process of creation, curiosity, and a fair amount of story telling. It came to symbolize a common thread that Gaylord weaved during his presentation, “A Natural History”. This thread was strategically yet organically spun from a chronology of his body of work, the muses of his inspiration and curiosity, his love of processes, and the fellow artists, scientists, and storytellers with whom he collaborates.

Born and educated in North Dakota, Gaylord began his career as an aspiring poet, eventually moving to the Twin Cities and establishing himself as a small press illustrator, where he caught a serious “case of this precision thing.” His first printed book under the Midnight Paper Sales imprint would be published in 1980.

In search of “the finest line in illustration,” he discovered the work of contemporary wood engraver Barry Moser and found inspiration in local Twin City printers who demonstrated that, “text is everywhere—it’s just a matter of finding it and using it.” A trip to the Great Midwestern Book Fair would result in a chance discovery of the work of Howard Phipps, printmaker and watercolor artist from the UK. Phipps’ infinitely intricate engravings and shrewd use of color would leave a profound and lasting impact on Gaylord’s future work as a colorblind, color wood engraver and book artist.

Throughout his presentation, Gaylord chronicled his early book works, collaborations, and color wood engravings spanning a range of subjects. Gaylord’s ‘ultimate book project’ at the time would respond to *New York* (The Grolier Club, 1915), a book celebrating the city at the turn of the 20th century and illustrated by fellow wood engraver Rudolph Ruzicka. Gaylord was charged with reprinting Ruzicka’s original blocks, a first-time formidable undertaking, and replied with his own engravings in *New York Revisited* (2002), a walking tour of New York at the turn of the 21st century. This book marked a defining moment in Gaylord’s career, as the attacks on the World Trade Center on September 11, 2001 would occur during the book’s production. The book would be completed the following year and included a haunting, dream-like portrait of the Twin Towers that once dominated the skyline.

Gaylord’s subsequent works would reflect interests closer to home and nature. *Mayflies of the Driftless Region* (2005) would serve as an entomological collaborative study

between artist and scientist as Gaylord captured, preserved, and engraved various species of mayflies and charged friend and entomologist Dr. Clarke Garry with providing either accurate taxonomy of those species or an explanation of why identification proved illusive. This exchange between artist and scientist would color the text as more of a conversation rather than a sterile, pragmatic identification guide. It was during the creation of this book that Gaylord would come to realize that taxonomy was an extremely dynamic profession. “Science,” he claimed, “is fluid, like everything else. Scientists and artists view the world and interpret by responding,” according to their respective professions.

Gaylord would later be forced to consider cutting a portion of his 22 acre wooded lot in Stockholm, Wisconsin as an act of sustainable logging upon advisement by his local forestry officials. “Decay is as much of a part of the story of the forest as growth,” Gaylord professed, and he eventually came to terms with the decision to log a portion of the lot. This decision would result in a further dialogue between the intersection of science, local history, and art in *Sylvae*, a dendrological survey and local history completed in 2007 in collaboration with RISD graduate Ben Verhoeven.

Some of Gaylord’s amateur angling and subsequent engravings, as well as 31 zinc engravings by H. L. Todd, did find their way into *Lac Des Pleurs*, his most recently completed opus. *Lac Des Pleurs*, which translates “Lake of Tears”, documents his own exploration of Lake Pepin and provides his commentary on accounts by naturalists, including Louis Hennepin and Henry David Thoreau, who trolled the waters and coastlines before him. Included is perhaps the largest, modern engraved, multi-color gatefold map, detailing with painstaking accuracy the lake and its surrounding topography, connected waterways, and tributaries. Gaylord would also include images of the resident aquatic life and waterfowl with the same respect and careful rendering as any human subject, capturing their likenesses as a matter of portraiture rather than purely scientific illustration. Collaborating with Craig Jensen on a special binding for his book and UK paper marbler Jemma Lewis on the pebbled endpaper culminated in its final publishing in 2017.

Gaylord soon shifted landscapes, trading his secluded wooded plot for an industrial warehouse in St. Paul, situated on bluffs overlooking the Mississippi River, the city, and its inhabitants. *My Mighty Journey* explores an intimate history of the Mississippi River and the 12,000-year journey of the St. Anthony Falls—from the perspective of the waterfall itself—in a children’s book commissioned by the Minnesota Center for the Book.

Subsequent studies of his natural subjects would lead to *A Little Book of Birds*, a commentary on captivity and an illustrative conversation, pairing his own color wood engravings with the original engravings of Thomas Bewick, all trapped within the cavities of unopened pages.

As Gaylord begins his demonstration, he outlines his process of selecting images and composing his subjects.

continued on page 22

Part 3: Later Textblock Construction

In this third article in the series, we will continue a discussion of the mechanics of creating a textblock, focusing on later (post-14th century) developments. A chart of leaf attachment mechanisms, including methods other than sewing through the fold, is included. Please note that the discussion of 14th and 15th century supports and guards appeared in the second article.

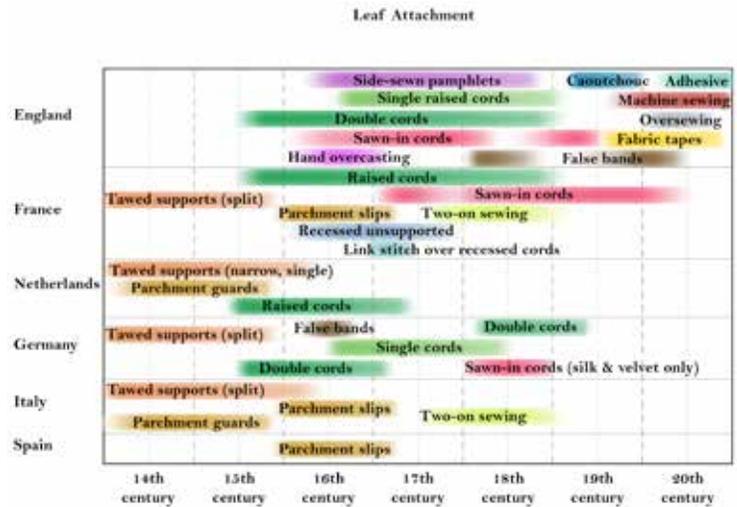
Even after the normalization of paper instead of parchment as the primary material for the textblock, and the widespread use of printing instead of manual copying, the basic construction of the textblock was slow to change. Sewing by hand over some kind of sewing support remained the most common way of putting textblocks together for centuries, but increasing pressure on binders to get finished books to consumers as quickly as possible led to the development of shortcuts. With sewing being the most time consuming step, many different approaches were tried to speed up the process, with varying effects on the durability of the textblock. The number of supports could be decreased, or all-along sewing replaced by adding multiple signatures together. Sewing through the fold could be replaced by sewing through the side. Machines were developed to sew at multiple sewing stations at once. And sewing itself could even be abandoned in favour of adhesive binding. This article will explore each of these attempts to speed up the creation of the textblock, along with some aesthetic considerations that affect the structure, such as the appearance of the spine (smooth or with raised bands).

SEWING MECHANICS AND SUPPORTS AFTER THE MEDIEVAL PERIOD

As we saw in the previous article, towards the end of the Medieval period animal hide supports began to be replaced with vegetable fibre cords, possibly because preparing thongs for each book was more time-consuming than cutting pre-made cord off a spool. Prideaux credits the adoption of commercial binding (rather than bespoke binding) in the latter half of the 16th century with increasing the popularity of cords as sewing supports.¹

Foot mentions that sewing on double cords (rather than single) was still used in the 18th century, as described in a manual by Johann Bücking in 1785.² However, this was a return to earlier practice. Middleton describes a decline in the use of double cords beginning sometime after the 13th century, with single cords becoming common, at least for smaller books and less expensive bindings, by the mid 16th century.³ One reason to use single rather than double cords would be to simplify, and so speed up, the sewing process. Bücking's manual includes a warning that sewing on double cords can be time-consuming.⁴

One clue to the structure of the textblock is the



presence or absence of raised bands on the spine. If there are no visible raised bands on the spine caused by the sewing supports, there are two common possibilities for how the spine can be made to look smooth. Sewing supports can be hidden either by sawing a notch in the folds of the signatures that will allow the support to be pulled into the signature and away from the spine, or by using flat or thin supports and lining the spine between the supports in order to fill in the gaps. Without close examination, and in some cases without some damage to the spine-covering material, it can be difficult to tell which technique has been used. However, if the method can be identified, it can be helpful for narrowing down the date and location of the binding, as we shall see in the following sections.

SAWN-IN OR "SUNK" SUPPORTS

Sawn-in cords were used as early as the mid-16th century, though Prideaux says that they were not common until the 18th century.⁵ Foot, on the other hand, suggests that recessed cords were popular in France from the mid-16th century until the mid-17th century, and in England from the late 16th or early 17th century until the early 18th century.⁶ Both Dutton and Toldo claim that Aldus Manutius introduced the smooth spine to Europe around the beginning of the 16th century, and that he may have learned the technique from Greek workmen in his shop.⁷ Greek binders likely brought it from Persia, where smooth spines were the norm.⁸ French binding manuals around the end of the 17th century referred to sawn-in cords as “à la grecque” or “in the Greek style”, which is consistent with the notion that the technique came from Greek binders.⁹

Dutton links sawn-in cords, smooth spines, and the introduction of leather paring to the general refinement of binding in the late 16th century.¹⁰ Middleton, on the other hand, notes that sunk cords are more often found on cheap retail bindings,¹¹ so it is a bit strange to hear the practice

DATES

Aldus Manutius, 1449-1515⁵⁹
 Johann Gottfried Zeidler, 1655-1711⁶⁰; *Buchbinder-Philosophie*, 1708⁶¹
 Christoph Ernst Prediger, 1701-1768⁶²; *Der Buchbinder und Futteralmacher*, 1741-1753⁶³
 Johann Bücking, 1749-1838(?)⁶⁴; *Die Kunst des Buchbinders*, 1785⁶⁵
 William Hancock, patent date for caoutchouc binding, 1838⁶⁶
 Cedric Chivers, d. 1929⁶⁷, patent for hand overcasting: 1885⁶⁸
 Douglas Cockerell, 1870-1945⁶⁹; *Bookbinding, and the Care of Books*, 1910
 W. Elmo Reavis, 1877-1959⁷⁰; patent for oversewing machine: 1920⁷¹
 Smyth sewing machine, patented in the U.S. in 1868⁷², came to England not long afterwards⁷³

century.²⁴ Douglas Cockerell, in his 1910 manual *Bookbinding, and the Care of Books* encouraged sewing over tapes (or slips of vellum) if a smooth spine was desirable, instead of on recessed cords, citing the damage done to the paper by the saw cuts and the excessive amount of glue that enters into the signatures, making the opening too stiff.²⁵

described as “refined”.¹² In a recessed-cord stitch, the thread does not pass completely around the cord, as it does with raised cords, but just over it, which is much faster (and therefore cheaper), but is also weaker and provides a less-secure link between the signatures.¹³ Middleton notes that sewing over sunk cords was originally adopted in the early 16th century for the sake of speed, rather than for the smooth appearance of the spine.¹⁴ Foot agrees that the practice was revived in the late 18th century as a time-saver.¹⁵ In Germany in the 18th century, sunk cords were typically used for silk or velvet bindings, rather than leather, according to both Bücking and Christoph Ernst Prediger in his mid-18th-century manual.¹⁶

The fashion for smooth spines waxed and waned over time. Middleton notes that the look of raised bands on the spine fell out of favour in England starting at the end of the 18th century, but they became fashionable again at the end of the 19th.¹⁷ He notes that books sewn on recessed cords frequently had a hollow tube spine lining, which was often furnished with false raised bands.¹⁸ Foot also dates the practice of using hollow spines from the late 18th century in France and the early 19th century in England, noting that in England false bands were used during the 18th century, but that in the latter half of the century the smooth spine again became popular.¹⁹ Since the same external appearance could have been achieved with actual raised cords, rather than false bands, it seems likely that the sunk cord was being used primarily for speed while the false bands were for aesthetics.

FLAT SUPPORTS

To achieve a “smooth” spine without recessing the sewing supports, binders could instead use a flat support. Foot claims that bindings from Italy, Spain, and France from the 16th century were sometimes sewn on flat parchment supports, with extra spine linings added between the supports to create a spine with no raised bands.²⁰ Middleton agrees that for 16th-century French bindings, the flat spine was achieved by using flat supports and lining the spine in between.²¹

In the 19th century, sewing over fabric tapes, rather than vellum slips, was used for account books in England.²² These early sewing tapes were typically canvas or linen.²³ Middleton claims that fabric tapes were first used for publisher's case bindings in the second half of the 19th

Cockerell suggests catching groups of the threads on the outside of the tapes on about every third or fourth signature, which will help to tighten the sewing.²⁶ Anthony Cains compares this to the style known as the “continuous link stitch”, referred to by English binders as “french sewing”, in which each signature is linked to the one below it through the thread on the outside of the tapes, but once the sewing is completed, the tapes are removed and so there is no support left to attach to the cover.²⁷

OTHER SMOOTH-SPINE STRUCTURES

Cains' description of the books from the Biblioteca Nazionale Centrale di Firenze that were damaged in the 1966 flood includes two interesting variants of the smooth spine. He describes some light-weight French bindings with flat spines from the 16th and 17th centuries which had recessed sewing, but no supports—they were simply a link stitch, like a Coptic stitch, nestled into a sawn slot in the spine.²⁸ The ends of the sewing thread, typically a thick linen thread, were then “caught up to the turns of other threads laced into the boards”.²⁹ Cains also describes books from the early 17th century sewn with a link stitch over a recessed cord made of hemp or linen;³⁰ this variation would likely have been more durable than an unlinked stitch. This does not seem to have been a common type of sunk cord sewing, since none of my other sources have mentioned it, and it likely would not have saved much time compared to sewing over raised cords. It would, however, have produced a smooth spine with less of a sacrifice in the durability of the sewing.

OTHER WAYS TO SPEED SEWING

Foot comments that there was pressure to speed up binding processes, leading to practices such as skipping cords or sewing multiple signatures at once (two-on, three-on, etc.), as early as the latter half of the 16th century in France, a bit later in other parts of Europe (early 17th century).³¹ She also notes that some Italian and French bindings from the early 16th century featured combinations of raised cords and false raised bands, which might have been a way to speed up the sewing by including fewer cords in the sewing process while preserving the balanced look of more bands on the finished spine.³² German bindings from the mid-16th century also sometimes exhibit a combination of double raised cords and

narrow false bands.³³

A different method binders used to speed up sewing was to attach two (or more) signatures at the same time, rather than sewing each one all along.³⁴ This sewing pattern could be combined with reducing the number of supports, or skipping some of them in places, to further speed the process. Johann Gottfried Zeidler's 1708 bookbinding manual claims that sewing signatures two-on was common practice in France, Italy, and "by the Jews", even for expensive books, for the sake of speed, while in Germany only cheap books were sewn two-on.³⁵ Based on the evidence of surviving books from the period, Foot does not agree with his assertions about non-German binders.³⁶ One might argue, however, that two-on sewing is necessarily less robust than all-along sewing, and so books bound this way may have been more likely to come apart and have been rebound – with all-along sewing – in the intervening centuries.

The increase in the speed of papermaking and printing in the 19th century, enabled by the development of machinery, put even more pressure on binders to speed up their processes. This pressure led to more and more adoption of recessed cord sewing and other abbreviated sewing patterns, such as oversewing and whipstitching, along with an increase in the number and thickness of the spine linings in an attempt to compensate for the inherent weakness of this kind of structure.³⁷

THREAD CHOICES

As for thread, while linen is very common, there was at times a preference for silk instead. Cockerell recommends it, saying that in particular the ligature thread used by surgeons is the strongest option available.³⁸ He even suggests that for very large books, especially manuscripts on vellum, catgut would be a good choice.³⁹ I have yet to hear of anyone finding such an item, besides the tackets on modern stationery bindings mentioned by Middleton.⁴⁰ Other thread variations are thin cord, hemp, and cotton; Foot mentions that silk thread was used in fine bindings in England in the 16th century.⁴¹ Unless a binding has been dramatically compromised, it can be difficult to determine which type of thread has been used. If a loose piece can be placed under magnification, it might be possible to identify its fiber source.⁴² However, because of the ubiquity of linen thread for most of bookbinding history, thread material is unfortunately not a particularly helpful diagnostic tool, unless it happens to be a silk-thread binding from England. Perhaps more research on this topic would provide better guidelines for using fiber as a tool for identifying bindings.

THE TRANSITION TO MACHINE SEWING

Another consideration when evaluating the sewing is whether the book was sewn by hand or by machine, a late-19th-century innovation.⁴³ Machine sewing is often identified by the fact that the sewing thread does not run continuously

from the head end of a section to its tail, but has "missing" segments.⁴⁴ This is distinct from how a two-on hand-sewn book has gaps between the stitches, where a single thread can still be traced from head to tail, just divided over multiple signatures. In the case of a machine-sewn book, the thread runs in multiple columns across the spine. This is as a result of the way a Smyth machine uses multiple needles, each with their own spool of thread. One giveaway of this method is the occasional practice of using one thread in a different colour from the others, though this is by no means common practice.⁴⁵ Middleton notes that early on, some machine-sewn textblocks were sewn on tapes or even cords, but that most later machine sewing was done without supports.⁴⁶

OVERCASTING AND OVERSEWING

Hand overcasting was used to make "sections" of individual leaves by sewing through their margins (similar to stab sewing), which were then sewn all-along or two-on, and was used for books of plates as early as the 16th century.⁴⁷ Hand oversewing, which is similar, calls for the thread to pass through already-sewn sections and sometimes through tapes or around cords.⁴⁸ In 1885, Cedric Chivers from Bath, England patented a style of hand overcasting for previously-bound volumes, designed to ignore damage to the spine fold of the signatures by sewing through the side, thus eliminating the need for guarding.⁴⁹ He further developed this idea into a hand oversewing procedure patented in 1904, in which the sections had their spine folds trimmed off and were then sewn obliquely through predrilled holes into the sections below.⁵⁰ Chivers promoted the idea as being simpler than sewing through the fold and could therefore be done by minimally-trained technicians, rather than skilled and experienced bookbinders, which would make the process cheaper for libraries.⁵¹ His oversewing method became very popular with American libraries after he opened a bindery in New York City in 1905.⁵² With the development of the oversewing machine in 1920 by the Los Angeles binder W. Elmo Reavis, the practice became commonplace for library bindings in the United States, though fortunately European libraries did not adopt it as widely.⁵³ By the 1980s many libraries had stopped requesting oversewing because of its many structural limitations, especially when combined with brittle paper.⁵⁴ By that time adhesive bindings were considered preferable, in no small part due to improvement in the the qualities of the available adhesives.

ADHESIVE BINDINGS

It is also possible to eliminate sewing entirely. Early adhesive bindings, known as caoutchouc bindings (from the French word for the rubber-based glue that was used), date from the 1830's and were patented by the English binder William Hancock.⁵⁵ The structure was popular for books of illustrations throughout the 1860's, especially in England, and was sometimes erroneously referred to as a "gutta-

percha binding”.⁵⁶ Caoutchouc bindings were typically case bindings—the cover was constructed separately from the text—often with a hollow tube or at least a hollow back.⁵⁷ The rubber adhesive was hard, stiff, and gritty,⁵⁸ and was not particularly durable, however, so adhesive bindings had to

wait until modern glues were developed in the 20th century to become widespread.

In the next article, we will turn to the materials and construction of endsheets, followed by a discussion of rounding and backing

ENDNOTES

~ please note that due to space restrictions, the editor has combined the BIBLIOGRAPHY and the ENDNOTES, with relevant endnotes appearing together ~

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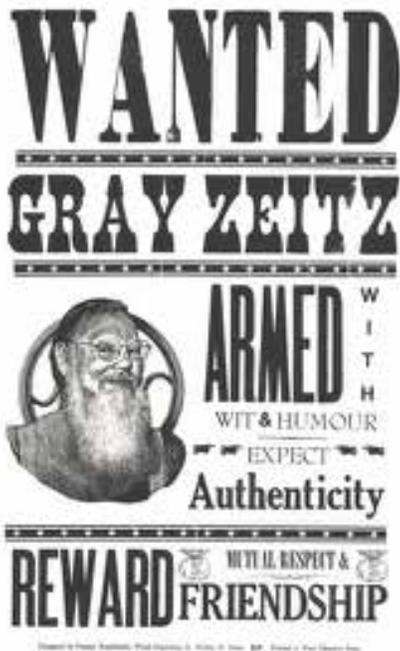
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Note from the Editor: While Leo took issue with the numerous contributor commentaries, I have read this book and found that to be my favorite and most absorbing part! It is true that I am partial to this imprint, as I have hand-bound many Larkspur titles. And, like Leo, I would encourage any fan of fine printing to add this beautifully printed and wonderfully readable book to their personal library. -Lang



Larkspur Press / Forty Years of Making Letterpress Books in a Rural Kentucky Community 1974-2014

Compiled by Gabrielle Fox

(Gaspereau Press: Kentville, Nova Scotia, 2016)

This is a good-looking book designed by Andrew Steeves of Gaspereau Press, and a pleasure to handle. Bound in a plain black heavy art paper cover with a gray French flap jacket carrying the title and with a paper band around the back cover holding the blurbs and UPC code, it is a good example of simplicity conveying class.

The contents are made up of the following:

- frontispiece
- title page
- dedication
- 6 pages of photos
- contents page
- introduction
- 22-page interview of Gray Zeitz, owner of Larkspur Press
- 16-page signature of friends' artwork
- 100 pages of paeans of the press and its owner by friends and customers
- 118-page bibliography of Larkspur Press releases
- one signature of color photos of people, the studio, and books
- 8 pages of photos of various ephemera printed by the press
- poem by Leslie Shane
- acknowledgments
- colophon by Steeves
- copyright page

So, you can see that it has departed from the traditional layout of text, but it does give you a variety of views of this printing studio in the wilds of northwestern Kentucky. My problem was with the 100 pages by the various contributors in the middle. After you've read the fourth or fifth one, you lose the flavor of what is probably a very interesting life of print accomplishment. In fact, the various contributions raise more questions than the answers they're supposedly giving. I would much rather have read the same amount of verbiage done as a straight biography. At the least, the editor should have left out some of the one-paragraph compliments. Gray Zeitz has apparently lived a full and accomplished life, but all we get is a peek here and there.

The 287 pages show a great desire to show appreciation for a talented craftsman, but, as in many cases, less would be better. The design and production are first-class, the bibliography is evidently complete, and the book would be an excellent addition to your sublibrary of fine presses.

Leo, and his wife, Pat, own Book Group, the only bindery and book repair operation in Las Vegas, Nevada, with a large books-on-books library guarded by their cat, Monte. In addition, they write, edit, and publish books for themselves and others.

Questions and comments can be addressed to leo@aceofbooks.com.

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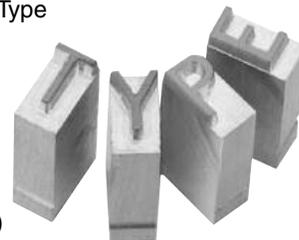
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NEWLY LAUNCHED BROMER GALLERY

To mark its fiftieth year as a leading specialist in rare and beautiful books, Bromer Booksellers is pleased to announce the launch of Bromer Gallery, which opened its first exhibition on November 1. Bromer Gallery will operate in conjunction with the book shop, and will feature original art, edition prints, and related material, executed by artists whose work is centered upon the idea of the book as art. This new endeavor is a natural extension of Bromer Booksellers' long history as specialists in the art of the book.

The gallery's inaugural exhibit, titled "Goldman and Lee: Shadow and Color", will feature Jane Goldman's watercolors and editioned prints from her Audubon Series, together with the color woodcuts of Jim Lee. The two artists are old friends who both studied with Warrington Colescott and other members of the "Madison Mafia" at the University of Wisconsin, Madison's famed Print Department.

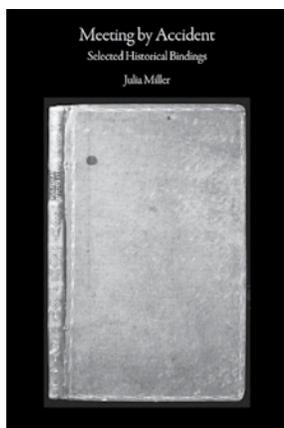
"Goldman and Lee: Shadow and Color" will be on exhibit at Bromer Gallery, 607 Boylston Street, Boston, MA 02116, from November 1, 2018 until January 15, 2019. In conjunction with the gallery show, Bromer Booksellers will feature a display of books with woodcuts from across our specialty areas. Visit gallery.bromer.com for more information.



Meeting by Accident: Selected Historical Bindings

by Julia Miller

Author of *Books Will Speak Plain* • Editor of *Suave Mechanicals*



The topics discussed in *Meeting by Accident* range across a broad spectrum of bookbinding history, and the chapters are intended to change our thinking about what constitutes an "important" binding type. Asking the question "What is there about a binding that makes it important?" led Julia Miller to augment present – often limited – scholarly descriptions (or the lack of any description) for a number of different kinds of bookbindings.

Contents: decoratively stained bindings; canvas bindings; overcovers; books for scholars; the Nag Hammadi bindings, co-authored with Pamela Spitzmueller; and binding models and book-art structures based on historical examples.

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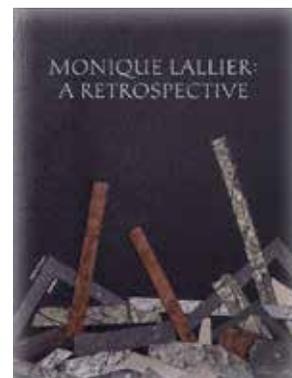
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- Theresa Hammond, from the Foreword

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Do I Need a Marbling Teacher?

Well, let me start by saying we all could use some help sometimes! There are times, however, we cannot find help in certain things, and that includes marbling! There may not be a teacher nearby, or a workshop. We are blessed to have 'youtube' videos and marbling groups online where people share tips these days, and they are very helpful.

I started to marble... seems back when the dinosaurs still roamed the Earth—1978, to be precise, and forty years has somehow flown by. I had no clue that other marblers, aside from the Cockerell Family, existed at all. I was smitten... and just had to marble. The experimenting, and many failures, began in a kitchen. Large overflowing pots of seaweed—boiling, then strained, the "gloop" never seemed to come out the same way twice. A few years later when I discovered powdered carrageenan, life got simpler... and the size bath more consistent! Had I had a teacher, I would have found out about the powder sooner, and saved a lot of time, mess and tears. So yes... it is good to find a teacher, or seek advice. Though I look back at those beginning years fondly, I have to ask myself: would I trade them in? Well maybe not, but they were not fun at the time! Essentially, I learned to marble in a vacuum, with only Rosamond Loring's book and a Cockerell pamphlet as a guide. The Loring book was the reprint edition, and later I was given a treasured original; I still have both.

Not having a teacher, it was more of an adventure really—overwhelming at times, something to conquer. In a way, I was probably happier when I figured out how things worked than I would have been had someone showed me how. I think on your own, you learn to marble on a deeper level, in some way, it got more into my heart and soul somehow. I learned to marble in ways I was later told were unacceptable! I found shortcuts... but at times I did things the hard way for too long as well, which would not have happened if I had gone to a teacher or a workshop. The fact was, there were neither where I lived. We were just—at that time or a few years later even, the early 80s perhaps—being amazed by these things called fax machines. The web was years off. Communication was difficult; long-distance phone calls were very expensive, the Pony Express... sorry... but the U.S. mail was slow. So there was little-to-no-chance to speak with other more experienced marblers. The many great marbling instruction books available today were not yet written either. No videos whatsoever.

If you are starting to marble today, there is a wealth of information out there, even if workshops aren't available near you. If I started tomorrow, I would devour all the information I could—and yes, I would find a class or a teacher, or at least try to copy techniques from videos online. A real, in-person teacher is better, though, because there is so much "feel factor" involved in marbling. Does the size bath feel too thin or thick, is it too cold or hot, did I alum the paper enough or is it too wet, and on and on. These are things you either learn by experimenting, as I had to, or by someone showing you. You save lots of time if someone shows you.

I always have told my students over the years, to go to as many different teachers as possible. They will all have some different techniques to offer, some may call each other "wrong" even, but don't let that bother you. You try everyone's way and take what you like from them, and pick what works for you from every class, teacher, book, video you can get your hands on. Talk to as many marblers as possible... we all love to ask, "How did you do that?" and that is a great way to solve problems. At times I feel like the "Dear Abby" of the marbling world, as do some of my other marbler friends, and we love it... we love helping people to get their troubles sorted out, and have them turn out beautiful papers! Mostly now we get asked to help with problems via email or marbling groups online.

So, I'd say you do not *need* a teacher, but it can certainly be much easier if you find one, and you will progress much faster with help along the way! If you can't find one, videos and books are a great help. Don't forget it is also important—if not satisfying—to experiment and get a grip on the "feel factor" the hard way too: in-studio marbling. Experiment. Try something new. Do some marbling!

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AUSTRALIA: Bind 19

The NSW Guild of Craft Bookbinders is presenting a bookbinding conference in Sydney, October 25-27, 2019. The conference will explore contemporary and traditional bookbinding structures and design as well as restoration techniques. In the weeks before and after the conference there will be workshops available taught by key presenters from the conference. Plan now and sign up at www.bind19.com.au.

TORONTO: 'Alice Opens the Door' Exhibition

The Toronto Public Library's TD Gallery is hosting this exhibition, through January 27. This joyful exhibition features highlights from the Osborne Collection of Early Children's Books, inviting visitors "down the rabbit hole" to view unforgettable and beloved scenes and characters in books, costume designs, art, games and ephemera. www.torontopubliclibrary.ca/programs-and-classes/exhibits/trl-exhibits.jsp for more information.

WILTSHIRE, UK: Binding re:Defined 2019

Sneak preview of classes for next year: Zhen Xian Bao or The Chinese Thread Book with Lori Sauer, Multifunctional Box for Small Scrolls with Claudia Benivistito, Islamic Papermaking with Radha Pandey & Johan Solberg, Cutting, Measuring and Interlocking Book Structures with Tine Noreille, Layer for Layer with Rita Lass. Visit www.bookbindingworkshops.com for more details.

AND CLOSER TO HOME...

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THE 2018 'STANDARDS OF EXCELLENCE' SEMINAR PRESENTATIONS - *con't.*

He works directly on type-high end grain maple blocks of his own manufacture, from his own harvest, overprinted with a layer of black ink to aid the engraving process. Working from his own photography, he traces the contour of the image onto the waxed surface of the block, "identifying the basic elements of the image to get started." As he works, he continues making decisions on the detail of the forms during the process of engraving, a common practice among many printmakers, including myself. The process of engraving, he insists, has as much to do with planning as it does with intuition. Mistakes made during the process of engraving or printing blend in with the rest of the image, providing a humanistic provenance of the process laid bare. And as Gaylord commits his graver to the block he admits, "the first cuts are really very terrifying... once you establish a baseline, then you can start breaking the rules and get away with it." And as he begins his methodic cuts and rhythmically revisits the veins of the flower's contour, he realizes that his tool is not nearly as sharp as he would like.

- Mary Louise Sullivan

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As always, the Editor welcomes articles submitted by anyone in the membership for consideration. Contact the Editor, Lang Ingalls (newsletter@guildofbookworkers.org).

Any and all items for publication should be sent to:
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FOR UPCOMING NEWSLETTER PUBLICATIONS**

January 4 for February 2019 issue No. 242

March 1 for April 2019 issue No.243

May 3 for June 2019 issue No. 244

July 8 (due to holiday) for August 2019 issue No. 245

September 6 for October 2019 issue No. 246

November 1 for December 2019 issue No. 247

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For inclusion in the 'February 2019' newsletter, please request guidelines prior to deadline at:
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