



submission by Ann Frellsen

S E W I N G ~ t h e p h o t o e s s a y



Esther Kibby: Dan Kelm meets Al Anatsui

ALSO IN THIS ISSUE

- Letters from GBW President
& Newsletter Editor
- Chapter News, Chapter
Reports & Calendar Events
- 'Clues to Binding History' ~
series continuation
- Contributions from Iris
Nevins, Beth Lee, Brea Black
& Barbara Adams Hebard
- & 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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SOUTHEAST	Sarah Bryant (southeast@guildofbookworkers.org)

Hi Membership:

This issue features the new Photo Essay page, and I hope you enjoy a look. I had fun receiving all the interpretations of the "sewing" theme. The photos appear in black and white in this printed production, but will be in color when this issue goes onto the GBW website in a few months. Thanks to all members who participated! The next theme is:

MY BENCH

Submit your photo to newsletter@guildofbookworkers.org for inclusion in the April issue.

Esther Kibby is a member with the Lone Star chapter, and contacted me about her recent experience of what I would call "creative pollination". She took a class with Dan Kelm, then saw an art exhibition of the work of Al Anatsui—these two mixed into an inspirational new book for her. This is detailed on page 17, with a picture of the final book featured on this cover.

Emily K. Bell continues her series on 'Structural and Material Clues to Binding History' with a discussion on endsheets. We also hear from regular contributor Iris Nevins on the disadvantages of outdoor marbling. There is a book review from Barbara Adams Hebard on the title *Yours respectfully, William Berwick: paper conservation in the United States and Western Europe, 1800-1935* by Christine A. Smith. Brea Black, book arts correspondent, interviewed Mary Uthuppuru about her purchase of Colophon Book Arts Supply. The interview is captured here, a look at Mary's past and her eye to the future.

Winter is a time of quiet and steady work for me. A friend recently forwarded the above cartoon, and I love it for the word play. It's like winter: cozying into home & making books! - Lang Ingalls, Editor



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LETTER FROM THE PRESIDENT

Dear Members,

I am delighted to announce that video recordings of past Standards of Excellence Seminar presentations are now available to rent or buy online as streaming video content through Vimeo. You can find the full list of available presentations on our website in the online store or at www.vimeo.com/guildofbookworkers/vod_pages

To watch these videos, you will need to create a free Vimeo account at www.vimeo.com/ondemand

Videos are available as streaming content only and cannot be downloaded at this time.

ACCESS		MEMBERS	NON-MEMBERS
RENT	1-week Streaming	\$3.99	\$7.99
BUY	Anytime Streaming	\$19.99	\$29.99

Special pricing is available to our members. To find the current promotional codes for members-only pricing, you must log in to your account on the GBW website. Click on the Store button in the navigation menu at the top of the screen. Promotional codes will be displayed on the right hand side of the page.

If you are having trouble logging into your account on the GBW website, please contact our Communications Chair at communications@guildofbookworkers.org for assistance.

DVDs of past presentations are no longer available for purchase, but will continue to be available to borrow through the GBW Library as long as there is a demand. For more information on borrowing items from the library, visit www.guildofbookworkers.org/library

Presentations filmed after 2017 will be available as streaming content only.

Please note that videos created prior to 1994 were filmed by volunteers and may vary in quality.

All past presenters are entitled to a promotional code that allows for one free purchase of their presentation. If this applies to you, please contact Bexx Caswell, GBW President at president@guildofbookworkers.org to receive your promo code.

I am very excited about the Guild's use of this streaming video service. While I recognize that not everyone embraces technology, I believe that by putting our videos online we will be able to reach a wider audience. The cost of producing and shipping the DVDs was very high in relation to the number of copies sold, and it was impractical to continue with that process. Switching to a digital platform has allowed us to reduce production costs and therefore reduce the sale price of the videos.

As always, I welcome your questions and comments.

Bexx Caswell

President, Guild of Book Workers

(president@guildofbookworkers.org)

IN MEMORIAM

Nancy Tomasko

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~ 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
PANEL DISCUSSION - SF CENTER FOR THE BOOK	<i>February 1, 6:30PM</i>	'Modern Technologies' With Karen Zukor & John DeMerritt	
EXHIBITION - SAN FRANCISCO	<i>February 2 - May 4</i>	'Long Live the Book!' at the American Bookbinders Museum	
EXHIBITION - SAN FRANCISCO	<i>February 2 - June 30</i>	'Small Inventions: Artist's Books by Charles Hobson' Legion of Honor Museum	
HBC SHOW & TELL - SAN FRANCISCO	<i>March 5</i>	At the SF Center for the Book, with HBC members	
UPCOMING WORKSHOP	<i>March 9 & 10</i>	'Reduction Linoleum on the Proof Press' with Radha Pandey	
TOUR - SAN FRANCISCO	<i>April 25, 1:00PM</i>	Stanford Library Tour ~ arrive at 11:30 to enjoy lunch prior	
CHAPTER EXHIBITION	<i>October 4 - January 5, 2020</i>	'The Artful Book' at the Long Beach Museum of Art	
WORKSHOPS - BookArtsLA, LOS ANGELES	<i>ongoing</i>	February classes listed: www.bookartsla.org	

DELAWARE VALLEY

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

CHAIR	Tish Brewer	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
ONLINE GALLERY - Autumn Print Exchange with New England Chapter	<i>currently</i>	Visit chapter website!	
UPCOMING EVENT	<i>February</i>	Third Annual Valentine's Print Exchange	
WORKSHOP & LECTURE - WACO	<i>March 20</i>	With Papermaker Helen Heibert	
UPCOMING WORKSHOP	<i>April 26-28</i>	With Karen Hanmer	

MIDWEST

CHAIR	Ellen Wrede	CURRENT EVENTS	www.midwestgbw.wordpress.com
UPCOMING WORKSHOP	<i>March 2 & 3</i>	'Doblures: 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	<i>currently</i>	Visit chapter website!	
UPCOMING WORKSHOP - CAMBRIDGE	<i>March 23 or 24</i>	'Making Paste Papers' with Madeleine Durham	

NEW YORK

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

CHAIR	Sarah Mottaghinejad	CURRENT EVENTS	www.gbwnw.blogspot.com
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POTOMAC

CHAIR	Beth Curren	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	<i>February 24</i>	'Embossing & Debossing' with Kim Hetherington	
WORKSHOP	<i>March 23-24</i>	'Folded Pen Workshop' with Carol DuBosch (coloradocalligraphers.com)	
WORKSHOP	<i>March 24</i>	'Leather Onlay & Inlay Techniques' with Lang Ingalls	
UPCOMING WORKSHOP	<i>April 13</i>	'Paste Papers' with Madeleine Durham	
UPCOMING WORKSHOP - Book Arts League, Boulder	<i>May 4-5</i>	'The Articulated Binding' with Lucia Farias	
WORKSHOPS - American Academy of Bookbinding, Telluride	<i>ongoing</i>	www.bookbindingacademy.org	
WORKSHOPS - Book Arts Program, Salt Lake City	<i>ongoing</i>	www.bookartsprogram.org	
WORKSHOPS - Book Arts League, Boulder	<i>ongoing</i>	www.bookartsleague.org	
WORKSHOPS - with Alicia Bailey, Denver	<i>ongoing</i>	http://bit.ly/aliciabaileyworkshops	
WORKSHOPS - Colorado Calligraphers, Denver	<i>ongoing</i>	www.coloradocalligraphers.com	

SOUTHEAST

CHAIR	Sarah Bryant	CURRENT EVENTS	www.SEGBWnews.blogspot.com
ONLINE MEMBERS SHOWCASE	<i>currently</i>	Visit chapter website!	
CHAPTER BOOK PROJECT - 'CAUSE : EFFECT'	<i>March 15</i>	Deadline reminder: bindings due!	

CHAPTER REPORTS

CALIFORNIA :: Chair Marlyn Bonaventure reports

Reminder to be working on your submission for the 2019 California Chapter Members' Exhibition 'The Artful Book' to be held at the Long Beach Museum of Art this fall. Also, note that the northern California group Hand Bookbinders of California are hosting a library tour at Stanford's Green Library featuring bindings by some of the finest—Bonet, Creuzevault, Walters, the Doves bindery, Bayntun of Bath—April 25; see hbc website for details.

DELAWARE VALLEY :: Chair Jennifer Rosner reports

The Delaware Valley Chapter has been busy with lots of planning. We will host Standards next year, so we set up a separate committee to handle all the planning that goes into that. We are also planning a workshop for October 13 & 14. We will have Jim Croft teach his popular tool-making workshop on one day and sharpening the next.

LONE STAR :: Chair Tish Brewer reports

Look for an online exhibit of our 3rd Annual Valentines Print Exchange that will post on our website just after Valentine's Day! The theme this year is "romantic cities".

NEW ENGLAND :: Chair Erin Fletcher reports

We held a lecture with Todd Pattison on the subject: Adhered Boards Construction about the transitional "missing link" between laced on boards and case binding, on January 30 at the New England Historic Genealogical Society. This lecture is based on the article he co-wrote with Graham Patten for *Suave Mechanicals* Volume 5.

POTOMAC :: Tawn O'Connor reports

In November, Potomac members joined the third annual Paper, Print, and Book Gathering hosted by Pyramid Atlantic Art Center, bringing together bookbinders, papermakers, printers, and other book arts enthusiasts from the greater Washington, DC area. The event was well-attended by members of six area groups and one surprise guest, John Carrera from the newly-formed Frederick Book Arts Center (FBAC). Beth Curren, welcomed members and guests. They included Robert Harper (of the newly opened bookstore, My Dead Aunt's Books), Amanda Zimmerman (Rare Book School), Johnny Carrera (FBAC), George Barnum (Chesapeake Chapter of the American Printing History Association), Tom Bannister (retired director of Hand Papermaking), John Gaudet (an expert on papyrus and author of the recently-published *The Pharaoh's Treasure*), Kerry McAleer-Keeler (Associate Professor of Art and Design at George Washington University), Jackie Coleburn (Washington Rare Book Group) commented via email: "I enjoyed meeting many new people, learning about their organizations, and hearing about their events. ...There was a lot of good energy and good will in the room." What a community party!

At the December 5 Holiday Party, Potomac members enjoyed food and wine while making a Crown book, based upon the instructions in the newly released *The Art of the Fold*, by Hedi Kyle and Ulla Warchol. Shannon Kerner taught the book-making session and introduced several of us to a new skill. Thank you, Shannon!

NEW YORK :: Chair Celine Lombardi reports

The New York chapter held two related events just before the holidays. On November 29 we hosted a reception at the Center for Book Arts in honor of Hedi Kyle and Ulla Warchol, celebrating their new book *The Art of the Fold*. (Photo right.) This was preceded by a discussion and demonstration of structures from the book earlier in the day at the nearby FIT Library. Many members joined both events. We look forward to hosting a workshop with them later in the spring in the Hudson Valley. In the near future we are looking forward to a social new year gathering this February at Judith Ivry's studio.



ROCKY MOUNTAIN :: Co-chair Karen Jones reports

In Denver, the Chapter will concentrate on surface decoration for 2019. Some classes will build on techniques learned in earlier classes. The series features embossing and debossing with Kim Hetherington in February, onlay and inlay techniques with Lang Ingalls in March, and paste paper techniques with Madeleine Durham in April. And in the fall, we welcome the return of Coleen Curry!

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CALLS FOR ENTRY

All Stitched UpSUBMISSION 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

EXHIBITIONS

'Monuments of Early Greek Printing'

DALLAS, TX

through May 20

Bridwell Library at Perkins School of Theology, Southern Methodist University announces an exhibition of some of the earliest and most important publications printed in Greek. The influence of Greek language and literature on modern culture is as profound as it is underappreciated. The widespread use of Latin throughout much of European history tends to obscure the Greek origins of seminal literature, but much of the scripture, history, and mythology with which people are familiar today originated in Greek texts. Many landmark Greek publications from the early decades of printing today reside in North Texas, including the first printings in Greek of the New Testament, Homer, and Aristotle. This exhibition offers a glimpse into the richness and significance of materials accessible for study and appreciation at Bridwell Library Special Collections. Digital version of the exhibition at:

www.smu.edu/Bridwell/SpecialCollectionsandArchives/Exhibitions/Greek

'Long Live the Book!'

SAN FRANCISCO, CA

February 21 - May 3

Held at the American Bookbinders Museum, this exhibition samples contemporary bookbinding from the purely commercial to boldly artistic. While bookbinders still use many of the tools and processes from the Middle Ages, modern technology has added new materials and high-speed automation to the bookbinder's workbench. Bookbinding changes, yet remains the same. Celebrate the book in all its forms and formats!

www.bookbindersmuseum.org

'A Visual Feast: The Art of Laura Davidson & David Esslemont'

BOSTON, MA

February 21 - May 3

Bromer Booksellers and Gallery, specialists in the art of the book and the book as art, announce the opening of our next exhibition. Davidson is a Boston-based artist whose works bear a vintage feel and display her adeptness with drawing and paper engineering. David Esslemont, born in England and residing in Iowa, is best known for his culinary woodcuts, but also has great skill in bookbinding, watercolor, and calligraphy.

www.bromer.com

OPEN • SET 2020REGISTRATION DEADLINE: *May 1, 2019*BOOKS DUE: *September 1, 2019*EXHIBITION DATES: *the year of 2020*

The OPEN • SET competition and exhibition is a triennial event featuring finely crafted design bookbindings. Sponsored by the American Academy of Bookbinding, it is designed to encourage both new binders and professionals, and is open to binders around the world. OPEN • SET 2020 offers prizes and acknowledgement in two categories: participants may choose to bind a book of their choice in the Open Category, or bind a book that the competition provides in the Set Category. Entries are limited to one book per category, per binder. Binders from all levels and cultures are invited to participate, as OPEN • SET is not limited to citizens of the United States nor to students or affiliates of AAB. All entries will be reviewed by a blind jury of three professional binders. The three members of the jury are Monique Lallier, Mark Esser, and Patricia Owen.

www.bookbindingacademy.org/open-set/

UPCOMING BOOK EVENTS

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

GBW 'Standards of Excellence' Seminar

PHILADELPHIA, PA

October 24 - 26

The Guild of Book Workers is happy to announce that the 'Standards of Excellence' Seminar 2019 will feature presentations by Jeff Altepeter, Rebecca Chamlee, Julia Miller and Graham Patten. Registration information released in June.

www.guildofbookworkers.org

AUSTRALIA : Bind 19

SYDNEY, AU

October 25 - 27

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.

www.bind19.com.au

UPCOMING BOOK FAIRS

California Antiquarian Book Fair *February 8 - 10*

New York Antiquarian Book Fair *March 7 - 10*

Manhattan Book & Fine Press Book Fair *March 9*

Virginia Festival of the Book *March 20 - 24*

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2019 WORKSHOPS

— GLENVIEW, IL —

MARCH 2-3 Doublures Leather Edge-to-Edge
and Sunken Suede

APRIL 5-7 The Simplified Binding
An elegant modern structure with
leather spine

MAY 2-5 The Medieval Girdle Book
Covered in velvet

MAY 30-31 Forwarding Basics Folding,
marking up, sewing, rounding,
backing, endbands

**JUNE 1-2 Basic Leather Working for
Bookbinding** Paring, sharpening,
covering including corners and head caps

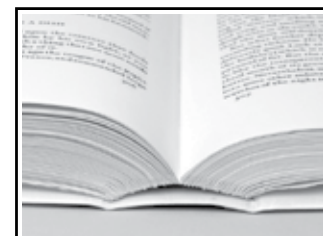
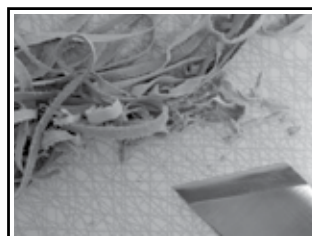
JULY 13-14 Two Limp Vellum Binding Styles
Doves Press and Kelmscott Press

JULY 31-AUG 4 Leather Binding Fundamentals I
A basic full leather binding

JULY 31-AUG 5 Advanced Leather Binding Full
leather fine binding with luxury features

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and Drum Leaf Bindings**

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The following interview was conducted by Brea Black, Book Arts correspondent to the Newsletter. Brea interviewed Mary Uthupuru on her purchase of Colophon Book Arts Supply.

CAN YOU TELL US A LITTLE ABOUT YOURSELF AND HOW YOU GOT INVOLVED IN THE WORLD OF BOOK ARTS?

My entry into the book arts world was a slow one even though my love of books has been lifelong. During my time at Indiana University (IU), I was studying Art History and found a book arts class suggested to me by my advisor. I enjoyed making books. However, I didn't fall in love right away and continued to take studio art classes alongside my art history coursework. It wasn't until I began my graduate degree in Library Science, also at IU, that I decided to pursue a career in the book arts world.

My specialization in rare books led me to a part-time book conservation position with Jim Canary at the Lilly Library. Working within the Lilly special collections not only gave me training in conservation practices, but it landed me in the middle of an amazing resource. I learned about the history of the book while getting training in the various responsibilities of a rare book conservation lab. Upon graduation, I got a full-time job at the Lilly where I continued to learn from Jim and took any workshops I could from instructors that traveled to Bloomington and the surrounding areas.

By then, it was my goal to learn all I could about bookbinding. After a couple of years working full time at the library, I had decided to try life as a private practice bookbinder and conservator. I quit my job at the Lilly and started work full-time at my home studio. It took a while to figure out what that would be like, but I began creating artist books and bindings regularly which I would submit to gallery exhibits nationwide or sold through private events. Repair work and custom enclosures provided a consistent stream of work from people, mostly within the Bloomington community. It is easy to feel isolated working outside of an institution, so I decided to become the Programs Chair of the Midwest Chapter of the Guild of Bookworkers. This was critical to form close ties to my peers and the greater book arts community.

As I became more known for my exhibited work, I began teaching workshops as another way to make income. I started with short 1 to 2-day workshops and eventually expanded to week long intensives. I loved the teaching aspect of my life and knew I wanted to continue this part of my work as well, which I still do today.

WHAT MADE YOU DECIDE TO TAKE THE LEAP FROM BOOK ARTIST (OR HOWEVER YOU LIKE TO REFER TO YOURSELF) TO VENDOR?

Ask anyone in the book world if they do what they do for the big paycheck, and they will all have a hearty laugh at your expense. I loved my flexible schedule, creative endeavors, and technical challenges that working on my own provided. However, family demands had changed over time and I started to look for a more consistent way to make an income.

Becoming a vendor wasn't necessarily something I have set out to do from the beginning, but talking with vendors at events like the 'Standards of Excellence' was always really fulfilling. There were always conversations happening across the table between vendor and customer about tools, supplies, and ideas. Whether it was regarding the practical way to use a tool or a technical question having to do with finding the best material for a given application, there was an active interchange that I found magnetic. Vending seemed to contain great conversations about the creative process mixed with small teaching moments when something needed clarification. It also seemed to be the case that many of the vendors follow their own creative pursuits as well, making them excellent resources for their own shop contents.

When I heard that Nancy Morains was looking to retire and hand off the legacy of Colophon Book Arts to someone new, I immediately approached her about what running the business entailed. I had been a long-time customer of Nancy's and used nearly every tool she would bring to conferences. Basically, I knew the shop. In addition to Nancy, I talked to a lot of my closest peers about the idea of my taking it on. I received so much valuable feedback but ultimately was left with a resounding "that would be perfect for you!" kind of answer. The whole thing felt like a great match both to me and to Nancy, so we worked together to make it happen.

HOW DO YOU DECIDE WHAT PRODUCTS TO SELL?

Colophon has a great foundation of tools that Nancy and Don Guyot (the founder of Colophon) have curated. So, when I think about what I should add to the existing inventory, I consider how the item fits within the greater context of the shop. If it makes sense to carry that product, I then consider how I might use it. Would the tool be too

difficult to use over time? Is that material versatile or specific to one application? Is that important? I love tools and new materials, so these questions can be hard to answer!

I also take customer feedback into account. Nancy and Don both have extensive marbling experience that helped develop the marbling aspects of the shop, and they were great at listening to their book arts customers to find out what they were looking for. While I don't have their marbling expertise, I draw from my experience as a bookbinder, book artist, and conservator and pay extra attention to what my marbling customers are saying. I certainly don't know the needs of every single person in the book world, so it is invaluable to get input from people via email, phone conversations, and especially through in-person discussions at conferences.

ARE THERE ANY SPECIFIC TOOLS THAT YOU SELL THAT YOU PERSONALLY LIKE THAT YOU USED WITH YOUR BOOK WORK, OR THAT PEOPLE HAVE SPECIFICALLY REQUESTED THAT YOU CARRY?

I certainly have my favorite tools, and my workhorse is the 9mm Olfa knife with the ultra-sharp black snap off blades. I have spent many years cutting paper, cloth and binder's board by hand. This is the only knife I have used that performs well with all the material I work with while staying sharp longer.

The clear grid ruler with an embedded metal edge is also among my favorites. The grid allows the ruler to be lined up with text or imagery beneath the ruler for accurate placement of a cut. The metal edge is embedded into the side of the ruler which will endure the many passes of my (Olfa) knife as I make cuts without cutting into the ruler itself. It is perfect for cutting out labels or trimming down a design.

Teflon tools are also indispensable for me when I make boxes. They help coax bookcloth or paper around the surfaces of box trays and into small compartments without burnishing. There is also an array of shapes available for specific uses.

Some of the items in the shop exist because of customer requests. An example is the beautifully designed and super sharp Nevannon scissors. I've been using mine non-stop as they cut all the way to the tip of the scissors and they have a nonstick coating keeping them from getting tacky when cutting tape. They quickly became my go-to pair of scissors. They can handle anything!

Additionally, the Duo and Dubletta bookcloth is in the shop because a customer brought it to Colophon's attention. Ever since, both types of bookcloth are shop favorites and continue to appear on so many beautiful books and boxes. I love seeing the projects that are created with Colophon supplies!

DO YOU CARRY ANY PRODUCTS THAT WEREN'T ORIGINALLY USED IN BOOKMAKING BUT ARE REALLY

HELPFUL FOR THAT PURPOSE?

The book arts field is certainly known for being a trade of "borrowed" tools. Medical and science catalogs are mines of possibility for us so it is no surprise that the awl with a hooked handle and the microspatulas come from the dental industry.

Additionally, Photo-flo is in the shop, which is a chemical used in photography. But for marblers, it can be used to help make acrylic marbling colors spread on the tank.

IS THERE ANYTHING ELSE YOU WANT TO MENTION?

The past year and a half have felt like a whirlwind of learning how to run a business, organize a shop, and develop the new Colophon website. The learning curve has been steep, but it has all survived with generous support and patience from our amazing community that poured over me throughout the whole process. I have many ideas I would like to implement over the next couple of years, and I am excited to build on what I have learned thus far. It is my pleasure to work hard to continue to bring quality tools and supplies to Colophon's shop as successfully as its former owners Nancy and Don who made it what it is today.

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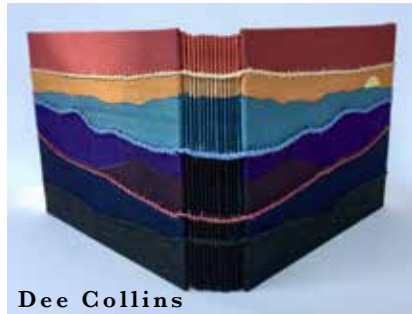


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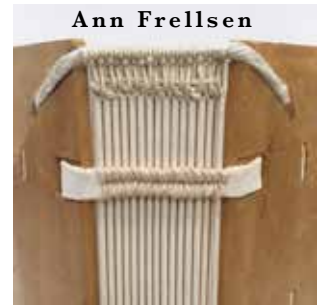
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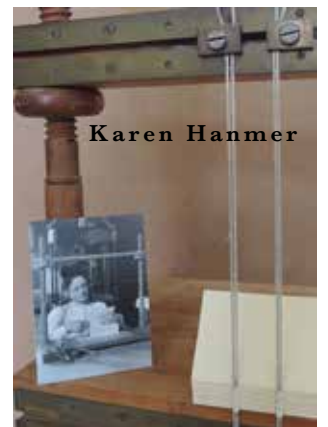
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theme for next issue :: "MY BENCH" :: submissions to the editor

Part 4: Endsheets

In the fourth article in the series, we will turn to the materials and construction of endsheets. A chart of endsheet developments is included on the next page.

Endsheets are the first thing one sees upon opening the front cover of a book, and serve both to protect the first page of text and to help attach the cover to the textblock. Vellum, paper, and even silk and leather have all been used for endsheets. Most of us are familiar with the simplest version, a sheet of plain or decorated paper folded in half and tipped to the first and last pages of the textblock, with half of the sheet pasted to the cover, over the turn in of the covering material. But, if we look closely at the materials from which they are made, even these simple constructions can sometimes offer us clues to the history of the book.

The earliest books did not have endsheets at all, and some of the first books to have them simply used a blank sheet that was the first page of the first signature (and the last page of the last signature). While these simple endsheets did help to reinforce the attachment of the cover, they did not protect the text. Eventually dedicated endsheets were created and either included as another signature in the textblock during sewing or were added later as a separate step. Many styles of endsheet seem to have coexisted in time and space, making endsheets alone unlikely to be definitive indicators of the location and date of a given binding. This article will attempt to illuminate some of the most helpful variations in style and materials, but endsheets are probably better used to confirm a date identified by considering other elements of the structure and materials of a book.

As a companion to this text, excellent visual summaries of different endsheet constructions can be found in Bernard Middleton's *Restoration of Leather Bindings*,¹ Denis Carvin's survey of French medieval bindings,² and Jan Szirmai's descriptions of Carolingian, Romanesque, and Gothic bindings.³

PLAIN ENDSHEETS

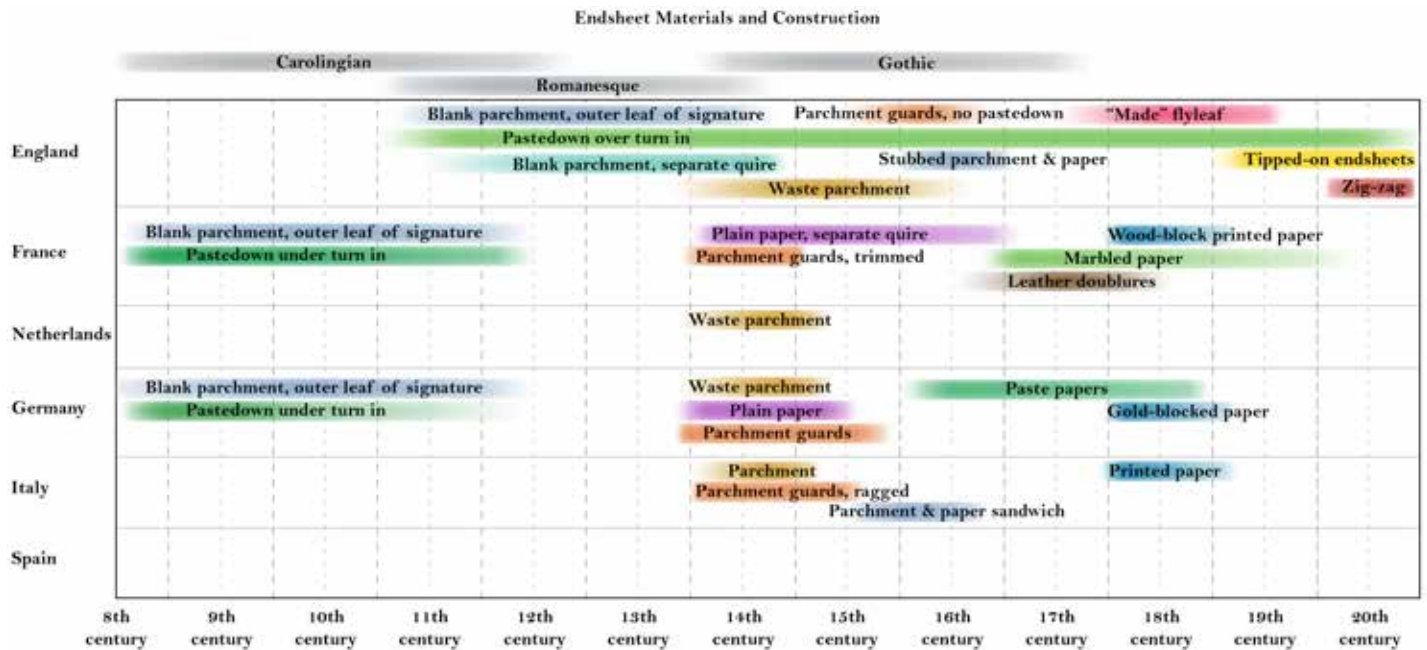
Carolingian and Romanesque bindings had parchment endsheets that were typically sewn with the textblock, and were usually blank (rather than waste from earlier manuscripts).⁴ In Szirmai's Carolingian examples, the majority of the endsheets are simply the outer leaves of the first and last signatures.⁵ While the bindings in Szirmai's sample come primarily from Germany, the French Carolingian bindings described by Berthe Van Regemorter also exhibit endsheets that are the first (or last) page of the signature.⁶ In both groups, the pastedown was often attached before the book was covered, so that the turn ins are visible on top of the pastedown, though Szirmai finds this more common in the earlier (8th- and 9th-century)

German bindings.⁷ In Romanesque bindings, on the other hand, the pastedown is almost always over the turn ins.⁸ Romanesque endsheets were also often the outer leaves of the first and last signatures, but there were an almost equal number in Szirmai's (mostly English) sample which were a separate group of leaves, either a single folded sheet or two nested ones, added before and after the text.⁹ These separate quires of endleaves tended to be on later bindings (13th-14th century), but Szirmai does not believe the sample is large enough to draw a significant conclusion from that fact.¹⁰ Some Romanesque bindings feature the first instances of using waste parchment for endsheets, though they are still rare at this point, not becoming common until the 15th century.¹¹

Gothic bindings exhibit a wider variety of constructions, as shown in both Szirmai's and Carvin's diagrams. A small number have paper endsheets, always on paper textblocks, and usually in combination with parchment in some way.¹² In Carvin's French examples, from the early Gothic period (14th and 15th century), most of the paper endsheets were either reinforced with parchment guards, or were a combination of a parchment pastedown and paper flyleaf.¹³ Whether parchment or paper, the endsheets tended to be a separate quire rather than part of the first and last signatures.¹⁴ In Szirmai's examples, which are mostly Swiss/German and Netherlandish but include a few Italian and English bindings, paper was also rarely used without some parchment reinforcement.¹⁵ The parchment endsheets are almost all re-used manuscript waste, or in some instances low-quality blank parchment, with exceptions tending to be luxury bindings.¹⁶ Carvin does not mention whether his samples have blank or waste parchment endsheets or guards.

In contrast to Carvin and Szirmai, Diehl claims that early printed books and manuscripts often had no endsheets at all, with the exception of some which had a vellum flyleaf, often a waste piece from an earlier book.¹⁷ Marks also comments that pre-15th-century bindings may not have had a pastedown attached to the board, or else the pastedown may since have come loose, exposing the turn ins.¹⁸ She does not note whether separate quires of endsheets were included, pasted down or not. Having looked at the detail with which Carvin and Szirmai examined their samples, I'm more inclined to believe their conclusions. However, between them they did not look at many English bindings, which it is possible Diehl and Marks are referring to as not having endsheets.

Like Szirmai, Foot mentions that English bindings from the end of the 15th and early 16th centuries frequently used vellum manuscript waste as pastedowns, especially Oxford bindings.¹⁹ Anderson notes that earlier 15th-century Italian and Netherlandish bindings, even those with paper for



the text pages, typically had parchment endsheets because they were considered to be more durable.²⁰ This is consistent with Carvin's and Szirmai's findings. Diehl, contradicting her assertion that early books did not have endsheets at all, also describes a medieval practice of sewing a vellum or strong paper guard over the endsheet; the guard was pasted to the board before the endsheet was laid over it.²¹ She notes that, in Italian bindings, the edge of this guard was typically left untrimmed and rough, whereas French binders were more likely to trim it neatly before attaching it.²² Middleton also describes an outer parchment guard over a folded plain-paper endsheet, used in England in the late 15th and early 16th century, but notes that it was not usually pasted down and left the board exposed.²³ Diehl notes that the idea of reinforcing the endsheet with an extra layer of material persists to this day, especially for large, heavy books, though it is now typically a strip of cambric.²⁴

There are other later paper-and-vellum endsheets as well. Dutton describes a late 15th- or early 16th-century endsheet made of one sheet of vellum between two sheets of paper, folded together and sewn onto the textblock, so that there is one pastedown of paper followed by one of vellum, then two flyleaves of paper, one of vellum, and one more of paper.²⁵ This endsheet is described in the context of Italian bindings at the time of the famous collectors Jean Grolier and Maioli (Thomas Mahieu),²⁶ and the equally well-known binder Aldus Manutius. Dutton later notes that in France in the latter half of the 16th century, endsheets tended to be plain white paper, but were sometimes vellum or parchment.²⁷ Middleton diagrams a combined paper and parchment endsheet from 16th-century Cambridge and Oxford bindings, in which only a short stub of each is folded over (the stub facing either inwards, and therefore visible on

the finished binding, or outwards and so covered over by the pastedown).²⁸ This pair of constructions is also diagrammed in Szirmai's section on Gothic endsheets, and there is even one example of a similar construction in Carvin's study of 14th and 15th century books.²⁹

"Plain" endsheets sounds simple, but refers to the undecorated nature of the material, not the wide variety of constructions and possible combinations of paper and parchment. It seems that, at first, paper was not trusted to be strong enough to act as a durable structural element on its own, but that it needed the reinforcement of either full sheets of vellum, or at least a strip of it. Over the centuries, binders seem to have trusted paper more, or else they were simply looking for ways to reduce their costs and speed up the binding process by eliminating parchment. Either way, there are so many ways to combine the two materials, and attach them to the textblock and covers, that it seems each bindery could pick its preferred methods, and even vary it from book to book (and front of book to back of book!). It is therefore difficult to draw many definitive conclusions about when and where a book was bound based solely on plain endsheets. Decorated endsheets, as we will see in the next section, fortunately provide us with a few more useful clues about their origins.

DECORATED ENDSHEETS

Marbled papers began to be used for endsheets at the end of the 16th or beginning of the 17th century.³⁰ An in-depth discussion of the development of specific marbled paper patterns will be found in a later article on covering materials, since it was also used to cover boards.

Other types of decorated papers were also used for endsheets, such as paste papers and printed or lithographed patterns.³¹ German, French, and Italian papermakers

each made their own styles of decorated papers in the 18th century, several of which can be identified explicitly by the name of the manufacturer printed on the sheet itself.³² Wood-block prints made by dominotiers, sometimes using blocks intended for fabric printing (these are known as “cotton papers”), were popular in France.³³ Germany was known for gold-blocked paper, including a pattern known as “Dutch gilt”—a floral pattern with gold elements—which was exported via the Netherlands.³⁴ Another popular German style, used from the 16th to 18th centuries, was the paste paper, made by mixing paint with paste, coating a sheet of paper with it, and manipulating the paste with tools or fingers.³⁵ A particular type of paste paper, typically blue or pink, is known as “Herrnhuter Papier” because of the town of Herrnhut where it was produced.³⁶

A “made” or “stiff-leaf” endpaper, in which a sheet of decorated paper is backed with a sheet of plain paper to form the flyleaf, started to appear in the mid-17th century, and was popular in England starting in the 18th century.³⁷ An interesting variant of the “made” endpaper is described by Edith Diehl as one of only two “acceptable” versions of the endsheet for hand binders.³⁸ She attributes its invention to Douglas Cockerell, and it can be found in his 1910 book, *Bookbinding, and the Care of Books*.³⁹ Although its zig-zag construction does appear to be an excellent way to relieve strain on the joint of the book when the cover is opened, I have never seen one in the wild. If one was found, however, it would be a giveaway that it was likely an early-20th-century English binding.

DOUBLURES

A doublure, structurally speaking, is a pastedown that is separate from the flyleaf and does not form a continuous endsheet across the inner joint.⁴⁰ Because they do not contribute either to the attachment of the cover to the textblock or to the protection of the text itself, they were never particularly popular. Some of the pastedowns in Carvin’s survey might better be described as doublures, though he only saw one example of each of the two types he diagrams.⁴¹ Leather doublures were not yet common in France in the late 16th century, according to Dutton, but one might occasionally find repurposed stamped leather covers used in a similar way.⁴² Marks notes that doublures were sometimes found on expensive European bindings starting from the 16th century onwards.⁴³ They could be watered silk or leather, and were sometimes tooled in gold or blind, or decorated with black ink.⁴⁴ Foot mentions that the first known leather doublure in England is on an Oxford binding that dates from around 1550, though she also notes that they were not common in England at that time.⁴⁵ Leather doublures with marbled paper flyleaves were a feature of books by French binder Le Gascon, who was active in the mid-17th century.⁴⁶ Diehl describes Le Gascon’s bindings

as superlative in design and construction, calling him the “greatest binder of the seventeenth century.”⁴⁷

TIPPED-ON ENDSHEETS

Most earlier endsheets were sewn onto the textblock, either as part of the initial sewing or after the text pages were completed. Some of the first exceptions can be found in caoutchouc bindings, which, because they were not sewn, had tipped-on endsheets.⁴⁸ Because tipping on endsheets is much faster than sewing them on, the process also began to be applied to sewn textblocks starting in the 19th century.⁴⁹ Although tipped endsheets are quick to execute, they place considerable strain on the first and last pages, frequently tearing them away from the rest of the textblock. In spite of this drawback, tipped-on endsheets are by far the most popular style for modern publisher’s bindings.

In the next article, we’ll examine spine shaping and lining

Please note that for all of the articles in this series, if you would like a full-sized copy of the charts in colour, you may contact the author at ekb.booksaver@gmail.com.

DATES

Carolingian: 8th-12th century

Romanesque: 11th-14th century

Gothic: 14th-17th century

Aldus Manutius, 1449-1515⁵⁰

Jean Grolier, Vicomte d’Aguisy, 1479-1565⁵¹

Thomas Mahieu, known as Maioli, active 1549-65⁵²

Le Gascon, active starting in 1622⁵³



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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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- ^{9, 10, 11} Szirmai, *Medieval Bookbinding*, p. 146-147, figure 8.4.
- ¹² Szirmai, *Medieval Bookbinding*, p. 178-179, figure 9.2.
- ^{13, 14} Carvin, p. 32-33; p. 40 (along with diagrams on p. 34-40).
- ^{15, 16} Szirmai, *Medieval Bookbinding*, p. 178. See also p. 175-176 for details about the composition of the group.
- ¹⁷ Diehl, Edith. *Bookbinding: Its Background and Technique*. (New York: Dover Publications, Inc., 1980), p. 62 (of vol. 1).
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- ⁴² See, for example, Textile Schools quick primer on fiber identification: textileschool.com/330/microscopic-appearance-of-fibres; or the more exhaustive AIC Wiki: conservation-wiki.com/wiki/Fiber_Identification.
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- ⁵⁰ "Aldus Manutius: Italian Printer." *Encyclopedia Britannica*. (britannica.com/biography/Aldus-Manutius), accessed 10 May 2017.
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- ⁵² Roberts and Etherington, "Mahieu, Thomas."



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Yours respectfully, William Berwick: paper conservation in the United States and Western Europe, 1800-1935

by Christine A. Smith

(Ann Arbor, MI: The Legacy Press, 2016)

For those interested, a piece of the silk crepe line that William Berwick used on George Washington's *Last Will and Testament* is available at \$25 extra and can only be ordered at: thelegacypress@gmail.com. For more information see: www.thelegacypress.com/william-berwick.html

GBW members who are also conservators are probably familiar with author Christine Smith, a well-respected paper conservator. Her education and training made Smith a qualified expert to take on the herculean task of presenting over a century of paper conservation history. Smith studied art history at Vassar College, then received an M.S. in art conservation from the Winterthur Museum-University of Delaware. She worked for the Cleveland Museum of Art, the Smithsonian Institution's Conservation Analytical Laboratory, and the National Portrait Gallery. Her independent practice, Conservation of Art on Paper, Inc., is located in Alexandria, Virginia.

In thirteen thoroughly-researched chapters, Smith describes the field of archives and library restoration/conservation, giving a well-rounded accounting of the techniques, processes, and materials available and used by restorers during the period 1800 - 1935. Within her history, Smith focuses on the practices in the United States and Western Europe, covering scientific advances, treatment approaches, and brief descriptions of influential people in this field. Smith covered these topics to put her professional record of manuscript restorer William Berwick (1848-1920) in the context of the discipline during his vocation. Paper conservators, especially those working in institutions such as libraries or archives, will enjoy reading about Berwick's Library of Congress career. Smith has drawn from a plethora of primary sources including: scientific research; art restoration; library, archives, and museum management; correspondence; institutional memoranda and reports; conference proceedings; product advertisements; Berwick family documents; as well as journals and newspapers of the time.

Conservators will also benefit from learning the treatment procedures that Smith so generously reveals in these pages: initial examination and documentation, stain removal, washing, mending, aesthetic enhancement, and mounting and storage methods. Those faced with reversing/repairing previously restored items will appreciate learning the evolution of reinforcement methods; from translucent papers, pre-coated silk, and gauze overlays to the experiments with synthetic coatings and cellulose acetate lamination. Current repair decisions will be better informed as a result of Smith's diligence in researching those earlier techniques

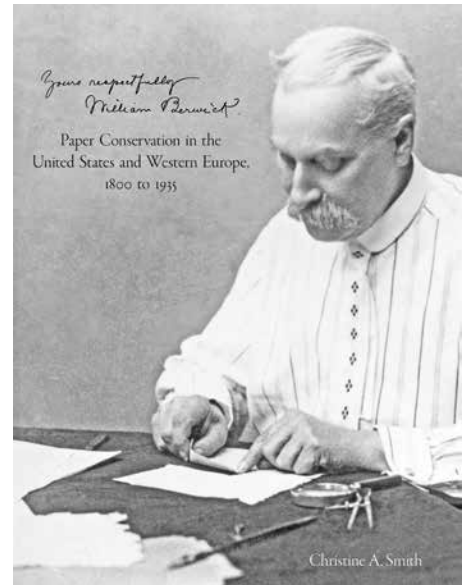
and materials.

Smith gamely offers a meticulous coverage of collection care, devoting chapters to: architecture, dirt and pollution, vermin, lighting, temperature and humidity, heating and ventilation, and fire. Those chapters should prove helpful to archivists and librarians in

acquiring a fuller understanding of that history, the role that their predecessors played in it, and, indeed, could influence how they may choose to manage their collections going forward.

The volume is further enhanced by a glossary, bibliography, appendices (one giving recipes), and helpful endnotes. Ample illustrations, including: before- and after-treatment photographs, portraits, cartoons, conservation diagrams, advertisements, postcards, and other images, many in full color, further illuminate the information supplied by Smith.

The hefty volume is a pithy read, but could very likely become GBW members' go-to resource for paper conservation. The main body of the text provides boundless data and the glossary and appendices are packed with additional knowledge. Nowhere else will you find a more comprehensive study of paper conservation, its techniques, processes, and materials in a single book.



Barbara Adams Hebard was trained in bookbinding at the North Bennet Street School. She was Book Conservator at the Boston Athenaeum and became the Conservator of the John J. Burns Library at Boston College in 2009. Ms. Hebard writes book related articles and book reviews, gives talks and presentations, exhibits her bookbindings nationally and internationally, and teaches book history classes. She is a Fellow of IIC, a Professional Associate of AIC, chairperson of the New England Conservation Association, and has served several terms as an Overseer of the North Bennet Street School.

"Play... Just Play"

Artist books exist in the space between inspiration and experimentation. Every book model becomes a structural discovery leading to new ideas. As a book artist, being open to inspiration from multiple artistic influences allows for creative connections between materials and new binding techniques.

A few months ago, I attended a Daniel Kelm wire-edge binding workshop. During the workshop, he encouraged workshop participants to "play... just play" with his structure. What motivates me about Daniel's wire-edge binding technique is the creative possibilities and applications.

During the same time, I stumbled upon the large-scale, draped "fabric" constructed from recycled aluminum labels of a Ghanaian sculptor, El Anatsui. Influenced by El Anatsui's startling work and Daniel's playful wire-edge binding structure, an artist book idea evolved. Recruiting friends as material sources, enough donations of sparkling water aluminum cans appeared at my studio to begin my experimental book model. The print surface of the cans lend a fun, textural quality to the book structure and a great way to recycle a consumed good.

Beginning with a simple fold structure from a single sheet of paper as a pattern, I plan hinge locations. In this sample, the fold structure is a square spiral composed of corner and straight "pages". From the folded single-sheet pattern, I create individual paper templates with different hinge tab layouts. Using a numbering system on the paper template that matches the numbers on the cut aluminum pages keeps the assembly of the pages organized. I chose aluminum cans with different brands for color variation. Brass rods become the hinge cores that join the pages.

Aluminum cans are thin enough to cut with a pair of heavy-duty shears, but I recommend wearing gloves to protect from metal cuts. The first cut on the can is vertical. Removing the top and bottom lids creates a long metal sheet. To remove the curl of the aluminum can, I gently flatten by reverse-curling them over a workbench's wooden edge and then apply weights for a few days.

Using the paper templates as guides, I cut the aluminum "pages" slightly oversize. The extra metal on the edges accommodate the tabs for hinges and the turn-ins for safety when handling the book.

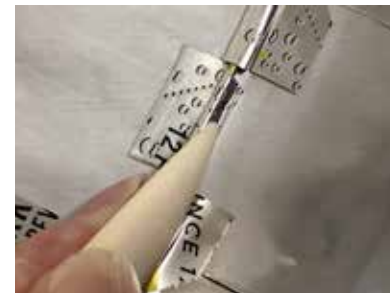


I cut the tabs for the hinges. Then miter the page corners to prevent material buildup as I fold the turn-ins over. I lay out the aluminum "pages" in the spiral shape. This gives me a good idea of how the hinges will fit together and how the color patterns of the surface will present. I make any adjustments to the hinge tabs or turn-ins at this stage.

One-sixteenth (1/16") diameter brass rods are the hinge cores. When cutting the brass rods, I add about 2 to 4 mm length on either end of the page edge length. Using an anvil and ball-peen hammer, I flatten both ends of the brass



rod. Using pliers, I fold over the flat ends to form a small bead. The bead prevents the rods from slipping out of the page tabs.



The short ends of the pages interlock with one and two tab pairings. The long ends join by dovetailing two and three tabs together. Working from the first page to the end page along the spiral pattern, the page tabs

fold over the brass rods forming the hinges. To test hinge flexibility and page fit, I fold the assembled book. In this book model, the pages have a lot of "spring" when folded, but the hinges hold. It almost feels like a toy.

Going forward, I think an environmental series using other shapes and fold patterns would be interesting. I like that the feel of this book lends a sense of Japanese "wabi-sabi"—an aesthetic celebrating the imperfect, impermanent and incomplete.

Esther Kibby is a teacher, photographer, printmaker, and book artist. She is a Guild of Bookworkers and Lone Star Chapter member. You can see more of her work at <http://abindingpassion.wordpress.com>

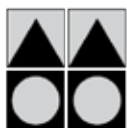
El Anatsui

El Anatsui, a Ghanaian sculptor, is known for his hanging tapestries constructed from scraps of recycled aluminum pieces joined by copper wires that resemble African kente cloth. The monumental-scale tapestries subtly connect human consumption with our environment.
el-anatsui.com

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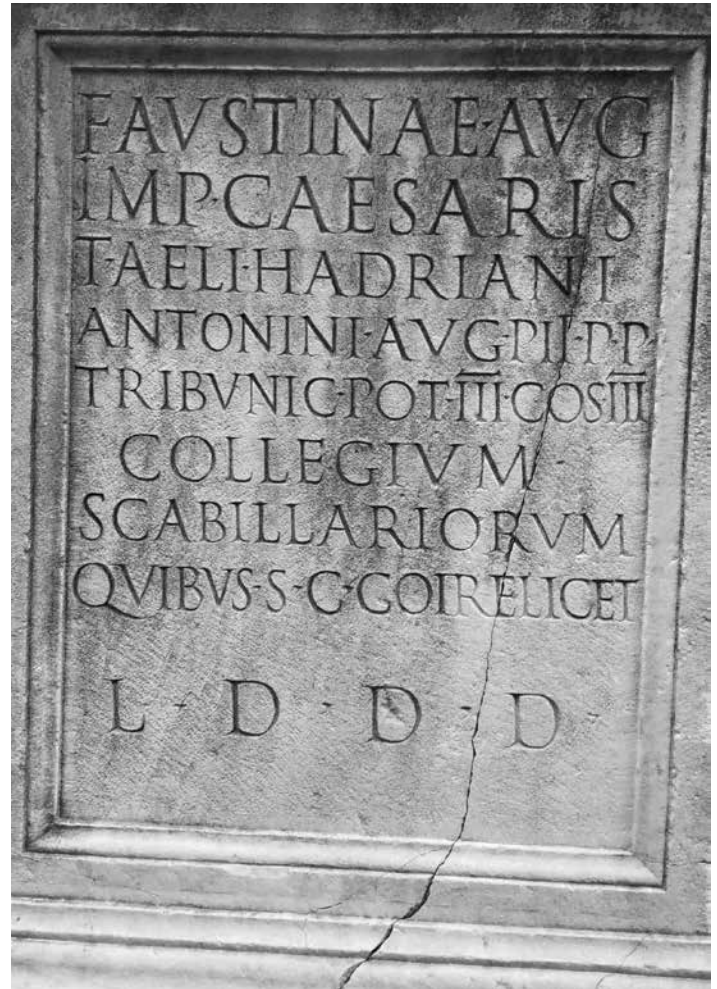
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New Year, New Tools, New Connections

By the time you read this, 2019 will be well underway, but as I'm writing this the year is just turning over. For me, 2018 was the year of Trajan Romans and of the brush. As I've written before, it began with Yves Leterme's online course on Trajan Romans and some kinetic learning about the broad-edged brush. I moved on to extend that brush learning with Carl Rohrs, who has rediscovered many lettering masters and revealed their secrets or, as he calls them, "moves". Then in October, I got a real-life but limited glimpse of the famous monumental Romans at the base of the Trajan column in Rome. This inscription was the model through which Father Edward Catich rediscovered how monumental Romans were made: first painted on the stone with a broad-edge brush and then chiseled. This inscription should be more accessible to students of lettering than it is to the elements. But that seems to be the way of it in Italy. In a garden at the archeological museum in Naples, beautiful ancient monumental Roman and Rustic capitals are carved into stones that prop one another up at the edges of the flowerbeds.

I've been thinking about the verb *to write*. It's interesting that the English language doesn't have a separate verb for writing as a physical act versus writing as authorship. Actual writing – putting pen to paper – has become relatively rare, except when done as journaling or formally, as *calligraphy*. Authors "write" on a keyboard more often than they pick up a pen. And yet the nouns that relate to the verb *to write* are distinct: we do not refer to a calligrapher as a writer because the term *writer* is reserved for the author. There is no specific word for formal writing. Some try to convert the noun *calligraphy* to a verb *calligraph* but that is an awkward solution that does not deserve widespread use. The term *lettering* is sometimes used, but that seems akin to equating spelling out words with reading. Just as we don't read letter by letter except when we are first learning, accomplished calligraphers write letters as words and phrases and sentences and paragraphs.

On the other hand, I understand why the verb *to write* does not separate the physical act of writing from authorship. It acknowledges the connection between the two. We humans living in the material world know the distance between the inchoate idea and the written words that attempt to describe it. Gene Fowler was perhaps not the first to describe it this way: "Writing is easy. You only need to stare at a blank piece of paper until drops of blood form on your forehead." We understand instinctively the connection between the physical act of writing and the transformation of ideas into words on a page. As David Sedaris writes: "Whenever I read a passage that moves me, I transcribe it in my diary, hoping my fingers



*Monumental Romans
on a stone edging a garden
in the archeological museum in Naples*

might learn what excellence feels like."

We calligraphers walk this line between idea and object, content and craft, meaning and mark. Switching tools can make those lines and connections fresh again. Moving to the brush has done that for me, and I see its influence when I pick up my tool of choice, the broad-edged pen. Some of these brush moves suggest new ways of working with the pen, simultaneously revealing limitations that weren't clear to me before, and giving me plenty of material to explore in the coming year.

BOOK ARTS | ARTS DU LIVRE CANADA

The official publication of the Canadian Bookbinders and Book Artists Guild is currently seeking submissions and/or article proposals for its upcoming May issue. Subjects typically covered by the magazine include: Print Culture, Book History, Bookbinding, Book Artists, Papermaking, Exhibitions, Conservation and Restoration, Small Press, Publishing, Book Reviews, Education. Articles should have a Canadian slant, but need not cover exclusively Canadian content. Brief articles and reviews may be as short as 250 words, and longer features may extend to 2500 words. All submissions should include a 50-word author bio. CBBAG members are especially encouraged to submit their projects for publication. Send submissions, proposals, and any questions to publications@cbbag.ca by 1 March 2019.

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Congratulations Elysa Voshell! With her extensive background in nonprofit arts management as well as her experience as a book artist, Elysa will lead MCBA in a new era of community engagement and sustainability.

LIBRARY PLANET PROJECT

The motivation to start Library Planet was our mutual love of libraries. We visit libraries when we are traveling and talk about how we could share the experience with each other and with other people. During that conversation, one of us just blurted out “what we need is a lonely planet for libraries”. A few days later, we created the blog and the submissions have been coming in a steady flow ever since. Today, about a month after we started, we hit 30 submissions on the blog and we have an inbox full of more exciting libraries to share with the world. The libraries are so different; academic, public, historical, special, and each tells a different story about what libraries are and what libraries can be. In addition to the joy of getting to read about the beautiful and cool libraries, many of the people submitting libraries also tell us why they love their local library or why they visit libraries when they travel. All in all, we just feel like we put a few more libraries and a little more library love on the map. www.libraryplanet.net.



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Marbling Outdoors

Here is a question for those of you who have taken or teach marbling workshops: were you surprised when the class was set up *outdoors*? This has happened to me several times, where I arrive at a facility to teach and everything is outside.

Now I have learned, and insist the contract says **NO OUTDOOR MARBLING!** It is not that you can't do it—and it can be pleasant on a nice day—but frankly, I'd rather not. The fun of it wears off rapidly!

My first experience, many years ago, I arrived to find an outdoor setup with essentially a canopy over our space. It was a gorgeous early summer day, and I thought this would be wonderful. Until the wind blew! The wind was the biggest problem. Even the gentlest breeze can disrupt your pattern and make it swim a bit. So we went with the flow and swirled it further. Okay, the results weren't so bad.

Then a stronger gust blew leaves and dust into the marbling trays. Still, we were of good cheer and thought "so what?" and the paper turned out pretty unique. There was a blank space in the shape of a leaf and "snowflakes" where the dust fell. Still... what possibilities...one could paint in the leaf later and make it a unique art piece. And the snowflakes are pretty.

Then, the wind continued. It got old pretty quickly. The biggest disaster was when the wind blew on the sheets of paper drying on the line, and either would stick two papers together, or fully rip them down off the line.

We decided to dry the papers on the ground on old newspaper. That worked....for a while. Soon enough, some ants and dust got involved and attached themselves to our work. Quite a laugh at first, but then we were not amused.

We were spending more time trying to cope with these issues than actually marbling! Looking around, I noticed we were right outside a sort of garage and considered a move indoors. I checked with management, as I wondered if they put us outside because we might dirty the (already dirty!) garage. No, that was not the reason. They were worried about *us* being in a dirty garage and thought we'd be happier outside. Everyone laughed, and indoors we moved!

So, if you are teaching anywhere or taking a class, it is a very good question to ask. Will we be indoors? If they say, "no, outdoors," you can suggest a change at that point. The center where my first few outdoor experiences occurred had never held marbling classes before, so they simply didn't realize the challenges. They did have our comfort in mind though... They too have learned: **INDOORS, ALWAYS!**

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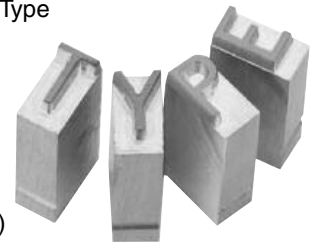
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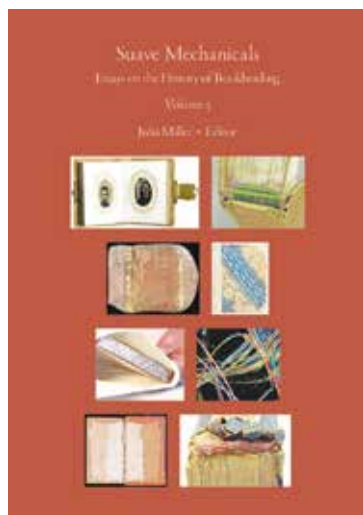
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March 1 for April 2019 issue No.243

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

January 10 (due to holiday) for February 2020 issue No. 248

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