

MINNEAPOLIS :: MINNESOTA

GUILD OF BOOKWORKERS STANDARDS OF EXCELLENCE

OCTOBER 18 - 20, 2018



FEATURE ARTICLE

A Parchment Over Boards Binding

by Mark Esser

ALSO IN THIS ISSUE

- Letters from the Editor & GBW President
- Chapter News, Chapter Reports & Calendar Events
- Contributions from Malina Belcheva & Iris Nevins & Frank Lehmann
- GBW member Liz McHugh on #AreYouBookEnough?
- Journal *Thank you!*
- & more ~

IN THIS NEWSLETTER

Letter from the Editor & Letter from the President.....	3
Chapter News	5
Chapter Reports.....	6
Calendar Events.....	7
Feature Article by Mark Esser	8 - 11
Journal 'Thank You' & Other Notifications	12
Conservation Corner by Malina Belcheva.....	13
The Marbling Tray by Iris Nevins	15
Book Review by Frank Lehmann.....	17
Member Contribution by Liz McHugh.....	18 - 19
GBW Notifications.....	21
Newsletter Information	23

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

www.guildofbookworkers.org

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

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

GUILD OF BOOK WORKERS • BOARD OF DIRECTORS •

OFFICERS AND COMMITTEE CHAIRS

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

CHAPTER CHAIRS

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

Ever tried. Ever failed. No matter. Try again. Fail again. Fail better. -Samuel Beckett

In this issue, I laud all those who have been with GBW a right long time. Last issue, we featured a SHOUT OUT! to those folks, and lo—we had many dates wrong, missing names—what was meant as a celebration became a clear sign that our records have not translated well into the digital age! So, we are trying again. Probably failing again. Hopefully failing better. A sincere apology that our records aren't as steadfast and reliable as we thought; I list early members at right, most who joined in the 60s, with Mary joining in 1959. The silver lining was hearing from those who requested correction—a true pleasure! I urge other members to alert me when they joined our group and I will be sure that Cheryl Ball, our Membership Chair, gets the information into our records correctly. I beg you to contact me about this or any other issue, your input has been invigorating and I have really enjoyed being in contact with members.

Included in this issue are all of the annual GBW 'Standards of Excellence' Seminar forms. They contain full details including Presentations and Presenters, the long-weekend Schedule, and an explanation of the optional Tours prior to the official seminar. Floating forms are inserted and include Registration, Auction Donation, Scholarship Information, Vendor Registration, and Sponsorship & Donation Opportunities. Registration will be open by the time you are reading this; online registration is encouraged.

Mark Esser's feature article 'A Parchment Over Boards Binding' presents a method of parchment covering. I very much enjoyed it, and it is reprinted here in full, for the benefit of all, with support drawings. We also hear from regular contributors Iris Nevins on 'Why Do Marbling Paints Not Work?' and Frank Lehmann reviewing *Endbands from East to West: How to Work Them* by Jane Greenfield and Jenny Hille. Malina Belcheva submitted an article on the challenges of including a leaf of gold in an exhibition, and the method she employed for success. GBW member Liz McHugh contacted me about a feature on the instagram challenge "Are You Book Enough?" What a pleasure to have all these interesting things about our favorite subject: books!

Welcome to the new Book Arts Correspondent **Brea Black**. Brea works as the Art Librarian and Curator of the Book Arts Collection at the Alice C. Sabatini Gallery, Topeka & Shawnee County Public Library, Topeka, Kansas. She has been immersed in the world of book arts since 2006, taking classes, curating and jurying exhibits, and teaching workshops. Her most recent work, 'Pacific', is pictured at right. A hearty thanks to her for joining the team and contributing the occasional article.

Lastly, peruse the slate of candidates for renewal of their GBW positions; note that voting is online and not all chairs are up for re-election. We wanted to share their biographies here.

Wishing you the finest spring
and encouraging you to—yes—“fail better” (I hope you are laughing), -Lang, Editor

MARY SCHLOSSER
BETSY ELDRIDGE
ELAINE SCHLEFER
RUTH STEIN
JERILYN GLENN DAVIS
DORIS C FREITAG
RICHARD MINSKY



Pacific, by Brea Black, 2018

LETTER FROM THE PRESIDENT

June 2018

Dear Members,

I am pleased to announce that registration for the 2018 Standards of Excellence Seminar will open on June 1. Scholarship applications will also open on June 1, with a July 15 deadline. More information about registration is included in this newsletter as well as on the GBW website. Please note that registration is limited to 150 participants, and is expected to sell out. It is recommended that you book your hotel accommodations as soon as possible in order to ensure a room at the conference rate.

The 2018 elections will commence on July 1. The ballot will be distributed electronically. Please be on the lookout for an email with the ballot and a link where you can submit your vote.

Formation will open at the Minnesota Center for the Book Arts on June 15, and will be on view until October 21. The exhibition catalog will be published as a special issue of the GBW Journal, and all members will receive a copy as a benefit of membership. Additional copies will also be for sale at the exhibition venues. Check the GBW website for more details about the exhibition.

Please let me know if you have any questions or feedback about anything mentioned above. You can contact me at president@guildofbookworkers.org.

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

BEAUTIFUL BOOKBINDING LEATHERS

IN A COMPREHENSIVE RANGE OF FINISHES
AND COLOURS



t: +44 (0)1933 412151
e: marc@harmatan.co.uk

harmatan.co.uk

The Japanese Paper Place

Featuring Heritage Washi

Thousands of different types of Japanese paper
The world's largest selection of fine Japanese papers under one roof



www.japanesepaperplace.com (416) 538-9669

Washi Arts

Fine Japanese Paper · Tools · Supplies

US Based Retailer of Fine Washi from The Japanese Paper Place

www.washiarts.com · (415) 952-7872

\$5.00 flat rate shipping in US on most items



RIEKE



RÉBORA



SPECIAL
MASTER
CLASS
with
Sol Rébora



AMERICAN ACADEMY
of BOOKBINDING

A School of Excellence in Bookbinding Education

SOL RÉBORA
MASTER CLASS
JULY 16 - 27

This master class with Sol Rébora is a rare opportunity to learn from one of the most innovative binders currently working in the field. Inspired by two very different facets of Sol's personality, this class offers a unique approach to a conservation structure that highlights a reversible element for the content as well as an elegant technique that utilizes leather incision, piecing leather and layering of materials for a breath-taking cover treatment. Experienced binders will not want to miss this master class offering.

SIALIA RIEKE
MAKING THE CUT:
EXPLORING THE EXPRESSIVE
LINE IN LEATHER
AUGUST 20 - 24

"Cuir-ciselé" means carved or cut leather and was revived by the Art Nouveau binders for a spontaneous and expressive line. In this simple process a blade is used to emulate the fluidity of a pen in motion. With experience and finesse these cut lines create a drawing, abstract or realistic, on the surface of the leather. This class will explore cuir-ciselé and other techniques that have been used in conjunction, to enhance the effect: molding, cold-punching, dying and painting, to create an unusual approach to binding design.



Don Glaister, fine binding
Peter Geraty, integrated studies
POB 1590, Telluride, CO 81435
970.728.8649
aab@ahhaa.org
bookbindingacademy.org

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

CALIFORNIA

CHAIR	Marlyn Bonaventure	CURRENT EVENTS	www.gbwcalforniachapter.wordpress.com
EXHIBITION - San Francisco Center for the Book	<i>June 14-September 30</i>	<u>The Flag on Paper</u> - selections from the collection of Kit Hinrichs	
SPECIAL EVENT - San Francisco Center for the Book	<i>June 27</i>	Miniature Book Society: Show & Share Evening	
EVENT - San Francisco Center for the Book	<i>July 13</i>	'Book Talk' with Dominic Riley	
UPCOMING WORKSHOP	<i>TBD</i>	'Book Content' with Laura Deutsch	
UPCOMING WORKSHOP	<i>TBD</i>	'Exposed Spine Binding' with Carollee Campbell	

DELAWARE VALLEY

CHAIR	Jennifer Rosner	CURRENT EVENTS	www.dvc-gbw.org
UPCOMING WORKSHOP	<i>July</i>	'Gold Tooling' with Brien Beidler	

LONE STAR

CHAIR	Tish Brewer	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
CHAPTER MEETING - Lumen Hotel, Dallas	<i>June 7, 5PM</i>	Join us just prior to the DeGolyer Conference & Exhibition	
EVENT - SMU, Dallas	<i>June 8</i>	DeGolyer Conference & Exhibition	
WORKSHOP - Texas A&M, College Station	<i>June 16 & 17</i>	'Leather Embroidery' with Erin Fletcher	
WORKSHOP - Dallas	<i>September 15</i>	'Iris Folding' with Catherine Burkhard	

MIDWEST

CHAIR	Ellen Wrede	CURRENT EVENTS	www.midwestgbw.wordpress.com
-------	-------------	----------------	--

NEW ENGLAND

CHAIR	Erin Fletcher	CURRENT EVENTS	www.negbw.wordpress.com
EXHIBITION - North Bennett Street School, Boston	<i>through June 30</i>	<u>Annual Celebration of Craft</u> ~ student & alumni exhibition	
SUMMER WORKSHOPS - North Bennett Street School, Boston	<i>ongoing</i>	www.nbss.edu	
CHAPTER MEETING - Dartmouth College, Hanover	<i>August 10 & 11</i>	See Chapter Report on page 6 for details	

NEW YORK

CHAIR	Celine Lombardi	CURRENT EVENTS	www.gbwny.wordpress.com
LECTURE & BOOK SIGNING - NY Academy Of Medicine	<i>June 27</i>	Julia Miller on her latest book, <i>Meeting by Accident</i>	

NORTHWEST

CHAIR	Elsi Vassdal Ellis	CURRENT EVENTS	www.gbwnw.blogspot.com
WORKSHOP - Blaine Harbor Center, WA	<i>July 20</i>	'Washi Workshop: Decorating Japanese Paper' with Madeleine Durham	
WORKSHOP - Blaine Harbor Center, WA	<i>July 22</i>	'Washi Workshop: Decorating Japanese Paper' with Madeleine Durham	

POTOMAC

CHAIR	Beth Curren	CURRENT EVENTS	www.gbwpotomacchapter.wordpress.com
-------	-------------	----------------	--

ROCKY MOUNTAIN

CO-CHAIRS	Karen Jones & Emiline Twitchell	CURRENT EVENTS	www.rmcbgw.blogspot.com
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 - with Alicia Bailey, Denver	<i>ongoing</i>	http://bit.ly/aliciabaileyworkshops	
WORKSHOPS - Book Arts League, Boulder	<i>ongoing</i>	www.bookartsleague.org	
WORKSHOPS - Colorado Calligraphers, Denver	<i>ongoing</i>	www.coloradocalligraphers.com	
EVENT - Amalgamated Printers Meeting, Denver	<i>June 21 - 24</i>	Hosted by the Letterpress Depot (www.letterpressdepot.com)	
EXHIBITION - Denver Art Museum, Denver	<i>through July 8</i>	<u>Eyes On: Xiaozhe Xie</u> (banned books in China)	
CALLIGRAPHY WORKSHOPS - Arvada Center, Denver	<i>ongoing this summer</i>	www.arvadacenter.org	
UPCOMING WORKSHOP - Denver	<i>September 8 & 9</i>	'Ethiopian Binding' with Karen Hanmer	

SOUTHEAST

CHAIR	Sarah Bryant	CURRENT EVENTS	www.SEGBWnews.blogspot.com
ONLINE MEMBERS SHOWCASE	<i>currently</i>	Check the above website to view!	

CHAPTER REPORTS

DELAWARE VALLEY :: Chair Jennifer Rosner reports

The Delaware Valley Chapter held the excellent "Pierced Vellum Binding Workshop" with James Reid-Cunningham in March. We had a packed house with twelve participants. On 3 May, we installed an exhibition at the Free Library of Philadelphia called Smith's Structures. Twenty-six chapter members made books that honor Keith Smith's contribution to the book arts community by responding to any structure or technique found in his five volume set, 'Non-Adhesive Binding'. This exhibition will be concurrent with the exhibition at the Philadelphia Museum of Art, Keith Smith at Home, both closing July 8, 2018.

LONE STAR :: Chair Tish Brewer reports

The Chapter annual meeting will be held Thursday, June 7, from 5 to 7pm at the Lumen Hotel (Dallas), the night before the DeGolyer conference. Join us for a reception with food & refreshments, our business meeting, discussion of future events, demos, and door prizes!

Other upcoming events include Autumn Print Exchange with the New England Chapter and a meet-up of Lone Star chapter members at the Standards Seminar. Details soon.

In member news, **Jesse Hunt**, book conservator for the Bridwell Library, SMU, gave a talk at the UT - Dallas during April's Preservation Week. He discussed his 2010 treatment of Heister's *Chirurgie* (1731), performed during his time as Assistant Conservator to Richard Baker in St. Louis. The book belongs to the Washington University Medical School in St. Louis.

The Lone Star Chapter ran a membership promotion this year, during the months of April and May.

NEW YORK :: Chair Celine Lombardi reports

Welcome new members! **Craig Ham & Davin Kuntze**

The New York Chapter is looking forward to seeing Julia Miller on June 27 at the New York Academy of Medicine. Her latest book, *Meeting By Accident*, is published by Legacy Press.

We have launched an Instagram account, if you care to follow us at [newyorkguildofbookworkers](#). We look forward to sharing the work of our chapter members, pictures from events and workshops, and other book highlights from our area.

POTOMAC :: Events Chair Shannon Kerner reports

The Potomac Chapter has planned a one-day workshop for June 16 'Animated Structures: Adding Moving Elements to Books'. Taught by the talented **Thomas Parker Williams** of Philadelphia. This workshop will give participants the opportunity construct interesting structures such as the vovelle, and sliding window elements. See website for registration and further details. Deadline to register is June 5.

Chapter Members **Nora Lockshin** and **Vicky Lee** will be giving a lecture on their experience helping in the Puerto Rican hurricane recovery effort in a talk titled "Mission Possible: Emergency Response for Cultural Heritage Institutions in Puerto Rico" on May 21, 12:30 to 2:00 in the William G McGowan Theater, National Archives and Records Administration Building, Washington, D.C. This lecture will also include a portion dedicated to a mission to help with the recovery efforts in the U.S. Virgin Islands. For a weblink to watch remotely, and additional information or questions, email: shannon.kerner@nara.gov.

NORTHWEST :: Chair Elsi Vassdal Ellis reports

Our area welcomes visiting Santa Fe artist **Madeleine Durham**, who will twice teach 'Washi Workshop: Decorating Japanese Papers' in July. The workshops will be held at the Blaine Harbor Center in Blaine, Washington, overlooking Drayton Harbor and the Cascade Mountains. For more information, contact Linda Marshall (linda@washiarts.com). The Chapter will share a table at the upcoming Rose City Book & Paper Fair, June 15 & 16. Email me if you are able to volunteer some time!

ROCKY MOUNTAIN :: Co-chair Karen Jones reports

Our chapter had a booth at the annual Gathering of the Guilds event, sponsored by the Colorado Arts & Crafts Society, April 29. Local book arts groups as well as potters, metalsmiths, weavers, distillers enjoyed sharing and selling their wares.

Bob Balise
&
Karen Jones



Mary Jo Hamilton



SOUTHEAST :: Chair Jim Stovall reports

A pop-up exhibition in New Orleans: Parallel Transparencies, opened on April 20, hosted by Special Collections and Archives of the Monroe Library, Loyola University. It is a collaborative project and portfolio exchange developed by the members of SIFT (SIFT explores the intersections where sequence, image, form, and text converge—starting from the book arts and radiating outward, the aim is to facilitate exploration and dialogue of interdisciplinary arts), some of whom are members of GBW. Artists were invited to create a work that had a transparent or missing element. Each of those artists collaborated with an artist or writer of their choosing. Visit: www.facebook.com/events/593599064321615/

NEW ENGLAND :: Chair Erin Fletcher reports

The New England Chapter Annual Meeting will take place at Dartmouth College on August 10-11, 2018. Join us Friday evening for a tour of the Rauner Special Collections Library followed by a reception with light refreshments. On Saturday, participants are invited to attend two half-day workshops, 'Blizzard Books' with **Bill Hanscom** and 'Freestyle Composition' with **Sarah Smith**. The annual meeting will take place during lunch. Please check the chapter website for details on the schedule, workshops, accommodations and registration. Hope to see you there!

EXHIBITIONS

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

MINNEAPOLIS, MN

through June 3

This exhibit is about one man's passion for the natural world, and the world of books. Over five decades ago, Mr. Neff began a serious pursuit of trout, and books on the art of angling. In bridging the span of centuries of binding design, Neff has often focused on modern interpretations of 17th and 18th century panel designs.

www.mnbookarts.org

The Printed Page III

DENVER, CO

through June 10

On view at the University of Denver, Anderson Academic Commons.

www.abecedariangallery.com

The Codex and Crafts in Late Antiquity

NEW YORK, NY

through July 8

This exhibition at Bard examines the structural, technical, and decorative features of the major types of codices. The exhibition presents the codex as an innovation, rather than an invention, that evolved using techniques already widely employed by artisans and craftspeople in the creation of everyday items such as socks and shoes, revealing that the codex was a fascinating, yet practical, development.

www.bgc.bard.edu/gallery/

Dreams of Art & Glory: Book Craft by the Roycrofters

BOSTON, MA

June 11 - October 1

This exhibition at Boston College's John J. Burns Library focuses on the printing and bookbindings executed by the Roycrofters, and includes an array spanning the modest *Little Journeys* pamphlet series to beautifully printed and hand-decorated text-blocks, as well as books bound in stunning modelled leather bindings. Notably, it is curated by GBW's own Barbara Adams Hebard!

<https://libguides.bc.edu/c.php?g=44217&p=2739132>

Form and Function: the Genius of the Book

WASHINGTON, DC

June 16 - September 23

Discover a history beyond what's printed on the page, seen in the structure, craftsmanship, and beauty of this often-overlooked marvel: the book. Curated by Renate Mesmer, the Folger's head of conservation, *Genius of the Book* shows the Folger collection from a completely different perspective. Folger Shakespeare Library.

www.folger.edu

Medieval Monsters: Terrors, Aliens & Wonders

NEW YORK, NY

July 8 - September 23

Drawing on the Morgan's superb collection of illuminated manuscripts, this major exhibition, the first of its kind in North America, will explore the complex social role of monsters in the Middle Ages.

www.themorgan.org

CALL FOR ENTRIES

Paper Works - Works on PaperSUBMISSION DEADLINE: *June 15*SHOW DATES: *July 24 - August 31*

The 7th annual national juried art competition at the M.S. Reznay Studio & Gallery. This competition will look at art on paper as the finished product and would be a good fit for bookworkers. The paper can be drawn on, painted, printed, folded, or sculpted. This is an open call in any medium, traditional and non-traditional, but paper must be at least 50% of the finished artwork. Lexington, Kentucky.

www.msreznay.com/juried-competitions

GREENSUBMISSION DEADLINE: *July 9*SHOW DATES: *August 3 - September 9*

Green: a great color and so much more! This exhibition invites artists to express "Green" in different interpretations, variations and nuances of the color through figurative and abstract concepts of green, but also expressions of environmental concern and ecological awareness. Sebastopol, California.

<http://seabarts.org/index.php/calls-entry/>

UPCOMING BOOK EVENTS

2018 DeGolyer Bookbinding Conference & Exhibition

DALLAS, TX

June 8

The conference will be held on the Southern Methodist University campus. The day includes workshops led by noted binders and book experts, a lunch presentation by Priscilla Spitler, and the opening of an exhibition featuring proposals to bind the Doves Press Bible Apocrypha. The selected proposals for Apocrypha, volume IV, from The English Bible Containing the Old Testament & the New and the binders' finished examples will be exhibited in The Elizabeth Perkins Prothro Galleries from June 8 through July 13. The winners of the Eighth Helen Warren DeGolyer Award for American Bookbinding and other prizes will be announced at the exhibition opening reception.

www.smu.edu/Bridwell/About/DeGolyer/2018DeGolyerConference

Oak Knoll Fest XX

NEW CASTLE, DE

October 5 - 7

The theme this year is "Bringing it on Home" in which printers, booksellers, and collectors will discuss the importance of fine press book fairs that help expand the knowledge of the book arts during a free symposium on Saturday, October 6. The book fair follows on Saturday and Sunday. The Fest features over forty printers from North America and Europe. Notably, there will also be talks by Rebecca Romney (Honey & Wax Booksellers), Pat Sweet (Bo Press), David Sellers (Pied Oxen Printers) and Graham Moss (Incline Press).

www.oakknoll.com/fest/index.html

UPCOMING BOOK FAIRS

Rose City Book & Paper Fair *June 15 & 16*

Chicago Book & Paper Fair *June 16*

Twin Cities Antiquarian & Rare Book Fair *June 29 & 30*

Cooperstown Antiquarian Book Fair *June 29 & 30*

Rocky Mountain Book Fair *August 3 & 4*

A Parchment Over Boards Binding

It's been suggested that the technique for doing a parchment over boards binding described in the following notes is, at least in some respects, unique, and that publishing the notes in the *Guild Newsletter* would thus serve a useful purpose. They were recorded in 1986, the final year of my apprenticeship to the bookbinder and book conservator William Anthony.

While I was with Mr. Anthony, first in Chicago, then in Iowa City, he would occasionally mention the work that he had done at F. G. Marshall in England. Still in business to this day, F. G. Marshall was one of several British firms where Mr. Anthony worked as a journeyman bookbinder. It was the last place he was employed in England before moving to the United States in 1964.

He always spoke highly of the large parchment over boards books of remembrance that he produced there. As my apprenticeship was nearing an end, I asked Bill if he would teach me how these were made. He agreed, and, working under his close supervision, I made a small example, nearly a miniature when compared to the scale of the originals. I also took careful notes. As things have turned out, this small example remains the only parchment over boards binding that I've ever made.

There are several steps in the process requiring fine judgment that can only be acquired through experience and repetition. Even working so closely with Mr. Anthony I still managed to make an error that resulted in creases forming in the paper that lines the parchment over the spine. These are clearly visible, sadly, in one of the accompanying images.

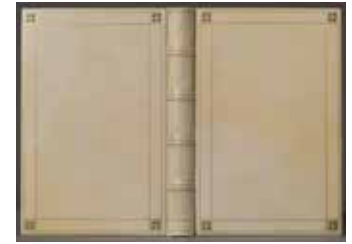
Mr. Anthony credited the renowned, early 20th century, British bookbinder Thomas Harrison OBE, with designing this structure in collaboration with F. G. Marshall.

The notes have been transcribed with only minor editing, primarily for punctuation and spelling. My original, small, drawings, scattered throughout the notes, would not have reproduced legibly, so they were redrawn, for this article, by Amanda Hegarty. I took these notes for myself, so not everything is spelled out. They will be most useful to someone who's already had some experience with parchment over boards bindings.

The specific materials and adhesives mentioned were chosen by Mr. Anthony from what we had available at the University of Iowa Conservation Department. "Bodleian paper" and "Powell" refer to handmade papers that were produced in England by Barcham Green, Hayle Mill.

The binding described in the notes was covered with a fairly thick, goat-skin parchment, intended for use as a covering material. It's referred to as vellum, as that was the terminology we used at the time. What's referred to as "parchment," used for the doublures and flyleaves, was a thin sheepskin, intended for use as a writing substrate.

- Mark Esser

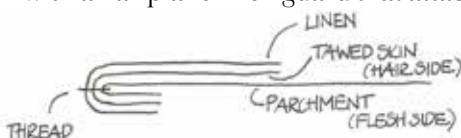


This binding was done on a small reprint of Blake's *Songs of Innocence and Experience* (20 x 13.5 x 1.5cm). The structure was actually designed to be used on large folios so everything is miniaturized. See *The Story of the Production of the Marshall Memorial Books*. [Comment added in 2018: This title was part of Mr. Anthony's personal library, and is now very difficult, if not impossible, to find.]

Sewn on four 1/4" thongs of alum tawed goatskin lined w/ Bodleian paper. The sewing is double flexible (no herring bone, no packing) and the thongs are lined so that the skin won't stretch over the groove. In this binding the laced-in thongs hold the shape of the groove and there is the danger that with use the thongs could begin to stretch and the groove begin to pull out. The thongs should be slit only where necessary for the double flexible sewing.



The endpapers are unique. They incorporate an alum tawed skin hinge and a vellum or parchment flyleaf with an airplane linen guard that attaches hinge and flyleaf to two bifolia of paper. Begin by sewing together the tawed skin, parchment and

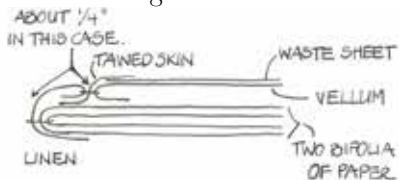


linen unit. The sewing is like a pamphlet stitch with the holes about 5/8" apart. Put the knot on the outside.

Everything should be pre-cut to the correct size and the head and tail edges of the tawed skin should be edge pared prior to sewing. For this small book, the tawed goat skin was pared to a thickness of .011". After sewing this unit together, the linen and tawed skin are folded back and the excess on the underside is cut back to stubs and stuck down.



The linen is wrapped around the two bifolia of paper like a guard and the whole thing is sewn onto the book. The point where the fold of vellum meets the fold of tawed skin should be calculated to fall about 1/8" out from the base of the shoulder.



This book was glued up with PVA. It should be rounded and backed with a fairly heavy, traditional 90° shoulder (or as close as possible). The board thickness and shoulder height should be equal, in this case .096".

There are no sewn endbands.

Because of their size, the Marshall books had spines that did not move at all, they were so heavily lined. This small book would not function if bound in that way. It has linings of Bodleian between the bands, a second lining of Bodleian that runs the length of the spine (right over the bands) and a

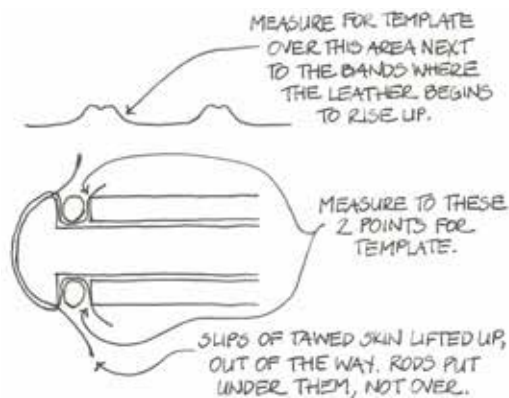
final leather lining that also runs the length of the spine and over the bands. In Marshall's books the final leather lining was undyed Niger. On this book it is a light tan Oasis (the hair side is out and the flesh side is adhered to the spine).

The boards are made up of laminated pieces of 2-ply mat board lined with paper. The color is important because if the edges are dark it will show through the vellum. Paste was used for making up the boards and there should be one paper lining on the outside and two on the inside as for full leather bindings. The head, tail and fore-edge of each board should be well rounded, as in drawing, and the corners should be rounded off slightly (pretty much as for a leather binding, only on all four corners of each board).

Somewhat larger than average squares should be provided when cutting the board to size, in this case just under 1/8". When cutting the width allow for a groove which is about equal to the thickness of the board (from the base of the shoulder).

Rods of some sort are needed for pressing in the groove. In this case some thick walled plastic tubing, which was the perfect diameter, was found at a hobby store. To insure that the tubing didn't collapse when pressed some brass rods were slipped into it.

The cover has to be made as a case off the book. To measure for a template to gauge the distance between the two boards a strip of paper was wrapped around the spine, into the grooves and onto the boards. The paper went over the widest part of the spine, but not over a band. The rods



for pressing the groove were then put into place and squeezed together. Marks were made at the points indicated and a slight amount (maybe 1mm) was added to determine the width for the template.

To compensate for the turn-ins, the leather spine lining was sanded down a little at the head and tail.

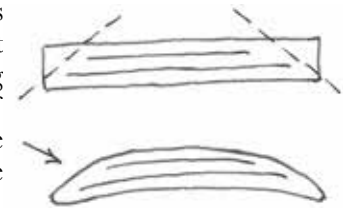
The vellum for the cover was cut out. If necessary, as in this case, the turn-ins, spine and joints are thinned appropriately, using an old spoke shave blade as if it were a scraper.

The boards were then adhered to the vellum. A pad of thick blotting paper was prepared first, for pressing the cover. Then the first board was glued out with PVA and allowed to set for a few seconds until some of the excess

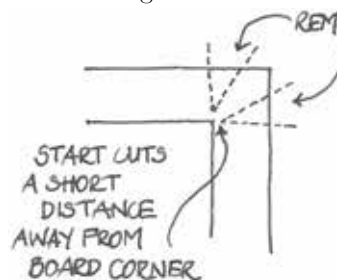
moisture soaked into the board and the glue began to tack up. It was then positioned on the vellum and pressed on the blotter pad. After a nip it was removed from the press and the second board attached using the template as a guide for proper positioning. It was then returned to the press and pressed first under heavy pressure for an hour or two and then under moderate pressure until completely dry (at least over night). The reason for pressing the cover into a blotter pad is so that the vellum will be adhered right around the edges of the board. When the case is removed from the press the turn-ins should be sort of standing up because of this adhesion over the rounded edges.



Next, the turn-ins are stuck down. First, a core of alum tawed goat skin was prepared for the headcaps. To make the core, 4 pieces of tawed skin were first laminated together (the idea being to build up to a thickness about equal to the thickness of the boards). Then a strip was cut from this laminated skin with a width about equal to height of the squares. The two edges of the strip that will form the top of the headcap were slightly rounded and two pieces were cut out to a length that would be about equivalent to the length of a sewn endband. The pieces were cut to create a crescent shape. The lines in this drawing represent the laminated pieces of tawed skin. The cut part, where the arrow is pointing, is on the outer, spine side, of the core.

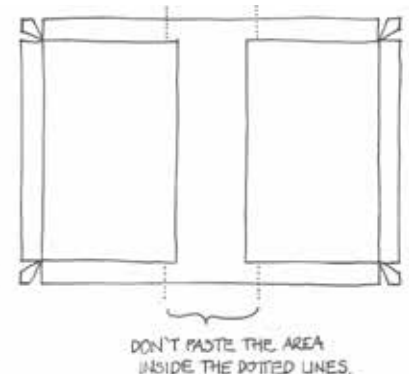


These cores are now put aside while the first step of the turning in is done. Cut the corners first, while the vellum is dry. The cutting is done as in the drawing on left.



Now paste out the turn-ins with a heavy wheat paste and let it soak in until the vellum becomes limp and workable. Don't paste the turn-ins over the spine or about 1/4" on either side of the spine. When

sufficiently soaked (in this case only about 3 or 4 minutes), scrape off the excess paste and paste again. Turn in the head, tail and both fore-edges, but leave the flaps at the corners alone for the moment. Make mitered cuts at the corners and remove the excess vellum. Now turn-in the flaps and bone them down. Bone down the vellum around the rounded outside edges of the cover and on the edges of the boards. Press until dry on

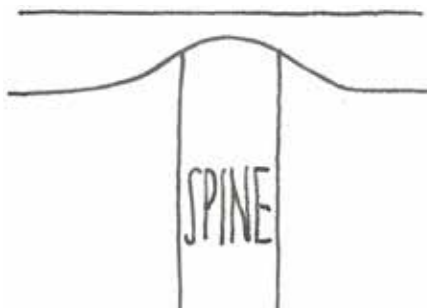


the pad of blotting paper. Check after about an hour and see if any additional bone folding should be done around the edges or corners or whatever.



When completely dry the corner flaps are pared thinner to blend in with the turn-ins. Begin the paring right up near the corner.

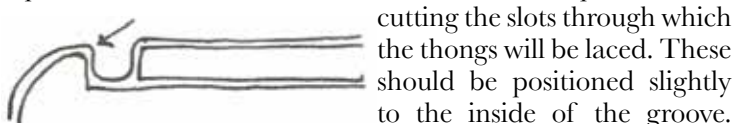
The area of the vellum turn-ins over the spine should be cut out in a scallop shape. Actually, this would probably have been easier to do before doing the turn-ins, but Bill forgot to mention it. Cut like this:



The reason for this is so a hard line of the turn-in won't show on the spine and so the paper lining, which is adhered next, will be easier to stick down under the turn-ins.

The above mentioned lining is a piece of Bodleian which is well pasted out with wheat paste and stuck down to the vellum over the spine and allowed to extend about 1/4" over onto the spine edges of the boards. It should be boned down well along the edges of the boards. It should also be left somewhat oversize in length so it can be folded back on itself under the turn-ins. This ensures that the vellum in the headcap area gets well soaked and also helps to add a little extra strength to that area. Be sure that all of the unstuck areas of vellum have been pasted and insert the crescent shaped headcap cores under the turn-ins. Press for a while with a board that fits between the cover boards and comes just short of the headcap cores.

Now wrap the cover around the forwarded text block, right over the thongs. Put between boards with the rods for pressing in the groove attached. Put the unit in a job backer and apply moderate pressure. The vellum spine should conform well enough to the bands that it will be possible to make marks which indicate the positions for



Remove the book from the job backer and cut the slots in the

vellum with a chisel (from the outside to the inside, two parallel cuts per slot and the ends rounded off with a punch). We didn't have an appropriate punch so I just cut the ends of the slots with a fine Olfa knife and removed the little bits of vellum. The second set of slots are cut (in the same way) at this time also. These are the slots



through which the thongs will re-enter the cover. They should be positioned right down near the base of the board.

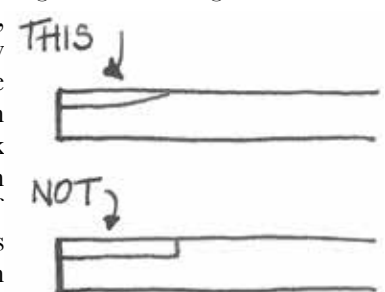
The cover is now laced on through the first set of slots only. The headcap areas are worked a little with the folder to smooth out creases and round sharp points. The boards with the attached rods are now repositioned and the whole thing is put back in the job backer under pretty good pressure. The bands should be reasonably well defined through the vellum, but the vellum should not, at this point, be tight as a drum (that ideally happens as the vellum dries; if there is not enough slack, the vellum may tear as it shrinks).

Now roll a band stick back and forth over the spine, using it to better define the bands and also to smooth out the vellum between them. Also use the stick to push the headcaps forward and level with the rest of the spine. Use band nippers on the bands and a bone folder to make the final adjustments in the headcap areas. Work over the spine with the band stick again if necessary. As the final touch, use a piece of line (i.e. a brass finishing tool) to define the center line over the bands between the double flexible sewing supports.



When completely finished lighten the pressure to a point just sufficient to hold the book in the backer and keep the groove defined. A job backer is used for this work because it provides easier access to the spine and exerts maximum pressure just along the groove. Leave in the backer until completely dry (12 to 24 hours).

Lace the thongs into the cover through the second set of holes. Be careful not to let the groove lose its shape. Cut out the slots on the insides of the boards to accept the thongs. Allow for cutting the thongs back to a length of about 1.5". Don't cut them back yet, though. Cut the slots so they end in a slope, not a square angle. This way the thongs can be pulled nice and tight, stuck down, and then the excess can be pared off. Any amount of the thickness of the thongs that is proud of the slots can also be pared off. The laced



thongs must be pulled tight and the board should be pushed back to define the groove as well as possible before sticking down the thongs. Without being held in this mechanical way the grooves would eventually, after repeated openings, work themselves out.

So glue out the thongs before trimming them, pull

them tight and position them properly and nip with light pressure until the glue has a chance to begin to set. Remove from the press and pare off excess. Return to the press and press under heavy pressure until dry.

Now put down the alum tawed hinges. These are put down with the boards open. Miter the hinges and pare the edges of the miters. Glue out the hinges with a mixture of PVA and methyl cellulose and rub them down along the linen guards, the edges of the boards and down onto the tops of the boards. Wait until the mixture begins to set and close the boards. Little pieces of the rod used to press in the grooves should be cut to fit between the laced-in thongs. If necessary, the groove can then be pressed in again after the joints have been put down, without disturbing the thongs. On this binding the slots for the thongs were cut a little too deep, so strips of paper were glued on top of the thongs to bring them up to the right thickness. Nothing is done about mitering or paring the vellum turn-ins at this point. Bill says it's easier to wait until the turn-ins have been trimmed out and filled in; then pare or sand down the alum tawed hinge until it is smooth and level all along.

The turn-ins and hinges are marked with dividers and trimmed out in the usual way. The minimum amount of material is removed. A paper is chosen for filling in which comes as close as possible to the thickness of the vellum and the tawed skin (in this case Powell) and it is trimmed to size and glued down. Because the boards on this book already had a considerable inward draw, the filling-in paper was glued with a PVA mixture and not wheat paste. Leave under weight, or in press under light pressure, to dry.

Finally, before doing any finishing, the insides of the boards should be prepared for putting down the doublures. This simply involves paring and sanding until everything is smooth and even.

On a larger book the doublures would be the same vellum that the book is covered in. Bill felt it would be too heavy and have too strong a draw for this small book (on which the boards were already drawn in considerably). The sheepskin parchment used for the flyleaves was therefore chosen for the doublures as well. An oversized piece was lined first with a piece of Curtis rag paper (using PVA mixture), pressed, and dried completely under weight. The doublures were then trimmed out of this piece to exact size, i.e., not anticipating any expansion (they are cut to fit to the very edges of the boards, right up over the squares). The edges were pared and sanded so they will appear to meld into the vellum of the cover (perhaps this can best be done with the Dremel tool). The doublures are then put down with glue, but not until any tooling and finishing has been completed.

The process for tooling on vellum, as described by Bill, follows.

Put in blind impression first. Use a tool which has just stopped sizzling. Will probably have to use all of your strength to make the impression (bone in lines first). Wash the entire cover with vinegar. Wash thoroughly until the vellum becomes dull and the nap comes up just a little. While the

vellum is still wet from the vinegar, wipe on the first coat of glair over the entire cover with a cotton pad. Pass the pad lightly (heavily loaded with glair) and let the vinegar suck it into the vellum. Really flood the cover with glair. Go over the cover moving the cotton with a circular motion, being careful not to keep working over the same area (Bill describes it as being similar to the application of varnish or shellac). When the first coat is dry, re-glair.

The glair for vellum is thinner than that used on leather. Bill's formula, as best he remembers, was to double the volume of egg white, before beating, with water or vinegar. Then beat, let settle, strain and double the volume again. This ends up being about 3 to 1 water or vinegar to egg white. Probably, for vellum, it is best to use vinegar for the dilution.

When dry, grease the vellum with Vaseline, lay on the gold and tool (don't jigger the fillet back and forth, just push it straight along). The tool should again be cooled until it stops sizzling. You can lay gold on a quarter of the cover at a time and keep the other three quarters covered with a card.

Because of the large amount of moisture being introduced into the vellum, it is important that the book has been covered by gluing the boards and adhering the dry vellum to them, then letting them season in the press over night. This way the vellum can't move when it gets wet and the technique works.

Moisture is as important to tooling on vellum as it is to tooling on leather (perhaps more so, because vellum is easy to burn and a hotter tool is very dangerous). If his preparation dried, Bill would re-glair just the impressions.

Bill says that this method for tooling vellum was developed by F. G. Marshall's son. To his knowledge it has not been used anywhere else.

Dye can be used on vellum to color inside of the impressions of a tool, etc. Bill suggested mixing Dr. Martin's water colors with a bit of glair and applying the color to the vellum after washing with vinegar, but before flooding with glair. Doing it this way, most of the color washed off with the glair and had to be re-applied after tooling. Perhaps there is a better way.

The doublures were put down with PVA mixture. A heavy piece of paper was glued out and the glue transferred to the doublures by rubbing them down onto it through a piece of waste paper. Then some extra glue was brushed directly onto the edges of the doublure.

The doublures were applied one at a time, and were each pressed heavily (and individually) with a piece of blotting paper for at least 15 minutes. Then the boards were closed with fences inserted and the whole book left in the press until the doublures were completely dry.



Thank you to the generous donors who stepped up to constitute the *Guild of Book Workers Journal*
HONORARY PUBLISHERS CIRCLE,
 helping to underwrite publication of the Journal and exhibition catalog in the 2017–18 fiscal year.

DUODECIMO LEVEL (\$100 – \$499)

Marvin Gelman, Impact Events Group/Book and Paper Pairs
www.bookandpaperpairs.com



OCTAVO LEVEL (\$500 – \$999)

Fran Durako & Sumniah Horrom,
 The Kelmascott Bookshop
www.kelmascottbookshop.com



Lux Mentis, Booksellers
www.luxmentis.com

QUARTO LEVEL (\$1000 – \$2499)

Anne Bromer, Bromer Booksellers Inc.
www.bromer.com



OTHER NOTIFICATIONS

AVAILABLE IN SHEETS, with Peter Verheyen's involvement!

The Bone Folder is the fifth, and most ambitious, publication of the Boss Dog Press. A letterpress edition of Ernst Collin's *Der Pressbengel*, translated from the original German by Peter D. Verheyen, the text is a dialog between a fictional bookbinder and his equally fictional patron, with the goal of educating bibliophiles about the processes of hand bookbinding.

Order by contacting the Press at bossdogpress@donrashfinebookbinder.com; by phone at 1-570-239-8643, or by mail at Boss Dog Press, 50 Burke Street, Plains, PA, 18705. More information at: <https://bit.ly/2JQ3WQ7>

DREAMING OF GOING ABROAD? MAYBE COMBINED WITH YOUR INTEREST IN BOOKS?

Book Camp

Highworth, Wilkshire, UK *June 8 - 17*

Vellum Binding with Michael Burke, Edelpappband with Dieter Rader, Leather Facsimile Chemise with Philippa Rader and Library Style Binding with Dominic Riley. www.bookcamp.org.uk/

Paper/Print/Book

Fabriano, Italy *July 2 - 10*

A comprehensive experience with Italian paper, books, and printing, starting in Fabriano—and traveling together to important field sites in northern Italy. Cuisine experiences included. www.lynnasures.com/workshops_upcoming.html

Decorated Paper and Bookbinding Workshops | TEC - Turin Educational Consortium

Turin, Italy *October 2018*

Workshops will be organizing with Paola Fagnola, bookbinder, in Turin, Italy. Courses are taught in English.

www.turineducational.org/educational-trips/bookbinding-workshops/

Gold Leaf Installation

Ireland: Crossroads of Art and Design, 1690–1840 is an exhibition at the Art Institute of Chicago curated by Christopher Monkhouse and Leslie Fitzpatrick. The exhibition is held in ten Regenstein Hall galleries, the central part featuring the art of bookbinding. Ireland's finest craftsmanship was presented by an array of forty 18th century bindings by Parliamentary Binders John Baskerville, Hugh Maffett, Samuel Watson, Boulter Grierson, Joseph Leathley, Abraham King, including exquisitely crafted period reproductions of Irish bookbindings by Trevor Lloyd.

The curators envisioned a booklet of gold leaf with a single leaf next to it, in the same vitrine as Frederick Krehbiel and Philip Maddock's collection of Irish design bindings, and Maddock's personal finishing tools. A video demonstration of gold tooling presented by Trevor Lloyd, is on view nearby.

Installation Preparation

The installation of loose gold leaf in an acrylic exhibition vitrine proved to be a challenging undertaking. It had to be completed in a short time and performed in the Regenstein Hall galleries next to the exhibition vitrine.

Gold leaf is incredibly light weight, approximately 0.0057 grams per leaf and having a thickness of 0.5 microns — for comparison, standard copier paper is approximately 100 microns in thickness. Gold leaf has an unusually fine texture produced by mechanical beating on gold metal (or alloy with inclusions of copper and silver, also influencing gold hue) until it has stretched to a thickness invisible to the human eye. With these extremely delicate features, the display of a single loose leaf of gold in an exhibition vitrine was only possible if the gold was lined with a light but durable material, while remaining invisible to museum visitors.

I needed to select an appropriate adhesive to position the gold onto a paper surface, and was looking for an adhesive that was clear and at the same time thick, but containing as little moisture as possible. As there was no drying time in the gallery, I had to avoid introducing moisture to the installation process. I needed the adhesive to be slightly tacky (but not wet) to prevent any wrinkling of the Japanese tissue substrate. The idea was that the tacky adhesive would act as an additional layer under the gold leaf and hold it in place, rather than adhering the leaf permanently onto the tissue surface.

The installation technique I had in mind was similar to gold leaf application on a wooden surface for framing conservation, with the distinction of Japanese tissue used as a base layer. After testing several adhesives on a variety of handmade papers, Sekishu tissue was selected for its light weight and long fibers, adequately strong to carry dry adhesive without changing the paper's physical properties.

I prepared an oversized piece of the tissue and packed my gold cushion, adhesive and tools, and went to the exhibition gallery.

Onsite Installation

A light layer of Saunders UHU Clear Glue Stick was evenly applied onto the Sekishu tissue. A single leaf from Philip Maddock's *Giusto Manetti Battiloro* booklet was to be used for the display. The gold was carefully moved from the booklet to the gilding cushion. With the use of a gilding knife, the gold leaf was positioned gently onto the Sekishu tissue. I was looking to display the leaf in its natural appearance, which required that the gold remain unset to the paper surface. This required care as the leaf was susceptible to damage by the touch of fingers or tools.

Carefully, using a straight edge scalpel blade, I cut away excess tissue around the leaf shape. Now, placed over a slightly moist surface, the gold leaf increased its weight, and was laying on the vitrine flat. But as the drying process advanced and the Sekishu tissue started losing humidity, the installation curled under forces of paper grain and static electricity in the acrylic vitrine. Therefore, a few touches of dry adhesive were added under the leaf edges, pressed slightly for adhesion to the vitrine surface. This ensured full and flat support of the gold leaf for the exhibition duration.

Despite its insignificant weight, this gold could be reclaimed after the exhibition, off the tissue surface, and reused for future projects.



BIBLIOGRAPHY

Exquisite & Rare, exhibition curated by Philip Maddock with Jason McElligott, Keeper and Julia Cummins, Librarian at Farmleigh, Marsh's Library, Dublin, Ireland. <http://www.marshlibrary.ie/digi/collections/show/175>; <http://www.marshlibrary.ie/digi/>

Irish Bookbinding: a Timeline of Design and Materials by P. Maddock. <https://www.youtube.com/watch?v=JVCAYbkuti8>

Irish Bookbinding - Ireland: Crossroads of Art and Design, 1690–1840, by P. Maddock. Edited by William Laffan and Christopher Monkhouse with the assistance of Leslie Fitzpatrick, The Art Institute of Chicago, p. 200-205.

Mechanical Production, Gold Leaf Restoration and Gilding with Gold Leaf by Giusto Manetti Battiloro. <http://www.manetti.com/>

HOLLANDER'S

*Specializing in
Decorative Papers,
Bookbinding Supplies,
and Workshops*

Over 2,000 Decorative & Artist Papers

Hand Bookbinding Tools & Supplies

Goat and Cow Leathers

Book Cloths

Text Blocks & Signatures

Custom Book Board Cutting

Book & Paper Arts Workshops

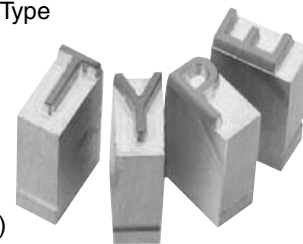
www.hollanders.com

410 North Fourth Ave Ann Arbor, MI 48104
734-741-7531 staff@hollanders.com

BRASS PRINTERS' TYPE

Tired of Replacing Zinc Alloy Type???

- Same Day Service on Stock Type
- Brass & Magnesium Hot Stamping Dies
- Long Lasting
- Competitive Pricing
- Custom and Stock Types Available (Including Foreign Language)



VisiMark, Inc. is your local brass printers' type manufacturer. We also manufacture custom logos as well as type holders to fit every hot stamping machine. With over 100 years experience, we guarantee you'll be satisfied with our product. We manufacture and ship from our Massachusetts facility for fast delivery.

Call for our free catalog!

VisiMark®

INCORPORATED

33 Arctic Street • Worcester, MA 01604

Ph: 800-222-4650 • Fx: 508-754-3063

Email: sales@visimarkinc.com • www.visimarkinc.com



Bindery Tools, LLC

President • Paul Brubaker

Phone 717-866-2506 • www.binderytools.com

Mailing & Shipping • 190 Martin Rd, Myerstown, PA 17067



Bookbinding Presses, Tools, Equipment, and Supplies



Lithography Stones for Sale

Why Do Marbling Paints Not Work?

I know this topic has been covered before, but the question keeps coming up. I recently sold some watercolor marbling paints to a marbler, who claimed they did not work. I wondered what was going on. They always worked for me, and I sell paint out of the same half-gallon jugs I use myself. I constantly test every batch of paint I make, to be sure it works. They are made with distilled water, so I know that is not the problem.

I have a checklist to run through when I am told paints do not work. My first question: "Do you have a water softener?" If the answer is yes, I suggest they make the size with spring water or distilled water, and the problem is solved.

If the answer is no, the next question I ask is: "What type of size are you using?" Many watercolor paints will not spread well on methyl cellulose. For me, carrageenan is ideal.

If carrageenan is being used, my next question is: "What did you use before?" If another brand of paint was used before, it may be formulated differently and thus behave differently. So we discuss different ways of layering the paints. If acrylic was used before, often the results with watercolors will seem paler for the most part. I then explain how to get deeper colors with a watercolor marbling paint.

I find the most frequent problem when paints "don't work" is that someone is using a blue from one maker and a black from another, and so on. This leads back to the issue of different makes of marbling paint, which can all be really good, but are not always compatible with each other. Best to stick with one make per marbling session. The biggest problem is when people are using, say, an acrylic black, and try to then use a watercolor blue or other color. Acrylic and watercolor are absolutely terrible together.

Acrylic use leads to another major issue: any trace presence of acrylic in your trough or on your tools will push your watercolors away and they will sink. The reverse however is not true, you can use watercolor tools and trough and afterwards marble with acrylics. But say you did some acrylic marbling, and for the next hour wanted to try some watercolor, and even if you completely and thoroughly cleaned your rakes and combs...well, just having had the presence of acrylic in the size bath will prevent your watercolors from spreading.

So these are good things to check, especially if you are new to marbling. No matter what type or make of paints you use, before you say "It doesn't work" please check these critical marbling fixes!

FOR SALE:

Lynne Crocker Bookbinding

25 year-old bookbinding business located in downtown Portsmouth, New Hampshire in The Button Factory, an artist/artisan only commercial building with low overhead.

Fully equipped with 42" board cutter, 2 job backers, 4 book presses, KWIK Print and type, and with 250 brass decorative ornaments, rolls and fillets.



Email Goyabooks@ttlc.net for a prospectus.

Meeting by Accident: Selected Historical Bindings

by Julia Miller

author of *Books Will Speak Plain* • editor of *Suave Mechanicals*

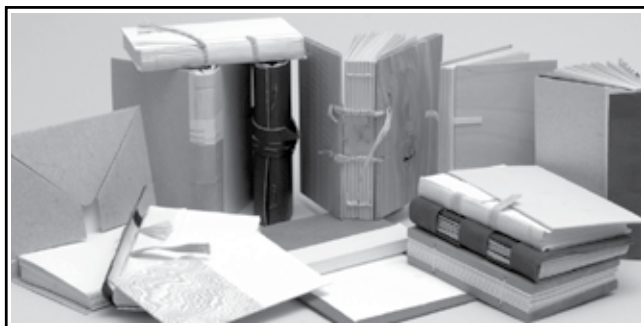


Topics discussed in *Meeting by Accident* range across a broad spectrum of bookbinding history, and some of the chapters are intended to change our thinking about what constitutes an "important" binding type. Asking the question "What is there about a binding that makes it important?" led Julia Miller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

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

707 pages • 717 images • DVD with additional 652 images & video
hardcover, sewn (\$125) softcover (\$100) • also available in sheets

The Legacy Press • www.thelegacypress.com



KAREN HANMER BOOK ARTS

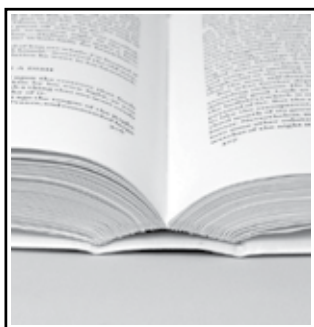
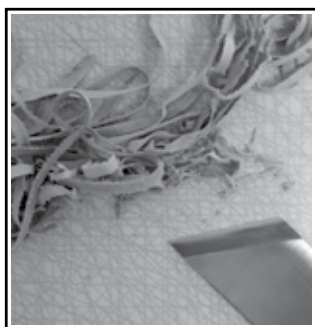
offers workshops and private instruction focusing on a solid foundation in basic binding skills. Small class size of three to five students ensures ample personal attention and a collegial atmosphere. Onsite training also available.

UPCOMING WORKSHOPS

— GLENVIEW, IL —

- JUNE 29-30 Basic Leather Working for Bookbinding** Paring, sharpening, covering including corners and head caps
- JULY 1-2 Endbands** Four variations
- JULY 18-19 Forwarding Basics** Folding, marking up, sewing, rounding, backing, endbands
- JULY 20-21 The Springback Binding** A half-leather nineteenth century structure with an enthusiastic opening
- JULY 22-23 Inlay and Onlay** Traditional and contemporary techniques
- AUG 1-5 Leather Binding Fundamentals II** A full leather binding on raised cords, leather hinge, minimal tooling
- AUG 22-26 Biblio Tech** A set of 10 structure models focusing on various methods of board attachment

FULL DESCRIPTIONS & REGISTRATION INFORMATION AT
WWW.KARENHANMER.COM



**KAREN
HANMER**

709 ROSEDALE ROAD
GLENVIEW, IL 60025
847.724.6324
KAREN@KARENHANMER.COM
WWW.KARENHANMER.COM

P
PERGAMENA
HANDMADE PARCHMENT · ARTISANAL LEATHER · APPLIED ARTS

Exquisite binding quality, calligraphy, and manuscript grade parchments. Calf, uterine calf, goat, deer, and sheep.
Available in whole skins or cut sheets in a variety of sizes.

We now also offer bookbinding leather. Handpicked from local sources, archival vegetable tanned goat and calf. Produced from start to finish at our tannery in the Hudson Valley.

SAMPLE BOOKS AVAILABLE. ORDERS ACCEPTED ONLINE.
info@pergamena.net 845.457.3834
www.pergamena.net

**BOOKBINDERS
FINISHING TOOLS**
from
PS Engraving

Manufactures of high quality handtools, handleletters, rolls, pallets, gouges, brass type and typeholders, etc. etc.
For further information visit our website or contact us for a free 80 page catalogue.

38a Norway street
Portslade, E. Sussex
BN41 1AE England
Tel/Fax +44 (0)1273 424801

www.pandsengraving.co.uk
e-mail: info@pandsengraving.co.uk

Endbands from East to West: How to Work Them by Jane Greenfield and Jenny Hille
(New Castle, Delaware: Oak Knoll Press, 2017)

Endbands from East to West: How to Work Them is the third edition of Greenfield's and Hille's earlier work *Headbands: How to Work Them*, with minor changes by Hille. These changes include a new title, a new foreword and preface, and rearrangement based on geographical location.

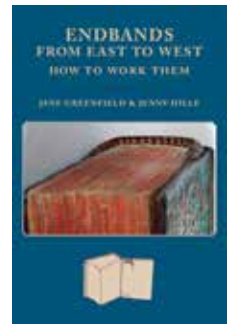
As a resource, the book is an excellent instruction manual for a wide variety of headbands that are not normally covered in general binding manuals. I tried two headbands which I hadn't made before, in order to see how easy or difficult it was to follow the directions. By and large, I found them clear and with a straightforward flow. There were a few places where I had to backup because I'd misinterpreted them, but these were easily corrected. I would have found it very useful if a photograph had been included to show what the final headband was supposed to look like; this would have saved me a few “#%^&\$*)@” moments. The directions are clear enough so that even a beginner should be able to follow them. The book would also appeal to book artists looking for new ways to snazz up their work.

I take exception to Hille's use of “endbands” instead of “headbands” in this edition. Headbands is the correct term or name (Carter, Cockerell, Etherington, Middleton, Zaehnsdorf). It may not make sense (headbands are as often sewn onto the tail of the book as the head) but it is part of

bookbinding's rich history and naming tradition. Have you ever wondered why your lying press sits on top of a tub instead of a stand, or what trindles were originally used for, before bookbinders got their hands on them? Endbands, on the other hand, traditionally refer to cords that are sewn on as usual but are located at the head and tail of the book. Since the earlier editions of this book used the correct name, I disagree with Hille's decision to change it. I wonder what Greenfield would say? In my opinion, they had it right the first two times around.

In summary, *Endbands from East to West: How to Work Them* is an excellent instruction manual covering a wide variety of headbands and their construction. The instructions and illustrations are clear and relatively easy to follow. Anyone interested in learning or expanding their headband knowledge would benefit from a copy of this book or an earlier edition.

Frank Lehmann is a bookbinder and conservator in private practice. He runs Lehmann Bindery, located in Northern San Diego County, which consists of himself and two dogs—and he has no delusions about who really runs the place. He can be reached via his website www.lehmannbindery.com.



*The A. Piroir Studio-Gallery is specialized
in the creation and exhibition of fine printmaking.*

www.piroir.com info@piroir.com

HAND BOOKBINDING WORKSHOP

with Juliayn Coleman

Sunset Lodge on Lake Damariscotta, Maine

6 nights, Sept 2–8, 2018

- Learn to make one nonadhesive book each day.
- Explore at least three different ways to decorate paper for the covers of our books using the natural environment of rural Maine as inspiration.
- Create a harmonious set of five beautiful books you can take home and repeat on your own.

\$1600. for each student + \$100. materials fee

For beginning and intermediate binders. Limited to 12 students.

Includes private room, 3 meals each day,

5 days of hands-on bookbinding instruction, and the use of canoes, kayaks, and sailboats.

\$1000. for each nonparticipating partner

Includes shared private room with bookbinding partner, 3 meals each day, and the use of canoes, kayaks, and sailboats.

For information and to register, visit:

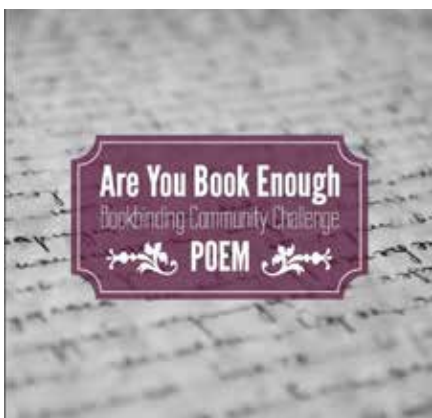
<https://sunsetlodgeworkshops.com>

or 510-427-0297 (PST)

#AreYouBookEnough - A Love Story Between Instagram and the Book Arts Community

If you peruse Instagram as much as I do and you're a book nerd, you've probably stumbled across the #areyoubookenough Challenge. The idea is simple. A theme is announced ahead of time—for April 2018 it was "Poem"—and the participants announce that they are entering the challenge by reposting the theme (see attached photo). Then they have a month to produce a book geared towards that theme. The participants post progress photos along with the finished product at the end of the month. It's also encouraged to post a nine picture split, (see attached photo posted by @ajollyyarn), of their favorites from other artists. The results? A monthly showcase of talent, love, and borderless communication between book artists.

I had the opportunity to talk with Sarah Motteghinejad, (Instagram @editions.studio), the creator and organizer of the #areyoubookenough challenge. For more information on Sarah or Editions studio, visit <https://www.editions.studio/>.



How did you find your way to bookbinding and book arts? Was this something you studied in college or did it come into your life via another path?

My first interest in bookbinding was sparked when I was 12. I had a student teacher who had written, illustrated, and bound her own children's book and I thought it was incredible that she actually made the book herself. I went home and tried to sew some pages together with sewing thread, but it was very messy and the thread kept breaking. So I forgot about bookbinding for a while. Then I read a book called *Ink Heart* by Cornelia Funke when I was 17, and the protagonist's father was a bookbinder, and the fact that there were people in the world whose occupation it was to make books was completely outlandish. Google didn't exist yet. So I searched "bookbinding" on Ask Jeeves, and found exactly one website on the whole internet that talked about bookbinding, and it was a very academic documentation of disassembling, washing, and rebinding an old book, which is not what 17-year-old me was looking for. So I forgot about bookbinding for a little while longer.

My last semester of college I heard about a bookbinding elective in the art department and I stayed up until midnight the day registration opened so I could be the first to register. I made some very embarrassing books using

scrapbook paper while I got an MA in Applied Linguistics, moved to NYC, and found the Center for Book Arts. That is when I realized there was so much more to this than bookbinding.

I saw work by Julie Chen, Sarah Bryant, Sarah Nicholls, and so many other incredible book artists. I wanted to grow up to be just like them. I volunteered one day a week for three years and learned all about bookbinding and boxmaking, and also discovered my love of letterpress and printmaking. I will forever be grateful to Sarah Nicholls, who was the program director at the Center for Book Arts at the time, for bringing me in.

What is your favorite aspect of bookbinding/book arts?

Infinite possibilities, tactile and kinesthetic properties, and stories. It's all about the stories.

What is the project or book you're most proud of thus far?

My book, *Seeing In the Dark*, which I made as part of the monthly #areyoubookenough Challenge. I am a storyteller. This story is one I told myself about finding light so that when I found my feet on that path, it would feel familiar. My images are inspired by Elsa Mora, and I strive to require something of the viewer like Julie Chen's books do.

How did Editions Studios come about?

I did not do this all by myself. When I first mentioned my desire to open a coworking space for book artists to Samer Fouad, who cofounded the Newark Printshop, he basically said, "What are you waiting for?" And I realized I was waiting for perfect conditions that would never come. I started writing down all of my ideas, estimating the costs and revenue based on several different possible cases, and I called up my friend Karleigh Joe to brainstorm how to diversify income streams so I could sustain the business.

I didn't want to be a nonprofit constantly looking for money. I saved enough money to pay rent and utilities on the commercial property I am leasing for two years, and all the people who contributed to my Kickstarter last fall helped me move equipment in and get Editions ready for renters and classes. The local community is slowly coming in more and more, and it really does feel like home.

How did the #areyoubookenough Challenge start? I imagine a very drunk conversation between book artists inspiring this—but then I might be watching too much television.

The #areyoubookenough Challenge on Instagram was always part of the plan for Editions. It was one of the things that Karleigh and I brainstormed while coming up with the business plan for Editions.

Did the response to the Challenge surprise you? I see people internationally participating and it seems like it's really struck a chord with the younger book arts community and is picking up for the older members too.

It absolutely surprised me. I had no idea how my desperate need for community was mirrored by others in this discipline. I had no idea if ANYONE would participate in the challenge, but the response to the first one was immediate and enthusiastic, and participation grows every month. At this moment, there are 2,599 pictures on Instagram related to the Challenge. We made well over 100 books together in February (2018) alone, and these books tell the world what book art is about. There was every kind of binding imaginable on all sorts of subjects. The theme was "Tiny", and I'm exhibiting most of these books in the book arts gallery at Editions in May and June.

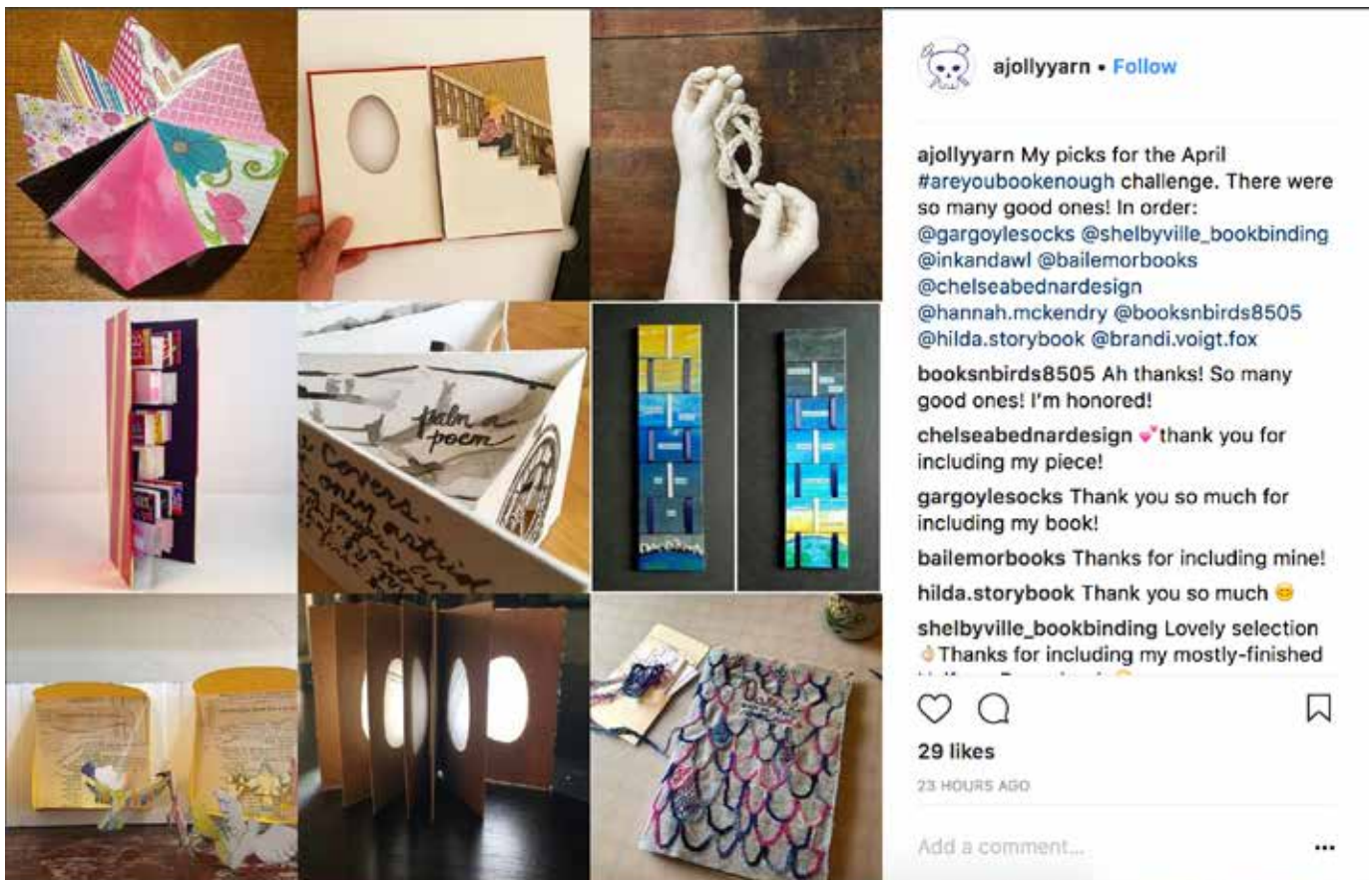
I saw that last July the challenge also reflected the Guild's FORMATION exhibition—how did you decide on that?

I am always trying to connect people to book arts more deeply, with the organizations they belong to, the people they are connected to, and the work that they do. I am working with my business partner, Karleigh Jae Heywood, to

help educate and elevate book artists all over the world. I was hoping to give my audience, many of whom are novices, the courage and assistance they needed to step into the intimidating world of the Guild of Book Workers.

What do you think of the cross section between social media and book arts? The challenge seems to straddle the divide between the digital and the physical nicely, but as the platforms and our interactions change, do you see it changing too or going in another direction?

I have anticipated Instagram changing in a way that is not beneficial to the community ever since Instagram changed the feed from a chronological one to one based on mysterious algorithms. I've seen many social media platforms make this change as they evolve, and it inevitably hurts small businesses and small communities. That's why we set up the forums at www.editions.studio/community so that we could start shifting the community to a platform we have more control over. I don't think it will ever leave Instagram and be centered in the forums alone, but that is a way we can connect that isn't manipulated by some "smart" algorithm that thinks it knows what we want to see.



20 BOOKBINDING 18 WORKSHOPS

*Two-day classes for book dealers, collectors,
& those generally interested in the craft of
hand bookbinding.*

School for Bookbinding Arts

at Cat Tail Run Hand Bookbinding

2160 Cedar Grove Rd.

Winchester, Virginia 22603

540-662-2683 workshops@cattailrun.com

Offering courses in Fabric Marbling, Paper Marbling, Papermaking, Cloth & Leather Binding Refurbishing, Book Sewing, Endbanding, Box Making, New Binding Construction

For further information and additional course listings
visit **www.schoolforbookbindingarts.com**



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
MANUFACTURERS OF LEATHER
J. HEWIT & SONS LTD. EDINBURGH

J Hewit & Sons Ltd
LEATHER MANUFACTURERS

The 'One-Stop' shop for Fine Leather, Equipment, Tools, Materials & Sundries for all Craft Bookbinding requirements.

New Products at www.hewit.com/news/ include:

Society of Bookbinders Journal, vol.31 2017

Scalpel Blades

Universal Corner Gauge

New shades in our Kaskad range of Papers

www.hewit.com

12 Nettlehill Road - Houstoun Industrial Estate
Livingston - West Lothian - EH54 5DL - Scotland

email - sales@hewit.com

tel - +44 (0)1506 444160 fax - +44 (0)1506 437749

We look forward to seeing you at Standards in Minneapolis in October.

A good life, *built by hand.*




Programs and classes in bookbinding,
conservation, book arts, and more.

NBSS.EDU/BOOKBINDING

NORTH
BENNET ST.
SCHOOL

THE *Augustine* **COMPANY, INC.**

Same Day Service

- **HOT STAMPING DIES**
 - **DIES 16 GAUGE, 11PT., 1/4, AND 3/8**
 - **SPECIAL BASE UPON REQUEST**
 - **WOOD BASE DIES**
 - **T-BASE DIES**
 - **EMBOSSING DIES**
 - **DESKTOP PUBLISHING**
- 

Competitive Pricing!



The Augustine Company, Inc.
P.O. Box 797 • 1210 Industrial Blvd.
Marshalltown, Iowa 50158
641-753-3875 • FAX 641-753-0635
www.augustinedie.com
ed@augustinedie.com

NOTICE from GBW Secretary Rebecca Smyrl, upcoming elections - candidate information**PRESIDENT Bexx Caswell-Olson**

Bexx Caswell-Olson has served as President of the Guild of Book Workers since 2016. She previously held the office of Vice President (2013-2016). Originally from Philadelphia, she currently resides in East Lansing, Michigan, where she is the Special Collections Conservator for the Michigan State University Libraries. She has previously worked in the conservation labs at Harvard University, the Massachusetts Institute of Technology, and Iowa State University. Bexx holds a Certificate in Bookbinding from the North Bennet Street School and a Master's of Library Science from Simmons College.

COMMUNICATIONS STANDING COMMITTEE CHAIRMAN Marianna Brotherton Crabbs

Marianna Brotherton Crabbs graduated with a degree in Bookbinding from the North Bennet Street School in 2014. She has held conservation internships at MIT and the Boston Public Library, and was the 2014 Von Clemm Fellow in Conservation at the Boston Athenaeum. She now works in private practice in Chicago focusing on bookbinding and repair. She has been a member of the Guild since 2012, and has served as Communications Chair for the past two years. She is happily looking forward to serving her next term, and working with the board and membership. In her spare time she enjoys trips to the aquarium with her husband and newborn, and eating all of the Chicago Dogs.

NEWSLETTER STANDING COMMITTEE CHAIRMAN Lang Ingalls

Lang Ingalls has been a member of the Guild of BookWorkers since 2002. She is a graduate of the American Academy of Bookbinding 'Fine Binding' Program (2007), and runs an atelier under her own name, creating design bindings full-time. She is Exhibition Coordinator for the OPEN SET international fine binding competition here in the United States. Lang has been the editor of the national newsletter since October of 2016. She enjoys creating fun and interesting newsletters every other month. She strives to find information on all aspects of the book and share it with members through this format. Interaction with the membership has been wonderfully engaging and fulfilling, particularly with fellow board members.

EXHIBITIONS STANDING COMMITTEE CHAIRMAN Elizabeth Curran Boody

Elizabeth Curran Boody lives in beautiful rural Vermont. She is a graduate of the North Bennet Street School in Boston, Massachusetts and is currently the Assistant Conservator at Dartmouth College in Hanover, New Hampshire.

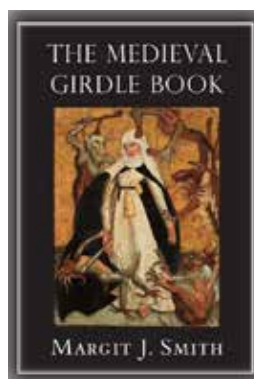
STANDARDS SEMINAR STANDING COMMITTEE CHAIRMAN MP Bogan

Mary Patrick (MP) Bogan has worked in the field of bookbinding and conservation since 1981, following her graduation from Smith College. Her first job was working as a hand edition binder for Gray Parrot in Easthampton, Massachusetts. She was then a Conservation Officer/Program Coordinator in the Rare Book Department at the Boston Public Library, and Head of Binding and Repair at the MIT Libraries. MP joined NEDCC in Andover, Massachusetts in 1998 as a book conservator, and assumed the role of Director of Book Conservation in 2011. As a longtime member of the Guild of Book Workers, she participated on the nominating committee for the Laura Young and Lifetime Achievement Awards, and in 2011 served as Local Chair of Standards in Boston. She really enjoyed being able to volunteer and give back to the Guild. Being involved in helping to organize the event during that year gave her the opportunity to work with and get to know many local colleagues that she had limited occasion to connect with, and she learned a lot in the process. Her experience epitomized what Standards is all about—connection and learning—and she looks forward to being involved again.

OAK KNOLL PRESS*Now Available!*

In the 14th-16th centuries, a little-known book format, now called the girdle book, was used throughout Europe. The girdle book is distinguished by a cover that extends beyond the book, ending in a knot, hook or ring, or ungathered. The book was hung from the belt with its head down, so when swung up it could be read without detaching it from the belt. Today there are only twenty-six known examples in collections. *The Medieval Girdle Book* is the first thorough historical study and examination of all so-far known girdle books.

2017, hardcover, 290 color photographs, 362 pages
Order No. 129111, \$95.00



1-800-996-2556 · www.oakknoll.com · oakknoll@oakknoll.com



The Campbell-Logan Bindery

7615 Baker St. North East • Fridley, MN 55432

info@campbell-logan.com / 800-942-6224

We've moved! But we still offer the same reliable service, with increased inventory of exceptional and unique Japanese bookbinding fabrics.

Tokujyo, Asa, Tsumugi, Shark, Tokusei, Shantung, Saifu, Mohair & Ginga

Remember, you need this cloth more than we do.



www.campbell-logan.com/supplies



Siegel Leather

Purveyors of the Finest Bookbinding Leathers

We purchase our own raw skins or crust and the leather is contract tanned through our extensive worldwide network in the leather industry dating back to 1917. The savings are passed along in our pricing structure.

Alum Goat
Buffalo Grained Goat
Natural Goat, Fair & Colored
Natural, Fair, English Calf
River Grain Goat
Roma Goat
Smooth Historical Goat
Genuine Nigerian Sokoto Goat

SiegelLeather.com • s.siegel@siegelofca.com
1147 Huntingdon Road • Winston-Salem, NC 27104 • (336)-293-7624



morgan art of papermaking
conservatory & educational foundation

WE OFFER

Morgan Conservatory Handmade Paper:
Korean, Japanese, and Western-styles

Workshops in Papermaking,
Book Binding and Letterpress

Exhibitions of Visionary Paper Artists
and Book Makers

Store for Paper and Book Arts Supplies

VISIT OUR WEBSITE AND ONLINE STORE
www.MorganConservatory.org

1754 East 47th St. Cleveland, OH 44103
Tel: 216.361.9255

EDITORIAL COMMITTEE

EDITOR	Lang Ingalls
BOOK ARTS CORRESPONDENT	Brea Black
BOOK & DVD REVIEWS EDITOR	Frank Lehmann
CALLIGRAPHY CORRESPONDENT	Beth Lee
CONSERVATION CORRESPONDENT	Malina Belcheva
FINE BINDING CORRESPONDENT	Jodee Fenton
FINE PRINT CORRESPONDENT	Pamela Wood
MARBLING CORRESPONDENT	Iris Nevins
PAPER CORRESPONDENT	Janet Lee
PROOF READING	Dana Kull John MacKrell

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

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

Authors of articles and other contributions accepted for publication in the Guild of BookWorkers Newsletter assign to the GBW Newsletter the right to publish their work in both print and electronic form, and to archive it and make it permanently retrievable electronically. Authors retain copyright and may republish their work in any way they wish.

Advertisements and views expressed in articles should not be construed as endorsements by the Guild of BookWorkers.

Free Newsletter replacements to members will only be allowed for issues within one year of publication date. After this timeframe (pending availability), newsletters may be purchased through the website. For availability of back issues, contact the Guild's Treasurer (treasurer@guildofbookworkers.org). For purchase of back issues, visit the 'Store' at the Guild's website

www.guildofbookworkers.org

DEADLINE DATES FOR UPCOMING NEWSLETTER PUBLICATIONS

July 9 (due to holiday) for August 2018 issue No. 239

September 7 for October 2018 issue No. 240

November 2 for December 2018 issue No. 241

January 4 for February 2019 issue No. 242

March 1 for April 2019 issue No.243

May 3 for June 2019 issue No. 244

ADVERTISEMENT INFORMATION

AD SIZE	COST PER ISSUE
1/8 Page (3½" w x 2¼" h)	\$40
1/4 Page (3½" w x 4½" h)	\$75
1/2 Page/vert (3½" w x 9½" h)	\$140
1/2 Page/horiz (7½" w x 4½" h)	\$140
Full Page (7½" w x 9½" h)	\$265

The deadline for the 'August 2018' newsletter is July 9, 2018 (later than usual due to the holiday on July 4).

For inclusion in the 'August 2018' newsletter, please request guidelines prior to deadline at:
newsletter@guildofbookworkers.org

Billing is handled by GBW Treasurer, Laura Bedford (treasurer@guildofbookworkers.org), and occurs every two issues.

GBW solicits advertisements but reserves the right not to accept an advertiser's order. Advertisement must warrant that ads are legal, truthful, not fraudulent, do not violate copyright, and are not defamatory, and that all permission to quote and use likenesses and trademarks must have been obtained. Advertisers must indemnify GBW against any claims or actions that should arise.



Newsletter

521 Fifth Avenue New York, New York 10175 - 0038

Presorted
First Class Mail
U.S. Postage
PAID
Boulder, CO
Permit No. 909

FIRST CLASS