

DONALD GLAISTER

Recipient of the
2019
Guild of BookWorkers
Lifetime Achievement Award

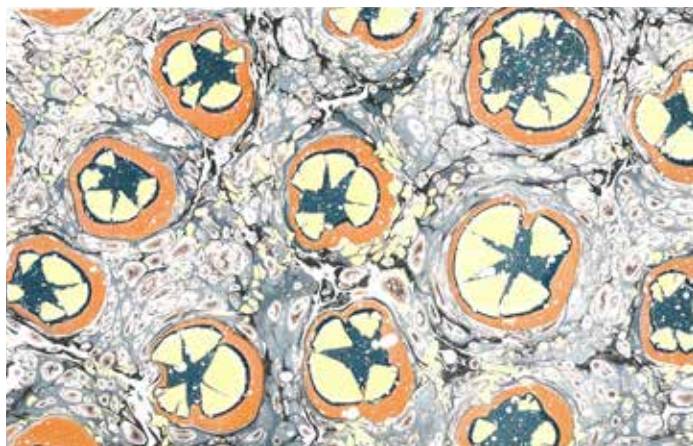


JENNIFER ROSNER

Recipient of the
2019
Guild of BookWorkers
Laura Young Award

ALSO IN THIS ISSUE

- Letter from GBW President
- Letter from Newsletter Editor
- Chapter News, Chapter Reports & Calendar Events
- 'Reproducing Early Marbled Papers' by Iris Nevins (*paper at right, in color*)
- Book Review by 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.

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

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You must never stop being whimsical.

– Mary Oliver

Members:

Maybe I just like the word *whimsical* and its cousin *whimsy*—but the meaning takes me a layer deeper, to a place of silliness, laughter and mischief. For me, it can be as crazed as a daydream of the thirty-hour day or the pleasure of a large ice cream cone. It can be the tinkling of a wind chime or the movement of a curtain on a still day. I agree with Mary Oliver: see and delight in the small pleasures of life, the little mysteries, the dreams. Allow it to be far-fetched, allow yourself an indulgence. Yes, ice cream—a double scoop please!

A double scoop for our two annual award winners as well. The Lifetime Achievement Award goes to a person showing excellence in book arts, and broad influence and dedication to the field; it is not restricted to GBW members. The Laura Young Award goes to a person exhibiting outstanding service to the Guild itself. Congratulations to both Don Glaister and Jennifer Rosner for this recognition!

In this issue, Iris Nevins submitted a discussion on trying something different, something new—you might say a bit of whimsy. These experiments can have fantastic results, as you can see from the paper she produced—shown in color on the cover.

Barbara Adams Hebard returns with a review of *Marguerite Makes a Book*. This title comes out of the Getty Museum, producer of some of my favorite titles. In fact, one of my favorite places to visit (should you find yourself in LA).

The Photo Essay continues, see page 4. The theme of the next Photo Essay is:

INTERESTING COVER DECORATION

This can be a book of yours or a book by a friend or something you saw that caught your eye. Please submit to the editor by November 1.

And long-time member Margaret Johnson sent me notice of a recent gathering at Arion Press. The evening sounded fantastic, and, yes: whimsical. (Page 5.)

See you at 'Standards'.

And meanwhile, enjoy a double scoop!

- Lang Ingalls, Editor

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.

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LETTER FROM THE PRESIDENT

Dear Members,

The Fiscal Year (2018-2019) Annual Report was released in September. If you missed the email, you can find the full report online under the “Annual Reports” heading on the “About” page of our website:

<https://guildofbookworkers.org/about>

I am pleased to report that Peter Verheyen has agreed to run for Journal Standing Committee Chair, and was elected via a special election in September. I can’t thank Peter enough for agreeing to take on this role—and for his willingness to help keep the *Journal* going!

As a volunteer-run organization, we rely on our members to get things done. Without your service and support, our publications, exhibitions, annual conference, workshops, website, and other resources simply would not exist. My heartfelt thanks goes out to everyone that has volunteered for GBW this past year.

If you’d like to get more involved with our organization, I encourage you to volunteer to serve on a committee. We are currently seeking volunteers to serve on the Awards Committee and the Nominating Committee. Both opportunities have a limited time commitment, but a big impact. The deadline to volunteer is October 31. Committee membership will be approved by the Board of Directors in November.

Nominating Committee (3-5 members) Time commitment: December 2019 to May 2020

Duties include:

- Solicit nominations for the annual election cycle
- Publicize the call for nominations through various GBW outlets
- Confirm a willingness to run for office with nominees
- Review nominations and send a proposed ballot to the Board of Directors for final approval

Awards Committee (3 members) Time commitment: December 2019 to May 2020

Traditionally, one of the current year's award winners will serve as chair of the committee.

Duties include:

- Solicit nominations for the Laura Young (service to GBW) and Lifetime Achievement awards
- Publicize the call for nominations through various GBW outlets
- Review nominations and make recommendations to the Board of Directors for final approval
- Maintain a list of potential awardees for future years

If you are interested in serving on one of the above committees, please email me by October 31.

Many Thanks, Bexx Caswell, President, Guild of Book Workers (president@guildofbookworkers.org)

PHOTO ESSAY :: PHOTO FROM A PREVIOUS STANDARDS CONFERENCE

'Standards' 2014 :: LAS VEGAS
Marc Lamb & Renata Mesner



'Standards' 2012 :: SALT LAKE CITY
Missy Light, Lang Ingalls, Susan Hulme,
Deb Stevens, Judy Feenbach, Coleen
Curry, & Monique Lallier



theme for next issue :: INTERESTING COVER DECORATION :: submissions to the editor

~ 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
EXHIBITION - San Francisco Center for the Book	<i>through October 6</i>	'Drop Dead Gorgeous: Fine bindings of <i>La Prose</i> '	
CHAPTER EXHIBITION - Long Beach Museum of Art	<i>October 4 - January 5</i>	'The Artful Book'	
WORKSHOPS - BookArtsLA, Los Angeles	<i>ongoing</i>	www.bookartsla.org	

DELAWARE VALLEY

CHAIR	Jennifer Rosner	CURRENT EVENTS	www.dvc-gbw.org
GBW ANNUAL CONFERENCE - Philadelphia	<i>October 24 - 26</i>	'Standards of Excellence'	
EXHIBITION - University of the Arts	<i>through October 30</i>	'FORMATION' GBW's traveling show	
EXHIBITION - UPenn Kislak Center	<i>through December 7</i>	'The Bibliophile as Bookbinder: the Angling Bindings of S.A. Neff, Jr.'	

LONE STAR

CHAIR	Tish Brewer	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
ONLINE GALLERY	<i>currently</i>	Visit chapter website to view the Valentines Print Exchange!	

MIDWEST

CHAIR	Ellen Wrede	CURRENT EVENTS	www.midwestgbw.wordpress.com
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NEW ENGLAND

CHAIR	Erin Fletcher	CURRENT EVENTS	www.negbw.wordpress.com
ONLINE GALLERY	<i>currently</i>	Visit chapter website to view the Print & Paper Exchange!	
EXHIBITION - Bromer Gallery, Boston	<i>through November 17</i>	'Urban Color: the World of Leslie Gerry'	

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 - Book Arts Program, Salt Lake City	<i>October 4 & 5</i>	'Making the Round, Daredevil Style' with Jessica Spring	

SOUTHEAST

CHAIR	Sarah Bryant	CURRENT EVENTS	www.SEGBWnews.blogspot.com
ONLINE MEMBERS SHOWCASE	<i>currently</i>	Visit chapter website!	

MEMBER MARGARET JOHNSON SUBMITS SOME NEWS

In 1994, John Demerit and Dominic Riley made a series of videos for the San Francisco Public Library. They called themselves "The Book Boys" and the whole thing was hilarious. The videos were entirely on book-related themes.

On August 16, Arion Press hosted an evening featuring two of the videos, along with comments by both Demerit and Riley. The first video was with Alistair Johnston and Francis Butler, who showed their work and answered questions by The Boys. The second was interviews of some of the binders with work in the 23rd Annual Hand Bookbinders of California (HBC) Members Exhibition. I was one of the binders with a book I had repaired. Joanne Sonnichsen discussed her binding of *The Raven*, and Judy Hough-teling talked about the diary written by her grandfather. Molly West showed some of her work too.

Molly and I and Steve Woodall were at Arion and added comments. Steve, an HBC member, was driving a taxi and appeared in one segment driving The Boys to the Library and arguing with Dominic about the fare. It may be one of the funnier book-ish videos ever made, and from binders we know!

John was President of HBC from 1995 to 1997; Dominic was President for a time before he went back to England. (I was HBC Secretary from 1994 to 2012.) Thank you to Arion for a wonderful evening of laughter and reminiscing.



John Demerit & Dominic Riley with friends

CHAPTER REPORTS

DELAWARE VALLEY :: Chair Jennifer Rosner reports

The Delaware Valley Chapter has been putting most of its energy into planning for Standards. As part of our **Annual Meeting** on July 13, we made special keepsakes for conference attendees. Using two button machines we churned out 200 buttons and 400 magnets, all housed in Philadelphia-themed packets. It was loads of fun. Currently, we are working on a booklet with local information such a recommended restaurants and other Philadelphia attractions. Our chapter looks forward to showing off our great city!

POTOMAC :: Tawn Heritage reports

Papermaking Project Thanks to the tireless efforts of our devoted board member, Paige, our DC harvested mulberry paper making project is well underway. With this project, we are bringing a sharing gift to the 'Standards' Conference. We are going to make such a splash in Philly, hopefully meeting new friends and making conversation about fun stuff like beating your own local paper fiber on a warm weekend day. We are making little pins for everyone from our chapter to wear at 'Standards', so please let us know if you are going so we know how many to make.

Future Workshops For Fall 2019, expect to see Hedi Kyle and Ulla Warchol in November. For Winter 2020, we are hosting a Letterpress Workshop in Late January/February; we are renting the whole shop, it's going to be great! Stay tuned for details.

Keep in touch! We'd love to hear from you about what you are up to or what you would like to be up to... contact me at: tawnoconner1@verizon.net.

NORTHWEST :: Chair Elsi Vassdal Ellis reports

Don't think of this as "Trick or Treat?" — think of this as "Treat and Treat!" I woke up to a fall scent and leaves littering the dry lawn and thought it's time to fire up the letterpress for another project! Who is up for a Northwest Chapter **Ephemera Exchange**? Raise your hands & exclaim: "I am! I am!" Don't let the fears of how many ephemera to make haunt you! The spirits of another GBW chapter was channeled and whispered, "Just a maximum of 10 is all." So, for Trick or Treat, All Hallows' Eve, All Saint's Day, All Soul's Day, and/or Día de Muertos, send a haunting boo-mail to me with your intent to participate by October 1, 2019. AND don't forget to include a mailing address, the bat isn't a reliable drone for airmail. A woman with skeletons in her closet and sitting on her bookshelves, devilishly yours and witching you will say yes ~

NEW ENGLAND :: Chair Erin Fletcher reports

Our **Annual Meeting** took place at One Cottage Street Studios in Easthampton, MA in August. About 30 members came to see a demonstration on Traditional Water Gilding with Sarah Pringle before visiting the studio spaces of Daniel Kelm, Carol Blinn, Sarah Creighton and Peter Geraty. Erin Fletcher gave the annual report and introduced Rebecca Staley and Jennifer Pellecchia as our new Program Co-Chairs.

We are hosting a workshop with Daniel Kelm on his Wire Edge Binding in his studio in Easthampton on November 16 and 17; registration information can be found on our blog.



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EXHIBITIONS

'Drop Dead Gorgeous:

Fine Bindings of *La Prose du Transsibérien Re-creation*

SAN FRANCISCO, CA

through October 6

This exhibition features many fine bindings of Kitty Maryatt's (Two Hands Press) years-long recreation of the famous Delaunay effort of 1913, faithfully incorporating techniques and methods that were used in the original. Her version is included in the show. At the San Francisco Center for the Book. sfc.org

'FORMATION'

PHILADELPHIA, PA

through October 30

The final stop in GBW's traveling exhibition, featuring works by guild members. Opening reception to coincide with the 'Standards' Seminar, Thursday, October 24, from 6:00 to 8:00. At the Hamilton/Aaronson Gallery at the University of the Arts. guildofbookworkers.org

'Artists' Book Cornucopia X'

DENVER, CO

November 7 - 29

Held at Art Gym Gallery, this show is curated by Marnie Powers-Torrey, Managing Director of the Book Arts Program, Marriot Library, University of Utah. There will be an online catalog. www.abecedariangallery.com

'Urban Color: The World of Leslie Gerry'

BOSTON, MA

through November 17

British artist and designer, Leslie Gerry, trained in graphics and illustration at Sydney College of Art. The wonderful Australian light had a marked effect on his use of colour in both his design work and paintings which has remained with him to this day. His work is found in many limited edition books. At Bromer Gallery. gallery.bromer.com

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

PHILADELPHIA, PA

through December 20

This exhibition is about one man's passion for the natural world and the world of books. *Special Note:* This exhibition can be seen on Tour #2 at the 'Standards' Seminar in Philadelphia! library.upenn.edu

'Word / Image / Object'

DENVER, CO

through December

Held at the Denver Public Library, Gates Reading Room (Fifth Floor). Please join on October 5, 1:00 to 3:00, as the curator walks through an Open Case event. The catalog for this show can be found at bit.ly/WIO-catalog.

STANDARDS OF EXCELLENCE SEMINAR

Dear Members,

The GBW 'Standards of Excellence' Seminar in Philadelphia is right around the corner, and we can't wait to hear from this year's presenters:

Rebecca Chamlee**Graham Patten****Julia Miller****& Jeff Altepeter**

Guild of Book Workers Standards of Excellence

PHILADELPHIA

October 24-26, 2019

We'll kick off 'Standards 2019' and see FORMATION at Thursday evening's opening reception at the University of the Arts ~ Hamilton/Arronson Gallery, located at 320 South Broad Street. It is a pleasant walk from the Loews Hotel to the gallery, through a busy, vibrant neighborhood filled with lots of interesting shops and restaurants.

The local host committee has arranged tours to the Free Library of Philadelphia, the Kislak Center and Miller Conservation Laboratory at UPenn, the Charles Library at Temple University and the Wagner Free Institute. But there is plenty to see in Philadelphia—don't miss the Liberty Bell, the Philadelphia Museum of Art, the Mutter Museum, the Barnes Foundation, the African American Museum, the National Museum of American Jewish History, and the Rodin Museum, just to name a few. Or take a tour to see the more than 3600 murals throughout the city!

Our fantastic vendors will be set up at the hotel! Paper, leather, parchment, cloth, fine press books to bind, reference books, cards and prints, bookbinding and finishing tools, and supplies of all kinds will be available for purchase in the vendor room. Come ready to shop!

Thank you again to all who have made this year's 'Standards' the success we know it'll be!

We can't wait to see youse, drink a glass of wooder and eat a cheesesteak wit... Just ask me—I know a guy!

– MP Bogan, Standards Chair

DON GLAISTER

Recipient of the 2019 GBW Lifetime Achievement Award



Circus: The Artist as Saltimbanque. Various authors; illustrated by Walter Bachinski.

I am a maker of books who is happy making them. My goal is to enjoy developing the craft and inventing the art that goes into my work, and to take whoever is willing along with me to share the journey.

The above quote captures Don Glaister perfectly. He is a fine binder, a problem solver, a teacher. He has been fully active in our field for over forty years, a member of the Guild of Bookworkers for most of that time, and a humble example of success.

THE WEST COAST

After receiving graduate degrees in painting and sculpture from San Jose State College, Don began studying hand bookbinding with Barbara Hiller in San Francisco (1972) for several years. After that was a move to Paris to study binding and tooling with Pierre Aufschneider and Roger Arnoult, icons of French bookmaking in the mid-twentieth century.

Don returned to the Bay Area in 1977 and opened a studio where he accepted commissioned binding work and taught bookbinding privately. This was the beginning of his career as a design bookbinder, making design bindings that were collected by private and institutional collectors. There he met his wife, book artist Suzanne Moore.

While I highly honor the craft of bookbinding and continue to seek improvement in my technique, it is the adventure of inventing interesting design concepts that excites me most.

IN THE EAST

In 1984, Don and Suzanne moved to Western Massachusetts, where they joined the growing community

Don Glaister uses his skills and knowledge to make a book sing.
- Peter Geraty

of bookmakers working around the Northampton area. This period of Don's career was marked with exploration and a strong community of makers. Don notes that the atmosphere was never proprietary, it was a shared information community.

In this fertile environment, Don enthusiastically explored a variety of unusual materials—aluminum, wood, Mylar—developing ways to include them in traditionally bound leather bindings. He began to paint bright colors into tooled lines in combination with gold leaf, giving an unexpected and appealing effect. He airbrushed leather, allowing its texture to show through but contrasting with the more subdued colors of standard leathers. His explorations moved hand-in-hand with the traditional French binding style in which he was taught, and into areas that both respect that tradition and explore a new way to express his artistic interpretation of the book's content. He experimented with materials and techniques rarely associated with bookmaking while always continuing to honor the traditional form.

The others in the community then are today's notables: Dan Kelm, Peter Geraty, Claudia Cohen, Grey Parrot, David Bourbeau, Barbara Blumenthal, Art Larson, Carol Blinn, Sarah Creighton, and Bill Streeter. They bonded in a variety of ways, and even held a Bookbinding Olympics. Don attended the second, where he remembers thinking "will they time how fast we sew?" The olympics were actually all fun and games. Don recalls Book Baseball, where a contestant hit a paperback (that the local library had been discarding) as the proverbial baseball. Papers went flying everywhere as the "ball" was dutifully batted. The irony was not lost on Don that all of them worked at creating and saving beautiful books all day long, only to smack an old one to smithereens during this day's event.

In 1996, Don accepted a position as a book conservator at the Northeast Document Conservation Center in Andover, Massachusetts and he and Suzanne relocated there. Then Don took a position as professor of book arts in the Book Arts Program, University of Alabama. Both of these positions vastly broadened his experience as well as his view of bookmaking and its place in modern culture.

During his employment in Andover and Alabama, Don continued his own exploration of bookbinding as a

format for intensive design work and invention. That alone would be enough to set him apart from many of his peers, but it would miss the other half of his legacy: teaching. Don's teaching style is open, humorous and intelligent, but he makes it clear that the students are there to learn. He gives encouragement as well as critical feedback to his students, sharpening their understanding of this highly involved craft. They come away from these classes with a thorough understanding of binding and a strong desire to learn more. There are many students who consistently praise his classes and seek to continue studying with him.

THE MID-WEST

In 2000, Don and Suzanne moved to Cleveland, Ohio, where he resumed his career as a full-time book artist. His designs became more and more complex, as he found solutions and created new techniques for use in accomplishing his design goals. There came a point at which he felt he could not charge enough for the amount of work he was putting into each binding. He looked at the fine printers he knew and found a solution that afforded financial stability: make an edition.

Don made and published his first edition, titled *Brooklyn Bridge: A Love Song*. The edition was of sixty, all hand made, and the process—from idea to completion—took two and a half years. He has since made five further editions of artists books, though the more recent editions are much smaller.

All of Don's edition releases are notable by the fact that they are "complete books"—or books made entirely by Don's creative impulse. He sometimes writes the verse or comment (the text) within, he illustrates and colors each page, he binds each one, he boxes each one. Each book is unique within the edition, varying either in the binding or the illustrative techniques in the content.

He is driven by both the fact of who he is—he makes art—and consideration of how to pay the bills. Fusing them led to a steady stream of income through the making of editions. He notes, however, that he never stopped taking commissions

Be true to what we see as our charge.

THE NORTHWEST

Another move across the States, and Don and Suzanne found themselves in the Pacific Northwest. They have resided there for years and are an active part of the arts scene there. It was during this time that Don was asked to be the Director of the American Academy of Bookbinding (Telluride, Colorado). He took the position, and has since been teaching fine binding and aspects of it—tooling, design, boxmaking, special effects.



The Côte d'Azur Triangle. A play by Harry Kondoleon, illustrated by Mark Beard.

In thinking about his years there, Don expresses an intense satisfaction with this teaching at the Academy. The staff, the students, the facility—all of this has created a kind of support and respect that he has never felt before. He enjoys teaching as never before, and feels he learns from the students as much as he teaches them. For most of Don's career, he has been giving back. He shows others what he knows so that they may find the pleasure of the craft for themselves.

Don tells the story of a recent road biking accident that happened in the early part of one of his 2-week leather binding courses. He was really banged up, and everyone came together—Suzanne (who flew in), Katy, Deb, all of the students—and helped him in assorted ways, in order that the students finish the course. The support felt unconditional and unparalleled; he is grateful.

Don tells another story about a bike accident, from when he was in Cleveland. He broke his collarbone, and was facing the fact that he couldn't use his right arm for more than two months. He talked to his dealer, Priscilla Juvelis, about what had happened and that he couldn't finish book work that was due. He asked her if she would contact the patrons and hold them off while he healed. Priscilla responded with a resounding yes, and then checks began coming in the mail. Without Don's knowing, Priscilla had arranged for the patrons to pay half up front to Don, and vouched for his completion of work as soon as he was able. This situation holds lasting meaning for Don, as he was not able to bring income into the household while broken. Priscilla saw to it that he was financially covered while healing, easing the process.

Priscilla has become a daily part of Don's community, another supportive and engaged member. They have worked together for over 35 years.

I'm married to the Color Queen.

Don and Suzanne have collaborated on several

Con't. on page 10

projects together. Don notes that ideas are discussed and decisions made together, but that they each work independently on their portion of a project. If a problem arises, there is very little technical discussion—instead they work in an environment of support and trust, encouraging each other to explore solutions, as opposed to providing them. (The one area that Don may call Suzanne in for suggestive ideas is the area of color; he utterly respects and admires Suzanne's highly developed understanding of this element.) Don feels the method that they have developed keeps them honest, and enjoys the challenge of finding his own solutions when faced with an issue.

Don clearly states that the majority of their work is not collaborative, but that the environment created through encouragement of independent exploration has been a foundation of his creativity. Don's work is owned by many individual collectors, and is housed in at least thirty collections in the States and abroad.

Visually, my work reflects my interests in various aspects of human perception such as visual tricks and humor, and the nature of confusion and disorientation, of not knowing. I am also interested in the nature

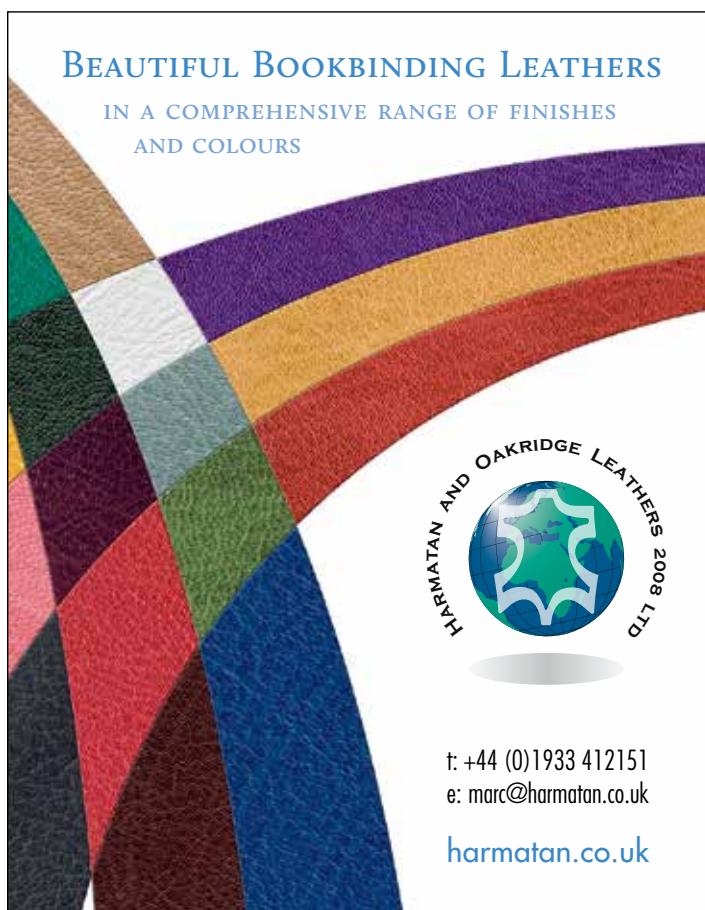
of surfaces and materials. I apply my explorations of these interests along with accumulated technical skills to the interpretation of existing texts or to the invention of content of my own. I aim to create books whose intellectual and sensual facets are integrated, that are interesting, even challenging, and are good company.

Don's expertise is commensurate with his experience. He has presented at the Guild's 'Standards of Excellence' five times (1984, 1991, 1997, 2013, 2017), on a variety of bookbinding topics. He is clearly sought after for these types of events—and puts on a really good show.

His work can be found in so many collections and libraries, it is too numerous to list here.

In his humble way, Don is somewhat baffled by receiving this award. In thinking about it, he decided to count the number of volumes he has made, and was surprised by that number. He has made over two hundred design bindings and over one hundred-fifty volumes in his edition work. He is happiest making books and will continue to do so as long as he can.

- Peter Geraty



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JENNIFER ROSNER

Recipient of the 2019 GBW Laura Young Award



Miniature binding with lacquered papier-mache covers that have embedded mother-of-pearl, mica ink, and paint embellishments.

The 2019 Laura Young Award recipient, Jennifer Rosner, is almost the definition of what the award represents: lifetime service to the Guild of BookWorkers (GBW). Ms. Rosner has been active in the Guild for roughly forty years, becoming a member in her early twenties. It did not take her long to perform her first major service to the organization as she headed the local committee that organized one of the early 'Standards of Excellence' meetings held in Philadelphia in 1985. Ms. Rosner handled all the communication and registration, made arrangements for the hotel and banquet, planned tours of local conservation labs, and worked with supplying the presenters with equipment and materials. This was all accomplished during a time when communication was much more limited; she received checks for registration by mail and corresponded with the presenters by phone. Like most of us, she has had to balance her service to GBW with family obligations. Her first child was born just a couple of months after the '85 'Standards' meeting. Now, thirty-four years later, with two grandchildren from that first baby, she is leading the local arrangement efforts again; an incredible duration of service.

Originally from Syracuse, New York, Ms. Rosner studied Printmaking at Philadelphia College of Art (now University of the Arts) where bookbinding was required coursework for that major. This began her lifelong love of the craft. After graduating, she studied bookbinding with Fritz and Trudi Eberhardt, and completed an internship at the Folger Shakespeare Library with Frank Mowery. She taught bookbinding classes to undergraduate students at University of the Arts in the 1980s and 90s, and then taught graduate students bookbinding in the early days of the book arts program there.

If there was a corresponding lifetime service award for the Delaware Valley Chapter (DVC) of GBW, Ms. Rosner would be an ideal candidate, having been an officer of the chapter for its entire existence. She was involved with the formation of the DVC in 1990 and served as its first secretary/treasurer. After more than 15 years in this role she assumed the Chapter Chair position, which she still holds today.

It has been my experience that under Ms. Rosner's leadership, the DVC has been one of the most active of all the regional Chapters. Starting with a group show that traveled to Venice in 2011. The DVC has held numerous exhibitions and mail art exchanges, and produced four collaborative books. The collaborative books, where participants create pages to exchange with other participants to form an edition of a text, have been very popular, often attracting over thirty participants. All of the DVC exhibitions are non-juried, further increasing participation; the only hurdle for inclusion is completion of a project. This, along with other programming, has created enthusiasm that has kept membership levels high. In addition to this, the chapter generally organizes two workshops a year. They also sponsor the signature "Fast, Friendly, Free" events, where a chapter member will teach other members a fun project or skill in two or three hours in a relaxed setting.

Of course, no single member of a committee, even the Chair, is responsible for the success of a Chapter, but Ms. Rosner's style of leadership and support for the other committee members has led to an extremely low turnover in the DVC Chapter committee. People enjoy working with her! When I was elected to the Chapter Chair position of the New England Chapter years ago, my first communication was with Ms. Rosner. She was instrumental in helping me get settled in the position and an incredible resource as that chapter moved forward with programming and other activities. I have personally witnessed the sage advice and encouragement she has offered other Chapter Chairs. It has been my experience—I'm sure shared by others—that Jennifer Rosner is a wonderful mentor and friend.

Ms. Rosner has shown this same level of commitment in her professional life where she has supervised the McLean Conservation Department since 1980. Her role as Chief of Conservation at the Library Company of Philadelphia includes more than just performing book conservation treatments; she coordinates exhibitions, is responsible for disaster preparation at the library, and carries out research

Con't. on page 13

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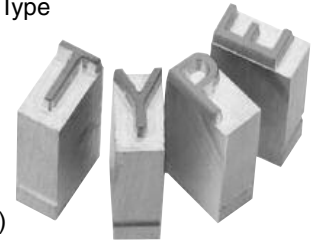
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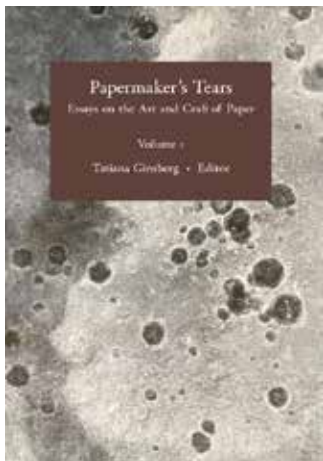
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projects on the history of bookbinding. Publications from this last aspect of her job include “Papier-Mache Bindings: Shining in Black, Gorgeous with Pearl and Gold,” in *Suave Mechanicals: Essays on the History of Bookbinding*, (Volume 1), and “Pre-Ornamented Bookcloth on Nineteenth Century Cloth Case Bindings,” co-authored with Andrea Krupp in *The Papers of the Bibliographical Society*.

For her incredible service to the Guild for four decades, what I see as the embodiment of “sustained commitment to the Guild,” I think Jennifer Rosner is well deserving of the Laura Young Award. The fact that the upcoming 'Standards' conference is in Philadelphia makes this the perfect year to honor her.

– Todd Pattison

GBW NOTIFICATIONS

NOTICE from Rebecca Smyrl, Secretary:

The Guild of Book Workers **Annual Business Meeting** will take place on Friday, October 25, 2019, in Philadelphia, Pennsylvania, during the 'Standards of Excellence' Seminar, from 5:15pm-6:15pm in the Regency A room, on the 2nd Floor Mezzanine of the Loews Hotel.

The minutes of the October 19, 2018 Annual Meeting will be on the agenda for approval. These are available to read on the Guild website.

Also on the agenda will be the approval of the Board of Directors' Annual Report for 2017-2018. The Annual Report is also available on the Guild website.

Other business is also planned. I look forward to seeing you there!

NOTICE from Jodee Fenton, Fine Binding Correspondent:

Your input, ideas, comments are needed!

As the Fine Binding Correspondent for the GBW Newsletter, I want to write articles that are of interest to you, that cover ideas, issues, questions, concerns, etc., in our field of fine binding. There are several ways to provide feedback to me to help guide my writing. First, you are always invited to send me an email (jafenton67@gmail.com) with your comments and questions. I will respond to each email directly and if appropriate, include the comment and subsequent discussion(s) in upcoming articles. This will provide an opportunity to share our thoughts and critiques of our work. Secondly, I will be available to facilitate discussions about fine binding during the 'Standards of Excellence' Conference in Philadelphia. Let's discuss what this space in the Newsletter can do to best support our work. I hope you will be able to squeeze out some time in the busy schedule to join in!

NOTICE from Lizzie Curran Boody, Exhibition Chair:

FORMATION will be on exhibit in the Rosenwald Wolf Gallery at The University of the Arts in Philadelphia, during the month of October, the final stop on the tour! Please be sure to look at all the fantastic work while you're in town for 'Standards'. Exhibition catalogs will be available for sale as well. Thank you to all those who participated, hosted, or otherwise made this exhibition possible. Stay tuned for upcoming announcements regarding our 2021 traveling exhibition "Wildlife!"

NOTICE from Brien Biedler, Vice-President & Scholarship Coordinator:

Congratulations to this year's 'Standards of Excellence' Scholarship recipients.

Be sure to say "Hello" when you see them at 'Standards'!

Sara White (swhite19@tulane.edu)

Lina Turriago-Sanchez (linaturriago@gmail.com)

Sephora Bergiste (sbergiste@gmail.com)

Libby Walkup (elizabeth-walkup@uiowa.edu)

Lucia Farias (lucia@ovejaverde.com.mx)

Nicole Rivera (nicole_rivera@hotmail.com)

Stephanie Westerland (stephaniewesterland@gmail.com)



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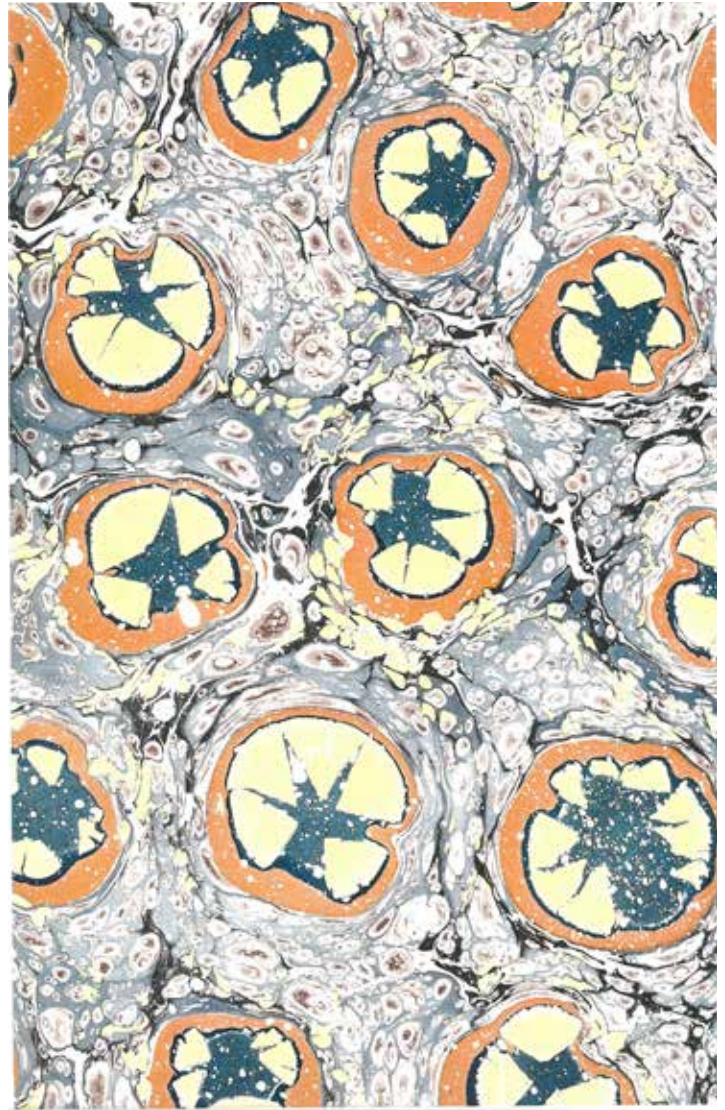
Sometimes you run across a marbled paper that is not your average bookbinding paper. While my main focus is on historic marbling, there are worlds of possibilities for marbling as an art form. Sometimes marblers, especially those of us who have spent our working lives marbling large orders of all the same paper for an edition run or other large orders, like to have some fun "down time" with our craft. People often say... "Oh what fun you must have working as a marbler!" I guarantee you that making 800 or more of the same paper in a month is not exactly *fun*, but as someone reminded me: "That's why they call it work!" Don't get me wrong, I am grateful to have had so many orders, even the repetitive ones, over the past 41 years, but marbling playtime is important too. Many marblers have created so many unusual and interesting things during their play and experiment time.

On the right (and in color on the cover) is a paper I made during playtime—I do not really have a name for it. I'd hate to have to reproduce hundreds of sheets of this, because I am sure each would come up differently, but it was so fun making this. This particular paper now resides in the Metropolitan Museum of Art's Watson Library, as part of the Paper Legacy Project, thanks to Mindell Dubansky who is overseeing this amazing collection.

People who have seen this paper have asked "HOW DID YOU DO THAT?!!!" Sometimes things are way simpler than they look...and honestly any marbler can do this, it is not hard.

First, I did a French Shell pattern, which is a stone pattern that has a touch of olive oil in the final small stone color. I mean a touch, literally—I "touch" a wooden skewer to a little of the oil, then "touch" the skewer into about 1/4 to 1/3 cup of the paint. In this case it is a tan, but you can use any color. Stir up with a whisk and tap the color onto the size, which already has a couple of colors laid down.

After that—and none of this was planned—I was just playing and I started to make bulls eyes with an eye dropper and used orange, navy and yellow paint. I put some egg white after that, into the navy blue, and dropped that on as the final bulls eye ring. I had no idea what would happen, and it turned into STARS! In the final step (again, unplanned), I used a little bit of ox-gall



mixed with water, and used a toothbrush to sprinkle a fine spray all over the paper, to create "snow".

Sometimes, as with cooking, you know when it is "done" and it is time to stop before you make the paper too crazy or busy. I liked it as it was, and laid the paper down on the size, and that was that!

Being an unplanned paper, I cannot give exact amounts of paint to egg white, but that will be part of the fun for you marblers who wish to try it...experiment and see what you get!

I will say that this paper was done about 25 years ago, so you need not worry about the egg white deteriorating the paper or causing any other ill effects. Don't be afraid to experiment, it can be amazing what turns up!

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Marguerite Makes a Book

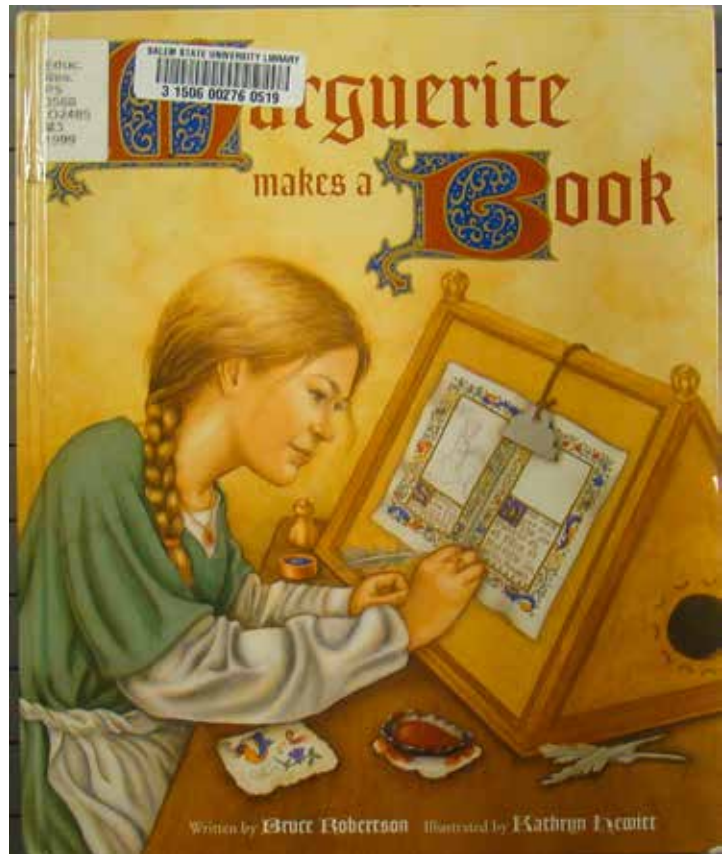
Bruce Robertson, illustrated by Kathryn Hewitt
(Los Angeles: J. Paul Getty Museum, 1999)

In an earlier issue of the GBW Newsletter, I reviewed *Anna the Bookbinder*, a story that took place in 19th century America. Despite the title Anna did not actually make a book, rather, she sewed a text block. Still, given the intended reader, children aged five to nine, that nicely written book should engage young people's interest in bookbinding. The same is true of *Marguerite Makes a Book*, the focus of this review. The title, for those who know bookbinding, is not accurate, nevertheless the charming story is well-written for children ages eight and up.

Marguerite, the young heroine, lives in Paris at a time “nearly 600 years ago”, and is also involved in book arts. Like Anna, she assists her father, Jacques, in his craft. Jacques is a master illuminator for the nobility of France. His current commission, illustrating a splendid book of hours for a patron, Lady Isabelle, is due in “three days”. He suffers an accident and Marguerite aids him by secretly completing the commission.

The story, poignant from today's view, takes place in the shadow of the great Cathedral of Notre Dame. The plot follows Marguerite as she journeys all over Paris buying goose feathers for quills, eggs for mixing paints, dried plants and ground minerals for pigments, and gold leaf. After preparing the quills and pigments, activities clearly portrayed in foldouts, she skillfully finishes the illumination of Lady Isabelle's book. GBW members will surely suspend disbelief that it is done in three days, upon learning about the proud delight of both Jacques and Lady Isabelle.

When writing this story, Bruce Robertson, professor of art history at the University of California at Santa Barbara, was inspired by an illuminated manuscript in the collection of the J. Paul Getty Museum. His story is appealing while accurately describing the work of a medieval craftsman. The artist, Kathryn Hewitt, whose exquisite, finely detailed work brings this tale to life, has illustrated a number of volumes for children. The rich physical appearance of the book invokes the style of the illuminated manuscript featured in its pages: the paper is toned to appear as vellum, the color palette mirrors the pigments used for Lady Isabelle's manuscript, and gold highlights shimmer in the border decorations.



Marguerite Makes a Book, like *Anna the Bookbinder*, will be a useful story for GBW members who teach children book projects. Those who wish to inspire their children and/or grandchildren to become book workers may want to buy the book as well. Marguerite has the same “can-do” spirit as Anna and the witness of their fathers' proud recognition of their skills is a much-needed positive attitude for young children of the present day.

Barbara Adams Hebard was trained in bookbinding at the North Bennet Street School. She was Book Conservator at the Boston Athenaeum for more than 18 years 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.



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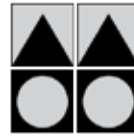
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January 10 (due to holiday) for February 2020 issue No. 248
March 6 for April 2020 issue No. 249
May 1 for June 2020 issue No. 250
July 6 (due to holiday) for August 2020 issue No. 251
September 4 for October 2020 issue No. 252

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