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Guild Board of Directors

OFFICERS AND COMMITTEE CHAIRS

PRESIDENT

Kate Levy
president@guildofbookworkers.org

VICE PRESIDENT

Todd Pattison
vicepresident@guildofbookworkers.org

SECRETARY

Jennifer Buchi
secretary@guildofbookworkers.org

TREASURER

Lawrence Houston
treasurer@guildofbookworkers.org

COMMUNICATIONS

Marianna Brotherton
communications@guildofbookworkers.org

EXHIBITIONS

Jeanne Goodman
exhibitions@guildofbookworkers.org

JOURNAL

Susie Cobble Dick & Kyle Clark
journal@guildofbookworkers.org

MEMBERSHIP

Eliza Gilligan
membership@guildofbookworkers.org

NEWSLETTER

Bridget McGraw • Emily Bell • Lindsie Yost
newsletter@guildofbookworkers.org

STANDARDS

Jennifer Pellecchia
standards@guildofbookworkers.org

CHAPTER CHAIRS

CALIFORNIA

Marlyn Bonaventure & Rebecca Chamlee
california@guildofbookworkers.org

DELAWARE VALLEY

Val Kremser & Kristin Balmer
delawarevalley@guildofbookworkers.org

LONE STAR

Kim Neiman & Ray Saenz
lonestar@guildofbookworkers.org

MIDWEST

Lisa Muccigrosso
midwest@guildofbookworkers.org

NEW ENGLAND

Sèphora Bergiste
newengland@guildofbookworkers.org

NEW YORK

Jane Mahoney
newyork@guildofbookworkers.org

NORTHWEST

Jodee Fenton
northwest@guildofbookworkers.org

POTOMAC

Charlotte Mauler Hayes
potomac@guildofbookworkers.org

ROCKY MOUNTAIN

Nicole Cotton & Petrina Bryce
rockymountain@guildofbookworkers.org

SOUTHEAST

Jessica Hudgins & Kirsten Wehner
southeast@guildofbookworkers.org



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The Guild of Book Workers 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.

Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits. To become a member, please visit the Guild of Book Workers website:

guildofbookworkers.org

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PROVIDENCE, RHODE ISLAND

NOVEMBER 7–9, 2024

guildofbookworkers.org/standards-excellence-2024

STANDARDS

Registration closes October 15th

Hotel



Registration



Letter from the President

DEAR MEMBERS,

Thank you to everyone who voted in the election! We are thrilled to welcome some new members to the board and welcome back those continuing in their roles. I'm looking forward to a productive year ahead!

As of June, I am pleased to share that the recordings of presentations at Standards are now available to stream for free on the Guild's website for all members in good standing. The videos will be available to buy or rent on Vimeo for the first two years after they are presented. Thereafter, all members will be able to watch them for free on the GBW website. To view the videos, log in to your account on the GBW website. In the "Members Only" section of the menu, click on "Past Standards Videos." More videos will be coming soon!

The Annual Meeting will be held virtually this year, which will allow for more of our members to attend the meeting. Plus, it will free up some time during the busy Standards schedule. The meeting will be held on Zoom on

Thursday, September 26th at 7:30 pm Eastern time. A zoom link will be sent to all members in good standing ahead of the meeting. For those who cannot attend, the meeting will be recorded.

On September 1st, we will be sending out a call for volunteers for various GBW committees, including all standing committees, the nominating committee, and the awards committee. You can find more information about the various committees—and express interest on the website—under the "Volunteer" tab.

As always, please feel free to reach out to me with any questions or suggestions.

Cheers,

Kate Levy
President, Guild of Book Workers
president@guildofbookworkers.org

Letter from the Editors

GREETINGS, DEAR READERS!

We hope that you are staying cool in the hottest part of the year. Perhaps some refreshing articles on bookbinding and the related arts are just the thing to reduce the summer's steaminess. May we suggest some icy beverages to accompany your reading adventures? Two favorites are peach & passion fruit herbal tea, brewed with a giant handful of fresh mint, or jasmine green tea. Suitably hydrated, you can feast your eyes on an article about resources for calligraphers (and other book artists) by our Calligraphy Correspondent, Nancy Leavitt. Or Barbara Hebard's review of *The Book-Makers*, a history of (mostly English) bookbinding told through the lives of book-related personages. Splash out and take a dip into a new way that people are finding the world of bookbinding, with Elizabeth McHugh's exploration of the world of fanfic binders. What's fanfic, you say? Read the article to learn all about fan fiction!

Iris Nevins, our Marbling Correspondent, discusses the pleasures and pitfalls of using turpentine to create beautiful—but unpredictable—lacy patterns named after locations in Ireland. Our Book Arts Correspondent Kim Norman reports on a fresh way to experience Artists' Books in her article on the *S Apostrophe S Artist Book Readings* series. We are sure that you will find something to keep you entertained and interested while sheltering from the roasting sun. (Can you tell that one of your editors moved to the South about a year ago, and is still getting used to the heat?)

Lastly, a big Thank You to everyone who exercised your democratic duty and voted in the Guild's election. Although the results are not official at the time we are writing this missive, we will go out on a limb and congratulate the uncontested nominees who have generously offered to take on the responsibilities that make this organization operate smoothly. Congratulations and welcome to the Board! Your names will be announced and celebrated in the October issue.

Warmly—wait, coolly?—no, that's not right, either ...

Enjoy!

Your Newsletter Co-editors



Photo by Boba Jaglicic on Unsplash.

Chapter Reports

CALIFORNIA

CO-CHAIRS: Marlyn Bonaventure & Rebecca Chamlee

WEBSITE: gbwcaliforniachapter.wordpress.com

The California Chapter has a two-day workshop entitled “Stacked and Boxed, Two-Tier Stacked Tray with Magnetic Wrapper & Dividers” set for August 3rd and 4th, 2024 with Rhiannon Alpers at the International Printing Museum.

We are continuing to plan for our upcoming members’ exhibition at the Long Beach Museum of Art in 2025.



DELAWARE

CO-CHAIRS: VAL KREMSEK & KRISTIN BALMER

WEBSITE: dvc-gbw.org

The 8th Annual Valentine Art Exchange was a success with 19 participants sending out love—and affirming that you can’t spell “heart” without “art.”

The DVC held a supply swap on March 9th. Everyone left with new-to-us supplies and bellies full of delicious scones. Thanks so much to Sharon at the Library Company of Philadelphia for hosting us.

On Tuesday, April 16th we visited the Fisher Fine Arts Materials Library at the University of Pennsylvania. We were welcomed by Michael Carroll, Assistant Director, to view some of the over 7,000 material samples that serve academics, designers, material scientists and engineers. Highlights include blood leather, milk buttons, shagreen stingray, and Vantablack. We all left inspired to work on our books for the

Material World Exhibit that will be at Van Pelt Library in the Fall of 2024.

MATERIAL WORLD

September 4th–December 9th, 2024

Opening, September 12th, 2024

KAMIN GALLERY AND LOBBY

Van Pelt-Dietrich Library Center

University of Pennsylvania

3420 Walnut Street

Philadelphia, PA 19104

LONESTAR

CO-CHAIRS: Kim Neiman & Ray Saenz

WEBSITE: gbwlonestarchapter.wordpress.com

The Lonestar Chapter will be holding its annual workshop conducted by Rhiannon Alpers in Houston! Participants may choose from a one-day workshop creating a “caterpillar” stitch binding, and a two-day workshop consisting of a case bound book and box. The dates will be August 23rd and August 24th–25th, respectively. Please see our chapter webpage for more details!

Colophon continues to be held via Zoom every second Monday of the month from 7:00–8:00 pm. Come and join the Lonestar Chapter in collaborative communication about all things book arts. All are welcome. Find the specifics on our chapter webpage (gbwlonestarchapter.wordpress.com).

MIDWEST

CHAIR: Lisa Muccigrosso

WEBSITE: midwestgbw.wordpress.com

The Midwest Chapter will hold its Annual Gathering at the Missouri Botanical Garden on August 17th. Presenters will include Joanne Kluba on asemic writing, Noah Smutz on equipment maintenance, Susie Cobbledick on a sewn paper wraparound binding, and Peggy Johnston on faux bamboo painting on a Japanese binding. This year, the day will be dedicated to workshops and camaraderie; we will hold a separate, virtual Annual Meeting to present the state of the chapter at a later date. Members, please keep an eye on your email for information about the Annual Gathering in St. Louis, the Annual Meeting online, and upcoming board elections!

NORTHWEST

CHAIR: Jodee Fenton

WEBSITE: northwestcommunica.wixsite.com/nwgbw

In June the Chapter held a virtual visit to member Mel Hewitt’s studio in Spokane, WA. She also introduced us to the Spokane Print and Publishing Center.

In July the Chapter will host Zoë Goehring of Cave Paper, which is based in Tuscon, AZ; she will show us how she creates her extraordinary paper on Zoom. This program will be recorded and available for 30 days after the event (July 13).

On Saturday, September 21st, at 11 am, member Bonnie Thompson Norman and her collaborator Carletta Carrington Wilson will deliver a virtual program about their new book, *Knot Human*, which features original linoleum block prints and a wire-edge binding. Registration for the program will be on Eventbrite in August and everyone is welcome.

Member Jane Carlin has volunteered to explore the opportunities we might have here in the Northwest for member exhibitions—and combined shows with book artists of all types—in the region.

POTOMAC

CHAIR: Charlotte Mauler Hayes

WEBSITE: gbwpotomac.org

We were delighted to celebrate the Grand Opening of the new, expanded location of the Frederick Book Arts Center (FBAC) on June 4th-5th, coinciding with the Festival of the Arts on Carroll Creek. The FBAC offers classes, collaborates with local organizations, and features a fine gallery space as well. Members of the American Printing History Association

were also on hand demonstrating traditional and modern printmaking techniques.

Our spring swap pieces have started arriving in the mail. We will have a Zoom show-and-tell at the end of the month.

The Folger Shakespeare Library in DC has reopened with new exhibition galleries, gardens, and more. We are looking into possible dates for a tour for our members.



Photo courtesy of Nora Lockshin.



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News and Notices

CALL FOR DONATIONS AND SPONSORSHIPS FOR NIGHT CIRCUS EXHIBITION

Dear Guild Members,

We are thrilled to announce that our triennial traveling exhibition, *Night Circus*, will be opening in Boston at the North Bennet Street School on October 18th, 2024! This exhibition promises to be a spectacular showcase of our members' exceptional craftsmanship and creativity.

To ensure the success of this event, we are seeking donations and sponsorships from our valued members. Contributions of any amount are greatly appreciated and will help us create an unforgettable experience for all.

Sponsors will receive special recognition in our print catalog, the online exhibition website, and in the exhibition text. Your support will not only help us bring *Night Circus* to life but also celebrate and promote the incredible talent within the Guild.

To make a donation, please visit the GBW website under GIVE. If you are interested in becoming a sponsor, kindly reach out to Jeanne Goodman at exhibitions@guildofbookworkers.org.

Thank you for your generosity and support. Together, we can make *Night Circus* a spectacular success!

Warm regards,

Jeanne Goodman

Exhibitions Chair, Guild of Book Workers

MIX AND MENTOR AT STANDARDS IN PROVIDENCE

On the Friday night of Standards, the Guild will host a "Mix and Mentor" event from 8:00–9:30 pm at Poindexter Coffee, located just off the lobby of the Graduate, our conference hotel in Providence. We invite interested participants to register for "speed-meeting" colleagues, mentors, and potential friends in a fun, lightly structured environment. Snacks will be generously sponsored by THE NORTH BENNET STREET SCHOOL and THE AMERICAN ACADEMY OF BOOKBINDING; beer and wine will be available for purchase. Registration and more details will be coming soon. If you have any questions, please contact Todd Pattison at vicepresident@guildofbookworkers.org.

STANDARDS OF EXCELLENCE 2024—LATE SUMMER UPDATES

Standards registration will remain open until October 15th. Vendor registration will close when all tables are sold. We hope you'll take advantage of the long registration season and join us in Providence!

Registered participants will be invited to the Friday "Mix and Mentor" event at Poindexter Coffee (adjacent to the Graduate Lobby). Watch your inbox for more information!

The 2024 seminar registration area will feature a (physical!) message board where attendees can share business info, meet to arrange ride shares, and drop off auction items. We'll also have a memory board for photos and notes of favorite memories of past Guild events, and for paying tribute to our friends and mentors.

VENDORS

The Standards vendor rooms will be open to the public. As of July 13th, the following vendors have registered. For the most up to date information, please visit bit.ly_gbw-standards24.

- American Academy of Bookbinding
- Atelier-Galerie A. Piroir
- Chena River Marblers
- Colophon Book Arts Supply
- Crowing Hens Bindery
- FreeFall Laser
- Herramientas Grosso
- Hiromi Paper
- J Hewit & Sons Ltd.
- Peachey Tools
- Pergamena Parchments & Leathers Inc.
- Shepherd & Maudsleigh Studio
- Steven Siegel
- Studio Alcyon
- The Wide Awake Garage
- Bridwell Library

SPONSORS

The Guild of Book Workers offers sponsorship opportunities in an effort to keep registration affordable. Thank you to the following groups and individuals for contributing to the upcoming seminar:

OPENING RECEPTION

- Guild of Book Workers, New England Chapter

FRIDAY MIX AND MENTOR

- American Academy of Bookbinding
- North Bennet Street School

COFFEE AND SNACK BREAKS

- Anonymous
- J Hewit & Sons Ltd.
- Mark Valentine

VIDEO SPONSORS

- Deborah Wender

ADDITIONAL SPONSORS

- Anonymous
- Atelier-Galerie A. Piroir

Sponsorship acknowledgments are current as of July 13th. To make a contribution to Standards or GBW, please visit guildofbookworkers.org.

AREA TOURS

All tours are \$10 and the fees cover administrative costs, transportation for attendees requiring special considerations for accessibility, admissions to institutions, and/or scholarship tour registration.

Please meet your tour group in front of the lobby portrait of André Leon Talley 15 minutes prior to departure. Participants will travel on foot to tour locations; attendees who are unable to do so may make alternate arrangements by emailing standards@guildofbookworkers.org.

JOHN CARTER BROWN LIBRARY

Time: 10:00am–12:00pm

Number of participants: 19

Located on the campus of Brown University, The John Carter Brown Library welcomes individuals and communities from around the world to research, learn, and share knowledge about the early Americas through its collections.

This is a walking tour. The John Carter Brown Library is wheelchair accessible.

PROVIDENCE ATHENAEUM

Time: 11:00am–12:30pm

Number of participants: 24

The Providence Athenæum is an independent, member-supported library located on Providence's historic Benefit Street. Over its nearly 200 years of existence, the library has welcomed illustrious writers, spirited thinkers, and engaged community members through its doors to read, learn, gather, and debate. Its mission is to enrich the mind, inspire the spirit, and elevate the public discourse. The Athenæum was founded in 1836, and predates the establishment of public libraries. On this tour of the Athenæum, you will explore all three floors of the library, learn about the history of the library and its building, and view materials from the Special Collections.

This is a walking tour. The Providence Athenæum is wheelchair accessible, but the tour includes stairs, and the building does not have an elevator.

FLEET LIBRARY AT RISD

Time: 11:00am–12:30pm

Number of participants: 19

Founded in 1878, the RISD Library is one of the oldest independent art college libraries in the country. The tour will highlight Special Collections' extensive collection of artists' books which range from 1960s "multiples" created by conceptual artists to contemporary handcrafted books utilizing unique formats and techniques such as letterpress, woodcut, linocut, silkscreen, etching, monoprint, and photogravure processes.

Please note that morning and afternoon tours of Fleet Library are the same tour. This is a walking tour. Fleet Library is wheelchair accessible.

BROWN UNIVERSITY: JOHN HAY LIBRARY AND CONSERVATION LAB

Time: 1:00pm–2:30pm

Number of participants: 38

The John Hay Library is home to Brown University's remarkable collections of rare books, manuscripts, and University Archives. Participants will be able to tour the conservation lab, and to view items from the library's South American and Caribbean collections, as well as collections related to Cosmography and Astrology.

This is a walking tour. Hay Library is wheelchair accessible.

FLEET LIBRARY AT RISD

Time: 2:00pm–3:30pm

Number of participants: 19

Founded in 1878, the RISD Library is one of the oldest independent art college libraries in the country. The tour will highlight Special Collections' extensive collection of artists' books which range from 1960s "multiples" created by conceptual artists to contemporary handcrafted books utilizing unique formats and techniques such as letterpress, woodcut, linocut, silkscreen, etching, monoprint, and photogravure processes.

Please note that morning and afternoon tours of Fleet Library are the same tour.

This is a walking tour. Fleet Library is wheelchair accessible.

PROVIDENCE PUBLIC LIBRARY

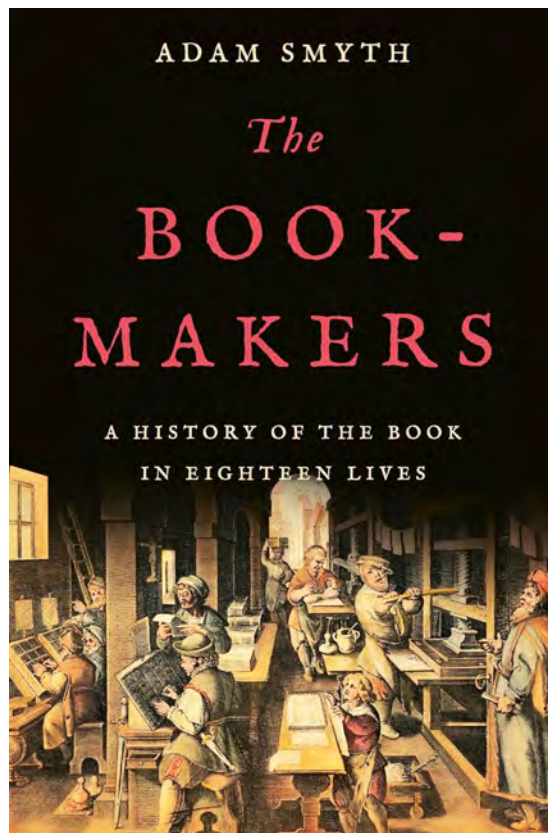
Time: 3:00pm, 3:30pm, 4:00pm

Number of participants: 42

Providence Public Library (PPL) is a 149-year-old nonprofit corporation providing free public library services through its rich and historic physical and digital collections, extensive information resources, thought-provoking exhibitions, impactful educational programs, and expert staff. Thanks to a century and a half of collecting, the Library is home to tens of thousands of historic books, manuscripts, photographs, ephemera, maps and other artifacts representing more than 4,000 years of human history and culture from around the world. Special collections holdings include items from Percival magic collection, as well as the Updike Collection, and a mix of other areas.

Standards participants may register for one of three 30-minute visits to Special Collections, located on the 3rd floor of the Library. When you arrive, please leave your coat, bag and other belongings in one of the lockers outside the reading room. Following your visit, please be sure to explore the PPL's exhibition on letterpress printing in Providence.

This is a walking tour. Providence Public Library is wheelchair accessible.



The Book-Makers: a History of the Book in Eighteen Lives, Adam Smyth, New York: Basic Books, 2024.

BOOK REVIEW

The Book-Makers: a History of the Book in Eighteen Lives

Reviewed by Barbara Adams Hebard

“**T**HE BOOK-MAKERS IS FAR from your standard Gutenberg-to-Google history of the book,” states the Daily Telegraph (UK) in its review of this newly published volume. The author blurb on the jacket tells why he didn’t follow that usual format, informing readers that Smyth is professor of English literature and the history of the book at Balliol College, University of Oxford and that he also runs the 39 Steps Press, a small printing press.

Smyth wrote a book that is not only easy to read, but also closely investigates the work lives of the eighteen people promised in its title. He brings up a large cast of characters in addition to those eighteen; friends, colleagues, rivals, clients, and family members all fill out the story. You will find well-known individuals such as Virginia Woolf,

Nancy Cunard, and TJ Cobden-Sanderson, as well as people who are not famous at all, like French paper-maker Nicolas-Louis Robert. It should be noted that, although he explores the lives of people from different social classes and periods in history, the book tends to be focused on British book history. Some foreigners who worked in Great Britain are mentioned as well as a couple of non-British individuals who were significant in book-related disciplines. Not many Americans are noted, although Benjamin Franklin is studied at length in *The Book-Makers*. As a young man he went to London for training as a printer after working in Boston and Philadelphia for a time. While Franklin’s unfiltered lifestyle was distinctive, more importantly, the author points out that his printing career showed that the source of income for most printers was not editions of books, as one might

assume. Rather, the earnings came from a combination of other jobs such as newspapers, periodicals, broadsides, and paper currency, as can be discovered through the many extant examples known to be from Franklin's press.

Smyth's research also reveals that over the centuries bookbinders, like printers, could not rely solely on the focus of their training for income. It has been commonly known that they typically sold books and book-related materials in their shops in the 18th and 19th centuries. It is disappointing to learn here that even in the 16th century bookbinders working in college settings—with numerous libraries, professors, and students as clients—still needed a side gig (or two) to make ends meet. The author regales readers with colorful characters like the Flemish binder Garbrand Harks, who regularly bound books for Oxford's colleges, but also acted as a wine-seller. In the latter role, Harks's frequent run-ins with the law lead to what Smyth defined as "a long and spiky career."

This volume is declared a history of the book, covering topics beyond printing and binding. The author ambitiously took on typography, illustration, papermaking, circulation (various forms of book lending), zines, and artists' books. Smyth's writing skill shines through, since he was able to carry off this vast sweep of topics and extensive time-span, 15th through 20th centuries, without boring or confusing the reader. Now, whenever the subject of Baskerville type is brought up, your reviewer will forever recall his description of John Baskerville clad in fancy gold lace-trimmed attire while taking a turn in his lacquer-sided carriage pulled by four cream-colored horses.

It is a fun book to read, but do GBW members need to buy it? The book is not a how-to manual and doesn't pretend to be; no book making tips are to be found here. As the Daily Telegraph stated, it is not a "Gutenberg-to-Google history of the book," so it may not be the best choice as a book history reference source. Besides, many other, more comprehensive, reference volumes are on the market. The thirty-two-dollar price tag should give pause to the hard-working craftsman who may find this to be a book which will only be read once. Do urge your local library to obtain a copy, though. You don't want to miss out on a well-written book that celebrates the work days of people in the book world.

BARBARA ADAMS HEBARD was trained in bookbinding by Mark Esser at the North Bennet Street School. She is the Conservator at Boston College for the Ricci Institute for Chinese-Western Cultural History. She is a Fellow of The International Institute for Conservation of Historic and Artistic Works, a Professional Associate of The American Institute for Conservation of Historic and Artistic Works, and was a long-time member of GBW.



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AB Gorham, *S Apostrophe S Reading Series*, digital collage, 2024.

EVENT REVIEW

S Apostrophe S Artist Book Readings: An Experimental Initiative from AB Gorham and Aaron Cohick

Reviewed by Kim Knox Norman

ON MAY 29, 2024, the inaugural *S Apostrophe S Artist Book Readings* (*SASreadings*) event was presented (and recorded) as a new initiative from co-hosts AB Gorham and Aaron Cohick (New Lights Press). Like poetry readings but for artist's books, *SASreadings* was a resounding success right out of the gate.

The series provides a platform for artists who make books to read and perform their work. The organizers define artists' books expansively to include zines, limited editions, fine press, open edition artist books, visual poetry, comics, animations, digital art, and hybrid media—as long as it is a physical book or other publication.

Gorham and Cohick are excited about the idea of book readings by artists for many reasons, not least of which is that artists' books are difficult to exhibit in a manner that is conducive to reading. Performative readings are an

alternative exhibition format that addresses some of the shortcomings of gallery display.

Readings could help drive distribution and sales alongside fairs and exhibitions. Librarians, curators, and collectors are encouraged to participate, too. Readings will be an excellent opportunity to learn about and experience new books. They believe that readings need to become a regular part of an artist book practice, just like they are for literary authors. They hope that the *SASreadings* series will encourage everyone in the field—artists, publishers, distributors, libraries, book arts organizations, and schools—to regularly host readings of their own and/or incorporate artist book makers into their established literary readings.

All the *SASreadings* performances will be recorded and posted in a publicly accessible digital archive to be used as a resource for artists, educators, scholars, and anyone who might be interested in the field. In addition to the archive



Marianne Dages, *A Manual for Denial*, risograph and letterpress book and prints, cassette tape, brass, clamshell box, 2024.

of the *SASreadings*, they hope to put together a living history of artist book readings as a genre and help to promote any readings organized by others.

They believe that readings could expand the general audience for artists' books by providing more public spaces to encounter and experience book objects.

During the inaugural *SASreadings* event in May, the following book artists read from their recent works:

Marianne Dages (mariannedages.com) read from her new book, *Tales of Fort Denial*, about “the journey of a glitching adventurer who enters an unknown land/system and is drawn to search for Fort Denial while being pursued by a mysterious Creature.” Her reading featured original 8-bit music, sound effects, and text animation.

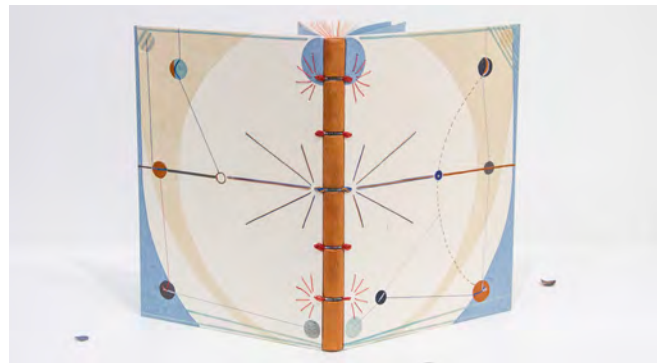
Chris Fritton (chrisfritton.com) and Keri Miki-Lani Schroeder (kerischroeder.com) performed a hybrid video and live reading from *Please Stay Until Doomsday*, “an artist’s book comprising multiple devices that create an (almost) infinitely variable poem. Their collaborative project houses a set of volvelles that revolve around themes of isolation, connection, and the inevitable phases of a relationship.”

María Carolina Ceballos (mariacarolinaceballos.art) staged a two-channel, multi-lingual performance of her book, *Un Libro*, which “explores the concept of the body of a bookbinder in relation to the book, and the relationship between a creator and their creation.”

Sarah Hulsey (sarahhulsey.com) crafted a performative interpretation of her new book, *Allochronologies*, a book that



Detail from Keri Miki-Lani Schroeder and Chris Fritton, *Please Stay Until Doomsday*, mixed media artist’s book, 2023.



María Carolina Ceballos, *Un Libro*, hand bound and digitally printed, 2021.

“explores narratives in which time operates in unfamiliar ways.” Hulsey’s reading played with the sequences of sentences, words, and sound and included backwards reading, which you should be able to play backwards, and thus hear forward, once the recording is available.

The goal of the co-hosts intend is to run the series for three years before assessing. In this first year, they will host two readings, and the next two years will have four readings each. After those three years, they will assess if and how to continue; or if they may prefer to pass the series to a new team of organizers. Regardless of whether the reading series continues or not, they will maintain the reading archive for as long as possible.

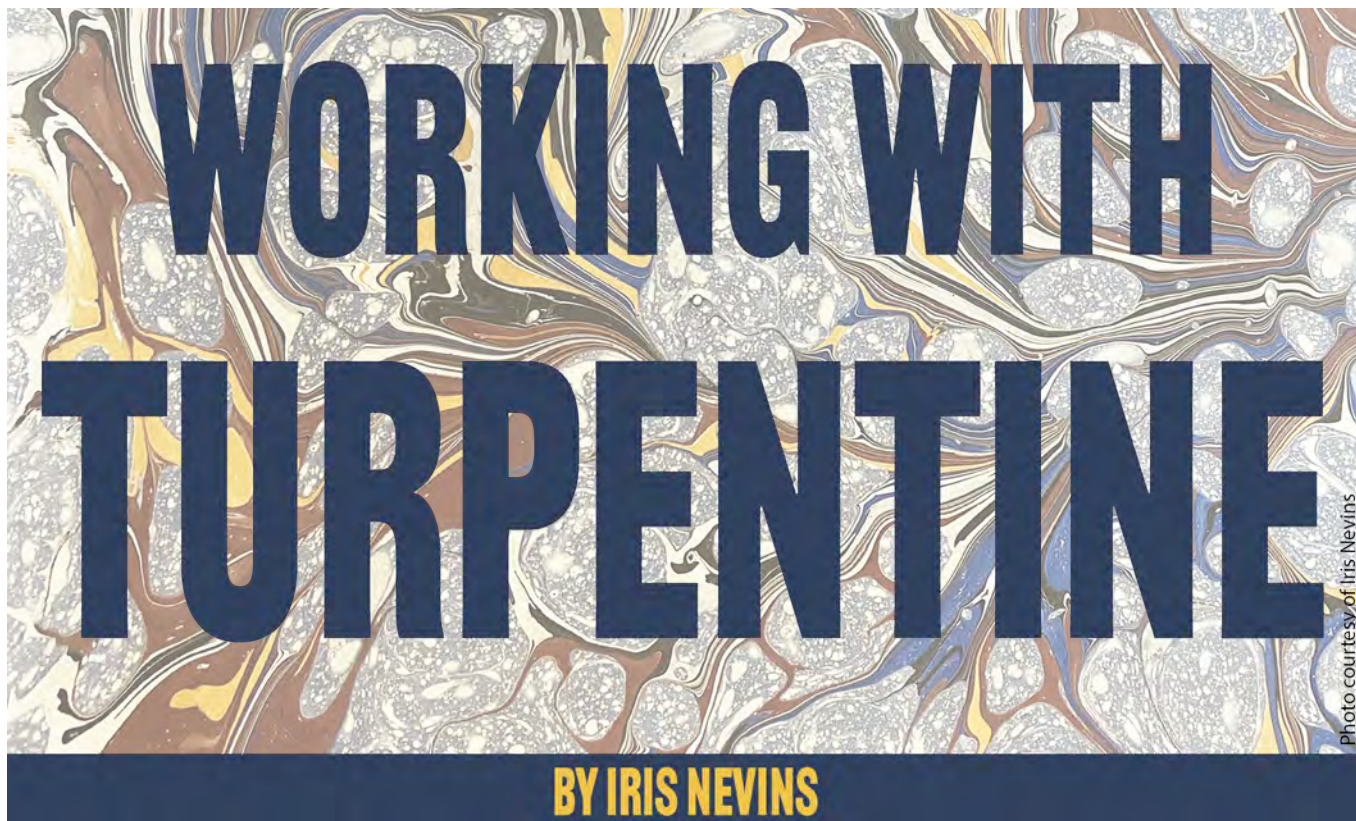
SASreadings is looking to grow! If you wish to hear more about upcoming calls for entry, future readings, and all other series news, sign up for their newsletter (bit.ly/gbw-arto16).

Or, if this brief writeup convinces you of its value, visit the *SASreadings* crowdfunding campaign to support this experimental series. Donations of any amount help, as does sharing this link via social media or email: gofund.me/f05df52.

KIM KNOX NORMAN is the Director of Preservation and Digitization Services at Emory Libraries in Atlanta, Georgia where she also has had a long career in book and paper conservation. She is an active Professional Associate of AIC, and Co-Chair of ALA/PAIG.



Sarah Hulsey, *Allochronologies*, letterpress from monotype and foundry type, images printed relief from polymer plates, 2024.



WORKING WITH TURPENTINE

BY IRIS NEVINS

Photo courtesy of Iris Nevins

A RECENT ORDER GOT ME thinking about just how tricky it is to work with turpentine. We need the addition of turpentine in order to make a lacy-looking top spot color, in patterns like Stormont and Gloster. Stormont historically has one vein, usually black, or sometimes red. The top spot, which predominates, is usually a dark blue or black, with many tiny holes, which make it look like lace. This is caused by a chemical reaction between the turpentine and the paint. The Gloster pattern is much the same as Stormont, except it has more colorful veins laying between the lacy turpentine spots. Typically the vein colors are black, blue, red, yellow and green. Both patterns originated, it is believed, in Ireland in the 1700s. Stormont was the house of parliament, and there is a well-known historic mansion in Ireland called Gloster House. Sometimes people also use turpentine to make stone patterns such as French Shell, which have a three-dimensional pebble sort of look. Personally I find turpentine a little too volatile for this, and prefer to use olive oil.

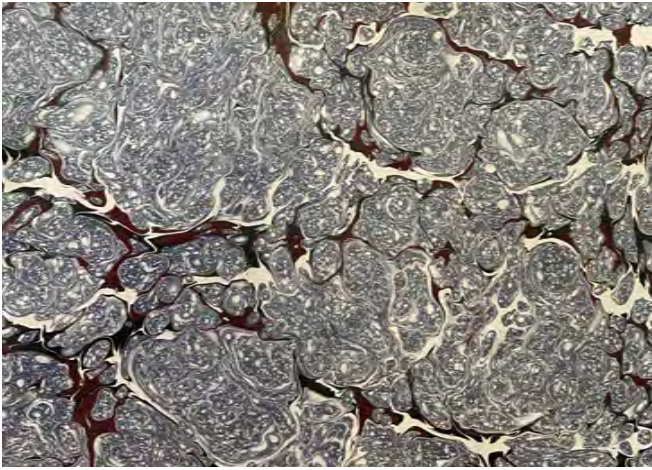
What makes turpentine so difficult to work with is that once exposed to air, it evaporates rapidly. Even when in the liquid solution of the paints, it still will evaporate. This makes Gloster or Stormont (or French Shell, if used for that) the most difficult patterns to get close duplication with from sheet to sheet. It can be tricky with an order of several sheets or more.

Using turpentine is a constant balancing act. You need very small drops of it in your paint. You can never relax,

add it once to your bottle of paint, and use it without adjustment for your whole marbling session. Even in a closed squeeze bottle, it has a habit of weakening due to evaporation. I prefer to use pure gum spirits of turpentine,



Gloster pattern marbled by Iris Nevins. Photo provided by herself.



Stormont pattern marbled by Iris Nevins. Photo provided by herself.

and use a pipette syringe to add tiny droplets to the paint. A regular eye dropper may add too much. It also will depend on how large a container of paint you are using, of course.

So here you are, you do your first few sheets, but then you do another, and you find the laciness in the top spot is less pronounced, and the color a bit darker. On the next paper, before you lay your color, you then add a little drop of more turpentine. The laciness comes back ... but then the top spot color is a little lighter in shade, because the turpentine also acts as a dispersant!

Let's say you are doing a large number of these papers for an edition, or a set of books. Expect to do maybe at least 10-20% more papers than you need, because some of them will be just too light or too dark in the top color with the turpentine. Also the ones that spread more ... where you have just added turpentine, the veining gets squeezed down more, and thus a deeper color, than other papers done when the turpentine evaporated a bit, making the spots a bit darker with less lacy effect.

Whenever I have to do an order of numerous papers with these patterns, what I do is inform the customer that the sample I may have sent, or they have viewed online, may be a little different than how the actual order will turn out. It is important to explain this. I find it is best to compare the differences to dye lot differences in leathers, which

bookbinders often see from one lot to the next. There are certain things we just cannot fully control, and this is one of them. You will certainly need to make extra papers, and then once dry, pull the ones that match the best. I am pretty self-critical, so quite a lot of papers will end up on the shelves for future sales. They are still beautiful papers, but they were just too far off one way or the other to be part of a matched set. Really, any pattern is never a 100% match ... and as one bookbinder said long ago, that is a sign of their authenticity ... that they are not printed, and each is individually hand made. Another bookbinder also once said that each paper is different, like snowflakes.

Enjoy your marbling, and never expect exact reproductions ... unless of course you have a marbling machine, and even then I have seen variations in color or shade! So many times I have gotten samples of a Victorian marble sent to me, and they used mostly marbling machines, but the customer said "I'd like this paper, but give it a human touch."

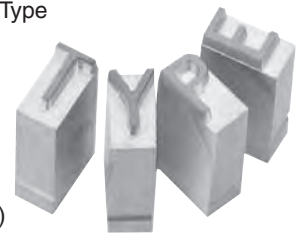
IRIS NEVINS is a self-taught marbler, and began marbling in 1978 as a hobby. Much to her surprise, bookbinders started buying her papers, and it became her full time career. She has written four books, plus reprinted a facsimile edition of *Nicholson's Manual Of The Art Of Bookbinding*, with 18 marbled samples tipped into the marbling section.

Iris also is a Celtic Harper, and Guitarist. She plays professionally, teaches both instruments and builds harps. She also makes Ancient Style and Celtic Jewelry.

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EUDORA WELTY WROTE A wonderful book, entitled *One Writer's Beginnings*, in which she describes her own experience of learning to read. "I learned from the age of two or three that any room in our house, at any time of day, was there to read in, or to be read to. . . . It had been startling and disappointing to me to find out that story books had been written by *people*, that books were not natural wonders, coming up of themselves like grass."

Today our reading opportunities have expanded to include all sorts of digital devices—the computer, kindle, cellular phones, digital tablets, etc.—but physically picking up a book can still be an adventure in discovery. There are two businesses I would like to mention, to add to your reading pleasure if you don't already know about them. Both offer incredible resources for book, typography and graphic designers, and especially calligraphers.

Letterform Archive is a non-profit museum and special collections library in San Francisco, California. Founded

by Rob Saunders, it is an in-person and online resource for anyone interested in history of lettering, typography, printing, and graphic design. Their online presence has a remarkable archive of art, a shop, exhibits and events (in-person and online), including many free events. Check them out online at: letterformarchive.org and on their Instagram page at: [instagram.com/letterformarchive](https://www.instagram.com/letterformarchive).

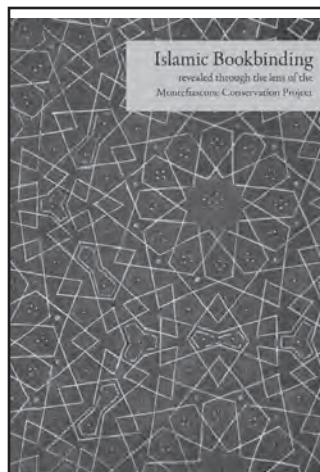


Natural Wonders: Voorbeelden Van Moderne Opschriften Voor Schilders En Teekenaars, by Stephan Schlesinger and *Das Neue Schriftenbuch* by Max Körner. Photo courtesy of Nancy Leavitt.

Katherine Small Gallery in Somerville, Massachusetts is a small bookstore with an incredible stock of new and historical books worthy of attention. Owner Michael Russem opened his shop in 2018 “to encourage graphic designers and students of design to learn about the history of their field.” In addition to weekend and online book shopping, there are events, including exhibits about graphic design, typography, ephemera, and stamps. It is truly worth it to peruse *Katherine Small Gallery* online at ksmallgallery.com or on their Instagram page at [instagram.com/ksmallgallery](https://www.instagram.com/ksmallgallery). Russem’s book descriptions are so witty and informative that I can’t help but chuckle before reaching for my credit card. Over the last several years I have found many useful lettering and design reference books for my collection.

From my home in Maine, Letterform Archive is 3,332 miles—47 hours of straight driving to get there. *Katherine Small gallery* is only 248 miles away, a mere 3 hour and 39 minute drive from my home. As yet, I have not visited either place in person, but I use both resources often. Happy reading, everyone!

NANCY LEAVITT holds degrees in both biology and art, and has studied lettering and bookbinding in the United States and Great Britain. Her work is represented in public and private collections around the world.



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Islamic Bookbinding revealed through the lens of the Montefiascone Conservation Project

Essays by Cheryl Porter, Jonathan Bloom and Sheila Blair, Alison Ohta, Kristine Rose-Beers, Marco Di Bella, Jim Bloxam and Shaun Thompson; edited by Julia Miller.

In 1987, the Montefiascone Conservation Project was set up to fund the preservation, conservation, and restoration of the Library and

Archives of the Seminario Barbarigo in Montefiascone, Italy. Within a few years, Cheryl Porter, the driving force behind the Project, began offering summer courses that focused on the binding structures and conservation of historic books, and starting in 2000, of Islamic manuscripts.

The royalties earned from the sale of this book will be donated to the Project. This book has been published in both the U.S. and U.K.

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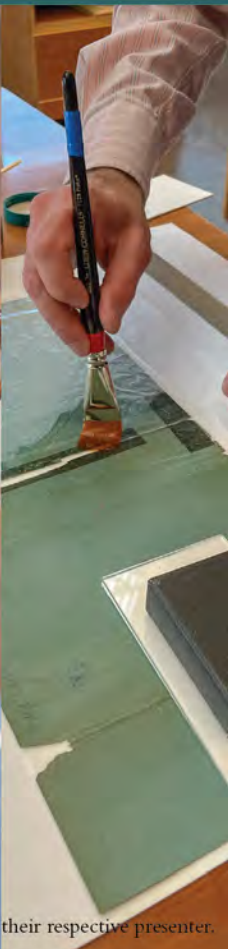
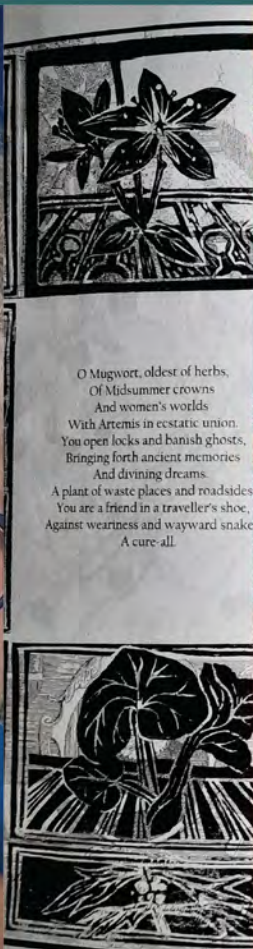
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Fanfic Binding: Inspiring the Next Generation of Bookbinders

By Liz McHugh

Photo by Sinziana Susa on Unsplash

IF YOU'VE BEEN HANGING out in #booktok or #binding in the last few years, you've probably noticed a growing base of new bookbinders. At first glance, these binders are not your typical, traditional craftspeople. For one, they're not starting off with blank notebooks or Japanese stab bindings. Nope, these binders are all in for the hand-sewn, handmade novels with complex designed covers. And if you look a little more closely, you'll realize they're not binding popular fiction. Instead, most are starting with fanfic. Meet the next generation of bookbinders.

So what is fanfic? According to Wikipedia: "Fan fiction or fanfic is fictional writing written in an amateur capacity by fans, unauthorized by, but based on, an existing work of fiction." Fans take inspiration from the worlds and stories they love most, from books like *Harry Potter* or *A Court of Thorn and Roses*, or TV shows and movies like *Supernatural* and *Hannibal*. Using copyrighted characters and the already-built worlds of these works, they can create new adventures. One of the most popular types right now is "dramione" fanfic, or enemies-to-lovers fiction based on the characters Draco and Hermione in the Harry Potter world. SenLinYu, author of *Manacled*, the most popular title, cut a deal with Random House this year.

What does this have to do with bookbinding? Copyright laws forbid the selling of fanfic because it uses protected characters/work. So fanfic writers post their stories online for free, exploiting the loophole that they're not gaining any monetary value from it. At their heart, followers of fanfic

are bibliophiles like the rest of us. Barred from buying a physical copy of their favorite fanfics, they've discovered that they can simply print them out and bind their own copies. They will also often gift these hand-bound copies to friends or the authors of the fanfic. And, thus, bookbinders are born.

I reached out to Renegade Bookbinding Guild, a non-profit collection of fanfic binders dedicated to sharing "resources, tutorials, and fun." I spoke with a couple of their members, Manda and Kameron, about this global community. The following interviews are abbreviated and edited for space.

WHAT BROUGHT YOU TO FAN FICTION?

MANDA: What keeps me coming back to fic is that it allows people who have usually been sidelined in media

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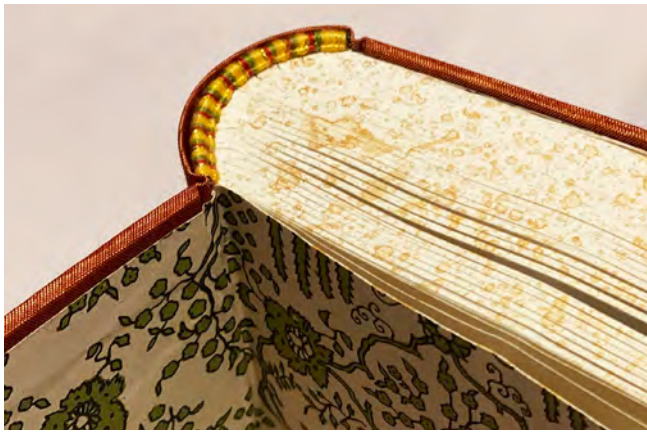
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Our Place in Time bound by Manda. Photo provided by herself.

(such as women and queer people) to have their stories told front and center. It also allows for an expansion of stories that fans found emotionally dissatisfying (whether that's due to plot, or characters being killed off before their time) into ones with nuance, that aren't restricted by budget, saleability or conforming to a norm.

KAMERON: I found fanfiction a little late. I was 21 and really struggling with being a member of a church who hated me for being queer. At that point in time, *Supernatural* was a very important outlet for me. It was the first time I'd ever really sought out or engaged with fandom material, through fanvid edits on instagram. Many months of this passed before I'd even heard a whisper of a thing called fic, and that was *Twist and Shout* by gabriel and standbyme. I found it absolutely mind-blowing that people were doing things like this—and have been for a very long time.

WHAT MOVED YOU FROM BEING A READER TO A BINDER?

M: When I saw my first fanbind, I had at that point been reading fic for about decade. Some fics I had hung onto, like any good story, and thought about and reread them many times. I occasionally had the thought that I really wanted to hold them as a physical book in my hands. I decided to try my hand at binding mostly because I wanted to give back to the authors I had so loved, and show them just a small token of my appreciation for the care that they had taken to write and gift such wonderful stories to fandom.

K: Man—we were nearly 2 years into the pandemic, and with that and the politics and the isolation I was looking for anything. I've always loved books and reading, and the concept that I could escalate fic I loved into a physical object was incredible. The perfect outlet found me at the perfect time.

WHAT WAS YOUR FIRST FANFIC BIND?

M: My first fic bind was in 2020, and was of a Harry Potter fic that had just been posted by one of my favorite authors. It was difficult but fun, and I don't think words can describe how happy I felt holding that first book in my hands.

K: The first fic I bound was called *Waiting Games* by nutkin, and was also the first time I gifted a book to the author of the fic! I went all out, and am still mostly happy with the work.

WHAT IS YOUR FAVORITE BIND (FANFIC OR OTHERWISE?)

M: I think my favorite bind would have to be of the *Our Place in Time* series by inameitlater. I had such fun designing the whole thing—it's a fic based on the *Hannibal* tv series, and I wanted it to look both classy and classic, like a traditional binding. I had fun drawing the elements used on the front cover. I used some gorgeous marbled paper by Renato Crepaldi, along with some lovely Florentine endpapers. I enjoy having control over every aspect of a bind, from styling the text to all the details used on the cover. Making a bind cohesive in that way is why I find it so satisfying. Sewing the endbands was probably my favorite part of the bind, but I always enjoy doing those the most!

K: Recently, I finished a bind as part of a gift exchange with a friend, and I feel most proud of this bind specifically because it was *A Journey*. Nothing was working. From inception to putting it in the post I think there were probably 6 different failures in as many steps in the process. But I came out with something I very much love. I was excited to share it with my friend, even though it ended up so differently to how I had planned.

TELL ME ABOUT THE EXCHANGE OF BOOKS BETWEEN BINDERS.

M: The Renegade Bindery Discord runs an annual exchange between binders. You put in a wishlist, and get paired with someone, secret-Santa style, based on interest in fandom/content. I really enjoy exchanging with binders in this way.

K: In our community of Renegade we host exchanges quite often, as the gift economy of fandom is one of the core tenets we were founded under. Hosting them regularly is important, not only as a reminder, but as a practice. Sometimes they are blind exchanges, and other times it's two



Our Place in Time bound by Manda. Photo provided by herself.

friends on opposite sides of the world sending tiny books to each other.

TELL ME ABOUT THE FANFIC COMMUNITY VS. THE BOOKBINDING COMMUNITY.

M: The fanfic community is large and vast, and because of that I have always found that finding your corner with friends you enjoy talking to, people you like seeing opinions of, and artists (whether that's fan artists, or fic writers) that you enjoy seeing the work of, is always the best way to do it. Renegade has been my best fandom experience—I have made some lifelong friends that I enjoy talking to every day, not just about bookbinding or fandom.

I have made some connections to my local bookbinding guild, and I do think it's lovely, being able to talk about bookbinding in person with people, and see how they do things. I have found that it is harder to learn things from purely bookbinding circles, as a lot of professional bookbinders have high prices for classes, which can make learning new techniques inaccessible if you do not have the money for them.

K: Most of my exposure to fandom has been through this bookbinding lens, just by virtue of when I discovered fanfic, when I discovered the hobby, and how I personally engage in fandom.



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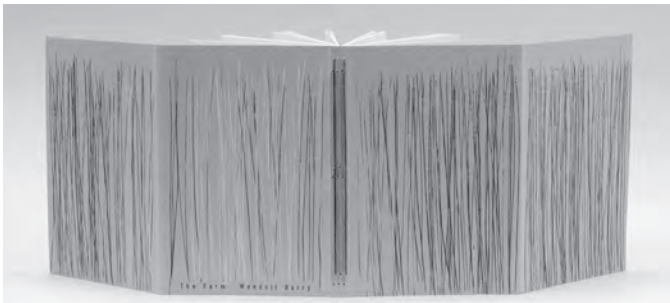
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September 1st for the October 2024 issue (No. 276)

November 1st for the December 2024 issue (No. 277)

January 1st for the February 2025 issue (No. 278)

March 1st for the April 2025 issue (No. 279)

May 1st for the June 2025 issue (No. 280)

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