



KATIE MACGREGOR
LIFETIME ACHIEVEMENT AWARD

INSIDE THIS ISSUE

**Katie MacGregor, Lifetime
Achievement Award**
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by Beth Lee

Storing Carrageenan Size
by Iris Nevins

**The Samuel B. Ellenport
Collection**
by Kim Norman

And More...

2022 Guild of Book Workers Award Recipients



IRIS NEVINS
LAURA S. YOUNG AWARD

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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

The Guild of Book Workers Newsletter is published six times a year by the Guild of Book Workers, Inc., 521 Fifth Avenue, New York, NY 10175.

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Letter from the President

DEAR MEMBERS,

A draft of the fiscal year 21-22 annual report is now available for review. You can read the report in this edition of the *Newsletter*, as well as on our website under the “Annual Reports” heading on the “About” page, or at guildofbookworkers.org/about.

We will vote to approve the report at our annual business meeting on October 21, which will take place in person at the Standards of Excellence Seminar.

After several years of seemingly endless Zoom meetings, I am very excited to see many of you in person at this year's Standards! Our meeting will be a reunion of sorts, but also a goodbye. I will complete my time as President at the conclusion of the annual business meeting. I can't tell you all how grateful I am to have had the opportunity to serve this

organization, and how pleased I am to be turning the office over to Kate Levy's capable hands.

It has truly been an honor and a pleasure to serve on the GBW Board, and I would encourage all of our members to consider volunteering in some capacity. There are numerous opportunities to get involved with the Guild at both the national and chapter level. It's a great way to get to know your colleagues, meet like-minded people, and make an impact within our community. Information about current volunteer opportunities is included in this issue.

Many Thanks,

Bexx Caswell
President, Guild of Book Workers
president@guildofbookworkers.org

Message from the Standards Chair

I'M WRITING TO y'awl on the final day of Standards registration—a day that felt very far away for a very long time—and I could not be more excited for our 2022 Seminar!

Our local host committee has arranged for tours of Emory Libraries, The Robert C. Williams Museum of Papermaking, and The Center for Puppetry Arts. Tour venues have requested that all participants wear a high-quality mask while participating in the tours, and masking while in close quarters, such as when busing to and from tours and receptions, is highly encouraged.

We look forward to presentations from Dr. Cathleen Baker, Béatrice Coron, Erin Fletcher, and Monique Lallier, keynote remarks from Don Etherington, a fun banquet and live auction, and a productive business meeting.

Our vendor room will, as always, be a highlight of the seminar. Open to the public as well as to Standards attendees, you can look forward to shopping with:

American Academy of Bookbinding
Atelier-Galerie A. Piroir
Bonefolder.com

Colophon Book Arts Supply
Deena Schnitman Designs
Fine Cut Group, Ltd
Harmatan Leather Ltd
Herramientas Grosso
Hiromi Paper, Inc.
J Hewit & Sons Ltd
Kristoferson Studio
Maziarczyk Paperworks
North Bennet Street School
Paper Connection International, LLC
Pergamena Parchments and Leathers
Siegel Leather
TALAS
The Legacy Press
Traditional Hand
Washi Arts

I am so grateful to all of our vendors who will be making the trip to Standards, and look forward to connecting with old friends, and making new ones, in Decatur!

Letter from the Editors

AS THE AUTUMNAL equinox approaches, bringing the balance of day and night (and our print deadline hot on its heels), we offer you, dear readers, full-bodied fall colors.

We honor Katie MacGregor, the Guild's 2022 Lifetime Achievement Award winner, and Iris Nevins, this year's Laura S. Young Award winner. On the full-color cover you can glimpse in the chromatic subtlety, splendor, beauty, and texture of their work. Both MacGregor and Nevins have embraced exquisite colors in the execution of their craft over the years.

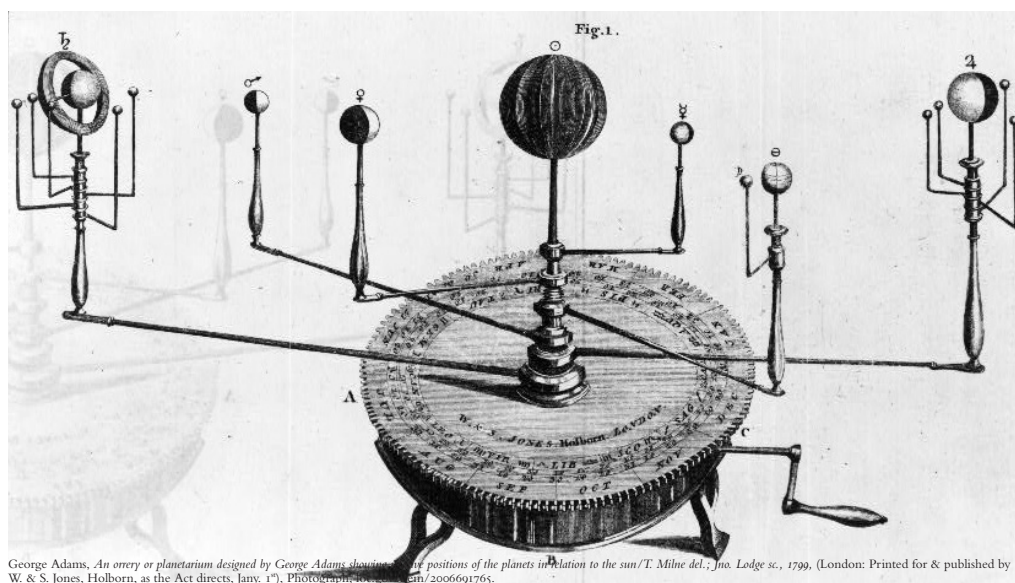
In this issue of color and balance, we have included the GBW Annual Report of the Board of Directors for 2021-2022. The board, full of devoted volunteers—balancing their Guild work with their daily lives—has given us a full bodied overview of what the GBW can accomplish in a year. We are especially saddened to say goodbye to Bexx Caswell as the president of our organization, but look forward to working with Kate Levy in the coming years.

In this issue we have also included an excellent book review by Barbara Hebard on the book, *Pattern and Flow, a Golden Age of American Decorated Paper 1960s to 2000s*, with its colorful images of decorated papers. Beth Lee's article on Ben Shahn shows the balance between the creative and the utilitarian in Shahn's development of two unique lettering styles. Jana Dambrogio reminds us of a balanced life, well lived, in her endearing tribute to Martha Fitzpatrick. Our RetroVerso feature this issue highlights Katie MacGregor's past work presented in an article written by Walter Tisdale and Amanda Degener in 2014, and finally our Marbling correspondent, Iris Nevins, helps us to keep the balance in storing our Carrageenan by giving us some helpful tips.

We are hyper aware of the tightrope upon which a printed publication must balance, both between the physical and digital and with words and images. This month, we are introducing shortened links to help bridge the space between the realms. In our "What to Do in Atlanta" spread, where we hope local knowledge will help us enjoy the local color, we have created a series of short codes to assist you cross the divide. We contemplated QR codes, but our aesthetics could not abide them (yet).

In an effort to standardize how we generate a unique link that is easy-ish to memorize, we will start with "gbw-" followed by a sensible three-letter code, and then a numeral. For example, our Book Arts Correspondent, Kim Norman, submitted a piece about Sam Ellenport, who will speak to attendees of the Emory University Libraries tour about his career and decades-long history in the book arts field. As part of that article, Kim sent us a few links on book arts, book history, and the designer bindings. We've now modified these links, so that the first, as an example, is bit.ly/gbw-artoor1. The "bit.ly" will never change. The "gbw-" will forever be our identifier. Once you remember that, you can step away from the magazine (or bring it along into the metaverse) and thumb, type, or peck the URL into your tablet, mobile phone, laptop, or main frame with the simple phrase, "artoor1" in your mind. We intend to help you keep the plates in the air as you safely walk the tightrope between the physical and digital worlds. We think "artoor1" is easier to remember than "finebooksmagazine.com/blog/minskys-special-edition-patented-book-box-heads-paris."

We wish you all the best this fall as you try to find balance in your life and enjoy all the beauty this world has to offer, whether in Atlanta, or where ever you may be.



News & Notices

Tropic Bound: A Miami book fair, February 16-19, 2023

Tropic Bound has been organized by Ingrid Schindall of IS Projects and Cristina Favretto, Director of the Special Collections Department at the University of Miami. This venture is made possible with support from the John S. and James L. Knight Foundation, in a city with a growing book arts community.

Miami is home to world class artists' book collections, art museums, galleries, artist-run spaces, and educational institutions. Tropic Bound will be a multi-day event and exhibition for artists' book creators, dealers, publishers, and collectors. Showcasing an international selection of vetted exhibitors, Tropic Bound aims to present the highest quality and most diverse representation in the field of artists' books to its audience.

Early-bird deadline: August 31, 2022

Regular deadline: October 31, 2022

Visit for more information: tropicboundfair.org.

Longevity—Forty Years of Heritage Washi



FORTY YEARS AGO, Nancy Jacobi started The Japanese Paper Place (JPP). Sharing the result of generations of knowledge and craftsmanship from paper makers in Japan with artists, makers, conservators in North America and Europe has been her life's

work—much to the appreciation and admiration of paper lovers around the world.

Nancy's love of washi and her desire to help preserve the age-old craft of fine Japanese papermaking, has fueled her decades-long devotion to The Japanese Paper Place. Encouraging artists to discover the creative potential of washi, she has traveled the world. From Toronto to Iqaluit, London, Johannesburg and Paris, she has generated respect for the paper, inspiring its use by many artists through lectures, exhibitions, and exciting examples from the JPP collection. In 2008 Nancy organized the World Washi Summit, which included Japanese papermakers, and international artists, exhibiting their washi works in 40 venues in and around Toronto. The summit's workshops honored the makers and generated interest among artists. In 2021 she was awarded the Foreign Minister's Commendation from the Japanese Consulate for "...exceptional and distinguished services in the promotion of Japanese culture ..."

Nancy coined the phrase "heritage washi," referring to papers made using Japanese fiber—without the addition of any harsh chemicals or bleaches—by paper makers using traditional methods. By its very nature, it is both sustainable and possesses qualities necessary to acquire longevity. While there are many wonderful decorative Japanese papers, heritage washi sheets, and the artists who use them, are her passion.

To celebrate this milestone anniversary JPP will host a juried exhibition of works on heritage washi called *Longevity* at The Japanese Paper Place from November 12th–December 10th. JPP will host an open house to celebrate the 40th anniversary on November 17th and are delighted to announce the attendance of special guest from Japan, So Kubota, maker of Sekishu washi.

Linda Marshall
The Japanese Paper Place
thejapanesepaperplace.com



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**We look forward to seeing you at the Atlanta Standards in October.
Please be sure to contact us by the 26th September with any special requests.**

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Call for Volunteers for GBW Ad Hoc and Standing Committees

The Guild of Book Workers is currently seeking **volunteers** for the committees listed below.

You must be a Guild member to serve on a committee.

The **deadline** for volunteers to express interest is **October 31st**. The Board of Directors will vote to approve committee membership at the November 2022 meeting.

NOMINATING (ELECTIONS) COMMITTEE (3-5 members)

Duties include

- Soliciting nominations for the annual election cycle
- Publicizing the call for nominations through various GBW outlets
- Confirming a willingness to run for office with nominees
- Reviewing nominations and sending a proposed ballot to the Board of Directors for final approval

Time commitment

December 2022 - May 2023

AWARDS COMMITTEE (3 members)

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

Duties include

- Soliciting nominations for the Laura S. Young (service to GBW) and Lifetime Achievement awards
 - Publicizing the call for nominations through various GBW outlets
 - Reviewing nominations and make recommendations to the Board of Directors for final approval
 - Maintaining a list of potential awardees for future years
- Time commitment

December 2022-May 2023

DIVERSITY, EQUITY, AND INCLUSION COMMITTEE

General volunteers

Duties and commitment TBA. Please email dei@guildofbookworkers.org to express interest.

JOURNAL

The Guild of Book Workers Journal is currently seeking volunteers to serve on our editorial board. Many of the current board members serve by coordinating with individual authors to bring articles and submissions to life, editing submitted content, sharing GBWJ administrative duties, and collaborating on decisions critical to future publications. That being said, volunteer responsibilities can be tailored to your time and availability. As a volunteer you would be able to assist in all of the above tasks or in select areas. Volunteer time commitments vary depending on the

type of work each person is doing and at different stages in the publication workflow. We generally have monthly board meetings and volunteers are encouraged, but not required, to attend. If you are interested in serving on the editorial board, please email GBWJ editor and chair, Kyle Clark at journal@guildofbookworkers.org.

STANDARDS (Standing Chair Committee Members)

Duties include

- Planning future seminars
- Working with other GBW committees' members i.e. Exhibitions and Newsletter
- Publicizing the events
- Soliciting auction donations

LOCAL HOST(S) 2024

Duties include

- Working with the hotel and local vendors to plan an opening reception
- Arranging tours
- Publicizing the Seminar
- Meeting with the Standards Chair regularly
- Providing local support during all aspects of the event

In addition, we are seeking general volunteers for all other GBW Standing Committees, which include:

Exhibitions

Newsletter

Membership

Communications

Please email the GBW President at president@guildofbookworkers.org by **October 31st** to volunteer.

Many Thanks,

Bexx Caswell

President, Guild of Book Workers

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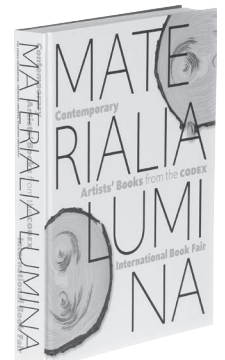
Materialia Lumina

Contemporary Artists' Books from the CODEX International Book Fair
edited by Paul van Capelleveen

Published by the Stanford Libraries and the CODEX Foundation in conjunction with the traveling exhibition of the same name. *Materialia Lumina* has extensive full color images and includes essays and articles from an array of outstanding academic scholars, preeminent museum curators, and heads of major collections. Consisting of seventy-five exemplary books curated from among the thousands of artists books that were exhibited at the CODEX International Book Fair over the past fifteen years.

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Chapter Reports

Lone Star

CHAIR: Kim Neiman

The Lone Star Chapter has officially made it through what felt like the shortest summer in forever.

We welcome Esther Kibby, LSC Communications Director, who has worked tirelessly building the new website. Everyone check it out and thank Esther for a great job! She is a star! The idea is to develop an active website as a current source of events and information. Organizing the archives is another very important task.

Syd Webb, LSC Events Coordinator produces Colophone, our monthly Zoom informal gathering. It's amazing the information shared through Colophone, which Syd has been archiving for the past two years..

Good News! LSC 2023 Annual Workshop is a go! Rebecca Chamlee has agreed to teach the "The Book Artist as Naturalist" workshop. Thank you RC! Stay tuned, dates to follow. Syd has planned two more Lone Star Mini Workshops on Zoom before the end of the year. October 19th, "Suminagashi Edge Marbling" with Juliayn Coleman and, just in time for the holidays, "Moravian Star" with Tish Brewer on December 8th.

Craig Kubic, LSC Secretary/Treasurer produced our last "Ex Libris" a quarterly member interview and exhibition with Jesse Hunt, Conservator, Bridwell Library, Southern Methodist University. A big thank you to Craig for making this happen! Can't wait to see who's up next! If you'd like to be interviewed contact, ckubic@swbts.edu.

Holiday Print Exchange information will post soon. Let's make it special!

Follow us on Facebook @lonestarchaptergbw & Instagram @gbwlonestarchapter.

New website: gbwlonestarchapter.wordpress.com.

New York

CHAIR: Jane Mahoney

The New York Chapter welcomed Dr. Cathleen Baker on July 18, 2022, to give the opening lecture in The Legacy Press series, which is being hosted at The Center for Book Arts for the 2022–23 season. Dr. Baker discussed the origins of The Legacy Press, its mission for excellence in our fields, and her ongoing work on the Baskerville wove.

The second lecture in the series was a presentation by Mr. Francisco Trujillo, Drue Heinz Conservator at the Morgan Library and Museum, regarding his work on Coptic Bookbindings in the Pierpont Morgan Library (The Legacy Press, 2021).

The next series presentation will be on November 17, 2022, 6:30 pm with Mr. Russell Maret, who will discuss his latest book *Visionaries & Fanatics and Other Essays on*

Type Design, Technology, & the Private Press (The Legacy Press, 2021).

The Legacy Press lectures are free and all in our community are welcome.

The Center for Book Arts live streams the series. The New York Chapter shares its continuing gratitude to The Center for Book Arts for being our host. Please look for new events on the New York Chapter's website and the Center for Book Arts event pages. A limited number of books will be available for purchase at the events. Visit TheLegacyPress.com to purchase titles online.

Northwest

CHAIR: Jodee Fenton

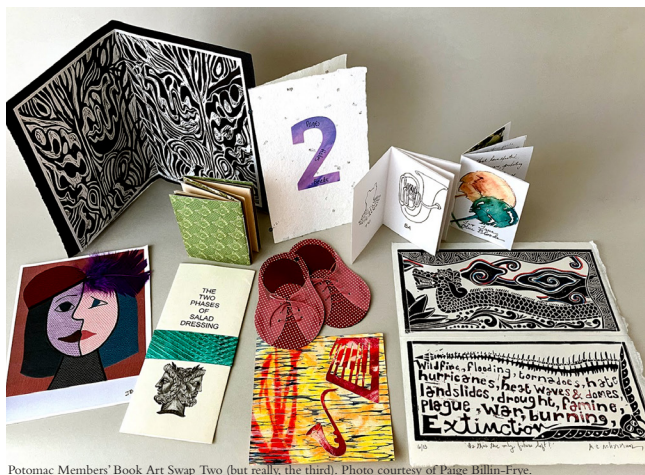
Our new Board is laying the groundwork for a years worth of exciting programming and events. While many of these will be online, we are hoping to hold at least one in-person event. Online events have proven to be accessible for our members, given the huge geographic area we cover. We continue to be very interested in collaborative programming.

Potomac

CHAIR: Shannon Kerner

SECRETARY: Nora Lockshin

Our members have been productive! Historical technical research and passion projects abound! Carrie Snyder built a "book nook" diorama filled with her miniature bindings, Mitch Gundrum surveyed scaleboard bindings at the Boston Athenaeum, and Katherine Swift Kelly has published research into brain-tanned leather. Bill Minter and Penn State hosted a celebration of Timothy Barrett's considerable career during Preservation Week, the recording of which is available online. We also hosted a terrific workshop with Karen Hanmer on Springback Bindings.



Potomac Members' Book Art Swap Two (but really, the third). Photo courtesy of Paige Billin-Frye.



Matt Leedham, *Going Southside/Going Nowhere*, part of a book art installation in *RECTO/VERSO: A Pandemic In Codex*, Multiple Exposures Gallery, Alexandria, VA. Photo courtesy of Matt Leedham.

Unfortunately, in mid-June, our good friends at Frederick Book Arts Center suffered an electrical fire. The fire department responded swiftly, and the damage was limited. You can keep up with the status of recovery through their website, newsletters, and social media. Please consider supporting their fire sale through their online shop, which features surplus equipment sales, as well as course offerings at alternate spaces. frederickbookarts.org.

In exhibition news, Beth Curran and Carolee Jakes showed recent works in a duo show at Studio Gallery (where we had a spontaneous reunion after too long of a pandemic separation!), Paige Billin-Frye exhibited at the Photoworks Gallery at Glen Echo Park, and Matt Leedham, a resident at Multiple Exposures Gallery (Torpedo Factory Arts Center, Old Town, Alexandria) pushed his comfort zone from photographs to bookbinding during the pandemic—some might say he pushed open the wall for the book art installation for that gallery as well! *Recto/Verso: A Pandemic In Codex* is set to close October 2, but may be extended. multipleexposuresgallery.com. And lastly, participants artists have had the pleasure of book/mail art exchange the bounty of our third Summer Swap, on the theme Two, for 2022.

Southeast Chapter

CHAIR: Kim Norman

Please plan to join the Southeast Chapter for Standards this year at the Courtyard Atlanta Decatur Downtown/Emory Hotel. If you are able to volunteer, let us know! southeast@guildofbookworkers.org.



ATELIER GALERIE A. PIROIR

I will be at
The Standards of Excellence Seminar
in Atlanta



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Letter to the Editors

NB: For optimal comprehension of this letter, please refer to the article "Bound Record-Keeping Structures: In Informal Look at Loose-Leaf Bindings and Associated Topics, Part Three," by Chela Metzger in the August 2022 (pp. 10–13) GBW Newsletter.

Dear Editors:

In her article in the August 2022 *Newsletter*, Chela Metzger requested clarification of how the "Ruby Ledger Binder" works. I have discussed this with her by email, and she suggested that I should write a short note for possible publication in the newsletter, so here goes:

The binder has three positions. In the closed position (see Fig. 1), the pages are clamped tightly together, for secure and compact storage. In the half-open position (see Fig. 2), the binder is loosened, so that the pages can be easily turned and read, but cannot fall out. In the full-open position (see Fig. 3), the rings are open so that the pages can be inserted or removed.

This is done by having two rings ("impaling hooks 17") extending from each side (in contrast to the modern three-ring binder, where each ring is split and meets in the middle). In the closed position, all the rings reach the whole way across from front to back. In the half-open position, they are pulled back (two to the front, two to the back), but only part way, so that they still overlap in the middle (shown, not very clearly, in dotted lines in Fig. 4). In the full open position they are well open.

Have fun, and don't get impaled.

Henry Blanco White

Oct. 22, 1929.

G. W. NEWMAN
LOOSE LEAF BINDER

1,732,584

Filed June 16, 1926

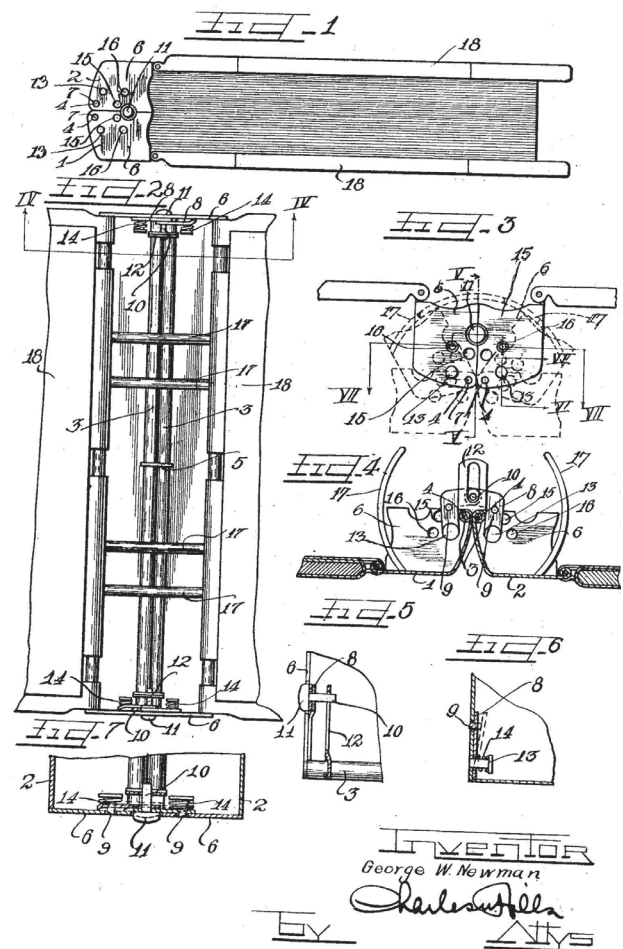


Fig. 4. Loose-leaf binder, United States of America, US1732584A, filed June 16, 1926, and issued October 22, 1929. patents.google.com/patent/US1732584A.

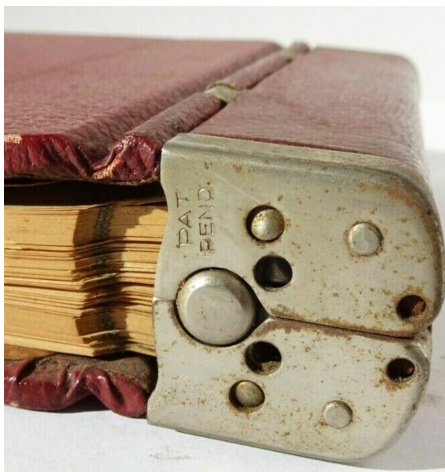


Fig. 1. Image by Chela Metzger, from her private collection.



Fig. 2. Image by Chela Metzger, from her private collection.



Fig. 3. Image by Chela Metzger, from her private collection.

GBW Annual Report of the Board of Directors 2021-2022

OFFICERS

PRESIDENT - BEXX CASWELL-OLSON

This year felt both shorter and longer than the last in many ways. It turns out that this “new normal” that everyone was so excited for is anything but normal. Daily life seems rife with complications, interruptions, and delays. We’ve all had to embrace “flexibility,” and have come to expect that things might not go as planned. The world feels like it is moving both too slow and too fast at the same time. With all of that in mind, I can’t help but feel proud of everything that GBW has achieved in the last year.

Managing a traveling exhibit is challenging even in the best of times, and 2021-2022 certainly presented a number of additional challenges. Exhibitions Chair Jeanne Goodman did an excellent job of handling shipping mishaps and unpredictable venue schedules. Despite the challenges, the exhibit traveled to six venues and produced a fabulous catalog (as a special issue of the Journal). I am grateful to Jeanne for all of her work, but also to the venues, local volunteers, and Chapters for their work to get the exhibit installed, and to host both virtual and in-person events.

Last October, the Guild held its first-ever online-only Standards of Excellence Seminar. Hosting such a large virtual event looks a lot easier than it is—and Standards Chair Jennifer Pellicchia did an absolutely amazing job of putting this event together. I am truly in awe of the work that she did to make this happen. I am of course also grateful to all of our fabulous presenters! If you weren’t able to attend, recordings of the presentations are available to stream on Vimeo. While I appreciated the ability to continue Standards in a virtual format, I look forward to getting back to an in-person Standards for 2022!

This year, the Board also navigated the process of gifting the GBW library collection to the University of Iowa Library, where it has resided since the late 1980s. While I know that not all of our members were in support of this decision, I believe that this was the right thing to do. The collection will now have a permanent home and rare or significant bindings (such as those done by Edith Diehl) will be well protected and cared for. The library made it clear that they may not wish to keep everything in our collection, and those materials will be returned to GBW by the end of 2022. The future of those items will be determined once the Board has a better sense of what those materials are. Negotiating the library gift also allowed us to clarify policies regarding the GBW Archive, which was formally gifted to Iowa in 2010. The finding aid can be found online on our website, and anyone wishing to access these materials may

contact the University of Iowa Library’s Special Collections department for assistance.

Last fall, the *Newsletter* suddenly found itself without a Chair/Editor and the future of the *Newsletter* became uncertain. I immediately put out a call for an Interim Chair, and Lang Ingalls quickly stepped in to help get the next issue out on schedule. Bridget McGraw, Emily Bell, and Lindsie Yost stepped forward to create an amazing editorial team, and I can’t tell you how grateful I am that we were able to continue to publish the *Newsletter* on Schedule. In the most recent election, Bridget, Emily, and Lindsie were elected as Co-Chairs and will continue to serve as a team for another two years.

GBW is committed to making our community a safe and welcoming place for anyone practicing or interested in the book arts. With that in mind, the Board made it a priority to approve a Statement of Values and Code of Conduct for our organization. While we still have more work to do, I see this as a big step forward. I want to thank Henry Hebert, Suzanne Glemont, Linnea Vegh, and the DEI committee for their work.

I am pleased to announce the 2022 award recipients. Katie MacGregor has been chosen to receive the Lifetime Achievement Award and Iris Nevins has been selected as the recipient of the Laura Young Award. I wish them both a heartfelt congratulations!

Several new officers joined the Board in FY21-22, including Henry Hébert as Vice President, Lindsey Jackson and Secretary, Lawrence Houston as Treasurer, and Kyle Clark as Journal Chair. For FY22-23, Kate Levy will join the Board as President.

After 9 years on the Board (3 terms as President and 1.5 terms as Vice President), I will be stepping down at the end of my term in October.

For almost a decade, GBW has been a large part of my life—and I don’t expect that to change once I leave office. I’m not sure that I can put into words how grateful I am to have had the opportunity to serve the Guild. I’ve learned a lot about running a volunteer organization, and have had the privilege of meeting and getting to know a great many people that I would not have otherwise had the chance to connect with. Stepping down from the Board is bittersweet in many ways. While I don’t think I will miss attending evening Board meetings on Zoom (sorry!), I am certain that I will miss working with my colleagues on the Board—many of whom I now consider friends. I’m not much for long sappy goodbyes, but I’d like to leave you all with one final thought. The Guild of Book Workers is a member organization that is 100% volunteer-run. GBW therefore cannot exist without the work, support, and engagement

of its members. If you have ever served on the executive committee, as a standing committee chair, chapter chair, chapter officer, or on an ad-hoc committee—THANK YOU. If you have helped organize or volunteered at a GBW event, workshop, or exhibition—THANK YOU. If you have written, edited, or proofread an article for the Newsletter or Journal—THANK YOU. If you have participated in the Standards Seminar as a presenter, vendor, or attendee—THANK YOU. If you've submitted work to an exhibition—THANK YOU. If you've attended a GBW exhibit, workshop, or other event—THANK YOU. If you've donated time or money—THANK YOU. And finally, if you have taken the time to read this—THANK YOU.

VICE-PRESIDENT - HENRY HÉBERT

It has been very exciting to rejoin the GBW Board of Directors after taking a break for the last couple of years to just be a regular member. A lot has changed in that time. The pandemic came with some big challenges for the Guild, but our volunteers at both the national and chapter levels met them with innovation and creativity. I can see a lot of improvements to the ways we communicate and work together to keep our organization moving forward.

As the Vice President, my primary role is to represent the Chapters on the Executive Board and to help coordinate their activities. The Chapter Chairs have put a lot of effort into developing virtual programs during the last two years, but are now shifting back to some in-person events. We've met several times as a group over Zoom to share effective strategies for rebooting chapter activities and recruiting new volunteers. If you aren't already a member of your nearest chapter, please join. If you are already a chapter member, we hope that you will consider volunteering. Your local chapter can be a great resource for organizing local events and for meeting other book workers in your area. Speaking of in-person events: Thanks to donations and proceeds from the 2019 auction, we were able to offer 9 scholarships to the Standards of Excellence seminar in Atlanta this year. Several chapters have generously provided support for scholarships to their members as well.

Finally, one of our accomplishments in the past year has been the development and adoption of the Guild's Statement of Values and Code of Conduct. As our organization has grown to serve our members in both real life and virtual spaces, it became clear that we should codify our shared expectations for respectful and productive interaction. I would like to acknowledge Suzanne Glemot and Linnea Vegh for their work in drafting this document and extend a big thanks to members of the DEI Committee for their helpful feedback.

SECRETARY - LINDSEY JACKSON

I have been honored and grateful to be a part of the board for the first time, and am especially thankful for the warm welcome I have received and the patience I have been shown as I gain my footing in this position.

As Secretary, my primary duties involve sending notices of Guild meetings, administering the Guild's Zoom account, hosting virtual meetings for the Board, recording meeting minutes and disseminating them to the Board, and maintaining the Guild's official minutes book with signed originals of the minutes and attachments. In addition, I have been gathering chapter archival materials to send to the Guild archive, receiving reports for the 2021-2022 fiscal year from Board members and chapter chairs, and preparing this master Annual Report for presentation to the membership at the 2022 Annual Meeting.

Thank you all once again; I look forward to another year working with everyone and serving the Guild!

TREASURER - LARRY HOUSTON

Guild of Book Workers Operating Funds are held by Bank of America (BoA) and Reserve Funds are held at Morgan Stanley. We have a revolving account via PayPal where deposited funds, mainly membership dues and event registrations, are transferred quarterly to the BoA Accounts. The Reserve Funds held at Morgan Stanley are currently invested in 3 laddered 9-month Certificates of Deposit, with 1 CD maturing every 3 months to provide access to the principal, should it be needed in an emergency. The remaining Operating Funds are held in a checking account, and the Operating Reserve is held in a savings account, both at Bank of America. Funds captured from credit card payments are held in a PayPal account, pending quarterly transfers. At year-end June 30, 2022, the Guild of Book Workers had a total of \$224,764.56 at Morgan Stanley, \$89,531.42 at Bank of America in Operating Funds, \$51,351.55 in Operating Reserves, and \$1,468.33 with PayPal. Of the total cash amount, Chapter Funds totaled \$96,508.99.

With the Fed currently targeting a rise in interest rates to curb inflationary pressures, the bulk of our reserves are held in CD's to take advantage of the expected rate hikes. The prior year saw 0 interest on the Morgan Stanley funds, with the last 6 months of this fiscal year seeing a modest \$185.24 so far, which should increase markedly when the next CD rolls over. This CD investment strategy is revisited quarterly with Morgan Stanley, the current plan is deposit the funds into 4 1-year Certificates of Deposit (federally insured up to \$250,000 each) with laddered expiration dates now that their yields are at 2.15% APY.

Operating & Cash Statement at end of report.

STANDING COMMITTEES

COMMUNICATIONS - *MARIANNA BROTHERTON*

As Communications Chair I spend most of my time maintaining and updating our website. You may have also noticed that I tend to be the name you most often see at the bottom of our GBW emails. Behind the scenes, I help facilitate the digital arrival and departure of our Chapter Chairs and Board Members, and to support Chapters in setting up their workshops. Generally, my officer report focuses on our website and social media, and how our membership and the greater book community has used it over the past year. But as Communications Chair, I feel this year I need to use my report as a dedication to our recent Board and Chapter Chairs. Our ability to communicate has changed in a way none of us could have predicted. When the Guild was first formed, everything was done in person, or via snail mail. Telephone conferencing and recorded meetings helped span the gap between Standards Meetings, but our ability to communicate has recently changed at a speed, and in ways completely unprecedented. We are now more in touch than ever before, but we have also found ourselves more isolated as well. Our Board and Chapters have taken this evolving responsibility to connect, teach, and learn in stride. From the very difficult discussion and decision to postpone our in-person Standards meetings, to making the excited vote to meet in person again, our volunteers have had to go above and beyond to bring the Guild of Book Workers and its membership the sense of community we have all come to love, and need. I was so proud to be able to help facilitate the hosting of our online Chapter events, and am thrilled to have seen the rise of in-person workshops this year. I look forward to seeing a hybrid of events as we move forward, the digital aspect enabling more people, of all abilities, to attend and participate.

This year also marks a very important change in our board: Bexx Caswell-Olson is stepping down as President and Kate Levy has graciously agreed to run in her place. Working with Bexx has been a true pleasure and honor. I began my term fresh out of North Bennett, excited and unsure what bookbinding could possibly look like in the real world. Joining the Guild, and then serving on the Board were second in great decisions only to enrolling as a bookbinding student. Bexx was both patient and expectant with me. Demanding excellence while also being happy to teach what a position entailed. The Guild is a better organization as a whole because of this.

Despite the usual twists and turns a President has to maneuver in a given year, Bexx was thrown into the very unpredictable pandemic. She continued to lead our Board with generosity, thoughtfulness and an unprecedented amount of her time; seeing us through and ensuring that

the Guild stood by its membership and continued to offer opportunities for learning, engagement, and the very crucial ability to connect. Even in a time when priorities changed radically—for everyone—all at once, Bexx never lost sight of her duties, frequently over extending herself to see that the Guild had the support (and gentle reminders) it needed. Bexx's time as President saw the creation of our website back in 2014, and required learning to “meet” face-to-face over Zoom,. Her presidency also saw the creation of our instant-watch archives of Standards presentations (which as you all recall was once filmed on VHS), but also the facilitation of our DEI Committee, all while reminding us of the importance of continuing to send tangible letters and physical mailings. It is incredible to imagine how different her term started then how it is ending, and I know the next decade will see even more inspiring changes and improvements. Our next President has a great opportunity ahead of them, and very large shoes to fill, and I truly look forward to helping you “make yourself a tome” with the Guild!

When you first begin your position as a volunteer with the Guild, it can feel a bit overwhelming, and it is not always a smooth transition. Each position carries many responsibilities, and coordinates with many different people and committees. It can be as large of a task teaching your incoming volunteer the ropes as it is serving your term. But Bexx always made sure to help you find your footing, and has created a culture on the Board that feels like family, and allows for questions and dialogue to flow freely. Despite the turn-over of many positions during my own term, the Board and our Chapters have felt like one continuous group. That said, we have been working hard to improve, writing manuals and protocols, and creating a cohesive online presence for all of our volunteers and members. We not only want the Board and Chapters to be able to communicate effectively and respectfully within itself, but with our membership as well. We have worked to streamline our behind-the-scenes digital communications, as well as create a uniformity for our emails and chapter communications. With Bexx's earnest support, this year also saw the creation of our Statement of Values and Code of Conduct, and a course of communication and action to help keep our membership feeling safe and heard. And while Jay will have more to say on the topic, I believe that the decision to donate our library collection to the University of Iowa fits perfectly with our desire to increase the Guild's ability to reach all people, facilitate a greater understanding of the Book, and to greaten our profession by sharing our resources.

I would also like to welcome Henry Hébert back to the Board as Vice President. I think it speaks volumes that our volunteers come back time and time again, taking on new positions, stepping in to assist their successor, and

helping to improve the Guild. This repeated participation is a testament to the importance of GBW, the caliber of our members and volunteers, and its value to our community at large. To all those not named above, I want to thank you for being so wonderful to work with. We would not be meeting together this year (YAY!) without all of your dedication, thoughtfulness, time and love. Like any book, we are a compilation of many moving, working parts. And like any book, if even one of those parts are faulty, or rushed, the entire book as a whole suffers. I am proud to say the Guild of Book Workers is the finest binding I have ever seen. Here's to another year of creating and communicating together!

EXHIBITIONS – JEANNE GOODMAN

The *Wild/LIFE* exhibition has concluded its successful two-year tour of six nation-wide venues, starting in San Francisco, Californian in September 2020 and concluding in Cincinnati, Ohio in September 2022. Items will be shipped back to their artists in late October, early November.

The traditional opening reception for Standards 2021 with the current membership exhibition as background looked a little different this year as we held our first Online Standards. A short video was produced and animated with clips from the first unwrapping of *Wild/LIFE* at its first venue at the American Bookbinding Museum in San Francisco and each exhibitors' work was featured.

Many venues were able to host receptions, artist talk panels with regional members and exhibitors, workshops, and other special events while the exhibition was in their city. A full color catalog was produced and shipped to membership as an edition of the Journal, with each exhibitor receiving an additional copy. Each venue was given the option to pre-order additional copies of the catalog, which several took advantage of, and one venue ordered an additional 30 copies to give away at their opening reception event.

Exhibition budget remained as projected, except in the area of final shipping costs to venues due to the pandemic and nationwide inflation. The exhibition shipping crates are also on their last legs and will be replaced before the next exhibition cycle. The exhibition budget for the following three years has been adjusted to account for these rising costs and the entry and venue fees have been raised to offset the costs. The entry fee will be raised from \$50 to \$65, and the venue fee will be raised from \$2000 to \$2500.

The next theme for cycle 2024–25 will be announced at Standards 2022 in Atlanta and the call for Intent to Enter will go out in early Spring of 2023.

JOURNAL – KYLE CLARK

In the reporting year 2021–2022 the role of Chair and Editor of the Guild of Book Workers Journal transitioned

from Peter Verheyen to Kyle Clark. This year the Journal has also developed an editorial board consisting of Victoria Birth, Martyna Gryko, Susie Cobbledick, and myself. The four editorial board members worked together to produce Volume 51 of the Guild of Book Workers Journal, which will be published by September of 2022. Each member of the editorial board served as individual author liaisons, helping to solicit and bring articles to fruition. Additional volunteers on the editorial board would be welcome and there is a need to establish a more permanent board structure and a co-editor role. Establishing a co-editor role will make our publication more sustainable going forward and would build in a plan of succession to ensure continuity from chair to chair.

The articles included in Volume 51 fit within a theme reflecting on life and working within our associated book centered disciplines during the COVID-19 pandemic as well as the social and political events of 2020 and 2021. In addition to thematic articles, a few craft and practice based articles explore technique and process, such as in Roger Green's *Tooling with Foils—An Alternative Approach*, Jen Hunt Johnson and Maren Rozumalski's *Preserving the Passage of Time Through Anachronistic Bindings*, and Radha Pandey's *Making a Place for Paper*. Editorial board members Martyna and Victoria also conducted a series of seven interviews with book arts professionals, book arts educators, and students to document their experiences over the last few years. This interview project was intended to serve as an oral history of sorts, documententing the history of our associated disciplines during this moment in history. The list of authors within Volume 51 consists of the following: Gabby Cooksey, Todd Davis, Craig Fansler, Katie Garth, Roger Greene, Tracy Honn, Jen Hunt Johnson, Lena Kraemer, Dorothy Krause, Radha Pandey, and Maren Rozumalski. Interviewees within Volume 51 include: Jeff Altepeter, Laura Beyer, Sarah Bryant, Erin Fletcher, Mitchel Gundrum, Andrew Hout, and Aimee Lee. Additional support for the publication of Volume 51 was provided by Rebecca Chamlee (designer), Eric Alstrom (copyediting), Shawn Douglas (editing), and Peter Verheyen (advising).

This reporting year also saw the implementation of a contributor stipend program. The stipend rate for Volume 51 consisted of \$100 for interviewees and \$209 for authors. In future volumes we will reassess the stipend rate given budgeted funds, the number of contributors, and the type of contributions received.

Lastly, the editorial board has decided that the theme of Volume 52 will be focused on supporting underrepresented practitioners within the disciplines associated with the handmade book. While not exclusive of Volume 52, authors, artists, researchers, and book/paper/print artists more broadly will be solicited and to highlight diversity

within our organization. To date, we have nine potential contributors lined up for Volume 52.

LIBRARY - JAY TANNER

Continuing from the previous year, the board officially approved the donation of nearly 1,300 books to the University of Iowa. The collection of books, serials, and video footage was donated to the library through a signed agreement this past May. The collection went through a several months long appraisal process in preparation for its permanent move to the Iowa collection. The appraisal was needed in the donation process for our tax-exempt status, and was completed on September 10th, 2021. The Guild's Library Collection was formed in 1958 after a donation by then outgoing president Kathryn Gerlach, and has grown through countless donations small and large over its past 63 years. The collection has had many homes since that time, but has lived the longest in the University of Iowa special collections. Being that the University has taken care of the collection since 1986, it is the opinion of this board and myself that their new ownership of the collection will afford the proper conservation and care it deserves, while also serving a broader community. The University collections are public, and therefore any and all interested parties will gain better access to its wealth of knowledge. As the University is already home to the Center for the Book, we believe the collection will better serve the Center's aspiring bookbinders, book conservators, librarians, and book artists.

Each book will receive a Guild of Book Workers bookplate, which, along with the online catalog will denote the book as historically ours. The plate designs are well underway and have been budgeted for next year's budget.

I would like to take this opportunity to remind the membership of the discounts each of you receive on our Standards videos. The discount codes can be found by logging into the Guild website and hitting the "Store" tab near the top of the screen. The codes can only be seen by logging in as a paid member, and can be seen in a column on the right side of the screen. The Standards Presentation videos are kept in our digital archive on Vimeo, an online streaming platform. While we no longer mail out physical DVDs, Vimeo offers a free account which is very user friendly and accessible. If you are having trouble, or are wanting help accessing the free account please reach out to library@guildofbookworkers.org. Once you create or login to your account on Vimeo, simply go back to our website and click on the "resources" tab, then "Library," then "Standards Videos." This will bring up a list of all the videos and their descriptions by year. Click on the blue title link and it will direct you to the correlating Vimeo page. If you are already logged in, click either rent or buy and be sure to enter in your discount code. Again, I am happy to help with any questions or issues you may have in this process.

It has been an exciting year of change and progress for the Library, and I have enjoyed being a part of it.

NEWSLETTER - BRIDGET MCGRAW, EMILY K. BELL, AND LINDSIE YOST

PRODUCTION ANALYSIS

The editorial team of the Newsletter is grateful to past editor Matthew Zimmerman as our most recent predecessor, and to Lang Ingalls, who went beyond the call of duty to help us get happily settled into our joint editorship. Lang was especially helpful with the June Standards issue, with all its many inserts! Our three-person team has a particular complementarity of skills, making the not inconsiderable work of pulling together each issue a much more pleasant and manageable task than it otherwise might be.

BUDGET ANALYSIS

The cost of the Newsletter production exceeds the cost of advertising revenue. Our income and expenses for this past year are as follows:

Income: \$7,025.00

Expenses: \$23,767.34

We have included a separate spreadsheet which details where the income and expenses are coming from. In the upcoming year we would like to propose a few additional expenses:

- Color on both sides of the cover: ~\$123.75/Issue for an annual total of ~\$742.50. The cost for this could potentially be offset by charging extra for color advertisements. We have not yet determined if there would be enough demand for this from our advertisers, so this is currently theoretical.
- Reimbursement for access to the Adobe Suite: \$29.99/month for 12 months for a total of \$359.88.
- Purchase of rights to stock photos or copyrighted images: \$200.00.

None of these proposed expenses are requisite, especially if the budget is tight; we are definitely making do without them, but if there are extra funds these are some ideas on where they could go.

Total proposed budget for the upcoming year:

Income: \$7,025.00

Expenses: \$25,069.22

EDITORIAL CHANGES

We have endeavored to keep the traditional elements of the Newsletter that Guild members have come to expect, including national and chapter news, letters from the Executive board, and topical correspondents reporting in with original content related to the technical, artistic, and scholarly elements of Book Work. We always welcome new contributors, whether interested in a single article, a series, or with ideas for a regular correspondence. In addition to updating the look of the Newsletter, we have added some new features that we hope to include regularly, including

Tools of the Trade, which focus on articles about tools that bookbinders have found useful, and RetroVerso, which features past articles or images from the Guild's rich history that we feel are worthy of remembrance. Stay tuned for an exciting year ahead!

MEMBERSHIP - CHERYL BALL

No report.

STANDARDS SEMINAR - JENNIFER PELLECCIA

Many thanks are due to everyone who joined us for the 2021 Standards of Excellence Seminar. Held exclusively over Zoom, with 280 registrants from 14 countries, it's fair to say that it was a seminar like no other!

We were able to take advantage of the online event's low overhead to cover the cost of 15 scholarships, many of whom were new members. Over \$11,000 in scholarship funds remained from 2019 fundraising. We are enormously grateful to our donors, sponsors, and everyone who participates in Standards auctions for continuing to make scholarships possible.

The Standards of Excellence Seminar will take place October 20-22, 2022 at the Courtyard Atlanta Decatur Downtown/Emory. We look forward to presentations from Dr. Cathleen A. Baker, Béatrice Coron, Erin Fletcher, and Monique Lallier, and to tours of the Center for Puppetry Arts, Emory University Libraries, and The Robert C. Williams Museum of Papermaking. The latter will also serve as the host for our opening reception.

Seminar attendees are encouraged to visit the Decatur Arts Alliance's Book as Art Exhibition, which was generously extended to the end of October in order to accommodate Standards.

In 2023, Standards will be held from September 28-30, at the Hilton San Francisco Union Square.

CHAPTERS

CALIFORNIA

No Report.

DELAWARE VALLEY

OFFICERS

Chair: Jennifer Rosner
Vice Chair: Tara O'Brien
Treasurer: Lisa Scarpello
Secretary: Rosae Reeder
Exhibition co-chairs: Ruth Scott Blackson and Kristin Balmer
Newsletter Editor: Sophia Dahab
Newsletter Designer: Karen Lightner
Webmaster: Val Kremser

MEMBERSHIP

We currently have 94 members.

FINANCIAL

Our balance as of 6/30/22 is \$6880.22

WORKSHOPS

We held a workshop with Janey Chang in September 2021 on making fish skin leather. In December 2021, we held a workshop with Kristin Balmer on another, yet different, Magic Box. Both workshops were held online and were well attended.

NEWSLETTER

We sent out one newsletter this year.

COLLABORATIONS

We had a valentine mail art exchange again in February.

WEB

Our website continues to be updated with online exhibitions and events. DVC activities are announced on multiple social media outlets. Val also produced the online exhibition for "Let's Eat Cake."

A challenging year, with all the pandemic restrictions. Many thanks to everyone who contributed their time and energy to our chapter.

LONE STAR

OFFICERS

Chair: Kim Neiman
Secretary/Treasurer: Craig Kubic
Events Coordinator: Syd Webb
Communications Director: Elizabeth Mellott
Communications Committee: Veronica Vaughn
Incoming Communications Director: Esther Kibby

GENERAL

It's been a rough and tumble year with another round of COVID. Classes remain online and it's creating more work for everyone. Facebook, Instagram and lots of email kept us together through sight, talk and text, but not "in touch."

COLOPHONE

This year we continued to host our monthly Zoom Colophone. Members and guests meet every second Monday of the month to share with the chapter. The group usually consists of 6-10 people and has become a core component of building community in our chapter.

VALENTINE PRINT EXCHANGE

In February we organized a Valentine Print Exchange via post. 7 members participated in the mail exchange, photos of which were posted to our social media accounts.

FREE MINI ZOOM WORKSHOP

We hosted Helen Hiebert for a Mini Zoom Workshop in April. Six people attended to learn Helen's method for making paper lanterns. The workshop coincided with the release of her new book. A copy was given away to a lucky winner via raffle during the workshop.

EX LIBRIS INTERVIEW

An interview with Lone Star Chapter Guild of Book Workers member Jesse Hunt was published in April. What an adventure, thanks for sharing it with us. Thanks to Craig Kubic who conducts the interview and writes the story.

WILD/LIFE: GUILD OF BOOK WORKERS TRIANNUAL EXHIBITION AT CUSHING MEMORIAL LIBRARY AND ARCHIVES

Lone Star Chapter helped sponsor the exhibition with Jeanne Goodman's direction.

SPRING WORKSHOP WITH REBECCA CHAMLEE, "THE BOOK ARTIST AS NATURALIST"

Scheduled to be held in June, at Texas A&M University. Unfortunately, due to low registration we decided to cancel the workshop. We're starting early to make this happen in 2023.

COMMUNICATIONS ANNOUNCEMENT

Elizabeth Mellott, Communications Director, and Veronica Vaughan Communication Committee have completed their two year term and are stepping down. We will miss them immensely. Please take a moment and thank them for all their hard work. Officers are currently working to complete this process.

COMMUNICATIONS DIRECTOR

Esther Kibby volunteered to become our new Communications Director. Wow! Did you see that angel walk by? So lucky. Thank you Esther we are forever grateful. Esther has big plans.... responsible for redesign of the Lone Star Chapter website. Clean up site content and update to Web 2.0 standards. Selected feature-rich WordPress Theme with prominent header graphics with chapter logo display. Header image will be changed out each month—each image will display a bookbinding related scene. Set up file naming conventions to establish easy site maintenance for future Communications officer. Establish image file web production processing to conserve space on Wordpress server. Establish content organization to accommodate new chapter activities and finalize navigation map. Homepage direct visitors to chapter activities, Colophone online meetups, member interviews and membership information. New site sections include Colophone page, Exhibits page, and Workshops page to share resources and showcase member activities. Establish Search Engine Optimization (SEO), Accessibility compliance and chapter history records through detailed Media labeling, site, post, and; page content titling. The site has been released to public viewing on July 1, 2022.

ANNUAL MEETING

We closed our 2021/2022 fiscal year at the Helen Warren DeGolyer Bookbinding Conference. In conjunction with the conference, we hosted our Annual Meeting. It was a casual lunch meeting of 15 people and served as the first time many of us had been together since before the pandemic.

NOMINATIONS

The current officers have volunteered to stay another term: Chairman: Kim Neiman, Secretary/Treasurer: Craig Kubic and Events Coordinator: Syd Webb. There will be a call for nominees to fill these positions sometime in the coming year 2023. We would like newly elected officers to shadow the current officers for several months making sure the transition is solid and makes sense.

MEMBERSHIP

Our current membership stands at 71.

FINANCES

Balance as of May: \$5,016.75

MIDWEST

OFFICERS

Chair: Lisa Muccigrosso

Programs: Danielle Creech

At Large: Chris Brown

Webmaster: Eric Alstrom

GENERAL

The Midwest Chapter Board reconvened in March of 2022 after several years of inactivity. We sent a poll to the membership to record member feedback about activities, programs, and events to bring back; the board is working on implementing some of these suggestions. We are also using some of our budget to fund two Standards scholarships to Midwest Chapter members in October 2022.

We're looking forward to submitting a more robust annual report for FY 22-23.

MEMBERSHIP

The Midwest Chapter has 96 new, current, or in grace members as of July 26, 2022.

FINANCIAL

Our opening balance on 7/1/2021 was 13,776.25. We received \$870 in member dues during FY 21-22. There were no expenditures. Our current balance as of 7/26/2022 is 14,646.25.

EVENTS

The Midwest Chapter did not hold any events in FY 21-22.

NEW ENGLAND

OFFICERS

Chair: Sephora Bergiste

MEMBERSHIP

We currently have 148 members.

FINANCIAL

Balance as of 7/1/2022 is \$15,807.15. We will be sponsoring at least one student for this year's Standards of Excellence Seminar 2022 in an effort to utilize these funds.

EVENTS

We hosted a Chapter Soiree on Saturday, April 23rd, 2022 so members could get together if they felt comfortable to

do so. There were 11 members in attendance. It was also a farewell and thank you to a longstanding chapter chair, Erin Fletcher.

An online gallery talk was held in relation to the 40th Anniversary Show, in collaboration with the University of Southern Maine—hosted by Kate Cheney Chappell of Center for the Book Arts. video.maine.edu/id/I_nl6oov6a.

EXHIBITIONS

The guild's 40th Anniversary exhibit, which was hosted at the North Bennett Street School, and at the Boston Athenaeum. Gallery talks with local artists from the exhibition took place at the Boston Athenaeum in July and August 2021. The exhibit was also hosted online thanks to the hard work of many past chapter officers. negbw40thanniversary.com.

PROJECTS

To commemorate the accomplishments of the Guild's 40 years, we took on the massive project of interviewing past New England chapter chairs of the last 40 years. Interviews are still being edited and processed, but finished ones have been posted here: negbw40thanniversary.com/interviews.

WEB

negbw.wordpress.com

We have not had the chance to update our web page since June 2021.

All the webpages referenced above are also listed here:

Online Gallery Talk, USM—video.maine.edu/id/I_nl6oov6a

40th online gallery show—negbw40thanniversary.com

40th interviews—negbw40thanniversary.com/interviews

NEW YORK

OFFICERS

Chair: Jane Mahoney

GENERAL

The New York State Chapter remained dormant for most of FY22 in relation to the pandemic changes and pandemic rules. The membership count remains steady at 80 members and usually varies by one or two in count. Financials have remained stable for the year as no events have taken place that would incur expenses. A call for volunteers to fill vacated roles was sent to membership in June 2022. The chapter has scheduled events starting in the next fiscal year beginning July 18, 2022 in conjunction with the Center for Book Arts, NYC.

MEMBERSHIP

We currently have 80 members.

FINANCIAL

Our funds are approximately \$4000.

EVENTS

No events since May 2021.

NORTHWEST

No Report.

POTOMAC

OFFICERS

Chair: Shannon Kerner

Vice Chair: Charlotte Mauler Hayes

Treasurer: Paige Billin-Frye

Secretary: Nora Lockshin

CHAIR – SHANNON KERNER

A great year for the chapter considering the limitations of the global pandemic. Our chapter continued to have get-togethers on Zoom and released Chapter Newsletters, thanks to member Tawn O'Connor. We showed gratitude to our members who volunteered their time. We subsidized a four-part workshop for our chapter members. We had our fourth Book swap, with the theme two. Potomac Chapter had a holiday party this year in January, where we caught up and made a piece of book art. We also had a meeting in February, basically because we all had so much fun in January. That is the best part about being in a chapter like this, connecting with other book people or people who are interested in books! I hope we can continue to connect in the future.

VICE CHAIR – CHARLOTTE MAULER HAYES

We welcomed Charlotte to the chapter. As a calligrapher and staff educator at the Frederick Book Arts Center, Charlotte brings valuable perspective on member-based participation and experience that made our hosting an ambitious four-part Zoom workshop flow efficiently.

TREASURER – PAIGE BILLIN-FRYE

2021–2022 Income:

Membership Dues: \$600.00

Springback Binding Workshop: \$750.00

2021–2022 Expenses:

Workshop Honorarium, S. Kerner – \$150.00

Karen Hanmer Workshop Fee – \$1800.00 (600 paid by workshop participants.)

Gifts to outgoing officers – \$200.00

Current Balance: \$4960.40

SECRETARY – TAWN O'CONNOR AND NORA

LOCKSHIN

After many years of wonderful interviews, collating chapter news, photographs and workshop reports, Tawn O'Connor has stepped down from the Secretary role. Nora Lockshin stepped up into the acting role, and is concentrating on pulling prior e-records into the GBW-sponsored Google Workspace account. We thank Tawn for her inimitable joy and staunchly reliability in recording the business transactions of the chapter, and wish her many years of just enjoying making books for her friends and her family.

Nora Lockshin put together a Potomac Book Arts Map using Google Maps for our region, which is publicly

accessible from our website. It uses layers to reflect a variety of interests, from exhibiting sites to local book trade history, to practicing studios, to supplies. If this is of interest to other chapters, this could be a way to link regional information in an embedded national or worldwide map on the National website, with each chapter contributing local highlights. Check it out at gbwpotomacchapter.wordpress.com/potomac-book-arts-map!

GENERAL

The Chapter has had a great year considering we could not get together in person yet as a result of the ongoing global pandemic. We met on Zoom, hosted workshops, and swapped art to make up for the lack of in-person events.

MEMBERSHIP

69 Members as of 6/30/2022.

FINANCIAL

Seeing fit to return benefits to members, the chapter spent more on expenses than earned revenue this year by subsidizing workshop fees. The national treasurer's report states an operating balance of \$4960.40.

EVENTS/WORKSHOPS

January: New Year's Get together: 1/15/2022, 1–4 pm, Zoom Meeting, Show-and-Tell from Chapter Members and Flag Book Tutorial (led by Shannon Kerner, Chapter Chair, with Art of the Fold as instructional).

February: Bookish Get Together: 2/27/2022, 1–4 pm, Show-and-Tell and Interlocking Loops Tutorial, (led by Shannon Kerner, Chapter Chair, with Art of the Fold as the instructional).

April/May: SpringBack binding workshop on Zoom, instructor: Karen Hamner. Videos available to participants for 30 days. Springback Binding. Four sessions, taped, April 30–May 1.

May 21–22, 2022 The nineteenth century Springback Binding with its enthusiastic opening is ideal for journals, guest books, sketch books, or any application where it is desirable that the book open flat, and then some. The book both opens and closes with a satisfying jolt. The Springback Binding is also a perfect way to delve more deeply into traditional binding. The book features two-part "split boards," reinforced "made" endsheets, and a "spring" made of layers of card and paper. With its robust aesthetic, the Springback Binding is a great way to begin working with leather. The paring requires minimal finesse, and the modest leather headcap is easy to form.

Spring: Spring Swap: Send out June 1, 2022. Nine participants, Theme: Duo, Two (as in 22)

NEWSLETTER

Tawn O'Connor produced newsletters for the Chapter through Winter of 2022 (February). She has since retired from this post. We hope to release another newsletter this summer or fall. Member activities:

- Tawn O'Connor hosted a booth at Frederick Heritage Days festival, which brought out more than a few folks.
- Beth Curren, former Chapter Chair, and Carolee Jakes had a show at the Studio Gallery. We had a spontaneous turnout of folks in a joyful reunion after hours of Zoom.
- Paige Billin-Frye has work in Timeless: Historic Photographic Processes in the Digital Age, Photoworks Gallery at Glen Echo Park.
- Unfortunately, in mid-June, our good friends Frederick Book Arts Center suffered a building electrical fire. The fire department responded swiftly, and the damage was limited. You can keep up with the status of recovery here frederickbookarts.org and on their social media. Consider supporting their fire sale through the online store and/or surplus equipment sales.

COLLABORATIONS

Potomac Chapter continues to work well with the Lone Star Chapter on sharing our Zoom account. Thanks to Syd Webb for her continued partnership!

ROCKY MOUNTAIN

OFFICERS

Co-Chair (Colorado): Nicole Cotten

Co-Chair (Utah): Petrina Bryce

Workshop Coordinator (Colorado): Richard Pollock-Nelson

Workshop Coordinator (Utah): Chris McAfee

Treasurer: Karen Jones

MEMBERSHIP

We are happy to report our membership is growing! We currently have 82 members!

FINANCIAL

As of 7/1/22 our balance is \$10,675. In an effort to utilize these funds for the benefit of our members we're planning a traveling member exhibit for 2022–23 as well as experimenting with allowing a discount to chapter members who take a workshop from an allied nonprofit.

WORKSHOPS

Over the last year, we have held 2 workshops for our chapter. The first was a virtual beginner class taught in February 2022 by Rhiannon Alpers where the students were instructed on how to do a simplified longstitch binding. This was a one-day instruction, and had 6 participants. The second class was taught at the BYU Conservation Lab in Provo, UT in April 2022 by India Johnson. This was a three-day instruction where students not only learned the process of making 19th Century bookcloth, but also got the chance to see 19th century books that featured this type of cloth.

EXHIBITIONS

We held our first digital exhibition in February 2022, which was featured on our new chapter website! It was an open exhibition where members could submit one project to feature! We had 12 people submit a range of books from miniature books to sculptures to fine bindings. We are just around the corner from our next digital exhibit, set to launch September 1st 2022. This is a themed exhibit and the topic is Sci-Fi/Fantasy! We are very excited to see what people will submit this time! :)

NEWSLETTER

We currently do not have a newsletter, but are hoping to have one going for 2023.

MEMBER ACTIVITIES

We are hosting two gatherings for our chapter, one for Utah in July 2022 and one for Colorado in September 2022. These gatherings will be a great opportunity for a fun night of visiting, sharing our passions/nerdiness, getting to know each other better, and reconnecting with friends we haven't seen in a while! We will also offer instructions for different types of endbands for any who might be interested.

We are in the second year of hosting our free online binding challenge, 22 for 22. The challenge is to try all 22 binding structures emailed to participants after every meeting.

Zoom meetings are held every other Thursday night throughout the year to discuss how each structure went and to give each other feedback and personal insights.

COLLABORATIONS

We put together a bulk order of Japanese tire silk thread directly from Japan in November 2021, which gave our members the opportunity to buy threads for endbands at a significant discount!

WEB

We launched a new website for our chapter in February 2022, with the digital exhibition being our first feature on the website! This new website was updated on the national guild website, and can be found at the following link as well: rockymountain6.wixsite.com/rmgbw.

SOUTHEAST

OFFICERS

Chair: Kim Norman

Secretary: Jillian Sico

Treasurer: Kirsten Wehner

Communications Coordinator: Jill Sweetapple

Events/Workshop Coordinator: Eliza Gilligan

GENERAL

All Southeast Chapter board positions were filled in 2021 with new board members, reestablishing dormant positions and filling vacant positions. Our main focus this year has been to revitalize our Chapter by establishing a listserv, bolstering membership, and offering programming.

MEMBERSHIP

The Southeast Chapter has a membership of 64.

FINANCIAL

Opening Balance on 7/1/2021 \$5,019.40

Dues \$660.00

Income \$0.00

Expenses -\$700.00

Current Balance \$4,979.40

\$700—Reflected in Expenses, the Southeast Chapter paid a \$350 honorarium each to Brad Freeman and Lori Spencer for our April event.

\$1250 (projected estimate)—Not yet reflected in our budget, the Southeast Chapter intends to support a student scholarship for Standards 2022.

EVENTS

In April 2022, the Southeast Chapter offered an online book arts presentation from JAB founding editor Brad Freeman and moderated by Lori Spencer of The University of the Arts. This event entitled A Conversation About Book Arts with Brad Freeman was co-sponsored with Emory Libraries.

EXHIBITIONS

GBW traveling exhibition, *Wild/LIFE*, was on display in Atlanta at the Robert C. Williams Museum of Papermaking at Georgia Tech University.

NEWSLETTER

The Southeast Chapter regularly contributes updates to the GBW Newsletter, and Chapter chair Kim Norman also serves as a book arts contributor to the newsletter.

COLLABORATIONS

The Southeast Chapter event offered in Spring 2022 was a collaboration with Emory Libraries.

WEB

The Southeast Chapter is currently making decisions about our online presence. The link to our online Blogspot newsletter was moderated by our previous chair, the late Jim Stovall, and is now in need of updates or replacement. segbwnews.blogspot.com

FINANCIAL REPORT

GBW MAIN ACCOUNTS:

	<u>JUNE 30, 2021</u>	<u>JUNE 30, 2022</u>
BoA Checking	57,892.40	89,531.42
BoA Savings	48,333.16	51,351.55
Morgan Stanley	227,560.71	224,764.56
PayPal	211.73	1,468.33
Total	\$333,998.00	\$367,115.86
National	\$236,530.00	\$270,606.87
Chapter	\$97,468.00	\$96,508.99

NATIONAL:

21-22 Income

Dues	59,969.00
Contributions/Grants	12.56
Exhibitions	5040.00
Interest	222.24
Library/Video	1,720.90
Membership	1,420.00
Publications	9,357.00
Standards	40,483.75

Total Income \$118,225.03

21-22 Expenses

Admin	11,838.78
Board	772.94
Comm/web	5,341.25
Exhibitions	13,148.00
Library/Video	8,724.00
Membership	90.25
Publications	36,296.63
Spec Proj	750.00
Standards	8361.74

Expense \$85,322.85

FY 2021-2022 National Chapter Net \$33,729.18

CHAPTERS

	Income	Expense**	Net
CA	4,263.00	1,237.20	3025.80
DV	1,649.26	2,689.75	-1040.49
LS	638.04	3,976.75	-3338.71*
MW	870.00	76.75	793.85
NE	1,451.65	1,767.97	-316.32
NW	3,565.15	3,826.75	-261.60
NY	670.00	76.75	593.25
POT	1,350.00	2,226.75	-876.75
RM	2,095.00	1,502.70	592.30
SE	660.00	776.75	-116.75

*note payments to a workshop presenter hit this fiscal year, income reported in prior FY.

** The Annual Zoom Bill had been accidentally put fully on the national chapter books when chapter balances were presented to the chapters. This is the corrected expense for FY 2021-2022.

CHAPTER BALANCES

	Opening	Close (pre-zoom)	Corrected **
CA	17,773.78	20,876.33	20,799.58
DV	7,830.96	6,867.22	6,790.47
LS	8,278.71	5,016.75	4,940.00
MW	13,776.25	14,646.25	14,569.50
NE	16,046.72	15,807.15	15,730.40
NW	8,102.36	7,917.51	7,840.76
NY	4,860.96	5,530.96	5,454.21
POT	5,760.40	4,960.40	4,883.65
RM	10,005.47	10,674.52	10,597.77
SE	5,019.40	4,979.40	4,902.65
Total	\$97,455.01	\$97,276.49	\$96,508.99

** The Annual Zoom Bill had been accidentally put fully on the national chapter books when chapter balances were presented to the chapters. The correction in the amount of -\$76.75 represents 5 shared zoom accounts split equally by all 10 chapters.



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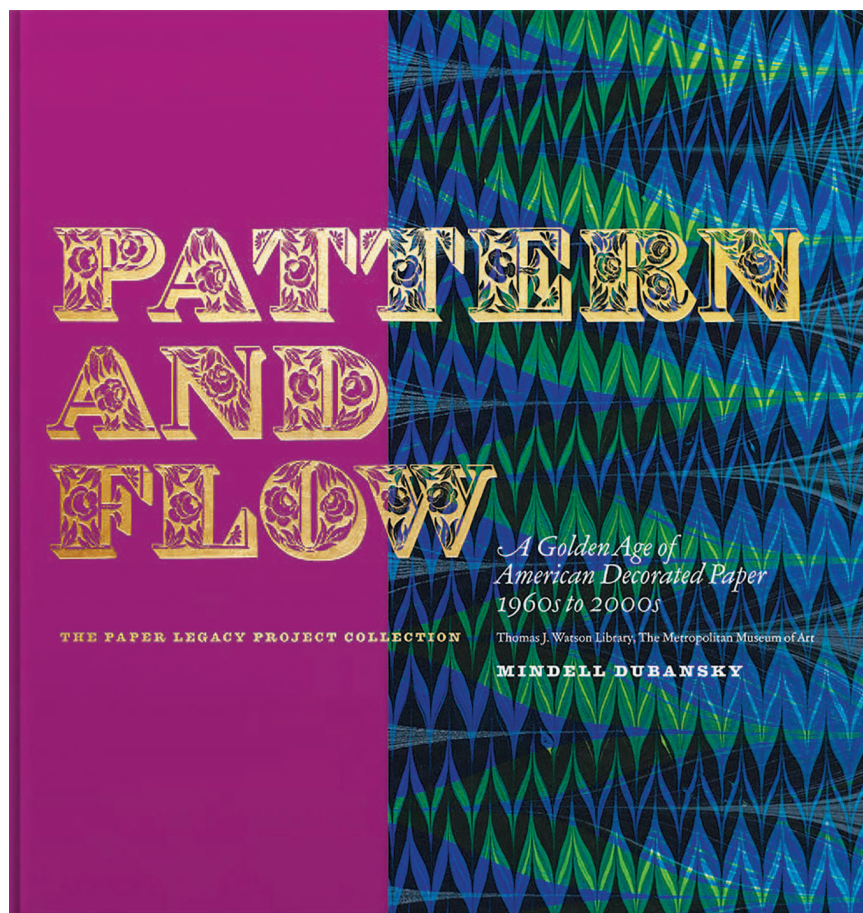
Encouraging and inspiring artists and creative people to learn about the versatility of using traditional Japanese papers called Heritage Washi

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Mindell Dubansky, *Pattern and Flow, a Golden Age of American Decorated Paper 1960s to 2000s*, (New York: Metropolitan Museum, distributed by Yale University Press, New Haven and London, 2022).

BOOK REVIEW

Pattern and Flow, a Golden Age of American Decorated Paper 1960s to 2000s

Reviewed by Barbara Adams Hebard

THE BOOK ARTS community, including members of the Guild of BookWorkers, has been excitedly anticipating the completion of Mindell Dubansky's latest work, her study on American decorated papers. The finished book, slated to be available in October 2022, will not disappoint. Dubansky, the head of the Sherman Fairchild Center for Book Conservation at the Thomas J. Watson Library at The Metropolitan Museum of Art, has written the history of the Paper Legacy Project. Proposed and launched by her in 2017, her objective for the Project was to preserve the work of an influential, although little known and historically vulnerable, group of artists. She fully

describes the process in which she developed the collection and documented the conditions in which this group of paper artists flourished, from the 1960s to the mid-2000s.

Readers will find many gorgeous illustrations of decorated paper throughout this book. While it must have been a challenge to select those for publication out of the Paper Legacy Project collection at the Thomas J. Watson Library, the examples chosen nicely evoke the time period in which they were executed. This is not just a pretty picture book, however. Dubansky has successfully created a book that likely will be heralded as the "go-to" reference book on decorated paper in America. She approached the

topic not as a craft manual, but as a historical record of the paper and its makers.

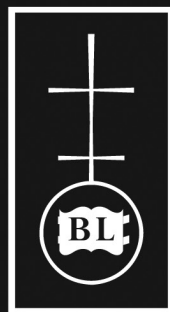
Sidney Berger, a well-respected expert on decorated papers from the Colonial Period to the 1950s, in his introduction states, “Historically there have been few useful studies of decorated paper in America and uneven efforts to preserve the papers themselves. The Paper Legacy Project addresses this issue through a program of collecting the papers and the information surrounding them, to become a vitally important resource for scholars worldwide.” Berger’s essay then goes on to cover the history of decorated paper from the Colonial Period to the 1950s, the time range prior to Dubansky’s focus, thus showing the decorative styles that inspired and influenced those more recent works.

Dubansky offers a readable history of the Golden Age of Decorated paper by dividing the story into decades. Each decade is mapped out to show cultural and economic influences, the training opportunities, supplies, and equipment available to the artists, and their adaptations of and innovations in decorative techniques. She collected the work of more than 50 artists and gathered their statements which she, in turn, has used very effectively in the narrative to bring to light the personalities of these talented artists. The artists’ stories are further supplemented in the section “Artists of the Paper Legacy Project,” where the author gives details on their lives and published writings, as well as providing images of many of the artists.

Of her book, Dubansky says, “A resource of this kind would, I knew, serve art historians, scholars of the paper and book arts, and also practicing artists long into the future.” She is correct, GBW members will not regret purchasing this limited-edition book and are advised to do so while supplies last. If you are visiting New York between January 18–April 8, 2023, stop by the Grolier Club to view the *Pattern and Flow, a Golden Age of American Decorated Paper 1960s to 2000s* exhibition.

Mindell Dubansky has authored several book-arts-related titles, including *The Proper Decoration of Book Covers: The Life and Work of Alice C. Morse*, *Blooms: the Art of Books That Aren’t*, and *Guess Who Died?: Memories of Baltimore With Recipes*. Interested parties can purchase those books by contacting her by email, mindelldubansky@gmail.com.

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 Institute for Advanced Jesuit Studies and 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 a long-time member of GBW.



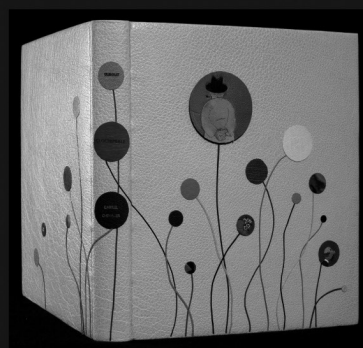
BRIDWELL LIBRARY

Helen Warren DeGolyer
Competition for
American Bookbinding
2022

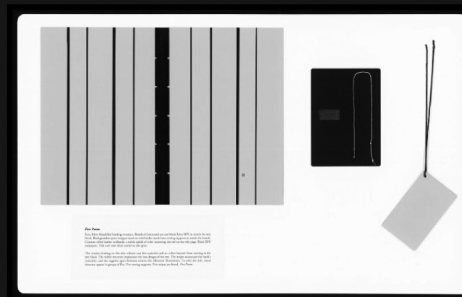
Congratulations to the Winners:



Helen Warren DeGolyer Award:
Coleen Curry



Award for Excellence in Fine Binding:
Monique Lallier



Award for Design: Karen Hanmer



OBITUARY

In Memoriam: Martha Fitzpatrick, September 17, 1947 – July 18, 2022

by Jana L. Dambrogio

MARTHA ANN FITZPATRICK, artist, conservator, hand bookbinder, landscape architect, daughter, sister, wife, aunt, mother, and friend, died on Monday, July 18, 2022, in South Plymouth, NY. She was 74.

Her daughter Julie, son Jeffrey, and husband Stephen announced Martha's death on Friday, July 21. She transitioned peacefully, after multiple rumbles with cancer, at her home filled with art and books—surrounded by her beloved ones and nature.

Art, design, books, and a deep understanding of the human condition—Martha's life, education, and work experiences accumulated, combined, and overlapped these themes throughout her life. Martha's early work, as a nurse's aide and then as a teacher of children with developmental disabilities, contributed to her ability to develop further her compassion and patience for others and herself, as well as her remarkable ability to listen deeply to what others needed. After having Jeffrey and Julie, Martha decided to return to school and soon earned a Bachelor's degree in Art History from Bradley University (Illinois). She then moved

to Massachusetts to attend the Harvard University Graduate School of Design, earning a Master's degree in Landscape Architecture. After working for several years as a project manager in Boston, Martha changed her career. She began caring for rare books at New York City's Morgan Library & Museum, where she interned in 1994, after graduating from North Bennet Street School (Boston). Martha remained at the Morgan for nearly a decade, working as a Rare Book Conservator. Many colleagues and interns like myself immensely enjoyed working with Martha for many reasons: her kindness, talent, fairness, collaborative spirit, curiosity, and constant desire to refine her hand skills while learning from others, connecting with communities around her, and building harmony and understanding. Martha's example showed me that the workday could be all the more enjoyable while being collaborative and productive. She was radiant, attracting many of us to join her on her delightful adventures around the Library and the City.

Martha retired from the Morgan to dedicate her energies to creating art, working with her hands, and helping others build self-agency and self-reliance. We were so lucky to know Martha and be loved by her, a friend we'll surely miss.

In lieu of flowers, the family requests that you make a donation in Martha's name to an organization she loved:

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PayPal

weriseabovethestreets@gmail.com

R.J. Fahy Funeral Home in Norwich, NY handled the services. The funeral home's website live-streamed the mass and burial on August 1st. For those who were unable to view on the day, a recording of the services is now available.

dignitymemorial.com/funeral-homes/norwich-ny/rj-fahy-funeral-home/6882.



Image courtesy of the Martha Fitzpatrick Family archive



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ATLANTA PRINTMAKERS STUDIO

<https://bit.ly/gbw-atl03>

This non-profit organization, founded to “[n]urture the practice of printmaking as an original art form among professional artists and everyone who wants to learn” recently moved to a new space that “will provide increased capacity and amenities for the 17-year old organization. The new studio is in Hapeville,” a community with a growing arts scene, located inside the Perimeter with easy access off the highway.”

DAVID J. SENCER CDC MUSEUM

<https://bit.ly/gbw-atl07>

Adjacent to the Emory campus, the Centers for Disease Control and Prevention (CDC) Headquarters has a fascinating free museum.

PRE-1600 MANUSCRIPTS

<https://bit.ly/gbw-atl01>

Paleographer, codicologist, and bibliographer—with a particular interest in North America’s pre-1600 fragments and collections, Professor Lisa Fagin Davis’ delightful description of Georgia’s medieval manuscript holding could take you off the beaten track.



ADDITIONAL EXHIBITIONS IN THE WOODRUFF LIBRARY

<https://bit.ly/gbw-atl02>

Check out what the Woodruff Library has on display. For example, you can visit an installation that honors Pellom McDaniels III, PhD. He “was a passionate advocate for individual growth and social change through education and the arts.” Experience “a bit of this great human’s presence, artwork, and writing invite patrons to join in his passion for learning from the unparalleled African American collections of the Stuart A. Rose Manuscript, Archives, and Rare Book Library he helped build.”

BOOK AS ART, VOLUME 10

<https://bit.ly/gbw-atl08>

This year’s annual juried *Book As Art* exhibition—at the Decatur Public Library, a few blocks from Standards—explores questions of transformation through artists’ books.

EMORY CAMPUS PUBLIC ART SCULPTURES

<https://bit.ly/gbw-atl05>

If you cannot make it to Atlanta, take a virtual tour of the Emory Campus Public Art Sculptures. You will find the work of nationally recognized artists in a variety of styles and media situated throughout Emory University’s campus.

For those at Standards who want a printable map of the Emory Campus Public Art, you can find it here:

<https://bit.ly/gbw-atl06>

MICHAEL C. CARLOS MUSEUM GALLERIES

<https://bit.ly/gbw-atl04>

Kim Norman, our Book Arts Correspondent calls this “a true gem—with a broad collection, including largest collection of mummies outside of Egypt. Go see The Art and Craft of Ancient Engraved Gemstones exhibit, which is up now. Amazing!”

ODON ANTA

RETROVERS

From the Guild of Book Workers Newsletter, April 2014, Issue Number 213, Page 10



Katie MacGregor: A Vital Papermaker

By Walter Tisdale and Amanda Degener

“Paper is not just a surficial product, but it actually represents a conduit into a world of surface, color, light, texture and form allowing artists to move further into an in-depth understanding of possibility within their work.”

—Katie MacGregor



THIS YEAR'S GUILD of Book Workers Lifetime Achievement Award goes to Katie MacGregor, who has been making fabulous handmade papers for more than 40 years.

Katie has an artistic background, having studied art in college, majoring in drawing and painting. She began her papermaking journey as an apprentice with Kathryn and Howard Clark at Twinrocker Handmade Paper, starting in 1980. Katie moved to Maine in 1982, opening a paper mill with Bernie Vinzani. For the last 23 years she has operated her own papermaking mill in Whiting, Maine. Her work has been so influential and important to members

of the Guild of Book Workers that she was mentioned in Cathy Baker's presentation, "Hand Papermaking in the Twentieth Century," at the Guild's centennial Standards of Excellence in 2006.

Katie produces permanent/durable papers with great initial strength and working qualities, combined with chemical stability that will allow them to last for hundreds of years. Part of her secret is the water source at her mill in Maine, a deep well with traces of calcium carbonate that produces a natural alkaline buffer to the paper. Significantly, she understands that the appearance of a paper sheet is just as important as its working qualities. She has long been



Photo courtesy of Katie MacGregor



Photo courtesy of Katie MacGregor

interested in color progression – some of her earliest papers explored color themes. Her ability to accurately match and convey color has made her papers important for printers, calligraphers, and book artists alike. Katie has worked with many artists, including Claire Van Vliet, Walter Tisdale, and Nancy Leavitt, to develop specific papers tailored to their needs, sometimes changing the color, fiber content, and surface finish to meet unique project specifications.

Her papers have been equally important to the conservation and bookbinding community. Since 1994 she has been making paper specifically designed for conservators. Instrumental to this was Katie's participation in the Library of Congress Endpaper Project in the 1990s. The goal of the project was to develop papers that accurately matched historical texts produced from the 15th through 18th centuries. Katie's papers not only have the correct color and translucency but also working characteristics, sizing, weight, and bend to give them the right feel for the books to which they are added. The strength and consistency of her papers also makes them wonderful for use as a higher-quality spine and boards lining and for text blocks for blank books. Over time, she has added heavier cover stock papers that are useful for limp, paper case structures and covering materials for both soft- and hard-cover bindings.

Katie MacGregor is not just a fabulous papermaker, she is also a wonderful person who has given to the Guild in other ways. When the New England Chapter of GBW



Photo courtesy of Katie MacGregor



Photo courtesy of Katie MacGregor

was planning a regional conference in 2014, Katie was instrumental in finding the location for the program and lodging for the participants. She was one of two instructors for the conference, creating a half-day papermaking program (taught twice) where conference participants learned about her process and how she logs her paper formulas. She showed eager participants a collection of books created with her papers, and generously let everyone make sheets of paper using a special Guild of Bookworkers watermark that she had developed for the day. Katie even helped to organize and make the Saturday night banquet dinner. The success of the event was directly related to all the work she put into the conference.

For all that Katie MacGregor has done for GBW members, I'm so pleased that she was chosen this year to be the Guild of Book Workers Lifetime Achievement Award winner. It is her work, the work of a papermaker, that binds us all—printer, calligrapher, bookbinder, and conservator.



Photo courtesy of Katie MacGregor



THIS YEAR'S GUILD of Book Workers Laura S. Young Award goes to Iris Nevins, whose service to the Guild has encompassed decades.

After joining the GBW and receiving my first *Newsletter* in the mail I was excited to see a piece about marbling written by Iris Nevins. This article stood out to me, as it clearly explained an aspect of marbling that I hadn't understood, and I remember thinking, "This is great! I need to put this somewhere safe so I can refer back to it later." Since that time I have come to love the information about marbling that Iris shares in every *Newsletter*. I believe many of us can echo Cindy Haller when she

says, "Having dabbled in marbling for a few years myself, I certainly appreciated all of the tips, hints, pitfalls, and odd experiences that Iris reported on when working with this very temperamental medium."

I have to admit, however, that it wasn't until I became a co-editor of the *Newsletter* that I realized how extensive Iris Nevins' contribution to our community has been. Margaret Johnson, former editor of the *Newsletter*, expresses it beautifully:

Iris has been writing a column for the *Newsletter* since 1995. Issue #100 in June 1995 is her first. As far as I know she never missed an issue and is still writing them.



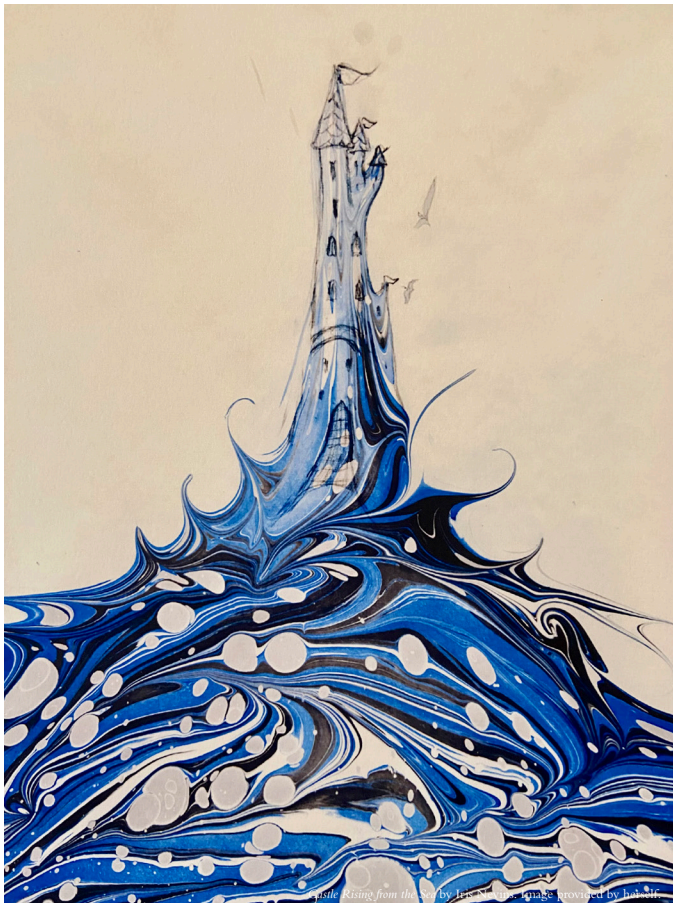


Photo courtesy of Iris Nevins

I depended on Iris for all those years until I stopped editing the *Newsletter*.... She gave practical information to many, many marblers struggling with their work.

Twenty-[seven] years of Marbling Columns is a lot of writing.

During those 27 years of writing, Iris has covered in-depth aspects of marbling that benefit both novice and experienced marblers, but her contribution goes beyond that, as explained by Karen Hammer:

Iris Nevins' column covers all aspects of this craft so integral to the present and the history of bookbinding. She generously and candidly shares her formulas and process, challenges, and successes.

Her constant troubleshooting and experimentation both reassure and inspire.

Her book reviews benefit binders short on our two most crucial resources: time and funds.

Ms. Nevins has also published four manuals on aspects of marbling: *Varieties of Spanish Marbling*; *Traditional Marbling*; *Fabric Marbling*; and a reprint of the first bookbinding manual written by an American, *A Manual of the Art of Bookbinding*, which contains 14 of her hand-marbled samples.

She models three important initiatives for our community: sustained service to the organization over a very long period of time, painstaking production of specialized documentation/educational materials, and an ongoing commitment to the pursuit of ever-greater excellence in her craft.

For her many years of service to the Guild of Book Workers, Iris has more than earned the Laura S. Young Award. As Cindy Haller says, Iris truly is "a treasure in our organization, and [I] certainly hope that we will be lucky enough to continue to learn, appreciate, and perhaps put into practice all of the wisdom of this very talented artist." Congratulations, Iris, on receiving this well-deserved award, and we look forward to learning more from you in the future.



BEN SHAHN'S PERSONAL CAPITALS

BY BETH LEE

BEN SHAHN (1898–1969) WAS a Lithuanian-born American artist who studied art in Europe with Matisse, Picasso, and Klee. He became disenchanted with European modern art, saying that his own work in the style was unoriginal.

Much of his work was rooted in the current political scene. In 1932, he exhibited 23 paintings of the trials of Sacco and Vanzetti. The following year he worked with Diego Rivera on the famous Rockefeller Center mural in 1933, and two years later he joined the photographic group within the RA (Resettlement Administration), a New Deal agency that aimed to resettle 650,000 farmers from worn-out land. He was involved in other social documentary projects, most famously his Lucky Dragon series about the Japanese fishing boat caught in the Bikini Atoll hydrogen bomb blast. He went on to create commercial art for *Time*, *Forbes*, *Harper's*, and other publications.

Although he possessed the training and skill to execute precise lettering, he was inspired by the robust folk lettering of handmade signs. This inspiration is evident in two distinctive lettering styles he developed. The style that he used most for social commentary work was chunky and industrial; the 'O' looks like a Robertson screw. He used this style in *November Twenty-Six Nineteen Sixty Three*, a collaborative book with Wendell Berry that commemorated and mourned the assassination of JFK.

He used a second style, mostly for personal and religious projects, such as *A Partridge in a Pear Tree*, published in 1949

by the Museum of Modern Art. I've been studying this more personal style for the past year and a half, and I've been teaching it as well—another, more rigorous, form of learning. The overall look of the hand is primitive, naïve; sometimes with wobbly edges and idiosyncratic curlicues. But the hand is by no means quick or easy. It involves compound strokes, pen manipulation, improvisation, and a constant eye on the overall texture of the page. The waisted stems, drawn serifs, and swelled curves are based on monumental Roman forms. Writing out this hand activates the eye to see the counters and letter spaces. All these features combine to make the hand a challenge, and yet the naïve, improvisational aspects make it accessible to beginning students in a way that monumental Romans can never be. The study of this hand is an excellent

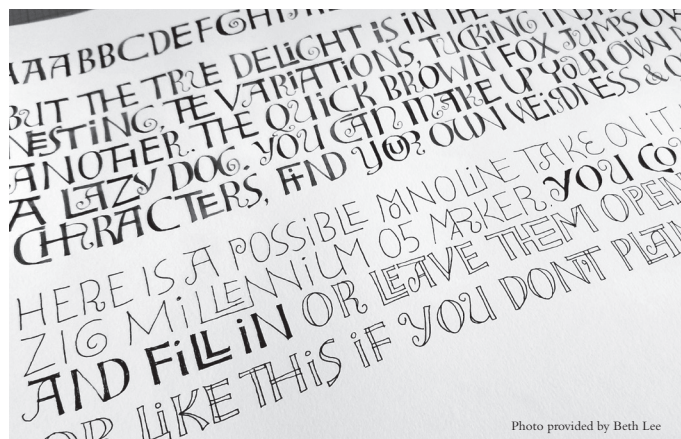


Photo provided by Beth Lee

introduction to the pen manipulation required in other more rigorous hands.

Because Shahn invented this hand but never taught it to anyone, no one knows for sure what tool(s) he used. Speculation is that he used a small, pointed brush or a broad-edged pen. We have his printed books and posters to study. They are available through used-book venues from time to time, and I now have a comprehensive collection. I've tried making these letters with a pen and with a pointed brush. To me, the shapes clearly derive from those made by a pen. When I make the letters with a broad-edge pen, much of the change in thickness is dictated by the pen, even if the shapes are built up. When I create the letters with a pointed brush, I am straight-up drawing every change in thickness. Both ways are an education.

To step into the strokes of a master's letters is always a revelation. It is another way to enliven our own writing and broaden our ideas of what is possible in the making of these 26 letters of our alphabet.

BETH LEE is a book artist and freelance calligrapher. She holds a fine arts degree in graphic design, and has taught calligraphy and book arts for more than 30 years. Her work may be found in university and private collections around the US.

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STORING CARRAGEENAN SIZE

BY IRIS NEVINS

RECENTLY, ON A marblers group, I saw a discussion on how to store made-up carrageenan size for a few days, so you don't have to throw it out, and you can marble for several days. I think a lot of variables come into play honestly, and it is not the same for everyone.

Let's start with storing the powder, and the shelf life. I think the climate of the room in which it is stored accounts for many differences in shelf life.

I have to say that I order 55 kilos at a time, which lasts a very long time. Many years. Mine is stored in a semi-in-ground basement that is "semi-damp" in summer, not as bad as a fully in-ground basement though. I do keep a dehumidifier on at 50%. but often forget to empty it. I have never had the carrageenan weaken. I would imagine it is better kept in a cool dry place, though I see no lessening of viscosity. I have also found small bags of carrageenan in the basement that I had brought to workshops over 20 years prior. It worked as well as it ever did.

Once your size is made, how do you preserve it? Some use formaldehyde. I cannot be in a room with even an open bottle of it. I just start to choke. I tried using it once and had such a bad reaction, I had to throw away the little bottle, and all the size that I had made up. I learned to, for the most part, make just as much size as I will use in a day most times.

Sometimes though, if a large order comes in that will take several days, I use a large tray that holds four sheets at a time. The big question is, "Is it four times as fast?." No...

maybe twice though! Anyway, the big tray takes about 10 or so gallons of size. I have a lot left at the end, though the level goes down by maybe half after 100 sheets or so. If I have to marble a second day, I make up another five gallons that night, then pour it in the next morning, and can carry on marbling. This can be done on a smaller scale too, with any size tray. It just is very expensive to toss the size from the large tray, and adding more size seems to refresh it quite well. It may be a bit dingy and gray from paints that have sunk to the bottom, but it works.

When I worked at an outside studio, before moving to "The Big House" with the nice (and messy) basement studio, I worked in a factory building. I was not inclined to come in on a Sunday to make the size for Monday morning. So on Friday, my helper or I would make five gallons of concentrated size. We would mix the usual 1TBS carrageenan, blended with a quart of hottest tap water, but would not add the additional quart of water needed to make up the size to the proper thickness. We had a refrigerator and would set it in for the weekend, where it happily gelled. On Monday morning I would come in, pour what we called "The Gloop" into the giant tray, and add an equal amount of the hottest tap water. I'd swirl it with my hands, and break up the gel lumps; they were very soft and dissolved easily. It took only a few minutes. Then I let it set until it was about room temperature. It was less than a half hour until "Showtime"... and it settled just fine while I made up the paints.

Some people have told me, “No! You cannot do that with the size.” But I did for about six years at that factory studio! It worked as well as freshly made size.


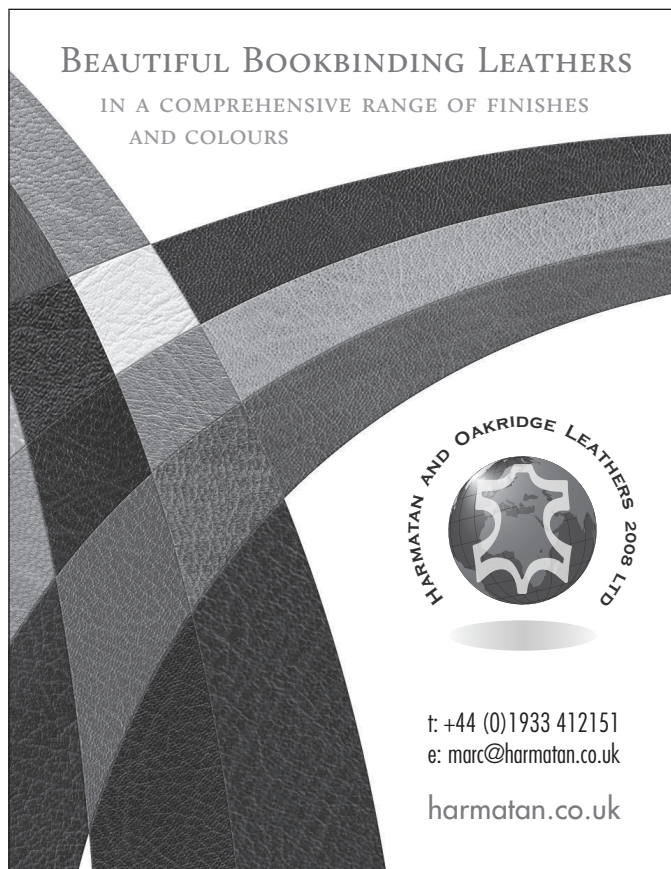
Another thing I used to do, which is apparently a marbling crime, is that I would wake early, and make the size with very hot water. Then I would let it settle for an hour, skim off the foam, pull little undissolved clumps out, and marble on it while it was still very warm! The thing is no one ever taught me to marble, so I made up that way and assumed everyone did that. I still do it if I have to marble with no notice, but honestly, it is much easier to make the size the night before and have a more leisurely morning. It works though, and the papers looked just as good as they would have if the size had sat overnight. Done this way, you can also refresh it with new size if you need to go into another day or two.

Some suggest using methyl cellulose, since it doesn't go bad, or at least takes much longer to spoil. While I find it works well with acrylics, it doesn't work so well with watercolor. That of course can depend on the watercolor and dispersants that you use, I suppose. I find ox-gall, which is used with watercolors as a dispersant, doesn't do well with methyl cellulose. I tried watercolor with a detergent-based dispersant, Photo-Flow, and that worked better, but I didn't like how the paints looked. Just give me the carrageenan—quirks and all—every time!


As always, experiment and find what works best for you.

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THE SAMUEL B. ELLENPORT COLLECTION

by Kim Norman

THIS OCTOBER, ATTENDEES of Standards who register to tour three campus locations of Emory Libraries will have the opportunity to view items from the Samuel B. Ellenport Collection and additional book arts examples of the Stuart A. Rose Manuscript, Archives, and Rare Book Library. Following the campus tours, Sam Ellenport will offer a presentation to our group on his career and decades-long history in the book arts field.

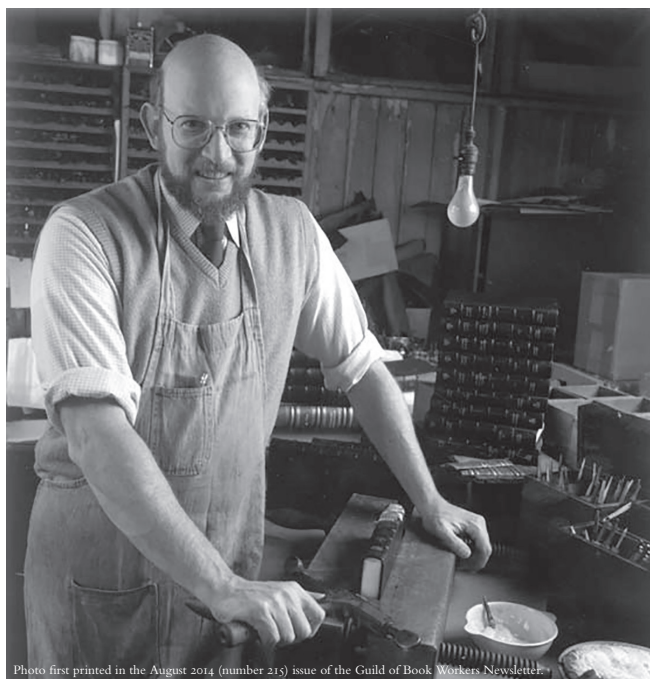


Photo first printed in the August 2014 (number 215) issue of the Guild of Book Workers Newsletter.

Samuel B. Ellenport was born in Newark, New Jersey in 1943. He earned a Bachelor of Arts in history from Amherst College in 1965. Sam spent five years in a Ph.D. program in history at Brown University but left the program in 1970 upon purchasing Harcourt Bindery, Inc. (Boston, Massachusetts). He remained owner and later President of the bindery until 2007.

Sam established and ran the Harcourt School of Bookbinding from 1974 until 1986. Upon closing the Harcourt School, Sam donated school equipment and supplies to the bookbinding program at the North Bennet Street School in Boston, where he remains an advisor.

Sam has held leadership positions in the Guild of Book Workers, Design Bookbinders of England, Society of Bookbinders (England), the Society of Printers (Boston), and the New England Printing and Publishing Council. His publications include *Brass Plate Dies* (1980), *Future of Hand-Bookbinding* (1993), and *Reflections of Two Craftsmen: Sam Ellenport & Ron Gordon* (2013).

In 2014, Sam received the Guild of Book Workers Lifetime Achievement Award. In addition to his bookbinding work, he has been the owner of Chagford Antiquarians, Inc., (Belmont, Massachusetts) since 2012.

The Samuel B. Ellenport Collection of the Stuart A. Rose Manuscript, Archives, and Rare Book Library at Emory University consists of the papers of Sam Ellenport from 1915–2019. This includes correspondence, printed material, conference and lecture notes, and records

pertaining to Harcourt Bindery. The conference and lecture notes are about bookbinding, including records from events where Sam either spoke, attended, or both. Records in this collection pertaining to Harcourt Bindery, Inc. include financial records and samples provided to customers.

For more information about the Samuel B. Ellenport Collection, purchased in 2019 by the Stuart A. Rose Manuscript, Archives, and Rare Book Library, please follow this link to the collection listed in Emory Libraries Finding Aids: bit.ly/gbw-art004.

KIM 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, Co-Chair of ALA/PAIG, and the GBW-Southeast Chapter.

FOR ADDITIONAL READING, here are a few recent articles about book arts, book history, and the designer bindings of Margaret Armstrong:

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Ancient Greek Derveni Papyrus: Europe's Oldest

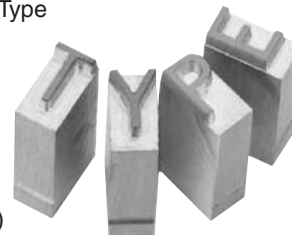
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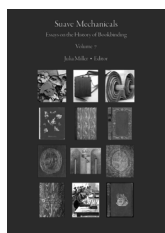
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November 4th for the December 2022 Issue (No. 265)

January 6th for the February 2023 Issue (No. 266)

March 3rd for the April 2023 Issue (No. 267)

May 5th for the June 2023 Issue (No. 268)

July 7th for the August 2023 Issue (No. 269)

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