



PETER GERATY
LIFETIME ACHIEVEMENT AWARD

the works of
Geoffrey
Chaucer

2023 Guild of Book Workers Award Recipients



ANN FRELLSEN
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

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Contents

Letter from the President	2
Letter from the Editors	2
News and Notices	3
Chapter Reports.....	4
Paper and Book Intensive 2023 reviewed by Elizabeth (Beth) Curren	5
More than Meets the Eye reviewed by Pamela Wood	7
Cleanliness and Marbling by Iris Nevins.....	11
Binding Humor by Jeff Peachey	12
Exploring Doublures in Telluride by Nicole Alvarado	13
Ann Frellsen, 2023 Recipient of the GBW Laura S. Young Award by Priscilla A. Spitler	15
Peter Geraty, 2023 Recipient of the Lifetime Achievement Award by Mary Wootton	17
In Praise of Book Dealers by Nancy Leavitt	19
A Brief History of Book_Arts-L by Peter D. Verheyen	21

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Letter from the President

DEAR MEMBERS,

The FY22-23 annual report was released in September. If you missed the email, you can find the full report online under the “Annual Reports” heading on “About” page of our website: guildofbookworkers.org/about.

As a volunteer-run organization, the Guild relies on our members to keep things running. Without your service and support, our publications, exhibitions, annual conference, workshops, website, and other resources simply would not exist. My sincere thanks goes out to everyone who has volunteered for GBW this past year.

If you'd like to get more involved with our organization, I encourage you to volunteer to serve on a committee. There

are many opportunities to get involved with GBW at both the national and chapter level. It's a great way to get to know your colleagues, meet other book folks, and make an impact within our community. Information about current volunteer opportunities are included in this issue.

As always, please feel free to reach out to me with any questions at president@guildofbookworkers.org.

Cheers,

Kate Levy

President, Guild of Book Workers

president@guildofbookworkers.org

Letter from the Editors

DEAR READERS,

October is a time of change. Depending on where you are, you may have already ordered your PVA supply for the winter to ensure that it doesn't get frozen in transit; or you may be enjoying a break from the summer heat and relishing a chance to get outside after being cooped up in the air conditioning for months. But it is also the beginning of a season of celebration and gratitude, if one looks forward to the fall and winter holidays. In this spirit, this issue of the Newsletter focuses on celebrating the winners of the annual GBW awards—the Lifetime Achievement Award and the Laura S. Young Award for service to the Guild. This year, our honorees are Peter Geraty and Ann Frellsen, respectively. Both of these talented book people have generously shared their knowledge and learning throughout their careers, as evidenced by the many grateful letters of nomination received in support of the awards. We've included a smattering of examples right here in this very issue.

Furthering a celebration of teaching and learning, Nicole Alvarado shares her appreciation of a class that she attended at the American Academy of Bookbinding (AAB), funded by the Dark Arts scholarship. Incidentally, the workshop was taught by Lang Ingalls, one of our predecessors as *Newsletter* editor and a long-time bookbinding instructor for AAB. Other features for your reading pleasure include a musing on just how clean your marbling station needs to be, courtesy of our marbling correspondent Iris Nevins. Peter Verheyen provided us with a comprehensive history of the “BookArts_L” discussion list, which was—for many years—an invaluable resource for bookbinders and book artists to connect over long distances.

Also on the subject of sharing and collaboration, Pam Wood reviews an exhibit detailing the history of collaborative projects at Arizona State University's Pyracantha Press. Nancy Leavitt, who will be helping as our second calligraphy correspondent alongside Beth Lee, begins with an appreciation for the often-overlooked profession of the book dealer. Jeff Peachey shares the last image in his series of cartoons on bookbinding, with the invitation to you, dear readers, to create a caption to go with it! Please send your ideas to newsletter@guildofbookworkers.org by October 31, 2023 to join in the fun. We will publish the winning caption in the December issue of the *Newsletter*.



Photo by Alexander Sinn on Unsplash

News and Notices

EXHIBITIONS COMMITTEE REPORT

We are delighted to welcome Erin Fletcher and Virginia Green to the Exhibitions Committee this year. “NIGHT CIRCUS,” the theme for our next Triannual Traveling Exhibition, is scheduled for September, 2024. We carefully chose the theme to inspire our membership to “invoke curiosity of the Spectacle, fascination of Artistry and Performance, explore the Mysterious and Luminous, investigate Clandestine action and Secret knowledge, and embrace Chaos and Otherness.”

We will—for the first time—be inviting patrons ‘behind the curtain’ of the exhibition, by encouraging entrants to include documentation of their process and the making of their entry as part of their submission. Through the generous sponsorship of our regional Chapters, we offered eight scholarships this year, which covered both the fee for entry and an annual Guild membership, which we hope will help encourage entries from members who have not previously considered exhibiting.

Looking ahead, we will be finalizing the venues, selecting jurors, and preparing ourselves to receive over a hundred submissions from our membership that will arrive in the late spring. We extend our sincere gratitude to our dedicated committee members, artists, volunteers, and sponsors who have made this year's achievements possible and we look forward to another year of creativity and collaboration. If you have any ideas, suggestions, or would like to get involved, please do not hesitate to reach out.

Jeanne Goodman
exhibitions@guildofbookworkers.org

VOLUNTEER OPPORTUNITIES

AWARDS COMMITTEE

- 3 people (a chair is selected and reports to president)
- November–May commitment
- Traditionally, one of the current year's award winners will serve as chair of the committee
- Duties include:
 - Solicit nominations for the Laura Young (service to GBW) and Lifetime Achievement awards
 - Publicize the call for nominations through various GBW outlets
 - Review nominations and make recommendations to the Board of Directors for final approval
 - Maintain a list of potential awardees for future years

NOMINATING COMMITTEE

- 3–5 people (a chair is selected and reports to president)
- November–May commitment
- Duties include:

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

STANDARDS SCHOLARSHIP COMMITTEE

- 3 people with VP as chair
- May/June–July commitment, 3–5 hours total
- Duties: Committee members assist in advertising the application information to relevant book arts listservs and organizations, review application materials (one statement from the applicant and 2 letters of recommendation), and score them according to a standard matrix. No prior experience is necessary, instruction is provided. The time commitment for this committee is low, but the work must be completed on a rigid deadline so that applicants can be notified before registration rates change.

DEI COMMITTEE

- The DEI Committee is an open interest group that contributes to the Guild's efforts to foster a welcoming, respectful, and inclusive community that embraces a diversity of individuals and practices. It advises the national GBW Board and independently undertakes projects that aim to broaden membership engagement within the organization. Currently, committee members share administrative responsibilities which includes maintaining a regular meeting schedule, coordinating with project leads, and liaising with the GBW Board. The DEI Committee is open to any member of the Guild who wishes to contribute either as an ongoing member or to a specific project. Contact dei@guildofbookworkers.org for more information.

STANDARDS

- Local host committee (1-year commitment)
 - Responsibilities include working with the hotel and local vendors to plan an opening reception, arrange tours, and publicize the Seminar. Hosts meet with the Standards Chair regularly and provide local support during all aspects of the event. May be asked to assist with designing and printing seminar materials (i.e. name tags), serving as vendor liaison, and storing or moving seminar supplies.
- Standing Chair Committee Members
 - Responsibilities include planning future seminars, working with other GBW committees' members,

i.e. Exhibitions and Newsletter, publicizing the events, and soliciting auction donations.

- Volunteers during planning
 - Responsibilities include planning future seminars, working with other GBW committees' members, i.e. Exhibitions and Newsletter, publicizing the events, and soliciting auction donations.
- Volunteers during Standards
 - Volunteers are needed to assist with tours, staff registration, stuff packets, assist presenters with setup and cleanup, set up silent and live auctions, and assist treasurer and auctioneer with auction items.
- Volunteers after Standards
 - Volunteers are needed to help with the video library of Standards presentations. Greatest priorities include editing the most recent presentation and generating transcripts of all presentations.

MEMBERSHIP STANDING COMMITTEE

- Outreach
 - Welcoming new members via email, snail mail, and/or email
 - Represent GBW in new membership recruitment efforts—flyers to art schools and art supply stores
 - Buddies at Standards

JOURNAL STANDING COMMITTEE

- Editorial board members accepted on a rolling basis (4-6 people)

- Commitment varies with the publication cycle.

Throughout the year, the average could be less than 1 hour per week for many committee members.

- Editorial board members activities include (and can be tailored to individual interest):
 - Author liaison: coordinating with authors to bring articles and submissions to publication
 - Proofreading and editing
 - Design and creative contributions
 - Administrative responsibilities

COMMUNICATIONS STANDING COMMITTEE

- Social Media Team (1-2 people)
- Website Maintenance (1-2 people)
- Standards Presentations recordings
- Listserv moderator
- Formstack administrator
 - Administrative responsibilities

EXHIBITIONS STANDING COMMITTEE

- 2-3 members
- Jurors (3 people every 3 years)

Newsletter Standing Committee

- Contributors Welcome (particularly in Conservation/ Preservation)
- Copy-editors Welcome

Chapter Reports

MIDWEST

CHAIR: Lisa Muccigrosso

On August 11 and 12, Midwest members from Wisconsin, Illinois, Iowa, Missouri, Kentucky, Indiana, and Ohio gathered at The Bindery in Milwaukee, Wisconsin for our first Annual Meeting since 2017. Our workshops, led by GERALYN LANCE for marbling and ZACHARY LIFTON and DANIEL EHN for vintage bookbinding production, were engaging, informative, and just plain fun. Check out images from the event at bit.ly/gbw-midwest2023.

We recently held board elections and are happy to welcome Rachel Payne as Programs Chair and Perry Cadwallader as Chapter Co-chair. Both hail from Minnesota and are a welcome addition to the team. Their terms will start September 30, 2023.

As always, we want to hear from you! Questions, suggestions, and announcements about your book-related activities can be sent to midwest@guildofbookworkers.org.

NORTHWEST

CHAIR: Jodee Fenton

The Northwest Chapter is planning a workshop with Jen Farrell. We are also looking at doing some studio visits and

Zoom talks with book artists. Seth Morabito has volunteered to help the Chapter develop its webpage, which will be used for announcing events. We are putting together a group of members who want to work on a Chapter exhibition for 2024.

SOUTHEAST CHAPTER

CHAIR: Kim Norman

The Southeast Chapter is so grateful for the service of our wonderful volunteers who recently rotated off of the board of directors. Thank you to Communications Coordinator Jill Sweetapple, Events Coordinator Eliza Gilligan, and Chair Kim Norman!

Congratulations to the following volunteers as the new SE Chapter board of directors!

Co-Chairs: Jessica Hudgins and Lydian Brambila

Secretary: Kathryn Blackbyrn Wright

Treasurer: Kirsten Wehner (continuing)

Events Coordinator: Ephranette Brown

Communications Coordinator: Chella Vaidyanathan



PBI Annual Badges. paperbookintensive.org.

COURSE REVIEW

Paper and Book Intensive 2023

Reviewed by Elizabeth (Beth) Curren

PAPER AND BOOK INTENSIVE (PBI) returned to Oxbow, Michigan in May, after a three-year hiatus due to the pandemic. Oxbow, an arts center situated outside of Saugatuck, on Lake Michigan, has a long association with the Art Institute of Chicago. The site has an old inn, classrooms and studios, cabins and cottages, walking trails, and direct water access to a natural oxbow behind the dunes of the lake. Oxbow hosts college sessions, local arts camps, and summer residencies. Sixty-four participants attended the first PBI since it closed during the COVID-19 calamity.

Running May 14–25, the Paper and Book Intensive offered ten classes over two four-day sessions. Each participant took two classes during the first session and one all-day class during the second session. Applications closed in early January, and the cohort ranked their preferences. Most classes welcomed all levels of ability, and the faculty had the opportunity to participate in classes as well.

SESSION ONE

- Pulp Printing in Handmade Paper, taught by Drew Cameron

- The Endless Possibilities of Papercuts, taught by Jerushia Graham
- Making Ink for Writing and Drawing, taught by Richard Spelker
- The Art of the Fold and New Departures, taught by Hedi Kyle and Ulla Warchol
- Thinking Inside the Box (and about how you will get in there), taught by Julie Smith

SESSION TWO

- Trad/Rad Calf, taught by Jeff Altepetter
- Making Finishing Tools: An Economical Approach, taught by Brien Beidler
- Creative Printmaking Approaches Using Polymer Plates, taught by Clay Harmon
- Paper in Motion: Getting Up Off the Page, taught by Emily Martin
- Papermaking: In the Field, taught by Andrea Peterson

Classes ran for 2.5 hours in the mornings and afternoons and studios were open in the evenings for students. Most evenings, people gathered by a small fire down by the dock

to pal around, talk, take out a kayak, and watch the sunset. On the day between sessions, each class displayed examples of their work. Mary Uthuppuru ran the on-site store, Colophon, which held a treasure trove of supplies, tools and materials. Andrea Peterson ran the paper mill during Session One and taught during Session Two.

The day before departure, we packed up the studios, set out our work, submitted items for silent and live auctions, and enjoyed an elaborate dinner along the lake. The auction proceeds will provide partial scholarships for students to attend PBI. This year it was announced that a full scholarship, funded by Pam Spitzmueller and Julia and John Miller, would be offered to a future participant. The scholarship students assist with administrative tasks and other jobs, as needed, to help the PBI directors, Anna Embree, Matt Liddle, Cathy Hunt, and Tom Balbo.

The auction was great: some people sent items ahead of time while others choose something they had created at PBI. Matt and Tom were persuasive auctioneers, and the scholarship students strutted the wares, showing off each item to its best advantage. The competition was often fierce, and PBI raised more than \$11,000 from the sale of prints, bound books, handmade tools, use of vacation homes, apparel, and handmade papers.

PBI offers an excellent opportunity to learn, network, exchange ideas and try out new tools. It is an invaluable experience and a total blast. I highly recommend it.



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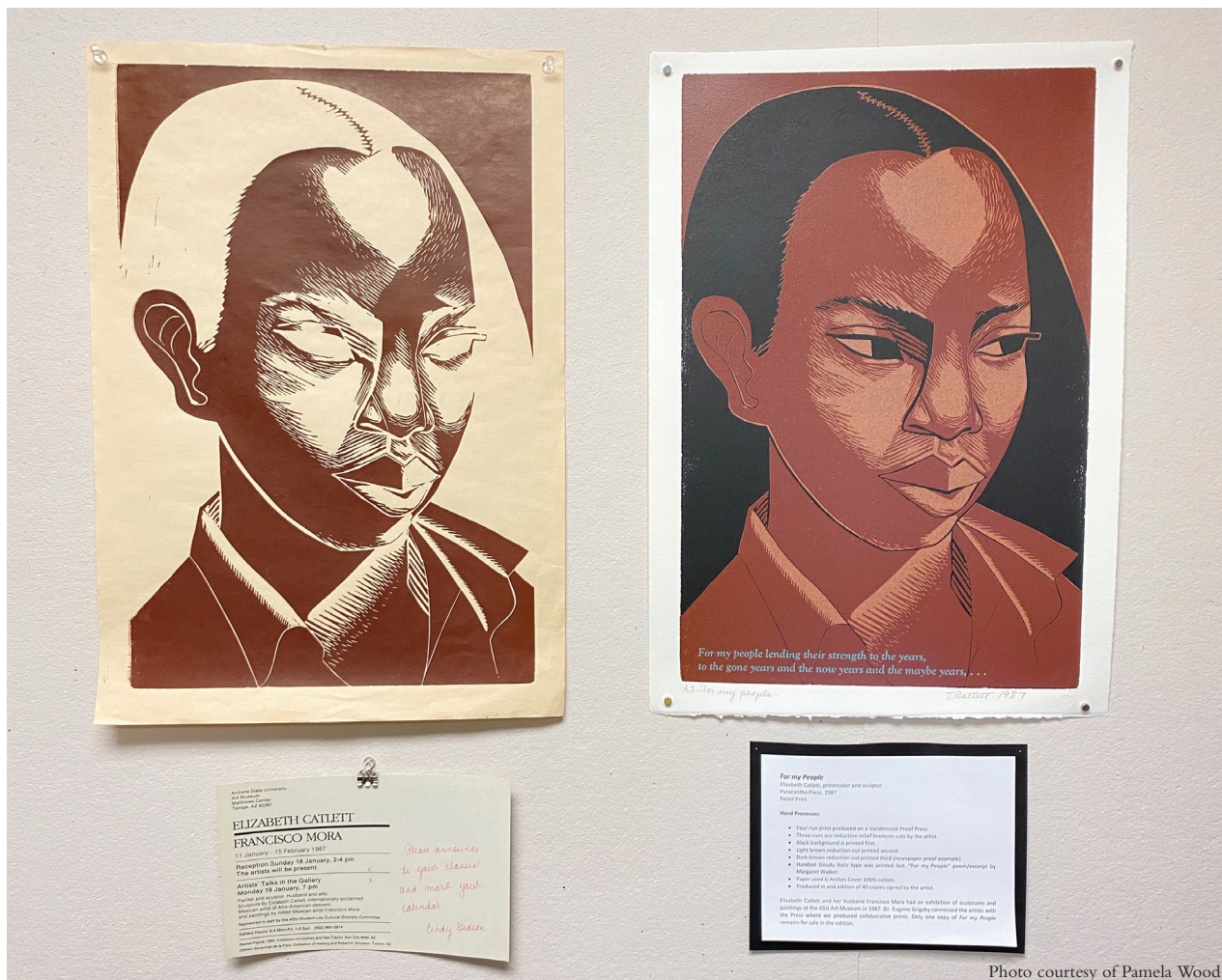


Photo courtesy of Pamela Wood

EXHIBIT REVIEW

More than Meets the Eye

Reviewed by Pamela Wood

PYRACANTHA PRESS EXHIBIT SHOWCASES THE ART OF PROCESS AT ARIZONA STATE UNIVERSITY.

“THE ART OF PROCESS: Selections from Pyracantha Press” is a behind-the-scenes exhibit showcasing collaborative research projects from concept to completion. The exhibit highlights archival materials, project notes, working proofs, creative and technical tests, finished limited-edition fine press/artists books, prints, and broadsides, spanning over three decades. To round out the exhibition, curator and director of the press Daniel Mayer created process labels outlining each project, provided here.

Pyracantha Press is the independent publishing imprint in the Herberger Institute School of Art at Arizona State University. The Press is directed by Daniel Mayer, who has produced inter-disciplinary collaborative works since 1986. Projects created under the Press are limited-edition books and prints with invited artists that reflect our cultural landscape. Each project is unique and experimental in form and content. Press publications are in 105 national and international public collections. The Press is a School of Art Creative Research Initiative.

NOISY BY NATURE

Collaboration with Mary McCann, DJ and poetry-slam artist
Pyracantha Press, 2004

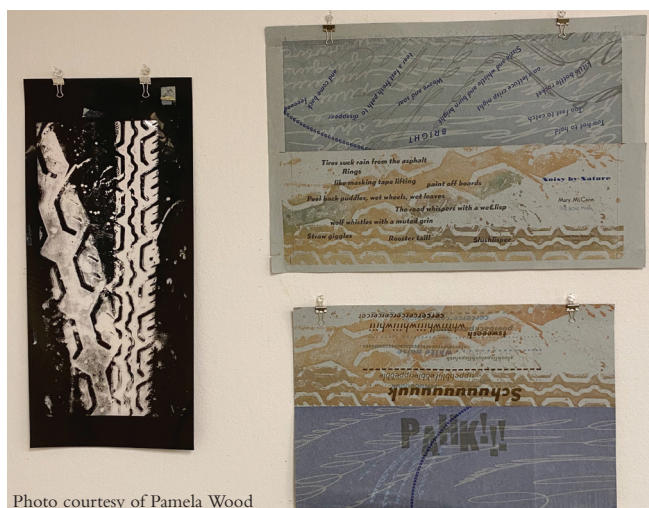


Photo courtesy of Pamela Wood

Handmade origami artist's book with two sound poems

- Digital image and text composition for film-negative output.
- Hand-processed photopolymer plates from digital films.
- 21 printing runs hand-printed on a Vandercook SP-20 Proof Press.
- 17 photopolymer relief runs and 4 letterpress runs.
- Handset Bernhard Gothic type for title page.
- Harley tire-tread plate hand-inked in 2-color blend roll, for 200-plus monoprints.
- Xerox transfers of bottle rockets on binding boards.
- 5 different Xerox transfers for 5 different covers.
- Etching press tire-impression blind impression on binding board covers.
- Platen press polymer plate colophon printed in 8 pt. type.
- Tinted Tyvek for spine strips.
- Origami book form cut and folded by hand.
- Signature handsewn into binding structure at the Press.
- Paper used is Canson Mi-Teintes grey.
- Limited edition of 210 copies signed by the poet on Colophon page.

ECO SONGS

Collaboration with Macedonian composer Dimitrije Buzarovski and Nan Hughes, mezzo-soprano.
Pyracantha Press, 1998

Song cycle based on Earth and Ecology

- Digital image and text composition for film-negative output.
- Hand-processed photopolymer plates from digital films.
- Handset Neuland and Palatino type for title page and six poems.
- Typeface used for digital relief plates is Bernhard Gothic and Palatino.

- 28 printing runs hand-printed on a Vandercook SP-20 Proof Press.
- Over 40 plant fibers sent to the Press from around the world for hand papermaking.
- Hand-folded accordion structure, slipcase, and signatures bound at the Press.
- 90 copies printed on handmade paper.
- 115 copies printed on recycled French Speckleton.
- CD with song cycle.
- Limited edition of 205 copies signed by the composer on Colophon page.

PETRIFIED FOREST

Collaboration with Hungarian visual artists György Galántai and Péter Forgács, and poet György Petri
Pyracantha Press, 1994

Book project exploring freedom and oppression, informed by the Fall of the East Bloc in 1989.

- Three artists books in a handmade slipcase.
- 80 printing runs including 50 runs hand-fed through a 1-color flatbed offset litho press, 29 letterpress runs, and 1 silkscreen run.
- Letterpress runs are a combination of hand-process photopolymer relief plates and handset Goudy Old Style type used for György Petri poems.
- Video stills taken by Péter Forgács in Arizona made into film positives for flatbed offset-litho printing plates.
- Color images include single-colors, duo-tones, and 4-color separations hand-fed on litho press.
- Book structures hand-assembled at the Press.
- Printed in an edition of 225 copies signed by the artists in Budapest, Hungary.



Photo courtesy of Pamela Wood

THE WARRINGTON POEMS

Collaboration with poet Alberto Riós

Pyracantha Press, 1989

Limited-edition book of poetry and journals reflecting Riós' upbringing in Nogales and his mother's hometown in Warrington, England.

- Letterpress printed in nine quartos with 2 colors.
- 23 poems and 23 journal notes handset in Stempel Optima type.
- 36 letterpress printing runs hand-printed on a Vandercook SP-20 Proof Press.
- Handmade paper for 35 copies from cotton rags.
- 43 batches of pulp for papermaking.
- 35 handmade paper copies quarter-leather bound with paste-papers at Campbell-Logan Bindery, MN.
- 105 copies printed on Rives Heavyweight bound in a soft paper wrapper at Campbell-Logan.
- Limited edition of 140 copies signed by the poet on Colophon page.

FOR MY PEOPLE

Collaboration with Elizabeth Catlett, printmaker and sculptor

Pyracantha Press, 1987

Reduction Relief Print

- Four-run print produced on a Vandercook SP-20 Proof Press
- Three runs are reduction relief linoleum cuts by the artist.
- Black background is printed first.
- Light brown reduction-cut printed second.
- Dark brown reduction-cut printed third (newsprint proof example)
- Handset Goudy Italic type was printed last. "For my People" poem/excerpt by Margaret Walker.
- Paper used is Arches Cover 100% cotton.
- Produced in an edition of 40 copies signed by the artist.

OPTIMISM

Collaborative print with visual artist Pam Longobardi



Photo courtesy of Pamela Wood

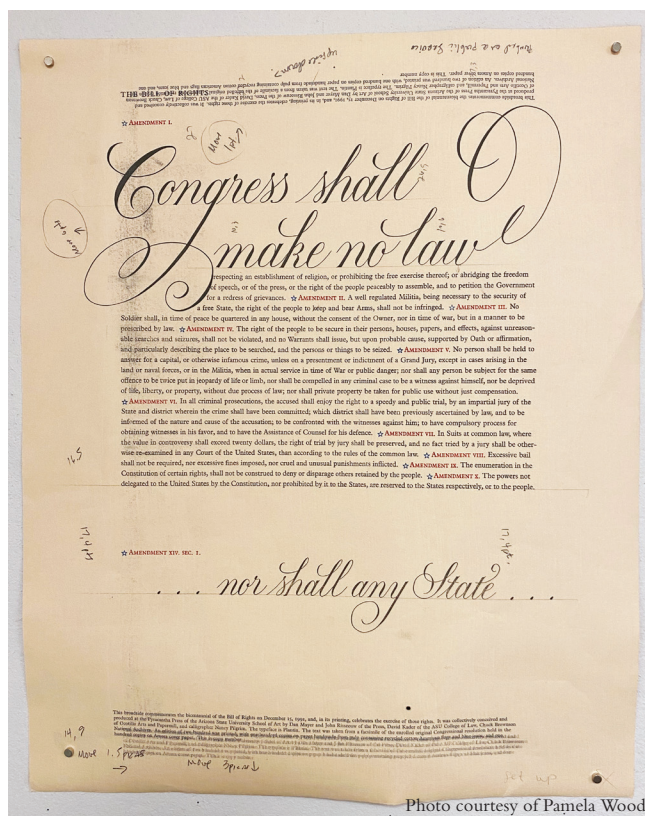


Photo courtesy of Pamela Wood

Pyracantha Press, 2000

- Victorian Valentine Greeting Card scanned and printed on Japanese paper.
- Hand-processed photopolymer plates.
- Shaped poem by the artist.
- 4 letterpress runs hand-printed on a Vandercook SP-20 Proof Press.
- Handset type for "Sincere Thoughts."
- Limited-edition of 40 signed copies by the artist.

BILL OF RIGHTS

Daniel Mayer, John Risseuw, and David Kadar (ASU law professor)

Broadside commemorating the 200th anniversary of the Bill of Rights, 1791-1991

Pyracantha Press, 1991

- 4 letterpress runs including photo-engraving of calligraphy hand-printed on a Vandercook SP-20 Proof Press.
- Metal type is machine composition-set in Plantin (Berliner Type Foundry) and typographically refined by hand.
- Original calligraphy by Nancy Pilgrim made into zinc relief engraving.
- Handmade cotton-rag paper includes recycled American flag and Blue Jean fibers.
- 100 copies printed on American flag/Blue Jean paper.
- 100 copies printed on Amora art paper.



Photo courtesy of Pamela Wood

- Symbolic limited edition of 200 copies for the 200th anniversary of the Bill of Rights.

INDIVIDUALOCRACY: THE PERSONAL DECISIONS THAT GOVERN SPRAWL

Matthew Salenger, architect/artist

Pyracantha Press, 2014

Collaborative fine press research project based on a study of urban sprawl

- Five research artists books in a slipcase.
- Aerial map of metropolitan Phoenix and surrounding areas.
- Map Photoshopped and quartered into four Turkish map-fold book forms.
- One book contains research data and fourteen questions asked throughout the valley on personal choices, from shopping preferences at locally-owned businesses to big box stores.
- Image and text composition digitally printed at Impression Makers on an HP Indigo 5000 printer.
- Paper used is Mohawk i-Tone.
- Letterpressed slipcase wrapper and endsheets printed from photopolymer plates on a Vandercook SP-20 Proof Press.
- Binding boards were laser cut with design on front showing each book's quadrant/location.
- Tyvek hand-tinted in grey for binding structure and slipcase wrapper.
- Edition binding structure produced in-house at the Press.
- Produced in an edition of 100 boxed sets plus proof copies (600 handmade books total) signed by the artist.

35 FACES OF DR. PETKO

Collaboration with Jessica Spring and Daniel Mayer

Pyracantha Press, 2016

Broadside highlighting the Antonia and Adam Petko Type and Press Collection.

- 35 different metal typefaces used on Broadside from the Petko Collection.
- Five letterpress runs printed by hand on a Vandercook SP-20 Proof Press.
- Handset type set on a Spring's Dare Devil circle template.
- Photopolymer relief plate for yellow circle.
- Paper used is Revere 100% cotton.
- Limited edition of 120 copies signed by the artists.

TIME SQUARE

Collaboration with Buzz Spector, conceptual artist and critical writer

Pyracantha Press, 2006

Broadside based on the subject of time

- Two-run letterpress Broadside hand-printed on a Vandercook SP-20 Proof Press.
- Google search quantities, in descending order, ranging from 7,500,000 billion hits for *time* to one hit for "change for the right time."
- Digital text composition for film-negative output.
- Hand-processed photopolymer plates from digital films.
- Typeface used for digital composition is Times New Roman.
- Paper used is Johannot cover cotton with esparto fibers.
- Produced in an edition of 100 copies signed by the artist.

PAMELA WOOD is a full-time fine bookbinder located in Tempe, AZ. rarehare.com.

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Image and text © by the artists and writers.

For more information on Pyracantha Press please visit: art.asu.edu/degree-programs/printmaking/pyracantha-press.

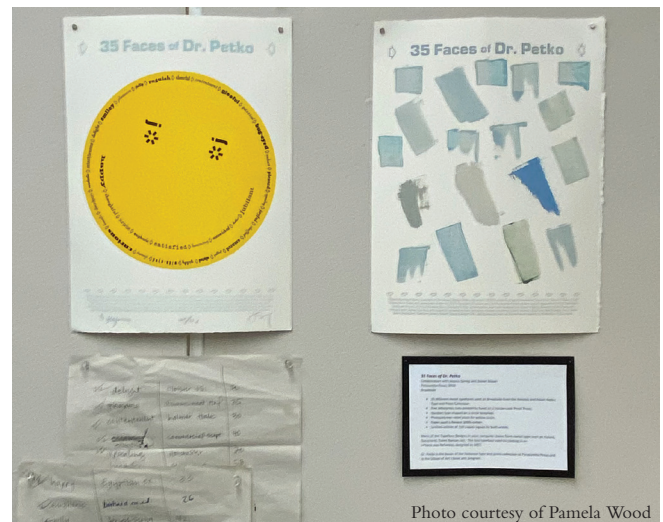


Photo courtesy of Pamela Wood



CLEANLINESS AND MARBLING

BY IRIS NEVINS

OK... I AM GUILTY! My marbling room is a mess. I worry about it being condemned! There is a myth that your marbling area should be hospital clean. I don't think I'd be able to function in such a spotless place, and cannot comprehend how a marbler can possibly keep their area clean! Paint splattering everywhere, size slopping off the sheets of paper as they are carried to the sink or the drying line, how is it possible?

I do know marblers who clean up completely afterwards. Personally, I am too exhausted after marbling, and after cleaning the trays and tools, to go attack the floors, walls, counters etc. I have every good intention to come back the next day and clean... but it doesn't happen. I tell people my marbling room has reached "*Critical Mess.*" This current studio has been in use for 30 years. It gets swept up every few years, but not very thoroughly.

It is critical, however, to clean up your tray and your tools, and it does help to wipe down the table or counter your equipment sits on. Never use soap in cleaning your tray or tools, it can interfere with the paints when you next marble if any trace of soap is left.

The floors... yes, dust can interfere and leave white spots on your marbles. Do you need to keep them vacuumed? I will say that depends on a few things. First, are you the only one in that room? No one comes in my marbling area, and this means no one is kicking up the dust. Second, is there any wind or a breeze or doors being opened and closed? This too can kick up dust into the air, which can land on your perfectly drawn pattern on your size. If it is a problem, definitely, sweep and vacuum. If it's not a problem, then having spotless floors is optional.

What about paint splatters? If you are near a wall, cover them with newspapers. This is also a good idea if you do not have a dedicated marbling room. I started in the kitchen, 45 years ago, and it had to be totally cleaned up before dinner could be made. It was also the "Eating Room!" So taping newspaper to the walls worked. Newspapers were all over the table too.

To contain the inevitable drips on the floor, while taking the paper to the sink to rinse or to the drying line, I find the best way is first some inexpensive plastic sheeting. That can get slippery and dangerous though, but if you then cover the sheet with newspapers, you can just pick up and toss the whole mess afterwards.

In the dedicated marbling room some of us are lucky enough to have, I find that 100% hospital clean is not necessary. Some have told me they clean deeply after marbling, because they heard a messy area will destroy your marbling. Sometimes "Clean Enough" will be just fine, and your marbling will be fine too.

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

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

Binding Humor

Caption by Jeff Peachey



Detail, *The Penny Magazine*, "A Day at a Bookbinders" New Series, Supplement, September 24, 1842, 377. Peachey Bookbinding Collection.

???

THE TIME HAS COME FOR YOU, DEAR READERS, TO WRITE THE CARTOON CAPTION!

Please submit yours to us at newsletter@guildofbookworkers.org by October 31, 2023. Jeff Peachey, the coeditors, and a few lucky members of the Guild's Executive Committee will select a winner. We will publish the winning caption in the December issue of the *Newsletter*.



Exploring Doublures in Telluride

Selected steps for framed inset doublure plaque. Photo courtesy of Nicole Alvarado.

by Nicole Alvarado

IN TERMS OF ATTENDING a bookbinding workshop, going to the American Academy of Bookbinding was one of the best decisions I've made. The studio space leaves nothing to be desired, and everyone I met who works and teaches at AAB were so supportive and excited for their students to learn new techniques, just as much as they encouraged us to explore Telluride and all it has to offer.

The course I took with partial funds from the Dark Archives scholarship was Exploring Doublures with Lang Ingalls. I signed up for this course because I've always been intrigued by doublures, but they also scared me a little. As a book conservator, I usually take books apart, rather than making new books. And thinking about lifting a doublure, especially one in a fine binding, was a daunting thought. Lang made the course fun and exciting. She encouraged us to try new things, make a (controlled) mess, and express ourselves. It was obvious that she really loves teaching and gets joy from her students making progress and improving their skills, no matter how little the achievement might seem.

I took the course to learn how doublures are made, to one day

undo someone's work, so I didn't expect to be as inspired as I was to create eye-pleasing designs (if I do say so myself). I learned so much more than how to make an edge-to-edge doublure or design a sunken suede framed plaque. I learned that trying new techniques doesn't mean abandoning the way I did things before, but rather, it expands the possibilities of what I can do and highlights areas that I could work on.

Being in Telluride, so far away from traffic and social media and my regular life, allowed me to fully



American Academy of Bookbinding Studio. Photo courtesy of Nicole Alvarado.



Plaquettes and book with doublures. Photo courtesy of Nicole Alvarado.

immerse myself in the course and rekindle my inner artistic instincts. I got to spend a week learning with three wonderful bookbinders, conservators, book artists. And I rode a gondola more than one should in the span of seven days.

NICOLE ALVARADO graduated in 2020 from SUNY Buffalo State with a MA, C.A.S. in Art Conservation. She held a yearlong Library Conservation Kress Fellowship at

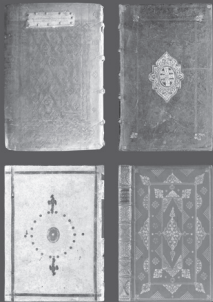


(Left to right) Jeanne Goodman, Alicia Bailey, Nicole Alvarado, Lang Ingalls. Photo courtesy of Nicole Alvarado.

the Academy of Motion Picture Arts and Science's Margaret Herrick Library. While there, she worked on bound and flat objects set to go on display at the new Academy Museum of Motion Pictures. Nicole was then awarded a Mellon Fellowship in Paper Conservation at LACMA, where she treated works on paper and books from their fine art collections and The Rifkind Center for German Expressionist Studies. Nicole has been at the UCLA Library Preservation & Conservation Department since September 2022 as their new Book & Paper Conservator.

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1450 – 1770

David Pearson



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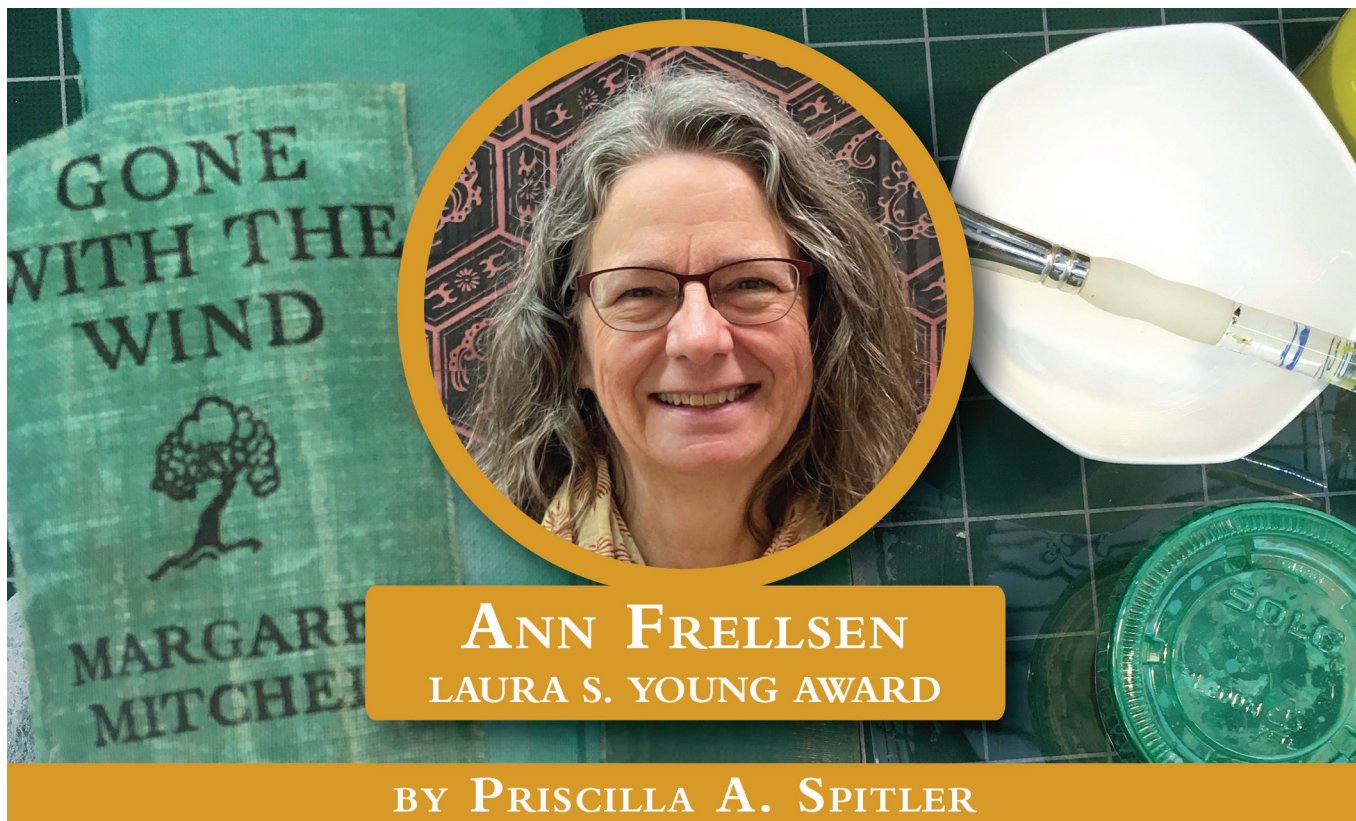
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ANN FRELLSEN
LAURA S. YOUNG AWARD

BY PRISCILLA A. SPITLER

IF YOU HAVE ATTENDED the Guild of Book Workers' Standards of Excellence Seminars over the years, you have probably been met with the cheerful smile of Ann Frellsen. Since joining GBW in the early 1990s and as a 1995 charter member of the Guild's SE Chapter, Ann has actively participated in our organization. She is now being recognized for her years of service with the 2023 Guild of Book Workers' Laura S. Young Award.

Until her retirement in 2017, Ann Frellsen was the Book and Paper Collections Conservator for 27 years at the Library Preservation Office at Emory University, Woodruff Library, in Decatur, Georgia. The training that led her to this position had been built on years of hands-on experience, a rarity today, that culminated in focused bench work and program development in library preservation, repair and conservation, and disaster preparedness.

Born in Albuquerque, New Mexico, in 1956 to a military family, Ann was used to traveling. It was natural for her to follow a career path that took her to Louisiana, Hawaii, Rochester, NY, and finally Decatur, GA, a suburb of Atlanta. An artist in ceramics and glasswork, Ann earned a degree in Studio Arts in 1982 from Louisiana State University, Baton Rouge. Work framing fine art in Hawaii qualified her for employment at *Light Impressions* in Rochester, NY, at a time when the company was increasing their conservation framing services. While in Rochester, Ann continued study in glass sculpture at the School for American Craftsmen, and received a Masters degree in Fine

Arts from RIT in 1987. In 1990, she was hired at Emory University's Woodruff Library. There, she was trained at the bench by Debra McKern in conservation and library preservation, in order to teach students library book repair.

At Emory, Ann was encouraged to seek further, short-term training in production library repair and box making to house rare books. She applied methods that she learned at the University of Connecticut and the University of California at Berkeley to the Woodruff Library preservation and conservation department. Ann also increased the full-time bindery staff and added part-time student employees, whom she mentored in the conservation lab. Her studio arts background aided in the tactile understanding of various mediums, materials, and three-dimensional objects when she established a program for the rehousing and care of the library's special collections books and manuscripts. Her art framing experience contributed to her ability to professionally display library holdings and traveling shows, including the Guild of Book Workers' 2003 *In Flight* and 2009 *Marking Time* traveling exhibitions.

As a GBW member living in the southern United States, Ann took part in the important revival years of the Southeast Chapter, which, though established in 1995, had experienced a lull in activity. Starting in 2001, Ann was Chair of the SE Chapter for over two years until Anna Embree became Chair and Ann the Programs and Events Chair, a seat she held through 2011. She first informed her Chapter members with news and publicity via printed

newsletters. Later communication became more efficient with the advent of the international Book Arts Listserv, followed by the GBW Listserv, and with the growing use of email announcements. SE Chapter workshops drew attendees from long distances, with visiting artists such as Karen Hanmer and Alicia Bailey. Workshops even featured international book artists, including Martin Frost from England to do fore-edge painting, and John and Joy Tonkin of Australia to teach miniature books and box work. Workshops were held in the Jones Room at the Woodruff Library.



Photo courtesy of Ann Frellsen

Most importantly, Ann Frellsen served GBW as Library Chair from 2011 to 2019. Under her tenure, she furthered the conversion of the recorded Standards presentations from a video format to compact disks, which are now transitioning to digital streaming. From afar in Decatur GA, Ann lent out these Standards presentations to GBW members, as well as other library books and resources from the Guild's Library at the University of Iowa Libraries. Researching the provenance of books in the GBW collection, Ann discovered that many of them were bound by historically important Guild members, like Edith Diehl, Bill Anthony (and his students), and Gary Frost. In 2022, the GBW library was incorporated into the permanent collection of the University of Iowa Libraries.

Ann's work through Emory's Library Preservation Office required supervision of nine libraries in the University system. It put her training in disaster preparedness to work, and confirmed her belief that each emergency situation builds unique hands-on experience. Earning a reputation in disaster response, Ann was invited to help salvage damaged and wet collections at university and public libraries in the southeastern United States following Hurricane Katrina in 2005. She even went as far as Puerto Rico after Hurricanes Maria and Irma.

When sent to Italy for an intensive study of a 16th century wooden boards binding at the Montefiascone Conservation Project, Ann returned to Emory prepared to treat important

wooden boards bindings in the Pitts Theology Library's Reformation collection of books from 1520-1560. Many of these bindings are exhibited at the library, seen by GBW members attending last year's Standards meeting in Decatur.

Not only a GBW member, Ann Frellsen has been a

member of other professional book and library associations. The American Institute of Conservation (AIC) awarded her with the Conservation Advocacy Award in 2017. She has attended numerous annual Paper and Book Intensives as a student, but also as an instructor, when she taught *The Book Doctor is In*. But Ann says she has favored her membership in the Guild of Book Workers for its broader interest in book



Photo courtesy of Ann Frellsen

arts, in addition to

library preservation and conservation. Her association with GBW members has been more than professional, and it has contributed to life-long friendships.

Upon retirement, Ann worked in private conservation practice and taught bookbinding classes, but that slowed down after the 2020 pandemic. Today, she is a trainer for the Georgia Heritage Responders and the AIC's National Heritage Responders. She also continues volunteer work to preserve collections at the Robert C. Williams Museum of Papermaking, which, last year, held a wonderful reception and open house for GBW members during the 2022 Standards of Excellence Seminars in Georgia.

Congratulations, Ann, for this well-deserved Laura S. Young Award, for your service to the Guild of Book Workers!

PRISCILLA SPITLER has specialized in fine binding and edition work for over forty years. She has been a GBW member since 1983 and received a Lifetime Achievement Award from the Guild in 2015.



PETER GERATY
LIFETIME ACHIEVEMENT AWARD

BY MARY P. WOOTTON

“**W**HERE PETER FINDS opportunities to learn more about the craft [of bookbinding]?—Spoiler alert: Everywhere!”

This is a description of an iBookBinding video featuring Peter and his work, one of several iBookBinding videos in which he's been featured. Peter has a great deal to share that others in the field want to hear. His contributions to the community range from his exquisitely executed binding work, to his exemplary work ethic, and to his outstanding ability to support learning in others.

I became a member of the Guild of Book Workers in 1982 at the urging of Peter, who was the foreman of the workshop in the Harcourt Bindery where I worked. I was new to the world and craft of bookbinding and, as it turned out, was tremendously fortunate to have stumbled into the orbit of such a dedicated (and slightly obsessed) craftsman as Peter, who was only a few years into his passion for bookbinding. Although Peter was accomplished at that time, he took every opportunity to learn about the craft and to hone his skills. Every aspect of bookbinding fascinated him. Conversations over breaks often involved how long it would take to skive a skin for a full leather binding (20 minutes?, an hour?). Who wouldn't love to have conversations like that on their coffee breaks?! Peter chose the name for his bindery, Praxis, to represent the exercising of a skill; as he says on his website, doing something “again and again, trying to do better. It is what drives me, and along with

appreciation of the finished book, it is the pleasure I receive from the craft.”

Peter is keenly interested in both the quality of his bookbinding structures, and in the materials that he uses. Having spent a year and a half working in the Library of the Museum of Comparative Zoology at Harvard University, he was exposed to principles of conservation, which have informed his work ever since. He remains committed to conservation and has maintained a high standard for the archival quality of his work and materials. He has, however, also been adventurous in his work, exploring new and unusual materials and techniques.

While I worked under him, Peter provided me with guidance that has followed me throughout my life. As I work with students I often find myself echoing things he said to me. One significant takeaway for me, was to trust my eye, that I didn't need to always mark things out and measure everything. He proved to me, through exercises that he put me through, that I could trust my own eye. Perhaps it was a simple lesson passed on from a master, but it is such a significant lesson if one is to work with efficiency and confidence.

Another thing I learned, working under Peter, was that I need to be open to criticism of my work. Peter is the most honest critic imaginable. He has high standards, and he also expects that you want to live up to the same high standards he has for himself. This speaks to the respect that he affords anyone who comes to him for advice or



Photo of Peter Geraty by Bobby Lee, courtesy of AAB.

tutelage. Fortunately, Peter has made teaching a large part of his career and he has passed on these lessons to many, many bookbinding students. Peter has always been generous with his hard-earned knowledge and expertise, and his instruction style encourages students to freely ask questions, without fear of judgment. He has been a proponent of the fact that one learns a great deal from making mistakes.

Peter has dedicated himself so completely to the field of bookbinding, and to teaching, that he has become something of a guru. In a time when our field is extremely short of the kind of apprenticeship opportunities that were afforded craftsmen in the past, Peter has stepped up to offer training—from his experience of years of dedicated practice—to a new generations of craftspeople. Peter has always been generous with his knowledge and insight. In addition to having presented at several GBW Standards of Excellence Seminars in Hand Bookbinding, he has made his instructions for the workshops freely available on his website. His nurturing guidance presents itself in the number of bookbinders who count themselves as his students, who are exhibiting their work in Guild exhibitions and who are now teaching others.

In Peter's professional and creative work, he has always been committed to traditional craft, and has maintained a high level of craftsmanship. Recently, I was visiting Special Collections at Smith College to look at rare volumes for a project. One of the volumes I requested was a 1495 imprint

of Aldus Manutius, an extremely notable imprint as it exhibits the very first example of italic type. When I was presented with the volume, it had a magnificent goatskin binding with elaborate gold tooling in the style of a Grolier binding. Inside, it was noted that the binding had been done by Peter Geraty, and had been commissioned by Smith College Special Collections in honor of acquiring this volume, the one millionth volume in the collection. I couldn't help but smile and think, "of course they would go to a master to bind a volume such as this." How wonderful that we have dedicated artisans worthy of the task. And Peter is such an artisan.

Our field has been greatly enriched by his dedication to our craft, his efforts to maintain the high level of craftsmanship that we have inherited from previous generations, and for passing along what he has learned to a new generation. Hand bookbinders today and in the future remain indebted to Peter Geraty.

MARY WOOTTON has worked in the field of hand bookbinding and conservation for more than 40 years. She started her career at the Harcourt Bindery, in Boston, MA and at the Northeast Document Conservation Center. She spent 12 years as a Senior Rare Book Conservator in the Conservation Division of the Library of Congress. Currently, she is the Conservator for Special Collections and College Archives at Gettysburg College in Gettysburg, Pennsylvania.

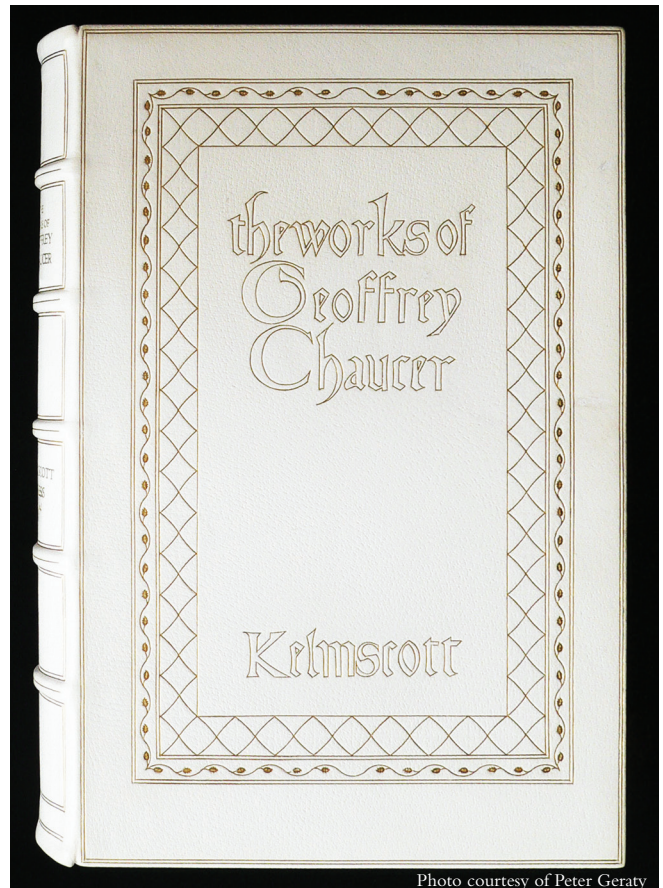


Photo courtesy of Peter Geraty

19

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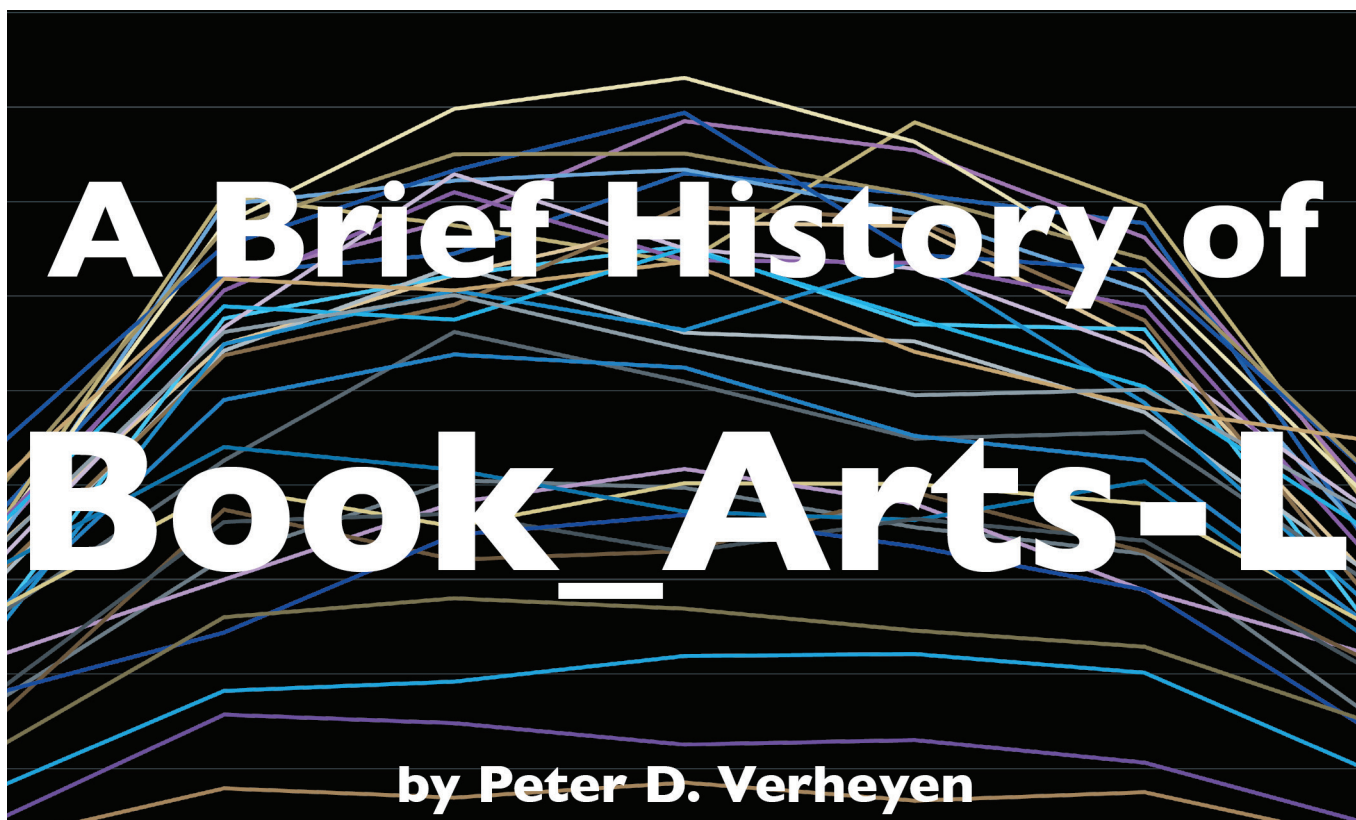
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A Brief History of Book_Arts-L

by Peter D. Verheyen

ON JUNE 1ST OF this year, Book_Arts-L was migrated from Syracuse University's servers to Emory University. This date is a month shy of the list's 29th anniversary, an eternity in the online world. But, what is Book_Arts-L, and why did the author create it?

In 1987, Walter Henry at Stanford created the Conservation Distlist, the first discussion group for all things conservation, accessible via email from anywhere in the world, if you had a connection. I got connected to it in early 1989 with a slow dial-up modem and a Compuserv account. Despite its conservation focus, binding- and art-related discussions crept in, something I was certainly guilty of contributing to and encouraging. Walter Henry was very patient, but also encouraging of my questions. In 1990, Peter Graham, a librarian at Rutgers, founded ExLibris, an online discussion group for rare books and special collections with many opportunities for exploring topics related to the book arts.

The world was still overwhelmingly analog at the time. Newsletters like the Guild's, AIC's, and the Abbey Newsletter, among others, with their calls for exhibits, workshops, and jobs, were eagerly-awaited resources. I was fortunate to spend those early years in places with active book arts and conservation scenes, such as Chicago and New Haven, so in-person activities also played a large role.

In 1993, I moved to centrally isolated Ithaca, NY, where I was rare books conservator at Cornell. Compared to my past haunts, Central New York was a very barren and

remote place to practice the book arts. Attempts were made to form a loose regional group with a newsletter, but this never succeeded in building the active critical mass required for success. Was there any help for getting out of this professional and avocational loneliness? Could these new online tools, like listserv and gopher (a precursor to the web), help? Typo-L, a list which continues to serve the typographic community, was founded in early '93. For much of its first year, however, that list was unusually quiet, with numerous "is anyone else out there" messages. I also happened to be unaware of its existence.

Encouraged by Walter and Peter, I founded Book_Arts-L in June 1994, and it was announced on the DistList and ExLibris. It was my turn to see "who was out there." I knew about some of the technical details, but was clueless about what I was getting myself into. The subscriber list grew slowly, but steadily, as did participation, and by the end of that first year there were about 400 subscribers with as many postings. In 1997, there were 900 members with 3000 postings. Initially, I found myself doing quite a bit of "handholding" as people learned how to subscribe, use a listserv and use email. To some extent this continues to happen, though much more infrequently. With time, most of these challenges faded away, and the list grew to a peak of over 2,500 global subscribers. Managing those could have been a chore, but was generally a great deal of fun as one gets to know like-minded people all over the world. Some of my virtual connections are still ongoing and sustaining,

and have led to collaborations and other opportunities for both parties.

Walter Henry offered to host the list's archives on his server, CoOL, in a gopher, web accessible format. The archive remains available to subscribers via the web in different places. It is my wish to pull all these together in a unified and consistent interface, but that will require some work and goes beyond my abilities.

Not content to simply discuss technical matters, within weeks we were debating the essence of the book. This topic which would recur periodically, and it exploded in the spring of 1998 around the question of defining the artists' book. This "innocently simple" question, looking for a definition of "artists' book," results in 89 printed pages that are still regularly read and cited. This and other discussions regularly traveled very circuitous routes, becoming "what is art," the difference between "art" and "craft," the definition of "craft," training, technical competence... While there are also the ubiquitous "me too" replies, the list and its archive nevertheless became a great repository of collective experience and knowledge about such arcane topics as reconditioning a press, finding a particular supplier, using materials, and how to practice the craft of bookbinding. The quality of postings varies, determined by the expertise of the poster, but even a simple or naive post serves an educational function as well. We all learn best from our own or other's experiences. Sustaining all this learning is an incredible global community of individuals who share generously of themselves. In a few cases, participation has become multi-generational, with parents and offspring contributing to the discussions.

In the early days, the idea of Book_Arts-L, an online community, or pretty much any presence of our allied arts and crafts on the then-newish internet was not met with universal acceptance. Indeed, there were numerous voices that spoke out against it within the Guild and its membership, as well as other similarly-focused organizations. Among the concerns were gatekeeping, "trust," fad, and fears for the survival of print publications such as newsletters. When I started Book_Arts-L, I had no idea how long it would last. Almost 30 years later, numerous other friendly and aligned lists and fora appeared, and then faded. The book arts, and related fields, have also proliferated on social media. While they do provide easy ways to share work, especially images, such platforms are not well suited to long-form discussions.

In 2019, on the 25th anniversary of Book_Arts-L, I made the decision to step back by the 30th, quietly hoping that the list would continue under new "ownership." In late 2022, I opened that conversation, and very quickly events took on a life of their own. Of great importance to me was also the continued availability of the archive. I was very glad and relieved when Kim Norman and Emory University Library's

Preservation Department stepped forward, especially as the University already uses the same backend infrastructure, which would make the transition more straightforward. On June 1st of this year, the community moved to Emory. I look forward to mentoring Kim as she takes the reins and reshapes the list to better reach its community, while moving it forward. At the same time, I will continue to enjoy watching and contributing, without the responsibilities. It has been an adventure, and I will always be grateful for the experience of nurturing and managing the list.

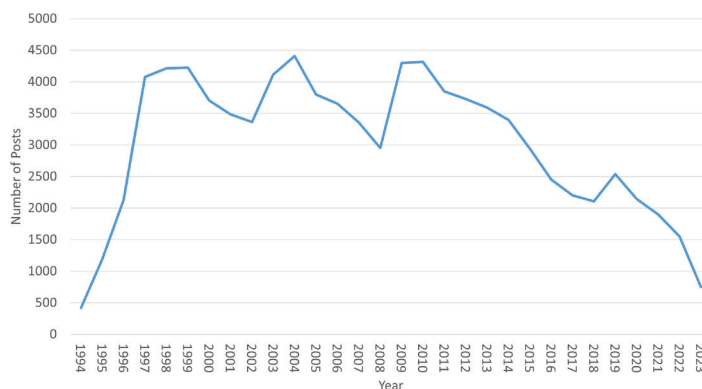
What follows are some snapshots of Book_Arts-L's activities these past 29 years.

Where did subscribers come from? As of the end of May 2023, 2376 subscribers came from the United States (2,236), Canada (36), Australia, United Kingdom (18 each), Germany (9), Netherlands, New Zealand (8 each), Romania (3), Italy, South Africa, Sweden (2 each), Austria, Belgium, Colombia, Denmark, Estonia, Israel, Malta, Mexico, Spain, Switzerland (1 each). This number is based on the "domain" of the subscriber with all .com, .org, .edu being attributed to the US. Given that Gmail, AOL, and many other internet providers are international, but based in US, this significantly inflates the US total of subscribers.

In the past 29 years, Book_Arts-L received a total of 90,831 posts that represent approximately 53,000 "threads" or topics that were sent by approximately 7,000 "subscribers." Names online are one of those things with frequent changes, so the actual number of distinct posters will be lower than those 7,000, but based on a cursory scan, not by much. There has also been a good level of turnover over the years with subscribers coming and going. That said, the top posters have remained fairly stable, some posting regularly over the lifetime of the list.

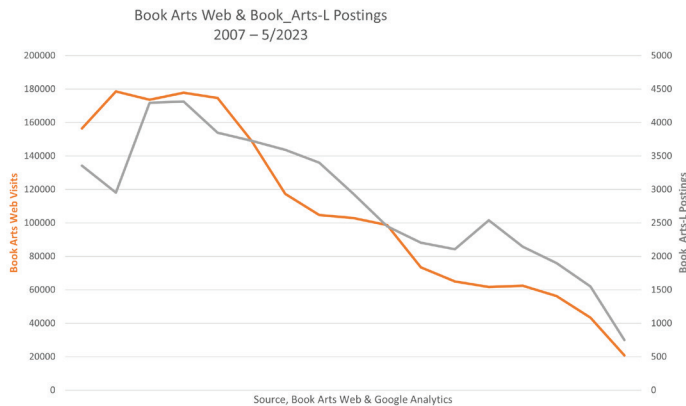
The chart below shows the total number of posts by year. The number climbed steeply in the first 3 years, but has been in decline since 2010.

Book_Arts-L Total Postings (Data 7/1994 – 5/2023)



This same trend can be seen in visits to the *Book Arts Web*, the website I have maintained with a vast number of links to other resources. Google started offering its Analytics in 2006.

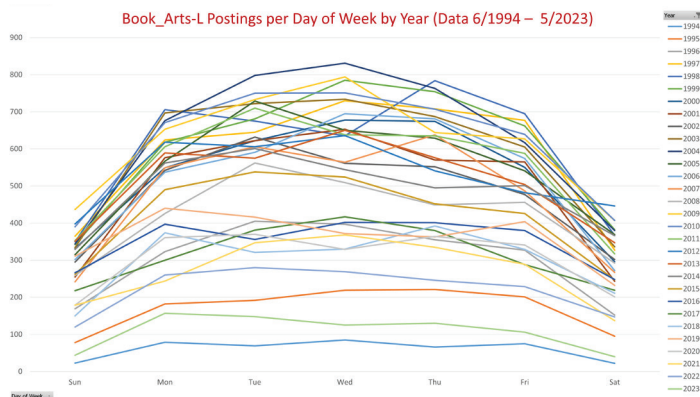
Facebook and other social media started becoming more prevalent after the introduction of the “smart” phone by Apple in 2007.



The top 20 threads are shown below. As with everything related to posts, sometimes the subject lines of the thread don't apply at the message level, if the topic shifted during the conversation.

Top 20 Threads	Count of Posts
[no subject]	157
Re: "Digital Dark Age"	83
Re[BKARTS] Patriot act takes an artist (good!)	78
No Subject	78
[BKARTS]	66
Re[BKARTS] bookart	57
Re: [BKARTS] AIC stuff	53
Re: Making the Perfect Wheat Starch Paste	50
Re: Book Art vs. Book Arts	47
Re: city names	46
Re[BKARTS] secret book repair	45
Re[BKARTS] Adding a pocket in a book cover	45
Re: Definition of the Artists Book (YES, again)	41
Re: LEGAL DEPOSIT OF BOOKS	41
Re[BKARTS] Telling of the Book Arts World	40
Re[BKARTS] Etsy?	38
Re[BKARTS] tips to avoid getting glue on paper	38
Re: Bewildered at a book	37
Re: glue	37
New on the ABAA-booknet Web Server	37
Grand Total	1114

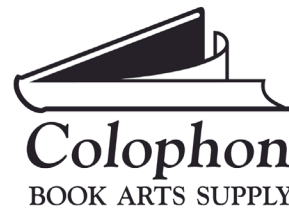
Most postings were sent mid-week, with the weekends the slowest. This pattern seems logical, as subscribers have lives outside the book arts.



PETER D. VERHEYEN is a bookbinder, conservator, and librarian. After four years as a work-study student in preservation, he completed a formal apprenticeship in bookbinding in Germany, studied conservation in Ascona, Switzerland, and worked as a conservator and binder in private practice and at institutions. His bindings have been exhibited widely with the Guild of Book Workers and elsewhere. In 1994 he founded Book_Arts-L, and a year later the Book Arts Web. From 2004–2013 he published The Bonefolder e-journal. More at pressbengel.blogspot.com.

ADDITIONAL READINGS AND SOURCES:

- Book_Arts-L FAQ at Emory University Libraries: bit.ly/access-bookartslist.
- Book_Arts-L Assessment: (2015), blog post at *Bonefolder Extras*. bit.ly/bookartslist-2015.
- Bringing us together/Getting us out. Presented by Peter D. Verheyen at Hot Type in a Cold World, a Symposium sponsored by the Silver Buckle Press, Madison, WI in 1998. The book arts online four years after the founding of Book_Arts-L: philobiblon.com/HotType.shtml.
- History of the Conservation Distlist and CoOL at Stanford: bit.ly/history-of-cool.
- Peter S. Graham: bit.ly/mourning-peter-graham.



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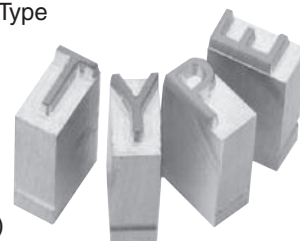
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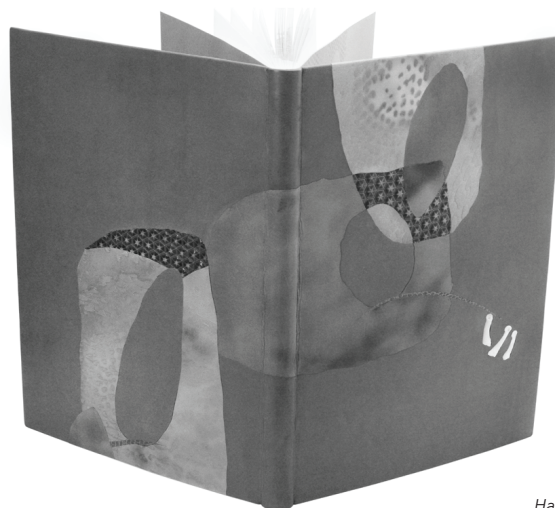
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November 1st for the December 2023 Issue (No. 271)

January 1st for the February 2024 Issue (No. 272)

March 1st for the April 2024 Issue (No. 273)

May 1st for the June 2024 Issue (No. 274)

July 1st for the August 2023 Issue (No. 275)

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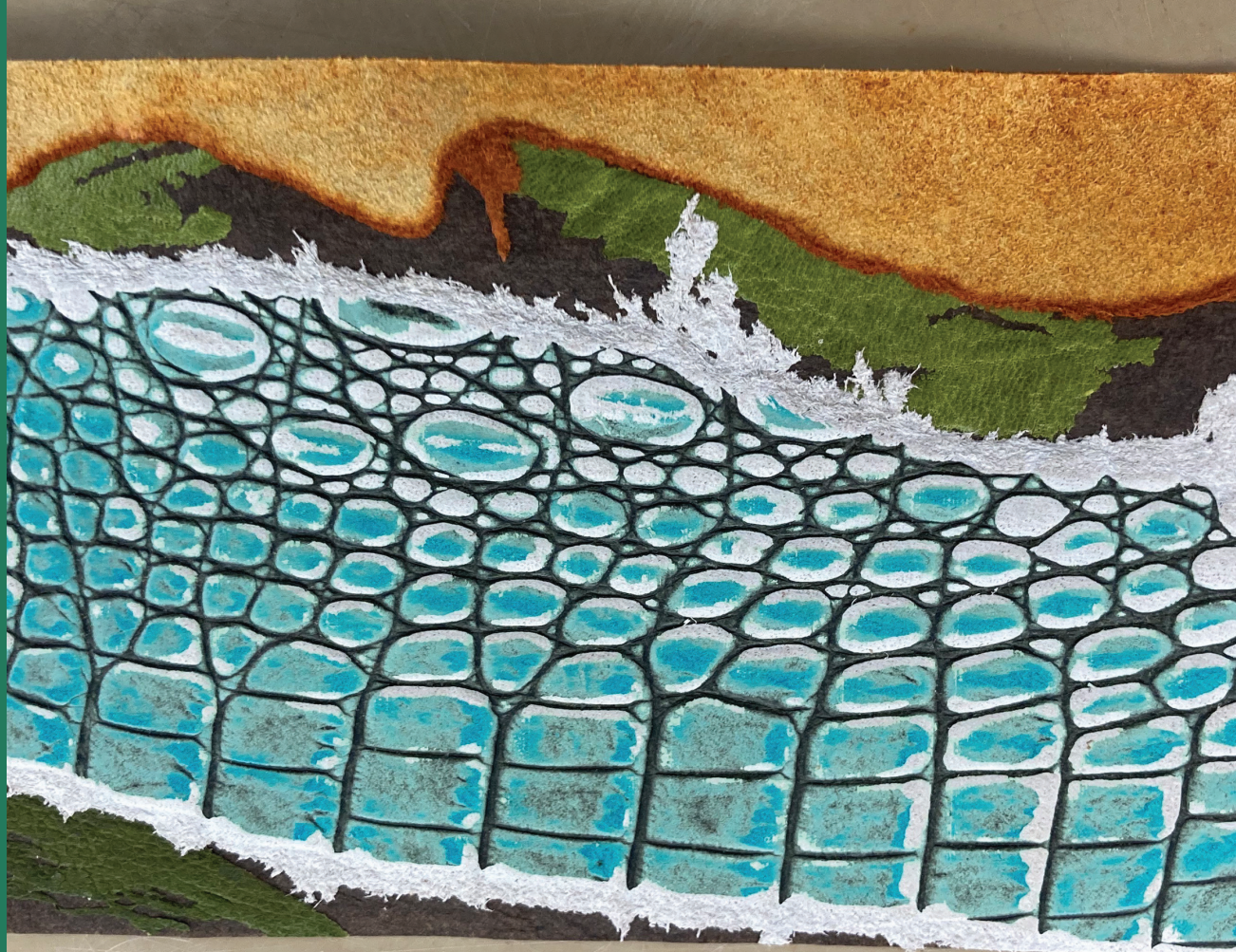
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