

- **Calendar Events, Chapter Reports & Chapter News**
- **‘Clues to Binding History’ by Emily K. Bell ~ series continuation**
 - **Contributions from Brea Black, Beth Lee & Iris Nevins**
 - **Book Review by Barbara Adams Hebard**
 - **& more ~**

IN THIS NEWSLETTER

Letter from the Editor	3
Letters from the President & the Awards Committee	4
Letter from the Exhibitions Chair.....	5
Letter from the <i>Journal</i> Chair	6
Letter from the Nominating Committee.....	7
Calendar Events.....	9
Chapter News & Chapter Reports	10
‘The Artists Book Nook’ by Brea Black.....	11
‘The Calligraphy Studio’ by Beth Lee.....	13
‘Ellen Strong & the Strong Bindery’ by Jodee Fenton	14 & 15
‘The Marbling Tray’ by Iris Nevins.....	17
‘Clues to Binding History: a Series’ by Emily K. Bell.....	18, 19, & 20
Book Review by Barbara Adams Hebard.....	21
Newsletter Information	23

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

www.guildofbookworkers.org

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

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

GUILD OF BOOK WORKERS • BOARD OF DIRECTORS •

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Members:

This issue arrives in your mailboxes just prior to the holiday known for *love*, Valentine's Day. And due to the content that arrived in my inbox, the theme for this issue is

GBW LOVE

Join me in celebrating our field, our connections with each other, and our national group of like-minded book lovers!

Our President reviews GBW website use, always helpful. The Awards Committee requests nominations for possible award recipients—who do you know who has given to the Guild with outstanding service? and who do you know who displayed a lifetime worth of giving to our field? Go ahead, put their names in the hat! There is an announcement from the Exhibition Chair about the next national exhibition—how do you interpret "wildlife"? The *Journal* Editor asks What Have You Got To Say? (and say it punchy). And the Nominating Committee is seeking names to fill positions within the Guild that are being vacated in October. (Disclosure: Newsletter Editor is one of these, a position that I can vouch is fun-filled, interactive, and let's you run with your own ideas.)

As always, there is the national Calendar Events, and Chapter News and Reports.

Brea Black brings an interesting read on 'Online Learning in the Book Arts'. Beth Lee covers 'A Few of my Favorite Things'—calligraphy things. Jodee Fenton brings a wonderful article on Ellen Strong of the Strong Bindery in Cleveland. I love the photo of her working mat featured on the cover of this issue. Iris Nevins writes on the difficulty of paper availability for the marbler, and best tactics to tackle it.

'Clues to Binding History: a Series' by Emily Bell returns with the eighth part of her series, on determinations by board shape. And Barbara Adams Hebard returns with a review of *Calligraphy: How I fell in, out, and in love again* by Susan Kapuscinski Gaylord.

Read on. Go Guild! - Lang Ingalls, Editor

IN MEMORIAM ~ Bill Stewart

William "Bill" Stewart was born in 1945 and lived in Birmingham for much of his life. He loved to travel, read and spend time with his family. The passion we know him for was BOOKS. He and his wife Vicky founded Vamp and Tramp Booksellers, representing many book artists and private presses. The below was submitted by member Alicia Bailey.

One of the best things about being involved in artists' books is that the community is so supportive. The loss of Bill to this community leaves a gaping hole—as he, alongside Vicky at Vamp and Tramp, was one of book arts' most steadfast, sincere and enthusiastic champions. Although I didn't know him well, I always looked forward to seeing him at various events and was always rewarded. He made whatever I was doing, both in and out of the studio, seem incredibly special and worthwhile. When I jumped headlong into representing other book artists and opened Abecedarian Gallery, Bill offered much needed advice, always given in a gentle, non-critical way and thus prevented or minimized various missteps I was close to taking. Indeed, rather than viewing me as a competitor, Vamp and Tramp offered to give a free, public presentation when I opened Abecedarian Gallery. He is missed, and will be for years to come.

IN MEMORIAM ~ James Tapley

James Tapley was a bookbinder and conservator, and his work was highly regarded by a number of collectors and dealers. His work was thoughtful, sensitive, and expert. He once said he considered himself "fortunate to have known and learned from many great American binders of the last generation including Carolyn Horton, Arno Werner, Laura Young, and Stella Patri." James told his landlord twenty years earlier, when he moved in, "some day you will just find me at my desk". He recently complained that he had not been feeling well, but quietly decided to carry on with his work. Apparently, he worked up to the last moment, as he promised to do. The below is a remembrance from Jeff Stikeman, client of James. There is no known family contact; if anyone knows of someone, or a possible contact, to please email Jeff at jeff@jeffstikeman.com.

My last conversation with James, in November, concerned some work he was doing for me on a rare binding. He apologized that he was going to have to change his estimate for the work, because the structure of the binding necessitated an entirely different sort of repair. I told him I was just happy he was doing the work for me, and to let me know whatever he needed in terms of additional fee. As it turned out, he revised his estimate downward. He could have charged whatever he wanted, but was a gentleman binder to the end.

LETTER FROM THE PRESIDENT

Dear Members,

Make sure you are getting the most out of your GBW membership by logging into the Guild's website. Logging into the website will allow you to:

- See member-only features such as the membership directory, online forum, listserv archives, and get free access to streaming videos of the centennial celebration presentations
- Get discounts on select purchases made in the online store
- Find discount codes for GBW videos on Vimeo
- Update your address or email in your membership profile (please note that updating your email address in the directory will not update your Listserv subscription – this must be done separately)
- See your membership history, find out when your membership expires, and renew your membership
- See a record of past transactions, including membership dues, Standards registration and webstore purchases. (Chapter events and third-party video sales on Vimeo will not be listed in your account history. You must have been logged-in at the time of purchase for an invoice to be included in your account history).

To log in to the website, head over to www.guildofbookworkers.org and click the “Log In” button at the top of the screen. If you cannot remember your password, click the “Request New Password” link on the log in screen. Once you have logged in, you will see a “Members Only” button that will display a drop-down menu of member-only features.

I strongly encourage everyone to log into their account before renewing their membership, making a purchase through the webstore, or registering for Standards. This will make it much easier for you to find out when your membership expires and what events you registered for when you signed up for Standards. It also makes it much easier for us to manage membership information or trace an order history if something goes awry.

If you have any problems logging into or using the website, please email the Communications Chair at communications@guildofbookworkers.org for assistance. Please remember that the Communications Chair is a volunteer position, and that it may take a day or two for us to get back to you.

As always, I welcome your questions or comments. Many thanks.

Bexx Caswell
President, Guild of BookWorkers
president@guildofbookworkers.org

LETTER FROM THE AWARDS COMMITTEE

The Awards Committee is seeking **written nominations** for the 2020 Laura Young Award and Lifetime Achievement Awards.

The Laura Young Award is given to a member who has served the Guild in an outstanding manner. The GBW Lifetime Achievement Award is given to anyone, member or not, for service to the profession of the book arts.

Please contact any member of the Awards committee about your nomination:

Don Glaister.	don@foolsgoldstudio.com
Jeanne Goodman.	jeannegoods@gmail.com
Deborah Howe	Deborah.Howe@dartmouth.edu

More details at www.guildofbookworkers.org/awards

WILD/LIFE

I am excited to announce the next Guild of Book Workers traveling exhibition, **WILD/LIFE**. All current Guild members are invited to participate in this juried exhibition that will travel to venues across the country from Summer 2021 to Fall 2022.

In a biological sense, “wildlife” describes the myriad creatures sharing this planet, interacting and adapting, all connected to each other and their environment. “Wild” also describes an untamable essence that survives despite the constraints of society and culture. As craftspeople, knowledge of materials and keen observation of how they behave (and often how they refuse to comply) is integral to our practice—reminders of how traditional bookbinding materials originate in nature. Members are invited to interpret the theme of “wildlife” in any way they wish: literal or abstract, humorous or serious.

Entry Guidelines at right.

Intent to Enter form now available at:

www.guildofbookworkers.org

Lizzie Curran Boody
Guild of BookWorkers Exhibitions Chair
exhibitions@guildofbookworkers.org

ELIGIBILITY

Intent to Enter deadline is March 1, 2020. All entrants must be members in good standing of the Guild of Book Workers at the time of submission and carry a current membership throughout the entirety of the exhibition. Entrants may submit one or two works. Entry fee for the first entry will be \$50 and \$10 for the second entry. Fine bindings, artist books, framed broadsides, limited edition prints and boxes may be submitted. Work must have been created since 2017 and must not have been previously shown in a Guild of Book Workers exhibition.

JURYING

An Intent to Enter form must be completed in order to submit work for consideration. Please use the provided link to the online submission form above. All work needs to be shipped in time to arrive at NEDCC in Andover, MA by March 22, 2021. Work will then be juried by a panel of distinguished GBW members and artists will be notified of selection by April 1, 2021.

PROTECTIVE BOXES

All works must be submitted in a custom fitted clamshell box, preferably with double walls. Broadsides must be framed and ready to hang using robust frames (metal preferred) with plexiglass (no glass).

SIZE LIMITATIONS

Books in their protective enclosures may not be larger than 22” square and 12” thick. Flat or 2D work may not be larger than 24” square, framed and housed in its protective enclosure. Sizes are restricted to fit within the Guild’s professional shipping containers. The GBW Exhibitions Committee may disqualify works too fragile, difficult to display, or too heavy to handle safely. We regret that we cannot accept work that requires electricity. If applicable, installation instructions should be provided with unique or unusual entries.

INSURANCE

Each exhibition site will be responsible for insuring the works while in its custody. All entrants are asked to carefully consider values assigned and must be prepared to support this value in the event a claim is made. We ask that assigned values do not exceed \$2000. All works will be photographed and condition noted upon receipt.

EXHIBITION DURATION

The show will open in summer 2021 and travel to a variety of book arts centers and libraries. Once a work has been selected, it must remain in the show for the full duration. Participants should inform the Exhibitions Chair of any changes of address or other contact information while the show is in progress.

PUBLICITY

GBW may photograph and use images of all accepted works for promotional purposes related to the Guild and the **WILD/LIFE** exhibition. This includes a fully illustrated print and online catalog.

CATALOG

GBW will produce a full color printed catalog with photographs and descriptions of each accepted work, as well as biographies of the artists. All exhibition participants will receive a complimentary copy of the printed catalog. Please consider making a tax-deductible donation to the catalog fundraiser.



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Thoughts About Contributing To The Journal

Like many of us, I am a member of multiple bookbinding and book arts organizations, in my case the Canadian Bookbinders and Book Artists Guild (CBBAG) and Designer Bookbinders (DB) in addition to GBW. Both these other organizations also have journals. In the case of CBBAG they discontinued their quarterly newsletter, really more of a mini journal with several mid-length articles such as tutorials, projects descriptions, and book, exhibit and workshop reviews. Ten years ago, they switched to a bi-annual larger format that in addition to color featured longer articles of the same types, some bi-lingual. The ability to include longer more in-depth articles was a great change!

Designer Bookbinders' *New Bookbinder* has always been my aspirational journal. It has traditionally featured a healthy mix of master-class level tutorials, binder features, recent work by Fellows and Licentiates, and more. In the past few issues, the number of articles has been increasing, length has been decreasing, and the topical breadth has been increasing to include more articles of a conceptual and artists' book nature. All articles have included many images, all in color, that let the articles shine. I'm in the process of contributing an article to the 2020 issue, and the instruction from the editor that stood out most to me was "shorter and punchier," under 2000 words with around 14 good images. In her introduction to the 2019 issue, editor Sue Doggett described the theme of improvisation and intervention as also including experimentation and learning from mistakes. The way these themes are expressed throughout the issue gave voice to established and new authors and spoke to the full diversity of readers.

What does all this have to do with the GBW *Journal*? In my role as editor I am trying to reenergize a publication that has served the membership since 1962. The current major challenge is receiving submissions of articles. Truth be told, they are not coming in. Some of that may come from the intimidating length and academic expectations some articles evoke. Perhaps it is a feeling of not measuring up to the level of sage authors. Aside from "busyness", I'm sure there are other reasons as well.

The *Journal* needs your voices and articles of all types in order to be sustainable. Ideas received from some members have included photo and "magazine-style" essays, how-to articles (including drawn from Standards presentations), "tips and tricks", and feature-length book and exhibit reviews. The major criteria for acceptance are that articles be appropriate for the *Journal*; the author demonstrates an understanding of issues related to the article's subject; it introduces something innovative or a new twist on the existing; and it is well written and illustrated (these are critical). Authors will receive feedback from reviewers, including suggestions for changes. Take them to heart and work with the reviewers, as they want to see authors succeed. And, if approached by a member of the *Journal* team about an article—we have our eyes and ears open—consider their "ask." If not appropriate for the *Journal*, perhaps the Newsletter and blog are better fits, and we will refer on.

We look forward to hearing from and seeing your "punchy" articles! We can do this.

Peter D. Verheyen
Editor, Guild of BookWorkers *Journal*
journal@guildofbookworkers.org



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2020 WORKSHOPS

Glenview, IL

AUG 3-5 Contemporary Paper Bindings

Six bindings, some with exposed sewing, most nonadhesive. Appropriate for all levels.

AUG 6-7 Endbands Four variations

AUG 10-14 Biblio Tech A set of 10 structure models focusing on methods of board attachment

AUG 17-21 Leather Binding II

A full leather binding on raised cords

SEPT 15-18 Medieval Binding A full alum-tawed binding with brass clasps and wood boards

SEPT 22-25 Eighteenth Century Trade Binding

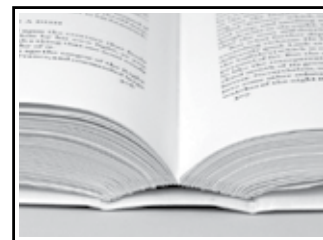
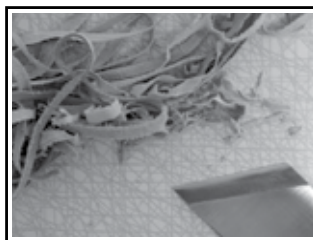
A full leather binding with sprinkled edges, marbled endsheets, and tooling

SEPT 29-30 Basic Leather Working for Bookbinding

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OCT 1-2 Split Board Binding A sturdy half leather nineteenth century binding

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Call for Nominations ~ GBW Board of Directors Open Offices

The following GBW Board of Directors offices are up for election this fiscal year:

• **President** • **Standards Chair** • **Exhibitions Chair** • **Newsletter Editor**

Nominations for these positions will be open to Guild members as of February 1st and will close April 1st, 2020. For all interested members and those nominating other members, details of the four open offices are described briefly within this announcement.

Please send all nominations to the Chair of the Nominating Committee Kim Norman, reached at:

Kim Norman

mail: Head of Library Conservation - Emory Libraries, Emory University, Atlanta, GA 30322

email: kim.norman@emory.edu

phone: 404-727-8233

JOB DESCRIPTION FOR PRESIDENT

The President is the Chief executive officer of the Corporation, Chairman of the Board of Directors, general supervisor of the business and affairs of the Corporation, and overseer of all orders and resolutions of the Board. The President presides at all meetings of the Board and at the Annual General Meeting, oversees the management of the Corporation, signs contracts for the Corporation, coordinates the organization's activities nationwide, and works with all the members of the Board to ensure that Board decisions are carried out.

Each year, the President appoints a committee to choose nominees for the Lifetime Achievement Award and the Laura Young Award, and presents the nominees to the Board for approval. The President also finds candidates for vacancies that may occur on the Board and performs other duties and powers that may be prescribed by the Bylaws or by the Board. The President makes every effort to see that historical materials relating to the Corporation's presidency are sent to the Corporation's archives in Iowa City.

JOB DESCRIPTION FOR THE STANDARDS CHAIR

The Standards Chair oversees a committee charged with organizing the annual Standards of Excellence Seminar. The Committee includes the Local Host who is a Guild member residing near the Seminar venue. Other members of the committee include GBW Board members, such as the Treasurer.

The Standards Chair coordinates the work of the Committee in planning and organizing the Standards of Excellence Seminar. These duties may be shared with the Local Host, as necessary. Duties include:

- perform final negotiations with the conference hotel/venue and sign contracts
- select and invite presenters
- coordinate AV needs including videography
- coordinate presenter needs, such as tools and equipment, AV needs, photocopies, etc.
- organize a GBW fundraiser auction
- coordinate finances with the GBW Treasurer
- coordinate vendor room and arrangements
- inform GBW members via the Communications and Newsletter Chairs
- keep the GBW President informed of all progress

The Standards Chair writes an Annual Report, makes general reports at Board meetings and ensures that historical materials relating to the Standards of Excellence Seminar are sent to the Corporation's archives in Iowa City.

JOB DESCRIPTION FOR THE EXHIBITIONS CHAIR

The Exhibitions Standing Committee Chair coordinates a committee that oversees the Guild's traveling exhibit. Duties of the Committee include:

- choose a theme and number of pieces for the exhibit
- produce a budget and loan fees
- select exhibition jurors
- arrange exhibition venues nationwide
- schedule shipping and insurance for artwork
- oversee catalog production, including necessary fundraising
- coordinate with GBW Communications Chair to publicize the exhibit and seek publicity in the general community

The Exhibition Committee also coordinates with receiving venues on the arrival of exhibition pieces. These duties include photography, condition reports, and preparation of display and shipping.

The Exhibitions Chair writes an Annual Report, prepares a budget, makes general reports at Board meetings, and ensures that historical materials relating to GBW exhibitions are sent to the Corporation's archives in Iowa City.

JOB DESCRIPTION FOR THE NEWSLETTER CHAIR

The Newsletter Chair edits six issues of the GBW newsletter each fiscal year, published every other month beginning with the August issue. The Newsletter Chair oversees a committee that gathers and writes columns or calendars of activities related to the mission of the Guild. This may include:

- national and regional events
- member news & exhibition information
- GBW election information and ballots
- annual reports of the Board of Directors
- reports of Standards seminar registration forms & reviews
- reviews of recent publications and books
- advertiser communications

The Newsletter Chair writes an Annual Report, prepares a budget, makes general reports at Board meetings, and ensures that historical materials relating to the GBW newsletter are forwarded to the Corporation's archives in Iowa City.



HAND BOOKBINDING WORKSHOP

with Juliayn Coleman

Sunset Lodge on Lake Damariscotta, Maine

6 nights, August 30-September 5, 2020

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\$1000. for each nonparticipating partner

Includes shared private room with bookbinding partner, homecooked meals, and the use of canoes, kayaks, and sailboat.

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sunsetlodgeworkshops.com



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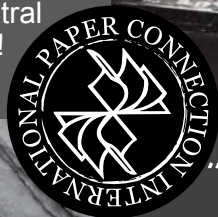
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EXHIBITIONS

'Large Scale Constructions'

POMPANO BEACH, FL

through February 28

Held at Bailey Contemporary Arts, GBW member Claire Jeanine Satin shows current works.
satinartworks.com

'Devoted Catholic and Determined Writer:'**Louise Imogen Guiney'**

BOSTON, MA

February 10 - May 29

Louise Imogen Guiney (1861-1920), continues to offer a unique window into the multifaceted literary establishment of late 19th-century Boston. Guiney's family and friends connected her to Boston's literary circles where her own drive to write—first, poetry, and later, stories and biographical essays—earned her acclaim. Of special interest to GBW members, on display are books published by Houghton Mifflin, Roberts Bros. and Copeland and Day, including lovely covers designed by Sarah Wyman Whitman and Bertram Grosvenor Goodhue. A rare copy of Guiney's *Nine Sonnets* written at Oxford, decorated by Bertram Grosvenor Goodhue and privately issued for their friends at Christmas, 1895 is also in the exhibit. At John J. Burns Library, Boston College.

library hours: <https://libguides.bc.edu/burns>

OPEN SET 2020

NEW YORK, NY

February 19 - April 25

This exhibition features the fine bindings juried for the traveling exhibition of the OPEN SET competition. The jurors were Monique Lallier, Mark Esser and Patricia Owen. Sponsored by the American Academy of Bookbinding. Held at the Grolier Club. Regular 'Lunchtime Tours' during the run, visit the Public Calendar at www.grolierclub.org for dates.

bookbindingacademy.org/openset

'Drop Dead Gorgeous:'**Fine Bindings of *La Prose du Transsibérien* Re-creation'**

BOSTON, MA

February 21 - April 30

This exhibition features many fine bindings of Kitty Maryatt's (Two Hands Press) years-long re-creation of the famous Delaunay effort of 1913, faithfully incorporating techniques and methods that were used in the original. Showing at North Bennet Street School's Windgate Gallery.

www.laproseblogspot.com

'Contemporary Designer Bookbindings from the Collection of Neale & Margaret Albert'

NEW HAVEN, CN

through March 29

Held at the Center for British Art at Yale, this exhibition explores the vast array of approaches to bookbinding techniques and materials. Featuring the work of the multifaceted designer and maker George Kirkpatrick, the exhibition also includes exemplars by more than thirty notable designer bookbinders working today, including Susan Allix, Hannah Brown, Michael Wilcox, and Robert Wu.

britishart.yale.edu

'Bound for Beauty'

SAN FRANCISCO, CA

through April 25

Highlights from the Kathleen V. Roberts Collection of Decorated Publishers Bindings. Can you judge a book by its cover? The American Bookbinders Museum is thrilled to make over 100 bindings from this remarkable collection available to view. From elegant to elaborate, bindings from the 1840s - 1920s chart the evolution of mass produced book covers into art.

bookbindersmuseum.org

CALL FOR ENTRY

Opera Verbis | Works from Words

SUBMISSION DEADLINE: May 18, 2020

EXHIBITION DATES: July-December 2020

An international exhibition celebrating book works with content that has a direct link to a work already existing in published book form. Exhibition held at the Gates Reading Room Gallery, Denver Public Library.

<http://bit.ly/ovprospectus>

Movable Medley

SUBMISSION DEADLINE: July 1, 2020

EXHIBITION DATES: September 11 - October 9, 2020

An international exhibition of movable and pop-up book works. Open to any artist 18 years or older. Held at Art Students League of Denver Gallery and in conjunction with The Movable Book Society biennial conference, October 1-4, in Denver.

<http://bit.ly/mmprospectus>

CALL FOR WORKSHOP PROPOSALS

Focus on Book Arts - 2021 Conference Opportunity

SUBMISSION DEADLINE: May 15, 2020

ACCEPTANCE LETTERS SENT BY: June 30, 2020

CONFERENCE DATES: June 23 - 27, 2021

FOBA is seeking workshop proposals for the 15th biennial conference, held at Pacific University, Forest Grove, Oregon. The conference draws around 200 participants with a variety of levels of expertise; a trade show, artist fair and evening lectures are additional events. We are looking for beginning, intermediate and advanced level workshops. We would also consider master level workshops that involve critical problem solving or more advanced skills.

Details & forms: focusonbookarts.org

SAVE THE DATE

GBW Annual 'Standards of Excellence' Seminar

ATLANTA, GEORGIA

October 15 - 17, 2020

www.guildofbookworkers.org

CHAPTER NEWS

CALIFORNIA

CO-CHAIRS	Marlyn Bonaventure & Rebecca Chamlee	CURRENT EVENTS	www.gbwwcaliforniachapter.wordpress.com
WORKSHOPS - BookArtsLA, Los Angeles	<i>ongoing</i>	www.bookartsla.org	
EXHIBITION - American Bookbinders Museum, San Francisco	<i>through April 25</i>	'Bound for Beauty'	
LECTURE - American Bookbinders Museum, San Francisco	<i>March 7, 1PM</i>	Illustrated talk by Kathleen Roberts, in association with above exhibition	
WORKSHOP - Palo Alto	<i>March 19-21</i>	'Articulated Binding' with Lucia Farias	
LECTURE - SF Center for the Book	<i>February 13</i>	'glean, gather, group: Jody Alexander & the Santa Cruz SCRAP residence'	

DELAWARE VALLEY

CHAIR	Jennifer Rosner	INSTAGRAM	search DVCGBW
		CURRENT EVENTS	www.dvc-gbw.org

LONE STAR

CHAIR	Kim Neiman	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
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MIDWEST

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

CHAIR	Erin Fletcher	CURRENT EVENTS	www.negbw.wordpress.com
ONLINE GALLERY	<i>currently</i>	Visit chapter website to view the Print & Paper Exchange!	
EXHIBITION - North Bennet Street School, Boston	<i>February 21-April 30</i>	'Drop Dead Gorgeous: Fine Bindings of <i>La Prose</i> '	
WORKSHOP - North Bennet Street School, Boston	<i>February 29-March 1</i>	'Traditional French Pochoir' with Kitty Maryatt	
EXHIBITION - Yale Center for British Art, New Haven	<i>through March 29</i>	'Contemporary Designer Bookbindings -Collection of Neale & Margaret Albert'	

NEW YORK

CHAIR	Celine Lombardi	CURRENT EVENTS	www.gbwny.wordpress.com
EXHIBITION - Grolier Club	<i>February 19-April 25</i>	'OPEN SET 2020' in New York City	

NORTHWEST

CHAIR	Sarah Mottaghinejad	CURRENT EVENTS	www.gbwnw.blogspot.com
ONLINE GALLERY	<i>currently</i>	See the Halloween Exhchange online! (https://gbwnw.blogspot.com)	

POTOMAC

CHAIR	Beth Curren	CURRENT EVENTS	www.gbwpotomacchapter.wordpress.com
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ROCKY MOUNTAIN

CO-CHAIRS	Nicole Cottom & Emiline Twitchell	CURRENT EVENTS	www.rmcbgw.blogspot.com
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SOUTHEAST

CHAIR	Jillian Sico	CURRENT EVENTS	www.SEGBWnews.blogspot.com
WORKSHOP - Emory University, Atlanta	<i>March 31 - April 2</i>	'Book Arts Workshop' with Brad Freeman (sercaconservation.org/current-events-workshops/)	
SPRING CHAPTER MEETING	<i>April 24 - 25</i>	In Atlanta: Friday dinner; tours, Saturday workshop with Anna Embree	

CHAPTER REPORTS

NEW ENGLAND ::

Chair Erin Fletcher reports

With the start of a new decade, the New England Chapter will be celebrating its 40th Anniversary. Chapter members are invited to submit work for our upcoming Anniversary Exhibit slated to open in the Fall. In February we are hosting a workshop with Kitty Maryatt on Traditional French Pochoir in conjunction with the exhibit: "Drop Dead Gorgeous: Fine Bindings of *La Prose* du Transsibérien Re-creation", which opens at North Bennet Street School on February 20. Check out our blog for more information on all events and exhibits.

NORTHWEST ::

Member Elsi Vassdal Ellis reports

The Halloween Exchanges by Northwest Chapter members:

BACK: The Mysterious Affair at Styles • A Detective Story by Karen Hamner.

NEXT ROW: Batty Boo! pop-up by Sophia Bogle, Dias de Muertos by Elsi Vassdal Ellis, and Whispering Wings by Paula Jull.

MINIATURE ACCORDION: Happy All Saints Day! by Susan Collard.

FRONT ROW: Pyramids Papyrus Institute Mummified Crocodile by Marilyn Mohr, and Twinkle, Twinkle Little Bat by Mary Ashton.

More images can be found on the Northwest Chapter blog: <https://gbwnw.blogspot.com/>



Online Learning in the Book Arts

While there is no substitute for traditional in-person, classroom-style instruction in the book arts, it's just not feasible for a lot of people. Many of us live in book arts deserts, far from any formal workshop settings, and travel is expensive. For some of us, the pace of a class can be too fast, especially if we're just starting out. Fortunately, there are many resources online for book artists, whether you're a beginner or have years of experience under your belt. I'll cover two of my favorites here.

Creativebug (www.creativebug.com) is a subscription-based service that offers access to thousands of online arts and crafts classes, ranging from bookmaking to cake decorating. The video tutorials range from a couple of minutes to an hour or more and are broken up into chapters so it's easy to go back and re-watch a second or third time if needed. I highly recommend checking out book artist Jody Alexander's classes. She has thirteen classes including suminagashi paper marbling, making your own book cloth, and coptic binding.

Creativebug's content is fee-based, but they have partnered with public libraries across the US and Canada to provide free access to library card holders. Check with your

local library to see whether it's available in your area.

If you haven't spent hours and hours looking at the Book Arts Web (www.philobiblon.com), can you really call yourself a BookWorker? Of course you can, but you're missing out on hundreds of resources related to all aspects of the book arts—from binding to calligraphy to papermaking—it's all there.

The Book Arts Web is the brainchild of Peter D. Verheyen and is the home of the Book_Arts-L listserv archives, downloadable issues of the Bonefolder e-journal from 2004-2012, and so much more. Each of the main categories—Book Arts Links, Online Exhibitions, and Reference—have multiple sub-categories with links. It truly is a book arts treasure trove.

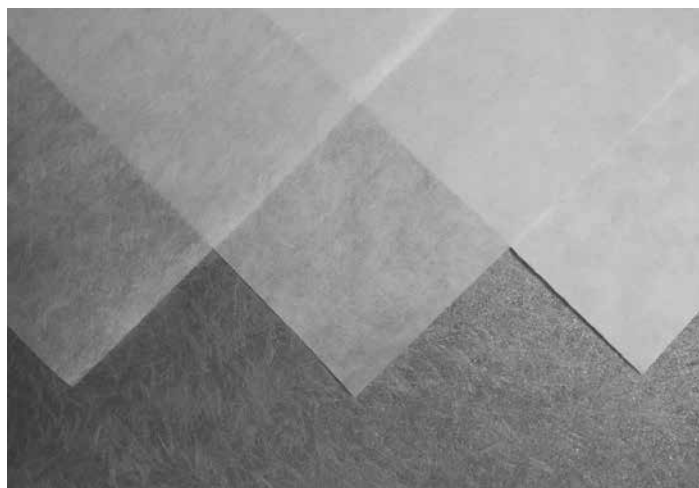
The Tutorials & Reference section (www.philobiblon.com/tutorials.shtml) has links to instructional websites from individual artists, institutions, and professional organizations. The majority of the links are for bookbinding and box-making, ranging in skill level from beginner to expert. Book and paper conservation are well-represented too. Handy links to the GBW Standards of Excellence Workshop handouts and to the Study Opportunities List are included at the top of the page.

Some of the most useful resources in this section are links to full-text books and manuals. *Boxes for the Protection of Rare Books* (Library of Congress, 1994) is available for viewing in the US via HathiTrust. Individual pages of the book may be downloaded as PDF files. The whole book is available to partner institutions.


The Conservation Lab of the Syracuse University Library has made several of their instructional manuals available online as PDFs. You can learn to make drop-spine and phase boxes, a molded paper spine, a thin spine conservation binding, and how to recase a book. The steps are clear and easy to follow and are accompanied by plenty of photos to help guide you as you learn.

My favorite resource in the whole Tutorials section is the full text of *Woven and Interlocking Book Structures* by Claire Van Vliet and Elizabeth Steiner (2002). Available via the Internet Archive, the book can be read online or downloaded in a variety of formats. Huge thanks go to the authors for offering their book to the world for free.

The number of book art-related resources available online can be overwhelming. With Creativebug and the Book Arts Web, you'll get reliable information from skilled bookmakers without having to wade through pages of Google search results hoping for the best. I have always found book artists and binders to be welcoming and supportive to people of all skill levels. These websites are proof of that generous spirit.




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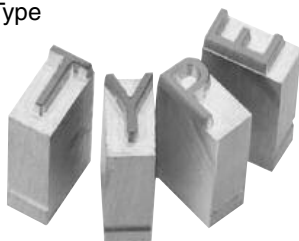


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A Few of My Favorite Things – Calligraphically Speaking

I write this as 2019 comes to a close and the new year begins, and I've been thinking about my favorite things in the calligraphy world this past year. Happily, many of these favorites are projected to continue for the foreseeable future.

ONE-TIME TREATS

Barbara Vellacott interviewed Ann Hechle for Beshara Magazine, and the result is a wonderful discussion of calligraphy as a spiritual discipline that touches on philosophy, craftsmanship, and much more. The URL is besharamagazine.org/arts-literature/calligraphy-a-sacred-tradition/. An online resource connected to Ann Hechle and this subject is the online art catalog of calligraphy presented in 2013 at the Crafts Study Centre in Surrey: issuu.com/studiohyde/docs/head-hand-heart.

Last summer brought a special exhibition, 'The Tale of the Genji' to the Metropolitan Museum of Art. The show focused on the artistic tradition inspired by Japan's most famous story. Gilt-edged boards of accordion books stacked high, with three or four visible panels bridging those stacks. Each book was a lesson in graphic design and an illustration of a different style of calligraphy and illustration from the eleventh century to present. And what calligraphy! I could have stayed in that exhibit all day. I eventually bought the sumptuous catalog, the better to remember the marvels in that exhibit.

CONTINUING DELIGHTS

Letter Arts Review has been producing a quarterly journal of excellent articles and commentary since 1982. I believe I have every issue as well as most issues of its predecessor publication, Calligraphy Idea Exchange. It is perhaps the most valuable resource in my studio. To browse the collection is to get a comprehensive view of the development of calligraphy and lettering arts in the United States over the past forty years.

Alphabet is published by southern California's Friends of Calligraphy four times a year. In Carl Rohrs' hands, this journal has become essential reading, worth the price of membership no matter where you live. The latest issue explores the work of Michael Clark, Marcy Robinson, Yukimi Annand, and Annika Petersson. The 2016 "black issue", which explored Neuland in detail, sports an all-black, die-cut cover of a Neuland alphabet by John Stevens that is astonishing. Another issue explores German calligraphers in the 1920s. I could go on. Both membership and back issues are available at friendsofcalligraphy.org.

I've discovered some favorite new tools and materials

this year. John Neal has begun carrying an inexpensive (\$12.50) plastic oblique pen staff with a brass flange that is tilted to decrease the writing angle. It fills the gap between the ubiquitous Speedball oblique nib holder (about \$2.50) and those beautifully made pen staffs that are properly built but so expensive (\$33-\$80+). Escoda travel brushes have been another favorite new tool. The brush head can be stored securely in the other half of the two-part metal handle, the synthetic sable has wonderful spring to it and retains fluid well, and it just feels great in my hand. I'm also enjoying the properties of water-soluble graphite, available in a variety of formats.

PENCILS!

Amity Parks teaches a great workshop entitled "A Sharp Pencil and a Keen Eye". When I attended one of these weekends in 2017, I fell in love with the pencil and have continued to explore what is possible with this simple tool. When you write with a broad-edge pen, pen angle determines where the thicks and thins fall; when you write with pointed pen, pressure is the determining factor. But when you draw letters with a pencil, you determine where the weights occur. It's a real education in shape, weight, and consistency. A pencil is erasable, but the erasure can change the texture of the paper, so drawing letters with a pencil is still a record of a performance. A 0.2mm pencil lead really teaches you to approach the paper with a light touch. Pressure can be a factor, and shading provides more options for exploration. The combinations of these have been endlessly absorbing this year.

Best wishes to you in 2020. If you come across a calligraphic delight, please share it with me via email, callibeth@gmail.com. I also welcome information about workshops, books, and tools that interest you.


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 Emery Walker on pages 2 and 3, as well as:

- Center for Book Arts..... page 24
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Ellen Strong & the Strong Bindery

Cleveland, Ohio

Strong's book career started in New York as a bookseller at Barnes and Noble. Back in Cleveland she worked at the legendary Publix Book Mart before opening her own shop, Coventry Books, in 1972. Dealing with both new and used books, Strong became fascinated by the technology of book construction and curious about the techniques of book repair. While still a bookseller, she first studied with retired bookbinder Walter Flick, and later with master bookbinder Jean Gunner for five years at Carnegie Mellon in Pittsburgh.

Ellen Strong is a life-long Cleveland Heights resident and has been repairing broken and tattered books for more than thirty years for individuals, libraries, and institutions. For a dozen years she was a book conservator at Kelvin Smith Library at Case Western Reserve University. She currently teaches bookbinding at Strong Bindery. In 2005, after a twenty-year run at the Murray Hill School, her business, Strong Bindery, moved into the well-known Loganberry Books on Larchmere Boulevard. Do stop in or email her at strongbind@hotmail.com or visit www.strongbindery.com.

Ellen agreed to share her perspectives, experience and thoughts for the future with GBW Fine Binding Correspondent Jodee Fenton.

Describe your bindery for us.

Strong Bindery is in a 700 square foot room tucked inside of Loganberry Books. We have three work spaces for forwarding, one large table to spread out on—which we try very hard to keep clean, and two flat files—one for large sheets of paper and customers' flat work and one for repair papers. The bindery has a 40" Jaques Shears, a small Kalamazoo book cutter, a drying rack, a Kensol hot stamp press and a case of type, four nipping presses and a standing press. The room contains a nine foot long sink, seven water-proof bins to hold customers' work, a wall of rolls of bookcloth, leather and other materials, assorted hand tools, and is decorated by a dozen works of art by local artists.

When did you get started? What was your reason and thinking about starting your bindery? What made this a good decision for you?

In 1985 I owned a bookstore here in Cleveland but was forced out of business by the "big box" stores. This led me to take my craft and "give it a try". I had a passion for bookbinding—I had tried other things like papermaking, but these did not have the zing that bookbinding has for me. Since I had already run a small business, making the transition to managing a bindery was easier. It really helps to first get a lawyer and an accountant to help set it up right. (And to pay your taxes!) In the beginning we worked on family bibles; I can honestly say that I honed my skills on those bibles. I was constantly learning how to do bookbinding while working at



Photos by Gene Epstein & Joel Hauserman

home. After about two years I had accumulated many tools and opened for business in an artist area of Cleveland—the Murray Hill neighborhood, which was an old Italian part of town. I was in an old school building with many small shops where I had a school room as my studio. In 2005, I moved inside Loganberry Books, a good move for me. Being inside a bookstore gave me many opportunities to meet people who love books and who needed help to fix their books.

What training, education, and experience did you have when you started?

I registered for a number of classes to broaden and deepen my skills. I took classes with Jean Gunner, a fine binder in Pittsburgh. A group of us from Cleveland would drive all the way to her studio in Pittsburgh. The talk in the car was very interesting. All of us continued after those classes. Various workshops were offered including some by Bernard

Middleton, Sylvia Reney in Chicago, Jon Sabota, Julia Miller and Sam Ellenport. I was inspired by Don Glaister. Working on all those bibles, along with small business experience—these were vital to getting my bindery off the ground. I also learned that understanding classical bookbinding is important but there may be other ways to accomplish good work.

Give us sense of a “day at the bindery”. What sorts of work do you accept, how do you organize your workload and set priorities?

The first thing I do when I walk into the bindery is make a cup of tea and take care of finances. There are three of us; myself, Gene Epstein, who is an artist and Sharlane Gubkin, the former head of preservation at Case Western Reserve University. We have a nice balance of talent. We talk about how to fix a problem, answer questions and inspire each other.

For the business aspects we interact with our customers, answer the phone, keep up with the accounting—money is in the bank quickly. We keep the workload organized by putting everything on the calendar. Since we all have special skills and talents, we can assign some of the work immediately. The work with closer deadlines is first. We have learned to hold aside the entire month of December so that we can get things done for our clients who want them for the holidays. Our worklog had stretched out anywhere from six months to a year and we worked to develop more efficient processes to cut that down to two to three months.

My advice to binders is to leave work in the bindery when you go home for the day; I rarely take work home. The glue needs time to dry. Take vacations, get out and see people and places—I enjoyed going to Philadelphia for the GBW 'Standards of Excellence' Conference, catching up with GBW people, enjoying the environment—it was reinvigorating. I joined GBW in 1978 when I was a student of Jean Gunner and attended my first Standards conference in Pittsburgh. In the 1980s, I was the GBW Midwest Chapter Chair for three years.

Teaching bookbinding and book arts is one of the ways binders have to share their expertise and passion for the work. Tell us a little about your teaching and your students.

I have had several interns, taught various classes and provided help and advice over the years. I have found that it is important to start at the beginning. Start with the paper and build up from there—talking about materials and tools. Understanding the basics. Teaching basic journal making, paper repairs, box making, labels on a hot stamp press and other classes in the bindery gives students a solid foundation.

What are the most challenging aspects of your bindery?

Getting a job in and out of the bindery in a timely fashion has been a challenging goal. This has become easier with more staff. The client's questions are always "how much

will it cost?" and "when will I get it back?". We know that every book takes its own time and the schedule and costs are often not easy to determine. I have found that I need to talk with the client and educate them about the process and the things that might come up during the project.

What are the most rewarding parts of being an independent bindery?

The joy of people when they see their book! I take pictures of the books before we begin to help them remember what it looked like when they brought it in. Running a bindery is no Get Rich Quick scheme, but you can make a living and a career from it. I have been at it for thirty-seven years.

As the digital world develops new ways to collect, disseminate and store information, what impact is that having on your work?

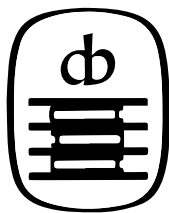
Books fall apart. When I first started nothing was digital. Then we started to recreate endsheets by color xeroxing and scanning. We did a children's book where we needed to scan the damaged front and back pages and when it was done it looked great. This puts the book back into the hands of the reader: it's repaired and strong. Are books are going to disappear? ... I don't think so. Books have gone from one format to another: papyrus to paper, calligraphy to type, etc. There is a place for ebooks as quick reads, for science fiction, mysteries, westerns, and to read on the plane. And there is a solid place for paper books—think about children's books—you have a kid on your lap and you're reading a book together—part of their knowledge is to learn to turn the pages. And if you need to study for more than a nano second, a book is the way to do that. So books are not going away yet.

Community has always been important to bookbinding and books themselves hold a special place in the lives of many people. Not only are you a bookbinder, but you were involved in the retailing of books. How have you combined these two aspects to interact with your community?

Cleveland is a book town; the Northern Ohio Bibliophilic Society (NOBS) is here and we do quite a bit with them including monthly forums at Loganberry Books, two book fairs (one in Cleveland and the other in Akron), and a variety of other activities. I am vice president of NOBS this year.

I am also an active member of Art Books Cleveland. Every year there is an opportunity to do design bindings based on a theme for an Art Books Cleveland exhibition.

One of the joys of being a bookbinder is I get to sit down with a customer and talk about what they want, why it is special, why spend money on it, pointing out aspects of the book—I can explain to them what they have. This is personal. Repairing paper, rebinding cloth-bound books, and restoring leather bindings keeps these valuable items alive for generations.



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Paper Availability Issues – What to Do

I've noticed that one by one, papers have become more useless for marbling due to the use of too much calcium carbonate buffering in the manufacturing. To replace a favored stock, what should you do?

First, don't give up yet! Currently, my favorite source is Light Impressions (lightimpressionsdirect.com), who make the unbuffered bond called Renaissance Paper. It is a natural white and I like the 80-pound weight. I usually prefer 70- or 75-pound weight but this paper has a lighter feeling than other 80-pound papers I have used. The bookbinders who end up with my papers seem to like it just fine too. Unfortunately, they are down to having only 8 1/2 x 11 inch papers—but be assured that the larger sizes will be coming back. They have said to check back in several months. I think that is good news—apparently they are selling out, because not long ago they had up to 16 x 20. And I know that you can get huge sheets—up to 32 x 40 inches—when in stock.

So what should you do, especially if you tend to buy in bulk? I don't know of many other current papers that are ideal for watercolor marbling.

One that often works is Dick Blick's (dickblick.com) own brand, called Sulphite Paper. It is a recycled paper, and

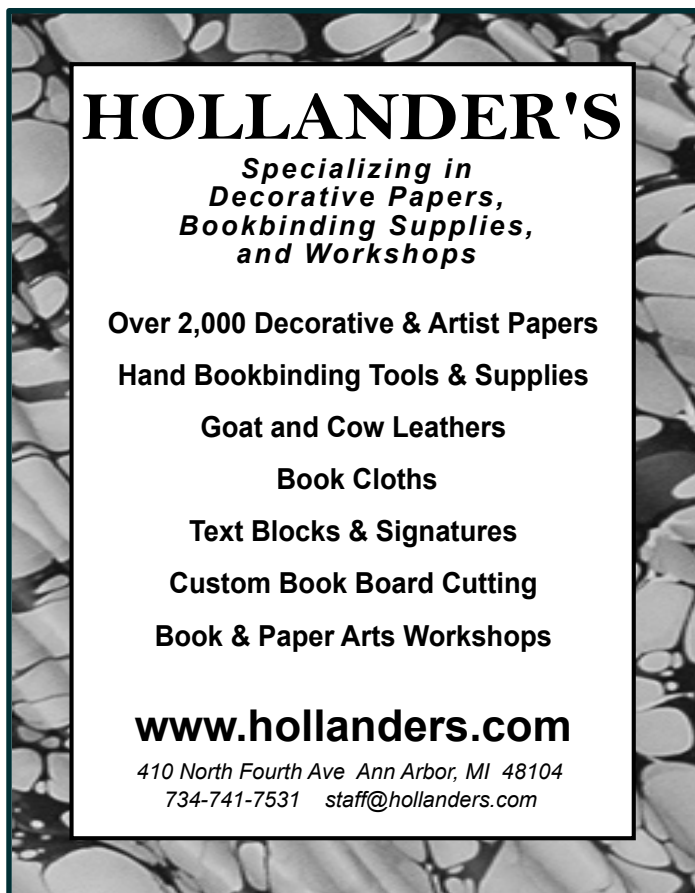
as environmentally great as that sounds, many batches do not work well for watercolors. It is unpredictable, because there is no control over the papers that it is recycled from. Some batches may have tons of calcium carbonate, which can repel the colors by neutralizing the alum, and other batches, none or not as much as to overtake the alum. There is no way to tell before you buy. (They will send tiny samples of a paper you may be interested in, but cannot attest as to whether they are from current stock.) So, I find the best way is to order some in the size you want and try it. There is an 80-pound 18 x 24 which is quite a useable size for most bookbinding. I wish they would have the capability of letting you read out the batch number, and they could find more from that batch run to send you, but they do not. (Or they will not.) I was told the best way to solve the batch issue is when you order, ask "How many cartons of 500 have you got in stock now?" If they have a lot—say, over 50 cartons—you can be pretty sure you will get the same stock again if the paper works and you order quickly.

I note that Blick Sulphite may not work well for watercolor, but it is more forgiving if used with acrylics. I know people who use it with acrylics all the time and it seems to work. (I am not guaranteeing it though!) Also, Dick Blick carries other brands of sulphite paper, like Pacon, which has not worked for me. Another plus about Blick Sulphite is that it is very cheap. I have used it many years with acrylics with no deterioration, so I don't think its cheapness implies that at all. Blick customer service is *super* on returns. I have returned cartons that didn't work, and they refunded minus the few papers I used; it was nearly a full refund. But it is a pain to have to do that.

When you find a batch of paper that works, and if you want to avoid the anxiety of running out of paper, buy as much as you can, whenever possible. I like to hoard paper when I find something that works. Having a backlog of at least 1000 papers, is not unreasonable for the professional marbler. If you are a hobbyist, a smaller quantity should be fine... but keep an eye on your stock, and try to find more paper before running out.

If you have a fair amount of paper already, consider using computer printer paper for practice and experimentation. It is small, it is thin, but it nearly always works, and is very cheap. In this way, you can save your good paper for the real marbling work.

In the meantime, I await the larger sizes of Renaissance paper to be back in stock. They assure me they will get it—but for those of you who marble, perhaps you may want to call and annoy them a little, maybe they will get to it sooner!



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Part 8: Board Shapes & Sizes

In the eighth article in the series, we continue with the shaping of the cover boards.

There are other useful clues about binding history to be gleaned from the cover boards besides what they are made of. The shape of the boards and their size relative to the textblock can also tell us something about their age and provenance. At first, cover boards weren't shaped at all, and were the same height and width as the textblock. The earliest board shaping was at the spine edge, to fit the shoulder of the textblock. Later, the other edges of the boards were also shaped, in some cases to allow for metal furniture to be added to protect the book in storage.

Another measure to protect the edges of the textblock was to enlarge the boards so that their edges protruded beyond the edges of the pages, creating overhangs known as "squares". After wooden boards were replaced by other materials, the boards ceased to be shaped at the edges, but the use of squares has persisted to the modern day.

Most of the useful information to be gained from the shaping of the boards will apply to bindings from the 16th century and earlier, though a few details (such as back-corning) apply to later bindings as well.

SIZE OF BOARDS AND SPINE EDGE SHAPING

Carolingian and romanesque boards were typically only minimally shaped and tended to be the same size as the textblock, with no square.¹ There is even evidence to suggest that the textblock was trimmed after the boards were attached, using a draw knife, meaning that the board was initially smaller than the pages.² This must have been the case with carolingian bindings in particular, since the textblock was sewn directly onto the boards and so could only have been trimmed with boards attached. Diehl notes that before the 15th century board edges were typically flush with the pages, and that squares did not appear until books were likely to be shelved upright instead of flat.³ Gilissen agrees that squares were probably developed coincidentally with shelving upright, and notes that they were not common among his 14th-century Belgian examples, but seem to have been adopted in the 15th century.⁴ Anderson's survey of 15th-century books from Italy and the Netherlands notes that since books were typically stored horizontally during the 15th century, they tended to have flat spines and so were more likely to have a squared-off spine edge on their boards.⁵ As books became more likely to be shelved upright in the 16th and 17th centuries, they were more likely to be rounded and backed, and so the spine edge of the board was more likely to be beveled to fit the swell of the spine and the shape of the shoulder.⁶

Partly due to the introduction of the deliberately rounded spine, gothic bindings featured boards that were larger than the textblock, with much more shaping of the spine edge.⁷ The inner spine edge of the board was frequently beveled to accommodate the shoulder of the textblock, and the outer spine edge was often beveled or rounded in such a

way as to continue the round shape of the spine and blend the edge of the board into the edge of the spine.⁸ Carvin notes that the goal of shaping the outer spine edge of the board was to blend the spine curve into the flat of the covers, removing any sharp corners, and the goal of shaping the inner spine edge was to allow the board edge to act as the hinge point when opening the cover.⁹ In contrast, in a modern case binding, in which the textblock has been backed as well as rounded, the outermost signatures and covering material take on the function of the hinge, and the spine edge of the boards, now cut square again instead of beveled, do not take part in the hinge action because they are separated from the pivot point by the joint.¹⁰

According to Middleton, the practice of back-corning boards, in which the outer surface of the spine edge of the boards at the head and tail have a small triangle of material removed, dates from the late 18th century.¹¹ Trimming the board this way creates less strain on the joint when the book is opened, as the edge of the board does not press into the shoulder and therefore push the board out of alignment; it also allows for the shaping of the endcap to be reinforced by tying it up while the leather is wet.¹² Because of the date Middleton quotes, it is more likely he is talking about pasteboards than wooden ones. However, Szirmai notes that the wooden boards used on Romanesque bindings were the first that were back-cornered to accommodate the endband cores.¹³ Carvin also has examples of back-corning in his sample of 14th- and 15th-century French bindings, suggesting that the practice was relatively common even for wooden board bindings.¹⁴ It may be that back-corning fell out of favour when pasteboards were first adopted, but that it returned in the 18th century. Cockerell's 1910 manual suggests back-corning the boards on a leather binding after they have been attached to the book and the endband has been worked, just before covering, so for some bindings the practice did continue into the 20th century.¹⁵ However, the modern case binding with a joint (which we'll discuss in a later article) became common starting in the 19th century. For this type of binding, back-corning was no longer necessary and the boards were once again cut square and unshaped.

SHAPES OF FREE BOARD EDGES

Regional and temporal variations in the foredge shaping are intriguing. Although the earliest wooden boards were not shaped, as time went on, their edges became more refined and elaborate, until they were replaced by pasteboards in the 15th or 16th century. One reason to thin the free edges of the boards could be to account for the thickness of the turn ins without having to pare the leather, so it may have been at first largely aesthetic.¹⁶ Thinning the inside edge of the cover boards does, however, allow them to sit more closely to the textblock, giving it more support, while thinning the outside of the foredge allows the book to slide more easily onto a shelf of books shelved upright.¹⁷ Even modern fine bindings sometimes incorporate this thinning of the foredge to create a more elegant finish and to continue to take advantage of

the way it improves the handling of the book on the shelf. A useful side effect is that the leather need not be pared as thinly at the turn ins, so it will remain stronger and more durable over time.

Szirmai notes that the majority of the books with carolingian bindings in his sample (mostly from Germany) had a slight bevel, of less than a third of the thickness of the board, on both the spine and the free edges.¹⁸ Though he does not say so explicitly, I believe he is referring to the outer edges rather than the inner ones. Carolingian bindings did not have rounded spines, so there would be no reason to bevel the inner surface of the spine edge, and Szirmai's diagram of the profiles of the spine and free edges appear to show beveling on the same face of the board.¹⁹ Jean Vézin, in his book about medieval French bindings, comments that carolingian boards were usually cut square, and does not mention beveling at all.²⁰ It may be that beveled edges were more common in Germany than in France during this time.

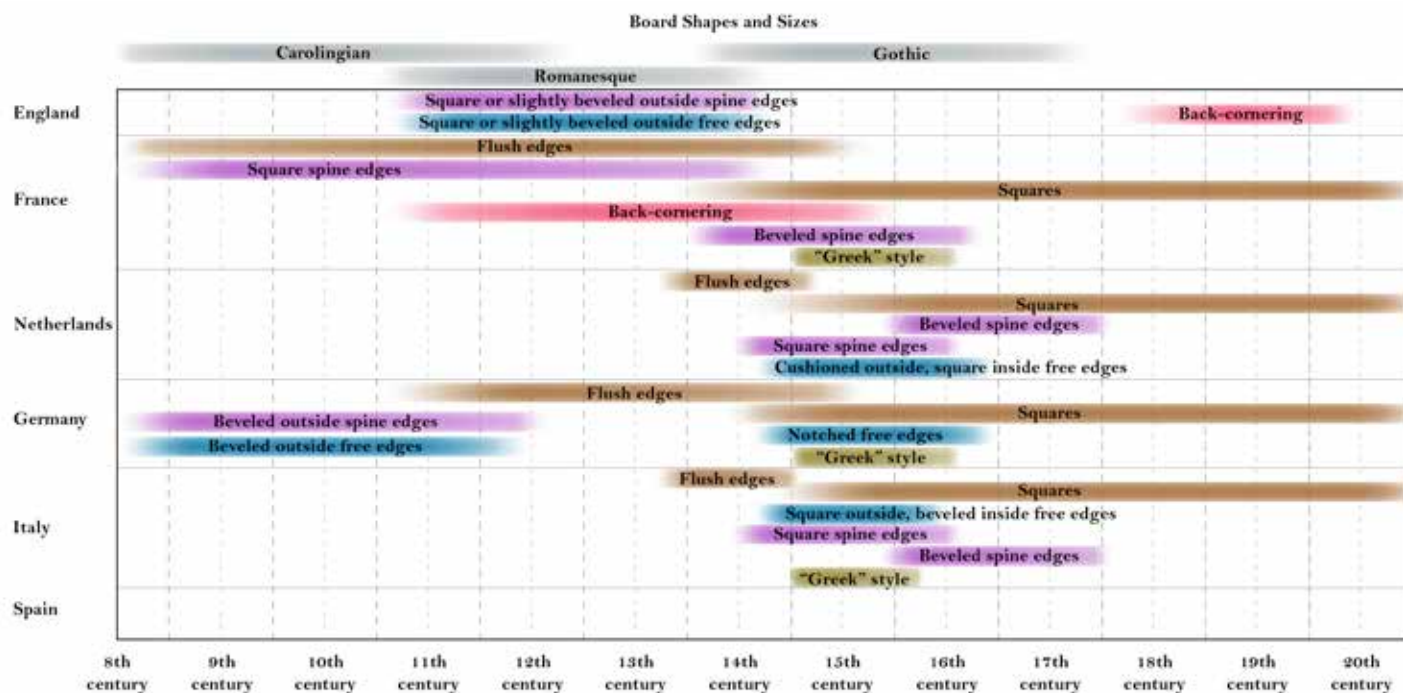
The romanesque boards in Szirmai's sample had primarily unshaped spine and free edges, with the next most common shape for both being slightly beveled like the carolingian bindings.²¹ Again, he does not specify whether he is referring to the inner or outer surface, and here the diagrams are not as helpful in that they only show the free edges. However, the fact that he refers back to the carolingian examples suggests that probably only the outer surface is shaped. He also notes that some of his later examples show rounded or cushioned edges. Most of Szirmai's romanesque books are French in origin, with English bindings being the next most common. It would seem, then, that shaping the free edges may have started earlier in Germany than in either France or England.

Carvin observes thinning of the inside free edges

of the boards in his samples of French bindings from the 14th and 15th centuries, probably to compensate for the thickness of the turn ins.²² He notices thinning the outside of the fore-edge on some later 15th-century bindings, which he attributes to books being more likely to be shelved upright at that time.²³ In contrast, the books in Anderson's sample from the Netherlands typically showed a cushioned outside fore-edge and square inside edge, whereas the Italian boards were usually square on the outside and beveled on the inside, with a sharper, more angular character than the Netherlandish boards.²⁴ Unfortunately, Anderson does not mention whether the leather has been pared or not, which would help understand why the inner surfaces are not shaped. Nevertheless, it is clear that there were different approaches to shaping the boards in different regions at this time, which does help us determine where an early gothic book is likely to have been bound.

Another regional variant in board shaping on gothic bindings is discussed by Edith Diehl. She claims that beveled boards were almost exclusively found on German books from the 15th century that were bound near Cologne.²⁵ Looking at her source, Ernst Philip Goldschmidt's *Gothic and Renaissance Bookbindings*, to understand better what is meant by "beveled" suggests that she may be referring to boards with unshaped corners but beveled indentations on three sides. I would describe this shape perhaps more accurately or clearly as being "notched" on three sides. This is what I have called it in the chart. An interesting consequence of the fore-edge notches, which perhaps suggests their intended purpose, is that it makes a convenient spot for one's hand when picking up a book with thick boards. The larger and heavier the book, the more helpful this can be for obtaining a secure grip. Goldschmidt describes this shape as being

Con't. on page 20



a distinctive characteristic of bindings from Westphalia, Cologne, and the Lower Rhine, giving three examples in his catalogue, one from about 1485, one from 1517, and one from about 1555, suggesting that it persisted well into the 16th century.²⁶ Szirmai's gothic bindings do include some Germanic examples with notches (which he describes as "interrupted profiles"), but notches were not as common in his sample as square free edges.²⁷ He does not, however, have any examples of notched boards from elsewhere in Europe, supporting the assertion that notches were characteristic of German bindings.²⁸ He notes that the unshaped corners were often used in conjunction with metal corner pieces and guards, whereas books with bosses (but no corner pieces) tended to have either square edges or full-length bevels or cushions.²⁹ When we discuss metal furniture in the next article, we'll revisit this element of shaping.

"GREEK"-STYLE BINDINGS: A SPECIAL CASE

One other example Goldschmidt describes as "beveled" is quite different, though at first it is not entirely clear what is meant here either. The book is described as an attempt by a binder from Vienna, in about 1525, to copy a "Greek" style binding, with boards that have "triple grooves on the slanting inner edges".³⁰ A different binding in his catalogue, from about 1520 and bound in either Florence or Urbino, is also described as being in the "Greek" style.³¹ Diehl describes the edges of boards on Greek (and southern Slavic) bindings as having grooves, and that this style was copied in Venice, Lyons, and Paris in the 16th century for Greek-language books.³² Marks notes that books bound in the Greek style had boards that were made by laminating two boards together in such a way as to create a groove when the book was covered in leather.³³ My understanding of this is that the groove in question ran around the narrow edge of the boards, providing an insertion point for metal pins for clasps, and may have been formed by beveling the edges of two boards before laminating them together with the bevels facing each other.

Goldschmidt's entry for the 1520 binding in his catalog describes the style as also having endbands that protrude above the boards and partly along the edges of the boards, with the cores being laced in through the edge of the board instead of through the side.³⁴ The squares are typically quite narrow, and there is usually some kind of support added at the middle of the tail edges of the boards, to keep the book upright on the shelf. The spine is typically rounded, but undecorated (and presumably not titled, either, though this is not explicitly mentioned). Goldschmidt describes this structure as being used for books with Greek texts bound throughout Europe, with the decoration being more typical of the place where it was bound, so that one may find a Greek-style binding with Italian- or French-style tooling or stamping.³⁵ He notes that the practice of binding Greek-language books this way persisted into the 16th century, into the mid-16th century in Paris in particular; there is also an example from Augsburg from about 1540.³⁶ These are illustrative examples of a situation in which a book's binding

structure and decorative style seem to come from different parts of Europe, making it difficult to place.

Since board shaping seems to have been heavily influenced by the region where a book was bound, and is primarily restricted to books with wooden boards, the character of the shaping can tell us a lot about the history of the bindings prior to the adoption of pasteboards at the end of the gothic period. Although a book may have been repaired, especially by replacing the covering material at the spine, if the original boards were retained they will often provide helpful clues to the binding's provenance. Later bindings, without wooden boards, will offer fewer clues with respect to shaping, but fortunately there are other elements of the covers that will provide useful information.

The next article will elaborate further on other board shaping related specifically to the attachment of clasps and other metal furniture. We will also discuss other attachments such as leather ties and wrappers.

DATES

Carolingian: 8th-12th century
 Romanesque: 11th-14th century
 Gothic: 14th-17th century

FOOTNOTES

- ¹ *Medieval Manuscripts: Bookbinding Terms, Materials, Methods, and Models*. Special Collections Conservation, Preservation Department, Yale University Library, July 2013. travelingscriptorium.files.wordpress.com/2013/07/bookbinding-booklet.pdf, p.20-21 & p.24-25.
- ² *Medieval Manuscripts*, p. 20-21 & p. 24-25; Szirmai, J. A. *The Archaeology of Medieval Bookbinding*. (Aldershot: Ashgate Publishing, 1999) P 119-121 (note figure 7.20) & p.157.
- ^{3, 32} Diehl, Edith. *Bookbinding: Its Background and Technique*. (New York, Dover Publications, 1980) P 64.
- ⁴ Gilissen, Léon. *La Reliure Occidentale Antérieure à 1400, d'Après les Manuscrits de la Bibliothèque Royale Albert 1er à Bruxelles*. (Brepols: Turnhout, 1983) P 27.
- ⁵ Anderson, Priscilla. "Fifteenth-Century Bookbinding Structure in Italy and the Netherlands: A Survey of Manuscripts and Printed Books." *The Book and Paper Group Annual*, The American Institute for Conservation, vol. 18, 1999. cool.conservation-us.org/coolaic/sg/bpg/annual/v18/bp18-01.html.
- ⁶ Anderson, see figure 5.
- ⁷ *Medieval Manuscripts*, p. 28-29.
- ⁸ Szirmai, J.A. "The Archaeology of Bookbinding and Book Restoration." *Quaerendo*, vol. 27, 1996, p. 151. See also figures 5C (p. 151) and 6C (p. 152).
- ^{9, 10, 16, 17, 23} Carvin, Denis. *La Reliure Médiévale, d'après les fonds des bibliothèques d'Aix-en-Provence, Avignon, Carpentras et Marseille*. (Arles: Centre Interrégional de Conservation des Livres, 1988) P 56-56. See also diagrams on p. 55.
- ^{11, 12} Middleton, Bernard C. *The Restoration of Leather Bindings*. (Chicago: American Library Association, 1972) P. 10-12
- ¹³ Szirmai, *Archaeology of Medieval Bookbinding*, p. 156; *Medieval Manuscripts*, p. 25.
- ¹⁴ Carvin, p. 76-77.
- ¹⁵ Cockerell, Douglas. *Bookbinding, and the Care of Books: A Handbook for Amateurs Bookbinders & Librarians*. (New York: D. Appleton & Company, 1910) P. 152-153.
- ^{18, 19} Szirmai, *Archaeology of Medieval Bookbinding*, p. 103 & 105 (figure 7.5).
- ²⁰ Vézin, Jean. "La réalisation matérielle des manuscrits latins pendant le haut Moyen Âge." *Codicologica*, 2: *Éléments pour une codicologie comparée*. A. Gruys, ed. (Leiden: E. J. Brill, 1978) P. 38.
- ²¹ Szirmai, *Archaeology of Medieval Bookbinding*, p. 151-153, note figure 8.9.
- ²² Carvin, p. 56. See also diagrams of different profiles on p. 55.
- ²⁴ Anderson, see figure 10.
- ²⁵ Diehl, p. 137-138.
- ²⁶ Goldschmidt, Ernst Philip. *Gothic & Renaissance Bookbindings, Exemplified and Illustrated from the Author's Collection*. (London: Ernest Benn, and Boston & New York: Houghton Mifflin, 1928) P. 151, 197, and 295-296.
- ²⁷ Szirmai, *Archaeology of Medieval Bookbinding*, p. 218-221 (note figure 9.32 and table 9.12).
- ²⁸ Szirmai, *Archaeology of Medieval Bookbinding*, p. 221 (table 9.12).
- ²⁹ Szirmai, *Archaeology of Medieval Bookbinding*, p. 220-222.
- ³⁰ Goldschmidt, p. 236.
- ^{31, 34, 35, 36} Goldschmidt, p. 203-204.
- ³³ Marks, Philippa J. M. *The British Library Guide to Bookbinding: History and Techniques*. (Toronto and Buffalo: University of Toronto Press, 1998) P. 36. See figure 24.

Calligraphy: How I fell in, out, and in love again

Susan Kapuscinski Gaylord (2019, www.susangaylord.com)

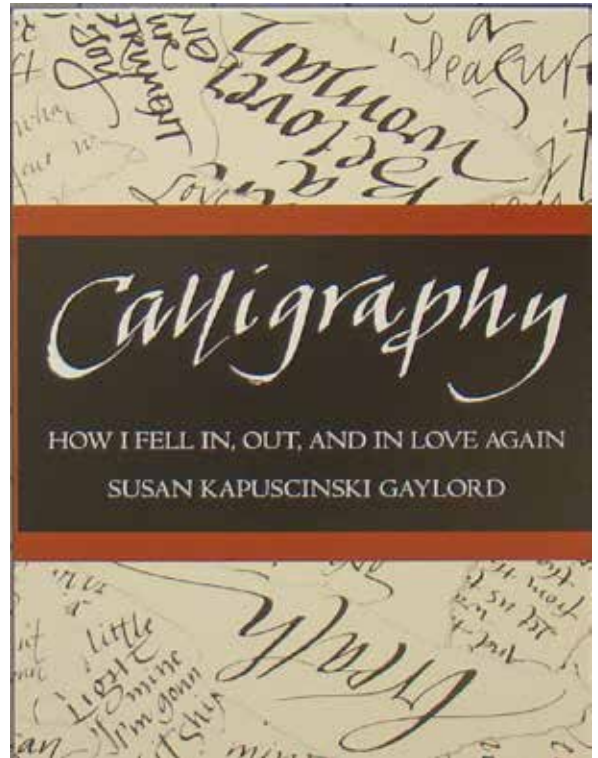
Susan Kapuscinski Gaylord's name and work are well-known to those of us in the book arts, a field where she has been involved as artist, teacher, speaker, writer, designer, and publisher. Her artists' books can be found in the library collections of the Museum of Modern Art, Wellesley College, Yale University, and Bowdoin College, and have been exhibited across the U.S. and Canada, and in Korea.

In this book, Gaylord has written an illustrated memoir of her relationship with calligraphy over forty years. The story, told in a conversational tone, is not a calligraphy manual, rather, it is about evolving as a craftsperson, grounding one's skills, adjusting to life changes, and forming a unique career suited to one's own needs. GBW members, at whatever phase in their own careers, can look to this narrative as a helpful advice source for moving forward. Beginning with her early training through outlining the stages of her career, Gaylord has thoughtfully discussed her challenges, without complaint, while admitting the pros and cons of being a professional craftsperson. She addresses, for example, "calligraphy for hire", reminding readers that even for veteran craftspeople, pricing is a difficult aspect of the work. Gaylord also touches on the various venues for exhibiting one's work, describing the process as grueling, while at the same time admitting the gratification of the ensuing admiration by viewers. This sort of counseling is not often readily available and is inspirational for artists and non-artists alike.

Although written as a memoir, the book is packed with visual appeal; Gaylord has filled it with 277 images,

most in color, nicely embellishing the 154 pages. On these pages she has generously revealed examples of most of her work, creating something of a catalogue raisonné, a comprehensive showing of her artworks. The progression of her development as a calligrapher is laid out chronologically and is pensively considered by Gaylord—she ponders "being in service to words" while desiring to be "a creator of words" and then progressing to be an "originating artist". Her foray into bookbinding is documented here as well, and is worth noting as it shows her moving toward a different method of approaching story-telling, without words. In the end, text has the final word, and Gaylord talks about the influence of the "organic process of her Spirit Books" on current calligraphic pieces. Readers, particularly those in allied arts as represented in the GBW, can be inspired to look again at their own work, viewed through the lens of experience learned from Gaylord, and will think about their own readiness for change.

Barbara Adams Hebard was trained in bookbinding at the North Bennet Street School (NBSS). She became the Conservator of the John F. Burns Library at Boston College in 2009 after working as Book Conservator at the Boston Athenaeum for more than 18 years. Ms. Hebard writes book related articles and book reviews, gives talks and presentations, exhibits her bookbindings nationally and internationally, and teaches book history classes. She is a Fellow of IIC, a Professional Associate of AIC, was a New England Conservation Association board member for many years, and served several terms as an Overseer of NBSS.




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