

photograph by Barbara Kretzmann

GBW Presidents at the NYC Centennial Celebration



photograph by Jeffrey Altepeter

Caroline Schimmel
1980-1984

Mary Schlosser
1974-1980

Betsy Palmer Eldridge
2000-2006

James Reid-Cunningham
2006-

J. Franklin Mowery
1984-1994

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The Guild of Book Workers Newsletter

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Guild News

✧ CHAPTERS

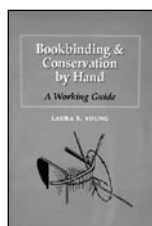
Some chapters have recently held elections, and a few new names now appear on the inside of the front cover of this issue of the newsletter. Thank you to Denise Carbone for many years of service as President of the Delaware Chapter. The new Delaware Chapter officers are as follows: President, Jennifer Rosner; Secretary/Treasurer, Alice Austin; Program Chair, Hedi Kyle; Newsletter Editor, Sharon Hildebrand. Kelli Piotrowski and Anne Hillam have both completed terms co-chairing the New York Chapter. Thank you to Kelli and Anne for heading the Chapter and for the time and energy put into organizing the Centennial Celebration. Clare Manias and Georgia Southworth have stepped in as co-chairs of the New York Chapter.

✧ EXHIBITION

Reminder: The 100th Anniversary Exhibition Catalog of the GBW can be viewed online at the GBW website. A limited number of bound copies of the catalog are available for purchase. For ordering information please see the GBW website. The catalog may also be purchased in sheets.

✧ ERRATA

Several errors were detected following publication of the 100th Anniversary Exhibition Catalog. Every effort has been made to notify owners of the catalog of the necessary revisions. If you own a catalog and did not receive an errata sheet in the mail, please refer to the errata sheet included with this newsletter.



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This book is designed as a basic working guide in the field of hand bookbinding and book conservation. It is intended as practical manual for teachers and their students. The techniques described in this volume follow in principal the German school and is the first book in which these binding practices have appeared in English.

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MINUTES ANNUAL MEETING GUILD OF BOOK WORKERS, INC. OCTOBER 13, 2006

The Annual Meeting of the Guild of Book Workers, Inc., was held on Friday, October 13, 2006, at 5:00 p.m. EST, in Hosack Hall of the New York Academy of Medicine, New York, New York, during the Centennial Celebration.

President Betsy Palmer Eldridge called the meeting to order and welcomed all present. A printed agenda was distributed. The elected Officers, Standing Committee Chairmen, Chapter Chairmen, and incoming officers present were recognized.

The first-time attendees present at this meeting were asked to stand; two new members stood and introduced themselves.

In memory of the Guild members and professional colleagues who have died recently, Betsy asked those present to stand in silence while the names were read.

The minutes of the October 28, 2005, Annual Meeting were approved, as published in the December, 2005, issue of the Guild Newsletter. Annual reports for the 2005-06 year submitted by the members of the Board were published and included in the August, 2005, issue of the Guild Newsletter.

Motion made and seconded

to accept the 2005-06 Annual Reports as published.

MOTION CARRIED.

REPORT OF THE OUTGOING PRESIDENT

- 1) Betsy asked that members read the Outgoing President's Report published in the October, 2006, Guild Newsletter.
- 2) A general report of the Centennial Celebration finances was presented. After expenses incurred for the event, the remainder of funds raised from auctions will go to producing post prints.

It was asked if the color poster displayed on the podium would be for sale. Betsy will check with the local Host Committee. A question was raised if there were funds left for corrections to the Anniversary Catalog. It was incorrectly stated in the catalog that Bill Anthony was the founder of the Standards Seminars. The general consensus was that Don Etherington founded the Seminars. Those present discussed the origin of the Standards Seminars, and a listing of the first Seminar chairmen followed. It was suggested

that an errata sheet be printed. Concerns about distribution of the errata sheets were raised. Karen Hanmer agreed to take responsibility for correcting the errors in the catalog. A future issue of the Guild Newsletter will have a notice concerning this subject.

Certificates of Appreciation were presented to outgoing officers Nancy Lev-Alexander (Standards Seminar Chairman and 2001 Host Committee Chairman for Standards in Alexandria); Peter Verheyen (Exhibitions Chairman); and Betsy Palmer Eldridge (President).

Betsy presented James Reid-Cunningham with a gift of a magic wand as incoming President.

REPORT OF THE INCOMING PRESIDENT

- 1) Jim thanked Betsy for her service to the Guild and noted that Andrew Huot has been appointed to fill the vacancy of Vice President.
- 2) Standards Seminar 2007—Plans are in the works to reduce the cost and provide more demonstrations, perhaps in a format similar to *Bookbinding 2000* held in Rochester. The 2007 Standards Seminar in Dallas, Texas, will address these issues. The meeting will be held at a conference center with a low cost of lodging (approximately \$89/night), a shuttle service, and a Texas BBQ in place of the usual banquet. The structure of the program will include three longer demonstrations in a large lecture hall with cameras that would be attended by all participants, and four shorter presentations. This should make it easier to recruit presenters. In 2007 presenters will include: Chela Metzger, Roberta Lavadour, and Stuart Brockman. Kitty Maryatt will present the Foundations Sessions.
- 3) Publications—In the coming year the Guild will look at the content and format of publications. Plans are to include post prints from this Centennial Celebration in the Journal.

Questions/Comments from Those Present

- Concern was expressed that if the Standards Seminar format is changed to that followed at *Bookbinding 2000*, new members might be shy about asking questions of the presenters in front of a large audience, and that this type of format was tried, unsuccessfully, in Iowa.
- The current idea is to try the format again with more sophisticated technology. Ideally a more polished presentation video will be produced. The camera operators will either be trained in what aspects of the presentation to zoom in on,

or perhaps a binder will be assigned to stay with the camera operator and give directions. It was noted that this format change is not permanent.

- Suggestions/comments included:
 - pass out cards for questions that would be forwarded to the presenters.
 - arrange small discussions where older members and younger members have lunch together.
 - student fees are too high.
 - discounted registration fee was offered for this Centennial Event and scholarship monies have been available in the past with funds raised from the auctions divided equally between scholarships and the 100th Anniversary Fund.
 - need for attracting members and creating more publicity for the Guild—Eric Alstrom responded, noting plans to do more outreach through university departments.
 - need to look at funding agencies for scholarships, travel money, and general grant funding—a response noted that the Board has discussed this issue in the past, but has no experience with development and will have to look to the membership for help.
- More of the newly updated Guild brochures, which were included in the Centennial registration packets, are available from Catherine Burkhard, Secretary.

There being no further business, the meeting was adjourned.

Jody Beenk
Secretary Pro-tem

Catherine Burkhard
Secretary

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Deadline for the April issue:

March 10, 2007

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The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the *Journal*, the *Newsletter*, *Membership Directory*, *Supplies List* and *Study Opportunities List*. For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York NY 10175.

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Y'all Come!

Members of the Lone Star Chapter collectively say: "Ya'll Come!" to the 27th Annual Seminar on Standards of Excellence in Hand Bookbinding in North Texas, October 18–21, 2007. (FYI, "ya'll" is pronounced "yawl.") The seminar, *A Passport to Texas*, will be held at the American Airlines Training and Conference Center, located just south of DFW Airport and mid-way between Dallas and Fort Worth. (web: aaconferencecenter.dolce.com)

Though the center sports the name of American Airlines, it is owned and operated by Dolce International, a global hospitality company with 22 properties in the United States, Canada and Europe. It is used by the airline along with many corporations and organizations for conferences, meetings and training sessions.

Due to the Conference Center's offerings, the Seminar registration fee will be inclusive of all meals, which will be enjoyed on-site. (Sleeping rooms will be paid for separately.)

The Seminar will get started with a Foundation Session presented by Kitty Maryatt focusing on the issues faced making limited edition letterpress books.

A new twist on watching the demonstrations of our talented presenters is that all participants will attend one plenary session for each demonstration in the conference center's Flagship Auditorium. The auditorium is tiered, so there is not one bad seat in the house. Closed-circuit cameras will capture intricate work to project onto a large screen for excellent viewing. The three large session presenters are:

Chela Metzger, Lecturer, School of Information, University of Texas at Austin will be covering the construction of medieval stationer's bindings, including the planning and execution of decoration, especially Spanish lacing patterns.

Roberta Lavadour, Oregon-based Book Artist.

Stuart Brockman, England-based Fine Binder will demonstrate gold tooling on leather.

There will also be concurrent mini-sessions for participants to attend based on their interests. Local area tours and activities are in the planning phase.

The Lone Star Chapter selected this location for a number of reasons:

Flying into DFW Airport is easy from nearly any point in the U.S., Canada, Mexico and even Europe. (Our Chamber of Commerce claims Dallas/Fort Worth as the center of North America.)

- Free transportation from DFW Airport to the Conference Center.
- Free parking at the Conference Center.


- Every seat in the center is comfortable—no hard hotel chairs.
- Sleeping room costs are lower than most hotels. Participants that usually share a room may choose to splurge for their own room at these prices.
- Located mid-way between Dallas and Fort Worth, participants that choose to rent autos will have easy freeway access to either destination.

Additionally—and importantly—the planning committee anticipates that the total cost per participant for attending the 2007 seminar will be somewhat less than an average conference for past seminars. Several factors combine to make this possible: free airport transportation and center parking, inclusive meals and lower sleeping room rates.

October is one of the most pleasant weather months in North Texas with the average daytime high of 79°F and low of 56°F.

For those desiring to extend their stay in the Lone Star State, Austin is an easy 195-mile drive south; San Antonio is just 79 more miles from Austin. Houston is 250 miles south; Southwest Airlines flies between Houston and Dallas every hour.

—Julie Sullivan
Lone Star Chapter Chair



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GBW Centennial Celebration

Hundreds of book workers came from near and far to mark the historic occasion of the first 100 years of GBW. Postprints from the symposium will appear in a future issue of the GBW Journal, the centennial exhibition can be viewed on our website, articles from attendees and photos appear in this issue, and the symposium video will be available in the near future.



photograph by Barbara Kretzmann



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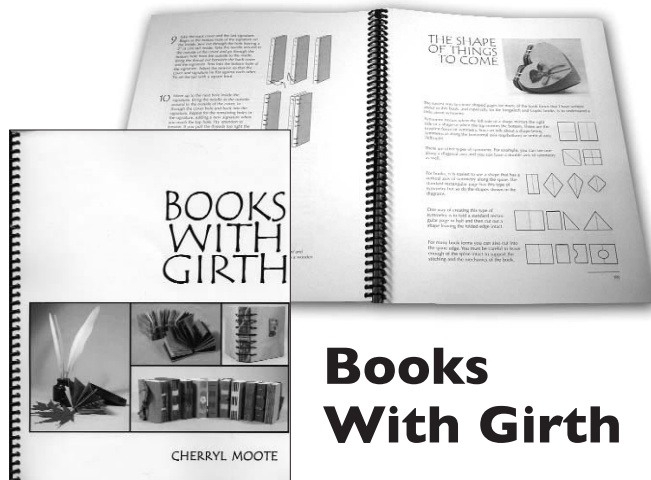
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J. PIERPONT MORGAN LIBRARY TOUR

Amanda Nelsen

A tour of the recently renovated Book and Paper Conservation lab at the J. Pierpont Morgan Library was a wonderful way to begin the three-day annual meeting of GBW. The autumn sun gently filled the lab, while the touring group eyed the freshly matted Rembrandt print set out under the high angled wooden beams. It was inspiring to be in such a well supported and beautifully finished lab and clearly October is a great time to be in New York City.

As a newcomer to the Guild of Book Workers, I was unsure what to expect at the Centennial Celebration, but ultimately enjoyed three days of visits, lectures, and entertainment. Overall, the lectures held at the New York Academy of Medicine were informative and entertaining. The historical details and diversity of topics spanning the twentieth century was daunting, yet a great way to place people and work in the context of the guild. I especially enjoyed the New York regional presentation from Mindell Dubansky, whom I fondly remembered from our tour at the Met. While I look forward to future gatherings with



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hands-on learning and numerous demonstrations, it was fun to catch the momentum of the guild at this anniversary celebration.

The opening receptions at the Grolier Club and Center for the Book Arts were helpful in placing names that I had heard several times with faces of leading bookmakers. Not only were the treats scrumptious, the centennial exhibition was lovely and it was nice to have a space to connect with others, both new and old to the guild. A personal highlight was the Albert Miniature Book Exhibition at the Grolier Club which I found to be exquisite. While small books are usually adorable, the creative techniques and materials employed with many of the books seemed to delight and impress many viewers.

The finale dinner cruise on The Spirit of New York was a great end cap for the event. I was happy to find a few dancers among the binders, many of whom seemed to enjoy a good dance floor as much or even more than me. As a student, preparing for a lucrative career in the world of books, the GBW Centennial Celebration was an exciting introduction to many people whose work I admire and an affirmation of the fact that good people make great books.



Monica Feeney and Amanda Nelsen

photograph by Jeffrey Altepeter

SOME THOUGHTS ON THE CENTENNIAL

Lisa Clark

Who will you run into next? Who haven't you seen in ages? Who are you eager to catch up with? Making connections, sharing stories, meeting people whose names you've been hearing for years: these are the real pleasures of any Guild gathering, and the Centennial was no exception. It's always a heady experience at Standards to be surrounded by book workers for three days straight, and to be among people who actually understand what you mean when you talk about your work. But this time was especially exciting because the Guild was celebrating itself and taking the time to appreciate its history.

The presentations confirmed what I had always felt about this field. After hearing the histories of the different regional chapters I got a clear sense that we truly are all connected in a vast, supporting network that stretches back through the decades. We heard the same simple message in each region: this person set up a studio in this city and trained these students, and they trained these others, and they went on to work in these institutions, and so on.

It's no wonder then that every person you meet at a Guild event has either worked with someone you know, or studied with someone else you know, or is great friends with someone else. This sense of community is one of the main reasons that I have always felt so lucky to work in this profession.

NEW YORK HISTORICAL SOCIETY TOUR

Cris Takacs

The New York Historical Society (NYHS) is the oldest museum in New York City and the second oldest museum in the entire country. The host of the NYHS tour was Alan Balicki, Senior Conservator. Alan began by leading us up to the Henry Luce III Center that stores and displays 40,000 pieces of the permanent collection.

Anything non-textile or paper is housed on steel shelves behind plate glass. Visitors can use audio tours to learn about the items and conservators can keep an eye on things and watch for problems. Everything from pieces from the World Trade center to Tiffany lamps and Duncan Fife's toolbox are there for viewing. We also visited conservation labs scattered throughout the building. The society has a complete set of Audubon watercolors purchased, "through public subscription in 1863" from Mrs. Audubon. John

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Audubon's handwritten checklist for the paintings was on display in the conservation lab. Past curators have used it for their own exhibit checklist. An intern had just completed scraping off years of ballpoint pen marks and infilling the weak areas with pulp.

Alan ended the tour at the Chelsea Jeans exhibit. The store Chelsea Jeans was near ground zero and the owner had encased 50 sq ft of the store to commemorate September 11. When he lost the lease he donated the display to NYHS, and Mr. Balicki was in charge of moving, preserving, and finally displaying the 9/11 memorial.

Marbling

THE SHELF LIFE OF MATERIALS

Iris Nevins

Often the topic of the shelf life of marbling materials comes up. Sometimes, as is the case with a finicky art such as marbling, things don't work right. Rather than wonder if certain materials have gone bad, and assume it could be anything, it seems a good idea to discuss what gets better or worse with age.

Let's begin with alum. Whether aluminum sulphate or aluminum potassium sulphate—the two best forms of alum for marbling—it will not go bad in its dry state. In theory once it is mixed it should remain stable, but it can get murky with paper fibers that collect on sponges used to apply the alum. It should still work indefinitely, but it is safest to mix up just what you will need for one day's work to be safe. Sometimes if kept in a jar in a cold room, a wonderful crystal might form at the bottom. I have seen crystals as large as a ½ inch before, almost like a diamond. Because this is composed of alum, it weakens the solution, so save the crystal for fun and make up a new batch. This will rarely happen.


The size, generally carrageenan, seems to keep its

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strength in powder form as well, as does methyl cellulose. Once made into liquid form, the carrageenan will go off in a few days at most or at least lose its viscosity. This is not the case with methyl cellulose. Then again, the cellulose can get very murky. It also tends not to work well with watercolor marbling paints, but quite well with acrylics. Carrageenan does well with both. Again, I suggest making just as much size as you need for the day, and make sure that you have a pleasant and clear bath to work on.

Ox Gall only gets better with age. I would never worry about ox gall going bad.

Water colors can turn if they are mixed with ox-gall and allowed to sit for a long time, especially in a hot room. They have the tendency to get stringy and moldy.

Commercial acrylics in a tube keep quite well. If in more liquid form, over time I have noted the pigment can separate into hard lumps that are hard to mix back in. I'd give acrylics six months to a year. This varies between colors and brands. You just have to check before you marble.

As for alumed papers, if you marble and alum as you go, and use a damp paper, it is best to use it within an hour. Maybe a little longer in cold weather. In many cases they may still be good for an extra day.

This varies from one type of paper to the next. If they get dry, they generally stop holding the pigment to the paper.

If working with pre-alumed and dried papers, the papers must be alumed and allowed to dry overnight in a room with 55% or less humidity. This, within my experimentations for nearly three decades, seems to be the cutoff humidity. You may then stack them to flatten and they will be good indefinitely, even for years, but only if stored in an equally dry environment. I have noticed, in rainy summer months when the humidity goes up, the papers don't hold the colors as well, so use a dehumidifier or store them in a dryer spot. They seem to return to normal, even if in a large stack, after a day in a less humid environment.

For Sale

Harcourt Bindery in Boston is moving and will be placing a number of items on ebay, including tools and small equipment under the rubric of "Modrid." People interested in larger equipment should contact Sam Ellenport directly. These items include job backers, standing book presses and larger table presses, and a jacques shears (32-inch). Contact: Sam Ellenport/Harcourt Bindery, Inc. 51 Melcher Street/Boston, MA 02210 617.542.5858; fax: 617.451.9058.

Membership

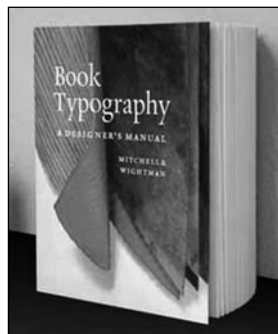
There have been questions about the statement on the membership form that "To be included in the membership directory, memberships must have been received by September 1st." This means that I begin editing the directory the first week of September. The month that you need to renew appears after your name in the directory and on the mailing label of this newsletter. Send all changes/corrections to Cris Takacs, Membership@guildofbookworkers.allmail.net or 112 Park Avenue, Chardon, OH 44024

Chapter Changes:

Anne Hillam and **Kelli Piotrowski** have stepped down as heads of the New York chapter. **Clare Manias** and **Georgia Southworth** are now co-chairmen. In the Delaware Valley Chapter, **Denise Carbone** has stepped down and **Jennifer Rosner** has taken on the task.

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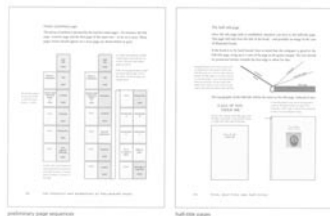


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Calendar

EXHIBITIONS

📌 CALL FOR ENTRIES

2007 Society of Bookbinders International Competition. Details at http://www.societyofbookbinders.com/events/events_frames.html

The competition is open to anyone—members and non-members—living anywhere in the world. **Submission deadline, June 1, 2007.**

There are four categories including Fine Binding, Restoration/Conservation, The Complete Book and Cased Binding. Interested parties must register their intent to enter using the registration form. All entries will be on display at the Society's conference at York University—August 2007 and the winning bindings will then take part in a traveling exhibition for approx 3 months afterwards visiting Manchester and Bath.

Fees maybe paid by Sterling cheque, Cash (sterling, US Dollars or Euros) or credit card. Prizes to the value of £5000 are to be awarded including: Vouchers for companies such as J Hewit and Sons, Conservation by Design, Fine Cut, Russells, P&S Engraving, William Cowley, Ratchfords, Foto Store/Heritage Albums, ZH De Groot (Netherlands) and Wrights of Lymm.

Bookbinding goods and supplies such as a solid cherry wood box filled with a set of "Hoole" engraved rolls and handle tools of historic patterns; as well as a selection of unique restoration supplies donated by Bookbinders Workshop, LLC / Hoole Machine & Engraving Works, a marbling kit and gilding kit from Charnwood Books, a Finishing Press from bookbinding-supplies.co.uk, Marble paper from Ann Muir and hand made paper from Griffen Mill.

Cash donated by Gwasg Gregynog Press, Harmatan Leather, Fibermark Redbridge International and some private individuals. Books in sheets donated by The Old School Press, Simon King Press, Fleece Press, Wood Craft Press and Inky Parrot Press.

Any questions—please do not hesitate to contact us at comp.organizer@societyofbookbinders.com

—Stuart and Louise Brockman

A READER'S ART 7: Frugal finds for prudent collectors: March 3-April 28, 2007: A show of artists' books with a focus on frugality. I am seeking book/book objects that sell for UNDER \$100 OR express in some other way the concept of frugality.

MEDIA: 2-d and 3-d are welcome. All media welcome, all approaches, even installation and performance. Editions or one of a kind books and book objects or book referential work. I am always willing to expand the reaches of book art to the edges of the known universe and beyond.

DATES and CHECKLIST:

- **Accepted work due Feb 24, 2007.** Return shipping MUST be enclosed. Accepted work must be sent with return UPS or FedEx barcoded shipping label enclosed; You can set up an online account at UPS or FED EX. No charges accrue until your package is shipped. If a piece sells, return shipping is not charged as the box will not be shipped. All return shipping MUST be by FEDEX or UPS. No exceptions. No CODs.

- **Artists Reception Saturday, March 3, 5-9 PM**

- **All work picked up at end of show April 29 & 30,** please call for times.

Susan Hensel Gallery/a gallery of Narrative Art

3441 Cedar Ave. S/Minneapolis, MN 55407

phone/fax 612 722-2324; susan@susanhenseldesign.com

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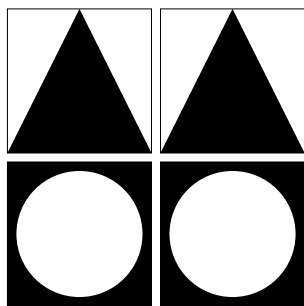
Designer Bookbinders International Bookbinding Competition in association with the Bodleian Library, Oxford, Great Britain: June 2009. Designer Bookbinders has specially commissioned a fine press publication from Incline Press entitled *Water*, produced in a limited edition of 500 numbered copies. The book will contain poems in various European languages all touching on the theme of water, and will contain illustrations by four printmakers. A prospectus about the set book will accompany the registration form. **The entry fee is GBP 100**, which includes: Registration; one copy of the Set Book *Water*; one copy of the International Competition catalogue; insurance cover from date of receipt of binding and during the exhibition and tour; postage and packing for return of the binding and catalogue. There will be two major prizes. The Sir Paul Getty Bodleian Bookbinding 1st Prize of GBP 7,500 and a 2nd prize of GBP 3,000. There will be an exhibition of approximately 125 books selected from the total number of bindings submitted.

DATES

Registration forms must be returned and full payment received by **April 30, 2007**. The Set Book will be sent to all registered entrants in **January 2008**. The final date for submission of bindings is **November 30, 2008**. An international board of judges will meet in Oxford and judging will take place in January 2009. The Prizegiving Ceremony will take place in Oxford on the night of the exhibition opening in June 2009. Contact: The Organiser, 195 Victoria Park Road, London E9 7Jn, United Kingdom. email: international.competition@designerbookbinders.org; www.designerbookbinders.org.uk; Tel/Fax: 0044 (0)20 8986 9235;

📌 UNTIL

MARCH 18: Salt Lake City, UT: *The Guild of Book Workers 100th Anniversary Exhibition.*



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February 26 – March 9

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March 12 – 16

Book Conservation: Forwarding & Covering of Textblocks

March 19 – 30

Alternative Decorative Techniques

September 17 – 21

Intermediate French Technique Binding

September 24 – October 5

Book Conservation: Treatment of Textblocks & Sewing

October 8 – 19

TELLURIDE, COLORADO CAMPUS

Beginning Bookbinding

April 16 – 27

Book Conservation: Treatment of Textblocks & Sewing

April 30 – May 11

Book Conservation: Forwarding & Covering of Textblocks

May 14 – 25

Alternative Decorative Techniques

May 28 – June 1

Advanced Bookbinding

June 4 – 15



For more information and to register contact:

American Academy of Bookbinding
PO Box 1590, Telluride, CO 81435
970-728-3886 • (fax) 970-728-9709 • www.ahhaa.org

MARCH 20: Ann Arbor, MI: *Elegant to Eccentric: Bindings from the Main Room of the William L. Clements Library at the University Michigan*. The exhibit is in the main room 1–4:45 weekdays. The Clements is a collection of Americana. Early American leather bindings 1660s–1820s is the main focus of the exhibit, but other sections include English plain styles, decorative stained leather bindings, decorated paper bindings, and incised bindings. The library is located at 909 S. University. Contact: 734.764.2347; clementslibrary@umich.edu.

APRIL 12: Chicago, IL: *One Book, Many Interpretations*: In the fall of 2006, Chicago is celebrating five years of the One Book, One Chicago program. To commemorate this occasion, the Chicago Public Library is displaying work by bookbinders that interpret the ten One Book, One Chicago selections through the art of binding. Contact: 312-747-4050.

APRIL 28: New York, NY: *Illustrating the Good Life: The Pissarro's Eragny Press, 1894–1914* at the Grolier Club in NYC: 47 East 60th St.; www.grolierclub.org

APRIL 28: Baltimore, MD: *Speaking the Word of God: Illuminated Korans from The Walters Art Museum*. Showcasing a stunning array of about 20 manuscripts from the Walters collection, this exhibition presents Korans from different regions of the Muslim world, highlighting the richness and variety of Islamic culture. www.thewalters.org; 410-547-9000

APRIL 29: Santa Fe, NM: *Village of Painters: Narrative Scrolls from West Bengal* at the Museum of International Folk Art, featuring a wide range of scrolls—from stories of Hindu gods and goddesses to HIV prevention—that examine how the artists embrace change and sustain their art in the modern world. The exhibit opens with festivities and a public reception from 1:00 to 4:00PM on October 29. Information: www.internationalfolkart.org or call 505-476-1200.

MAY 6: New York, NY: *Victorian Bestsellers* at The Morgan Library & Museum. www.morganlibrary.org

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AUGUST 31: New York, NY: *The Gutenberg Bible* at the New York Public Library—Edna Barnes Salomon Room (Third Floor). Contact: www.nypl.org

NOVEMBER 4: Venice, CA: *Be Prepared: Joss Paper Objects from China* at Backspace Book Arts. A wide collection of paper objects made to ease the transition from this world to the afterlife. www.backspacebookarts.com; 310-722-9004.

👉 UPCOMING

The following exhibits are all forthcoming events at the Grolier Club in NYC: 47 East 60th St.; www.grolierclub.org

MAY 15 – JULY 28: *Miniature Books from the Collection of Julian Edison*

SEPTEMBER 11 – NOVEMBER 24: *Boston Collects: Celebrating the Bicentennial of the Boston Athenaeum*

The following events are all coordinated by the J. Willard Marriott Library at the University of Utah. For more information on any of these events, contact Jen Sorensen at jen.sorensen@utah.edu or 801.585.9191:

FEBRUARY 9 – MARCH 18: *Guild of Book Workers 100th Anniversary Exhibition* at the Museum of Fine Arts

MARCH 2 – 3: Carl and Marie Dern: *Finding Art in the Ordinary: A Book of Drawings*

MARCH 30 – 31: Dayle Doroshov: *Ancient Cultures and New Frontiers: Magic with Polymer Clay*

APRIL 28: Pam Barrios: *A Means to an End: A Binder's Box of Recipes*

MAY 3: Peter Madden lecturing on *Street Alchemy: Found Art and the Book Artist*: 7PM, Harold B. Lee Library, Brigham Young University

MAY 4–5: Peter Madden: *Medieval Metal, Modern Models*

MAY 16 – AUGUST 1: *Beginning and Intermediate Letterpress*

JUNE 12: Julia Leonard lecturing on *Contemporary Context: The Layered Meaning in Artists' Books*: 7PM, Harold B. Lee Library, Brigham Young University

JUNE 13 – 16: Julia Leonard: *Binding Structure and Story*

STUDY OPPORTUNITIES

John C. Campbell Folk School

1-800-FOLK-SCH x 122; www.folkschool.org

The Center for Book Arts New York City

212-481-0295 or visit www.centerforbookarts.org

The Book Arts Program at the J. Willard Marriott Library, University of Utah

For information on upcoming workshops and classes: 801-585-9191, or contact Jen at jen.sorensen@library.utah.edu



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Green Heron Book Arts

503-357-7263 or email bookkits@aol.com

Hollander's Workshops

Hollander's workshops in Ann Arbor, MI, include those in traditional and non-traditional bookmaking, printmaking, letterpress, and others. Visit www.hollanders.com for the full schedule. Hollander's also has partnered with the American Academy of Bookbinding and hosts their workshops. Contact staff@ahhaa.org for AAB information.

Oregon College of Art & Craft Schedule

www.ocac.edu

Center for the Book: San Francisco, CA

415-565-0545. www.sfcbook.org

The Canadian Bookbinders and Book Artists Guild

CBBAG/60 Atlantic Avenue, Suite 112 Toronto, Ontario M6K 1X9 Fax 416-581-1053; email: cbbag@web.net or bembo@sympatico.ca; Phone: Shelagh Smith, 905-851-1554; or visit www.cbbag.ca

Women's Studio Workshop

For a complete listing of upcoming workshops, please visit www.wsworkshop.org or call 845-658-9133.

Penland School of Crafts

For more information and a complete listing of courses: 828-765-2359; www.penland.org

Pyramid Atlantic Art Center

301-608-9101, x. 105; www.pyramidatlanticartcenter.org

SUPPLIERS AND SERVICES:

The Newsletter accepts advertisements:

1/8-PAGE: \$35.00 (3 1/2" W X 2 1/4" H)
1/4-PAGE: \$60.00 (3 1/2" W X 4 1/2" H)
1/2-PAGE: \$120.00 (3 1/2" W X 9" H; OR,
7 1/2" W X 4 1/2" H)

FULL-PAGE: \$240.00 (8 1/2" X 11")

For inclusion in the February Newsletter, send camera-ready artwork or electronic files (inquire for electronic specifications) by **March 15**, along with payment (made out to the Guild of Book Workers, through a U.S. bank) to Constance Wozny, 8216 Princeton-Glendale Rd. # 167, West Chester, OH 45069-1675 (p) 513-874-2665 ; booksbycw@fuse.net

GBW solicits advertisements but reserves the right not to accept an advertiser's order. Advertisers must warrant that ads are legal, truthful, not fraudulent, do not violate copyright, and are not defamatory, and that all permissions to quote and use likenesses and trademarks must have been obtained. Advertisers must indemnify GBW against any claims or actions that should arise.

North Bennet Street School

For more information contact Mark Andersson or e-mail: workshop@nbss.org. For a complete listing of workshops, visit www.nbss.org

American Academy of Bookbinding

Join the AAB in 2007 with two campuses in Ann Arbor, MI and Telluride, CO for instruction without having to study abroad. Intensive courses are offered for beginner to advance students in conservation, fine leather binding and related subjects. Degree programs available. Contact: <http://www.ahhaa.org> or contact AAB coordinator, Margaret Cruzzavala at 970-728-3886.

MGP Studio Arts Gallery

offers an assortment of book arts classes, from beginning to advanced. Please contact Maria G. Pisano for information about upcoming exhibits and classes at: mgpstudio@aol.com or 609-799-3941.

Garage Annex School

The Garage Annex offers workshops in traditional and non-traditional book arts, printmaking, and the conservation of books. Contact: One Cottage Street #5, Room 503 Easthampton, MA 01027; contact@garageannexschool.com; www.garageannexschool.com.

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~ The Guild of Book Workers Newsletter

📖 WORKSHOPS, LECTURES, & OTHER EVENTS

MARCH 1-3: New York, NY: *Byzantine Binding* with Anna Embree at the New York Academy of Medicine. Sponsored by the New York Chapter of GBW. Workshop fee—Members \$240; non-members \$300; Materials fee: \$30. For registration and info, email Clare Manias at cmanias@yahoo.com; or 212-851-5603.

MARCH 7-10: Corner Brook, New Foundland: *The Architecture of the Book: Critical Issues that Inform the Artist's Book*. Presented by Sir Wilfred Grenfell College Art Gallery and Visual Arts Program. The symposium will facilitate critical discourse on the artist's book from interdisciplinary and trans-disciplinary perspectives. The keynote speaker is Dr. Johanna Drucker, writer, book artist, and Robertson Professor Media Studies at the University of Virginia. **Registration deadline is February 28.** For more information: www.swgc.ca/artgallery/aotb

MARCH 18-23: *Cheerio Calligraphy Retreat* in the Blue Ridge Mountains of North Carolina: Michael Sull will teach a workshop on *Spencerian Script* and Monique Lallier on a *Modern Oriental Binding Technique*. Contact: Jim Teta at: tetascribe@triad.rr.com, www.calligraphycentre.com

MARCH 31 - APRIL 1: Harrisville, NH: *Bone Tool Making* with Shanna Leino. A class in bone working for book makers. For more information, visit ShannaLeino.com or call 603.827.3181.

APRIL 16-20: Richmond, VA: *AIC's 35th Annual Meeting*. Meeting Theme: Fakes, Forgeries, and Fabrications. Download the 2007 Preview Registration form and related brochures at <http://aic.stanford.edu/meetings>. **Preview rates are good from August 15 through December 31, 2006.**

MAY 5-6: Evanston, IL: *Suminagashi and Beyond: Color Theory and Composition* with Milena Hughes. For more information: www.evanstonartcenter.org

MAY 20-31: Ox-Bow, Saugatuk, MI: *Paper and Book Intensive*. Instructors include: Michael Burke, Amanda Degener, Ann Marie Kennedy, Barbara Korbel, Julia Leonard, Renate Mesmer, Dominic Riley, Pati Scobey, Pamela Spitzmueller, and Barbara Tetenbaum. www.paperbookintensive.org

MAY 27 - JUNE 8: Penland School, NC: *Image & Structure of Artist's Books* with Laura Wait. For more information: www.penland.org/classes/summer_07/books.html#wait

JUNE 25 - JULY 1: Abiquiu, NM: *Paste Papers and Codex Structure for Artist's Books* with Laura Wait. Contact: www.ghostranch.org/index.php

FALL 2007: Friends of Dard Hunter Annual Meeting: Washington D.C. & 2008 meeting in Kona, Hawaii. Contact: friendsofdardhunter.org

OCTOBER 18-21, 2007: Dallas, TX: GBW Standards of Excellence Seminar.



Clare Manias and Susan Martin

photograph by Priscilla Spiller



James Reid-Cunningham, Nancy Leavitt, Bill Drendel & Betsy Palmer Eldridge

photograph by Jeffrey Altepier



Anne Hillam, Kelli Piotrowski & Georgia Southworth

photographs by Jeffrey Altapeter



Fiona and Laura O'Brien-Miller



Lisa Clark and Bryan Draper



Mary Schlosser and Mindy Dubansky

photograph courtesy of Robert Gohstand



Robert Gohstand, Marlyn Bonaventure, Eileen Nishizu Nelson
& Gail Sulmeyer



Constance Wozny, Myssie Light and Priscilla Spitler

photograph by Jeffrey Altapeter



Bill Drendel thanking the Centennial Arrangements Committee: Anne Hillam, Kelli Piotrowski, Susan Martin,
Georgia Southworth, Laura McCann & Clare Manias

photograph by Jeffrey Altapeter

~ The Guild of Book Workers Newsletter



Barbara Kretzmann and Bernard Middleton



Laura McCann working the GBW registration table

photographs by Jody Beenk



Don Etherington and Maggy Rosner at the New York Public Library

photograph by Jeffrey Altepeter

Alice Vaughan
& Patricia Owen
in the Vendors Room



photograph by Robert Gohstand

New York Botanical Gardens Tour Group: [l to r]
Monica Feeney, Elaine Wismer, Olga Marder, Laura
McCann, Lenore Dickinson, Jane Meggers in the back,
and Denise Carbone and Mary Drabik



photograph by Monica Feeney



photograph by Priscilla Spitzer

Nancy Lev-Alexander at the miniature book exhibit
in the Grolier Club

Olga Marder, Conservation Librarian/Conservator at the
LuEsther T. Mertz Library displaying the paste downs of a
book from the special collections at the New York Botanical
Gardens; Lenore Dickinson in the background.



photograph by Monica Feeney



Newsletter

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