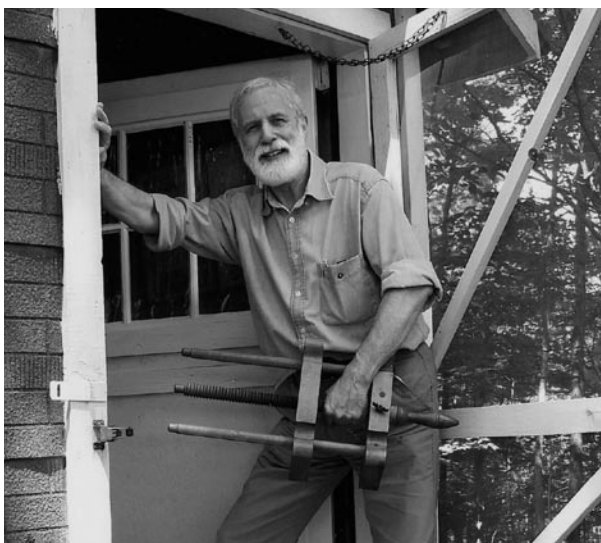




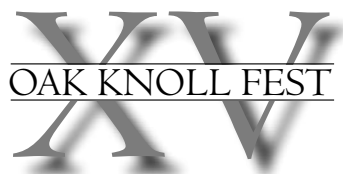
Monique Lallier is the recipient of the 2008 Laura Young Award. Monique started bookbinding in 1970 in Montreal with Simone B. Roy and went on to study gold tooling with Roger Arnoult in Paris and at Ascona studied with Edwin Heim and Hugo Peller. She had her own studio in Montreal (Les Relieurs Artisans) for eight years before moving to the United States in 1987. She is married to Don Etherington and now lives and works in North Carolina.

Monique's bindings may be found in many institutional libraries and private collections in the USA, Canada, Europe and Japan. She has served as the director of the American Academy of Bookbinding and chaired the Standards Committee of Excellence of the Guild of Book Workers for twelve years from 1988 to 2000.



Michael Wilcox will be presented the 2008 GBW Lifetime Achievement Award. Michael served an indentured apprenticeship in bookbinding in England, first with the Bristol firm of Edward Everard and later with George Bayntun's of Bath. He also studied bookbinding at the Bristol College of Technology and the West of England College of Art. In 1962, he emigrated to Canada where, in 1970, he established his own one-man bindery in a garden shed at his home in Kawarthas, Ontario. For the past twenty-eight years, he has worked entirely on commissions for design bindings. At the *Bookbinding 2000* conference held at the Rochester Institute of Technology, David Pankow introduced Michael Wilcox by saying that "there is no better practitioner of gold tooling living today."

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Errata

The complete URL for Daniel Kelm's on-line exhibition is:
<http://www.smith.edu/artmuseum/exhibitions/kelm/>.

The website was misidentified on p.4 of the June 2008
Newsletter, No. 178.

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The Guild of Book Workers Newsletter

Number 179 — August 2008

Guild News

REPORTS AND FORMS

At the upcoming Standards of Excellence Seminar in Toronto, the GBW membership will vote to approve the 2007–2008 Annual Reports, which are conveniently included with this Newsletter. Also included is the Auction Donation Form, and a call for donations to assist in funding the *Marking Time* exhibition catalogue. Please consider donating to the annual auction as well as supporting the GBW catalogue. *Marking Time* will open at the Minnesota Center for Book Arts in Minneapolis on May 15, 2009 and travel through March 2011.

GBW LIBRARY AND FLOODS

GBW Librarian Jane Meggers reports that the GBW archives and library were unharmed by the recent floods in Iowa City. Unfortunately, other locations were not as lucky. Tim Barrett reports that the University of Iowa Center for the Book (UICB) papermaking

classroom in the old Art Building along the west bank of the Iowa River was caught in the rising water. Fortunately, UICB had been in the process of moving the studio into North Hall, which weathered the flooding. The UICB was locked out of North Hall for three weeks, but due to power and ventilation issues specific to the building, the UICB rooms escaped moisture damage.

DEPARTURES AND ENTRANCES

After six years of InDesign files, flexible deadlines, and slews of inserts, I am completing my term as GBW Newsletter Editor. Beginning with Number 180, October 2008, Cindy Haller will take over Newsletter responsibilities. All future correspondence concerning the Newsletter should be directed to Cindy at:

Cindy Haller / PO Box 703
Seabrook, TX 77586-0703
newsletter@guildofbookworkers.org

Thank you to everyone who has contributed to the editorial process over the past six years, and best of luck to the new staff.

Jody Beenk, Newsletter Editor



Before and after the flood in the UICB papermaking classroom, located in the basement of the art building; images provided by Tim Barrett.

Don't miss
the tour of our
warehouse and
washi book exhibition
during The Standards
in Toronto!



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Chapter News

Lisa Clark

The New England Chapter sponsored a lecture by Scott Husby on February 28th. Formerly Rare Books Conservator at Princeton University, Scott's lecture covered his research into the history of incunables. The presentation took place at the Schlesinger Library at Harvard University, and, despite the wet weather, was well attended by a veritable who's-who of bookbinders and conservators in Boston (and beyond!). Scott started by talking about how he first got interested in the project, when he decided to do a condition survey of the incunables in the Princeton Library collection. He discovered that the library's records contained very little information about the history or provenance of the books, and later found that the same was true at other U.S. institutions that own incunables. Thus a passion was born! In the years since, he has visited these institutions, and many in Europe where the books were originally printed and bound, and has devoted himself to tracking down as much information as he can on each book. He has found that roughly 80 percent of surviving incunables have been rebound over the years, so has focused particularly on those still in their original bindings. Through a series of nicely detailed images, Scott showed the many distinctive features on individual bindings that can be traced to particular binders or particular regions in Germany, France and Italy. Using the information he and several European researchers have uncovered so far, he has developed some interesting theories about the economics of book production and distribution in Europe at the time. Read more about Scott's research on p.6 of the Newsletter.

Noteworthy

From the 1st of July 2008 please note that Harmatan and Oakridge leather will be combined as one Company supplying bookbinding leathers, and also will incorporate bookmarc leathers under the name Harmatan and Oakridge Leathers 2008 Ltd.

New Bank account details, VAT registration number will appear on invoices from 01/07/2008.

Please note—New Prices effective from 1st May 2008.

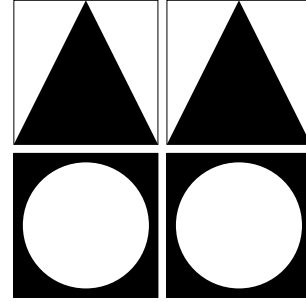
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Items for publication should be sent to

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newsletter@guildofbookworkers.org

Deadline for the October Issue:
September 1, 2008

Items for the Calendar should be sent to

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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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<http://palimpsest.stanford.edu/byorg/gbw/library.shtml>

This issue of *The Guild of Book Workers Newsletter*
has been set in Dante & Impact.

Marbling News

Iris Nevins

Marblers, particularly watercolor marblers, are always plagued by the little white spots that appear on finished papers. These can have several causes, but one overlooked cause I have discovered is ox gall. The usual things people point the finger at are, dust in the room, which settles on the marbling bath or size, and where these little particles land, a little white spot is left. Sometimes many. A bigger cause is the dust and minute skin particles, even dandruff that comes off the marbler's own body. Hair products, whether for men or women, such as mousse, gels, even hairspray can cause little flecks to float into the bath. All will leave a little blank spot. Sweaters, which have many little holes that have hidden dust are another culprit. So I have always marbled with clean hair, no styling products, and tightly woven fabric rather than sweaters. And all clothes should be recently washed. All of this will greatly reduce dust particles on the size.

So, as careful as I have always been, sometimes dust appears in spite of all the above measures. Even running dust grabbing machines near the tray doesn't always completely solve the problem.

Completely frustrated one day I began to wonder if the ox gall was getting some sediment in it. I shook the little bottle and could see white particles floating. I had nothing to fine strain the ox gall with but a paper towel. I laid it on top of a glass cup and made a bit of a funnel shape with one thickness, poured slowly, and strained the ox gall.

Surprisingly, I didn't lose much in the paper towel. I suspect a coffee filter would be ideal. The ox gall went back into the bottle, and I made up some fresh mixtures of the paint with it, and lo and behold, the problem was gone. Well . . . not completely! There will always be a few dust particles. What I have begun to do is touch up the major white spots with colored markers. You don't need to go crazy and match every color. I have found that a tan or a grey felt tip marker tends to lead the eye away from the spots.

Trying to minimize dust is the best and first step, but touching up the final paper is another option, especially as a way of removing visual distractions from the overall pattern.

Bookbindings on Incunables in American Library Collections: A Working Census

Scott Husby

One need not tell members of the Guild of Bookworkers that bindings are important artifacts of our human culture. Many of us spend much of our lives creating, repairing, and preserving them. Bindings serve as protection for texts and images, and they provide functional access to the content of the books. In



Maria stamp



Ulm stamps



Lion Stamp

some instances bookbindings are objects of wonderful craftsmanship, and occasionally are themselves works of art.

About ten years ago I began to take a deeper interest in the bookbindings from the period of earliest European printing, and I initiated a project to locate incunables in North American collections that survive in their original or contemporary bindings. This all started innocently enough, my initial intention being to uncover these bindings in the rare book collection at Princeton University. To spare you a lengthy story, may I just say one thing has led to another, and there are now over 14,000 incunable copies in a growing database, and within this about 3,000 late gothic bookbindings are recorded.

There are some advantages in coming to such a project with a background in book conservation. Binders and conservators see books in a different way than do researchers who rely primarily on art historical or bibliographical approaches. Most historians of early bookbinding have focused on establishing the decorative stamps used by different shops for their blind-stamped finishing. And indeed, it is almost impossible to pinpoint a specific workshop without taking these stamps into consideration.



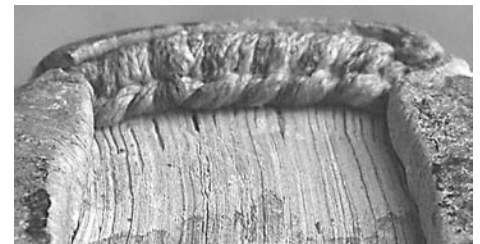
Plaited leather

It is also possible, however, to place a binding within a region based on certain forwarding methods, and the database recording form includes a number of fields for structural details. Selected forwarding features, when combined with the identification of stamps, create very strong evidence for the locale of the binding

shop. To take one example, I have discovered that original endbands, when they survive, can be extremely important in determining regional loca-

tions of bindings. For a binder, endbands are a feature that hardly escapes notice. There is little evidence, however, that such structural details are recorded, or even recognized, in most binding descriptions.

The rationale for this project is not simply to identify individual binding workshops, as if one were on a bird-watch working on a life list. The point is to build a body of evidence that may make a wider contribution. It has long been accepted that in the era of early printing, books were not bound where they were printed, but at the location of the person or institution acquiring the copy. Though this is often



Headband

the case, the census already suggests a more complex picture. Establishing where bindings were made tells us much about the distribution of incunable texts, the growth of monastic and secular libraries, and the nature of the late medieval and early renaissance book trade.

Over a dozen libraries are now part of the database, and there are still oh-so-many books out there to be uncovered. For more on the census project, and to see a selection of bindings, one can go to <http://www.bibsocamer.org/BibSite/Husby/>. I can only hope this project will be a useful tool for incunable studies, bookbinding research, and other aspects of book history scholarship.

Women in the Bookbinding Trade

Laryssa Duncan

In celebration of the 150th anniversary of the publication of *Leaves of Grass* by Walt Whitman, I gave a presentation on the history and publication of the book at the Princeton University Library in the spring of 2005. During my research, I came upon a book entitled *Women in the Bookbinding Trade* by Mary Van Kleeck. Published in 1913 by Survey Associates, Inc., it initially appeared to be a typical Riisian social reform work from the 19th or early 20th century. I found that although *Women in the Bookbinding Trade* primarily dealt with the social and economic concerns of women in the trade, the book was also an excellent source of descriptions and illustrations of the early commercial bookbinding trade America. Chapter II, *The Bookbinding Trade*, is rich in descriptions of the tools and techniques used in the binderies at that time. Van Kleeck describes how the bookbinding trade evolved from the individual craft of hand bookbinding to the highly industrialized workforce of the trade shops. A bill from the famed bookbinder Roger Payne is quoted in the beginning of the chapter to illustrate the careful craftsmanship of bookbinding before industrialization. Van Kleeck precedes the quote by stating that,

The careful hand work of the eighteenth century is eclipsed by machinery, and the detailed accounts rendered by Roger Payne to his customers would make the bookkeeper of a modern bindery smile with wonder.

In the sub-chapter *The Process of Binding*, she compares and contrasts the tools of the trade from “the palm leaves ‘bound’ by silken strings, which formed the sacred books of Ceylon” to the gathering and case-making machines in the binderies of New York City. The following sub-chapter, *The Branches of the Trade*, provides a short but concise description of five branches of the trade—job, edition, pamphlet, magazine, and blank book binding. Here, the author illustrates an interesting picture of a shop that combines old and new methods of binding when she describes how

[a] woman, sitting before an old-fashioned frame, may sew a single book ... while, at the same time, a hundred thousand copies of a monthly magazine may be passing through the gathering machine.

Chapter III, *Women’s Work in the Binderies*, expands on the subjects of the hand and edition binderies. Van Kleeck uses the higher level of work executed in these shops as basis for her argument that women, who were largely confined to preparatory work at that time, were capable of higher level work and higher pay. She cites numerous examples of the skills and techniques performed by men and women binders and various processes that are carried out in the shop. A passage detailing the process in which a book is bound at an edition bindery and an amusing passage concerning a “bindery girl” pasting in a picture of Longfellow in a copy of *As You Like It* instead of the Bard (“He was a funny looking man, but not as funny as that.”).

The book also contains over thirty black and white photographs of various binding techniques and related subjects, including sewing books by hand, case making, edge gilding, gold leaf laying, and stamping.



SEWING BOOKS BY HAND



SEWING BOOKS BY MACHINE

I would recommend this book as a reference for anyone who wants to know more about the techniques and processes of the early commercial bookbinding trade. Although it has been recognized by some in the book history field (see the bibliographies of the website *Publishers Bindings Online* and the book *Unseen Hands* by Rebecca Davidson), I believe that this would also be a valuable tool for bookbinders and conservators who are recreating or repairing a 19th or early 20th century binding. Copies of *Women in the Bookbinding Trade* are still available through antiquarian booksellers and in some collections of major research libraries.

Work Cited

Van Kleeck, Mary, *Women in the Bookbinding Trade*, Survey Associates, Inc., New York, 1913.



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France at the American Academy of Bookbinding

Connie Wozny

Hélène Jolis made her first visit to the States to teach *Contemporary Design Techniques* from May 19–23 and then a second session May 26–30. From my own research I knew little more than what the Academy presented, which was:

"All students will work on one or two large leather covered panels and will utilize a number of techniques including onlay, inlay, relief, juxtaposition and incision. The techniques are easily accessible to everyone and will lead to precision, finesse and an improved quality of work. Learning the progression of difficulties will allow students to develop not only the skill of the hand but also the precision of the eye. The objective is to lead the student to a technical understanding that will serve to stimulate creativity."

From her bio I also knew that Hélène is classically trained as a Gold Tooler and Finisher. She considers her work modern, specializing in the execution of contemporary bookbinding decorations for well-known designer bookbinders. Hélène has created decorated bindings for libraries and private collections around the world. She has worked as a finishing trainer in professional schools, private studios and for guilds of bookbinders in France, Belgium, Sweden, Spain, Japan, Brazil, Quebec and Australia.

But what was I going to learn? With a little more inquiry I discovered that we were to learn some new "twist" to doing onlays and inlays.



Hélène Jolis and Monique Lallier

Photo courtesy of Connie Wozny

Our first day of class started with Hélène showing us exhibition books with designs she was commissioned to execute for artists such as Georges Leroux, Monique Mathieu, and Sün Evrard. She then supplied a template that had 22 steps that would improve our precision and execution of inlays as we progressed. The goal: to feel a completely flat, recessed inlay. Hélène then gave a demonstration of an innovative and simple way to execute an inlay. We were then off to our worktables to try out this new inlay technique.

The results were incredible. Over the course of the week we learned a progression of techniques that graduated to more and more difficult sequences. We experimented with paper, suede and wood veneers. Some of our designs were raised and some were recessed. Each step was a new technique that developed our design capabilities. We worked either on one or two panels during the week and by the end we had created beautiful designs with just a few tools. Even the novices in the class had beautiful results.

Our simple list of tools was this: two 7 in. x 9 in. panels covered with leather as instructed to prepare; a #10A scalpel with #3 handle; a small brush; tweezers; a small metal ruler; a bone folder and a pair of scissors. Most of us brought many more tools thinking the list was too short, though we didn't end up using any sup-

plies and tools other than what was listed above. The Academy supplied glue, Mylar, removable spray mount, various thicknesses of card stock and a beautiful, well-equipped studio with individually lit workspaces.

Watch for the AAB class schedule for Hélène's return in 2009 on the east and west coasts, as well as at the Academy campuses in Ann Arbor, Michigan and Telluride, Colorado. You can also contact Judy Kohin at aab@ahhaa.org or 970-728-8649 if you are interested. Better yet, stop by the AAB booth in Toronto and see our plaquettes and Monique's too!

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Book Reviews

Lucy David

Paper and Threshold: The Paradox of Spiritual Connection in Asian Cultures by Dorothy Field, Foreword by Jane M. Farmer.

I received the Dorothy Field's book as I was moving my studio from a place I'd been for more than 10 years to a place just a bit too close to the Iowa River. As I began to read, the river began to rise. Within a week of the move, it became evident that I would have to save all my paper, artwork, reference materials and tools to give way to the coming flood. Looking back at the emergency move, I note that the first carload contained all my Japanese papers, papers from Oakdale (UICB's papermaking facility), those from Cave Papers and other handmade or hand decorated treasures. Throughout the anxiety of the coming flood, the actual flooding and continued clean up, the book became an elixir for my soul. Both during the flood and in the aftermath, I felt exactly the disconnection to the natural world that is Western civilization's legacy and one of Field's essential points in her discussions of Asian paper's cultural significance. Is it surprising that the moves unearthed papers I made and planned to use specifically after a workshop with Dorothy Field quite some time ago? Without access to my other papers (stored in piles in several locations), I began to make my own versions of wind catchers, talismans or prayer flags with these "Fieldian papers." As I installed them on my studio's threshold one evening this week, I turned around to view, in awe, the most incredible sunset I have ever seen. As I stood enraptured, I prayed and sang and hoped this was the sign that it will be "okay" to move back to my new studio. Was I being thankful for the survival of my place of work or hoping for divine intervention and protection from future disasters? The next morning, an astonishingly wild and horrific storm hit our area, tearing the little kites and flags or blowing them away into the soggy mud. What did the two opposing natural forces convey? The Western mind has trouble internalizing the meanings of these phenomena.

The Paradox of Spiritual Connection in Asian Cultures is a soulful compilation of scholarship and artistry. It is a masterful and inspirational homage to paper—and to those who make and use it—from its book design to its textural content and photographs. The cover, an intriguing photograph of knotted paper cords left

upon rocks, begins the journey. As an object, it is lovely to hold and open. Published by Cathleen A. Baker and The Legacy Press, *Paper and Threshold* won the bronze medal in the 2008 Independent Publisher Book Awards in the Essay/Creative Non-Fiction category.

Dorothy Field has long been researching and recording paper's uses in Asian countries. On nearly every page are her incredible photographs illustrating her insights into religious practices, metaphors and symbolism of the numinous qualities of paper, thread, cloth, rice, and other sacred materials. Her travels to Japan, Korea, Nepal, Tibet, Bhutan, Sikkim, India, Thailand, Burma and China provide a wealth of cross-cultural observations. Thresholds, both real and spiritual are often commemorated in Asian cultures. These thresholds are not only doorways, gateways or entrances. They are often indicators of seasonal cycles, rites of passage and pilgrimages. Field's early discussion of the derivation of the word "threshold" grabs one's attention and holds it throughout her explorations. These thresholds are marked by paper (or related materials) creating "a bridge to the world of the spirit, while at the same time," acting "as a barrier blocking passage to evil forces." (Field, 2007, p. 13)

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Paper and Threshold is an eclectic collection of fascinating summations explaining the overlaying influences of animism, shamanism, Shinto, Buddhist, and Hindu spiritual practices within the different cultural settings and throughout the flow of history, as they influenced the evolution, incorporation and use of paper and related materials. "It seems that nothing is ever totally supplanted and that the memory of the very oldest ways continues, at least occasionally." (Field, 2007, p. 20) Although Field fills her writing with factual and, admittedly, some surmised conclusions on the spiritual and metaphorical nature of paper and its interconnected materials, one should not expect a linear progression. Subheadings include: "Printed Prayers and Prayer Books," "Wordless Prayers," "Pilgrim Papers," and "Spirit Bridges." By the impressive observations from her travels one is led through an historical review of the history of papermaking, studies in cultural anthropology and through a compendium of religious rituals and spirituality. This is a large task, which Field admits needs further study. But her gifts of documentation and photography provide an enthusiastic journey throughout Asia. It would be exciting to see an exhibition of the photographs. One wishes to see them larger than they sometimes appear in the book. The glossary

and impressive bibliography are important additions. An index could be helpful, but that would have been a monumental task. There are so many wise observations and cross referenced facts. One can feel the connections and deep regard she has for all of the papermakers, craftspeople, and objects she features.

Throughout the text there are also warnings, or admonishments to the Western or modern approach of using science to explain our world and its subsequent dangers. "Paper and thread at doorways are reminders to us to be conscious of the present moment." (Field, 2007, p.60) One hopes that those who read this book, who are moved by its lovingly and carefully documented photographs, already heed these warnings given by Field. This inspirational book is a researcher's delight that preserves the practices and keeps them as continued influences for our lives. As Jane Farmer so wisely states in her informative Foreword: *Paper and Threshold* "is a provocative commentary that beckons us to follow and inspires our participation."

For more information and to order the hard cover of *Paper and Threshold: The Paradox of Spiritual Connection in Asian Cultures*, please visit: www.thelegacypress.com. Discounts are available for libraries and non-profit organizations, as well as retailers. A limited number of copies are also available in sheets. Please email: thelegacypress@comcast.net or contact Cathy Baker at The Legacy Press, P.O. Box 130028, Ann Arbor, MI 48113-0028.

Lucy David is an artist living in Iowa City, who uses paper as a substrate which later becomes textural information on or within her books and art works. She will hopefully maintain her studio soon, continue to make books, teach children's book classes, create paperworks and continue her interest in conservation. Her work can be viewed at www.silverlightworks.net, her almost finished website.

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Barbara Adams Hebard

The Proper Decoration of Book Covers: the Life and Work of Alice C. Morse, Mindell Dubansky, Grolier Club of New York, 2008.

In recent years, there has been an increased interest in publisher's trade bindings from the period 1820-1910. Additionally, in part because of such highly acclaimed exhibitions as *In Pursuit of Beauty: Americans in the Aesthetic Movement* at The Metropolitan Museum of Art and *A Studio of Her Own* at the Boston Museum of Fine Art, greater attention is being paid to the work of 19th and early 20th century women artists. The Metropolitan Museum of Art recently acknowledged the work of decorative designer Candace Wheeler, an artist and social reformer who was very familiar with the art created by Alice C. Morse, the subject of this 2008 Grolier Club publication by Mindell Dubansky, Preservation Librarian at the Thomas J. Watson Library.

The Proper Decoration of Book Covers: the Life and Work of Alice C. Morse, focuses on a woman artist who designed book covers from 1887 to 1903. Author Mindell Dubansky chose to grace the cover of this information packed volume with an eye-catching creation

by her subject, Alice C. Morse. The arresting cover design grabs your attention and makes you want to know more about the artist and her career. You will not be disappointed; Ms. Dubansky has written a well researched account of a 19th century woman and the challenges she faced both to study art and to gain recognition in the competitive field of decorative arts. Alice C. Morse, a book cover designer whose work rivaled that of contemporary designers Sarah Wyman Whitman and Margaret Armstrong, was as well-known as they at the turn of the 19th c. Morse now has an enthusiastic advocate in Mindell Dubansky who, for the past ten years, investigated Morse's life and career and produced this carefully crafted book about her. Ms. Dubansky narrates a thorough description of art training available to female artists in the late 19th century, and clarifies the difficulties faced by a middle class woman in pursuit of such training. The book includes the biography of Morse, her art training, and detailed descriptions of the book covers designed by her. This volume was beautifully designed by Jerry Kelly and illustrated with full color images by Eileen Travell. The author also ambitiously and successfully took on the task of educating the reader on the production of trade bindings and gives useful information about materials favored in 19th century book making. Additionally, her



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notes to the reader on design descriptions used for the Morse catalog and her glossary of terms used in the catalog are very helpful to those new to the world of trade bindings and those seeking to learn more. The author, by expanding on the details of Morse's book design and book production of the period, has created a volume which should be used as a reference resource by institutional cataloguers and by students interested in the history of the book.

Ms. Dubansky's primary research was on Alice C. Morse, and she chose to round out the volume by inviting two expert essayists to offer a fuller picture of the time in which Alice C. Morse lived. A fact-filled background essay by Alice Cooney Frelinghuysen, Anthony W. and Lulu Wang Curator of Decorative Arts at the Metropolitan Museum of Art, includes a discussion of the artistic trends of the late 19th c., a history of the beginnings of women's work in the field of book design, and explores the influence of the work of Sarah Wyman Whitman and Margaret Armstrong. The reader is encouraged to look up the other publications by this renowned authority on 19th c. decorative arts. Ms. Dubansky also appealed to historian Josephine Dunn, Ph.D., Associate Professor and Director of the History Department, University of Scranton, to write

a description of Morse's teaching career in Scranton, PA. The essays of these three women authors taken together go beyond Mindell's goal of telling the story of Alice C. Morse; the combined work provides a very readable history of art-related careers available to women in the late 19th c. and early 20th c.

Mindell Dubansky has produced a book which is a treat to look at; the images of Morse's work are stunning. She has honored Alice C. Morse by so comprehensively researching her life and providing a full picture of the culture and opportunity within which Morse created her work. She has taken the effort to write a book that exceeded her initial goal; the book is more than the story of one woman's life, it is a resource for the study of both women's history and book history.

Signed copies are available from Mindell Dubansky at: mindell.dubansky@metmuseum.org. Unsigned copies may be obtained from the Grolier Club, 47 East 60th Street, New York, NY 10022.



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Membership Report

Remember to get all changes in your contact information to me by September 1 for the new Membership Directory. There is a new line for cell phone numbers on the membership form. REMEMBER, the information you give is all voluntary.

Please send changes to Cris Takacs at 112 Park Ave., Chardon, OH 2024-1331 or via email at: Membership@guildofbookworkers.org

NEW MEMBERS:

REINSTATED MEMBERS:

ADDITIONS/CHANGES/CORRECTIONS:

Publication

A biographical *festschrift* has been published about Maureen Duke, the English bookbinder and teacher. It has been published by the University of Chichester (West Sussex, UK), and extends to 112 pages + an 8-page colour insert; there are over 60 illustrations altogether. The book includes a 15-page biography of Maureen, followed by numerous tributes, including a comprehensive collation by Gabrielle Fox of comments from binders in the States who have personal knowledge of Maureen. The book has a preface by James Brockman, and contributors include Dominic Riley, David Dorning and Lizzie Neville, David Graham (who is a calligrapher and who has worked with Maureen over many years on books and 'addresses' for the Royal Family—including the Queen and Princess Diana), Rob Shepherd, Malcolm Lamb, and Gaynor Williams, who contributed a long essay about Maureen's husband, Alf.

Copies can be obtained from the Editor: Professor Paul Foster, University of Chichester, West Sussex UK PO19 3DS. Cost is £12.00 + £3.00 for airmail postage. Cheques, in sterling, should be made out to *University of Chichester* and sent with the order. If you would like more information about the book, please contact Paul at: p.foster@chi.ac.uk Alternatively order from Barry McKay—see: www.barrymckayrarebooks.org/id25.html

Calendar

EXHIBITIONS

Call for Entries

GBW The Rocky Mountain Chapter of GBW is sponsoring a members show, *West of the Plains: Contemporary Book Works by Members of the Rocky Mountain Chapter of the Guild of Book Workers*. The theme is open to interpretation in the medium of book art, including traditional design binding, broadside (calligraphy / fine letter press) and artists' books. **Submissions:** The show is open to members of the Rocky Mtn. chapter and will be juried by nationally-known book artist Laura Wait. Members may submit up to two pieces. Depending on the number of entries and space available, one or both may be accepted. **Deadline for submission: August 31, 2008. Submission applications will be available by March, 2008.** An online catalog will be posted on the Rocky Mtn. website. A printed exhibit list will be available at each venue. Exhibitors are encouraged to supply digital images of submitted work. **The first exhibit is scheduled for Oct.–Dec. 2008 in Denver.** The show will travel through June of 2009.

Lark Books in Asheville, North Carolina is developing a book entitled *Green Bookmaking*, featuring books that are in part or wholly comprised of recycled, upcycled, freecycled and all around “green” components and techniques. See Lark's website for a downloadable submission form: www.larkbooks.com/submissions/artist-submissions. **Gallery entries are due September 15**, and the book will be published in Fall 2009.

Bridwell Library of Southern Methodist University, Dallas, Texas, is pleased to announce the **2009 Helen Warren DeGolyer Triennial Competition for American Bookbinding**. The book for which designs are submitted for the competition is John Graves' *Goodbye to a River: A Narrative*, Austin: Book Club of Texas, 1989. **Deadline for entries is January 31, 2009.** First prize: \$6,000 commission. Awards will be announced at the DeGolyer Bookbinding Conference in June 2009. See the Bridwell Library website for general information and how to enter: www.smu.edu/bridwell/events/2009degolyer.html or call 214-768-3483 for more information.

Prize for Innovation, Centro del bel Libro Ascona, 2009 The centro del bel libro has held the international bookbinding competition “Prix Paul Bonet” (Paul Bonet Prize) several times. The “Prix Paul Bonet,” known for its high standards, was one of the first competitions of its kind, but other similar events emerged in the meantime and in 2003, the bel libro competition was newly positioned. At the same time, the former Swiss competition from the

Foundation for the Sponsorship of Bookbinding created a new platform for apprentices in the craft of bookbinding. The bel libro competition 2009 wishes to present innovations which assure a high quality of design, technique and function. It also wants to define new paths in the field of bookbinding. The second bel libro competition as well as the 10th international competition for apprentices Sfb will be held in 2009. The venue for both competitions is Ascona.

The book to be bound was chosen by the members of the organization and specially printed for the bel libro competition 2009. The text block comes in loose sections. The work entitled “Cornet” is from Rainer Maria Rilke and is printed in three languages (German, French and English) as a special edition published by Kranich. The text design and print will be carried out by a Swiss company known for its high-quality works.

The award ceremony and private viewing of the first exhibition is planned for June 13, 2009, in Ascona. Books are to be received no later than February 1, 2009. Further exhibitions will be announced as soon as there are details. <www.cbl-ascona.ch/03_English/e_bel_libro.htm>

Upcoming

SEPTEMBER 20–OCTOBER 31: San Diego Book Arts presents its Second National San Diego Book Arts Juried Show, at the University of California San Diego, Geisel Library. For more information: www.sandiegobookarts.org.

SEPTEMBER 26: “*Bookworks 2008*,” Pacific Center for the Book Arts Triennial Members' Exhibition at the San Francisco Public Library's Main Branch, Civic Center, 100 Larkin Street. The exhibition features over 100 contemporary, sometimes sculptural, unique or limited-edition books by members. Artists talks: Sat., August 16, and Sat., September 13, from 1:00-3:00PM

GBW **DECEMBER:** Northampton, MA: The New England Chapter of GBW is proud to announce *Inspired Design: The Mentoring Stamp*, an exhibition of its members' work to be shown at the Neilson Library at Smith College. Co-curated by Barbara Blumenthal and Barbara Hebard, it includes more than three dozen bindings by well known GBW members. These book workers have created bindings to cover the limited edition text block of Lance Hidy's *Designing the Mentoring Stamp*, an account of the design process involved in creating his USPS commemorative postage stamp. The exhibition will feature drawings and mock-ups by Lance Hidy as well as the specially created bindings. The New England Chapter will be celebrating with an opening reception featuring a talk by Lance Hidy and presentations of binding awards. The chapter is also producing an exhibition catalog designed by Michael Russem of Kat Ran Press. This full-color catalog will be a sewn edition.



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

For information on events and courses, see listings under the "Workshop" section of the Newsletter or contact Amber Heaton at amber.heaton@utah.edu; 801-585-9191; www.lib.utah.edu/rare/BAP_Page/BAP.html

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AUGUST 24-30: *Books, Basket, Box—Placement of Memory* with Sandy Webster

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The Center for Book Arts New York City

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

Center for the Book: San Francisco, CA

415-565-0545. www.sfcbook.org

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.

SEPTEMBER 6-7: *Book As Companion* [Linda Lembke]

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Hollander's Workshops

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

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Oregon College of Art & Craft Schedule

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Penland School of Crafts

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SEPTEMBER 20-21: *A Contemporary Leather Spined Box*

Seattle Center for Book Arts

www.seattlebookarts.org/classes/class_2008q2_paper.html

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Workshops, Lectures & Other Events

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AUGUST 27-DECEMBER 10: Marnie Powers-Torrey—*Beginning, Intermediate and Advanced Letterpress*

SEPTEMBER 12-13: Jana Pullman—*Tooling Around*

OCTOBER 25: Chris McAfee—*Posh Portfolios & Classy Clamshells*

NOVEMBER 8: Marnie Powers-Torrey—*Press to Post: A Card in a Day*

SEPTEMBER 12-14: San Diego, CA: *Miniature Book Society's 2008 Grand Conclave XXVI*. This will be the 25th Anniversary year for MBS. The hotel will be The Island Palms Resort and Marina on Shelter Island in San Diego (just 3 miles from the airport and 4 miles from downtown San Diego). Details on the program, registration fee, pre- and post-events will be forthcoming. Contact: karennymann@cox.net

Designer Bookbinders is hosting a series of lectures at The Art Workers Guild, 6 Queen Square, London WC1. Details available from Julia Dummett & Rachel Ward-Sale 01273 486718; www.designerbookbinders.org.uk; lectures@designerbookbinders.org.uk

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OCTOBER 7: **Designer Bookbinders Lectures:** Sebastian Carter: *Bound for Higher Things: The experience of the Rampant Lions Press in designing edition bindings for fine books.*



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For inclusion in the **October Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **September 1**, 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

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GBW OCTOBER 16–18: Toronto, Canada: 27th Annual Guild of Book Workers Standards of Excellence Seminar in Hand Bookbinding will be held at the Holiday Inn on King Street, Toronto, Canada, hosted by both the Guild and the Canadian Bookbinders and Book Artists Guild. Standards updates will be posted at: <http://web.mac.com/mcafee1/iWeb/Standards2008Toronto/>. Passports will be necessary for U.S. citizens. For more information, visit: <http://travel.state.gov/passport>

OCTOBER 23–26: Kona, Hawaii: The 27th gathering of the Friends of Dard Hunter. Details and registration forms can be found at: www.friendsofdardhunter.org.

GBW OCTOBER 28–31, 2009: San Francisco, CA: Guild of Book Workers 28th Annual Seminar on Standards of Excellence in Hand Bookbinding.

JANUARY 8–10, 2009: College Book Art Association Biennial Conference, *Art, Fact, and Artifact: The Book in Time and Place*, hosted by the University of Iowa Center for the Book. Keynote speakers: Randall McLeod and Tate Shaw. This first biennial conference of the College Book Art Association seeks to bridge the worlds of book art, book history, cultural criticism, and curatorial work through appreciation of the book as an aesthetic sensorium. For details: http://www.uiowa.edu/~ctrbook/events/CBAA_conference.shtml.



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