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For inclusion in the April 2010 Newsletter, send camera-ready art via electronic files by **March 1, 2010** to: newsletter@guildofbookworkers.org Billing is handled by GBW Treasurer, PO Box 200984, Denver, CO 80220-0984, fax (393) 497-9556.

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Cover art: Samples from the *Marking Time* Exhibition currently on tour. See legend on page 23 for artists' credits.

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NORTHWEST:	Paula Jull, w: (208) 282-4260 - northwest@guildofbookworkers.org

President's Column

Guild elections are held each year in June. I have decided that I will not seek a third term as president. It was a great honor to succeed Betsy Palmer Eldridge as president of the Guild. During my first statement as president at the annual meeting in New York in 2006, I suggested that the central task for the Guild was to adjust to a new digital and media landscape, a world in which there are many free sources for the kind of information that at one time people had to join organizations like the Guild in order to access. Google searches sometimes result in better information about suppliers than our supply list, and online journals such as the Bonefolder provide for free what once was accessible in our Journal only through membership. Even our newsletter has to compete with listservs and online discussion groups. In the last few years, we have made great strides in addressing these issues.

My central goal in taking over as president was to improve and expand our publications and web presence. It has been a long journey, and many individuals have contributed a great deal of time to this endeavor. There has been a complete transformation in our Newsletter by editor Cindy Haller, with color covers, and more illustrations and articles. Cara Schlesinger is in the final stages of putting out the first issue of our redesigned Journal. Our webpage has been overhauled, with an entirely new look and feel. We now have increased content, including pdfs of recent journals. We will be working on making more Standards handouts and journals available online, and there has even been discussion of having the Standards videos available online. This is the first year that Standards registration could be done online, and in the near future we hope to use the shopping cart feature to make other financial transactions easier for members. Eric Alstrom has done a wonderful job of overseeing these changes. We now have a facebook page, organized by Bexx Caswell and Christina Amato.

The central issue that has remained unresolved during my tenure, and may actually have gotten worse, is the financial situation. We continue to have a cash reserve equal to legal requirements for a non-profit, but we have steadily drawn on the reserve the last few years to cover expenses caused by the improvements cited above. Everything we do is more expensive than it once was. This situation cannot be allowed to continue, and I will work with the board to ensure that our fiscal situation will improve both immediately and in future fiscal years.

I have thoroughly enjoyed my time at the helm, but now I feel it best to hand on the organization. If you have a nominee for president, you should contact GBW Secretary Catherine Burkhard, who will chair the nominating committee.

James Reid-Cunningham

GBW President

GBW Exhibition

Marking Time at the University of Washington Seattle until February 19.



The Guild of Book Workers *Marking Time* exhibition is on view at the University of Washington Seattle until February 19. The show then travels to the Book Arts Program at the J. Willard Marriott Library, University of Utah in Salt Lake City. The show will not be traveling to Emory University in Atlanta. Instead the show will end its run at Dartmouth College, November 5, 2010-March 20, 2011.

From January 4, 2010 – March, 2010, a companion exhibition, *Time and Again*, artists' books on the theme of time drawn from the Book Arts Collection in Special Collections at the University of Washington Libraries will be on display.

Exhibition catalogs are still available, including a very limited number of unbound copies in sheets. The exhibition is online at www.guildofbookworkers.org, along with catalog order information and a complete tour schedule. There may be slight variations in the start and end dates at each venue. Please check with the venues before making travel plans.

Several Guild regional chapters are planning exhibitions. Watch for details in future chapter newsletters or on chapter web pages or blogs.

Oak Knoll is offering several GBW exhibition catalogs no longer available from the Guild, including The Guild of Book Workers 75th Anniversary Exhibition (1981); Bound To Vary, A Guild Of Book Workers Exhibition of Unique Fine Bindings on the Married Mettle Press Limited Edition of Billy Budd, Sailor (1988); 10th Anniversary Exhibition of the New England Chapter of the Guild of Book Workers (1992); and Exhibition of Hand Bookbinding, Casemaking, Restoration Calligraphy & Illumination, and Hand-Decorated Papers (1959).

Karen Hanmer
karen@karenhanmer.com
www.karenhanmer.com

**Guild of Book Workers
on the Web**

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Events in the Chapters

Lone Star Chapter:

Plans for an exhibition is set for 2010. Chapter members participating are to bind Lone Star member Pamela Leutz's book *The Thread That Binds: Interviews with Private Practice Bookbinders*. Venues are being sought for fall 2010 showings. Unbound signatures need to be purchased from Oak Knoll Press.

A Pastegrain Paper Workshop is planned for Chapter members on Saturday, March 6, 2010, with Cindy Haller as instructor. It will be held at Studio 204 in Arlington, TX.

Delaware Valley:

The Chapter invites all to attend the exhibition of Hedi Kyle's structures: *Transforming the Ordinary: Bookworks*, through March 28, 2010, James A. Michener Art Museum, Doylestown, PA.

New England:

The Chapter and the North Bennet Street School offer *The Obsolete Man and the Obsolete Book? -- A Conversation with Jeff Peachey*, Thursday, February 18, 2010, 6:00-8:00 p.m. Jeff Peachey will screen an original Twilight Zone episode, "The Obsolete Man," present a short lecture, then lead a discussion based on some of the issues it raises. Because of Jeff's experience in examining and treating a wide variety of historic book structures, he is especially interested in how humans have interacted with the physical form of the book over the past 1,600 years, the importance of non-textual information and how the book has acquired such symbolic power. To reserve a seat, email >workshop@nbss.org< or call the Workshop Office at 617.227.0155, x 102.

Jeff will be teaching a workshop at North Bennet Street School on February 19-21, 8:30 a.m. to 4:30 p.m. This should prove to be a more in-depth experience than the usual introductory workshop – appropriate for advanced binders as well as those newer to the field. For online registration: >http://www.nbss.org/workshops/schedule.asp< Case Binding with Jeff Peachey.

Check the Chapter's Blog and/or the GBW Web site for details on these two events.

New York:

Workshop on *Paper Deacidification* for 3-1/2 days, February 10-13, 2010, with Susan Russick and Hal Erickson at the New York Academy of Medicine, focusing on the chemistry and practical applications of paper deacidification in conservation. \$525 for Guild members, \$600 for non-members. Contact

Erin Albritton at >ealbritton@NYAM.ORG> or call 212.822.7364; or Clare Manias at >cmanias@yahoo.com< or call 646.623.2853.

Two upcoming events:

The Conservation of Architectural Drawings, lecture with Lois Price, March 16, 2010, Columbia University.....and....*Color Theory and Color Matching*, workshop with Julia Rabin, April 24-25, 2010. Contacts: Clare Manias or Rachel Lapkin, >newyork@guildofbookworkers.org<

Rocky Mountain:

Workshop February 15-19, 2010, Scrub Oak Bindery, downtown Salt Lake City, UT, *Execution of a Cover Design on a Leather Surface*, with Tini Miura. \$450.00 for Chapter members, 10 spaces available, must be experienced with traditional leather bookbinding. Deposit required to hold space. Contact: >scruboakbindery@gmail.com<



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ATTENTION

Nominations for Officers Needed

The 2010 Election of Officers for the Board of Directors will be held this coming June!

Offices up for election:

President
Communications Standing Committee Chairmn
Exhibitions Standing Committee Chairman
Library Standing Committee Chairman
Newsletter Standing Committee Chairman
Standards Seminar Standing Committee Chairman

Please submit nominations **AS SOON AS POSSIBLE** and **NO LATER THAN APRIL 1** to:

Catherine Burkhard
Chairman, Nominating Committee
6660 Santa Anita Drive
Dallas, TX 75214
>bookltrs@att.net<

You do NOT need to contact the person you are nominating.
That is the job of the Nominating Committee.
Job descriptions are being updated and will be provided to all nominees interested.

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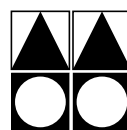


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Stiff Board and Limp Binding in Vellum*

Renate Mesmer

*Paper Conservation
Sewing Structures*

Suzanne Moore

Pigment on Paper

For more information and to register contact:

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In Memoriam



Joe D'Ambrosio (1934 – 2009)

I was deeply saddened by the loss of Joe D'Ambrosio, who passed away recently. He was a fellow book artist of enormous talent, energy, and generosity. He was also a joy to be with, a mentor to me, a teacher, and my friend. Joe guided me to assert my talent and he helped me with my artistic development in more ways

than he knew. He sponsored me to be a member of the Book Club of California. For a time, we would meet once a month for lunch to share stories and plan the next issue of his newsletter, "Artist's Book Review."

Joe touched me deeply, and I will miss him.

Pamela S. Wood
Artboard Ink, Ltd

Herbert Nieder (1926 – 2009)

Born in Newark, New Jersey, Mr. Nieder grew up in West Caldwell and has lived in Newton for the last 20 years. Prior to retirement he worked as a leather tanner for 25 years at his business, The John Nieder Company, in Newark. Among his other businesses, Mr. Nieder also worked as a bookbinder. He held demonstrations on the art of bookbinding and taught bookbinding to others at his home. He was an active member of the masons and had been a member of the Guild of Book Workers since 1984.

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Calendar of Events

EXHIBITIONS

Currently and through February 26, 2010: Exhibition - 18th Century European Performance Arts, J. Willard Marriott Library, University of Utah, Salt Lake City, UT, ><http://bookartsprogram.org><

Currently and through March 12, 2010: Exhibition of the work of Shereen LaPlantz, The University of Puget Sound, Tacoma, WA. in the Collins Memorial Library. Comments from book artists or students who worked with Shereen, attended her workshops, or used her books are welcome. Sent to: Jane A. Carlin, Director, Collins Memorial Library, University of Puget Sound, 1500 N. Warner St. #1021, Tacoma, Washington 98416-1021.

Currently and through March 21, 2010: Exhibition, *A Dedication to Craft: North Bennet Street School @ 125*, includes books crafted by graduates of the Bookbinding Program who are members of the Guild of Book Workers. At the Concord Museum, Concord, MA. For hours and directions: >http://www.concordmuseum.org/explore/current_exhibitions.html<

Currently and through March 28, 2010: Exhibition, *Transforming the Ordinary: Bookworks*, by Hedi Kyle, James A. Michener Art Museum, 138 So Pine St., Doylestown, PA. Ms. Kyle has pushed the envelope of what is considered a book, and this exhibition showcases examples of her innovative book structures including the Flag Book, the Spider Book, and the Blizzard Book. ><http://www.michenermuseum.org/press/?item=20009-12-08><

Currently and through April 30, 2010: *Conservation History: Irish Roots and Boston Craftsmanship*, an exhibition exploring the role of conservator in the John J. Burns Library, Bapst Building, Boston College, Boston, MA. and marking the 20th anniversary of the presence of conservators in the library. The conservation lab's beginning had an important Irish connection in terms of training. William Anthony, Irish born and apprenticed, was a well-respected bookbinder and conservator who taught Burns Book Conservator Mark Esser bookbinding and book conservation. Before joining the Burns Library staff, Mark was the founder of the Bookbinding Program at the North Bennet Street School. The Boston school, well-known for its tradition of craftsmanship, is celebrating its 125th anniversary this year. Burns Library conservators Marilyn Heskett and Barbara Adams Hebard were students of Mark Esser at North Bennet. Library hours and directions available at: ><http://www.bc.edu/libraries/collections/burns.html><

Currently and through July 31, 2010: The Designer Bookbinders exhibition, *Bound for Success*, the first international competition sponsored by Designer Bookbinders, a UK based, international organization devoted to the craft of fine binding >www.designerbookbinders.org.uk<. The juried exhibition features 117 winning bindings from binders in 21 countries. Entrants all bound the same text, *Water*, designed and printed by Incline Press.

February 12-March 6, 2010: Bonhams & Butterfields, San Francisco

May 19-July 31, 2010: Grolier Club, New York
A printed exhibition catalog accompanies exhibition, featuring a photograph and description of each of the 240 bindings submitted for the competition -- available at each venue, or from >www.designerbookbinders.org.uk< or >www.amazon.com< or >www.press.uchicago.edu<

Currently and through March 2011: Guild of Book Workers' traveling exhibition of 50 works with a theme of *Marking Time*. At University of Washington, Seattle, WA, December 7-February 19, 2010, then to University of Utah Marriott Library, Salt Lake City, UT, March 5-April 23, 2010. Catalog available. Information and order form at: ><http://www.guildofbookworkers.org/gallery/markingtime/><

April 1-May, 2010: *Artists Bookworks Cornucopia*, a juried show of artists' bookworks. See "Call for Entries". >www.abecedariangallery.com<

May 14-June 25, 2010: *Bye-Bye Codex*, a national exhibition juried by Hedi Kyle, at Creative Arts Workshop, New Haven, CT. Call 203.562.4927 or email >sandy@creativeartsworkshop.org<.

Online Exhibition: Library and Archives Canada (LAC) launches an online exhibition of "Artists' Books: Bound in Art", which showcases one of the most diverse, yet lesser-known genres of artwork held at LAC. Featuring beautiful, fragile, rare books, the Web site makes these treasured pieces accessible to all and teaches youth that artists' books are an important means of artistic expression. See ><http://www.collectionscanada.gc.ca/livres-d-artistes/index-e.html>. For more information, contact >webservices@lac-bac.gc.ca<

Exhibitions for 2010: The Walters Art Museum, 600 N. Charles St., Baltimore, MD 21201, 410.547.9000 or >www.thewalters.org<. Contact: Amy Mannarino, >amannarino@thewalters.org<

CALL FOR ENTRIES

By February 19, 2010, entries for *Innovative Structures: Books Beyond the Codex*. A show of artists' books juried by Hedi Kyle; Dates: May 14-June 25, 2010. For prospectus call Tricia at Creative Arts Workshop, 203.562.4927 or email >tricia@creativeartsworkshop.org<

Continued next page

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WORKSHOPS, LECTURES & OTHER EVENTS

Spring Classes, beginning February 6: At Oregon College of Art and Craft, 8245 SW Barnes Rd., Portland OR. Contact: Sarah LaBarre, >slabarre@ocac.edu< or 971.255.4159.

Feb 6-7: *The Handmade Card*, Rebecca Wild (#BA701)

Feb 8-Apr 19: *Full Leather Binding*, Rory Sparks (#BA801)

Feb 9-Apr 20: *Intermediate Letterpress*, Kate Copeland (#BA802)

Feb 11-Apr 22: *From Pen to Press: Calligraphy for Letterpress Printing*, Marilyn Zornado (#BA803)

Feb 12-Apr 30: *Exotic and Experimental Books*, Marilyn Zornado (#BA804)

Feb 20-21: *Vandercook Press Essentials*, Paul Moxon (#BA702)

Mar 13: *Nature Inspired Paper Embossing*, Rebecca Wild (#BA703)

Apr 3-4: *Etching*, Stephen Funk (#BA704)

February 27 and March 20, 2010: at J. Willard Marriott, University of Utah, Salt Lake City, UT, >http://bookartsprogram.org< or >bookartsprogram@utah.edu< or 801.585.9191:

Feb 27: *Art, Printing and the Politic of the Poster* with David Wolske and Becky Williams Thomas

Mar 20: *Educator Workshop* - folded books, portfolios, and boxes with Antonia Nelson

February 27 and March 20, 2010: Workshops at Hands on Bookbinding with Priscilla Spitler, >http://priscilla.bookways.com<

Feb. 27-28: *Case Binding Refined with Leather*

Mar 20-21: *Transition to Binding In-Boards with Leather*

March 2, 2010: Lecture, "*TRAVELING TEXTS: What Bookbindings tell us about Fifteenth Century Printed Books*" by Scott Husby, former rare books conservator at Princeton University, 6:30 p.m., followed with reception at 7:30 p.m. In Benefactors Room, Bridwell Library, Southern Methodist University, Dallas, Texas. >http://smu.edu/bridwell/events/upcomingevents.htm<

March 2, 2010: Designer Bookbinders in England offer two lectures at The Art Workers Guild, 6 Queen Square, London WC1 (nearest underground stations: Holborn and Russell Square), as follows:

A Bookbinder's Approach to Book Arts: how I incorporate design binding techniques in book arts with Eri Funazaki, 6:30 p.m.

A Bookbinder's Journey: from student days to post-fellowship with Dominic Riley

Admission for members £5, non-members £7, students £2.50 per lecture. >www.designerbookbinders.org.uk< >lectures@designerbookbinders.org.uk<

March 22 - October 18, 2010: Classes at the School for Formal Bookbinding, Plains, PA, about 3 hrs from both Philadelphia and New York City. Maximum for class: 5. Call Don Rash, 570.821.7050 or e-mail >studior@epix.net<. Classes offered:

Mar 22-26: *Enclosures*

Apr 26-30: *Foundations of Hand Bookbinding*

May 3-7: *Introduction to Case Binding*

May 15-16: *Introduction to Edge Gilding*

Jun 7-11: *Introduction to Leather Binding (Quarter Leather)*

Jun 14-18: *Full Leather Binding*

Jun 21-25: *Conservation of Cloth Bindings*

Jun 28-Jul 2: *Conservation of Leather Bindings*

Jul 10-11: *Introduction to Titling and Tooling*

Jul 19-23: *Foundations of Hand Bookbinding*

Jul 26-30: *Introduction to Case Binding*

Sep 13-17: *Introduction to Leather Binding (Quarter Leather)*

Sep 20-24: *Full Leather Binding*

Oct 11-15: *Conservation of Cloth Bindings*

Oct 18-22: *Conservation of Leather Bindings*

Beginning in April, 2010: at Garage Annex School, Easthampton, MA, new workshops being offered along with old favorites. Instructors include: Eric Alstrom, Martin Antonetti, Julie Chen, Peter Geraty, Daniel Kelm, Art Larson, Nancy Leavitt, Linda Lembke, Julia Miller, Suzanne Moore, Shawn Sheehy, and Pamela Spitzmueller. In July there will be a concentration of workshops with the option of housing, breakfast, and dinner at Williston Northampton School. Workshop details, and new pages for "Private Study" and "Get Involved" at >www.GarageAnnexSchool.com<

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

See information in the *Exhibitions* and in the *Workshops, Lectures* sections.

For more information on all events, contact Amber Heaton at >amber.heaton@utah.edu<; 801.585.9191 • >www.lib.utah.edu/rare/BAP_Page/BAP.html<

John C. Campbell Folk School

One Folk School Road, Brasstown, NC, 828.837.2775, x196 >marketing@folkschool.org< • >www.folkschool.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< • >www.cbbag.ca<

The Center for Book Arts New York City

212.481.0295 • >www.centerforbookarts.org<

Center for the Book - San Francisco, CA

415.565.0545 • >www.sfcbook.org<

Creative Arts Workshop - New Haven, CT

A community arts and crafts school for adults and children. Classes and workshops in the Book Arts. >www.creativeartsworkshop.org< • 203.562.4927

Garage Annex School

One Cottage Street #5, Room - 503 Easthampton, MA 01027 The Garage Annex offers workshops in traditional and non-traditional book arts, printmaking, and the conservation of books. See Spring 2010 offerings in *Workshops, Lectures* section. >contact@garageannexschool.com< • >www.garageannexschool.com<

Green Heron Book Arts

503.357.7263 or email >bookkits@aol.com<

Hollander's Workshops

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

North Bennet Street School

Check ><http://www.nbss.org/workshops/schedule.asp>< for current and future bookbinding classes or call 617.227.0155 x102

Old Way

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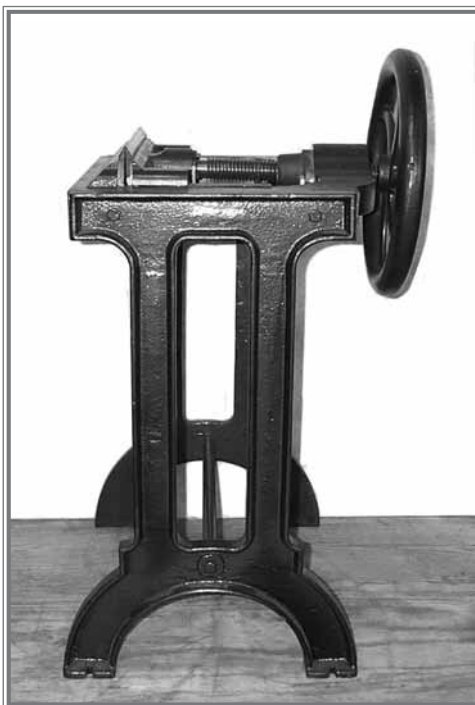
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Making your own text blocks for bookbinding

by Alvey Jones

When I was a graduate student at the University of Illinois studying art and art history, I wanted to use sketchbooks of a particular size and format. When I couldn't find them at art supply stores, I hit upon the idea of making them myself. I used ordinary drawing paper sewn with dental floss, and covered the books with matte board and upholstery fabric.

Later, when I lived and worked in New York City, I discovered the bookbinding supply outlets Basic Crafts and Talas, and began to use more professional materials and equipment. By that time I had begun to make books by reproducing my own artwork and text by means of commercial printing, Xerox and rubber stamps. I was now in the business of making artist books in addition to my usual paintings, prints and assemblages.

Then desktop publishing came along. Page-layout software, scanners and color inkjet printers enabled me to take my artwork in any medium – oil, acrylic, watercolor, collage – and reproduce it in my hand-bound books in color and at any size.

I eventually moved to Ann Arbor, Michigan, where I met Tom and Cindy Hollander. Their store, Hollander's, offers fine paper and bookbinding supplies, and I took several of their bookbinding classes. Occasionally, I would sometimes sell my hand-bound books and art work at their store. To date I have created more than three dozen titles that incorporate my artwork and text.

Some of my books are devoted to a particular theme, like *A History of the Moon*, or concerned with a historical figure, as in *The Drawings of Caravaggio*. Others are collections of images selected from the many sketches and studies that I make in the process of creating the paintings and assemblages I exhibit at WSG Gallery in Ann Arbor. As illustrations for my books I have used landscapes, figure drawings, abstract images, personal documents, collage, movies and historical figures. The text, in verse or prose, is often whimsical, sometimes biographical and occasionally documentary. For my solo exhibitions of paintings and assemblages I usually create my own catalog that becomes an artist book.



You don't have to be an artist to design and print your own text blocks. I have made books of

family photos, especially old photographs of my grandparents and great-grandparents. I also made one using drawings done by my daughter before she was of school age. And I have collaborated with family and friends to reproduce their texts and artwork.



Today, the equipment to make your own text blocks is relatively inexpensive and readily available. Here's what you need: a scanner, a digital printer and a computer with a page layout software. I use Epson printers and scanners, a Macintosh computer and QuarkX-

Press. My original artwork is reproduced digitally by scanner or digital camera and imported into my computer. I then make a dummy text block by folding sheets of bond paper and arranging them in signatures. I go through the book and sketch what will be on each page (title page, half titles, introductory text, images, and so on), noting blank pages where they appear. I then number the pages and number each sheet front and back. When printing, one side will go through the printer first and then the whole stack will be turned over and the other side printed. The dummy assures that you can get the printed sheets collated in the right order after printing.

I lay out the book in QuarkXPress, following my dummy text block, making sure the sheets will be printed in the right order. I then print the sheets with a small Epson digital color printer on Somerset white text-weight 100% cotton paper, and then collate and fold them ready for sewing and binding.

Because each book is produced by hand as needed (every book in the edition is signed and numbered), modifications to the original layout and content are possible. I sometimes expand a book so that the text block will be a certain thickness or make it a different size. For most titles this is an easy task using the page layout software. You only need to push a few buttons.

As a bookbinder you are no longer limited to binding blank pages or some classic text. You have the opportunity to produce your own colorful and personal text blocks quickly and easily.

Feel free to contact me at <alveyjones@att.net> with any questions or comments, or look at my web site, <www.alveyjones.com> for examples of my work.

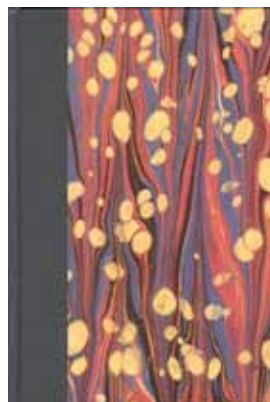
Book Reviews

The Mysterious Marbler by James Sumner, edited by Ricard J. Wolf (Oak Knoll. 2009), \$60.00

Reviewed by Sandy Cohen

This handsome limited edition (300 copies printed, of which 275 are for sale) is reprinted from the 1976 Bird and Bull edition of James Sumner's 1854 marbling manual. It is reprinted here with thirteen tipped in exhibits of marbled papers by the editor, together with his original notes to the 1976 edition and new notes as well. Also included are some wood-engraved illustrations from the 1855 edition of *The Harper Establishment*.

When James Sumner first published (partially plagiarized, really, from Charles Woolnough's more extensive 1853 treatise, *The Whole Art of Marbling*), practitioners of the techniques of marbling were still trying to keep their trade secrets proprietary. In defiance of his practice, Sumner published his little book. His elaborate subtitle perhaps tells it all: "Or the MYSTERY UNFOLDED: Shewing [sic] how Every Bookbinder May Become a Marbler to establish and defend the rights of his trade; for it is HIS DEFINITE RIGHT THAT HE SHOULD MARBLE."



Sumner writes about the tools, techniques, and equipment employed in his day, plus recipes for various popular marbling patterns of his (and our) day. It is these recipes the editor of this edition used as the inspiration for his tipped in examples.

Though Richard Wolfe's notes on English marbling techniques occasionally stray off the immediate subject—as in his long discussion of Benjamin Franklin—the majority of his notes on the

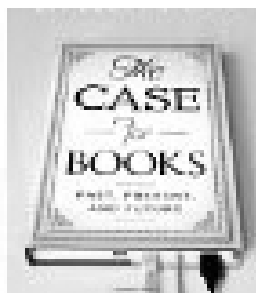
historical context of Sumner's manual are pertinent and invaluable. His story about Sumner's casual meeting of the more well known, more financially secure, and infinitely more charitable, Charles Woolnough is told with great charm.

The Mysterious Marbler is an attractive, well-made little volume, well bound and well printed, that you will treasure. I recommend you order a copy soon, while they are still available.

The Case for Books: Past Present and Future, Robert Darnton, Public Affairs 2009 23.96

Review by Sandy Cohen

In his capacity as the director of the Harvard University library, Professor Darnton raises some interesting questions: what will be the fate of the book as an entity of print and paper in the presumed age of digitalization (and most especially with the inroads and possible future monopoly of Google in the field.) So far, he points out, Big G has acted in his view honorably, but what happens if the current directors retire and their replacements decide to do what the publishers of many scholarly periodicals have done in the past, namely raise their rates to such outrageous amounts that library budgets will be strangled? Yearly subscriptions for some science journals, for example, rose to \$30,000 per year or more in the last few years. What if Google decides to do the same thing with their scholarly collection of e-books? What about the staying power of electronic books vs. print books? Will e-books be as fragile as microfilm? Will future libraries have the means for readers to access outmoded means of storage? How many libraries now have the capability of providing would-be readers with access to information stored on the old-style floppies? What is to be kept? What tossed? Will electronic books in the future be as easy to read as those on paper? Now some e-readers in libraries actually have barf bags attached because their users experience nausea after a few hours of eye and muscle strain. Professor Darnton raises serious concerns about the mis-



guided actions of some library staffs who have tossed out old newspapers and books after replacing them with e-versions.

In his capacity as a professor of history, the author discusses the rise of a new academic discipline, The History of Books. By way of illustration he discusses that history in the Age of Voltaire. How were books printed? How were they distributed, warehoused and sold? And how did these "hows" impact the writing and reading of books? By way of illustration, he looks at the notes and comments Melville wrote in the margins of his personal copy of Emerson, and some details in the life of one of Voltaire's booksellers.

The Case for Books is not itself a book in the sense that Aristotle might have it, that is, with a beginning, a middle, and an end. Rather it is a random collection of some of the author's essays garnered from both scholarly periodicals and those for the layman. As such there is much repetition. Chapters one, two and three, for example, are all about the same topic, the impact of the legal settlements of a lawsuit against Google. Though originally published at different times, they all cover the same ground at the same altitude, repeating the same points, often with the same repeated phrases. Much else in the book is redundant. But the points he raises are relevant, and often enlivened with interesting anecdotes.

Book Art Object

The Codex Foundation

Oak Knoll Press 2009 ISBN: 9780981791401 \$75

Review by Amy Lapidow

Book Art Object is a record of the first biennial codex book fair and symposium entitled: "The Fate of the Art", held in Berkeley California in 2007. The event showcased contemporary artist books, fine presses and fine art editions from printers, designers, book artists and artisans from around the world.

The Codex Foundation was created to "preserve, and promote the art and craft of the book, while promoting the knowledge of traditional forms, design and hand manufacture; as well as familiarity with the latest technologies, imaging sciences, and automated printing materials".

This book contains transcripts from the symposium speakers, commentaries, and a catalog of work from participants in the book fair.

The book opens with a preface by Peter Loch relating the formation of the Codex Foundation and the symposium, setting the stage for an investigation of the book as a work of art. This is followed by an introductory essay by David Jury outlining the history of book design, beginning with Gutenberg and ending with contemporary printing where the divisions between the facets of book production collapse. These essays set the stage for the transcripts of the speakers at the symposium who look at current book arts/the book as art from around the world. Sarah Bodman surveys contemporary artist publishing in the UK and Ireland.



Felipe Ehrenberg chronicles his work as an artist in Mexico, Stefan Soltek looks into aspects of contemporary German book art and Robert Bringhurst considers the relationship between typography and geometry.

The main section is the next 400+ pages of stunning photographs from the exhibitors, displaying the best in contemporary book arts. There are multiple images of each work showing the cover and representative pages. Along with the usual info (title, materials etc) there is a short explanatory paragraph. I found this paragraph the pivotal point of the section. The photos are beautiful and plentiful, but these few lines are akin to the signage on a museum wall. What am I looking at? What was the inspiration? How was it made? What is the essential bit of information that will make the images come alive, and make me want to see the book for real?

The next section contains commentaries which reflect on the hopeful future of the book as a work of art. Finally the concluding sections give contact information and statements from the artists or institutions that exhibited.

This is a very impressive volume. Not only speaking to and about the idea of book as art, but physically representing it. It exemplifies what can be done in a commercially produced book while showcasing the excellence of what is being done in hand book production. It surely fulfills the Foundation's goals. Bet your Kindle can't do this....

A Matter of Taste: Discrimination in Nineteenth-Century Book Collecting

A Catalogue of an Exhibition of Rare Books from the John Carter Brown Library

by Susan Danforth with Photographs by Richard Hurley.
Published for the Associates of The John Brown Library, 2008
Distributed by Oak Knoll Press

Review by James Moore

One cannot praise this slim volume highly enough. The photographs are extraordinarily clear. The writing succinct. The printing and binding admirable. The cover is a facsimile of one of the Brown library's 200 bound volumes of de Bry's voyages, one of the 19th century's most highly prized (and "sophisticated," faked, and subjected to facsimile) collectable books. *A Matter of Taste* celebrates both the enthusiasm that wealthy 19th collectors such



as John Carter Brown had for rare books, and the way that enthusiasm affected (sometimes to their detriment) the physical character of the books themselves through such practices as rebinding old books in elaborate but inappropriate new bindings, branding, stamping, "sophistication," or the gathering of parts from several copies of a publication to make one "complete" volume, and the use of pen and ink or printed facsimile pages to complete

imperfect copies, often without proper identification.

Because the photographs are so well done, and so well printed, this book also serves as a manual of such practices (and others, such as page restoration and bleaching). As such it is a valuable field guide for any binder, collector or restorer who needs, or would simply like, to identify such practices.

In Hibernation – winter notes from Maine

by Nancy Leavitt



The last weeks of December are always a puzzle for me. It has snowed every day for the past week and when I look out my studio window there is no delineation between earth and sky. Everything is white. Most mammals are lucky enough to hibernate during this time.

Like many people who live in northern climes, my mood is affected by the decreasing day length. Night and day blur. There is a medical term for this, Seasonal Affective Disorder or SAD, a condition characterized by sleepiness, lack of concentration, and carbohydrate craving. Even with the holiday celebrations I am subdued, like the lightless environment. My mind is more active asleep than in waking and my dreams seem to be the only work I get done during these darkest days of the year.

On December 31st of last year I had a haunting dream which I recanted in words and images in an illuminated manuscript entitled, *In Hibernation*. You can see it on my website, <http://www.nancyleavitt.com> and read about its making in the upcoming issue of Letter Arts Review, number 24:1.

In the 30 years of working alone I have learned not to expect anything intellectual from myself during this time of year. I seem to wander from one task to the next doing repetitive work, sewing, sorting, organizing – anything to keep my hands busy. Although I do not follow astrology, last week's horoscope said it all: "You want constant change. Then you want security. You want to be organized. But then you want the freedom of not having to stick to a structure."

The scientific explanation for this confuddlement (my term) lies in understanding which brain hemisphere is stressed. If a person is time-stressed and overburdened with work, the stress is happening in the left hemisphere. By switching to a right brain activity such as singing or playing a sport, one is calmed. Likewise, when you feel depressed or emotionally overwrought, the creative, holistic right hemisphere is stressed. By switching to the orderly left brain activities such as writing, doing mathematics, or organizational tasks the emotional right brain calms down. My description sounds simplistic but I have used this tool to solve the everyday frustrations and pressures of running a studio. I feel fortunate to work at home, especially during this time of year, if only to wander listlessly from one activity to the other. Once we move into the cold sunny days of January I will feel the days lengthen and my facilities will return.

Thank you for taking the time to read this column, I wish you a Happy and Bright New Year, and look forward to hearing from you.

Respectfully, Nancy Leavitt

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The Conservation Corner

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Strainers. Strainers of many types can be obtained from Asian/Indian markets or other cooking stores, and sometimes come with interchangeable flat inlays for various mesh choices. Large tea strainers work well, and very large strainers can be found at restaurant supply stores. Nylon strainers from craft/pottery supply stores are even better with no chance of rusting; they are usually hard plastic or PVC around the mesh. You can use actual nylons to strain paste as well, though the paste in that case may need to be a bit thinner.

Weights. All sizes and shapes of weights can easily be found, made, or even recycled, including pattern weights (sewing weights), scuba weights, homemade weights of old (but sturdy) denim, heavyweight cloth or leather and lead shot, gym weights, antique irons or iron shoe horns. Weights can be covered with fabric or cambric, and adding white felt to the bottom of flat weights is a recommended finishing step to promote absorbency, quick drying, and ease of use.

Lifting tools. A colleague taught me that reeds (from musical instruments such as the clarinet and saxophone) are super little lifting tools, strong and thin, fairly cheap, and disposable. They can easily be modified to any shape, but take care not to split them while doing so. Reeds can be used dry to aid in lifting various supports, or can be wet with water or solvent to aid in tape removal; I more often use them during the latter.

Lining brushes. Wallpaper brushes are usually thicker than lining brushes, with lower quality bristles and shorter life, but are much cheaper. Their chunky wooden handles (bristles and handle are the same width) fit comfortably in the palm of your hand, and have a hole through them for easy hanging.

Soot sponges. Also called vulcanized rubber sponges or dirt sponges. They are similar to cosmetic sponges, but hold up better. These dry cleaning tools are helpful for removing surface grime, particularly soot and small amounts of inactive mold, and are especially useful for coated papers because they are safe for the surface when used gently. They are inexpensive and disposable, and can be obtained as off-cuts from industries such as aerospace and automotive manufacturers.

Tools for detail work. These include dental and surgical tools, pottery tools, and things like hacksaw blades. These are commonly found at flea markets, antique malls, etc. Repurposed for conservation and bookbinding, they can more than pass for various kinds of handy tools such as scalpels, knives, tweezers, needle tools, and general poking around tools.

Tish Brewer
The Center for Art Conservation

Call For Papers: Guild of Book Workers Journal

The Guild of Book Workers Journal is now accepting papers, articles, essays and proposals for photo galleries for the 2010 issue. We welcome submissions addressing any of the fields represented by the Guild's membership, including but not limited to:

- Bookbinding (Descriptions of techniques and how-to articles; discussions of particular structures, both old and new)
- Conservation (treatment techniques, what does or does not work, noteworthy programs, history)
- Artist's Books (innovative structures, examinations of an artist's body of work)
- Book art techniques (calligraphy, marbling, paper-making, printing)
- History (little-known events, figures, or movements; new findings about a period or particular development in the history of the book and book arts)
- Profiles (interviews with book artists, practitioners, conservators, collectors)
- Print "exhibitions" presenting selections from a collection, an exhibition, or an individual's body of work.

In its new format, all submissions to the Journal will be peer-reviewed. Authors of accepted pieces will be expected to format their manuscript and image files according to our style guidelines, available upon request or online at

<http://www.guildofbookworkers.org/resources/journal/journal.php>

Send queries and electronic submissions (.rtf, .doc or .pdf formats) to journal@guildofbookworkers.allmail.net

Deadline for submissions: Monday, March 22, 2010

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Membership Report

February 2010

Please enter the changes below in your copy of the September 2009 Membership Directory and send all changes/corrections to me: Cris Takacs at 112 Park Avenue, Chardon, Oh 2024-1331 or Membership@guildofbookworkers.org.

Directorship Changes at American Academy of Bookbinding



As of January 1, 2010, Monique Lallier stepped down as Director of the American Academy of Bookbinding. Monique served as Director from 2005-2009, a five-year term.

Under Monique's direction, the Academy grew tremendously. An adjunct campus was added at Hollander's in Ann Arbor, Michigan in 2005, satellite classes were offered in San Francisco and Boston, and a program for visiting international instructors was created. Student numbers nearly doubled under her leadership, with a record 114 students attending classes in 2009. In 2004, only

ten weeks of classes were offered through the Academy, and for 2010, 21 weeks of classes are now offered.

Another major change at the Academy was the addition of a program in the conservation of books, created and added to the AAB curriculum in 2005. AAB's Conservation Program focuses on the repair and restoration of bindings, complementing the already prestigious Fine Binding program. Diplomas are offered for both courses of study, and since 2004, six students have received diplomas, three in Conservation and three in Fine Binding—ten graduates total.

Monique Lallier brought a high level of professionalism and sophistication to the Academy, and we will miss her leadership. The good news is that she will continue a rigorous teaching schedule at AAB, and she passed the torch to two very accomplished and well-known colleagues: Don Glaister and Don Etherington.

Don Glaister is the new Director of the Fine Binding Program. Don is a book artist now living and working on Vashon Island, Washington, near Seattle. He began his bookbinding career after taking degrees in painting and sculpture from San Jose State College in California, and studying binding privately with Barbara Hiller in San Francisco and Pierre Aufschnieder and Roger Arnoult in Paris. His professional career in design bookbinding, spanning more than thirty years, has centered on the exploration, development and use of unexpected binding materials, visual humor and spontaneous visual expression, while working within the classical framework of the European binding form. Beginning in 2002, Don's work expanded to include the design and production of editions of artist's books that include painting, sculpture and poetry that Don has made. Don has taught binding and design

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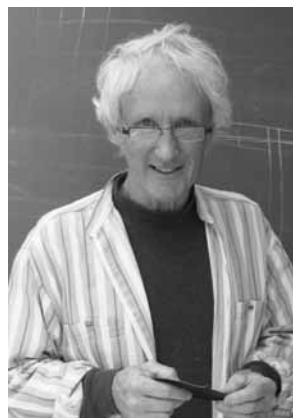


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continued from page 17



privately and as Professor of Book Arts at the University of Alabama. Don's work appears in major private, public and national collections throughout North America and Europe.

We are absolutely thrilled to have Don Glaister as head of Fine Binding, and we look forward to an expansion of course offerings under his direction.

Don Etherington is the new Director of the Conservation. Don has spearheaded the Conservation Program from its inception, and will now have an official position as Director of the Conservation Program.



Don Etherington brings over 45 years of professional experience to the AAB. Don is nationally and internationally recognized for his innovative design and implementation of state-of-the-art conservation procedures, including phased preservation programs for libraries and institutions. After extensive training in England, he established a four-year program in bookbinding and design at Southampton College of Art and conducted workshops and seminars for colleges, universities and the Guild of Book Workers. President of the Etherington Conservation Center in Greensboro, N.C., Don also holds the position of Fellow in both the American Institute for Conservation and the International Institute for Conservation. Other professional affiliations include the Guild of Book Workers (Past chairman, Standards Committee); Accredited Fellow, Institute of Paper Conservation in England; and member of the American Library Association.

Although we are sad to see the departure of Monique Lallier as Director, we are excited by the energy our two new Directors will bring to their programs. As Monique jokes, "It takes two men to replace one woman!" The American Academy of Bookbinding heads into the next decade with a vision to grow and diversify, with tentative future plans for an international educational excursion and a traveling exhibition of student work.

For more information about AAB's programs, visit AAB's website: <http://www.ahhaa.org/org/academy-bookbinding/> and/or our BLOG: <http://americanacademyofbookbinding.blogspot.com/> or email us at aab@ahhaa.org.

submitted by AAB administrative director, Judy Kohin



The Marbling Tray

by Iris Nevins

Some Thoughts on Watercolor Marbling Paints

Marbling paint, often called ink, and for simplicity's sake I don't usually bother correcting people when they ask for ink... is actually "paint". The fact that it is pigment based makes it paint.

People new to marbling often assume that marbling paint is marbling paint. The end product varies from one manufacturer to the next, just as some maker's watercolors or acrylics are different from each other in their formulation. Several times a year I will get a call or email, from generally a new marbler, saying they tried to use, in the same tray or bath, some of my paints and either store bought gouache or Colophon's paint, and they were not compatible. They are mystified because the paints looked the same in the bottles, yet one yellow with the same amount of ox gall won't spread, or will spread too much, and perhaps sink some of the colors from the other manufacturer.

Paint manufacture is pretty complex to begin with; finding a balance of the ingredients to make it work for a particular art is tricky and requires a lot of experimentation, and it is even harder when it comes to marbling paint. This paint is floated on a bath, and the chemical and physical properties of the particular pigments/colors come to life when allowed to do "their thing" on water with very little constraint, and are not often friendly to one another. A different manufacturer may use a different balance of ingredients to make the same "color" as another, and while it looks the same in the bottle, it will most likely react differently. Some colors, actually many colors, fight each other on the water. Some seem to flake apart on the bath rather than stay in a solid circle of paint. Some make other colors sink. A deep red can spread so much with no dispersant at all, that it goes pink. This is why we have limited pigments to work with. After trying many, I was left basically with what was used for centuries. So we tend to have a basic black, red, yellow, blue, white, and mix from these. Customers sometimes send color charts to work with, but often we can only get "close enough" and no closer.

I first began making paint for myself to be able to have a little consistency at least. I had used gouache prior, and one batch of red or blue or any color, would not act the same as the next batch. I found myself frantically seeking lot numbers and calling from store to store. I was a young "working marbler" and needed to be able to duplicate my own work for customers. How embarrassing it was when I couldn't! This can still happen when you make your own paint; it is not a cure-all, but you are able to come pretty close to your samples most of the time. There are other variables of course: water chemistry, humidity, temperature swings, seasonal changes, strength of the ox-gall, etc., that all affect the shades of the colors. Sometimes they will be deeper, sometimes a bit paler. It's much like a dye lot difference. Usually customers understand this.

With much trial, and mostly error, and at great expense...tossing out loads of expensive pigments that did not work... I finally got my home made paints to work. This does not mean that proper marbling paint is foolproof. There are too many other variables, mentioned before. New marblers will go from one maker to the other and find that still, the problems in getting things to work can still be there. I do advise beginners to stick with a paint that is specifically made for the marbling process, even if they don't buy mine, but to find something and stick with it, work with it, learn its quirks and learn to adapt to it. It will save a lot of grief in the long run. To take it even further, paints made BY a marbler, one who works with them constantly, so they can advise as to any problems is best. There are paints out there called marbling paint that seem to not be consistently or very well tested by a marbler. I will not name any names of course, but surely some of you have tried many of these. Even my own paints, they may not be right for what certain marblers want to achieve. Still, it is best to go for paints that are known to work well and are made specifically for marbling. They may cost a bit more but that is because the pigments are very expensive much of the time. No one is getting wealthy selling this paint, I assure you, but a marbler does care that you get a product that works well, even if costly pigments are used rather than a cheaper grade.

As for "THE FORMULA"... as it relates to marbling, there is no one formula; it would be like asking someone for THE CAKE RECIPE. One does not fit all colors or pigments. Each is formulated with a different balance of ingredients. Even after decades at this, I find myself constantly tweaking the formulas for this or that color, in the more than unlikely search to finally develop THE one formula that works all the time with no problem! It's been close to 30 years now, and I keep trying. There is always another little finely tuned improvement that can be made. Marbling is a quirky and temperamental art, it humbles the best practitioners constantly, yet when it works, it is just so wonderful, we keep at it, in spite of all the frustration at times. Finding the right paint is a big part of it.

Parchment Making

by Rachel Lapkin



Jesse demonstrates traditional defleshing

Jesse Meyer's reputation for expertise in parchment manufacture certainly precedes him. Two appearances on Discovery Channel's "Dirty Jobs" showcased the messy glory of the work done at the Meyers' tannery. Binders and conservators use the Meyers' products and rely on the family's high-quality leatherwork. Among calligraphers, Jesse is well-known for not only the quality of his work but his attention to the scribal needs. And for our group of twelve book workers who descended on the Meyer tannery in Montgomery, New York, we could smell the tannery before we entered its aromatic halls.

As a sofer – a ritually trained Hebrew scribe – I write on parchment using medieval techniques and, like the binders and conservators in our group, have cultivated a great many questions about the history of parchment production. Of particular interest was Jesse's firsthand experimentation with the variety of techniques available throughout history for parchment manufacture; it was amazing to not only learn about Jesse's work with various medieval parchment manufacturing techniques, but to try them ourselves! During our time at the Pergamena tannery, we were given an accelerated hands-on introduction to this work, which taught us how difficult and, well, messy, Jesse's job really is.

After a brief tour of the tannery and its odors, we proceeded through various stages of parchment manufacture – like a cooking show – prepared in advance by Jesse, beginning with a stack of goat skins preserved in salt. These butchered skins were covered in hair, bits of flesh, and the occasional ear, tail, or intestine. We enthusiastically cut off these unnecessary appendages and washed away the salt in order to prepare the skins for a chemical bath which removes their hair. Although traditionally a lime bath, a variety of chemical solutions are now available; Jesse uses two or three baths with different recipes to fully remove the hair down to the follicle.

Large quantities of skins are continuously churned in huge rotating drums designed to fully infuse the skins with the chemicals. After several hours, the drums were opened and we braved the stench of bloated, depilated skins to pull them out and prepare to remove their remaining flesh. The remaining slurry of hair and lime was easily scraped off the skin to reveal the bare outer layer, but the remaining subcutaneous flesh still needed removal. We first used a traditional, long, curved, and concave blade to slice the flesh from now-hairless skins. Then we watched Jesse use his defleshing machine with its large cylindrical blade to accomplish the same task much more quickly.

Whereas lime is a basic chemical, acidic solutions were also used historically. A tannery in Morocco that Jesse visited used an acidic slurry made from manure to dehair skins. These varied techniques partly explain, along with species of animal used, the variety of thickness and color of different parchments. Modern parchment making diverges most from historical techniques in the final stages of preparation wherein thickness and color are determined.

After another wash to remove any lime and an enzyme treatment, the most disgusting work was behind us. We made a brilliantly dyed goat skin and an undyed and sanded calfskin. We soaked each and then stretched the wet skin as far as possible to remove excess moisture and oils, the main difference being that the goat skin was soaked in a tub of aniline dye, while the calfskin was soaked in water. Both skins were left to dry on stretchers overnight.

The goatskins were complete, but the calfskins needed to be thinned. This was accomplished historically by sanding the parchment down from the flesh side or by pulling these interior layers of skin off by slowly splitting it. Jesse demonstrated several techniques available for sanding. The first was the use of a lunellum or lunelarium, an eight-inch half-moon shaped blade, to scrape away thin layers of dried tissue from the interior of the skin. We could also use several medieval sanding blocks: flour bricks impregnated with glass shards of differing "grits." We could also use modern electric hand-sanders, which made a long, arduous task a slightly shorter, arduous task.



Thinning calfskin from flesh side

I chose to work primarily with the lunellum, hoping to replicate techniques described in medieval scribal treatises. After several swipes of his blade, Jesse's parchment was thin and smooth; perfect for calligraphy. After several hours, my parchment remained velvety and a little nappy (I have written on parchment of the caliber I made, and I wasn't happy). Eventually I resorted to the electric sander, a wise decision most of the others reached long before me. After wiping the skin with a damp sponge to lay the fibers flat, we had finally accomplished our goal.

Jesse showed us some of his more experimental parchment made of ostrich, horse, and bear. The ostrich parchment has holes corresponding to the feather shafts, echoing the commentary of a twelfth century scribe that holes on bird parchment are natural and acceptable for ritual calligraphy, but not holes on mammal parchment. Ellen Sigunik, another member of the Pergamena team, showed us fish parchment, which the same scribe said were off-limits for writing because the fishy smell could not be removed. Ellen's fish parchments did not smell at all, however. Karl Meyer, Jesse's father, described the differences between leather tanning and parchment manufacture, explaining that some of the most ancient scrolls were made on skin more like leather than parchment.

The two day workshop at Pergamena was exhausting and exhilarating. The participants were kind and enthusiastic, Jesse and the Pergamena crew were caring and informative, and the work was messy and fulfilling. At the end, Jesse asked us how we would like a career in parchment making. Tired, and reeking of animal skin, I joked that I could maybe do it part-time. But the Meyers' expertise comes from generations of work with these skins, and we're lucky to simply have the opportunity to step in their work boots for a weekend.

Thank you, Jesse and the Guild for a unique and awesome weekend!

Photo credits - George Munoz



Holding up skins



Goatskins preserved in salt



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— MINUTES —

Annual Meeting Guild of Book Workers, Inc. October 30, 2009

The Annual Meeting of the Guild of Book Workers, Inc., was held on Friday, October 30, 2009, at 5:00 p.m. PST, at the Hotel Kabuki, San Francisco, California, during the 28th Annual Seminar on Standards of Excellence in Hand Bookbinding.

President James (Jim) Reid-Cunningham called the meeting to order and welcomed all present. A printed agenda was distributed. The minutes of the October 16, 2008 Annual Meeting were approved as published in the February 2009 Guild Newsletter. The elected Officers, Standing Committee Chairmen, and Chapter Chairmen presented were introduced. Jim noted that the position of Supply Chairman on the Board has been eliminated and Sylvia Alotta was to be commended for her work in that position; and that Cara Schlesinger is now Journal Editor, since Dorothy Africa has stepped down as Editor.

Jim announced that Catherine Burkhard will be chairman of the Nominating Committee for the upcoming elections in June, 2010.

1) ANNUAL REPORTS

Annual reports for the 2008-09 fiscal year have been submitted by the members of the Board.

Motion made and seconded that the 2008-09 annual reports be accepted as printed in the August 2009 Guild Newsletter. **MOTION CARRIED.**

Updates to these reports were provided, as follows:

a) Standards Seminar – Chris McAfee reported the 2010 Standards Seminar will be in Tuscon, Arizona, October 14-16 at the Radisson Suites. Mark Andersson is Host Committee Chairman. He announced the presenters as Jeff Peachey (18th Century French Binding), Martha Little (Book Foren-

sics: Gathering and Interpreting Evidence of Structure), Nancy Leavitt (Lettering and Book Design), and Michael Burke (Byzantine Binding). The 2011 Seminar will be in Boston, MA; and potentially in Salt Lake City, UT, for 2012 and Washington, D.C. for 2013.

- b) Treasurer** – Alicia Bailey asked for questions in relation to her annual report. She noted in the narrative of her report the expense issues relating to the 2008 Standards Seminar in Toronto. This issue called for an increase in fees for this year's meeting, as well as the number of presenters. Seminar fees must be relevant to the setting, expense, and presenters, so the Guild can financially break even. There was discussion and questions in relation to four presenters versus five, and the number of registrants allowed.
- c) Communications** – Eric Alstrom reported the following:
- status of the new Web site and design and what happened with the Stanford site previously used, especially the loss of the archives on the Guild's Listserv, which he worked to save and hopes to put on the new site;
 - more items will continue to be added in the future, such as: online membership renewals; online ordering for Guild merchandise; the Guild Listserv; section for Board usage; etc.;
 - in the future it is hoped to update the supply list and the Study Opportunities and get a better database for same; and
 - much work is going on behind the scenes and much work is planned for the future; costs will always be a factor as work progresses.

Jim presented a certificate of thanks for Dorothy Africa's work and support with the Guild Journal. It was hand-lettered by Nancy Leavitt.

2) REPORT OF THE PRESIDENT

Jim presented the President's Report (Attached to original of these minutes). Highlights and additions to the report include:

a) Guild in strong condition – member-

ship steady; Chapters active; Journal, Newsletter, Web site undergoing changes; in good fiscal position:

- b) adjustments abound in relation to the new digital landscape;
- c) Future holds possibility of an online Journal;
- d) great strides made in communications with Facebook, thanks to a couple of members;
- e) work with the current officers has been gratifying;
- f) expression of thanks to Cindy Haller for improvements with the Guild Newsletter; responses have been very favorable;
- g) Journal to be different format and size;
- h) duties of the Supply Chairman position now integrated with other officers, mainly the Standards Seminar position;
- i) much work done by Karen Hanmer to organize the *Marking Time* exhibition;
- j) 2008 Standards Seminar in Canada – a first outside the U.S.; co-hosted by the Guild and the Canadian Bookbinders and Book Artists Guild;
- k) 2008 awards went to Michael Wilcox (Lifetime Achievement Award) and Monique Lallier (Laura Young Award);
- l) thanks expressed to Chapters and their leaders – Chapters are heart of the Guild;
- m) appreciation expressed to Margaret Johnson and Signa Houghteling as hosts for this Seminar;
- n) he will not be a candidate again for the presidency once this current term is over; and
- o) the appointment of Catherine Burkhard as Nominating Committee Chairman.

3) MEMBERS' COMMENTS AND DISCUSSION

- a) Question asked as to how the locations are determined for the Standards Seminars, which are basically determined by who is willing to chair a host committee, be it Chapters or individuals.
- b) Question asked as to when the Centennial Journal will be published. Dorothy explained the problems involved in getting this issue out – mainly there have been problems with the images provided. Paula Jull is assisting with this matter. The money is in the budget

for the publication.

- c) Concerning finances: Guild is spending more and more; Chapters have a good amount of money which was further discussed.
- d) A master calendar has been suggested by the Board which will help in the sharing of events. Use of the new Web site will as well.

There being no further business, the meeting was adjourned.

Catherine Burkhard, Secretary

2009 Awards were presented during the Banquet on Saturday, October 31, to:

- Peter Verheyen - Laura Young Award
- Betsy Palmer Eldridge - Lifetime Achievement Award

Advertisements and views expressed in articles should not be construed as endorsements by the Guild of Book Workers.

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Items for Publications should be sent to:

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

**Deadline for the April 2010 Issue:
March 1, 2010**

Items for the Calendar should be sent to:

Catherine Burkhard / 6660 Santa Anita Drive, Dallas, TX 75214
secretary@guildofbookworkers.org

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Book Review Editor: Sandy Cohen

Marbling Correspondent: Iris Nevins

Calligraphy Correspondent: Nancy Leavitt

Conservation Correspondent: Tish Brewer

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 and Membership Directory. Supply Lists and Study Opportunities are available on the website (below).

For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York 10175-0038 or membership@guildofbookworkers.org

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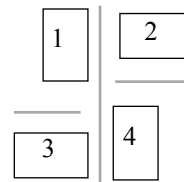
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Artists' Credits from front cover



- 1 Alicia Bailey
The Hunt, 9 x 4.5 x 4.75 inches, created 2009
- 2 Priscilla Spitler
Keeping Time, 9 x 8.75 x 0.75 inches, created 2009
- 3 Madelyn Garrett
A Book of Hours, 7 x 5.75 x 1.5 inches, created 2009
- 4 Laura Wait
Volute, 13.5 x 6.75 x 0.75 inches, created 2008



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