



**Frank Mowery**

Recipient of  
The Laura Young Award  
2010



**Gary Frost**

Recipient of  
The GBW Lifetime Achievement Award  
2010

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Cover art: Photos of this year's award recipients. See pages 8 and 9 for bios and information, courtesy of Betsy Palmer Eldridge.

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TREASURER:	Alicia Bailey, Box 200984, Denver, CO 80220-0984; p: (720) 230-4566; f: (303) 479-9556 treasurer@guildofbookworkers.org
COMMUNICATIONS:	Eric Alstrom, 2184 Iroquois Road, Okemos, MI 48864; w: (517) 347-7534 publicity@guildofbookworkers.org
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STANDARDS:	Christopher McAfee, 252 N. 525 E., Springville, UT 84663; w: (801) 240-2276 standards@guildofbookworkers.org

### CHAPTER CHAIRS

NEW ENGLAND:	Jeffrey Altepter, h & w: (617) 623-7344 - newengland@guildofbookworkers.org
NEW YORK:	Clare Manias, h & w: (646) 623-2853 Rachel Lapkin, w: (718) 817-8754 - newyork@guildofbookworkers.org
DELAWARE VALLEY:	Jennifer Rosner, w: (215) 546-3181 - delaware@guildofbookworkers.org
POTOMAC:	Renate Mesmer - potomac@guildofbookworkers.org
MIDWEST:	Laurie Ketcham-Schrick, h: (859) 223-8908 - midwest@guildofbookworkers.org
LONE STAR:	Julie Sullivan, h & w: (214) 987-2234 - lonestar@guildofbookworkers.org
CALIFORNIA:	Tony Gardner, w: (818-677-2597 - california@guildofbookworkers.org
ROCKY MOUNTAIN:	Ethan Ensign, w: (801) 718-4874 Ginny Kilander, h: (307) 755-5291 - rockymountain@guildofbookworkers.org
SOUTHEAST:	Emily Tipps, w: (720) 934-0131 - southeast@guildofbookworkers.org
NORTHWEST:	Paula Jull, w: (208) 282-4260 - northwest@guildofbookworkers.org

# President's Column

I am particularly pleased that Andrew Huot will become president. When I suggested Andrew as vice president in 2006, I did so with the thought that someday he would be a first rate president. He has been a tireless organizer for the Guild, working to coordinate chapter issues, and now spearheading the effort to establish a GBW blog. He is an individual with the temperament to bring the board together and lead the Guild in new directions, and having worked with Andrew for four years, I have every confidence that he is the leader the Guild needs.

I am very grateful to the members of the board who chose to stay on and run again, including Eric Alstrom, Jane Meggers, Cindy Haller, and Chris McAfee, and I am certain that Amy LeePard will do a fine job with exhibitions. I want to thank the nominating committee (Catherine Burkhard, chair, Anna Embree and Jeff Peachey) for all of their work this year for the Guild. The Guild is a strong and vibrant organization because of the willingness of members to volunteer to serve.

Now that Andrew will become president of the board, we will need to fill the position of vice president. I have asked the board to suggest candidates. According to the Guild's bylaws, there will then be a board vote on the candidate(s). The new vice president will serve initially for only one year, until next year's election, although we hope that the nominee will be successful in the position, and will want to stay on.

I'm already looking forward to the Standards conference in Tucson, and I'd like to take this opportunity to thank local arrangements committee chair Mark Andersson and all of the members of the committee for their diligent efforts. This will be a wonderful conference, and I look forward to seeing you all in Tucson.

James Reid-Cunningham

GBW President

## 2010 - 2011 Election Results

The election results are in, and the following officers have been elected:

- President: Andrew Huot
- Exhibitions: Amy LeePard
- Communications: Eric Alstrom
- Library: Jane Meggers
- Newsletter: Cindy Haller
- Standards Seminar: Chris McAfee



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## EXHIBITIONS

**Currently and through March 2011:** Guild of Book Workers' traveling exhibition of 50 works with a theme of *Marking Time*. From **July 5-August 26** at Public Library of Cincinnati & Hamilton County, Cincinnati, OH and **September 5-October 25** at Lafayette College, Easton, PA. Catalog available. Information and order form at: ><http://www.guildofbookworkers.org/gallery/markingtime/><

**Currently and through July 31, 2010:** *Bound for Success* – The Designer Bookbinders exhibition, the first international bookbinding competition of the Designer Bookbinders, a UK based, international organization devoted to the craft of fine binding >[www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk)<. At the Grolier Club, New York. Features 117 winning bindings from binders in 21 countries. Entrants all bound the same text, *Water*, designed and printed by Incline Press. A printed exhibition catalog accompanies exhibition.

**Currently and through September 19, 2010:** *Structured Elegance: Bookbindings and Jewelry* by Romilly Saumarez Smith – an exhibition at the Yale Center for British Art featuring nearly 50 objects loaned by the artist and private collectors in the UK and USA. Press contact: Amy McDonald: 203.432.2853 or >[amy.mcdonald@yale.edu](mailto:amy.mcdonald@yale.edu)<.

**Currently and through September 2010:** The 38th Annual Exhibition of the Hand Bookbinders of California, To be in the Skylight Gallery, San Francisco Public Library, through August, moving to Santa Rosa in September. Tours offered by members on July 22 and August 12. ><http://sfpl.org/index.php?pg=1002239701><

**Exhibitions for 2010:** The Walters Art Museum, 600 N. Charles St., Baltimore, MD 21201, 410.547.9000 or >[www.thewalters.org](http://www.thewalters.org)<. Contact: Amy Mannarino, >[amannarino@thewalters.org](mailto:amannarino@thewalters.org)<



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## WORKSHOPS, LECTURES & OTHER EVENTS

**Jul 11-17 (Session I) and July 18-24 (Session II):** Book Arts Summer Institute, Wells Book Arts, Aurora, NY. Session I offerings with Andrew Huot, Cheryl Jacobsen, Katherine Ruffin, and Michael Bixler. Session II offerings with Julia Leonard, Barbara Tetenbaum, and Sharon Zeugin. >[www.wells.edu/bookarts](http://www.wells.edu/bookarts)<

**July 19 - 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](mailto:studior@epix.net)<. Classes offered:

**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*

**July 14 - August 6, 2010:** Classes at Oregon College of Art and Craft, 8245 SW Barnes Rd., Portland OR. Contact: Sarah LaBarre, >[slabarre@ocac.edu](mailto:slabarre@ocac.edu)< or 971.255.4159.

**Jul 14-18:** *Color Woodcut Printmaking*, Karen Kunc (#BA703)

**Jul 24:** *Letterpress Ink Intensive*, Rebecca Gilbert (#BA704)

**Aug 2-6:** *The Secrets of the Magic Tablet*, Julie Chen (#BA705).

Scholarships available for OCAC. Contact: Kristin Shiga, >[kshiga@ocac.edu](mailto:kshiga@ocac.edu)< or 971.255.4217.

**July 18 and 31, 2010:** Workshops at Book Arts League, Lafayette, CO, for members and non-members:

**Jul 18:** *Two-Piece Box* with Sophia Dixon-Dillo

**Jul 31:** *Coptic Stitch Journal with Stamped Copper Cover* with Tracy Bellehumeur >[www.bookartsleague.org/classes-and-workshops](http://www.bookartsleague.org/classes-and-workshops)<

**July 26-28, 2010:** Three-day class on *Animated Pop-up Structures* with Shawn Sheehy at Garage Annex School in Easthampton, MA. The fundamentals for building both pop-up and movable structures will be taught. See >[www.garageannexschool.com](http://www.garageannexschool.com)< and also check out the convenient housing available. E-mail >[contact@garageannexschool.com](mailto:contact@garageannexschool.com)<.

**July 26 through August 20, 2010:** Workshops at Montefiascone Project, north of Rome, Italy, Maria L. Fredericks, contact, 212.590.0379 or FAX 212.768.5673 or e-mail >[mfredericks@themorgan.org](mailto:mfredericks@themorgan.org)<.

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**Jul 26-30: *Re-creating the Medieval Palette***, Cheryl Porter

**Aug 2-6: *Introduction to the Islamic Book Structure***, John Mumford

**Aug 9-13: *The Biccherne of Siena***, Jennifer Storey and Caroline Checkley-Scott

**Aug 16-20: *Paper Bindings of Montefiascone***, Maria Fredericks (w/Nicolas Barker)

**July 29 – August 16, 2010: Classes** at North Bennet Street School, Boston, MA, which is celebrating its 125th year, >[www.nbss.org](http://www.nbss.org)<:

**Jul 29-31: *Islamic Bookbinding***, Katherine Beaty

**Aug 12-16: *Tips and Tricks for Book and Paper Conservation***, 8:30-4:30 p.m.

For fall semester 2010, the “Three Month Bookbinding Intensive” will return, taught by Stacie Dolin.

**July 31 - September 25, 2010: Workshops** at J. Willard Marriott, University of Utah, Salt Lake City, UT, ><http://bookartsprogram.org>< or >[bookartsprogram@utah.edu](mailto:bookartsprogram@utah.edu)< or 801.585.9191:

**Jul 31: *Flex-a-sketch: Crafting the Custom Sketchbook*** with Chris McAfee.

**Sep 24-25: *Binding the Strange & Unusual: Books with Rigid Pages*** with Alicia Bailey.

**Nov 13: *Press-to-Post in a Day: Letterpressed Personal Greeting Cards*** with Marnie Powers-Torrey.

**August 1 – October 1, 2010: Workshops** at John C. Campbell Folk School, Brasstown, NC, 800.FOLK.SCH, >[www.folkschool.org](http://www.folkschool.org)<

**Aug 1-6: *Woven Books and Boxes*** with Jean McGrew

**Aug 8-14: *Print It! Book It!*** with Gay Bryant and Bob Meadows

**Aug 27-29: *Altered Book Techniques*** with Betsy Orlando

**Aug 29-Sep 4: *Paste Papers to Artist Books*** with Sigrid Hice

**Sep 19-25: *Journals for Creative Use*** with Annie Fain Liden

**Sep 26-Oct 1: *Wood Engraving and Letterpress Printing*** with Jim Horton

**September 13 – October 8, 2010: Workshops** at American Academy of Bookbinding for fall:

At Telluride Campus:

**Sep 13-14 – *Intermediate/Advance Fine Binding*** with Don Glaister

**Sep 27-Oct 1 – *Pigment on Paper*** with Suzanne Moore

**Oct 4-8 – *Separate Board Structure*** with Monique Lallier

At Ann Arbor Campus at Hollander's:

**Sep 13-24 – *Fundamentals of Bookbinding*** with Monique Lallier

**Sep 27-Oct 1 – *Account Bookbinding with Spring-back*** with Don Etherington

**Oct 4-8 – *Stiff Board and Limp Binding in Vellum*** with Don Etherington

For more info and to register: >[www.ahhaa.org/academy-book-binding](http://www.ahhaa.org/academy-book-binding)<, or >[aab@ahhaa.org](mailto:aab@ahhaa.org), or 970.728.8649. Check the blog at: >[americanacademyofbookbinding.blogspot.com](http://americanacademyofbookbinding.blogspot.com)</

**October 14-16, 2010:** 29th Annual Seminar on Standards of Excellence in Hand Bookbinding, Tuscon, AZ, Radisson Suites. Presenters are Martha Little, Jeff Peachey, Michael Burke, Nancy Leavitt.

**October 15-17, 2010:** The American Printing History Association's 2010 annual conference,

*Learning to Print, Teaching to Print: Historical and Contemporary Perspectives.* Corcoran College of Art and Design in Washington, DC. ><http://www.printinghistory.org>> .

**November 5-7, 2010: *The Book (R)evolution.*** The 11th Bien-nial Book Arts Fair and Conference at Pyramid Atlantic Art Center, Silver Spring, MD -- a dynamic array of innovative book art, limited edition prints, fine papers, and specialty tools along with a program of notable speakers, demonstrations, and special exhibitions. >[pyramidatlanticbookartsfair.org](http://pyramidatlanticbookartsfair.org)< for more information or to register as a presenter or exhibitor.

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## CALL FOR ENTRIES

**By July 20, 2010: *Pop-Up Now! A National Juried Exhibition of Movable Books*** for September 2-25, 2010, exhibition at 23 Sandy Gallery – to be presented in conjunction with The Movable Book Society's Biennial Conference. Open to hand bound book arts, related artworks created as either edition or one-of-a-kind. Artist books, sculptural books, book objects are all encouraged as long as the book has at least one interactive, movable or pop-up element; can employ any medium, any style, or any size. A video of the moveable books submitted is a new option for entry. Sandy Gallery, Portland, OR, >[www.23sandy.com](http://www.23sandy.com)< or 503.927.4409 or >[23sandygallery@gmail.com](mailto:23sandygallery@gmail.com)<. More information and a complete call for entries can be at ><http://www.23sandy.com/popup/callforentries.html><.

**By August 13, 2010:** Deadline for entries for *Bright Hill Literary Center's 7th Juried Book Arts Exhibit* for October 3-29 exhibition. Acceptance or rejection of entries by September 11. Catalog will be available. For guidelines and entry form: >[bkrogers@delhitel.net](mailto:bkrogers@delhitel.net)<. Contacts: 607.829.5055 or >[wordthur@stny.rr.com](mailto:wordthur@stny.rr.com)<.

**By Date to be Announced, with Entries Due in January 2011:** New England Chapter Bookbinding Competition of Johnny Carrera's *Pictorial Webster's*, ><http://www.quercuspress.com><. Text block to be purchased from Quercus Press, 144 Moody Street, Bldg 18, Waltham, MA 02453 for \$38 (incl. shipping). Must be Guild member. Entry fee to be discounted if member of New England Chapter (\$10 Chapter membership fee). Digital images to be submitted in 2011. Selected bindings included in traveling exhibition with printed catalog. Exhibition details at >[negbw.wordpress.com](http://negbw.wordpress.com)<. A venue in the Boston area to coincide with the Guild's Standards Seminar in 2011.

**By Date to be Announced, with Entries Due in Early 2012:** *The 2012 Helen Warren DeGolyer Bookbinding Competition*, Bridwell Library, Southern Methodist University, Dallas, TX. Design to be submitted for the *Imitation of Christ*, a text penned in the 15th century by Augustinian Canon Thomas a Kempis. More information at ><http://www.smu.edu/bridwell/degolyer2012.htm><.

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## *Events in the Chapters*

### Delaware Valley:

Upcoming Workshop with Cor Aerssens is September 25-26, 2010, 9:30-4:30, on "Refreshing Dutch Bindings", at Library Company of Philadelphia, for \$200 + supply fee. Three different bindings will be done using only paper and thin cardboard. See ><http://dvc-gbw.blogspot.com><.

### Midwest:

Efforts are underway to organize an exhibition of member's work in the fall.

### New England:

The Annual Meeting was held July 1, 2010, at 6:00 p.m. with dinner at The Independent in Union Square, Somerville, MA. Annual reports, upcoming event, elections, and discussion of future events was the agenda. The Chapter's blog allows more details: ><http://negbw.wordpress.com><.



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# GBW Exhibition



## *Marking Time*

### *Marking Time* in Cincinnati and Pennsylvania

The Guild of Book Workers *Marking Time* exhibition is on view at The Public Library of Cincinnati and Hamilton County Main Library until August 26. The show then travels to Lafayette College in Easton, Pennsylvania, where it will be on exhibit September 5-October 25, 2010.

Exhibition catalogs are still available, including a very limited number of unbound copies in sheets. The exhibition is online at [www.guildofbookworkers.org](http://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.

The Guild's Lone Star, Midwest and New England chapters are all planning chapter exhibitions. Regional chapter membership may be required to participate. Details are on the chapter websites.

Planning will soon begin for the next national juried members' exhibition. Please send any venue suggestions with contact information to the exhibitions chair at [exhibitions@guildofbookworkers.org](mailto:exhibitions@guildofbookworkers.org).

Karen Hanmer  
[karen@karenhanmer.com](mailto:karen@karenhanmer.com)  
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# Frank Mowery

## Recipient of The Laura Young Award 2010

Frank Mowery was president of the Guild of BookWorkers from 1984 to 1994, a ten-year span of service only surpassed by Laura Young herself...

His term saw the rise of the major features that characterize the Guild today: the development of regional Chapters that now number ten, the establishment of the annual Standards of Excellence Seminar, and the creation of the video program based on those seminars. Together those developments were responsible not only for the dramatic rise in membership numbers but for the impressive dissemination of information and training that brought the quality of American binding to a new high level. The ripple effect spread to the far corners of this country and beyond. Frank promoted these changes with energetic dedication, feisty determination and a courageous willingness to try what others said could not be done – and then did it.

The first step was to move the focus of Guild out of New York City, thought to be an impossible feat. With Frank as president in Washington, members of the GBW Board soon came from all parts of the country, and meetings were held by conference call. Since then, the organization has had “its feet planted firmly in thin air” – and has been all the better for it. Local regional Chapter activities have carried much of the responsibility, with the national Guild serving primarily as an umbrella organization.

The second step was the founding of the Standards Seminar, first hosted by Frank in Washington in 1982. Tentative at first, and always experimental in format, it evolved as a model for demonstration workshops that has been emulated worldwide. Teaching hands-on techniques to small groups proved to be remarkably effective. Frank himself – who holds the record for attending every Standards Seminar – was a frequent presenter. The annual gathering of the clan in various locations across the country provided a forum for discussion that unified the membership and advanced the cause of the book arts, both regionally and nationally.



The third step was to address the limited exposure of the Standards Seminar information to the membership at large, and to broaden it by video taping the sessions. Seeing the possibilities and understanding the importance, Frank initially jumped in with his own home video camera to document the sessions. Still today the

GBW videos stand as a remarkable record and an invaluable resource.

Beyond the Guild, Frank built an impressive career. Returning to the USA from his training in Hamburg, Vienna, and Florence, Frank became the Head of Conservation at the Folger Shakespeare Library in Washington in 1977. Realizing the need for apprenticeship experience, he created Internships at the Folger that provided important training for book and paper conservators from this country and abroad. At the same time he made significant contributions – too numerous to list – to the emerging conservation field through his frequent lectures and workshops.

Meanwhile Frank continued to produce spectacular fine bindings that reflected his early German training. In 1982 the Metropolitan Museum of Art held a one-man show of his work, the only American binder to have been so honored. His alum tawed binding, “Amazon Birds”, was chosen to be included in the Guild’s 100<sup>th</sup> Anniversary Retrospective Exhibition. In addition he organized the Guild’s 80<sup>th</sup> Anniversary Exhibition, and later the Guild’s exhibition in Paris, appreciating the importance of exhibitions to raise the awareness of American binding.

A busy man, Frank has won the respect and admiration of his peers through his many accomplishments. He deserves – ten fold – the thanks of the Guild and the recognition of the Laura Young Award for service to the Guild. The Guild today is to a large extent the result of the groundwork laid by Frank Mowery.

Betsy Palmer Eldridge  
Research and Article



# Gary Frost

## Recipient of The GBW Lifetime Achievement Award 2010

Gary Frost was a key player during that pivotal period in the '70s when the book-binding field turned its attention from the traditional focus on the decoration of the book to the new fascination with the structure of the book. Gary's artistic talents created distinctive detailed line drawings of structures and meticulously crafted models that caught the attention of the book world and brought these new interests to the fore. Eventually these interests in structure were to play a major role in developing the new specialty of book conservation and the emerging specialty of artists' books.



In 1969, fresh from obtaining a Master of Fine Arts from the School of the Art Institute of Chicago, Gary joined the staff of the Newberry Library in the conservation department under the direction of Paul Banks. Gary became the supervisor of Paul's new conservation lab. As such, he was responsible for the management of the library's conservation facility and the evolution of its practices, including the treatment of the research library materials, the conservation of historical bindings, and the design of rebinding structures. Under Paul and Gary, the Newberry became the cradle of the new thinking about conservation practices. It attracted an impressive group of talented young people, many of whom went on to hold prominent, influential positions elsewhere in the country.

In 1981 Gary moved to New York City to help Paul start a Graduate Program in Library Preservation and Conservation in the School of Library Service at Columbia University. As an Assistant Professor, Gary was responsible for developing and operating the training facility, and for providing instruction in the conservation treatment of book materials. After ten eventful years the Columbia program moved to a new home in Texas, at the Graduate School of Library and Information Science at the University of Texas in Austin. In 1992 Gary joined the Columbia/Texas program as an Adjunct Professor, again in charge of developing a training lab, and teaching conservation treatment. During that period in Austin, he also worked

with Craig Jensen at BookLab Inc., a company noted for its high quality edition binding that developed a library conservation facility. In 1999 Gary left Texas and moved to Iowa to take up his present position as Conservator at the University of Iowa Libraries in Iowa City, becoming an Instructor in its School of Library and Information Science as well, his third such program since his early days at the Newberry.

Along the way, Gary served a ten-year stint from '83 -'93 as a Co-Director of PBI, the Paper and Book Intensive. PBI, a summer program of educational workshops and lectures in the book arts,

always had an impressive roster of participants. In addition, Gary worked briefly in private practice as a consultant to various institutions, including the National Library of Venezuela.

Throughout his career, Gary has applied his talents to a wide variety of challenges in the book field, leaving his mark and influencing many. Gary has spoken frequently, taught widely, and written extensively, particularly in regard to his forte on historical structures and modern applications. He has also often been involved in an amazing variety of projects such as cleaning up after a flood on the Mississippi, dealing with the aftermath of hurricane Katrina, and preserving historical libraries in Arequipa, Peru. Above all, Gary has always asked questions – unflaggingly and unflinchingly – about the whys of book practices in the past, and now about the fate of the book in the electronic future. His current website is [www.futureofthebook.com](http://www.futureofthebook.com).

Gary is a rare bird who over four decades has become a monumental personality in the book world. For his many achievements he merits the GBW Lifetime Achievement Award... and hopefully he is not finished yet.

Betsy Palmer Eldridge  
Research and Article

# STUDY OPPORTUNITIES

*Be sure and check the "Workshops, Lectures, Events" section of the Calendar for specific offerings.*

## **American Academy of Bookbinding**

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

For more information on all events, contact Amber Heaton at >[amber.heaton@utah.edu](mailto:amber.heaton@utah.edu)<;

801.585.9191 • >[www.lib.utah.edu/rare/BAP\\_Page/BAP.html](http://www.lib.utah.edu/rare/BAP_Page/BAP.html)<

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Continued next page

# The Marbling Tray

by Iris Nevins

## TURPENTINE FOR WATERCOLOR MARBLING

I love what turpentine can do in marbling. It creates the most wonderful lacey or 3-D looks in the paints. Before I go on, I should mention it doesn't work with anything but a watercolor marbling paint, or gouache, etc., not acrylics. Turpentine effects are one of the main reasons I am pretty much a dedicated watercolor marbler. The patterns you can create with it, such as Stormont, Gloster and French Shell were used so much in early marbled paper dating back hundreds of years, I feel it is a very important ingredient to anyone wishing to be a restoration style or reproduction marbler.

It is important to get the right kind, Pure Gum Spirits of Turpentine; make sure it is pure, no additives, as might be

in a can that may be labeled "Gum Spirits Of Turpentine". Make sure it says "Pure". A can will likely last you a lifetime. This is used drop by drop in your paint until you get the effect you want. If you want a French Shell (which can also be done with olive oil) you use very little. A little more will give you the lacey effect of Stormont or Gloster. I find it more likely makes a French Shell if used with a paintbrush or whisk, and I do Stormont with the paint in a 2 oz. squeeze bottle. I always kid but I think it's true, that air is an ingredient needed for a great Stormont. I always shake the bottle before dropping the color. I realize they didn't have these bottles in the 1700s, but this works best for me anyway. I am always for departing from traditional ways, if they give a better looking traditional look more easily! Not 100% purist, and I always say if the marblers from 1700 could have had electric blenders to make their size up, they would have been all for it. So always experiment to find an easier way to the same looking result.

continued from page 10

## STUDY OPPORTUNITIES

Continued from page 10

### **The University of Alabama MFA in The Book Arts Program**

in the School of Library and Information Studies, >[www.  
bookarts.ua.edu](http://www.bookarts.ua.edu)<

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Catherine Burkhard  
as of 7-2-10



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# Jetting to the Middle Ages

Thoughts on viewing the *Hours of Catherine of Cleves*  
medieval manuscript at the Morgan Library in New York City

In late April I traveled from Maine to New York City to see a 15<sup>th</sup> century illuminated manuscript in a show entitled, 'Demons and Devotion, *The Hours of Catherine of Cleves*' which ran from January 22 through May 2, 2010 at the Morgan Library and Museum. A two-hour flight transported me from my spring garden into the middle of Manhattan and during the cab ride from the airport I saw more people and vehicles than I do in an entire year in Maine.

**A brief history of the manuscript** a tumultuous marriage, a mystery, and a reunion

Catherine of Cleves (1417-1476) was famous for her beautiful painted Book of Hours and for being an independent woman. In 1430 at age 13 years, she became the duchess of Guelders when she married Arnold of Egmond (1410-1473) and left him 10 years later, in 1440, after bearing him 6 children. Their tumultuous relationship affected the political climate in Guelders as well as their home life and children. You can read more of this on the Morgan website, link listed below.

Catherine of Cleves commissioned her own prayer book in 1440, around the time of the break up of her marriage. Catherine would have held this book several times each day as she recited her daily devotional prayers and psalms. It is small, 7 ½ by 5 1/8 inches (192 by 130 mm), a perfect scale for a woman's hand. The volume is illustrated with 157 miniature paintings, spectacular decorative borders, decorative initials, and pen flourishes. The text is in Latin and is written in a calligraphic hand known as *littera textualis formata*. The Master of Catherine of Cleves, whose name is still a mystery, painted the beautiful illuminations and was active circa 1435-1460 in northern Netherlands. He paid careful attention to the details of flora and fauna and the everyday objects he painted in the miniatures and borders. It is considered the greatest Dutch illuminated manuscript ever created and is a precursor to the seventeenth-century Dutch still-life painting.

According to the Morgan Library and Museum website, sometime before 1856, the complete volume of *Hours of Catherine of Cleves* was unbound and recombined to make two books, both called *Hours of Catherine of Cleves*. The Duke of Arenberg and his descendants owned the first part until 1957 when, H. P. Kraus, a New York book dealer, sold it to Alistair Bradley Martin. The second volume (MS

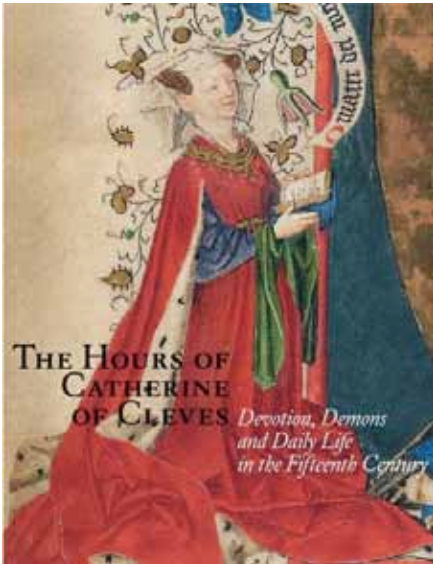
M.917) was acquired by the Rothschild family who sold it to the Morgan Library in 1963. While looking at the newly acquired Rothschild book and the Martin volume, John Plummer, the Morgan curator at the time, determined that both books were indeed one. There have been several exhibitions, in 1964 and 1966 of color transparencies of the miniatures of the entire manuscript. George Braziller produced the first facsimile of the manuscript in 1966. In 1970, the Morgan acquired the second volume, the Martin volume (MS M.945) and now owns the entire *Hours of Catherine of Cleves*.

## The exhibition

For the 'Demons and Devotion' exhibition both volumes were unbound and the pages put on display. After the exhibition all pages will be collated and rebound into one volume. Single folios were held in cradles and put into vitrines, and many of the pages were framed and hung on the wall around the gallery. The Morgan provided magnifying glasses to study the miniatures which was helpful in viewing the framed broadsides, not only because of the dim lighting conditions in the gallery but to appreciate the fineness and scale of the paintings. The cradled open folios set in vitrines were too far away from the eye to focus the image with a magnifying glass. However, by standing on one side or the other of the vitrine, you could see the flat and raised gilding reflect the faint light of the gallery and the pages vibrated with color and light. The opportunity to see more than one page spread of this manuscript at a time was a rare delight. I can't write enough positive descriptors about the *Hours of Catherine of Cleves*; there was so much to enjoy and marvel at in this manuscript.

## Online exhibition

Be sure and check out the online exhibition, *Demons and Devotion: The Hours of Catherine of Cleves*, which is still up on the Morgan website; the address is printed below. You can see for yourself the remarkable skills of the maker – his grasp of drawing and color, the precision in using paint and gold, and the interesting design and subject matter of the illustrations and borders. The symbolism and manner in how each story was told is so inventive, look at the images of purgatory found on pages 25, 30, and 31 as



well as the Mouth of Hell, the final absolution page 75, verso. All are depicted with lost souls in the fiery mouth of a great fanged beast. On page 32 is a 2-3/8 square inch miniature of St. Michael weighing a soul. By using the zoom view at the top of the page you can enlarge the image to see close up the background

painting. The fineness and quality of the line painting and gilding is astounding. Just understanding the dozens of colorful floor pattern tessellations in the minitures would take a lifetime of study. My favorite paintings are the borders of flora and fauna, particularly from the hours of the Virgin – Lauds, page 2, with the singing angels illumination surrounded by green pea pods filled with golden peas. Or, page 102, verso, the suffrage of Saint Vincent, the patron saint of viniculture, which is enclosed by vines and butterflies. If you look closely you can see a face in the undersides of the wings of the admiral butterfly. Perhaps it is a skull or, the maker's face do you think?

There is much to study and ponder in this manuscript along with the documented story of Catherine's life and the history of the manuscript. You can see Catherine in several of the illuminations. She is dressed in red holding her prayer book and praying to the Virgin and Child on page 1 verso, in the online exhibition. I wonder if she found solace within the pages of her prayer book?

### Why look back?

Beatrice Warde (1900-1969) American typographer, writer and scholar wrote this about tradition: "This word is often used in the sense of 'backward-looking' by people who have overlooked the root sense of *trado*, to carry, to carry on forward." Calligraphers learn by modeling and copying early manuscripts. We look back to inform our work and be reminded of the possibilities of story telling through illumination. Our goal as contemporary craftsman and artists is not to simply repeat the past by recreating earlier works but to learn from them and modernize them for use in our own time. To me, the *Hours of Catherine of Cleves* is the most magical of books worthy of a lifetime of study.

Many thanks to the Morgan for procuring and caring for this amazing world treasure.

Thank you for taking the time to read this column. I look forward to hearing from you.

Respectfully, Nancy Leavitt  
nancy@nancyleavitt.com

Quote by Beatrice Warde by Priscilla Johnston in *Lessons in Formal Writing: Edward Johnston*, ed. H. Child and J. Taplinger, NY, 1986.

**Check out the Morgan Library and Museum website** and their online catalog, CORSAIR, Online Research Resource of The Pierpont Morgan Library. You can read more about the history of and scroll through all of the illuminations in the *Hours of Catherine of Cleves* manuscript online at the address below. The clarity of the digital imagery is excellent and there is a wonderful zoom feature available to view details.

<http://www.themorgan.org/exhibitions/exhibition.asp?id=25>

Roger Wieck, curator of Medieval and Renaissance manuscripts at the Morgan Library, narrates an interesting multimedia presentation on the website at <http://www.themorgan.org/collections/multimedia/cleves/default.asp>

### Catalog of the show

*The Hours of Catherine of Cleves Devotion, Demons and Daily Life in the Fifteenth Century*, Rob Dückers and Ruud Priem, 2010. 426 pages. 9 3/8 x 12 inches. 280 full-color illustrations, hardcover, \$85.00.

### Facsimile of the book

*The Hours of Catherine of Cleves*, introduction and commentaries by John Plummer, 2002. 353 pages, with 160 color plates, 6 x 8 1/4 inches, hardcover, \$45.00.

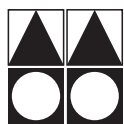
Not shown on the website is a finely printed and bound facsimile available of the entire volume of the *Hours of Catherine of Cleves* for substantially more than the books mentioned above. You may contact the Morgan for more information.

P.S. 'A Journey through Jewish Worlds, highlights from the Braginsky Collection of Hewbrew Manuscripts and Scrolls' is on view at the Yeshiva University Museum in New York until August 1, 2010. You can see the exhibition through the beautifully designed website at <http://www.braginskycollection.com>. You will need to have Firefox to view it. Just type in the Braginsky Collection website into your browser and follow the simple instructions of how to download Firefox, free, from Mozilla. Another remarkable exhibition.

# **Membership Report**

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## **GBW October Newsletter Deadline – September 1, 2010**

This issue will come to members just prior to the Standards Seminar in Tucson. Any topical items for the period of October - early December are relevant in this newsletter.

NOTE: ALL notices of exhibits, workshops, call for entries, study opportunities, events in the chapters should be directed to [secretary@guildofbookworkers.org](mailto:secretary@guildofbookworkers.org), who handles all of the Calendar of Events items. Space constraints may limit an organization or school's information. Every attempt is made to publicize Chapter events, so keep this in mind when planning your activities.

For Book/DVD reviews, contact Sandy Cohen at [cohen34288@comcast.net](mailto:cohen34288@comcast.net) Sandy would like to work with anyone willing to review a book-related publication.

Inquiries on articles and workshop reviews should be directed to the editor at [newsletter@guildofbookworkers.org](mailto:newsletter@guildofbookworkers.org) for formatting and photo and/or graphics specifications.

Don't forget to log onto [www.guildofbookworkers.org](http://www.guildofbookworkers.org) on a regular basis, as the website has undergone a fabulous update, thanks to Eric Alstrom and his web resources.

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# Book Reviews

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*Bookbinding & Conservation: A Sixty-Year Odyssey of Art and Craft*, by Don Etherington. Oak Knoll Press, 2010

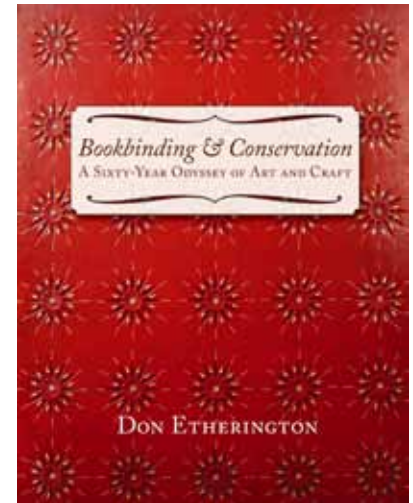
Review by Sandy Cohen

Don Etherington's name is familiar to all but three readers of this newsletter; his achievements as a binder and conservator being legend. In this handsome volume, he recounts his extraordinary career from birth (he weighed, he tells us, three pounds then – no doubt in order to provide room in his mother's womb for a few bookbinding tools.) Mr. Etherington is a good writer, and the account he tells of his long career interesting and telling, from his hard but rewarding apprenticeship to the fine work he presently does. He tells of a career training now all but lost to us, and the transition to the present modes of education he helped create.

His career has been one most people in the profession dream of: international travel, chances to work on unique projects such as the thirty-sixth extant copy of the Decla-

ration of Independence (which a client found in a thrift shop.)

Included, too, for your inspiration, is a gallery of fifty-four of his design bindings, all but one in color. The only criticism I have of the book is the choice of type face, as the italics do not seem to go with the rest of the type, and call too much attention to themselves; and the badly designed lower-case "q", which seems, each time it appears on the page, as if it were not printed in its entirety. These are minor detractions in an otherwise worthwhile volume and fascinating life story.



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*John Fuller and the Sycamore Press: a Bibliographic History* compiled and edited by Ryan Roberts. Oxford: Bodleian Library, University of Oxford, and New Castle, DE: Oak Knoll Press, 2010. Hardcover, dust jacket, 6 x 9 inches, 160 pages, \$49.95.

ISBN 9781584562818

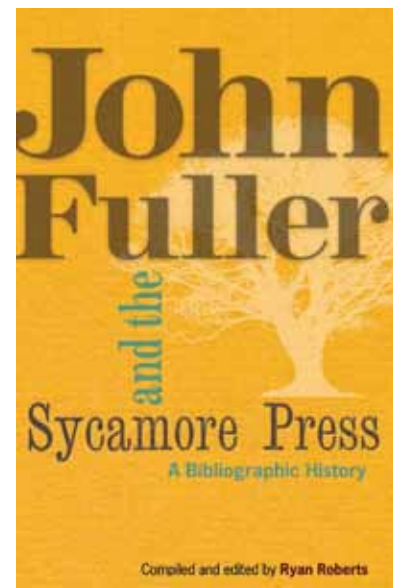
*John Fuller and the Sycamore Press: a Bibliographic History* is a gem of a book that provides insight into the world of the small press movement in England during the second half of the 20<sup>th</sup> century. The Sycamore Press was owned and operated by John Fuller, noted poet and Oxford professor. Assisted by his wife Prudence who offered editorial and bookbinding support, Fuller printed the works of established and emerging poets on an “old Arab clamshell” press in his garage. The inaugural project of the Sycamore Press was the Newdigate Prize poem for 1968, *Our Western Furniture* by James Fenton. The Sycamore Press continued to produce poetry broadsheets and pamphlets until 1992. Its archives were recently acquired by the Bodleian Library.

In the forward, which is one of the most enjoyable parts of the book, Fuller relates the founding of the press and describes some of the challenges, mishaps, and joys of “garage printing.” Roberts’ introduction provides the historical background of the press and context of the book. The introduction and forward are followed by “Authors’ Contributions”, which are reminiscences of many of the authors who collaborated with the press. Some of these contributions give insights into the workings of the press, whereas others are more about the contributor. The authors’ comments are followed by an – at times – rambling interview between Roberts and Fuller discussing the processes behind many of the projects undertaken by the press. The second half of the book consists of a descriptive bibliography of works produced by the Sycamore Press.

If you are a fan of modern British poetry and its relationship with the small press movement in England, you will enjoy this book. If you are looking for an overview of small press printing techniques, you may be disappointed. This book is exclusively about the Sycamore Press, John Fuller, and a few of the authors whose work was published by him. However, for those who love letterpress printing it conveys the fun and creativity of the process. Once you read Fuller’s short essay you’ll want to scan Craig’s List for printing equipment.

The book is nicely printed and bound with an attractive dust jacket. A reproduction of one page of Fuller’s ledger book faces the Forward, and images from various publications are throughout.

Michelle Brown,  
Reviewer



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Richard Minsky, *The Art of American Book Covers 1875 – 1930*. N.Y., Braziller, 2010. Small quarto (9 ¾ x 8 ½), 134 pages, illus.

From drab to delightful! That was the trend in book cover design on edition binding during the late Victorian period. Technological advances during the 19<sup>th</sup> century led to consistency in cover-making and tighter registrations in stamping. These advances made possible the incredibly appealing decorations on book covers. Multiple stamping “hits” when coupled with a rainbow of color options gave broad scope to a new breed of book cover designers who moved beyond relying solely on gold or blind stamping for cover decoration. Enhancing book cover design was the introduction of brightly colored and highly calendered starch-filled cloths that accepted color and gold decoration without bleeding. Publishers eagerly embraced innovative and colorful cover designs ... they sold books!

In 1976 Sue Allen published her seminal work on Victorian Bookbindings (U. of Chicago Press, 251 images), unleashing a keen and growing interest in decorated bookbindings. This interest has been accompanied by a minor flood of books on the topic. There continues to be a steadily growing audience comprised of anyone who appreciates the beauty and history of the graphic arts.

It is into this growing world of scholarship and awareness about late Victorian and early 20<sup>th</sup> century book design that Minsky’s book appears. Minsky himself is a bookbinder, book artist and teacher. Throughout an active career, he has worked to educate a broad public about the art of bookbinding and design. *The Art of American Book Covers 1875-1930* has generated “buzz” and expectation. This is explained in part by the publicity surrounding the display and acquisition a few years ago of two of Minsky’s collections of decorated bindings by the University of Alabama and the University of Indiana respectively and his earlier and expensive catalog (limited and deluxe editions @ \$750 and \$1,500).

Passion leads to knowledge. Knowledge in this instance has led to a book. But what is its purpose and who is the audience? This is not a monograph exploring the development of decorated book covers or the technology and business models that encouraged their use. Students of the book arts will not find fresh information nor will they be shown new ways of appreciating what is already known.

Perhaps it is best to think of Minsky’s book as a catalog. After all, the text is only a 15 page essay, half of which are images that repeat later. Yet if this is a catalog, what is its

purpose? It does not mark an exhibit, nor is it a *catalog raisonné*. It is neither chronological by publisher nor alphabetical by designer. Of its 143 images, only 7 (!) are from the crucial transitional period which occurred before 1890, and the decade of the 1920s is represented by seven as well. The overwhelming majority of the images show delightful covers from 1890-1910. These are sometimes grouped by subject, but as there is no index of images, designers, or styles the presentation is a hodge-podge. Minsky offers abbreviated glimpses of a few design motifs: oriental influences, repeating patterns, silhouettes. There are all too brief suggestions of some trends, such as how European design transferred to America. Several American designers get a thumbnail biography, but these are too short to be meaningful. The essay is simply too bare-boned to be of use

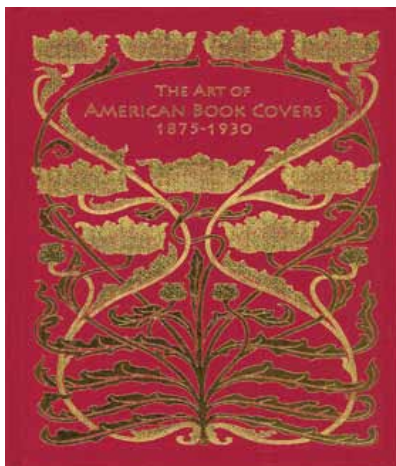
to anyone but a tyro.

In a sense the images of the decorative covers are Minsky’s book. They are of decent quality, and are well spaced to avoid crowding on the pages. It is surprising that the printing and binding were done in China. The binding is in a cherry-red rayon-based cloth. The front cover is decorated with an enormous art nouveau design, die-stamped in a brassy, imitation gold foil which demonstrates how much the craft of cover design and stamping has declined in the past 100 years.

Looking at images of beautifully designed covers, on a large page format, is always a pleasure. Yet the lack of an informed text, poor organization and no index are obstacles that could have easily been overcome. The bibliography is limited and not annotated, omitting Sue Allen’s seminal *Victorian Bookbindings* (1976), Edward King’s *Victorian Trade Bindings, 1830-1880* (2003), not to mention much of the recent monograph literature. While Minsky mentions the University of Alabama’s digital resource for publishers’ bindings at <http://bindings.lib.ua.edu>, there are many other databases such as that of the British Library ([http://www.bl.uk/collections/early/victorian/bind\\_thu.html](http://www.bl.uk/collections/early/victorian/bind_thu.html)). What is of interest is the two page listing of book cover artists’ monograms, which could have been enlarged for clarity, though one wonders why these are arranged alphabetically by designer’s first names?

There has to be a better way to tap the information that Minsky has withheld. Passion and knowledge are not always enough without communication and organization.

Sam Ellenport, Reviewer



# *Some Good Reasons to Keep a Bastard in Your Bindery*

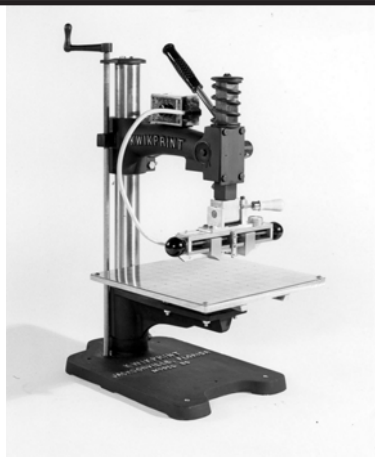
by Sandy Cohen

Many bindery operations performed with sandpaper, such as feathering lining paper on the inside and outside of your binder's board, feathering leather and smoothing the back linings before covering can be performed to advantage with a bastard mill file, followed, if needed, by a second cut, smooth, or dead smooth file. There are several advantages of files over sandpaper. The first is that the file will not leave abrasive particles behind in the workings of the book, or the shop itself. The

second is control. Files, being ridged, are less prone to creating dips, ridges or high places. The third is speed of operation. Properly used, files will do the operation much more quickly than sandpaper. Mill files seem to give smoother abrasion on paper and leather than cross-cut files.

And unlike sandpaper, a file kept clean with a file card, and in a dry location so as not to rust, should never need replacing.

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# The Conservation Corner

## *Tips and Tricks for Gluing Papers*

Think wallpaper. Brushes may not be the best tools when you need an even coating of glue, especially for something like a pastedown. Instead, try a small paint roller, which gives a light and even application of adhesive, and can be reused almost as much as a brush with the right care.

To keep the glue from drying too fast when you need some working time, add a little wheat starch paste or methylcellulose.

It is better to apply too little adhesive than too much. This is particularly important if you know a paper to be stretchy. When you see wrinkles, grooves, or bumps, it typically means there was too much glue used.

Glue up the paper, then wait a few seconds to let it move, curl, and take up the moisture of the glue before securing the paper to the board or other material. You will be able to notice a point when the paper settles down, so wait until then and the results will be happier.

Remember to burnish with a Teflon folder, not a bone folder, to minimize unwanted abrasions and changes in surface sheen. Wet paper means fragile paper, so do this gently or you'll likely cause wrinkles, tears, or other unwanted movement.

Keep a damp cloth or paper towel handy so you can quickly clean glue off your fingers and hands, rather than accidentally transferring it to your paper, board, or cloth in an undesired place. If you happen to get glue on book cloth, let it dry and try to remove with a crepe eraser, but do not try to remove it while wet.

Wax paper is your friend. Use it when closing a book after pasting down, or when weighting papers together for drying, so your glue does not stick to surfaces it shouldn't, or to other papers.

It seems simple, but use good quality materials. Archival or conservation adhesives act better, dry better, and age better than cheaper products. Quality papers typically play nice, especially when wet, and mold onto and around things easily.

Tish Brewer

*The Center for Art Conservation*



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now accepting submissions for

### **Photo Book Works**

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*(click on opportunities for artists link)*

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# Thanks – from the Editor

Just a note of thanks to all who contributed to the newsletter over the past year. There are limited hours for volunteer work, and I appreciate those who have been repeatedly asked or who volunteered to contribute to this publication.

In an organization whose members are spread throughout the country, the newsletter can bring Chapter activities and our annual Seminar a little close to us. Not to slight anyone who has contributed to the newsletter, but my “go to” people have come through with each issue. Here they are:

Jim Reid-Cunningham - has answered all of my questions regarding protocol over the past two years, especially during my first issue after Hurricane Ike.

Catherine Burkhard - culls through the myriad of listings for the Calendar of Events copy, which includes Call for Entries, Exhibitions, Workshops/Lectures/Etc., Study Opportunities and Events in the Chapters, a very time-consuming job.

Cris Tackacs - has the herculean job of keeping up with your changing addresses and emails, along with working with me and the printer each issue on the labeling procedures.

Karen Hanmer - has responded to me promptly, even when she's traveling and teaching.

Sandy Cohen - co-ordinates with the publishing companies and our assorted reviewers to provide us with reviews of books and DVDs related to our craft.

Iris Nevins - has her Marbling Report in almost before I ask for it; always interesting information for the professional or amateur marbler.

Nancy Leavitt - comes through each time with in-depth and sometimes thought provoking articles, which I know take much of her valuable calligraphy and book-making time.

Tish Brewer - never disappoints, with her endless variety of studio topics and tips that are appreciated by conservators and hobbyists, alike; I don't think that she sleeps!

So, hats off and big thanks to them and everyone who has hopefully made your newsletter a publication to sit down and read. I look forward to serving another term as your editor.

Cindy Haller  
*Editor*



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## Morgan Conservatory Exhibitions/Lectures

*August 13 - September 12, 2010*

**Ink on Paper at Edinboro University of Pennsylvania:**  
Recent prints from Egress Press and Research, faculty and students

**Forlorn:** Letterpress printing and digital imagery on hand-made paper by Cynthia Thompson, Professor of Book and Paper Arts at Memphis College of Art.

*Saturday, October 2, 2010 6pm-10pm*

**Third Annual Open House and Silent Auction**

## Morgan Conservatory Workshops

### Paper:

- Hanji: Korean Papermaking, Felting and Weaving, Aimee Lee - Aug 7-8, 2010
- Production Papermaking, Amanda Degener - Aug 21, 2010

### Print and Paper Arts:

- Layer Upon Layer, Cynthia Thompson - Sep 11-12, 2010

### Book Arts:

- The Language of Pop-Ups, Shawn Sheehy - Aug 14-15, 2010
- Along the Spine Across the Spine: Two variations of Coptic Binding, Fran Kovac - Aug 21-22, 2010

## Artful Traveling

If your travels take you beyond your home state, the following listing, taken from the GBW website, is a good source for "book people":

## Museums • Galleries • Libraries

### Abecedarian Gallery

Alicia Bailey, Director,  
910 Santa Fe, Unit #101, Denver, CO 80204  
phone: 720-282-4052 or 303-340-2110  
web: <http://www.abecedariangallery.com>

### Beinecke Rare Book & Manuscript Library

Yale University, Box 208240, New Haven, CT 06520-8240  
phone: 203-432-2977  
fax: 203-432-4047  
web: <http://www.library.yale.edu/beineke>

### The Grolier Club

47 E. 60th St., New York, NY 10022  
phone: 212-838-6690  
fax: 212-838-2445  
email: [nsh@grolierclub.org](mailto:nsh@grolierclub.org)  
web: <http://www.grolierclub.htm>

### Huntington Library

1151 Oxford Rd., San Marino, CA 91108  
phone: 626-405-2140  
web: <http://www.huntington.org>

### Lilly Library

Indiana University, Bloomington, IN 47405  
phone: 812-855-2452  
email: [liblilly@indiana.edu](mailto:liblilly@indiana.edu)  
web: <http://www.indiana.edu/~liblilly>

### McCune Rare Book and Art Collection

JFK Library, 505 Santa Clara St, Vallejo, CA 94590  
email: [mccunecollection@gmail.com](mailto:mccunecollection@gmail.com)  
web: <http://www.mccunecollection.org>

### National Museum of Women in the Arts

1250 New York Ave., NW, Washington, DC 20005-3920  
phone: 202-783-5000  
web: <http://www.nmwa.org>  
(book arts collection)

### Newberry Library

60 W. Walton St., Chicago, IL 60610-3380  
phone: 312-943-9090  
web: <http://www.newberry.org>

### New York Public Library

42nd & Fifth Avenue, New York, NY  
phone: 212-221-7676  
web: <http://www.nypl.org>

**Pierpont Morgan Library**

29 East 39th Street, New York, NY 10016-3403  
phone: 212-685-0008  
fax: 212-481-3484  
web: <http://www.morganlibray.org>

**San Francisco Public Library**

100 Larkin St, San Francisco, CA 94102  
phone: 415-557-4560  
fax: 415-437-4849  
web: <http://www.sfpl.lib.ca.us>

**Small Press Center**

Mercantile Library, 20 W. 44th St., New York, NY 10036  
web: <http://www.smallpress.org>

**Smithsonian Institution Libraries**

10th St. & Constitution Ave. NW, Washington, DC 20260-0154  
email: [libmail@sil.si.edu](mailto:libmail@sil.si.edu)  
web: <http://www.sil.si.edu>

**Stanley Hoole Special Collections Library**

The University of Alabama, Tuscaloosa, AL 35487  
web: <http://www.lib.ua.edu/hoole>  
(fine binding and book arts collection, archive of decorative papers)

**Guild of Book Workers Library**

100 Main Library, University of Iowa, Iowa City, IA 52242  
Attn: A. Embree  
web: <http://www.lib.uiowa.edu/spec-coll/gbw/gbw1.rhtml>

**University of Texas, Preservation & Conservation Studies**

GSLIS, CDL 001D, University of Texas at Austin, Austin, TX 78712-1276  
phone: 512-471-8290  
fax: 512-471-8285  
web: <http://www.glis.utexas.edu>

**Victoria and Albert Museum**

London SW7 2RI, U.K.  
web: <http://www.vam.ac.uk>  
(fine bindings, manuscripts)

**Wellesley College Library**

Special Collections, Wellesley, MA  
web: <http://www.wellesley.edu/Library/SpecColl/SCstart.html>

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The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York, NY 10175. Claims for issues paid for but not received will be honored without question. Back issues and copies of all Newsletters are available for \$5.00 per copy, postage included.

**Items for Publications should be sent to:**

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**Deadline for the October 2010 Issue:  
September 1, 2010****Items for the Calendar should be sent to:**

Catherine Burkhard / 6660 Santa Anita Drive, Dallas, TX 75214  
[secretary@guildofbookworkers.org](mailto:secretary@guildofbookworkers.org)

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