



Table of Contents

Annual Meeting - Official Notice	2
In Memoriam	3
President's Column	3
GBW Board of Directors Election - Voting Procedures	4
Calendar of Events: Exhibitions, Call for Entries, Workshops, Etc.....	5
Chapter Happenings.....	8
Study Opportunities	9
The Marbling Tray	10
Book Review.....	11
Journal Information.....	12
The Conservation Corner - Working With Artists.....	13
Membership Report	14

* * ANNUAL MEETING * *

OFFICIAL NOTICE

The Guild of Book Workers will hold its
105th Annual Meeting on Friday, October 12, 2012, 5:00-6:00 p.m.
during the Standards of Excellence Seminar, Salt Lake City, Utah.

The agenda will include election results for the 2012-13 fiscal year,
introduction of the new members of the Board of Directors,
the Board's report on the previous year, and other general business.

SUPPLIERS AND SERVICES

The Newsletter accepts advertisements

1/8 Page:	\$40	3½" w x 2¼" h
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For inclusion in the August 2012 Newsletter,
send camera-ready art via electronic files by
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GUILD OF BOOK WORKERS 2011 - 2012 BOARD OF DIRECTORS

OFFICERS AND COMMITTEE CHAIRS

PRESIDENT:	Andrew Huot, 415 Belview Ave., Normal, IL 61761 president@guildofbookworkers.org
VICE PRESIDENT:	Anna Embree, PO Box 865184, Tuscaloosa, AL 35486-007; w: (205) 348-2398 vicepresident@guildofbookworkers.org
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EXHIBITIONS:	Amy LeePard, 2315 Seventh Street, Northport, AL 35476; h: (205) 758-4198 exhibitions@guildofbookworkers.org
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LIBRARY:	Ann Frellsen, 221 Chelsea Dr., Decatur, GA 30030; h: 404-373-4694; w: 404-727-0307 library@guildofbookworkers.org
MEMBERSHIP:	Chela Metzger, 5105 Kennett Pike, Winterthur, DE 19735; 302-358-2362 membership@guildofbookworkers.org
NEWSLETTER:	Cindy Haller, PO Box 703, Seabrook, TX 77586-0703; h & w: (281) 474-7100 newsletter@guildofbookworkers.org
STANDARDS:	Christopher McAfee, 252 N. 525 E., Springville, UT 84663; w: (801) 240-2276 standards@guildofbookworkers.org

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NEW ENGLAND:	Jeffrey Altepter, h & w: (617) 623-7344 - newengland@guildofbookworkers.org
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ROCKY MOUNTAIN:	Marcia Moore, w & h: (310) 722-9004 Ethan Ensign, w: (801) 718-4874 Ginny Kilander, h: (307) 755-5291 - rockymountain@guildofbookworkers.org
SOUTHEAST:	Bridgett Elmer, h: (347) 489-3493 - southeast@guildofbookworkers.org
NORTHWEST:	Paula Jull, w: (208) 282-4260 - northwest@guildofbookworkers.org

In Memoriam

I think Jan is best known for his box and sculptural bindings – I have never seen any like them before or after his. They were artful, well crafted, and clever. I remember his fish sculpture/book from Dallas days, that had the book embedded in a very real looking 6+foot fish. I love *Gargantua and Pantagruel* which



is a sculptural binding of a shoe with the face as the book cover, and has a shoelace closure. His *Poems of W.B. Yeats* depicts an old coat on a hanger; Ferdinand Hediger's *The Oldtimer* is a sculptural car box with a driver in the window. The engine of the car is lifted to reveal the book. One of my favorites is one I think Judy and Laird Thompson bought – *L'Heritier Du Diable* that is the devil hugging a book and when you pull his tail, he bends his head as if to take a nap; when the book is opened, the devil's head slowly rises, as if awakening. There are so many I can't name them all, but all amazing structures and works of art.

Jan also was a master book conservator, calligrapher, illuminator, artist, maker of marionettes and their clothing, would catch fish with his bare hands. He was a fine cook, a musician who played the guitar and sang with robust charm; he was brilliant and soulful and had a big heart. I call him Renaissance Man because he embodied so many diverse talents and abilities. I would call him one of the most influential people in my life.

I am compiling people's stories and sentiment about Jan to bind for Jarmila. If you would like to contribute please send them to me at >pleutz@comcast.net<

Pamela Leutz

NOTE: Due to press time deadlines, a more in-depth Memoriam will appear in the August 2012 issue.

President's Column

As you've already noticed, the registration information for our next Standards of Excellence Seminar is included in this issue of the Newsletter. It's shaping up to be a great Seminar and I hope that many of you can join us in Utah this October. It's not only an excellent way to learn some new techniques but gives you a chance to catch up with other members and to handle the wares in the vendor room before purchasing.

The **Horizons** exhibit will be yet another exceptional Guild exhibit. The work has been chosen and has arrived in Kentucky for photography and preparation for exhibit. Thanks to the hard work of the exhibit jurors, Jana Pullman, Emily Tipps, and Rutherford Witthus. **Horizons** will open at the University of Kentucky Library and it will be in Salt Lake City in October in time for us to see while attending Standards.

You have already heard from Karen Hanmer and the Nominations Committee asking for nominations for officers for the Guild. Thank you to Karen, Jeff Altepeter, and Cris Claire Takacs for putting together a slate for our election. The board has voted to change the process of the election, moving to an online election rather than the paper ballots we have used in the past. Hopefully this will be an easier as well as greener option for you. You will get an email with a link to the election information soon. If you would rather use the paper ballot, contact Catherine Burkhard for a copy to be sent. There are a number of contested offices this year, so please vote for these important positions.

As we look at the new potential officers for the Guild, it's a good time for me to remind you that it's not only the chairs of the committees but all the committee members that move GBW projects forward. Please consider volunteering for one of the committees for either large or small tasks – the help is always welcome.

Andrew Huot



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GBW Board of Directors Election

- Voting Opens on June 1st

The election, open to all GBW members will run from **Friday, June 1 to Monday, July 2**. The procedure will be changing this year as we're moving to a SurveyMonkey ballot. A link will be sent to members' emails in early June and will allow each member to cast their ballot. Biographies of the candidates will be available on the ballot.

If you do not have internet access and would like to receive a paper ballot, please contact Catherine Burkhard at >secretary@guildofbookworkers.org< or call 214-363-7946.

All ballots, electronic or paper, must be cast or received by 5:00 pm, Monday, July 2nd.

Nominations for the open positions on the GBW Board of Directors closed on April 15.

Slate of Candidates for the GBW Board of Directors election:

FOR PRESIDENT

- Mark Andersson
- Gabrielle Fox

FOR STANDARDS SEMINAR STANDING COMMITTEE CHAIR

- Bexx Caswell
- Brenda Parsons
- Cathy Adelman

FOR COMMUNICATIONS STANDING COMMITTEE CHAIR

- Henry Hébert

FOR EXHIBITIONS STANDING COMMITTEE CHAIR

- Amy LeePard

FOR NEWSLETTER STANDING COMMITTEE CHAIR

- Cindy Haller



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Calendar of Events

EXHIBITIONS

Exhibitions for 2012: The Walters Art Museum, 600 N. Charles St., Baltimore, MD 21201, 410.547.9000 or >www.thewalters.org<. Contact: Amy Mannarino, >amannarino@thewalters.org<

Currently and through August 12, 2012: *Modern Mexican Planting from the Andres Blaisten Collection* at the Meadows Museum at SMU, Dallas, TX, >www.meadows@smu.edu.

Currently and through August 31, 2012: *Marbled Papers, an Exhibit from the Dard Hunter Collection* at Robert C. Williams Paper Museum, 500 10th Street NW, Atlanta, GA 30332. Contact: Marcia Watt, >Marcia.watt@pobox.com.

June 22-July 28, 2012: *The Poetic Pen: Celebrating Calligraphy and Poetry* at 23 Sandy Gallery, Portland, OR. >www.23sandy.com<

July 11-September 15, 2012: *Book as Witness: The Artist's Response* at Center for the Book Arts, 28 West 27th St., New York City. >www.centerforbookarts.org<

CALL FOR ENTRIES

Currently and by August 17, 2012: Submit "Intent to Participate" forms for The Canadian Bookbinders and Book Artists Guild (CBBAG) exhibition in 2013. Exhibit to be the 6th Art of the Book exhibition celebrating the organization's 30th Anniversary, which will open in Calgary, Alberta, on July 12, 2013. Register at >www.cbbag.ca<.

July 1, 2012: Deadline for entry for *Fantasy and Nonsense* Competition. Link to the Rocky Mountain Chapter website for information.

WORKSHOPS, LECTURES & OTHER EVENTS

June 4-October 26, 2012: Schedule for **American Academy of Bookbinding**, 970.728.8649, >www.ahhaa.org/academy-bookbinding<:

In Telluride, CO

Jun 4-15: *Finishing* with Don Etherington (two weeks -- taught at same time as *Box Making* and **Jun 11-15:** *Stiff Board Vellum Binding with Exposed Raised Bands* with Don Etherington
Jun 29-Jul 1: *Mapping the Elusive* with Gail Reike

Sep 10-21: *Fundamentals/Intermediate* with Don Glaister

Sep 24-28: *What's in a Title? Everything!* with Don Glaister

Oct 1-3: *Playing It By Ear - Intuitive Image Making* with Laura Wait



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Oct 15-19: *Contemporary Decorative Techniques, Level I* with Helene Jolis

Oct 22-26: *Contemporary Decorative Techniques, Level II* with Helene Jolis

In Summerfield, NC

Jun 18-29: *Fundamentals/Intermediate Binding* with Monique Lallier

Jul 9-20: *Forwarding and Covering of Text Blocks* with Don Etherington

June 8, 2012: *The 2012 Helen Warren DeGolyer Bookbinding Conference* at Bridwell Library, SMU, Dallas, TX. Three mini-workshops to choose from (Karen Hanmer, Shanna Lieno, Chela Metzger) and lunch presentation by Priscilla Spitler, winner of the 2009 DeGolyer Competition. Registration is limited; early registration advised. >www.smu.edu/Bridwell/About/DeGolyerCompetition/Conference<

continued on page 6

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continued from page 5

June 11-September 30, 2012: Workshops at School for Formal Bookbinding with Don Rash, >www.donrashfinebookbinder.com/sfbmain.html< :

Jun 11-15: *Introduction to Leather Binding*

Jun 18-22: *Full Leather Binding*

Jul 7-8: *Introduction to Titling and Tooling*

Jul 16-20: *Introduction to Cloth Binding Conservation*

Jul 23-27: *Introduction to Leather Binding Conservation*

Sep 10-14: *Foundations of Hand Bookbinding*

Sep 17-21: *Introduction to Case Binding*

Sep 29-30: *A Contemporary Leather Spined Box*

July 1-July 8, 2012: *The John C. Campbell Folk School*, Brasstown, NC, with the following classes. Contact: 800.FOLK-SCH or >www.folkschool.org< :

Jul 1-6: *Yes, You Can Make a Book!* with Bob Meadows

Jul 6-8: *Binding with Leather, Copper, and More* with Debbie Ogle.

July 8-July 28, 2012: *2012 Wells Book Arts Summer Institute*, >www.wells.edu<, click Academics, Programs, Study, and then the Book Arts Center, or Nancy Gil >ngil@wells.edu< --

Jul 8-14: *The Letterpress Artist: Simple Books on the Vandercook* with Sarah Bryant, *Paper Engineering: The Artist's Book* with Carol Barton, *Typographic Traditions: Knowing and Breaking the Rules* with Ron Gordon, and *Write of Passage: Developing Your Own Script* with Sharon Zeugin.

Jul 15-21: *A Book for the Making* with Steve Miller, *Wire Edge Biding: Codex, Accordion and Album* with Daniel E. Kelm, and *Basic Black and Beyond: Contemporary Approaches to Gothic Scripts* with Julian Waters.

Jul 22-28: *Poets at the Press* with Katie Baldwin, *Introduction to Typesetting and Monotype Composition* with Mihael Bixler, and *From Basics to Beziers: Introduction to Digital Typeface Design* with Julian Waters.

July and August, 2012: *The Montefiasconi Project*. ><http://monteproject.co.uk/en/>< or Cheryl Porter at >chazzaporter@yahoo.com<, with classes as follows:

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Jul 30-Aug 3: *Recreating the Medieval Palette* with Cheryl Porter

Aug 6-10: *The Glazier Codex* with Julia Miller

Aug 13-17: *The Mudejar Binding* with Ana Beny

Aug 20-24: *Eighteenth Century French Binding* with Jeff Peachey

October 11-13, 2012: *Seminar of Standards of Excellence in Hand Bookbinding*, Salt Lake City, UT.

October 12-13, 2012: *At the Crossroads: Living Letterform Traditions*, American Printing History Association 2012 Annual Conference, Columbia College Chicago, Center for the Book and Paper Arts.
>www.printinghistory.org<



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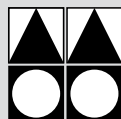


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For more information and to register contact:

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www.ahhaa.org/academy-bookbinding

Chapter Happenings

CALIFORNIA: Spring Chapter meeting held May 20. Upcoming events: June 23, workshop on *Bookbinding Fundamentals* with Marlyn Bonaventure... July 14, workshop on *Introduction to Paper Marbling* with Rebecca Chamlee... August 5, Chapter Annual Meeting and election.... August 25-26 workshop on *Biblio Tech: Reverse Engineering Historical and Modern Binding Structures* with Karen Hanmer. See >www.gbwcalforniachapter.wordpress.com<.

DELAWARE VALLEY: Recently held a "fast-friendlly-free" workshop on setting up a Web site, taught by Christopher Thompson.

LONE STAR: Chapter Annual Meeting on June 8, 4:30 p.m., during DeGolyer Conference at Bridwell Library, SMU Campus, Dallas. Officer election recently done electronically. Catalog for *The Thread That Binds* exhibition still available via mail order at \$20 plus \$4/postage at >bookltrs@att.net<. Workshop set June 9 with Karen Hanmer on *Streamlined Style: Contemporary Decorative Techniques for Leather and Cloth Bindings* in Dallas.

MIDWEST: Annual Meeting held April 20-21 in Minneapolis, MN. Tours, exhibition, workshops, and dinner meeting filled the time. Upcoming workshop: June 16-17, *An Introduction to Traditional Leather Binding* with Sam Ellenport.

NEW YORK: Recently hosted workshop on *Stiff-Board Vellum Binding with Slotted Spine* with Don Etherington.

NEW ENGLAND: Recently co-hosted with North Bennet Street School a presentation on *Historic Paper Marbling* with Gretchen and Garrett Dixon from *The Marbler's Apprentice*.

POTOMAC: Recently had a lecture with Scott Husby, and a workshop with Gretchen Schermerhorn on papermaking. Upcoming events: Tour at National Library of Medicine (rare book collection and current exhibition) on June 14; and July 14-15 workshop on *Washing and Drying Techniques*.

Catherine Burkhard
as of 5-1-12

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John C. Campbell Folk School

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The Canadian Bookbinders and Book Artists Guild

CBBAG/60 Atlantic Avenue, Suite 112 Toronto, Ontario M6K 1X9
Fax 416.581.1053 or >cbbag@web.net< or >www.cbbag.ca<

The Center for Book Arts New York City

212.481.0295 or >www.centerforbookarts.org<

Center for the Book - San Francisco, CA

415.565.0545 or >www.sfcbook.org<

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Paper Dragon Books

330 Morgan Avenue #301, Brooklyn, NY 11211
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The Marbling Tray

by Iris Nevins

A NEW MARBLING BOOK

I would like to announce a new marbling book. It is incredibly beautiful...AND in SPANISH! The book is by Antonio Velez Celemin, a brilliant young marbler from Spain. The title is "*El Marmoleado*", *Del Papel De Guardas A La Obra De Arte*. My hope is that there will someday be an English translation, but I had to have this book even if I could not read most of it. The book is completely amazing, many beautiful images, instructions for making marbled patterns, presented in a way that you can understand visually without reading Spanish. There is a good amount of history, and the work presented of many current marblers as well. There is much marbled art included besides the usual bookbinding papers we are used to. The works of Christopher Weimann, Vi Wilson, myself, the author and many others are included. I would recommend buying this book for even just the color plates alone.

The book is hardbound, and is 372 pages. The website for the author is <http://marblinginspain.blogspot.com/>

The website for the book itself is in Spanish: <http://marmoleado.blogspot.com/2012/02/el-marmoleado-de-la-encuadernacion-la.html>

The price of the book is 40,00 Euros and registered mail to USA 24,80 Euros more; this makes a total amount of 64,80 Euros. To make the order: <http://lalibreriadepapel.blogspot.com.es/2012/02/how-to-order-books.html>

To Contact Antonio Celemin for pricing and more information, email him at: avcele@gmail.com

Though written in Spanish, hopefully some of you can read it, I truly cannot put the book down; the color images are so astounding, I highly recommend this book!

Book Review

RUDYARD KIPLING: A BIBLIOGRAPHY

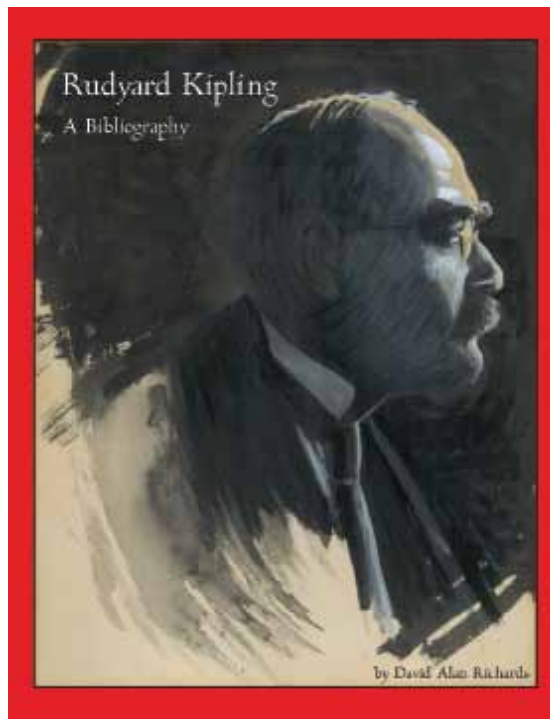
Richards, David Alan
New Castle, Delaware : Oak Knoll Press and The British Library 2010, 8.5 x 11 inches, hardcover, dust jacket, 504 pages, plus 446 on CD-ROM, ISBN 9781584562429, \$195

Reviewed by Frank Lehmann

With *Rudyard Kipling: A Bibliography*, David Alan Richards has produced a masterful example of modern bibliographical research. Weighing in at almost 1000 densely packed pages (more about this later), Richards not only describes the first editions of Kipling's major works but also pamphlets, leaflets, broadsides, books and pamphlets with Kipling contributions, pirated editions, collected and uniform sets, etc.

Of modern authors, Kipling is perhaps one of the most difficult to write a bibliography about. His publishing career spanned 73 years (1881-1954, including posthumous first editions) and was spread over India, England, the United States, Canada, Australia, Chile and South Africa. He also wrote during a rapidly changing time in the publishing world. In some cases this resulted in pirated editions of his work being the true first editions. Sorting through this makes writing a bibliography of Kipling's works a difficult task for the bibliographer, but also a more interesting one for the reader.

The heart of *Rudyard Kipling: A Bibliography* consists of 480 numbered entries of Kipling's works. These include first English, American and Indian editions. They are listed in chronological order which gives the reader a feeling of the flow of Kipling's writings over the years. It also untangles the complications of sorting through different versions of his works. On the other hand, one has to resort to the book's index if you are interested in a specific title and its various editions. The entries include a wealth of information, including using two color standards (Centroid and Munsell) to describe the bindings. I had not seen this done before. Beyond the standard bibliographic



information, Richards provides interesting information about the edition. I found particularly humorous the entry for A7 *Departmental Ditties and Other Verses*, First (Indian) edition. In it Richards quotes from a Kipling letter to a book collector who was requesting Kipling to sign his copy of the book. Kipling writes back not to send it, as he is in need of a first edition copy himself and wouldn't have the heart to send it back - the story turns out well as Kipling was only jesting.

As a book, *Rudyard Kipling: A Bibliography* is a hybrid. It consists of a large format book of about 500 pages plus a CD which contains a 400 page pdf of secondary items (Books and Pamphlets with Contributions,

Collected and Uniform Sets, etc.), and color images of the editions which are only presented in grayscale in the book itself. I have mixed feelings about this. The grayscale images in the book are rather small and collected in the back, not alongside each entry. It would have been nice (but probably cost prohibitive) if color images could have been printed alongside the entries. I did find an advantage to the pdf approach though. The images are of high enough resolution that they can be considerably enlarged, enabling one to see fine detail. Overall, I think this approach makes sense. It's just something I have to get used to. Through Oak Knoll's website, Richards is keeping this work up to date with additional information and corrections

In conclusion, *Rudyard Kipling: A Bibliography* is an incredible resource to collectors of Kipling's works and to bookbinders who are looking to identify binding copies of his first editions.

Frank Lehmann is a bookbinder/conservator in private practice. He runs Lehmann Bindery, located in Northern San Diego County, which consists of himself and two dogs - and he has no delusions who really runs the place. He can be reached via his website www.lehmannbindery.com.

Did you miss the May 25 deadline? It's not yet too late!

****Extension: Call for Papers: Guild of Book Workers Journal 2012 issue****

**** Deadline for submissions: Sunday, July 1, 2012****

The Guild of Book Workers Journal is now accepting papers, articles, essays and proposals for photo galleries for our 2012 issue. Members and nonmembers are welcome to submit. 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)
- Artists' 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 finding about a period of particular development

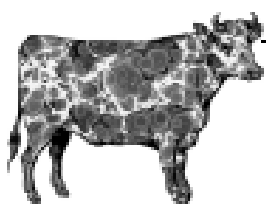
in the history of the book and book arts)

- Profiles (interviews with book artists, practitioners, conservators, collectors)
- "Galleries" presenting selections from a collection, an exhibition, or an individual's body of work (if accompanied by a profile of that individual)

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 with low-resolution placeholder image files) to >journal@guildofbookworkers.org

Cara Schlesinger
Journal Editor



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Working With Artists

Most of us would consider *ourselves* artists in some right, yes, but I'd like to start a discussion about working with artists who are not in the profession of bookbinding, those who are not materials science folk or engineering minded or even familiar with the structure of a book. As a conservator I typically end up working with artists in one of two ways: a) I have to approach a living artist to discuss treatment of one of their works, or b) an artist approaches me with concerns or questions about materials. The latter, surprisingly, is becoming more frequent. Usually it's a question of adhesives, coatings or the like, but recently it's been a question of structural engineering.

I have the good fortune of having a conservation studio on the second floor of an old loft building where the entire first floor is dedicated to an artist in residency program. At any given time there are up to ten artists, a mix of local, national and international, many of which I never meet unless by chance or need. An international artist who is residing here for just three months was told by the residency's co-director that there was a gal upstairs who may know something about books and paper and the means to advise someone as to how to build an artist book ... and so comes a knock on my door.

It's always interesting to compare the sets of parameters a conservator works and thinks in versus those of an artist, and sometimes the two can be difficult to marry. The artist I've been working with had the general desire to screen print numerous images and bind them into a book, an idea that became ever-changing in details when discussing how to actually go about that within a very limited time frame. What kind of paper? What size to print on, and what issues does size create? One-sided or double-sided? Single sheets or sections? What kind of cover, what kind of binding, any sewing? How do we come up with a style that also matches

the intended feel and statement of the piece? (In this case it's worth mentioning the topic of the piece is violence and secrecy, creating further issues with design). What kind of object can be created entirely within the time constraints? Could the binding be created and then have the opening very restricted and specific to one corner? What is the best method for exhibition? Every answer or suggestion I had was entirely dependent upon the intent of the piece, on someone else's decisions that were really only aesthetic.

The artist had never bound a book of any kind, and had never screen printed, daunting tasks which became more and more overwhelming for her the longer we talked about the numerous options. Meanwhile time is ticking away quickly, the budget is zero, and I'm trying my hardest to explain the complications of the project while also describing the language of terms we book and paper folks speak everyday. Each time a facet of the idea was changed or one was added, new questions were created, as well as new conflicts between structure and intent. How was I to remain conservator and in this case educator, concerned about the stability and construct of the piece, in discourse with an artist with only a visual understanding of the concept she had created? Well, we're still working on it. The process has raised questions for me, made me think differently than the times when I'm teaching a specific book structure to a group of students, or when I'm working on a conservation treatment after consulting an artist. Those situations are more straightforward, the solutions morph less often than in this case. My level of involvement in the creation of an object usually isn't this high, or with something on such a large physical scale (at one point the prints were to be at least one by two feet in dimension). But, working with artists is an important opportunity for outreach for conservators, an area I'm admittedly still finding my feet in but also grateful for the challenge. Thoughts or comments? Email me: tish@centerforartconservation.com

Membership Report

Membership Activity since 3/1/12

Standards of Excellence Seminar 2012 Salt Lake City, UT

The 2012 Guild of Book Workers Standards of Excellence In Hand Bookbinding Seminar will be held in Salt Lake City, UT October 11-13, on the University of Utah campus. The Seminar features presentations from four of the top book artisans in the field. It is an opportunity to learn from these individuals as well as to interact with others who share similar interests, and also to shop with some of the foremost book-binding suppliers in the world.

Chris McAfee
Standards Chair

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

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Newsletter replacements to members will only be allowed for issues within one year of publication date. After this timeframe, if still available in hard copy, newsletters may be purchased via this link to our website:

<http://www.guildofbookworkers.org/resources/newsletters/index.php>

For availability of back issues, contact the Guild's Treasurer at

>treasurer@guildofbookworkers.org<

Items for Publications should be sent to:

Cindy Haller / PO Box 703, Seabrook, TX 77586-0703

newsletter@guildofbookworkers.org

Deadline for the August 2012 Issue:

July 1, 2012

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/DVD Review Editor: Frank Lehmann

Marbling Correspondent: Iris Nevins

Calligraphy Correspondent: Beth Lee

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 and the Newsletter. An online

Membership Directory is available to members. 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 you may apply for

membership online (payable by credit card) at

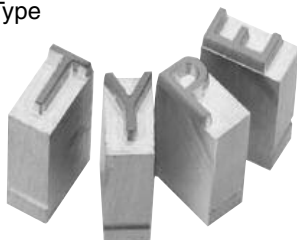
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