

Table of Contents

GBW 2012-2013 Annual Report.....	3
Calendar of Events - Call for Entries, Exhibitions, Workshops, Lectures & Other Events.....	4
The Delaware Valley Collaborative Book Projects.....	6
Did You Know.....	8
The Marbling Tray.....	9
The Conservation Corner.....	10
GBW Journal - Call for Papers.....	11
Chapter Happenings.....	12
2013 GBW Standards of Excellence Scholarship Recipients and Standards Auction Information.....	12
Bookbindings from the Gilded Age - Walters Art Museum Exhibition.....	13
Membership Report.....	14
Library Report.....	15
Study Opportunities.....	16
The Calligraphy Studio.....	17

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Cover art: Delaware Valley Chapter Collaborative Book Projects. See related article on page 6. Cover art mosaic courtesy Jon Snyder.

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The
2012-2013 Annual Report
for the Guild of Book Workers
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Click on the link on the home page.

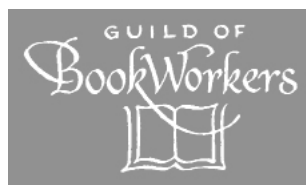
The report includes most of the
Board members' individual reports,
and will be up for approval
at the
Annual Meeting in Washington DC
during the Standards Seminar,
Friday, October 25, 2013, 5:00 p.m.



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Calendar of Events

CALL FOR ENTRIES

November 1, 2013: for *Patterns*, the Southeast Chapter's Juried 2013 Annual Exhibition from December 2, 2013 through January 30, 2014. Digital images (up to 3), entry fee, and entry form by November 1. Details at <http://segbwnews.blogspot.com/> or email at >SEGBWexhibitions@gmail.com

EXHIBITIONS

Currently and through October 31, 2013: *Horizon*, the Guild's Traveling Exhibition, Penrose Library, University of Denver. **Next venue** will be November 7, 2013 to January 23, 2014 at Loyola University, New Orleans, LA.

October 26, 2013 through May 18, 2014: *Bookbindings from the Gilded Age*, at the Walters Art Museum, 600 N. Charles Street, Baltimore, MD 21201-5185, 410.547.9000, ext 297; [>www.thewalters.org](http://www.thewalters.org)

December 2, 2013 through January 30, 2014: *Patterns*, the Southeast Chapter 2013 Annual Exhibition, at Pat Gorgas Library, the University of Alabama, Tuscaloosa, AL. Opening Reception December 5.

WORKSHOPS, LECTURES & OTHER EVENTS

October 4 through November 9, 2013: *Workshops* at J. Willard Marriott Library, University of Utah, Salt Lake City. [>www.bookart-sprogram.org](http://www.bookart-sprogram.org). Contact: 801.585.9191 or >bookartsprogram@utah.edu

Oct 4-5: *Digital Fountain: Repurposing Digital Printing* with Clifton Meador

Oct 23-Nov 13: *The Articulate Hand: An Introduction to Calligraphy* with Louona Tanner

Nov 9: *Press to Post in a Day* with Mary Toscano

October 17 through November 15, 2013: Schedule for **American Academy of Bookbinding**, Telluride, CO. 970.728.8649, >www.bookbindingacademy.org< or >deb@ahhaa.org<

Oct 7-11: *The Unconventional Use of Leather: A New Melding of Leather, Adhesive, and Structure* with Daniel Kelm

Oct 14-18: *Islamic Bookbinding* with Katherine Beaty

Nov 4-8: *Basics in Paper Conservation* with Renate Mesmer

Nov 11-15: *Applied Paper Conservation – Individual Projects* with Renate Mesmer

October 21 through November 1, 2013: **School for Formal Bookbinding** with Don Rash, located between Wilkes-Barre & Scranton, PA. Contact:>www.donrashfinebookbinder.com/sfbmain.html<

Oct 21-25: *Cloth Binding Conservation*

Oct 28-Nov 1: *Leather Binding Conservation*

October 24-26, 2013: Seminar of Standards of Excellence in Hand Bookbinding, Washington DC. Details in the June issue of the Guild Newsletter. >www.guildofbookworkers.org/events/se-main.htm<. Registration closed.

November 10-15, 2013: Captivating Coptic Binding, at the John C. Campbell Folk School, Brasstown, NC, with the following classes. Contact: 800.FOLK-SCH or >www.folkschool.org<

Instructor: Annie Fain Liden Barralon. All levels welcome.

Classes for 2013: Centro del bel Libro, Ascona, Switzerland. Many class offerings in “Bookbinding and Design” and “Book and Paper Conservation” available throughout the year. List of classes with dates and other information available at >http://www.cbl-ascona.ch/<. Click on “EN” for text to show in English. Catalog available in pdf. format – will have full course descriptions and information.

Catherine Burkhard

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The Delaware Valley Collaborative Book Projects



*Andrea Krupp
and Val Kemser
collating pages*

The Delaware Valley Chapter has completed two collaborative book projects since April 2012. These projects were very successful and also had the happy consequence of filling our calendar with fun chapter activities, such as workshops, social gatherings, and exhibit openings.

The idea came from a “binding bee” we organized in 2011 to assemble an exhibition catalog. We had such a good time at that event that we knew our chapter would work well together on a collaborative book project. The first one was titled *Secondary Colors*. The idea was for each of us to make a book with foldout pages and pop-ups. The theme was secondary colors—orange, green, and purple—and we told participants to interpret that in any way they liked. Announced in April 2012, twenty-six DVC members signed on. Our chapter has about 70 members, so it was a very good turnout. Once we knew how many people wanted to participate, we determined the size of the edition: thirty. We wanted to have a few extra books so that they could be donated to the host institutions. An unbound version will be auctioned at the Standards Seminar this year. During spring 2012, we held a Fast, Friendly, Free workshop to show a few folding ideas. In these popular workshops, a chapter member teaches a technique in a few hours. No money changes hands, except that supplies are paid for, and we try to offer three a year. When the editions were due in November, we had an exchange and collation party. Everyone took their pages and bound their books individually, resulting in an interesting variety of binding styles. The finished books were delivered January 2013—we had another little party to celebrate—and were sent off for exhibition at the Cabot Science Library at Harvard University from January to May and will soon be on exhibit at the Philadelphia Museum of



Close-up of production pages



Documentation of the binding process

Art Library starting in October. The book can also be viewed on our website, along with a video.

When delivering their books in January, several members asked, “What’s next?” Riding on the momentum of *Secondary Colors*, we began another collaborative book right away. This one is titled *The ABC Collaborative*. In January of this year, we emailed an announcement about the project to DVC members telling them that the 26 letters and some punctuation marks were up for grabs. By the end of the day, after a flurry of emails, all the letters were assigned, along with the ampersand and the exclamation point! This time everyone was given enough pre-cut paper to produce an edition of 30. (Again, we will be donating two books to hosting collections.) The only requirement was that the assigned letter be somewhere on the page and that all artwork must be two-dimensional. In February we held another Fast, Friendly, Free workshop where five chapter members took turns demonstrating simple printmaking techniques. In May, we gathered to collate the pages and held a workshop to teach how to bind them in the drumleaf style. (The workshop was also videotaped for those who could not attend.) The books came out great, each just different enough to make them interesting to look at as a group. After the workshop, we had a potluck dinner to celebrate. In July, *The ABC Collaborative* went on exhibit at the Free Library of Philadelphia.

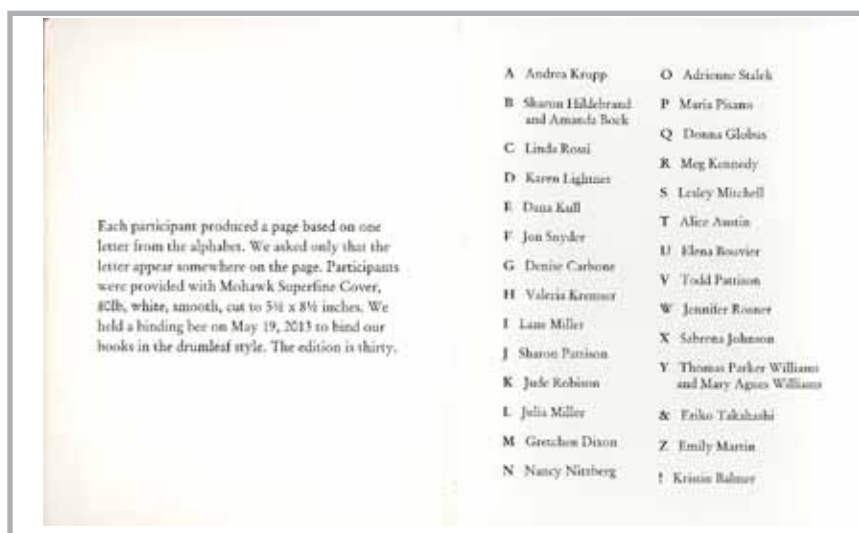
We are going to take a short break and start another book next year. I think these collaborative projects were a wonderful way for chapter members to get to know one another. It was a pleasure to see how much we all enjoyed gathering for the various activities. Several people said they liked having a deadline and a theme to work with. In the end, we all have books that will be cherished both as objects and for the memories of the fun we had working on them together.

Jennifer Rosner

Delaware Valley Chapter Chair



L to R: Jennifer Rosner, Alice Austin & Karen Lightener installing the ABC Collaborative exhibit at the Free Library of Philadelphia



2-page spread in book w/descriptions and legend of alphabet characters and their designers



Chapter participants with books in process

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Did You Know...

...that the Standards Seminar to be held in Washington DC October 24-26 is the 32nd one held by the Guild of Book Workers?

...that the Standards Seminars, begun in 1982, was the result of months of work by Don Etherington with a goal of establishing standards for book workers?

...that this year's Standards Seminar will be #3 for Washington DC, so they will then tie with Boston and San Francisco, as each has hosted 3 times?

...that 4 other cities have hosted the Standards Seminar twice? (They are Chicago, Portland, Dallas, Salt Lake City.)

...that at the end of the last fiscal year (June 30, 2013), the Guild had 941 active members?

...that the New England Chapter of the Guild has the most members at 180?

...that the Guild's Board of Directors is currently made up of 4 Officers, 7 Standing Committee Chairmen, and 10 Chapter Representatives?

submitted by

Catherine Burkhard

**Deadline for the
December 2013 Newsletter
November 1, 2013**

The Marbling Tray

by Iris Nevins

Why Are Colors Sometimes Brighter or Paler Some Days, When You Do the Same Exact Thing

So you are having trouble matching your own papers you have previously done! How Embarrassing! Especially if you are working on an order from a customer who has a swatch you made, or if you are teaching a workshop. Well, do not feel so devastated, it truly is part of the territory. It happens to everyone.


Why does this happen? You are using the same brand of paint. Well that could be one problem. Unless it is specifically made for marbling, you are at the mercy of the manufacturer. Even if made for marbling you can possibly be, but unlikely, because those, like myself, who make paints (some call them inks, or just “colors”) for sale, are small time operations who would always inform people of any changes, and besides, the changes are such that usually make them better for marbling. Not so with commercial gouache, watercolor or acrylic, which is more tailored for painters. They don’t realize that a little extra dispersant or wetting agent (like alcohol or ox-gall whether synthetic or natural) can make what was formerly red, turn liver colored or pink for us. It can make any other color too pale as well. What is worse, is that with a tiny bit more dispersant, the color can make all our other colors get squeezed down and sink. If you find a commercial color you like that works well, it can stop working on the next batch...so if you find one you like, I’d suggest taking down the lot number, and buying as much of that lot as possible for future use. Of course the owners of the art stores will think you are nuts, but you can explain if you care to!

Another more subtle problem will be the weather. Was your original swatch made in winter, and now you are working in the hot summer? The temperature rise can make the size less viscous. As in, more watery! This will make the paints spread more. That gives a paler color. I find air conditioning helps but doesn’t 100% mimic a cool winter day, with a nice buoyant size bath that really holds the color on the surface firmly. So in summer, I may add a little extra size powder; I use carrageenan, but the same may be so for methyl cellulose. See if that works. You may also need a little less ox-gall or whatever you use as a dispersant. Patterns with waves like Spanish, Moiré, Ripples etc. will also work better in a colder bath. I could look at old books with these patterns and would bet money on being able to tell if they were done in winter or summer. In cold weather, the shaded lines are soft and rolling, almost air-brushed like, and in hot weather, you often get more of a severe shaded line, or worse, a white line.

Shades of colors, like dye lots in leathers, will vary from one batch to the next. I just call it a dye lot difference, though we don’t use dyes, it is the same idea. Marbling is all about compensating for problems, once you cross the line from just dabbling in it and being pleased with any interesting nice paper you get, into more serious work, where maybe you want to match an old paper you did. When you get a paper you love, you may look at it a few months later and decide you need to make more of them. Rarely will they be exact, and they may be quite a bit further off than you expected.

When I have taught workshops, people come in with pads and pencils, ready to jot down notes and formulas, which they expect will always work every time you marble. I tell them, first lesson... put them away. I give them a sheet with basic formulas for size and alum, and tell them, it will be different every new day you marble. One day a color will just eat ox-gall seemingly, the next day, same batch of paint, it may want just a little. I don’t pretend to understand every “why” about why marbling acts the way it does, but prefer to learn to adapt and compensate via temperature control and the amount of ox-gall I use mainly. You have to experiment a little each and every time you marble if you are looking to match former results.

I tell customers who have a paper they want matched, that I have done before, to order enough for their whole project, not a few at a time, because at least if done at the same time, they will match each other, even if there are the slight differences from paper to paper. That, by the way is not only acceptable, but desirable (unless way far off, then they go either into the seconds pile, or into general stock if a good paper, but just not quite a great match to what I am aiming for) because, as one customer put it once, “Each paper is an edition of one. It’s a sign of their authenticity. It shows they were not printed or mass produced”. I like to think of them as a snowflake... no two are exactly the same, even if they are so close you can’t really see the little differences. That would be the goal, to on first look, to see the batch of papers as “the same”, and only upon looking more closely, you may see that one may have a little more yellow in the upper corner than the one before it. It is not easy, but practice does make....well, there is no perfection in marbling 100% but almost perfect.



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Repeated Lessons in the Pursuit of Perfect

There are some lessons I learn over and over, particularly when dealing with the expectations of folks on the other end of my treatment outcomes – my clients. The objects they bring in are always interesting in many regards, whether or not they fit in with my personal taste. Most of the owners of these objects are really lovely. They are not, by and large, demanding or impatient or rude. I enjoy working with them. We have good conversations. Some become friends, some thank me with hugs, a few cry upon seeing their piece anew. Sometimes they want miracles though, they want magic. Often this magic happens, but only after long descriptions of the challenges as well as careful warnings that I don't fully expect to be able to pull that result out of the hat, but I'll sure try.

Paper is inherently unforgiving. If glass broke in shipment and there are now abrasions across a bright field of color on a screenprint, my inpainting is not likely to be altogether invisible. I cannot make fibers grow back together, so you may still see evidence of a complex tear on that drawing executed on machine-made cardstock originally used as the insert for a package of T-shirts. Some media are sensitive to water, so there is a balance between what you might gain and what you risk to lose. These are all

things that I say when I initially inspect a piece. I say them with honesty and detail, because I don't want nice people to spend money and be disappointed, and also because these are opportunities to explain what conservators really do every day.

So then a treatment gets approved and I begin, sometimes with wonderment of how exactly I'll end up pulling off whatever magical result is hoped for by the owner. I feel an obligation to do what seems impossible. Sometimes that obligation makes me lose money on a job, sometimes it's a test of skill I set for myself, sometimes it's a measure of building or keeping my reputation, and very often it's all of the above. But, almost always the lesson I take away is the same: I am my own worst critic, *we* are our own worst critics.

Here's my most recent example of this: A print came in for treatment, dry mounted and damaged by a framer who had severely abraded an area of media near the edge of the modern geometric image. A bright white spot in a mess of color, the *only* white spot in a mess of color. Difficult to inpaint because the foam board the print was mounted to had a dent beneath the abrasion, the ink was thick and chalky, the surface matte, and the color a very solid bright green. No

distracting pattern was there to aid in my concealment of the damage. I made a fill using cellulose powder and methyl cellulose, let it dry and then messed it up using colored pencils because they were too sharp. I made the fill again, and again, trying to match the perfectly flat surface. On my fill I then tried watercolor, removed it, and tried again. I made an overlay, toned with colored pencils that were dipped in mineral spirits, then toned with watercolors. My first tiny overlay changed shape at the edges after working it too much, so I made another. I got stressed, attached my overlay, took a break, let everything dry. I examined my fill from every angle in every light and decided I was finished, even though I could still spot the flaw. Better is the enemy of good, right? I showed my fill to another pair of eyes who also approved. I showed my client, who didn't see it at all. And therein lies the lesson; the pressure was partially self-imposed. I was my own worst critic. I tell you this story not to sound snarky or pompous or pitiful, but to remind you that we, in our field, see things differently. Whether you are in the role of conservator or maker, know that we are trained to see, in the habit of picking up on, the very smallest details. Maybe you talented readers needed a reminder, like I did?



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— GBW Journal —

Call for Papers

The *Guild of Book Workers Journal* welcomes submissions of papers, articles, essays and proposals for photo galleries for our forthcoming issues. Both members and nonmembers are welcome to submit. We will consider 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 findings about a period or 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

****Submissions are accepted on an ongoing basis and considered for publication in the next forthcoming issue with space available.****

Cara Schlesinger

Journal Editor

Chapter Happenings

DELAWARE VALLEY: Held exhibition of members' work, *ABC Collaborative Book*, July 29-September 30, at Free Library of Philadelphia.

LONE STAR: Successful Chapter workshop was held August 2-3, 2013, in Dallas, TX with Richard Horton on *Photo Album Structures & Strategies*. Annual Meeting held August 2 in Dallas also.

MIDWEST: Chapter workshop was held August 10-11 with Helen Hiebert on *Paper in Three Dimensions*.

POTOMAC: Busy as Host Committee for the annual Seminar on Standards of Excellence in Hand Bookbinding in Washington DC, October 24-26.

SOUTHEAST: Plans for 2013 Annual Exhibition, *Patterns*, announced and open to everyone. Details at <http://segbwnnews.blogspot.com/> or see "CALL FOR ENTRIES" in this newsletter.

Catherine Burkhard
as of 9-1-13



2013 GBW Standards of Excellence Scholarship Recipients

Congratulations to the following individuals who applied and were accepted as Scholarship Recipients for this year's Standards of Excellence Seminar:

Terra Huber
Student; binder since 2011, first Standards this year

Leslie To
Student at North Bennet Street School; binder since 2012; interning this summer at Cave Paper

Tawn O'Connor
Binder since 2007; self-employed in book store, also doing Bible repair; was a newsletter writer & editor; also wrote articles for local weekly newspaper

Judy Sommerfeldt
Binder since 1996; in GBW since 2012 & RMC; part-time university & community education instructor

Kristin Ziegler
Binder since 2005; in GBW & Delaware Valley since 2012; involved in artist's books & conservation; worked short time as intern for Jim Canary in conservation lab at Lilly Library – also for Mary Uthupuru there as Conservation Assistant

Four of the scholarships are funded with proceeds from the auction held at Standards each year; the fifth this year is an anonymous donation made in memory of long-time GBW (Rocky Mountain Chapter) member Nancy Missbach.

* * * * *

GBW Annual Scholarship Auction

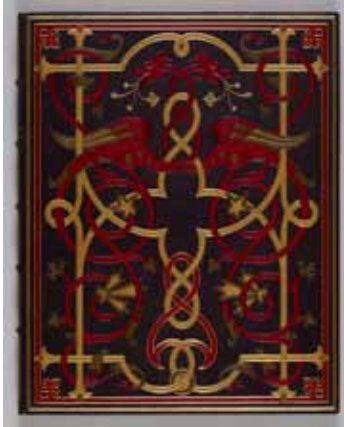
ALL proceeds from our annual Auction at Saturday evening's Banquet fund scholarships. Donate items to the auction by accessing the Auction Forms online at:

<http://www.guildofbookworkers.org/events/se-auction.htm>

or download the PDF and print it:
<http://www.guildofbookworkers.org/events/documents/se2013-AuctionForm.pdf>

Bookbindings from the Gilded Age

October 26, 2013 — May 18, 2014
Walters Art Museum • Baltimore, MD



Le Roi des Aulnes. Erbkönig.
Johann Wolfgang von Goethe
(author). Léon Gruel (binder).
Paris, 1904. Acquired by
Henry Walters. The Walters
Art Museum.

This fall, the Walters Art Museum is highlighting 22 bindings from its rich collection of rare books printed after 1500 in a focus exhibition titled *Bookbindings from the Gilded Age*. Many of the books featured in the exhibition belonged to museum founder Henry Walters, and the majority have never been exhibited before.

The Gilded Age of the late nineteenth and early twentieth centuries marked an extraordinary period of creative production in fine bookbinding, and the exhibition explores the stylistic differences evident at the time, including the tensions between those binders who favored a more traditional approach to design and those who were inspired by binders like Marius-Michel to adopt a modern aesthetic. The exhibition also showcases some examples of how far the limits of binding could be pushed, including a rare triple dos-à-dos binding, and finishes with a look at how design binding moved forward into the twentieth century. Featured binders include Léon Gruel, Charles Meunier, Petrus Ruban, Emile Carayon, the Guild of Women Binders, Chivers of Bath, Thérèse Moncey and Paul Bonet. It is hoped that the exhibition will provide a chance to gain some insight into an interesting chapter in the history of bookbinding, as well as shed some light on the personal collecting tastes of one of America's great bibliophiles and art collectors.

*A Catalogue of Blue and White
Nankin Porcelain Forming
the Collection of Sir Henry
Thompson.*
Charles Meunier (binder).
London, 1878. The Walters Art
Museum.



Paul Bonet.
Paul Valéry et al. (authors).
Paul Bonet (binder). Paris,
1945. The Walters Art Mu-
seum

Diane E. Bockrath
Archivist and Librarian
The Walters Art Museum
dbockrath@the.walters.org



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thewalters.org

Membership Report

Membership Report 7/1/2013 to 8/31/2013

Thanks to everyone who has joined, reinstated, sent in change of address, or new blog/URL information! The new online membership directory is available, with special thanks to Henry Hebert, our new GBW Communications Director. If you have any questions about downloading or printing the GBW directory, please let Henry know at <communications@guildofbookworkers.org>. I am always happy to answer general membership questions. We have a membership brochure (thanks to Cara our Journal Editor and others) that I can now send as a printable PDF for members to print and hand out at events; just let me know if you want one sent to you by email or by regular mail. Looking forward to seeing folks at Standards in DC.

chela metzger, membership chair 2011- >usefulblanks@gmail.org<.

Library Report

Why don't you borrow a Standards Seminar DVD?

The lending rate of the Library has gone down over the past few months. How can I encourage you to take advantage of one of your member privileges and borrow up to four DVDs at a time of the Standards of Excellence Seminars presentations?

These are recordings of various demonstrations given by leading experts and masters of each technique shown. Each DVD is of a single presentation, approximately two hours long. The topics and techniques cover all fields related to handmade book arts, including fine binding, papermaking, marbling, historic book structures, making book cloth, calligraphy, conservation practices, artists' books, design, and foundational topics. They offer the viewer the opportunity to watch highly skilled practitioners using specific or favorite tools, seeing their hand skills and how they manipulate the material, and discussing how they have developed their process. There are many tips and tricks to be learned in each presentation, such as making jigs, modifying tools, or tuning up your board shear.

Giving that the opportunities these days to watch experts working and teaching are mostly limited to brief YouTube videos, or short workshops often requiring travel, borrowing the Standards presentations on DVD are an excellent way to find out more, get inspired, and learn tricks of the trade.



http://guildofbookworkers.org/_wp/index.php/library/library-lending-policy/

Ann Frellsen
Library Chair

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STUDY OPPORTUNITIES

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

American Academy of Bookbinding • Telluride, CO
Intensive courses for beginner to advance students in conservation, fine leather binding and related subjects. Diploma programs available.
Contact: >bookbindingacademy.org/< or 970.729.8649.

The Book Arts Program at the J. Willard Marriott Library
University of Utah • Salt Lake City UT
>www.bookartsprogram.org< or 801.585.9191

John C. Campbell Folk School • Brasstown, NC
>marketing@folkschool.org< or >www.folkschool.org< or 828.827.2775, x196

The Canadian Bookbinders and Book Artists Guild
Toronto, Canada
80 Ward St, Suite 207, Toronto, Ontario M6H 4A6
Fax 416.581.1053 or >cbbag@web.net< or >www.cbbag.ca<

The Center for Book Arts • New York City, NY
212.481.0295 or >www.centerforbookarts.org<

Center for the Book • San Francisco, CA
415.565.0545 or >www.sfcbook.org<

Corcoran College of Art & Design • Washington DC
MA in Art and the Book • 202.298.2545
>www.corcoran.edu/degree-programs/graduate/ma-art-and-book<

Creative Arts Workshop • New Haven, CT
A community arts and crafts school for adults and children
>www.creativeartsworkshop.org< or 203.562.4927

Garage Annex School • Easthampton, MA
One Cottage Street #5, Room 503, Easthampton, MA 01027 – 413.527.8044

Workshops • >Daniel.Kelm@mac.com< or ><http://danielkelm.com/><

Green Heron Book Arts
503.357.7263 or >bookkits@aol.com<

Hollander's Workshops • Ann Arbor, MI
>www.hollanders.com<

Memory Press • New York
Classes and Workshops - Maria G. Pisano
>mgpstudio@aol.com< • >www.mariagpisano.com

North Bennet Street School • Boston, MA
for bookbinding classes : ><http://www.nbss.edu>< or 617.227.0155 x102

Old Way • Santa, ID
Workshops with Jim Croft, Santa ID
>oldway@imbris.com< or ><http://www.traditionalhand.com/oldway/><

Oregon College of Art & Craft • Portland, OR
>www.ocac.edu<

Paper Dragon Books • Brooklyn, NY
330 Morgan Avenue #301, Brooklyn, NY 11211
>www.paperdragonbooks.com< or >info@paperdragonbooks.com<

Panther Peak Bindery • Tucson, AZ
Classes with Mark Andersson - P. O. Box 89640 - Tucson, AZ 85752
520.682.7241 - >mark@pantherpeakbindery.com<

Penland School of Crafts • Penland, NC
828.765.2359 or >www.penland.org<

Pyramid Atlantic Art Center • Silver Spring, MD
301.608.9101 x105 or >www.pyramidatlanticartcenter.org<

School for Formal Bookbinding • Plains, PA
Ongoing instruction with Don Rash in German tradition
>www.donrashfinebookbinder.com< or 570.821.7050

Seattle Center for Book Arts • Seattle, WA
>www.seattlebookarts.org/classes/class_2008q2_paper.html<

Studio-on-the-Square • New York City, NY
Intima Press & Studio-on-the-Square, 32 Union Square East, #310, NYC.
>www.StudioOnTheSq.com< or >www.IntimaPress.com< or 917.412.4134

The University of Alabama • Tuscaloosa, AL
MFA in The Book Arts Program • >www.bookarts.ua.edu<

Women's Studio Workshop • Rosendale, NY
For a complete listing of upcoming workshops,
>www.wsworkshop.org< or 845.658.9133

Catherine Burkhard
as of 9-1-13

Report from The Summit at Colorado Springs

What a privilege it was to attend this year's annual calligraphy conference, The Summit at Colorado Springs! One would never have guessed that the Summit Scribes, a small guild of Colorado Springs calligraphers, were hosting the conference for the first time. They put together a stellar conference that satisfied on so many levels.

The core of the conference was the daily morning and afternoon workshop sessions, which consisted of either one week-long or two half-week workshops, with a half-day break on Wednesday afternoon. In the evenings, conferees were brought together for a variety of programs. Larry Brady, the keynote speaker, presented a fascinating retrospective of his work. The next evening Laurie Doctor treated us to a slideshow presentation, "Chance Images: What Leonardo da Vinci, Lewis Carroll and a Buddhist Monk Say About Being a Maker of Art." On another evening, Yves Leterme brought us an hilarious meditation on his journey from Latin teacher to professional freelance lettering artist, entitled "Between Sadness and Euphoria: The Doubts and Doings of an Erring Calligrapher." On yet another evening, Randall Hasson spoke, presented the people and process of creating a new typeface for an African alphabet. Other evenings provided opportunities for socializing, buying artwork from faculty and conference attendees, and attending an auction of artwork donated to benefit Dancing Letters Scholarship Fund. On the last evening, we had a grand show-and-tell of work produced in all the classes.

The unscheduled parts of the conference were as important and rewarding as the scheduled classes and programs: the faculty exhibition, the onsite shops that John Neal and Paper Ink Arts created for the duration of the conference, impromptu sharing sessions with old and new friends.

The 2014 annual calligraphy conference

It was such a stimulating and satisfying experience, I immediately signed up for the next conference. Legacies II, the 33rd International Lettering Arts Conference, will be held July 19-26, 2014, at the Renaissance Dallas Richardson Hotel and the Charles Eisemann Center for Performing Arts Center near the Dallas, Texas, airport. Visit calligraphyconference.org for more information.

Calligraphy guilds in the US and Canada

In planning this year's conference, the Colorado Springs guild discovered that there was no comprehensive, up-to-date list of calligraphy guilds in the US and Canada. Guild secretary Terri Jo Klajnbart set about rectifying that omission. After many months

of research, she has produced a list which includes not only active guilds but guilds which have become inactive. A paper copy of the list was distributed to every guild whose representative attended the guild meeting at the conference, and a digital copy was distributed shortly after the conference ended. A digital copy will also be available online in the near future. What a valuable resource for the calligraphy community!

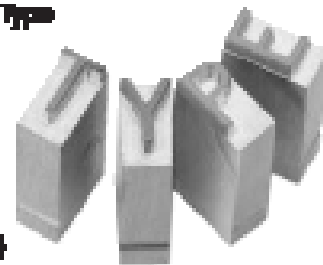
New books

Two new books important to the calligraphy world have been published this year. John Stevens' long-anticipated book, *Scribe: Artist of the Written Word*, was available for the first time at The Summit. A paragraph or two about this important book would not do it justice; I plan to review the book in the next issue. Ewan Clayton's book, *A History of Writing*, is scheduled to debut on September 5, and so should be published by the time you receive this newsletter. I've pre-ordered the book. It promises to be fascinating.

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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 December 2013 Issue:
November 1, 2013**

Items for the Calendar should be sent to:

Catherine Burkhard / 6660 Santa Anita Drive, Dallas, TX 75214
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