



Newsletter

GUILD OF BOOK WORKERS • EST. 1906

Number 212

February 2014



Table of Contents

From the Editor	3
Calendar of Events: Call for Entries, Exhibitions, Workshops, Lectures & Other Events.....	4
A Posse Ad Esse.....	6
GBW - 2014-15 Nomination Call.....	9
The Calligraphy Studio	10
GBW Journal: Call for Papers	11
Peter Waters – Master Bookbinder	12
Chapter Happenings.....	15
GBW Member Survey - A Response from the Communications Chair	16
Helen Warren DeGolyer Triennial Competition for American Bookbinding 2015	18
Membership Report	20
Study Opportunities	22

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For inclusion in the April 2014 Newsletter, send camera-ready art via electronic files by **March 1, 2014** to: newsletter@guildofbookworkers.org Billing is handled by GBW Treasurer, PO Box 200984, Denver, CO 80220-0984, fax (393) 497-9556.

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Cover art: American Academy of Bookbinding photo - hands of Monique Lallier and Don Glaister. See related article on page 6.

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From the Editor

NEWSLETTER OPPORTUNITIES

Members/Chapters are encouraged to submit articles/reviews of interest to the Guild of Book Workers members for inclusion into the bi-monthly Newsletter. Please note that article lengths are usually kept to a maximum of 2 pages, not including photos/graphics, which are always encouraged, and space permitting. The Newsletter, experiencing increases in paper, printing and mailing costs, is primarily designated for timely information for the membership, but we certainly entertain information that is relevant regarding workshops, exhibits, etc. as long as entries do not constitute or appear to be a private advertisement for the author. Please keep this in mind when submitting articles. Please contact Frank Lehmann at >lehmann@lehmannbindery.com< if you are interested in reviewing a Book/DVD.

GUILD OF BOOK WORKERS SURVEY

We continue with responses from our officers/chair persons. In this issue Communications Chair Henry Hébert reports on the progress and updating of the Guild's website. Henry has spent countless hours on behalf of the Guild, researching, designing and updating the "behind the scenes" workings of the site to better serve the organization. Check out your Guild of Book Workers website now and in coming months. You will find that the navigation has dramatically improved. This site is your great source for all things book related.

2014 Standards of Excellence in Hand Bookbinding

Las Vegas, Nevada
October 9-11, 2014

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NEWSLETTER CORRECTION:

On page 9 of the October 2013 Newsletter (Number 211), reviewer Judy Sommerfeldt asked that a revision offered by Don Glaister be listed to clarify one point that he made during the Standards session:

Additional tips from Don:

Original text: "As the leather dries, don't rub it with anything but a bonefolder or you may darken or shine the surface".

Correction: "Rubbing directly with a bonefolder on damp or wet leather is exactly what will darken or shine the surface." The correct sentence should be - "As the leather dries, don't rub it directly with a bonefolder, but through paper, either with fingers or light pressure from a bonefolder."

Don explains that this is a small point, but could make a big difference in a binder's success.

Join the
COLLEGE BOOK ART ASSOCIATION
www.collegebookart.org

The College Book Art Association supports and promotes book arts education by fostering the development of its practice, teaching, scholarship and criticism. Members engage in a continuing reappraisal of the nature and meaning of the teaching of book arts.

MEMBER BENEFITS

- Receive the new CBAA Journal "Openings: Studies in the Book Arts" and the seasonal CBAA Newsletter
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COLLEGE BOOK ART ASSOCIATION

Calendar of Events

CALL FOR ENTRIES

March 14, 2014, midnight – Deadline for entry for *Book Power Redux*, an international juried exhibition of book art focusing on social and political issues. Sponsored by 23 Sandy Gallery and the University of Puget Sound Collins Memorial Library, Portland, OR. >www.23sandy.com/bookpower2014/callforentries.html<

July 1, 2014 through January 1, 2015: *7th DeGolyer Exhibition and Competition for Bookbinding* for design of SMUs Bridwell Library's unbound copy of Bernard C. Middleton's *The Restoration of Leather Bindings* copy in sheets.

EXHIBITIONS

Currently 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<

Currently through different end dates: *Shakespeare Bound*, Designer Bookbinders International Competition 2013 Touring Exhibition, in association with Mark Getty and the Bodleian Libraries, Oxford, Great Britain. European Tour currently and through September 2014. The Japan Tour currently and through April 2015. For sites, dates, details: >www.designerbookbinders.org.uk/competitions/dbibc/2013/international_competition2.html<

Currently and through April 26, 2015: *Plainly Spoken*, Midwest Chapter set-book binding traveling exhibition:

Jan 13-Apr 10, 2014: *University of Michigan, Ann Arbor, MI*

Apr-Jul, 2014: *Newberry Library, Chicago, IL*

Aug-Nov, 2014: *University of Iowa, Iowa City, IA*

Feb 6, 2015-Apr 26, 2015: *Minnesota Center for Book Arts, Minneapolis, MN*

WORKSHOPS, LECTURES & OTHER EVENTS

February 15-16: *Edge Decoration Techniques* at University of Iowa Center for theBook, Iowa City, IA, Bexx Caswell, instructor. 10:00 a.m.-5:00 p.m. Contact: Julie Leonard <julia-leonard@uiowa.edu>

April 14 through June 15, 2014: *Spring Classes* at American Academy of Bookbinding, Telluride, CO. 970.728.8649, >www.bookbindingacademy.org< or >deb@ahhaa.org<, as follows:

Apr 14-25: *Intermediate-Advanced Fine Leather Binding* with Monique Lallier

Apr 28-May 2: *Doublures – Structures and Variations* with Monique Lallier

May 5-9: *Contemporary Decorative Techniques* with Helene Jolis

May 12-16: *Titling* with Helene Jolis

May 19-23: *Fine Leather Box Making* with Don Glaister

May 26-Jun 6: *Fundamentals, Intermediate Fine Leather Binding* with Don Glaister

Jun 8-11: *Texture, Color, and Form: Introduction to Monoprints* with Suzanne Moore

Jun 13-15: *Binding in Stone Veneer* with Coleen Curry

October 9-11, 2014: Seminar of Standards of Excellence in Hand Bookbinding, Las Vegas, NV. Details will be in the June, 2014 issue of the Guild Newsletter.

Catherine Burkhard

As of 12-30-13

NOTE:

Any Calendar of Events items need to be emailed to Catherine Burkhard at >secretary@guildofbookworkers.org<

Refer to inside back cover of this issue for Calendar of Events deadline dates.

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We look forward to seeing you in Las Vegas October 2014

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When Cindy Haller first approached me about writing an article for this newsletter, I was somewhat taken aback. But then I realized she was right, this is a special story . . . it should be written and enjoyed by others. It's the story of how the American Academy of Bookbinding and friends came to produce a commemorative book titled Imagine a Beautiful Book and how that book honors, not only AAB's history, but students and bookbinders everywhere.

A Posse Ad Esse

Words: Deb Stevens Cover and article images: Barry Bailey

It was, at first, just a wisp of an idea. For the first time, I had Monique Lallier and Don Glaister together in the same room with me to discuss the Fine Binding program's classes for the following year. Because I was relatively ignorant about variations in fine binding techniques, I didn't get it – why couldn't a student take classes from two different instructors? What was so different that they would be confused? I had, during the course of the previous year, taken the Fundamentals class from Don and witnessed Monique's technique and style of teaching. I saw and appreciated the differences but I was obviously missing something. Both had relatively strong opinions on the matter. Both had heard students say "Don does it this way," or "Monique does it that way." Both felt students shouldn't cross over until they had a solid understanding of the structure from one instructor. "That somewhat limits what we can do with the course schedule," I protested. They started to wonder just what was so different and why, if they understood those variations, they couldn't work with students who had previously taken from the other. "It would be good if we see what the other does," said Monique. This was a supreme example of why our umbrella school was named the Ah Haa School for the Arts – "Ah haa" is the sound of an illuminating idea being born or discovered! We started to get excited . . . could we do this? Where? When? How? Monique immediately offered her and Don Etherington's studio/home in Summerfield. Don countered by offering his and Suzanne's in Vashon. Both locations sounded very appealing and enjoyable. For reasons of practicality since we were all going there anyway . . . "How about Salt Lake City before the next Standards (2012)?" I suggested.



Close up of Monique working with the head cap during the covering process. Thousands of such detailed photos were taken in the three days of the side-by-side.



Dueling Dons share a moment during the side-by-side in Salt Lake City.

Thus began a journey that was to grow beyond its original purpose to a project that could be shared with the larger community.

While I was working out the logistics of the "comparative study" (as I was calling it then), I was thinking about documenting the event for some future, as yet undefined, purpose. Susan Hulme and Barry Bailey were fellow newbies in that first fine binding class I took with Don Glaister. As is so often the case among students taking their first class together, an enduring friendship was formed. In my mind Barry and Susan were logical choices to help with documenting. As an experienced graphic designer who was redirecting her talent and focus to book production, Susan had an eye for detail and an ability to synthesize information to create a logical, cohesive flow. She became our note taker. Barry, after years of producing film projects and doing event management, was called upon to be our photographer. Both were also planning to attend Standards in Salt Lake. At the time I felt the combination of their abilities (as well as their humor) would be an asset to the project, but little did I realize the influence their participation would have on the eventual outcome. Two others were added to the mix – the inimitable Don Etherington observed and contributed his enjoyable humor, and longtime AAB student Judy Ferenbach also took copious and valuable notes. As it turned out, she became our de facto "chauffeur extraordinaire" as well.

It was an excited and happy group that met that first day at the beautiful and beautifully equipped studio of Lili Hall Sharp and her associates in an old church in downtown Salt Lake City. Lili, and her husband Michael, were generous and supportive hosts. Ethan Ensign, who had arranged the use of the studio with Lili, was also there to look after us and help us get settled in. In the spirit of fun, Susan brought masks for Monique and Don to wear as an opening symbol of friendly engagement that set the tone for the days ahead. Once the preliminaries were over, the business of binding began and the group, though serious about the task at hand, never lost the spirit of fun and adventure. Monique and Don found themselves questioning each other and learning from each other. "Why do you do that?" Monique might ask Don. "Because it's fun and makes me happy," Don would invariably

reply before constructing a less elusive rationale. On the flip side Don might ask Monique the same question to which she would shrug slightly and say, “This is French technique! I always do it this way.” Since both were experienced and incredible instructors, they already knew how to explain their techniques in a comprehensible manner but these interactions caused each to examine and question their individual process more deeply. To our knowledge, nothing like this had ever transpired before and we all appreciated the opportunity to be there to witness this interaction and exchange of ideas.

At the end of the three days, Monique and Don found that, though they may approach some things differently, the goal of creating an elegant binding was the same and produced the same result. Barry conducted a closing interview with them touching upon such questions as to whether and where they thought their techniques were different, how their awareness of those differences would influence their work with the students and the ultimate question “Was this side-by-side valuable? Do you feel this experience will help the students?” Generally, they agreed that the differences, such as they were, were in the “details of the details” as Monique put it. Both found they had more similarities than they expected although there were larger distinctions in their individual approaches to covering. They also felt that just being aware of what the other does at any given point in the process will help them work with the “cross-over” student. I believe, in the passage of time since, both have found this to be true.

The steps from an idea to reality are sometimes clear and other times obscure. When I think back about whether B followed A or preceded it, I realize it wasn’t the chronology so much as it was the fabled alignment of the stars. It seemed everything was falling into place at once. We all wanted to create something tangible from this special event. In addition, I wanted to commemorate AAB’s twentieth anniversary. Producing a book about AAB and including the side-by-side comparison was an attractive idea but how would we do it and where would the money come from? After some deliberation, I posed the idea in an AAB committee meeting. Of course everyone responded with enthusiasm but, given the expense, we all conceded it was unlikely to happen. This is where the stars came in – an anonymous donor came forward with a suggestion, a proposal was written, funding support from a couple additional sources was made available, Susan (BlueMarigold Press) agreed to manage the project and design the book, Barry contributed his photos, Monique and Don gave permission to use the material from the side-by-side, a timeline was developed, a goal set for completion and suddenly a book was beginning to form!

For the next seven months, Susan and I became a team. Although I “helped and guided” here and there, Susan was the one who kept the project moving forward and on target. *Imagine a Beautiful Book* went from being a slogan on our ubiquitous

promotional button (previously developed and designed by Susan) to being a beautiful book. To express that process so simplistically seems an affront to all the thought and planning, juggling and hard work that went into its creation, but to describe it fully seems overwhelming and way too much information for purposes of this article. Susan contracted a professional writer, Katie McDougall, who, knowing nothing about AAB, interviewed dozens of people and expertly composed all the content for the first section of the book. This includes the history of AAB, a timeline, the Telluride campus, and some AAB graduate student profiles. It was initially thought that Katie would also be the writer for the second section of the book that dealt with the side-by-side. We couldn’t have been more wrong. After getting transcriptions of the video, finding most of it incomprehensible unless you were there and watching, it was obvious that Susan was in for more than she signed up for! She generously took on the task and produced a wonderful section two.

Multiple proofs later, the time had finally come for the “unveiling.” Our goal had always been to have the book ready for the 2013 Standards in D. C. Up to that point, we had been so focused on getting the book done, we hadn’t given much thought to how and where we would “launch” the book. I felt very much behind the eight ball as I faced the last lap of coordinating a celebratory “event” of some kind. Again, the stars seemed to align in our favor. GBW conference planners were incredibly gracious and welcoming of this last minute addition to the conference schedule but finding the right time and place was problematic until Renate Mesmer piped up, “Why don’t you do it at the Folger?” ?!?!?!? Though my jaw was on the floor, the wheels started turning and Renate put me in touch with the event coordinator for the Folger Shakespeare Library. As it turned out, the Founder’s Room was the perfect place and the hour before the Standards Opening Reception (also held at the Folger) was the perfect time. Attendance was

continued on page 8



Side-by-side team: (l to r) Don Etherington, Michael Sharp, Monique Lallier, Judy Ferenbach, Don Glaister, Barry Bailey, Susan Hulme



Monique chats with attendees at the beginning of the book launch reception held at the Founder's Room of the Folger Shakespeare Library

unbelievable. I thought maybe 30 - 35 people would show up but the number was closer to 100 or so! Monique and Don signed books, Telluride truffles were devoured, multiple bottles of wine consumed and an aura of celebration prevailed. I gave a brief, impromptu speech thanking everyone for the support (which can never be expressed enough) and generally basked in the glow of such a fine ending to a special story.

It wasn't the end though. The next two days at Standards in D. C. the book launched itself without my help. The response from attendees was amazing.

More books were sold. Don Glaister used *Imagine a Beautiful Book* for his custom design binding presentation and then donated it to the Standards Auction. Dominic Riley ran around collecting signatures in another copy of the book to add to the auction items. To all who contributed to its success, beginning that first day in Salt Lake to present, I thank you on behalf of those who will receive financial assistance in 2014 to attend classes at AAB.



Cover of AAB's "Imagine a Beautiful Book" with "belly band" dust jacket.

Some stories have morals, some have epilogues, and some have sequels. I believe this story has all three:

Moral #1: It takes a village to create a book. You too can create a book, just make sure you have a village.

Moral #2: No matter how many times you and several others proofread, there will always be things you see only when you first open the published copy. (*I'll send you an Errata sheet if you don't have one*)

Epilog: To date, 75% of the signed special edition copies have been sold to benefit AAB's financial assistance program. Myself, Don Glaister, Monique Lallier, Susan Hulme, Barry Bailey, and all others involved in the project are still friends and living happy, full lives!

Sequel: Coming in 2033 – *Build a Beautiful Book* or *Preserve a Beautiful Book* we're not sure which. It's still in the pre-planning stages and I'll be crocheting afghans in a rocking chair by then...

Deb Stevens is the administrative director for the American Academy of Bookbinding. If you wish to order a copy of Imagine a Beautiful Book either in sheets (\$42) or the signed special edition (\$75), please contact her at deb@ahhaa.org or call 970.728.8649

ALERT!!

Members,

The Nominating Committee for the 2014-15 Guild elections is formed and looking for nominations (or volunteers) for the offices of President AND Chairman of these Standing Committees:

- Communications
- Exhibitions
- Newsletter
- Standards Seminar

Contact Catherine Burkhard at bookltrs@att.net or at 214-363-7946.

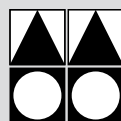
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AAB TUITION ASSISTANCE AND SCHOLARSHIP APPLICATIONS DUE MARCH 1

The American Academy of Bookbinding has financial assistance funds available for all AAB classes. Students who demonstrate financial need and an interest in bookbinding education are encouraged to apply. Applicants may apply for tuition assistance for one class, either a one-week or two-week class. Maximum allocations to qualified applicants for tuition assistance is 50% of the tuition. The amount of assistance offered is determined by the number of qualified applicants and the availability of funds.

The AAB Fine Binding Scholarship was created in 2013 to assist one individual per year who has shown initiative and is committed to the long-term development of their skills with the goal to reach a professional level and contribute to the larger bookbinding community. The scholarship is a \$3000 award based on merit and is intended to create an opportunity for a student to attend AAB courses in Telluride.

NEW INTEGRATED STUDY PROGRAM NOW ONLINE!

For more information about financial assistance, the AAB scholarship, course listings or our AAB Diploma programs, please visit our website.

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Don Glaister, director of fine binding
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American Academy of Bookbinding
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Opportunities for calligraphy learning in 2014

If one of your new year's resolutions was to improve your calligraphy skills, there are plenty of opportunities this summer to learn from some great teachers. In addition to taking workshops and classes that may be offered by your regional guild, the following conferences and workshops will probably require you to travel, but the time and expense will certainly be worthwhile.

Legacy II – July 19-26

Legacy II, the 33rd International Lettering Arts Conference, will be held July 19-26, 2014, in Dallas, Texas. Registration is open, and information about the conference is up at <http://calligraphyconference.com/>. It will be difficult to make a choice amongst so many great workshops and faculty! See the website for scholarship information as well.



Camp Cheerio Retreats

The Calligraphy Centre hosts two week-long workshops each year in the Blue Ridge Mountains of North Carolina. On May 4-9, Yukimi Annand will be teaching "Text and Texture – Abstract Calligraphy with Expressive Texture". On September 21-26, John Stevens will be teaching. More information here:

<http://www.calligraphycentre.com/che.o.html>



Ghost Ranch – June, July

Every summer, Ghost Ranch, near Abiquiu, New Mexico, offers week-long art workshops. This summer, Yukimi Annand, Eliza Holliday, Nancy Culmone, and Sharon Zeugin are teaching at Ghost Ranch. For more information, visit

<http://ghostranch.org/category/workshops/art/calligraphy/>.



Wells Book Arts Summer Institute – TBA, usually July

The Book Arts Center at Wells College in Aurora, New York, hosts two week-long sessions each summer. Each session consists of four book arts workshops on subjects which span calligraphy to letterpress to book construction to typography.



IAMPETH – August 4-9

The 65th annual IAMPETH convention will be held in Indianapolis, Indiana. This organization focuses on traditional ornamental penmanship and other pointed pen styles of lettering. More information at the IAMPETH website:

<http://www.iampeth.com/>.



Happy Learning!

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.****

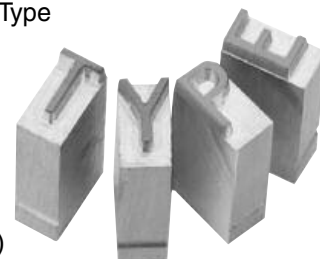
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Journal Editor

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Peter Waters – Master Bookbinder



*Miniature Chain Bindings.
Note the coin for size comparison*



KIPLING book

Fifteen fine bindings created by the late Peter Waters were available for close examination at the recent Standards of Excellence conference in Washington DC in October 2013. This show was a rare opportunity to examine the full leather, fine design bindings of Peter Waters, formerly the Chief of Conservation at The Library of Congress. This was only the second time since Peter died in 2003 that his wife, Sheila, has shown the bindings publicly. We are grateful to The Folger Shakespeare Library for the generous use of the conservation lab for this special showing.

The fifteen bindings were selected to show the development of the man who has been named the Father of American Book Conservation. Peter's first book item was a small needlepoint cover for his mother's sewing needles that was made when he was only 5 years old. Among the items from his early teenage years when he studied under William Matthews at Guildford College in Surrey, England was a volume of RUDYARD KIPLING'S VERSE. Peter bound that book at age 19 and it earned him a National Diploma in Design. It was this book that caught the attention of Roger Powell, one of the Diploma examiners



*The Director of The Folger Library, Michael
Witmore with his son during the show*



*The Folger Library Conservation Lab: A DVD featuring
Sheila Waters was also shown*

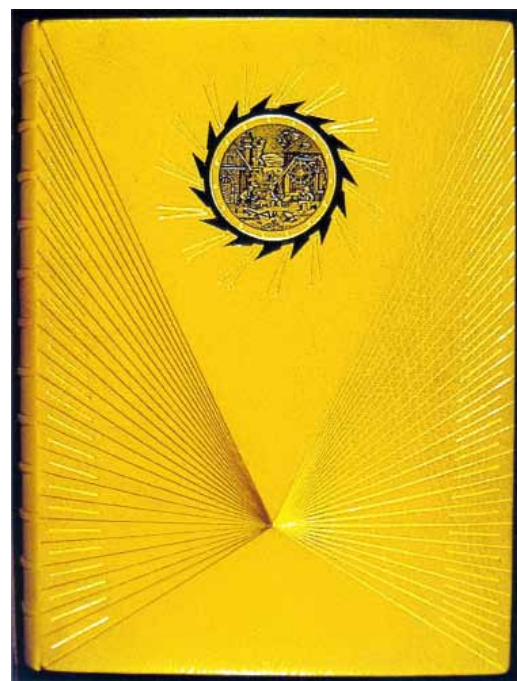


*Members admiring the
SWISS WATCH*

who recommended Peter for a position, including a scholarship, at the Royal College of Art in London. He continued his studies at the RCA under the tutelage of Roger Powell and several examples of his work from this period were included in the exhibit. Peter went on to become Roger Powell's partner at the Slade Bindery in Froxfield, England. It was while Peter was at the RCA that he met Sheila Salt, his future wife. Several bindings included in the exhibit showed the collaborative creative efforts of Peter and Sheila. Sheila designed extremely detailed images that Peter meticulously stamped with ink on leather, such as on the SWISS WATCH and CHELMSFORD CATHEDRAL.

Since many exhibits are normally viewed under glass, this show was a unique opportunity. The books were secured to special stands that allowed participants to closely examine all aspects of the bindings, including both covers, headbands and endsheets. The stands were formed from sheets of Vivak that were attached to a Vivak base. Participants could rotate that base sheet for the best views without touching the book.

A video, produced by Sheila to honor the work of her late husband, was also shown. In the video she explains that when Peter was tooling



SWISS WATCH with finely detailed design stamped with ink within a leather onlay

continued on page14



Peter and Sheila during the recovery of books from the Florence Flood of 1966



Don Etherington and Monique Lallier discussing binding detail



Peter and Sheila circa. 1950s



Peter's Tools - modified for use in a soldering iron



Members admiring Peter's first full-leather binding

SCULPTURE OF PRIMITIVE MAN, he realized that many hundreds of impressions would be needed and that the tooling would take too long, thus missing a deadline. That realization was the inspiration to modify the tool and use a soldering iron for consistent heat. The use of the soldering iron for gold tooling became a standard during Peter's partnership with Roger Powell.

This show was a great success. Hopefully, this concept of securing bindings to a sheet of Vivak will again be used to allow binders and bibliophiles to examine bindings without actually handling the book.

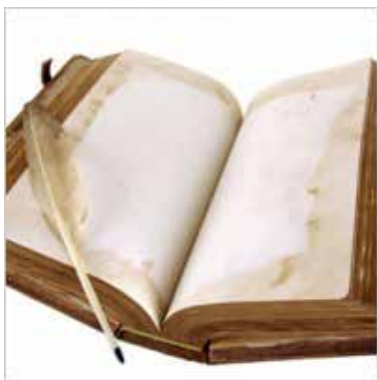
NOTE: A video, produced by Sheila to honor the work of her late husband, is available from the Guild Library – contact Ann Frellsen.

Bill Minter started his apprenticeship with Bill Anthony in Chicago and later opened his own shop for bookbinding and book conservation. In 1994, his business was moved to rural Pennsylvania where he continues to bind books and treat older, rare materials. During his career, he has developed a number of ideas, the most notable being the ultrasonic welder for polyester film encapsulation of paper. And, as of January 6, 2014, Bill is the new Senior Book Conservator for the Penn State University Libraries.

Mary Wootton has worked at the Harcourt Bindery in Boston, MA, the Northeast Document Center in Andover, MA and the Library of Congress. She currently resides in Gettysburg, PA where she divides her time between private work and Special Collections at Gettysburg College. After Peter Waters died in 2003 she spent countless, invaluable hours, assisting Sheila Waters in the process of sorting through and organizing Peter's papers.



*Binding on left: Peter's cover for a book on Zoology; hand-cut linoleum and printed on cloth.
Binding on right: BEETLES with intricate onlay and ink stamped design.*



Chapter Happenings

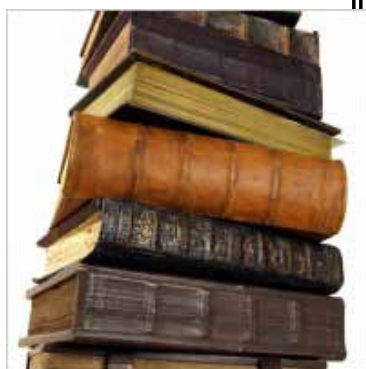
LONE STAR: Hosting special sales of 2011 catalogs of *The Thread That Binds* exhibition and the 1993 catalog of *Heaven on Earth* exhibition. Check gbwlonestarchapter.wordpress.com or contact Chapter at lonestar@guildofbookworkers.org for special pricing. Workshop on Tacketed Bindings with Tish Brewer, Dallas, TX, January 31-February 1, 2014.

MIDWEST: Chapter exhibition *Plainly Spoken* opened November 11, 2013. Current venue is January 13-April 10, 2014 at University of Michigan, Ann Arbor. Exhibition runs through April 2015 at various venues – see “Exhibitions” for dates.

SOUTHEAST: Exhibition *Patterns* ended January 30, 2014 at University of Alabama, Tuscaloosa, AL. Held opening reception December 5, 2013. Partnered with Atlanta Printmakers Studio in offering “The Letterpress Gig Poster” workshop January 18-19.



Catherine Burkhard
as of 12-30-13



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A Response from the Communications Chair - Henry Hébert -

Those of you that responded to the membership survey provided a great deal of helpful feedback regarding how you use the guild website and social media. Over the next year, many changes will be coming to the site and I will be using the survey results to guide the development process. I would like to use this opportunity to address some of the most critical issues and to describe the new technology that we will be rolling out in 2014.

Over the last year, I have been working very hard to gather information about how our organization uses the web and social media. Through this survey and communication with members and officers at guild events, I was able to compile a comprehensive list of features and functionality that our website should provide. Advances in internet technology over the past 3 or 4 years have dramatically improved the array of web platforms available. As with any system, there are trade-offs between functionality, ease of implementation, and cost. I conducted extensive research on a range of products and services and, in the end, I believe we have selected a system that will be ideal for our organization.

In early 2014 we will launch a new website and membership management system built using Drupal and CiviCRM. These are open source software systems with extensive and active development communities.

Many universities and large non-profit organizations have successfully adopted this software in recent years, and are constantly developing new modules for them. The system is mobile-ready and highly customizable, allowing it to grow with our organization and adapt to changing user habits.

The new website will have a very different look and feel from the Guild's current site. The presentation and organization of the information will change, hopefully allowing you to navigate it more easily. The new platform will also make it easier to add new content. Erin Fletcher has taken over the position of Blog Editor and, with her help, we will be bringing out new articles and online features more frequently.

A great deal of new functionality on the site will also improve our ability to serve the membership. We will continue to offer information and resources free of charge to the public, however, active members will also be able to log in and access additional content in "member's only" areas. You will be able to manage your personal profile and memberships by updating your contact information or adding a chapter membership at any time. You will also have access to an always up-to-date and sortable membership directory, a discussion forum, and digital copies of the latest newsletter and journal. Soon after launch, we will offer online registration and credit card payment for

chapter events and workshops. We are also working on an opt-in version of the directory, so that the public can use our website to find members that are operating businesses or taking commissions.

I would also like to address the matter of online entry for exhibitions. I understand that form submissions for the national exhibitions have had technical difficulties in the past. We have been using a form building tool called Formstack for the past year, successfully using it for online registration for Standards and entry for the most recent Midwest chapter exhibition. We have now received several hundred secure form submissions without incident or complication. I am confident that we can successfully provide this service on time and without interruption for the next exhibition.

The survey provided me with a long list of things that I can work to improve over the next year. One of the biggest takeaways, however, is that many of our members are not aware of all the services and features that the website currently provides. We host a tremendous amount of educational material and are adding to it all the time. I would encourage you to spend some time exploring the guild website and continue to send me your thoughts. I always appreciate your feedback, including criticisms and corrections.



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Helen Warren DeGolyer Triennial Competition for American Bookbinding 2015

GBW bookbinders should not miss the opportunity to enter the 7th Helen Warren DeGolyer Triennial Competition for American Bookbinding, scheduled to open June 5, 2015. This event will mark the 20th year of its founding, with the first exhibit opening in 1997 at the Bridwell Library, Southern Methodist University in Dallas.

I first met Helen Warren DeGolyer in 1991 as president of the newly formed GBW Lone Star Chapter, when I worked at BookLab, Inc., in Austin. At that time, an effort was made to join members primarily located in Dallas and Austin by holding alternating events in each geographic area. Helen was an enthusiastic charter member of the Lone Star Chapter.

Born in the Philippines in 1926 to a military family, Helen had a nomadic childhood. She graduated from Vassar College in 1947 and married Everette Lee DeGolyer, Jr., in 1952 after her move to Dallas. Her husband was a major book collector and directed the extensive DeGolyer Library, originally established in 1913 by his father, Everette L. DeGolyer, Sr., a renown oilman and geologist. Helen strengthened the DeGolyer family book interests by pursuing the study of bookbinding. In 1974, The DeGolyer Library collection was donated to SMU, where it is housed at the Fondren Library on campus.

Bookbinder Marianna Roach began offering classes in Dallas in 1948, held at her garage apartment bindery as part of the Craft Guild of Dallas. Marianna had studied binding in New York with Gerhard Gerlach at Columbia University and privately with Edith Diehl. Helen Warren DeGolyer appears in Marianna Roach's student records starting in the early 1960s. After Miss Roach's death in 1976, Helen continued her bookbinding studies with Roach's protege, Dorothy Westapher, who moved the classes in 1981 to new Craft Guild facilities at Snider Plaza in central Dallas. Other students like Pamela Train Leutz and Catherine Burkhard joined the classes that Helen attended under the tutelage of Mrs. Westapher.

Following a brief illness, Helen Warren DeGolyer passed away in February 1995. Within a year, I received a phone call from her dear friend Decherd Turner, then the retired Director of the Harry Ransom Center, University of Texas at Austin. He informed me of the DeGolyer family's plan to establish a permanently endowed competitive exhibition for American bookbinders in Helen's memory. The competition would be managed and organized by the Bridwell Library staff where her two children, Everette III and Edith, and brother, Joe Warren, had donated over twenty-five of Helen's bindings.

Decherd Turner encouraged me to enter the competition. He made many such phone calls to design binders around the country. Mr. Turner had been Director of the Bridwell Library for 30 years before becoming Director of the Harry Ransom Center in



Austin in the early 1980s. He shared Helen's passion for design binding and acted as a major collector for both Texas institutions in the collecting heyday of the 1980s.

Over the years, I too have encouraged fellow binders to participate in this event. No other competition in the United States offers generous cash awards for hand bookbinding with \$6000 award for the winning commission, a \$2000 award recognizing the sample binding submitted, and a \$1000 prize awarded for creativity of the proposed design of the selected text.

How does it work? Once you obtain the details of the proposed text, create a design on a specified size of museum board. It should be entered by the deadline (no entry fee!), along with an example of your own design binding to show your ability to execute your proposed design. The exhibition consists of the proposed designs accompanied by submitted "example" bindings.

For a small registration fee, on the day of the June opening, an educational program takes place with short, hands on workshops given by notables such as Shanna Leno and Chela Metzger in 2012. Usually there is a luncheon and a fine opening reception revealing the finished binding of the prior winner, along with the announcement and awards for the new winners of the current competition.

But, to have the chance to exhibit a binding in the elegant space and showcases of the Elizabeth Perkins Prothro galleries at the Bridwell Library is divine, so lusciously displayed and lighted. Your entry is returned in a few months following the opening. Catalogs were originally produced for the shows, but with the 21st century, they have become digital online catalogs. However, the cash awards have increased.

Among the organizers of the early DeGolyer Competitions were Decherd Turner, Valerie Hotchkiss, and Jan Sobota, who was book conservator of the Library in the 1990s. Today, credit of its ongoing success go to the staff at the Bridwell Library, especially Jon Speck, Brittany Morgan, and Jesse Hunt.

David Lawrence is the 2012 winner of the award. His binding will be revealed at the 2015 opening. It may seem that we Texans (or former Texans) are favored, not true. The jury process is anonymous, a group of five jurors inspecting submissions assigned numbers only. Previous winners are Don Etherington 1997, Bruce Levy 2000, Jamie Kamph 2003, James Tapley 2006, and myself, Priscilla Spitler, in 2009.

The Helen Warren DeGolyer Triennial Competition for American Bookbinding is a class act. When my finished binding was to be revealed in 2012, I gave a lecture on its creation at a catered luncheon in an elegant banquet room at SMU that had many tall arched windows. As the dessert was served, I was called to the podium to give my powerpoint presentation, assisted by a professional audio-visual person. Suddenly, like being on the Star Trek bridge, internal shades lowered inside the arched windows, dimming the room.

Winning this award has truly been a highlight of my career. At the end of my talk, I heartily thanked Helen Warren DeGolyer for her love of bookbinding that lives on through this generous endowment for the encourage of fine binding in the United States.

Fellow GBW members, do not miss out. Start working on your proposed design for the 2015 Award commission for an unbound copy of Bernard C. Middleton, *The Restoration of Leather Bindings*, Helen's personal set. Guidelines for entry are at <<http://www.smu.edu/Bridwell/About/DegolyerBookbinding-Competition>> or simply google "2015 DeGolyer Competition" and you will find it. No excuses!

Priscilla A. Spitler

Edits by Jim McMillin, Bridwell Library

Helen and fellow students during visiting instructor Deborah Evetts' workshop, held at the Craft Guild of Dallas



Helen in her studio working on a tooled design



Helen (center) with Hugo Peller and Dorothy Westapher



Membership Report

Membership Report 11/1/2013 to 12/31/2013

Thanks to everyone who has joined, reinstated, sent in a change of address, or new blog/URL information! The 2012 online membership directory is available on our website <guildofbookworkers.org>, with special thanks to Henry Hébert, our GBW Communications Director. If you have any questions about downloading or printing the GBW directory, please let Henry know at <communications@guildofbookworkers.org>. The 2013 newsletter will soon be available in an abbreviated form for membership use before we transition to a new website. Watch for announcements about the new website.

I am happy to answer any questions you may have about membership issues or to help you find member addresses.

We have a membership brochure (thanks to Cara our Journal Editor and others) 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.

Happy New Year to one and all!

Chela Metzger, membership chair 2011- <usefulblanks@gmail.org>.

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Binders are invited to submit a design for *The Restoration of Leather Bindings* by Bernard C. Middleton and a completed binding as an example of techniques proposed, for

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Catherine Burkhard
as of 12-29-13

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January 5 for February 2014 issue
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May 1 for June 2014 issue
July 1 for August 2014 issue
September 1 for October 2014 issue

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Deadline Dates for These Sections:

December 30 for February 2014 issue
February 25 for April 2014
April 25 for June 2014 issue
June 25 for August 2014 issue
August 25 for October 2014 issue

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