


THE NATIONAL ORGANIZATION FOR ALL THE BOOK ARTS

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STANDARDS
OF
EXCELLENCE
October 9-11, 2014

Recent Blog Posts:

18 Nov

Greetings from the new Blog Editor

20 Sep

The Folger Phase Box: A Visible Spine Wrapper

Testimonials

I live in a remote part of the country, so I look to online groups for information and advice, as well as to get a sense of community. It sometimes feels very isolated, working in an obscure art form in the middle of nowhere. I love going to the meetings because there's such varied backgrounds and levels of experience, nobody gets indignant if you ask a question that's self-evident to everyone else. Friendly and welcoming group.

Member, from survey conducted in 2013

Contact Details

Address: 521 Fifth Avenue, New York, NY 10175

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Latest Tweets

Upcoming workshops at San Francisco Center for the Book
<http://t.co/YFHcK8Fyd6> 16 days ago

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Table of Contents

From the Editor	3
Calendar of Events, Call for Entries, Exhibitions, Workshops, Lectures & Other Events	4
<i>Plainly Spoken</i> , 2013-2014 GBW Midwest Traveling Exhibit	8
Katie MacGregor: A Vital Papermaker	10
<i>Print, Produce, Publish</i> : A Brief Comment on the College Book Arts Association's 2014 Conference	14
Call for Papers	16
The Marbling Tray	17
The Cullowhee Mountain Arts Workshops	18
Library Report	19
From the Membership Chair	19
The Conservation Corner	20
Call for Board Nominations	21
GBW Awards Nominations	21
Book Review, Limp Bindings from the Vatican Library	22

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From the Editor

Cover Art

Consider this a sneak preview of what to expect in the next issue. Brenda Parsons, Mark Andersson and Chris McAfee have been planning the 2014 Standards of Excellence seminar for some time now. All of the data, forms, and contact information will be in the June 2014 issue. In the meantime, take the opportunity to peruse the new look of the website. Henry Hébert and his committee have completely revamped the site to be more user friendly. Along with Alicia Bailey and Chela Metzger, he has brought us into the digital age big-time, upgrading and updating the site for your use. You can read more of Henry's work in the February 2014 GBW Newsletter.



Newsletter Committee

I welcome Daniel Smith (NY Chapter) to the team. With this issue Daniel takes over the layout portion of the Newsletter. We continue to solicit Chapter information, reports, reviews. If you wish to review a book and/or DVD, contact coordinator Frank Lehmann lehmann@lehmannbindery.com. For Calendar of Events listings (Call for Entries, Exhibitions, Workshops, Lectures, Events, Etc.), along with Study Opportunities and Chapter Happenings listing, contact Catherine Burkhard secretary@guildofbookworkers.org. Guild/Chapter activities have preference over individual enterprises if space is limited. Of course, I certainly want reviews/reports from Chapter-sponsored exhibitions and workshops. Please send them to me, along w/high resolution photos/graphics. Thanks for your continued support of the Guild of Book Workers –

Cindy Haller

GBW Newsletter Editor

newsletter@guildofbookworkers.org

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Calendar of Events

CALL FOR ENTRIES

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.

July 1, 2014 through January 1, 2015

EXHIBITIONS

Bookbindings from the Gilded Age

Walters Art Museum
600 N. Charles Street
Baltimore, MD 21201-5185
410.547.9000, ext 297
www.thewalters.org

Currently through May 18, 2014.

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

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

The Annual Book Arts Bazaar

University of Southern Maine's Wishcamper Center,
Portland, ME.

10:00 a.m. to 3:00 p.m April 6, Sunday.

Contact: goodale@maine.edu or (207) 228-8014

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Exhibit of *Plainly Spoken* currently on view at University of Michigan. Photography Cathleen Baker, University of Michigan Library. Please turn to page 8 for more information.

The Inaugural Enid Epstein Mark '54 Lecture

Browsing Room in Neilson Library, Smith College,
Northampton, MA

April 10, Thursday: at 4:30 p.m.

Mark Dimunatio will speak on "Single Voice, Many Hands:
the Nature of Vision and Collaboration in
Contemporary Book Arts".

Gala reception to follow.

For information please call (413) 585-2906.

Spring Classes at American Academy of Bookbinding

Telluride, CO. (970) 728-8649

www.bookbindingacademy.org or deb@ahhaa.org,
as follows:

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.

Workshops at John C. Campbell Folk School,

Brasstown, NC, April 20 through August 1

www.folkschool.org, as follows:

Apr 20-26: Books of the Earth with Holly Fouts

Jun 1-7: Binding Books – Traditions and Mors
with Judith Beers

Jul 20-16: Small Format Marbling and Books
with Rajeania Snider

Jul 27-Aug 1: Beginning Bookmaking with a Textile Twist
with Chad Alice Hagen.

***Workshops at Morgan Art of Papermaking Conservatory
and /Educational Foundation, Cleveland, OH.***

May 24 – June 21:

www.morganconservatory.org as follows:

May 24: Secret Belgian Binding with Rhonda Miller

May 25: Japanese Bookbinding with Rhonda Miller

May 31: Hot Foil Magic with the KwikPrint with Cris Takacs

May 31-Jun 1 A New Dimension: Relief Papercasting
with Tom Balbo

WORKSHOPS, LECTURES & OTHER EVENTS CONTINUED

Jun 1 Introduction to Letterpress Printing: Posters on the Sign Presses with Wendy Partridge

Jun 1 Stars, Stars, Stars: Paperfolding with Monica Salisbury

Jun 7-8 Letterpress: Printing Nontraditional Elements with Bob Kelemen

Jun 7-8 Embroidery as Binding with Debra Eck

Jun 13-15 The Paper Kimono: big ass paper, patterning and production with J. McLaughlin

Grand Opening of the new Book Arts & Alternative Process Studio, home to Maine Media Workshops + College, Rockport, ME. June 12: www.mainemedia.edu

Workshops at Cullowhee Mountain Arts, Sylva, NC, **June 15 through July 18** www.cullowheemountainarts.org or contact info@cullowheemountainarts.org, as follows:

Jun 15-20 Building Books and Imagery with Alice Austin

Jun 22-27 Books that Speak with Carolyn Shattuck

Jun 29-Jul 4 Developing Authentic Art that is Vivid & Present from a Sketchbook with Timothy Ely

Jul 6-11 Bookbinding Boot Camp – Paper Cases and Wrappers with Karen Hanmer

Jul 6-11 The Printed Expanse with Lynn Avadenka

Jul 13-18 Expressive Monoprints with Julie Friedman.

Workshop, “Content and the Artist’s Book”, with Emily Martin at Maine Media Workshops & College, Rockport, ME. **June 22-28** www.mainemedia.edu/workshops/design-book-arts/content-artists-book.

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

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 www.danielkelm.com

Green Heron Book Arts
(503) 357-7263 or bookkits@aol.com

Memory Press • New York
Classes and Workshops—Maria G. Pisano
mngpstudio@aol.com • www.mariagpisano.com

North Bennet Street School • Boston, MA
Bookbinding classes: www.nbss.edu or (617) 227-0155 x102

Old Way • Santa, ID
Workshops with Jim Croft, Santa ID
traditionalhand@gmail.com or 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

Plainly Spoken

The 2013-2014 GBW Midwest Juried Traveling Exhibit

IN 1998, Julia Miller began the monumental task of sifting through notes and observations made during her 30 year career as an archivist and book conservator. After 8 years of additional research, she began to write. The publication that resulted, *Books Will Speak Plain*, (The Legacy Press 2010) is 500-page handbook aimed at conservators, collectors, librarians, and book lovers, for the identification and description of book structures and styles.

The Midwest Chapter of the Guild of Book Workers is delighted to showcase Miller's book in this theme-based exhibit. Bookbinders from across the country acquired the text in folded sheets and, months later, presented them to a jury of three as a completed book. This exhibit includes a range of binding ideas: models that replicate books from an historical period; cut-aways that visually reveal their hidden structure; design bindings that interpret a concept from the text; and artists' bindings that play with structures and materials to create something new.

January 31, 2014 – April 10, 2014

University of Michigan Libraries, Ann Arbor, MI

April 22, 2014 – July 8, 2014

Newberry Library, Chicago, IL

August 14, 2014 – November 30, 2014

University of Iowa, Iowa City, IA

February 6, 2015– April 26, 2015

Minnesota Center for Book Arts, Minneapolis, MN



All exhibit photos by Travis Young, KU Libraries Digital Lab

Top to bottom, Bindings by Barbara Korbel, Scott Kellar (left), Tawn O'Connor (right), Ethan Ensign, (left) Jeff Nilan

Midwest Chapter Annual Meeting

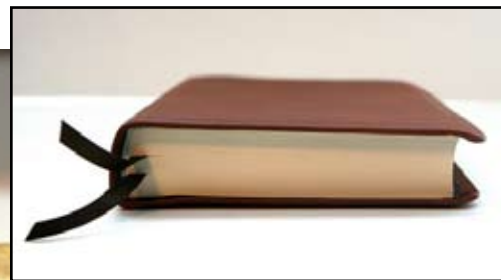
The Midwest Chapter will be holding its annual meeting in Chicago, Illinois this year, April 25-26, 2014. The meeting will start Friday afternoon with tours at the Newberry Library Building and Conservation Lab. The Midwest Chapter traveling exhibit "Plainly Spoken" will open at the Newberry with a tour and reception. Saturday will start with the Chapter meeting and a choice of two workshops, *see below* and conclude with the annual dinner.

EXPLORING TACKETS with LESA DOWD and BARBARA KORBEL Tackets have been used as functional and structural elements in bookbinding since early times. In this workshop participants will explore structural tacketing through demonstration

and practice, having the unique opportunity to examine historical examples of tacketing in early Newberry bindings. Various types of tackets will be explored including primary, secondary, endband, corner, and quire tacketing. Participants will take away a set of examples that they may use for consultation in future book art or conservation projects.

LIMP LEATHER YAPP EDGE BINDING with SCOTT KELLAR This style, though commonly used for religious books, is also perfect for smaller novels and books of poetry, etc. Compact and sleek, they slip into the pocket or bag more sweetly than an iphone! Using French split goatskin, this class will take you step-by-step through the process of creating this cover. Students will need to bring teflon folders, a straightedge, dividers, paring knives and spokeshaves (with clamp device for leather) to complete this binding style.

Emily Martin





Katie MacGregor: A Vital Papermaker

By Walter Tisdale and Amanda Degener

AS A VENDOR at many of the Guild of Book Workers' conferences, Katie MacGregor is well known for making handmade paper used for book and art restoration. Her clean practice, attention to detail, and good quality water give conservators confidence to use her papers. Water is a crucial ingredient and the deep well on her property provides PH neutral water. Well water from this clean environment, in Whiting, ME, the easternmost part of the United States, tends to be naturally buffered because of welcome deposits of calcium. Custom colors can be ordered and Katie keeps at least 10 colors in stock. Conservators who need paper to match their books say she is a master at making paper similar to sheets from the 15th century. She meets both requirements: the color of the paper and the "show through" or the translucency of the paper. There are only a handful of papermakers in the United States that are capable of making sheets as consistent as those made by Katie MacGregor. At the vendor table alongside her conservation papers are a huge variety of playfully colorful sheets she calls her "one of a kind" batches.

Though Katie works solo in her production, she is continually in collaboration. She states, "Paper exemplifies an interdependence of materials. Paper is not just a superficial product, but it actually represents a conduit into a world of surface, color, light, texture and form allowing artists to move

further into an in-depth understanding of possibility within their work." This is the relationship that Katie cultivates and participates in when an artist requests a custom made sheet. What many Guild members might not know about Katie is her extensive collaborative work with book makers.

Our routine is time-tested. I send her some color samples & guidelines for the papers: "make two papers that mimic the interior colors of a peel of birch-bark" or "I want that milky swirl of Abaca fiber in a rich midnight-blue color." She'll respond with a letter asking a few questions: "is it for type or relief-prints?" or "how much fold-strength will the paper require for the binding?" It's an easy back & forth correspondence. Before long, pulp swatches arrive in the mail. We might pick up the phone for a conversation. I only insist that she let the pulp formulations & paper forming take a course that is pleasing to her work & life. I trust her implicitly. Then we schedule a time when she can make the papers. It's become second nature to my bookmaking."

Developing rich palettes of custom colors for Nancy Leavitt's calligraphic work started soon after Katie and Nancy met in 1984. During the 2011 Standards meeting in Boston, Nancy and Katie had an occasion to celebrate the completion of Nancy's 100th book, *Dry Stone Walls*. Nancy had illustrated and used the title and lyrics from Dave Goulder's song on

Top photo, Karl Young's *Solar Dreams*, designed and printed by Walter Tisdale, using Katie MacGregor's handmade paper.

Katie's paper. Dave Goulder is a master dry stonemason and singer/lyricist located in Scotland. Nancy was completely unaware of Katie's friendship with Dave. As luck would have it, Dave happened to be visiting Katie's family the following week in Maine. Nancy joined the weekend event, helped build a dry stonewall, and had the opportunity to share her work with Dave directly, as he reciprocated by singing *Dry Stone Walls* to her. Stone, paper, pen and lyrics - a convergence of three people through the interfacing connectivity of their expertise, seemingly disparate artistry moved into orchestrations of a finished project in addition to new friendship.

At Twinrocker in 1980, Katie met Claire VanVliet. Claire had come there to work with Kathy and Howie Clark on *Lilac Wind*, poem by W.R. Johnson. Three years earlier, VanVliet and the Clarks had worked out a way of making "pulp-paintings" which culminated with the book, *Aura*, a poem by Hayden Carruth.

Soon after Katie and Bernie Vinzani moved to downeast Maine, in 1982, to set up their own studio, Claire journeyed east to work with them. In the setting of their snug studio Claire worked her drawings onto base sheets of paper pulp and finely tuned colored papers for her books and prints.

Janus Press collaborated with Michael Alpert (Theodore Press) and MacGregor/Vinzani in the 1980's to produce *King Lear* and *Dido and Aeneas*. VanVliet and MacGregor/Vinzani

continued on to produce *Batterers*, *Narcissus*, *Aunt Sallie's Lament*, numerous broadsides and components for other books. Since 1999, Claire and Katie have continued on with such pieces as Hildegard VonBingen's *Circle of Wisdom* and handmade paper components for Gospel of Mary, along with other broadsides and projects still in the works.

Katie has a Triple-A map with penciled-in directions that has been tucked inside her "Claire VanVliet folder" for 32 years. It's a straight 7-hour latitudinal drive from the Northeast Kingdom of Vermont to the sandy blueberry barrens and shores of Whiting, Maine. Over the years VanVliet and MacGregor have both made the journey to work in one another's studios. Their work rhythms have proven tried and true. MacGregor says, "It's a good thing we're creatures of habit because that's what it's all about when you make an edition in paper pulp. Prior to the actual production we do a lot of planning, right down to the menu. We've been known to eat the same spanakopita or soup for days. Except for an occasional evening movie, a swim or some quiet reading in bed, production occupies every waking hour."

Their production schedule follows a fairly consistent routine. The first few days are spent studying Claire's mock-ups, cutting stencils, making pulp while developing color formulas,

Katie working in Claire VanVliet's studio in July 2011 making covers for the Janus Press upcoming book, *The Silences Between* by Keri Hulme.





Box for Karl Young's *Solar Dreams*, using Katie MacGregor's handmade paper.



Nancy Leavitt and Katie MacGregor (right) looking at the dry stone wall they helped build with Dave Goulder

eating some chocolate, and then, finally beginning production.

The size and scope of their projects have deepened that working relationship. Claire is the band leader who can rely on her band members to follow the tune. Sheet music gives way to playing out of their heads and imaginations. Improvising ideas into things you can handle and work with is tough and demanding work. The rich variety of projects between Claire and Katie affirm the collaborative process of making art together.

Katie graduated from Beloit College in Wisconsin receiving her BA in Drawing and Painting. Like many book artists prior to University affiliated Book Arts programs her path is a combination of chance, goodwill from teachers, and a solid apprenticeship. Her first exposure to making a sheet of paper was with her kindergarten teacher, Miss Ethel Eilers, in Mason City, Iowa. She mentions the kindness of two artists in Maine who taught a papermaking workshop in a barn in 1979. Even though Katie was the only person who had signed up, they still held the class. In that workshop they were blending "pulp" in blenders and adding things to the sheets, like blueberry leaves; however crude those sheets might seem today Katie built up a small stack of papers and a passion for her craft. She also knew those experimental sheets, though beautiful, didn't behave like "real" paper and her quest continued for more information and experience.

In April 1980 she visited Twinrocker, one of the few production hand papermaking mills in the USA, staying for three days working with Kathryn and Howard Clark and Bernie Vinzani. While in high school Katie had had experience working in a glass factory doing repetitive tasks for 12 hours a day so the Clarks knew she could handle a production paper studio. In 1980 she left a teaching job and moved to Brookston, IN to apprentice

along side Jennie Frederick in the mill and Barb Tetenbaum who was working in Twinrocker's print shop. After her two-year apprenticeship MacGregor and Vinzani moved to Maine, built a studio and worked together until 1999. Katie built her current studio across the road from her old one and says jokingly, "We have a high concentration of papermaking in this neighborhood."

Most recently Katie worked intently with Michael Kuch, artist/printmaker to create all the papers used in the Two Ponds Press' limited edition of *The Little River*, by Margaret Wise Brown. A few other projects to date include; *The Maine Woods*, by Henry David Thoreau designed and printed by Scott Vile, Ascensus Press, 1998 (MacGregor/Vinzani paper). *Fragments*, Barbara Cash, Ives Street Press, 1995 (MacGregor/Vinzani paper). *Black Ice And Rain*, by Michael Donaghy, designed and printed by Barbara Tetenbaum, (MacGregor Paper). Katie's paper also was used in a limited edition book based on a narrative poem about Moses Maimonides, an 11th Century philosopher and produced by Sue Kaplan of Shulamis Press. Katie is also a visual artist, drawing inspiration from the landscape surrounding her home.

Special Thanks to Steve Miller who captured an interview with Katie on one of his infamous Podcasts.

"I met Katie while visiting Twinrocker in 1981. She was standing at the vat confidently dipping text-weight sheets of paper with a 22x30" mold. I'd made paper at Wisconsin in Walter Hamady's Typography classes, so her abilities were self-evident. When I moved back to Maine in 1987, with my press, publishing handmade books, she & her partner, Bernie Vinzani, were ensconced in Whiting, a two-hour drive from my new home in Bangor, Maine.

Katie MacGregor is a master papermaker, like the ancient mariners, who could navigate by the stars, or ocean currents. She has a special affinity for creating papers rich in color & fiber combinations. We have collaborated on many books, from text sheets to sturdy cover stock. My letterpress types print effortlessly on her papers. The cover stock papers are a critical part of the non-adhesive bindings I design for each book. They work their way from the front of the book, into the interior. They enrich the experience of reading the text & handling the book. It's a seamless relationship. Her papers are as vital to the book, as the words of the poet.

— Walter Tisdale



Detail of Karl Young's *Solar Dreams*.

Print, Produce, Publish:

A Brief Comment on the College Book Arts Association's 2014 Conference

by Emily Tipps

THE BIENNIAL CONFERENCE of the College Book Art Association (CBAA) convened at the University of Utah in Salt Lake City, January 2 - 4, 2014. The J. Willard Marriott Library's Book Arts Program (a division of Special Collections) hosted more than 200 attendees, who participated in panel and roundtable discussions, tours, business and committee meetings, and keynote addresses. More than a few attendees were members of both the Guild of Book Workers and CBAA—as the two organizations focus on diverging as well as intersecting facets of the broad realm of book arts.

While the Guild's Standards Seminar employs a unique structure of intensive hands-on demonstrations, the CBAA program is more closely aligned with the familiar structure of an academic conference, in which presenters' proposals are peer-reviewed and then organized onto panels of related topics. That said, CBAA also pushes the envelope of traditional conference offerings. For example, this year's

conference featured a portfolio exchange and exhibition of folded forms, editioned and shared by forty-two participating members. [*in code*] was an all-day production studio event organized by Katie Baldwin, Sarah Bryant, Denise Bookwalter, Macy Chadwick, and Tricia Treacy, who (with help from several CBAA members) letterpress printed a series of posters onsite using CBAA member Twitter-generated content. Another unusual conference offering was *P3 Now!* Studio, facilitated by Edwin Jager and John O. Smith. All day on Friday, conference goers had the opportunity to stop by an impromptu digital studio space to write, collage, design, type, photocopy, and scan original content for a collaborative pamphlet which was printed, bound, and distributed during the course of the conference. Saturday evening, conference goers watched type and letterpress printing techniques come to life in *Animated Shorts*, a collection of films curated by Barbara Tetenbaum and Marilyn Zornado. All of these unique experiences resonated interestingly with the conference theme of *Print, Produce, Publish*—a theme that incorporated



Jessica Spring demonstrates alternative printing techniques on a Chandler & Price clamshell press.



Snowbound in Brooklyn, Lesley Dill delivers her address via Skype.

talks as diverse as *Derrida's Glas: Reading Theory as an Artist's Book* (Ann Royston), *(Re-)New Views: Innovations in Bookbinding Structure* (Julie Leonard), and Xu Bing's *Tianshu & the Vocabulary of the Book* (Tim Mosely).

Two invited speakers addressed the entire group. Poet, editor, critic and University of Utah professor Craig Dworkin delivered a conceptually rich talk on the exponential mutability of the digital archive and the problems of digital documentation of ephemeral works, such as those represented in *Eclipse*, Dworkin's online archive of experimental poetry. Brooklyn-based artist Lesley Dill—whose multi-media work incorporates the book form and textual elements—was prevented from attending the conference physically, but conference organizers were able to project her live image onto a large screen via Skype to deliver her talk, which focused on *Divide Light*, the 2008 opera derived from Emily Dickinson's poetry. From the screen, Dill bantered with CBAA members as they filed into the auditorium. Far from upset, the audience seemed bemused by the Skype lecture; the experience was surprisingly intimate, while also prompting

observers to confront a reality of evolving technology.

The CBAA members' exhibition, *Present[ation] Public[ation] Install[ation]* (on display through March 9) was a highlight of the conference. Works juried by Betty Bright and Daniel Kelm filled the walls, cases and floor space of the Special Collections Gallery, among them interactive and installation works pushing the boundaries of "bookness." Mare Blocker's accordion *Nuptial Flight* seems to emerge from the wall of the gallery and swoop into a nest supported by an elm branch. Lyall Harris's *You Are Here* was conceived specifically for the context; viewers are invited to sit down and add content to the work by drawing, collaging, and writing responses to questions of locality, identity, and history.

The next CBAA conference will be held in Nashville in 2016. Until then, CBAA members have a lot to contemplate and do. Packed into a few chilly days just before the start of the spring semester, *Print, Produce, Publish* was a whirlwind of new ideas, inspiring work, and stimulating dialogue.



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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

The Marbling Tray

by Iris Nevins

On Copying Marbled Papers

ALL TOO OFTEN I get a swatch of paper in the mail or via email, and am asked to copy the paper. I always feel a slight bit of apprehension, even if it is a paper I have done previously for someone, because there are so many variables in Marbling that may prevent 100% duplication! Sometimes the hardest thing is to copy your OWN work! Even using the same bottles of paint and all the same materials! It is most often the weather or atmospheric conditions which are the culprits. I find a paper done in winter is often deeper or brighter than the same done in summer. Some patterns are more extreme from winter to summer. For example I like to do Spanish marbling in cooler weather because the shading comes out soft and looking like it had been air brushed, rather than having a sometimes more severe line to the waved shading.

All the worse if it is a paper made by another marbler. While no one marbler owns the patterns, since they are long in public domain, and color is not copyrightable, it would be pretty unethical to try to do a total duplicate of another living marbler's work. It is akin to forging their signature! It can be done pretty well, but I certainly would never want to do it. What I would do is offer my own interpretation and colors of that traditional pattern. Take or leave it! If not good enough, please go back to the original marbler. Unless that marbler says to me they can't do it for some reason and I should go ahead and get it as close as possible. That is something that has occurred numerous times during my 36 years at the marbling trough.

Where I will struggle to get as close duplication as possible is when I am trying to copy an old paper from a very old book, where the marbler is unknown and deceased. These type orders come from bookbinders who are trying to match papers for a restoration. Still, my papers will look new, so it is recommended to replace all the marbled papers. This is really fun and satisfying to do. Sometimes one can get really close, and others, not, but you get as close as you can with modern materials and pigments. Some pigments—in the red family in particular—have long been mined out of existence, so you get as close as you can. I always let the customer decide if they are close enough, and if not, I know I have done my best, and into the stock drawers they go, to await a future home.



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We look forward to seeing you in Las Vegas October 2014

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Cullowhee Mountain ARTS will be hosting its 3rd Annual "Summer ARTS Series" of workshops in Visual Art and Creative Writing. The workshops are held on the beautiful campus of Western Carolina University, Cullowhee, North Carolina, in the Blue Ridge Mountains.

They are offering 5 Book Arts Workshops taught by a stellar faculty:

June 15 – 20

Alice Austin:
Building Books &
Imagery

June 22 – 27

Carolyn
Shattuck:
Books that Speak

June 29 – July 4

Timothy Ely:
Developing
Authentic Art that is
Vivid & Present from
a Sketchbook

July 6 – 11

Karen Hanmer: Book
Binding Boot Camp;
Paper Cases &
Wrappers

July 6 – 11

Lynne Avadenka:
The Printed
Expanse;
Prints to Book

For more about Cullowhee Mountain ARTS and all workshop details, please visit www.cullowheemountainarts.org or call 828-342-6913

Attention all GBW members!

Without your help, the New York Chapter will be forced to shutter its doors. Don't let this happen! Now is the time to step up and do your part.

The New York Chapter is in search of new board. Due to a confluence of life and work commitments, Erin Albritton (Chapter Chair 2011-13; Program Chair 2007-2011) and Judy Ivry (Program Chair 2011-13) stepped down from their posts effective September 1, 2013. Unfortunately, both a nominating campaign and targeted solicitations have proven unsuccessful in recruiting volunteers to replace them and fill other vacant posts.

Below is a list of positions which need to be filled:

- 1 Chapter Chair** (Ensures the smooth/effective running of the chapter; coordinates other officers; manages contact information and communicates with chapter members; represents the chapter at meetings of the GBW Executive Committee; prepares annual report for GBW Executive Committee; oversees and manages all financial activities and transactions; prepares and manages chapter budget; assists in programming and event planning as needed)
- 2 Program Co-Chairs (2)** (Organizes all workshops, lectures and other events for chapter members; assists with advertising, set-up, clean-up and refreshments for events)
- 3 Communications Chair** (Maintains/updates/manages chapter website/blog; posts event advertisements, reviews and other relevant chapter information on website/blog)

Eligible candidates must be a member of the New York Chapter. If you are interested in volunteering for any of the above positions, contact Bexx Caswell (GBW VP) at vicepresident@guildofbookworkers.org or Chela Metzger (GBW Membership) at membership@guildofbookworkers.org.

Library Report

The library would like to announce the donation of the Peter Waters: Master Book Binder DVD to the GBW library collection, by member Deb Wender.

I must acknowledge that I recently received several offers to donate the DVD from generous Guild members, when it was announced at the Washington DC Standards that the DVD was going out of print.

In this informal presentation, Peter's wife, Sheila, a world-renowned calligrapher, traces her late husband's development as a book binder prior to his world-wide leadership in the field of library conservation. She shows numerous bindings from his student work to sophisticated exhibition bindings, including preparatory drawings and photographs, and discusses their fifty years of design collaboration in bookbinding, hand lettering and illustration.

Respectfully submitted,

Ann Frellsen

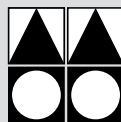
GBW Librarian

From the Membership Chair

Kudos to Mary Uthupuru for her fabulous work forming the 2013/2014 membership directory into sections so it can be bound! Be sure to head to the members area of the new website so you can download that and bind it for your desk. And speaking of the new Guild of Book Workers website, be sure to thank Henry Hébert for his amazing work on that - it is beautiful and functional. Due to the effort to update the records in the membership module of the website, there will be no report of new members and change of addresses in this newsletter. Next newsletter there will be a full report, and also a response to the GBW membership survey as it relates to my own responsibilities as membership chair.

If you have any questions at all about accessing your membership profile on the new website, or if you have any questions about renewing or changing your address please write me at usefulblanks@gmail.com, or call me at (813) 394-5868.

Cheers, Chela Metzger GBW Membership Chair



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Conservation Corner

DIY Weights

by Tish Brewer

I'M A FAN of repurposing, especially when I can do so in the studio. Weights are a group of tools I often make or find, reusing objects of all shapes and sizes to prepare weights for many stages of treatment. I find weight-making supplies at thrift stores, flea markets, auctions, garage sales, my own backyard shed, and from friends who gift me cast-offs of whatever seems appropriate. Not only does this save me money and save an object from the trash, it allows for creativity and customization in shape, size, and aesthetics of weights. Yes, I've made bag weights with lead shot and old pairs of jeans at the sewing machine, but unless I need my weights to conform to an object, I prefer something quicker. So, here are some ideas:

Use antique irons, paperweights, doorknobs, metal or crystal coasters, lithostones, and cobbler's tools—basically any compact object that's heavy.

Fill jars of all sizes, from baby food to spaghetti sauce, with lead shot, bb's, metal washers, or lead type. I happen to have come across a lot of metal type I didn't feel like cleaning and sorting, so I used it to make jar weights.

You can use the same metal materials for weight mentioned above, but fill it into old tins. I save tins from tea, cough drops, candies, mints, cookies, etc. Even the smallest are useful.

Save your wooden brie boxes or other wood and paper board food containers to fill with weight and

cover with paper or cloth. Adhere felt to the bottom for a soft non-slip surface.

Know someone who sews or quilts? Use pattern weights. I very often need something this tiny to hold open a previously rolled object, weight down mending strips to prevent them blowing away, or mark a place to which I need to return.

Scuba enthusiast? Scuba weights are super since they are submersible. Glass rods are also useful if you need to hold a paper object down in a shallow bath.

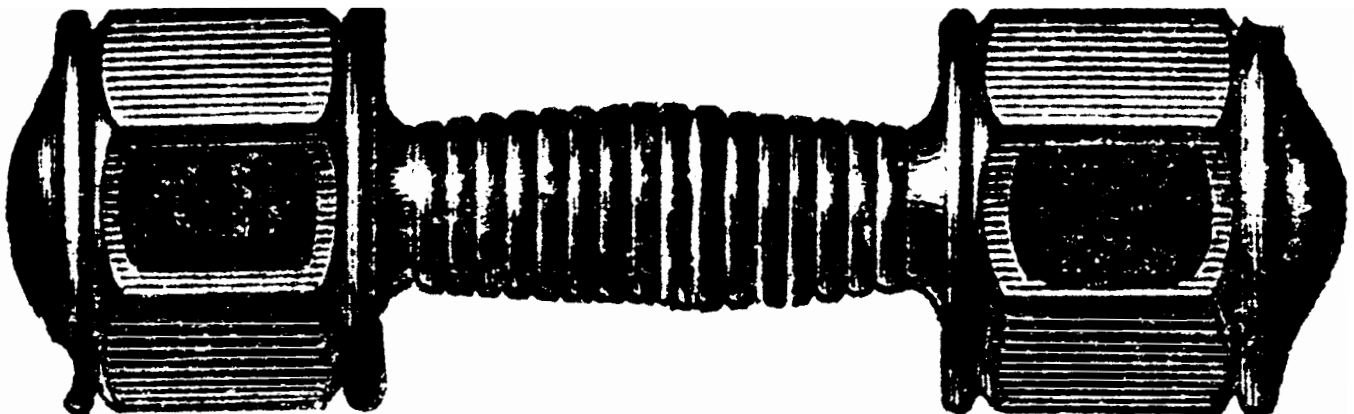
Do you save your sharps? I put mine into tiny empty tins that previously held mints. When the tin is completely full of sharps, it makes a nice little weight. Cover it in paper or cloth if you like.

When I receive framed objects into the studio, I save all the old nails and metal bits to fill up a jar. It may take a while to become a substantial weight, but in the meantime it's an interesting collection of artifacts.

Gym weights are very handy. Small handheld ones are just a pound or two, and fit good on top of a blotter board. One of the best thank-you gifts I ever received from a client was a pair of small kettle bells, just for the purpose of flattening and drying. Large gym weights (the ones that go on a barbell) are perfect for stacking several high on top of a board to flatten a paper object. I got mine for free from someone getting rid of a home bench press.

Pieces of Plexi, board or glass can be stacked in groups and then wrapped with paper or cloth to form a wide, flat weight. Or, use thick glass scraps directly, after you've sanded all the edges for safe handling. This method is useful when you really need to customize the size of weights. Make friends with a shop that can give you small scraps.

Ideas or photos of your own custom weights? Send them to me at tish@centerforartconservation.com. I'd love to see more examples, or maybe even arrange a weight swap!



GBW Awards Nominations

Nominations are now being accepted for the two annual GBW awards: "The Laura Young Award" and the "The Lifetime Achievement Award". The Laura Young Award is presented to a GBW member who has made an outstanding contribution to the Guild's mission. The Lifetime Achievement Award is presented to an accomplished person in the field, not necessarily a member of GBW, and will confer an honorary membership on the recipient.

You may send your recommendations to any member of the 2014 Awards Committee, before April 13th:

Cris Clair Takacs (Chair) - cctakacs@gmail.com

Mary Patrick Bogan - mpbogan@nedcc.org

Scott Keller - skkellar@sbsglobal.net

The honorees will be announced in the August GBW Newsletter and the awards presented at the Standards of Excellence Seminar in Las Vegas, NV, in October 2014.

ALERT!!

Members, The Nominating Committee for the 2014 – 2015 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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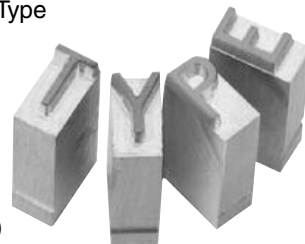
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Book Review

Limp Bindings from the Vatican Library

Langwe, Monica

Langwe 2013, sewn paperback, 71 pp., ISBN 978-91-637-2379-7, cost \$63.00

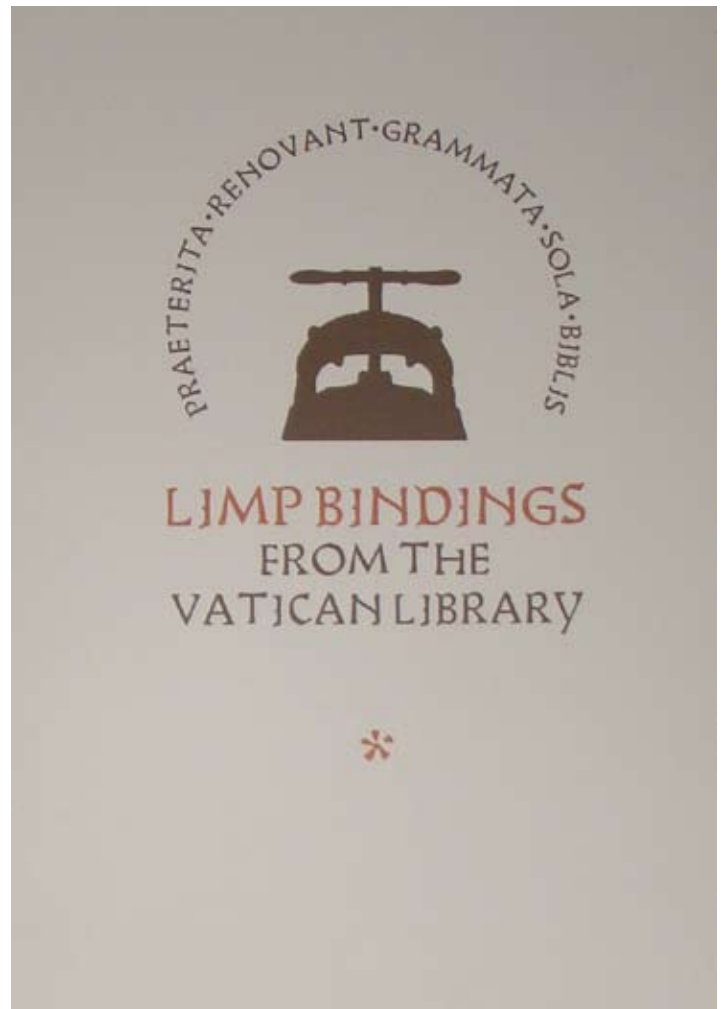
Reviewed by Barbara Adams Hebard

I LOVE EVERYTHING about this book. The book immediately appealed to me because of its appearance. The cover, a limp wrapper of heavy weight paper, convincingly suggests the historic bindings that are shown within while also hinting at the gallery of artists' books it contains. The titling font, Corrado, designed by the author's friend Richard Årlin, appears on the front cover and throughout the text-block, and is elegantly sympathetic both to the historic bindings and the artists' books. The map of Vatican City printed on the upper inside flap of the cover and the floor plan of the Vatican Library gracing the interior of the cover are additional decorative elements which enrich the overall pleasing appearance of the wrapper.

Within the text-block I like the layout of the illustrations; the historic books are shown lying flat while the artists' books stand upright, giving a dynamic sense of movement within the book. The careful, extremely clear diagrams revealing the structure of the historic books visually enhance the pages as well. Finally, in terms of the physical aspects of this book, it opens in an agreeable manner because it is sewn.

The content of the book is surprisingly ambitious: offering a concise background of the Vatican Library; reporting on the work in the conservation department; describing the development of the Corrado font; illustrating and diagramming the historic limp bindings; and presenting the gallery of artists' books. It is amazing that all this was successfully executed in a mere seventy-one pages. The author mindfully wrote enough about the historical background of the library to properly show the importance of archives and scholarship within the Church from its early beginnings, while covering the topic quickly enough to keep the reader from getting impatient to get on with the rest of the book. The pages describing the conservation department were a special treat, one doesn't expect to encounter the topic outside of conservation publications, and the chapter gave insight into the achievements gained and challenges faced by conservators working in this iconic library.

The section on the historic bindings could have just displayed images and short descriptions of the books, instead Ms.



Langwe included the diagrams of the structures with text clarifying the materials used, outlining the sewing patterns, and suggesting the techniques used in the construction of the books. Although she does not bill *Limp Bindings from the Vatican Library* as a "how-to manual" she has created such a manual within the narrative; a happy bonus for the reader. The gallery of artists' books teasingly alludes to the notion that the reader, too, can make their own bindings by following the instructions so clearly written by Langwe.

I urge GBW readers to buy a copy of *Limp Bindings from the Vatican Library*: it is well-written, informative, and will inspire you. I challenge a GBW Chapter to host a set book exhibit of this title. It is a great candidate since it: covers a topic interesting to bookbinders, features the work of several GBW members in the gallery section, has a sewn text-block, and presents plenty of options for designing imaginative covers.

Barbara Adams Hebard, Conservator of the John J. Burns Library at Boston College, is a graduate of the North Bennet Street School bookbinding program. Ms. Hebard enjoys writing reviews and articles on book related topics.

August 25 for October 2014 issue

www.guildofbookworkers.org



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