

Standards of Excellence Seminar 2014, Las Vegas, Nevada

The 2014 Guild of Book Workers Standards of Excellence In Hand Bookbinding Seminar will be held in Las Vegas, Nevada, October 9-11, at the Excalibur Hotel. The Seminar features presentations from four of the top book artisans in the field. It is an opportunity to learn from these individuals as well as to interact with others who share similar interests and also to shop with some of the foremost bookbinding suppliers in the world.

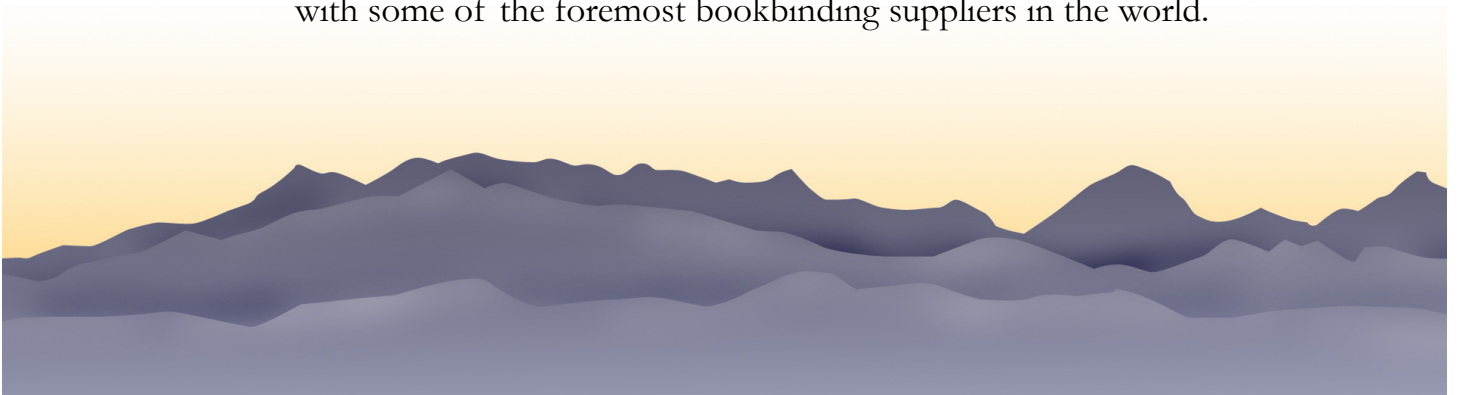


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	Bonnie Thompson Norman (Seattle)	h: (206) 527-9737	

Chapter Happenings

LONE STAR: Executive Committee working towards a major event October 31-November 1 with workshops, activities, and annual meeting with election, in Belton, TX, at University of Mary Hardin-Baylor. Exhibition catalogs continue to be for sale at sale prices.

Contact >lonestar@guildofbookworkers.org<

MIDWEST: Chapter exhibition *Plainly Spoken* recently closed, and annual meeting was held April 25-27 which included a trip to Newberry Library, Chicago.

NEW ENGLAND: The Chapter recently hosted two workshops ("The Amazing Dremel" and "Basic Metalworking for Bookbinders"). Currently the exhibition, "Geographies: New England Book Work" is showing. (see section on "Exhibitions" in this newsletter)


NORTHWEST: The GBW Pacific Northwest Chapter is pleased to announce a full slate of nominees to fill chapter board positions. We are thankful for the following members for stepping up to guide our chapter into a bright new future:

Co-Chair — Elsi Vassdal Ellis (Bellingham)
Co-Chair — Bonnie Thompson Norman (Seattle)
Communications Chair — Olivia Rose Muzzy (Seattle)
Exhibitions Co-Chair — Ealasaid Haas (Portland)
Workshop Co-Chair — Sophia Bogle (Ashland)
Workshop Co-Chair — Marilyn Mohr (Eugene)

We would also like to thank the following outgoing board members for their hard work and dedication to the chapter over the past few years: chair, Paula Jull; communications, Susan Collard and workshops, Shu-Ju Wang.

Catherine Burkhard
as of 4-29-14

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Calendar of Events

CALL FOR ENTRIES

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.

July 25: Deadline to receive signed entry form, CD, and fees for *The Art of the Book – Artists Books and Altered Books 2014* at Central Library of Rochester & Monroe County, Rochester, NY.

Jury results mailed September 8; work to be received by October 8. Show opens October 27; ends January 4, 2015.
><http://www.libraryweb.org/artofthebook>< or 585.428.8335.

EXHIBITIONS

Currently and through October 9, 2015: Geographies: New England Book Work by the New England Chapter.
><http://negbw.wordpress.com/2014/03/12/geographies-new-england-book-work/><

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<

July 18 through September 14: LaCouleur du vent, an International Design Binding Exhibition, Windgate Gallery, North Bennet Street School, 150 North St., Boston, MA, presented by ARA-Canada, Canada, Ecole Estienne, Paris, France and North Bennet Street School. >http://aracanada.org/galleries_photos/couleur_vent/index.html<

WORKSHOPS, LECTURES & OTHER EVENTS

June 8 through June 15, 2014: Classes at American Academy of Bookbinding, Telluride, CO. 970.728.8649, >www.bookbindingacademy.org< or >deb@ahhaa.org<, as follows:

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

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



TWO UNIQUE WORKSHOPS!

SUZANNE MOORE

Introduction to Monoprints
June 8 - 11 \$600

Explore the broad and rich possibilities of monoprint techniques, for use in making book pages and two-dimensional work. Working with colorful oil based inks on plexiglass plates, the class will offer students an array of options to play out visual ideas.

COLEEN CURRY

Binding in Stone Veneer
June 13 - 15 \$400

Using a flexible .2mm slice of stone veneer mounted on thin fabric, this three-day workshop will explore elegant binding structures in the technique of Sün Evard. The structures are simple but executed with a lot of care and attention to detail. Use of stone veneer as a decorative element will also be discussed and explored.



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June 1 through August 30: Workshops at John C. Campbell Folk School, Brasstown, NC, >www.folkschool.org<, as follows:

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

Aug 1-3: Gelatin Prints with Drumleaf and Stiff Leaf Bindings with Jessica White

Aug 3-9: Marbling and Books – Together at Last! with Pat K. Thomas & Bob Meadows

Aug 10-16: Papermaking – An Introductory Class with Claudia Lee

Aug 17-22: Books, Basket, Box – Placement of Memory with Sandy Webster

Aug 24-30: Botanical Books: Traditions Old and New with Annie Cicale & Rendenta Soprano

June 7 through August 3: Workshops at Morgan Art of Papermaking Conservatory and Educational Foundation, Cleveland, OH, >www.morganconservatory.org<, as follows:

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

Jun 21-22: First Time's a Charm: Introduction to Western Papermaking with Mason Milani

Jun 21-22: The Book Deconstructed II: More Adventures with Book Structures with George Barnum

Jun 28-29: Small Structures, Printed Layers with Sarah McDermott

Jun 28-29: Watermarks: Hot Glue and Flexi-Cut with Barbara Landes

Jul 10-13: Encaustic and the Sculptural Artist Book with Catherine Nash

Jul 12 & 19: Christmas (Cards) in July with Michael Gill

Jul 19-20: Marbling on Paper with Steve Pittelkow

Jul 19-20: Endangered Studies: Joomchi with Bill Lorton

Jul 26-27: Box Making: A Suspended Box in the Chinese Style with Steve Pittelkow

Jul 26-27: Hand Papermaking & Ecoprinting: Native Species and Amazing Results with Velma Bolyard

Jul 31-Aug 3: Fiber Paper Textile Book Spirit with Aimee Lee & Velma Bolyard

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

June 15 through July 18: Workshops at Cullowhee Mountain Arts, Sylva, NC, to be held on campus of Western Carolina University. >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

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WORKSHOPS, LECTURES & OTHER EVENTS CONTINUED

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.

June 18-21: Workshop, *Quarter Leather Flatback Lap-Case Binding* with Craig Jensen at Book Arts Studio, J. Willard Marriott Library, University of Utah, Salt Lake City, UT. >www.bookartsprogram.org< or >bookartsprogram@utah.edu< or register at 801.585.9191.

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

June 18-20: Workshop, *Identification and Care of Architectural Drawings and Photo Reproductions* with Lois Olcott Price at Stanford University Libraries, San Francisco, CA ><http://gawainweaver.com/workshop/care-id-lois-price-2014-standford><

July 21-27: Workshop, *Stitched & Bound* in south France, living and working in renovated French farmhouse studios. Classes in English by Alison Kuller and Jane Hallmark. All levels of experience welcome. >www.LesSoeursAnglaises.com< or >Alison.Kuller@gmail.com<

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Hand Papermaking (June 12-13)

Intro to Book Restoration

(June 19-20; July 24-25; October 30-31)

Art of Fabric Marbling (September 29-30)

Fore-edge Painting & Edge Treatments (Date TBA)

Beginning Paper Marbling (October 2-3)

For further information and additional course listings
visit www.cattailrun.com and click the link for
School for Bookbinding Arts.

July 28-August 1: Workshop, *American Publishers' Bookbindings, 1800-1900*, a course offered by Rare Book School, Charlottesville, VA and taught by Todd Pattison, Sr. Book Conservator at Northeast Document Conservation Center.
>www.rarebookschool.org/courses/binding/b75/< or >rbs_programs@virginia.edu<.

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 4-29-14

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Book Review

By its Cover

Leon, Donna

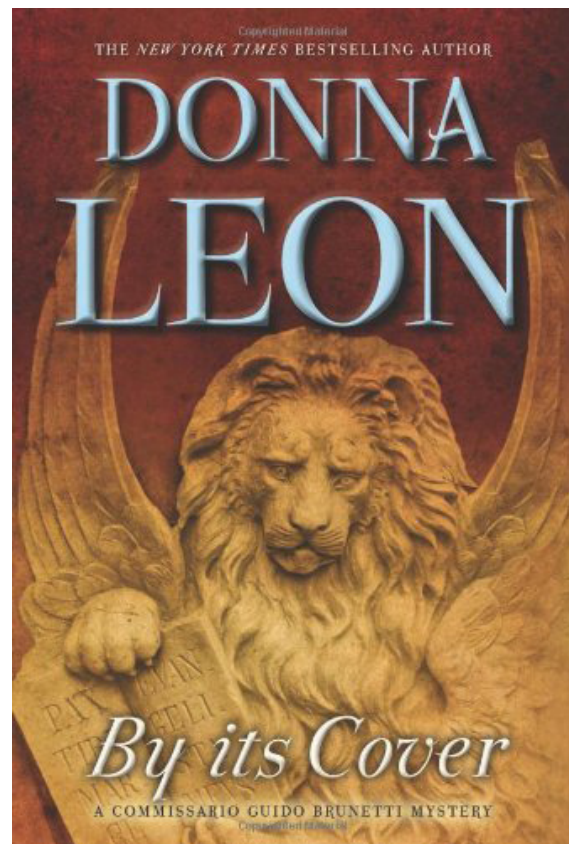
New York: Atlantic Monthly Press, 2014 ISBN 978-0-8021-2264-3, \$19.90

Reviewed by Barbara Adams Hebard

I am an avid fan of Commissario Guido Brunetti, the Venetian police detective featured in this and the previous 24 murder mysteries written by Donna Leon. Ms. Leon, an American who has lived in Venice for the past 30 years, has created a thoughtful, intelligent, compassionate main character in Brunetti and it is Brunetti and his relationships with his family and co-workers that enthrall the reader more so than the murders which occur within the narratives. Brunetti's colleague and model of high fashion, Signorina Elettra, offers confidences and valuable information to him as well as a shared Venetian contempt for their Sicilian-born boss, Vice-Questore Patta. The conversations between Guido and his wife Paola cover topics such as politics, morality, literature, history, and, of course, crime and corruption. In her books, Leon describes them as living a cozy life with their daughter and son; sharing meals and conversations about the events of their day. In previous Brunetti mystery novels, the author often described those meals as they were being cooked by Paola. The details about the ingredients and their mouth-watering aromas make the reader wish they could join the Brunetti family at their table. Sadly, *By its Cover* doesn't include Paola's meal preparation or the family dining together.

If you are looking for fast-paced car chase cop thrillers, Leon's are not the books for you: there are no cars in Venice. The slower moving vaporetto (public transportation ferry) and police launches allow a wider window through which the author describes the sights, smells, and sounds of the canals. All too often, the settings of murder mysteries are sparsely described with no real sense of place. In Donna Leon's books, Venice, both in its contemporary and historic states, is ever present. Brunetti, whether walking or travelling by boat, moves through a well-described city; Leon brings the dark, secret side-canals and breathtaking palazzos into sharp focus. The Venetian seasons also are featured in these books, revealing the level of sunlight and the mood of the city, and helping to show the landscape in which Brunetti works. *By its Cover*, unlike the previous Leon mystery novels, doesn't offer as much of this detail, unfortunately. The author has chosen to go on a tad too much about the evils of tourism and government corruption instead.

By its Cover doesn't begin with a murder, in fact, the murder



doesn't happen until about halfway through the book. The story is, at first, about the theft of some pages and complete volumes of rare books from a prestigious (fictional) Venetian library. I hoped for lavish descriptions of those pilfered items, but it was clear that Leon is not a collector of rare books and likely asked a librarian a few stock questions about rare, antique books to get a sense of what the library director should say to Brunetti. Additionally, Brunetti, as a habitual reader of history books and one-time user of the impacted library should know more about rare books than comes across in his exchanges with the director. Given that interest and Guido's usually frequent (although not in this story) book discussions with Paola, a university professor, one would hope for a more complete accounting of the stolen books. Unfortunately, overall, *By its Cover* does not have the full-bodied plot that usually graces Leon's books. The book reads like it was written with a short deadline and the easily predictable ending comes with an abruptness unlike any of the other Commissario Guido Brunetti mystery novels. If you have not yet read this series of novels, don't start with *By its Cover*. I do strongly recommend that you read the other Leon books first. When you reach *By its Cover*, you will still eagerly read it to the end because by then you, like so many other fans, will already be hooked on the story of Guido Brunetti.

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.

Calligraphy Report

Book Review: *The Golden Thread – The Story of Writing*,
by Ewan Clayton

Reviewed by Beth Lee

For calligraphers, it's been a very good year in new books. Ewan Clayton's book, *The Golden Thread: The Story of Writing*, was published earlier this year in the UWS. This comprehensive story begins in 1850 BCE with the origins of the alphabet and traces developments in writing through to present-day digital documents, graffiti and handwriting.

Ewan Clayton is perhaps uniquely qualified to write this story. His own life spans aspects of this history, from his family's roots in the craftsmen's guild founded by Eric Gill during the Arts and Crafts movement, to his training with Ann Camp at the Roehampton Institute, to his life as a Benedictine monk in the mid-1980s, to his work as a consultant to Xerox's Palo Alto Research Laboratory. Today he is a Professor in

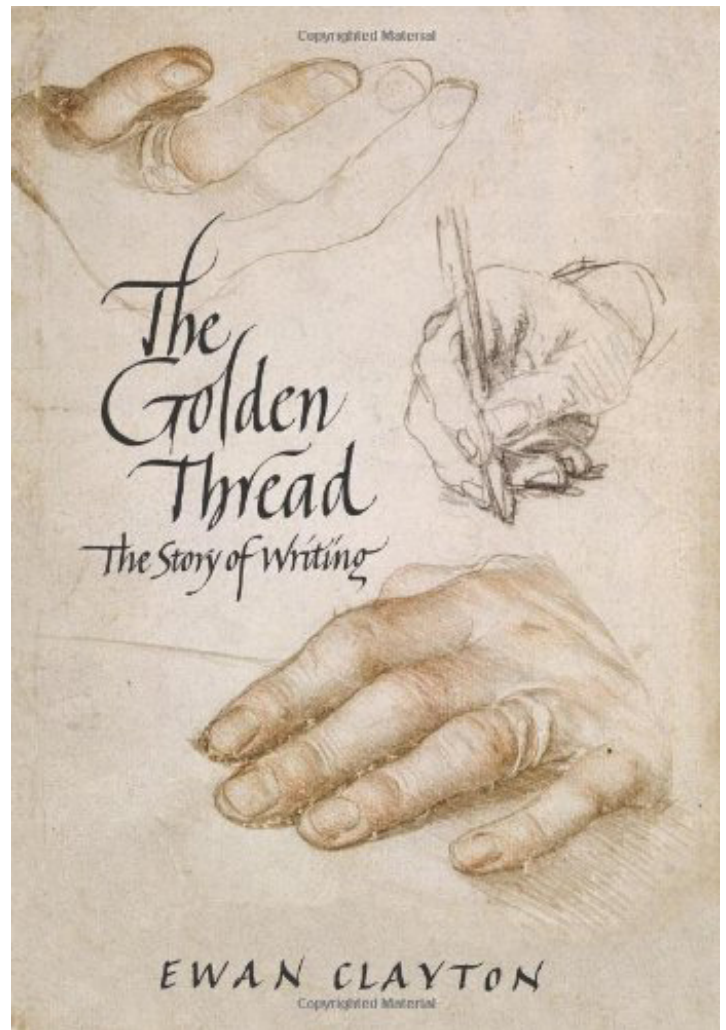
“Writing, at its best, can celebrate the whole way we explore the material world and its sensuality to think and communicate; this is what writing does.”

Design at the University of Sunderland, and co-directs the International Calligraphy Research Centre there.

The book provides much interesting factual information. For instance: Although Romans adopted the Greek concept of the alphabet as an interrelated system of forms, it was the aesthetic influence of the Egyptian reed pens and square brushes that introduced thicks and thins into Roman lettering. And: The pilcrow (¶) originated as an illuminated C, for *Capitulum* or chapter, in medieval manuscripts.

These facts are fascinating in themselves. But the book's great value is that it places all this information within the fabric of political and social events to form a cohesive picture, even a 'palace of memory', which makes sense of all this information. The idea of a 'palace of memory' is presented through discussions of the rhetoricians of ancient Greek and Rome on the subject of the art of memory and, later, the revival of these ideas within the monastic tradition in the 12th century.

One example of this fuller picture is an examination of way in which Alcuin's Carolingian hand spread throughout the



world. This happened, not by direct edict of Charles as I had assumed, but by a confluence of circumstances which included a decree that every Bishopric and monastery have carefully corrected books, Alcuin's very productive retirement years in St. Martin in Tours, and a popular appetite for cultural convergence over local distinctiveness.

The narrative continues through the Renaissance and Reformation to contemporary times, embedding topics of particular interest to writing enthusiasts in a story familiar to students of graphic design history. Discussion of Gutenberg's printing press includes 2011 research at Princeton which revealed that the type for Gutenberg's Bible was constructed from modular punches – individual letter strokes compounded together following the construction methods of manual lettering. Innovations in the printing press are discussed, and advances in printing inks are connected to the invention of the ballpoint pen. The work of Edward Johnston, Rudolf von Larisch and Rudolf Koch is placed upon the backdrop of the design movements of the 19th and 20th centuries. Other aspects of the writing story are covered here which are usually neglected in a general graphic design history. The emergence

of the signature as a vehicle of personal expression, the graffiti writing movement, the roots of the computer's graphical interface – all of these make for absorbing reading.

Questions that had never quite made it to the forefront of my brain were answered. Why is the 4th-century Codex Sinaiticus so wide, and laid out with four columns to a page? It mimics the layout of the then-pervasive scrolls. Of course: This was what people were used to seeing. Why the abrupt change in lettering between 9th-century and 10th-century books in England? The Viking invasions of the 9th century effectively wiped out the monasteries. I had never before made the connection.

The book invites new questions. Upon reading that, prior to the 19th century, the idea of literacy included reading but not necessarily writing, I began to mull over the effect of writing upon literacy, the effect of texting upon literacy, and current state of handwriting education. How much is literacy an intellectual endeavor, and how much is it a physical process?

There were many more descriptions of lettering than images provided, and so I frequently found myself reading it while sitting next to my laptop with several tabs of Google Images open for reference. It's a good way to read this compelling story.



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THE MARBLING TRAY

by Iris Nevins

Keeping Marbling Simple

I have marbled for over half my life now. Still, it is amazing that you can learn something new each time you marble. I by no means know everything I need to know about marbling, and don't even think that is possible. It is too whimsical, and easily affected by temperature, humidity, air pressure, and who knows what else! Maybe things so subtle we can't see them, like some extra iron, calcium, fluoride, chlorine or sulfur in the water supply, for example.

It has long been my feeling, and I am not saying this is right for everyone, but this is just my perspective, that the simpler you keep things and the fewer ingredients you use, the more success, at least I have. Sure, one can use distilled water to eliminate the problem of stray elements in the water. I have tried this, and being used to loads of junk in my very hard water...believe it or not, it threw me! I do use distilled to make the paints however, just to be safe... because things in the water may interact with the pigments. Also if people have a problem with my paints, at least I know the water is not the culprit. As for making the size though, I am much happier not lugging gallons of distilled water, or having to get a distiller and make it.

With paints, many marblers go off on a tear and buy every color they can find, to find that many if not most, do not work for marbling. Most pigments are actually not very marbling friendly. I'd rather stick with five to seven or so basic colors and mix other colors from them. This way if something is not acting right colorwise, I can more easily pinpoint which bottle of paint is the problem.

I find especially acrylic marblers (I do both, acrylic for fabric, watercolor for paper) often use a lot of ingredients I never even heard of in 1978 when I started - size conditioners, and such. I am not saying they are no good, but I never personally needed them to make things work well. When I started marbling, we didn't even use instant carrageenan powder, but used handfuls of actual dried seaweed we boiled and strained...you never knew quite what you'd end up with! The only way around it was to use way too much carrageenan seaweed, and water it down to the right consistency after it was cooled and strained. Or else you may find you had a weak batch of size after all that messy work! So I do like things that will make life easier.

Library Report

Standards of Excellence Presentations' DVD's

Available for purchase or loan from Library

The following four DVD's from the 2011 Standards of Excellence Seminars held in Boston, MA are now available for purchase or library loan.

Islamic Bookbinding, Katherine Beaty. Demonstration of the construction of an Islamic style bookbinding from start to finish. Islamic bindings are often elaborately decorated, as the binding is covered and decorated off the book. Islamic bindings are best recognized by the chevron endbands and fore-edge flap. While incredibly intricate and time-consuming to produce, the Islamic chevron endband is also an integral component of the binding structure. This presentation shows how the various components of the structure are a product of use within a cultural context and play an important role in their conservation.

Edition Binding: A Hybrid Approach, by John DeMerritt. One of the most compelling components of edition binding is the "ensemble" aspect of its practice. The edition binder collaborates out of necessity; combining technical, aesthetic and practical skills and considerations to conceive a piece that is larger than the sum of its parts. This presentation focuses on using a hybrid approach, looking at some of the particular methods, techniques and approaches utilized in John's studio – mostly tried and true trade skills. He also discusses and demonstrates his forays into the use of laser cutters, digital mat cutting and digital printing on fabric and leather.

Scratching the Surface: Disguising and Embellishing Wood, by Daniel Essig. Wood, when painted, burned and stained has a sensuous patina, and it is a versatile and forgiving material. Through demonstration and example Daniel shares the tricks and techniques he uses to create a time-softened feel of antiquity in his sculptural books and wooden journals. He also demonstrates his version of the Caterpillar Binding, which he redesigned to be sewn as an embellishment rather than as a structural element, opening a new range of binding possibilities.

Conservation of 19th Century Publisher's Bindings, by Todd Pattison. Although 19th century cloth Publishers' Bindings were typically produced in multiples, many of these bindings are just as rare or historically important as leather bindings from the same time period. This presentation focuses on techniques for quickly and sympathetically repairing cloth bindings of artifactual value. Although these techniques were developed for a production approach to treating circulating

collections, they can also be appropriate for the treatment of special collections materials and for use by conservators working in private practice.

The following four DVD's from the 2012 Standards of Excellence Seminars held in Salt Lake City, Utah are also now available for purchase or library loan.

Binding Structures Featuring Removable Pages with Daniel Kelm. Demonstration of the mechanics of various binding systems that allow for removable and interchangeable pages. Some structures utilize Daniel's wire edge binding system and others modify existing technologies, such as the Chicago screw post, for use in large and heavy books. Includes discussion relating to the making of various types of structures illustrated with models showing the production steps, and with images of finished work.

The Sandragraph Approach with Steve Miller. Sandragraph low-relief printing plates are simple to make, varied, and exciting to print. They result in letterpress-printed shapes and images that stand alone or can provide a background to other content layers. The Sandragraph is also a creative way to produce unique end sheets and printed papers for bookbinding purposes. In this session the process of plate making is demonstrated, and Steve examines all the various elements of letterpress printing that effect the printed outcome. He also looks at examples of work that have been printed using this technique, and talks about possibilities for employing the Sandragraph in your work.

A Conservator's Journey Through History with J. Franklin Mowery. In his presentation, Frank discusses improvements in book conservation over the years, including changes and mishaps. He also discusses raising standards in book conservation, the quality of materials used, and the devices and tools that can be used in conservation. He also offers various tips and tricks.

Marbling: Traditional and More with Pamela Smith. Demonstration of marbling techniques for both adhering to tradition (where patterns and color palettes are strictly dictated) and breaking free of its limitations. The demonstration moves step by step through the making of 18th century gold-veined French Shell, oak leaf, and zebra patterns and then focuses on the use of historic techniques to create non-traditional patterns – delicate floral designs infused with mica powers, unusual background textures, double marbles making use of resist methods. The idea is to push the edges, and to bring marbling into the realm of 21st century book design.

To borrow one or more of these or any of the other ninety-five DVD's in the library collection, please contact Ann Frellsen at library@guildofbookworkers.org.

Membership Chair News

I am pleased to have a chance to respond to the recent GBW survey results that relate to my duties as a membership chair. Thanks to all who took the time to participate. Over half our membership participated in the survey, which certainly gives it a high degree of accuracy!

I have been membership chair since October 2011. I took over from the highly capable hands of Cris Takacs, who was honored for her service at last year's Guild Standards Seminar. My volunteer work for the Guild includes:

- All matters related to helping members join, renew or quit the Guild.
- Maintain an accurate address list of members to send to the chapters, the Newsletter, and the Journal.
- Send newsletters to new members so they get something from the Guild as soon as possible, and send Newsletters and Journals to those who for some reason did not receive theirs as expected.
- Handle on-line and hard copy membership concerns, referring questions to the treasurer as needed.
- Make sure reminders to renew go out each month during the three-month grace period.
- Organize the membership directory annually.
- Report membership issues in the Newsletter.
- Help those organizing exhibits or other Guild activities that require an accurate list of members.
- Report annual membership statistics and budget to the treasurer and report on membership issues at the annual business meeting, with the results also posted online.

Based on the survey, there are membership chair activities that guild members would like to see improved.

- Make it easier to join and renew online.
- Make it easier to access the membership directory.
- Make it possible to change an address or add a chapter online.
- Feature membership work on the website more prominently.

- Make the process of joining as a "family" (two members for the same price if they share an address and one mailing) clearer.
- Create a hardship membership category.
- Feature more interesting member news in the Newsletter (marriages, new businesses, children etc), and quit taking up space in the newsletter listing new members and change of addresses.
- Feature images and stories from our history since 1906.
- Make sure new members know what GBW services they are entitled to.

Quite a few of the improvements members would like to see are happening on the new website, thanks to the incredible volunteer work of Henry Hébert. It is simpler and faster and still secure now to renew online, as well as to join a chapter online. Anyone can also have a form sent to them and return it to me with a check and I will make sure you are signed up. The new membership section on the website allows easy access to update membership information. Members can change their own address, and look to see who lives in their region or a city they hope to visit. The entire directory can be printed in sections so you can bind it yourself now, and we hope to make this a yearly event, as long as our generous and talented member Mary Uthupurru continues to format the information for sections. We are investigating a print on demand option through the website, though this would not be free. In general, the logistics of membership functions through the website has improved, while we are always ready to work with anyone who would rather not renew or join online.

In terms of using the Newsletter to share more news about member events, obituaries, celebrations and commendations and profiles, I think it is a great idea. I hope to co-ordinate with the chapters to profile one member a month from the different parts of the US, and to also to profile some of our international members. I also plan on featuring a different membership benefits in the newsletter from time to time, since the survey showed that quite a few folks were not aware of the benefits we have in place.

Finally, we recently created a hardship category for members. This would allow people to join and renew for up to three years at half the price of a regular membership. At this point members can contact me to be signed up for this rate. It will not be shared as a separate category in the directory. We also tried to make it clear in the new website, that you can join as a family when you get one mailing for two people at one address.

Again, thanks so much to those who support the Guild through their membership, and those who took the time to fill out the survey. There were lots of good ideas and important criticisms shared. I want to encourage all members to consider volunteering for the Guild or any other membership organization you belong to that runs on volunteers. You will learn a great deal, have some fun, and make a difference!

GBW Membership Benefits Include:

- The Guild of Book Workers Newsletter, a bimonthly newsletter
- The Guild of Book Workers Journal
- Membership directory online and printable in sections
- Online directories of study opportunities, supplies, and services
- An ever-growing lending library of books and DVDs, ranging from how-to manuals and the history of the various book crafts to videos of the annual Standards of Excellence presentations

- Web site and listserv for online information sharing
- Traveling exhibitions of members' works
- Participation in annual Seminar of Standards of Excellence in Hand Bookbinding
- Regional chapter activities
- Preferred pricing on all Guild publications

In the interest of reserving space in the newsletter for a great variety of topics, instead of listing all the new members by name I will just note that we have had 34 new members this year, 6 of them students. You can now log in and update your change of address or email, as well as update any other preferences. I am also happy to do that for you if you write an email or letter.

Chela Metzger
GBW Membership Chair
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We look forward to seeing you in Las Vegas October 2014

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Catherine Burkhard as of 4-29-14

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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 • newsletter@guildofbookworkers.org

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January 5 for February 2014 issue
March 1 for April 2014 issue
May 1 for June 2014 issue
July 1 for August 2014 issue
September 1 for October 2014 issue
November 1 for December 2014

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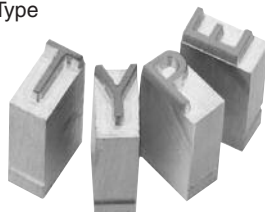
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