



Sam Ellenport

RECIPIENT OF THE GBW
LIFETIME ACHIEVEMENT AWARD



Julia Miller

RECIPIENT OF THE
LAURA YOUNG AWARD

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Cover art: GBW Award winners, who will be honored at the October Standards of Excellence Seminar, held in Las Vegas, Nevada. See articles beginning on page 8

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New York Chapter's Spring Swap Meet was a Success!

By Celine Lombardi

There were many reunions, lots of new introductions, and hopefully plenty of sales.

The event was hosted by Judy Ivry on June 14th in her bookbinding studio in Manhattan. The first room one was occupied by Nelly Balloffet, Jenny Hille, Carolyn Chadwick



"I was amazed by how many people came who are not regular bookbinders or guild members", —Nelly Ballofet

and Jerilyn Davis (who along with Judy sparked the whole idea). Together they represented former Guild chairs, past teachers at the Center for Book Arts and private studios, and many years of bookbinding and conservation expertise. They sold hand tools (including a set of Edith Diehl's very own), a sewing frame and lithography stones, linen cords and endband silks, books in sheets and books about the craft. The middle room had more tools for sale by Jean Stephenson, including a set of half circle gouges which I found to be quite unusual; paste papers by Nora Ligorano and Vin Buchan, the last of the Lost Link editions; a book shop set up by Sylvie Merian with some staple bookbinding manuals and many other books on books; and decorative Japanese papers that Ruth

Stein had in surplus supply. In the last room Pergamena had piles of beautiful skins, a muted rainbow, and glowing parchments that had me wishing for a project to justify a purchase. Talas brought a pleasing selection of older hand tools as well as newer tools per request and remnants of bookcloth. Somewhere in the middle of it all was a swap table where anyone could leave an item and take an item, which became an entertaining point to return to as the stock continually rotated.

The crowd was very diverse and meandered in and out all day long...we soon lost count. We had a pair of calligraphers from Canada, a book artist from "just around the corner", letterpress



Vendor Carolyn Chadwick discusses a sale. Photos by Daniel K. Smith

printers, book binders, and conservators. Many times I would say good bye to someone only to see them again an hour later engaged in conversation with a new arrival. A few visitors were new residents of New York, happy to make connections with fellow book workers.

"We had an enjoyable time and met quite a few people new to us and ones we already know." —Karl Meyer, Pergamena

CALENDAR OF EVENTS

CALL FOR ENTRIES

Currently 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 August 22, 2014: Geographies: New England Book Work, an exhibition by the New England Chapter on view at the University of Southern Maine, Wishcamper Center, 34 Bedford St., Portland, MN. ><http://usm.maine.edu/bookarts/pope-cheney-art-studio><

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<

Currently through September 14: La couleur du vent (The Color of the Wind), the book selected for the 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<

October 3 through November 2, 2014: Chapter Exhibition for Northwest at Sandy Gallery, Portland, OR, featuring two samples of current work. Exhibition can be viewed online and a catalog will be available. >elsi.vassdal-ellis@wwu.edu<

October 4, 2014, through January 16, 2015: Commitment to Craftsmanship: Conservation Bookbindings, at Boston College, John J. Burns Library in Bapst Building, O'Brien Fine Print Room and Irish Room. For dates and hours open, check >www.bc.edu/libraries/collections/burns.html<. For directions to Boston College, >www.bc.edu/a-z/maps.html<.



Mind Map by Bexx Caswell. Maps of Philadelphia, Boston, and New York, binder's board, linen thread, Italian cotton ribbon. Part of *Geographies: New England Book Work*.

WORKSHOPS, LECTURES & OTHER EVENTS

August 3 through August 24, 2014: Workshops at John C. Campbell Folk School, Brasstown, NC, >www.folkschool.org<, as follows:

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

September 16 through November 17, 2014: Classes at American Academy of Bookbinding, Telluride, CO. 970.728.8649, >www.bookbindingacademy.org< or >deb@ahhaa.org<, as follows:

Sep 16-27: *Intermediate/Advanced Fine Binding* with Don Glaister

Sep 29-Oct 3: *Impossible Material: Elegant Solutions* with Don Glaister

Oct 20-24: *Edge to Edgier* with Peter Geraty

Oct 27-31: *Parchment with Peter Geraty*

Nov 3-7: *Repair, Restore, or Conserve? Intro to Binding Treatment* with Chris McAfee

Nov 10-14: *Basics in Paper Conservation* with Renate Mesmer

Nov 17-21: *Applied Paper Conservation* with Renate Mesmer

October 9-11, 2014: Seminar of Standards of Excellence in Hand Bookbinding, Las Vegas, NV. Details were in June, 2014 issue of the Guild Newsletter, or check >www.guildofbookworkers.org<.

October 16-18, 2014: American Printing History Association and Friends of Dard Hunter – joint annual 2014 conference in San Francisco at San Francisco Center for the Book. Theme: *Paper on the Press*. >www.printinghistory.org< or >www.friendsofdardhunter.org<

January 9-10, 2015: College Book Arts Association (CBAA) hosted by Scripps College, Claremont, CA. Theme is *Points of View: Histories of the Present*, fo-


cusing on the approaches to teaching the recent history of book art and on how to locate resources to support that teaching. To have 3 sessions dividing artist book history into 3 parts: proto-artist books, the 60s break from livres d'artistes, and contemporary book art using digital technologies. A record of all presentations and discussions will be available on the Web site after the conference. More details to come.

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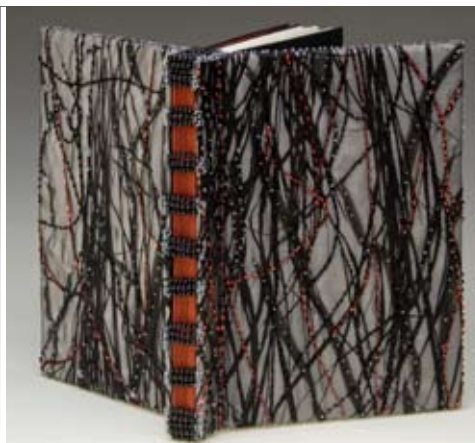
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La couleur du vent Une Belle Aventure!

By Malina Belcheva

La couleur du vent an international design binding exhibition held under the auspices of ARA Canada in partnership with École Estienne, presented in Windgate Gallery, North Bennet Street School

At the beginning of 2011 a master bookbinder and a student in Montréal had a beautiful idea - to create a book comprising poems by the most renowned Canadian poet, songwriter and singer - Gilles Vigneault and offer it to the artists on two continents to create an artistic interpretation of the colour of the wind (*la couleur du vent*) – thus the beautiful adventure has begun. Les Amis de la Reliure d'Art du Canada (ARA Canada) embraced the project and an international design binding exhibition of outstanding merit has come into view.

The book *La couleur du vent* was designed, illustrated, letterpress printed and hand pulled at Atelier Cécile Côté. This limited edition of 75, with additional 15 copies printed hors

commerce was bibliophile numbered and signed by the writer and the French illustrator Nastassja Imiolek. Canadian, French and American artists had joined the exhibition and created 51 uniquely designed bindings for this beautifully illustrated book of poetry. The exhibition has been on view in Paris, Québec City, Montréal and Trois-Rivières.

ARA-Canada and the curator of the exhibition Jonathan Tremblay are thrilled to present *La couleur du vent* exhibition in Windgate Gallery, North Bennet Street School, Boston and share with friends, colleagues and visitors this delightful exhibition showcasing, through contemporary and traditional book design, the artistry and the mastery of the art of the bookbinding.

Be our guest and enjoy the exhibition!

***La couleur du vent* will be presented in Windgate Gallery from July 18 to September 14, 2014.**



Bindings clockwise from top left: Glaister; Drapeau; Lallier; BOCEL_joelle; Belcheva; DOUET_odile.





VESSEL

The Guild of Book Workers 2015 - 2017 Exhibition

The Guild of Book Workers invites all members to participate in its 2015-2017 traveling juried exhibition, Vessel. The book as vessel inspires beautiful metaphor - a craft for traveling, a container, a holder, a receiver, a transporter. Across time and culture, the vessel is at the center of many ceremonies and rites of passage. Native American cultures regarded the vessel as a portal to a sacred realm. The book as craft is our vessel to sail the high seas, to hold our dearest memories, and to indicate the pulse of life. Guild of Book Workers members are invited to interpret "vessel" as broadly or as narrowly as they wish.

SCOPE OF EXHIBIT

This exhibition will feature approximately 50 works by Guild members. Opening in the spring of 2015, the Vessel exhibition will travel to between six and nine venues across the U.S., closing in the spring of 2017. Selected works will include fine and edition bindings, artist's books, broadsides (letterpress printing, calligraphy, and decorative paper-making), and historical binding models. Works will be selected by a jury to ensure that they are of excellent quality.

ELIGIBILITY

All entrants must be members in good standing of the Guild of Book Workers at the time of submission and carry a current membership throughout the entire run of the exhibition. Member registration may accompany entry, along with entry fee. Entrants may submit a total of two works. An Intent to Enter form must be submitted online by October 17, 2014 in order to be notified of exhibitions updates and a link to the online entry form. Works will be juried from digital images.

ENTRY PROCESS & TIMELINE * exact dates subject to change

- INTENT TO ENTER: SEPTEMBER 1, 2014 – OCTOBER 17, 2014
- OPEN CALL FOR ENTRY: JANUARY 15, 2015 – MARCH 1, 2015
- NOTIFICATION OF ACCEPTANCE: APRIL 1, 2015
- WORK DUE TO RECEIVING VENUE: MAY 05, 2015

CATALOG

A full color printed catalog will be produced by GBW and made available for sale online and at the exhibition locations. The catalog will depict all 50 works, plus binding descriptions and biographical statements by each binder.

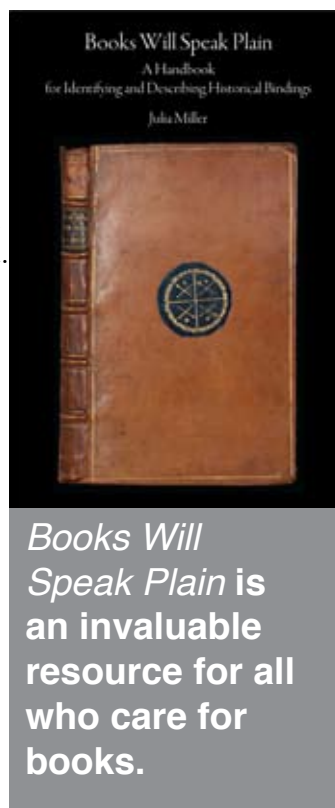
Julia Miller

Julia Miller is the 2014 recipient of the Laura Young Award for Service to the Guild of Book Workers. Known most recently for her publications *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings* and *Suave Mechanicals*, Julia's enduring interest in books and her pursuit of learning are woven through her life and world. A Bachelor's degree in History, and Master of Arts in Archival Administration from Wright State University in Ohio in the mid 1970s, set the stage for her life's work and numerous accomplishments. A bench-trained conservator, she studied bookbinding with Jean Gunner at the Hunt Botanical Institute and with Olivia Primanis in Pittsburgh, Pennsylvania. In her early years as a binder, she worked as a book conservator at The Ohio Historical Society and performed book repair at The Bessenberg Bindery in Ann Arbor, Michigan.

A condition survey of works of art on paper at the University of Michigan's Museum of Art, led to her 10-year tenure as a rare book conservator in the Library's Conservation lab, where she worked from 1984-1994. As conservator, and acting head of the lab for a number of years, she trained students and colleagues to perform condition surveys and bench treatments, demonstrating the importance of examination and careful execution, one not separate from the other.

Julia has been member of the Guild of Book Workers for nearly 35 years. While apprenticing with Jean Gunner, she developed a questionnaire for members of the bookbinding community to learn more about the practice of apprenticeships and the training of binders. The result of her project was published in the Newsletter, Vol. 5, No. 6: Supplement December 1981. She volunteered at one of the very first Standards of Excellence Seminars, held in 1984 in Pittsburgh, and served as mailing clerk during Betsy Palmer-Eldridge's tenure as President of the Guild, storing surplus issues of the Journal and newsletter for several years, filling orders for back issues and sending out new member packets.

The Midwest Chapter of the Guild was co-founded by Julia and Maria Grandinette in June 1987, who invited interested friends and associates to a meeting at the University's lab. Julia and Maria had the foresight to include all the states that



define this broad geographic area, from Ohio and Kentucky to the Dakotas. The large and diverse Midwest Chapter – almost named the Great Lakes Chapter – was co-chaired by Julia and Maria for three years. In addition to her involvement in the Midwest Chapter, Julia maintained memberships in several Guild chapters for many years.

Since leaving her position at the University of Michigan in 1994, Julia has concentrated on research, writing and lecturing, and it is in this lasting and highly significant way that she continues to serve the Guild of Book Workers and its membership. Always asking questions, she collaborates with colleagues, and works to save books by advancing our collective knowledge of historical binding methods, materials and styles. Her first major publication, *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings*, published by The Legacy Press in 2010, is an invaluable resource for all who care for books. *Books Will Speak Plain* was chosen as the set piece for Plainly Spoken, the 2013-2014 Midwest Chapter Juried Traveling Exhibit, much to Julia's great joy.

In 2009 Julia was part of a Getty-funded team of conservators including Pamela Spitzmueller that conducted a survey of manuscripts in the Coptic Museum in Cairo, Egypt, and in the fall of 2010, she was a research fellow at the Library Company in Philadelphia where she studied collections toward developing a typology for scaleboard bindings. Her essay *Not Just Another Beautiful Book: A Typology of American Scaleboard Bindings* was published in her second book, *Suave Mechanicals: Essays on the History of Bookbinding*. Julia is also the Series Editor, in addition to being one of the contributors, Volume I of the series was published in 2013; Volume II is scheduled for publication later this year.

Julia brings great passion to her role as an educator: she lectures in venues large and small, to conservators, binders, librarians and others, throughout the United States and beyond. She has taught bench courses at the Book and Paper Intensive, the North Bennet Street School and at the Montefiascone School with Cheryl Porter in Italy, and has been guest curator of numerous book exhibits. Friend and colleague Martha Little notes that “she opens people's eyes to the beauty and

Sam Ellenport

Sam Ellenport has been a distinguished and valuable member of the bookbinding community for over 45 years. However, his influence on bookbinding hasn't just been limited to the work his company produced over that time but also, and more importantly, on the careers and lives of upcoming binders and conservators. His reach has extended far beyond the walls of Boston's Harcourt Bindery, the bindery he owned until 2007.

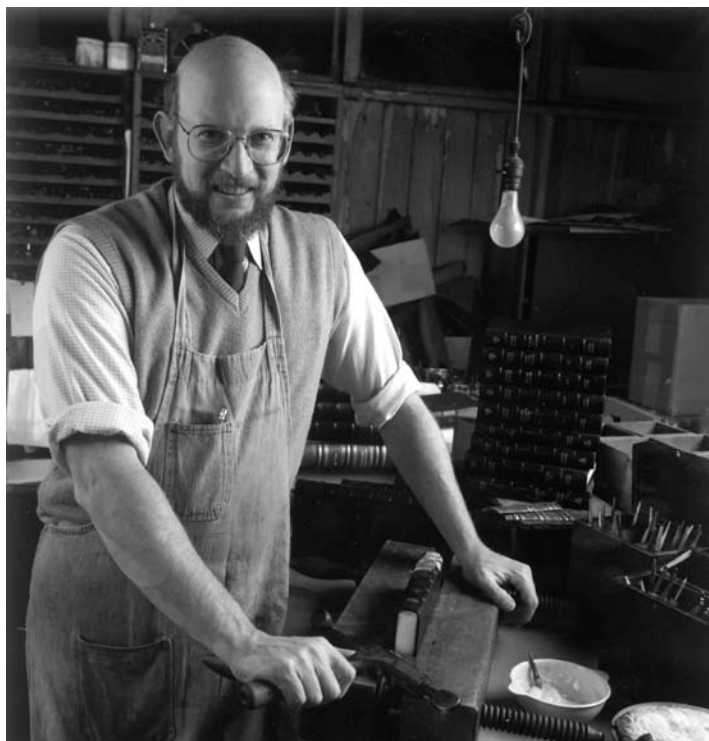
It wasn't his intention to become a binder. Sam graduated from Amherst College before working towards his PhD at Brown University in history. His teaching career began in Boston at Suffolk University, during which time he took evening printing classes for fun. Eventually he left teaching for part time work in a small shop making portfolios and small editions under the guidance of the Czech binder Ivan Ruzicka.

From small beginnings.

In 1970 Sam was hired as an entry level employee at Harcourt Bindery, which was founded in 1900 as a find hand bindery. At that time it was the largest for-profit hand bindery in the country. By 1971 he had agreed to buy Harcourt. In addition to running what remained the largest hand bindery in the country well into the 2000s, Sam nurtured the careers of numerous binders who rose to prominence in private practice such as Daniel Kelm, Joe Newman, Karl Eberth and Peter Geraty. In addition others such as Deb Wender, Susan Martin and Mary Wootton went on to prominent careers in institutions.

At Harcourt Sam began teaching courses, a different but equally as influential a path. As he says, "teaching has been a passion, from setting up the Harcourt School of Bookbinding in the 1970s to private lessons, to encouraging apprentices, to offering classes and workshops through the US and in England on a variety of topics." As early as 1974 Sam was teaching leather binding to full classes, and had begun bringing in prominent craftspeople to teach workshops. Philip Smith, Bernard Middleton, Chris Clarkson, Don Guyot and others made their way through Harcourt as instructors.

In 1970 Sam had met Walter McDonald in the apartment building where they both lived. They became friends. Walter later became the Associate Director of the North Bennet Street School and in the 1980s was looking to develop new programs for the school. Their discussions eventually led to an agreement to hold NBSS bookbinding classes in the classroom at Harcourt Bindery. When that plan fell through with just a few



months before classes were set to begin, due to Harcourt's need to move to another space, Sam was instrumental in setting up a two year program at NBSS.

Sam donated a board shear and all other necessary equipment at very short notice. Since the beginning of the program in 1986 Sam has been an advisor, and a very valuable asset. His business talks to the bb students were a high point of my time there. Those talks are just one example of his generosity with the program and the students during the past 28 years. Several graduates subsequently worked for Sam, before establishing their own careers or businesses. David Kinghorn was one who stuck to Harcourt, doing restoration work and then becoming the head finisher. Amanda Nelson was another, though she moved on to become the program director at the Rare Book School in Virginia.

Sam has been an active lecturer on binding history and methods both in the States and in England, the home of his wife Avril. He has published articles in various publications including *The New Bookbinder*, the *Guild Journal* and, most recently, a wonderful book *Reflections of Two Craftsmen: Sam Ellenport & Ron Gordon* which was published in 2013. He also has published books on *Brass Plate Dies* (1980) and *Future of Hand-Bookbinding* (1993).

But Sam was also active in the Guild over the years. In the 1970s Sam worked with the Guild to develop regional chapters. Others at that time included Doris Freitag, Cheryl Ogden, the late Emily Rizzo (my first wife), Stuart Walker and Deb Wender. We founded the first chapter of the Guild of which Sam was the Chair.

Sam's experience running Harcourt Bindery from 1970 up to a few years ago has given him a unique insight into the history of trade binding in this country. Harcourt was not a museum in any sense, but it had a collection of historical tools such as gilding tubs, blocking presses and a pen ruling machine from around 1870. His DVD on running the ruling machine is magnificent and shows Sam's desire to save knowledge and skills that are heading for extinction. Sam also did 3 separate videos about trade bindery techniques and the older equipment at Harcourt that are valuable resources for anyone doing hand binding and wants to better understand the development of the craft.

Sam's Harcourt may not have been a museum, but his knowledge of binding history and techniques is certainly historic. But Sam's generosity with his knowledge and experience is the larger reason why we are honoring him with this award.

—Mark Andersson



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Summer Notes From All Over

By Beth Lee

Historical lettering in Spain

This summer I visited Spain for the first time. Living in the US, one tends to think that events of the fifteenth century have little bearing on life today, but in Europe, the immediacy of history is readily apparent, both visually and politically. The Spanish versals carved into the walls of Barcelona are hundreds of years old. Seeing these originals forms made from the proper material (stone) and in their proper environment (a stone wall, a little above eye level) made their purpose, shapes and spacing clear in a way that line drawings of Spanish versals reproduced on glossy pages in design books simply cannot.

Simplicity is not simple

In talking recently with a friend about a project on which we are collaborating, I lamented, “The scope of what I’m attempting has ballooned way past what I can actually accomplish. She answered, “I’ve chosen to do something very simple, but I’ve re-done a hundred times.” Isn’t this so often the case? Confucius said: “Life is really simple, but we insist on making it complicated.” It is no wonder that the hallmarks of good design are simplicity and clarity.

Recommended reading

The two books reviewed here this year are well worth mentioning again. I am certainly still mulling over many of the ideas contained in these valuable books.

In his book *The Scribe: Artist of the Written Word*, John Stevens transcends the how-to’s of pen angle and ductus to discuss brush _____ and excellence in craft and design. The book is available from John Neal Bookseller.

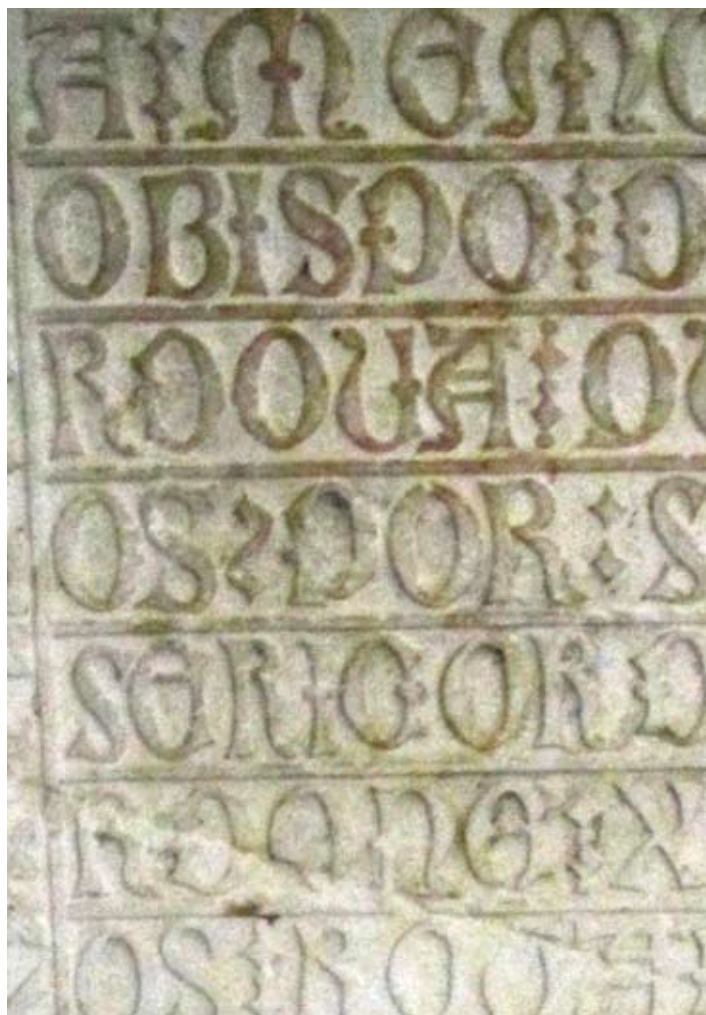
The Golden Thread, by Ewan Clayton, traces the history of writing and how it has influenced – and been influenced by – religion, the Reformation, the printing press, literacy, the computer, and more.

Laurie Doctor’s blog, “A Silver Fraction,” is a compelling contemplation of the creative process. Recently topics include being a novice (no matter the years of experience), casting out worry, and busy-ness as an occupation. Reading her musings,

I am reminded that, although we generally work alone in our studios, we share the same difficulties, concerns, and joys that are part of the creative process. Find it online at <http://www.lauriedoctor.com/musings/>.

The annual calligraphy conference

By the time you read this, Legacies II, the calligraphy conference, will be a thing of the past. But registration for The Passionate Pen is now open. The 34th international calligraphy conference will be held July 25 – August 1, 2015, at Sonoma State University in Northern California.



**“Spanish Versals from a Wall in Barcelona”,
photo courtesy of Beth Lee**



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September 16 - 27

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Edge to Edgier
October 20 - 24

Parchment
October 27 - 31

Chris McAfee

Repair, Restore or Conserve?
Introduction to Binding Treatment
November 3 - 7

Renate Mesmer

Basics in Paper Conservation
November 10 - 14

Applied Paper Conservation
November 17 - 21



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Silicone Shaper Tools

By Tish Brewer

I've been hearing quite a lot about these tools, also called colour shapers or clay shapers, in recent months in relation to conservation treatments. They certainly aren't new, but their multitude of uses is relatively new to me, at least in regard to working with paper. Typically used for painting, drawing, clay sculpture, and sometimes cake decorating, these shaper tools are used to blend, texture, shape and mold materials, and come in various shapes and sizes (just like brushes do) as well as degrees of pliability (from soft to extra firm). The rubber tips do not absorb material and are easily cleaned with water in most cases. Handles fit comfortably in your hand like a decent paintbrush. Though they aren't cheap, they last a good while.

Uses of these tools in paper conservation, bookbinding and book arts include:

- Manipulation of paper pulp
- Manipulation of applied media or attachments
- Reduction or removal of adhesive residues (can be more effective and gentle than an eraser)

- Reduction of surface stains on pastels and other friable media
- Holding down flaking paint or other media during consolidation
- Blending or softening the surface of inpainting, slightly changing the color and texture
- Aiding in the application of mends
- Shaping of shoulders, spines, and corners when bookbinding
- Application of calligraphy ink (in place of a nib or brush)
- Blending of layered oil pastels
- Application of masking fluid, without mucking up a brush

Because the firmness and shape of these tools can get really specific, I often find myself using them in place of a Teflon folder, microspatula, pointed cotton swab, paintbrush, or fingernail, especially for really small work. Most exciting for me is their aid in removing sticky gummed up adhesives with less abrasion than other tools might have when working with fragile paper.

Do any of you have more ways to put these tools to use? Email me- I love learning something new. <tish@centerforart-conservation.com>

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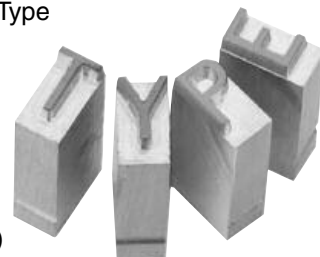
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The Marbling Tray



So You Spilled (Or Ran Out Of) Your Ox-Gall!

By Iris Nevins

OK.....we can all be clumsy! Thank Heavens for the invention of plastic squeeze bottles! A veteran spiller like myself, well I use them for all my paints, turpentine, ox-gall and whatever else I may use while marbling. I once toppled my whole bottle of ox-gall onto the floor...I was too lazy to cap it. My female dog thought it was just the best scent ever and rolled her head in it (thankfully it was a SMALL bottle!) and dabbed it behind her ears. My male dogs thought it was great! I also had an order to get out... and no gall!

I may have reported about this in the past, but now I have more info and measurements....at least that work for my paints, so you may need to tweak the proportions a little for whatever you use. This is, by the way, for watercolor, not acrylic paints. Though, if you use acrylics, these things do work better than ox gall for them, but I would dilute things less, if at all.

First there is Photo-Flo. It is available online or from a good camera store that sells developing supplies. When I am using it in place of ox gall, it is too strong to use straight. I put approximately four to six drops from a standard eyedropper into 1/2 cup of water. If your paints are thicker than mine you may need a few more drops to “drive” the colors, or less if thinner paints are used. You have to experiment for use with your paints. It is a good starting point though. Use it from a plastic dropper bottle as though it is ox gall. It is about the same strength this way.

OK....so like me, you spilled the gall, and have to marble, since you got all set up, which is a lot of prep. You don't have Photo-Flo either (get a big bottle, it may last for life!!) and it will take days to get it via the mail. You could get ox-gall in the same amount of time. I bet though...you have dishwashing liquid! I use it exactly the same way. I usually get the cheapest, clear store brand. It works....soap....remember the old ivory soap slogan...“So Pure It Floats”? That is how I thought of using it way back over 30 years ago when I spilled the gall. I didn't even know about Photo-Flo yet anyway!

Still I prefer ox gall. It is more predictable and also spreads quicker so you can work faster. When I say it is slower, it's a few seconds really; you should wait until it finishes its spread-

ing before putting down the next color, or you may judge the amount of color you need next wrongly. It's something you will understand when you see it. Some dish soaps have additives that can leave weird residue in the tray, so you may need to super clean it more often with newspaper strips. You will need to find a type of soap you like, and if you have any rejects, use them to wash dishes. A large bottle will last seemingly forever. Still, if you find one you like...buy a few huge bottles so you have something that works for a very long time. If you get used to it and like it, it is a far cry cheaper than ox-gall too.

I have one mysterious color, a red oxide, that doesn't like ox-gall. It's got to be something with the pigment, so it doesn't mean all red oxide or that type shade is bad...just what I have. It goes full of teeny holes, very annoying... so I just use dish soap or Photo-Flo in that instead. No problems! Even if the rest of the colors have ox-gall. When I shake the bottle, it can get a little “sudsy” foam on top... but the paint dispenses fine out of the squeeze bottle.

I tried a very pricey “Pure Castile” type soap, Dr. Bronners... I don't know why, but it did nothing. It will be used for other things....like washing spilled ox-gall from behind lady dogs' ears! Keep your bottles CAPPED!



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BOOK/DVD REVIEWS

If I Were a Book by José Jorge Letria

Illustrated by André Letria

Translated from the Portuguese by Isabel Terry,
with additional adaptations

CHRONICLE BOOKS Hardcover, 6 3/16
x 8 5/16 inches, 62 pages, U.S.\$12.95,
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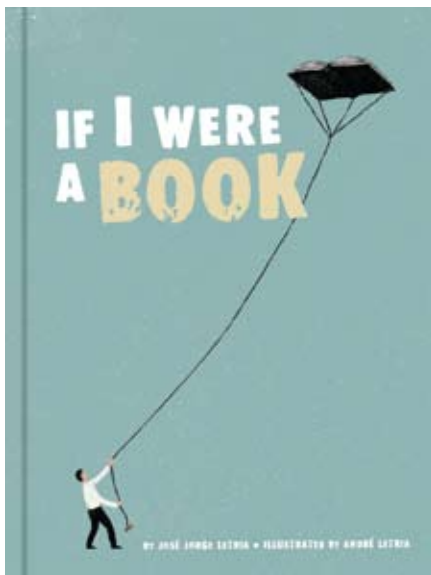
Reviewed by Gabrielle Fox

What better place to reconsider the definition of the book than in a book written and illustrated for children? Open your adult mind and maybe even your heart?

If I Were A Book by José Jorge Letria may not be a children's book though. I keep opening and closing it and going from one page to another and trying to figure out if a four year old, seven year old, or maybe fifteen year old would get some of the references, images and ideas. I hope so because it is challenging, comforting and engaging from one reference to another.

The straightforward imagery by Letria's son, André Letria, is a perfect compliment to the statements made in each double page spread. The illustrations play with the words and push you to reconsider your initial take on what you have just read.

I love color and lots of it, so at first I thought the chalky blue, white, black, browns and beiges a bit disappointing, but reading through I enjoy the way they just make a simple statement of their own with each sentence of text.



Chronicle Books shines again in that this book has been published in sections and is sewn. I think it is time for a children's book binding exhibition and this would be a very interesting title to consider. The text reads as poetry and the images could be complimented with many imaginative bindings.

If I Were A Book was first published in Portugal in 2011. José Jorge Letria is an awarding winning journalist, poet, playwright, fiction writer and children's book author. His son, André Letria, is an accomplished visual artist. For those of you who have been following The World Cup and enjoy soccer (real football) you will enjoy watching his video,

How to Draw a Benfica Fan by André Letria, <http://vimeo.com/15990181>.

Gabrielle Fox is a bookbinder trained in England and now based in Cincinnati, Ohio. She is the author of *The Essential Guide to Making Handmade Books* and is now writing the history of Larspur Press.

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MEMBERSHIP REPORT

Membership Report 9/1/2013 to 10/31/2013

Dear Guild of Book Workers Members,

June and July are the busiest month for membership renewals for the Guild! Almost a third of our around 900 members renew around this time. It used to be that all Guild memberships only ran from July 1 to June 30th no matter when the member joined, and members who have never let their membership lapse still renew on that schedule.

These days you can renew online or by check any time of year. You can also add a chapter membership at any time, though your chapter memberships run out at the same time as your regular memberships.

While it can be frustrating to remember your Guild of Book Workers password (as someone who is always losing passwords I understand this issue!), I encourage all Guild members to simply get a new password as needed after logging in with your email. The process is simple. Your password allows you to explore all the member only areas of the website, which gives you access to your membership profile, the membership directory and other Guild services and products. And the members only area allows you to change your membership profile to update your own interests or your address, add chapters or sign up for exhibits!

I have listed the new members since the last newsletter, and I will begin exploring ways to note new member address in a streamlined fashion. Please feel free to send on any short

membership news you would like me to list: new jobs, new family members, retirements or graduations. I am working with the GBW vice-president to explore the possibility of printing notices from every chapter that we could share in the future newsletters.

Cheers,

Chela Metzger GBW Membership Chair

Membership Report

All listings reflect regular members, unless otherwise specified

New / Reinstated Members:

Ball, Cheryl	California Chapter
Billin-Frye, Paige	Potomac Chapter
Bumbarger, William B.	Potomac Chapter
Cataldo, Ashley	New England Chapter
Dowd, Lesa	Midwest Chapter
Goldman, Leslie	Potomac Chapter
Green, Virginia	
Gregory, Lisa Carol	New England Chapter
Hardin, Cleo	California Chapter
Hogarth, Thomas	Midwest Chapter
Kelzer, Marie	California Chapter
Lockshin, Nora	New York Chapter
Marshall, Linda	California Chapter
Meier, Sylvia	Student - California Chapter
Metzger, Chela	Potomac Chapter
Newsom, Elizabeth	Student - California Chapter
Peacock, Susan	
Rutan, Chip	Student - New England Chapter
Sharp, Maureen	
Spelker, Richard	
Stein, Ruth	New York Chapter
Stephens, Catherine	New York Chapter
Thrams, Andie	California Chapter

ANNUAL MEETING OFFICIAL NOTICE

The Guild of Book Workers will hold its
107th Annual Meeting on
Friday, October 10, 2014,
5:00-6:00 p.m.
during the Standards of
Excellence Seminar, Las Vegas, NV.

The agenda will include:
election results for the 2014-15 fiscal year,
introduction of the new members of the
Board of Directors,
the Board's Annual Report for 2013-14,
and other general business.

Deadline for the October 2014 Newsletter September 1, 2014

**2014 Standards of Excellence
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The Canadian Bookbinders and Book Artists Guild • Toronto, Canada

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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<

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Calendar of Events and Study Opportunities compiled by Catherine Burkhard

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Items for Publications should be sent to:

Cindy Haller • newsletter@guildofbookworkers.org.

Deadline Dates for Newsletter Publications

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

Calendar of Events / Study Opportunities should be sent to:

Catherine Burkhard • secretary@guildofbookworkers.org

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
October 25 for December 2014 issue

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Book/DVD Review Editor: Frank Lehmann

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Calligraphy Correspondent: Beth Lee

Conservation Correspondent: Tish Brewer

Paper Correspondent: Amanda Degener

Production Editor: Daniel Smith

The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the Journal and the Newsletter. An online Membership Directory is available to members. Supply Lists and Study Opportunities are available on the website (below).

For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York 10175-0038 or you may apply for membership online (payable by credit card) at

membership@guildofbookworkers.org
www.guildofbookworkers.org

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



Newsletter

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