

Table of Contents

Antiquarian Book Fair	3
Calendar of Events, Call for Entries, Exhibitions, Workshops, Lectures & Other Events	4
The Marbling Tray	8
The Midwest Chapter Scholarship	10
Annual Meeting Notice	10
Vessel 2015–17 Exhibition Information	11
The Conservation Corner	12
<i>Where Do Ideas Come From?</i> The Beginnings of a Book	14
A Roycroft Revival	16
Calligraphy Report, Legacies II Conference	18
2014 Standards of Excellence Scholarship Recipients	19
Chapter Happenings	20
Membership Report	21
Study Opportunities	22
Call for Papers	23

SUPPLIERS AND SERVICES

The Newsletter accepts advertisements

1/8 Page:	\$40	3½" w x 2¼" h
1/4 Page:	\$75	3½" w x 4½" h
1/2 Page - vert:	\$140	3½" w x 9½" h
1/2 Page - horiz:	\$140	7½" w x 4½" h
Full Page:	\$265	7½" w x 9½" h

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

REFER TO INSIDE BACK COVER FOR ALL BI-MONTHLY DEADLINE DATES

GBW solicits advertisements but reserves the right not to accept an advertiser's order. Advertisement must warrant that ads are legal, truthful, not fraudulent, do not violate copyright, and are not defamatory, and that all permission to quote and use likenesses and trademarks must have been obtained. Advertisers must indemnify GBW against any claims or actions that should arise.

Cover art: Contemporary and traditional marbling by Iris Nevins. Clockwise: Moiré Curl, Gloster, Wynken, Blyken & Nod, Red Moiré, Blue Sunspot and Marble Fish. See related article and biography beginning on page 8

GUILD OF BOOK WORKERS 2013 - 2014 BOARD OF DIRECTORS

OFFICERS AND COMMITTEE CHAIRS

PRESIDENT:	Mark Andersson, PO Box 89640, Tucson, AZ 85752; 520-682-7241 president@guildofbookworkers.org
VICE PRESIDENT:	Bexx Caswell, 716 Wildwood Drive, East Lansing, MI 48823; w: (617) 792-4714 vicepresident@guildofbookworkers.org
SECRETARY:	Catherine Burkhard, 6660 Santa Anita Drive, Dallas, TX 75214; h & w: (214) 363-7946 secretary@guildofbookworkers.org
TREASURER:	Alicia Bailey, Box 200984, Denver, CO 80220-0984; p: (720) 230-4566 treasurer@guildofbookworkers.org
COMMUNICATIONS:	Henry Hébert, 408 Ginger Bend Dr. Apt 301 Champaign, IL 61822; 919-360-3425 communications@guildofbookworkers.org
EXHIBITIONS:	Amy LeePard, 2315 Seventh Street, Northport, AL 35476; h: (205) 758-4198 exhibitions@guildofbookworkers.org
JOURNAL:	Cara Schlesinger, 825 East 9th St., Apt. 6C, Brooklyn, NY 11230; h: (917) 414-4575 journal@guildofbookworkers.org
LIBRARY:	Ann Frelsen, 221 Chelsea Dr., Decatur, GA 30030; h: 404-373-4694; w: 404-727-0307 library@guildofbookworkers.org
MEMBERSHIP:	Chela Metzger, 5105 Kennett Pike Blvd. 58 #3, Winterthur, DE 19735; h: 813-393-5868, w: 302-888-3381 membership@guildofbookworkers.org
NEWSLETTER:	Cindy Haller, PO Box 703, Seabrook, TX 77586-0703; h & w: (281) 474-7100 newsletter@guildofbookworkers.org
STANDARDS:	Brenda Parsons, 487 West Burton Rd., Thomasville, NC 27360; w: 336-665-1317; h: 336-472-4572 standards@guildofbookworkers.org

CHAPTER CHAIRS

NEW ENGLAND	Todd Pattison	w: (617) 495-3494, h: (978) 470-1010	newengland@guildofbookworkers.org
NEW YORK	Celine Lombardi	w & h: (718) 715-3965	newyork@guildofbookworkers.org
DELAWARE VALLEY	Jennifer Rosner	w: (215) 546-3181	delawarevalley@guildofbookworkers.org
POTOMAC	Dan Paterson	w: (202) 707-6635	potomac@guildofbookworkers.org
MIDWEST	Emily Martin	w: (319) 430-5775	midwest@guildofbookworkers.org
LONE STAR	Catherine Burkhard	h & w: (214) 363-7946	lonestar@guildofbookworkers.org
CALIFORNIA	Marlyn Bonaventure	w & h: (714) 639-4010	california@guildofbookworkers.org
ROCKY MOUNTAIN	Karen Jones	w: (303) 275-2214	rockymountain@guildofbookworkers.org
	Katie Smith	w: (801) 240-6983	
SOUTHEAST	Allison Milham	h: (805) 440-7094	southeast@guildofbookworkers.org
NORTHWEST	Elsi Vassdal Ellis (Bellingham)	w: (360) 650-3461	northwest@guildofbookworkers.org
	Bonnie Thompson Norman (Seattle)	h: (206) 527-9737	

Antiquarian Book Association Annual Fair

The Rocky Mountain Chapter, as well as other non-profits promoting the book arts, was well-represented at the Rocky Mountain Antiquarian Book Association's (RMABA) 30th Annual Fair, held Aug. 1-2.

The GBW portion included an exhibit of work held by Abecedarian Gallery (910 Santa Fe in Denver, www.abecedariangallery.com). Owner and curator Alicia Bailey is also a long-term board member of GBW. The exhibit featured the work of book artists living in the region, including work by GBW chapter members.

Karen Jones, chapter co-chair, provided a display of work produced at various GBW-sponsored workshops offered throughout the years. She also did some demonstrations on minor book repair and book preservation for Fair attendees.

Joining the Guild were representatives of the Book Arts League, the Colorado Calligraphers Guild and the Englewood Letterpress Depot (www.letterpressdepot.com). Tom Parson, owner of the Depot, is creating a book arts center and living letterpress museum in the historic train building. It's a great project and local GBW members are looking forward to



Exhibit of GBW chapter members from Abecedarian Gallery.

collaborating with the Depot soon. We also hope to continue exhibiting at the Fair. Both presenters and attendees really enjoyed sharing a book arts weekend.

Karen Jones

Collections Conservator

**BOOKBINDERS
FINISHING TOOLS**
from
PS Engraving

Manufactures of high quality handtools, handleletters, rolls, pallets, gouges, brass type and typeholders, etc. etc.
For further information visit our website or contact us for a free 80 page catalogue.



38a Norway street
Portslade, E. Sussex
BN41 1AE England
Tel/Fax +44 (0)1273 424801

www.pandsengraving.co.uk
e-mail: info@pandsengraving.co.uk



Paper Connection is your premier resource for fine art papers from Asia.
We hunt for high-quality, unique papers, made from strong, archival fibers including kōzo and gampi. We now stock **hanji** from Korea, and the well-known **Aiko's** line of Japanese papers.






Take 10% off your next order when you mention this ad. Applies to one order only.

Tel: 401.454.1436
www.paperconnection.com

CALENDAR OF EVENTS

CALL FOR ENTRIES

Currently through October 17, 2014: *Vessel, The Guild of Book Workers 2015-17 Traveling Exhibition.* Participants must be member of Guild. Entry form and information in August Guild Newsletter or go to
>www.guildofbookworkers.org<

Currently through January 1, 2015: *7th DeGolyer Exhibition and Competition for Bookbinding* for design of SMU's Bridwell Library's unbound copy of Bernard C. Middleton's *The Restoration of Leather Bindings* copy in sheets.
>www.smu.edu/Bridwell/About/DegolyerBookbindingCompetition<

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/><

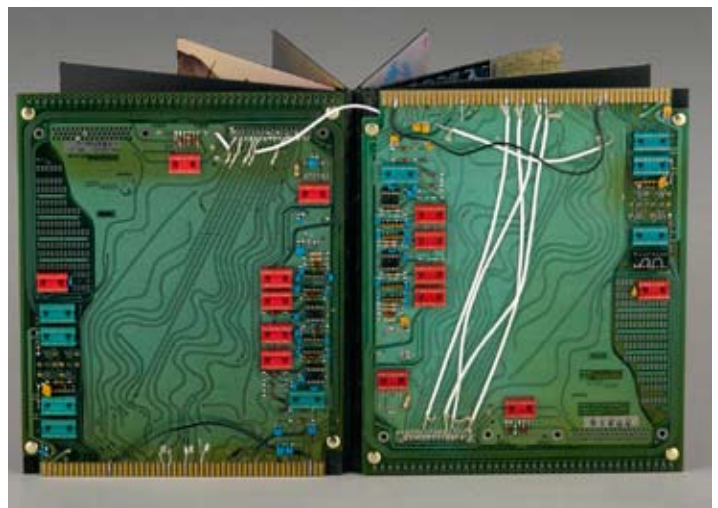
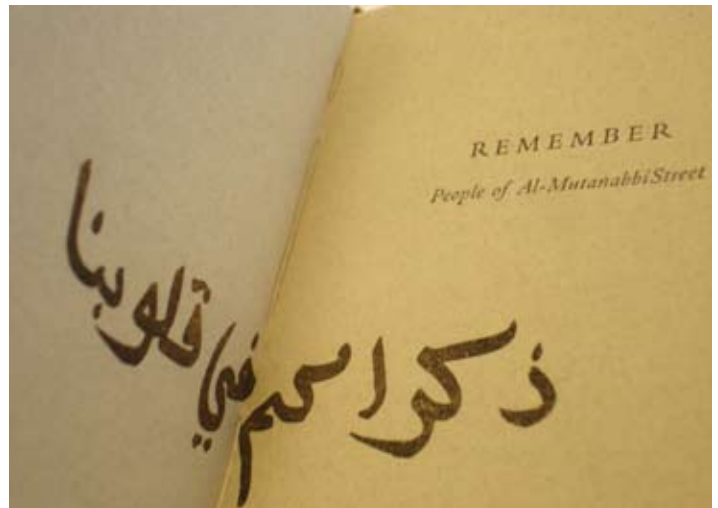
EXHIBITIONS

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. Japan Tour is being held currently and through April 2015. For sites, dates, details: >www.designerbookbinders.org.uk/competitions/dbibc/2013/international_competition2.html<

Currently 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<

Currently 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<.

November 22 through December 5, 2014: *Designers Bookbinders Exhibition of the 2014 Bookbinding Competition*, at St. Bride Foundation, Bride Lane, Fleet Street, Lon-



Books exhibited at Sandy Gallery, Chapter Exhibition for Northwest. Left: *Dr. Marzia-Miselle Mendikulovich's Cabinet of Curiosities* by Elsi Vassdal Ellis. Top right: *Remember* by Bonnie Thompson Norman. Bottom right: *Now Your Local Forecast - An Update* by Paula Jull. Photos courtesy Sandy Gallery

don EC4Y 8EQ. Opening hours Mon-Fri, 12-6 p.m.; Sat., Jan 22, noon to 4:00 p.m.; Thurs., Nov. 27, noon to 8:00 p.m. For map: >www.sbf.org.uk< See >www.designerbookbinders.org.uk<

WORKSHOPS, LECTURES & OTHER EVENTS

Winter 2014 & Spring 2015: Workshops at Pyramid Atlantic Art Center. Workshops in screen printing, paper-making, printmaking, book arts, and such. 301.608.9101. For dates, etc. go to >www.pyramidatlanticartcenter.org/art_programs/register/index.html<

October 5, 2014, through January 16, 2015: Workshops at John C. Campbell Folk School, Brasstown, NC, >www.folkschool.org<, as follows:

Oct 5-11: *Old Books, New Books* with Dea Sasso

Oct 12-18: *Marbling Around the World* with

Pat K. Thomas

Oct 19-14: *Paper: Color It, Quilt It, Book It!*

with Bob Meadows & Barbara Bussolari

Oct 26-Nov 1: *Artist Book – Vessel for Word & Image*

with Annie Cicale

Nov 16-22: *Journals for Creative Use* with Annie Fain

Liden Barralon

Dec 3-6: *Miniature Books – Boxes Too!*

with Dea Sasso

Jan 16-18: *Introduction to Book Repair*

with Judith Beers

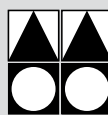
October 9-11, 2014: Seminar of Standards of Excellence in Hand Bookbinding, Las Vegas, NV. Details were in June, 2014 issue of the Guild Newsletter, or check >www.guildof-bookworkers.org<.

Continued on page 7

NORTH
BENNET ST
SCHOOL

Bookbinding,
book and paper
conservation,
calligraphy and
more taught by
master artisans.

NBSS.EDU
BOSTON MA



AMERICAN ACADEMY
of BOOKBINDING
A School of Excellence in Bookbinding Education

**Visit us in the vendor room at
Standards in Las Vegas!**

• • •
Upcoming Fall Courses:

Edge to Edgier

October 20-24, with Peter Geraty

Parchment

October 27-31, with Peter Geraty

Repair, Restore or Conserve?

Introduction to Binding Treatments

November 3-7, with Chris McAfee

Basics in Paper Conservation

November 10-14, with Renate Mesmer

Applied Paper Conservation

Individual Projects

November 17-21, with Renate Mesmer

• • •

2015 catalog now available!

DIRECTORS

Don Glaister, director of fine binding

Peter Geraty, director of integrated study

Don Etherington, director of summerfield conservation

American Academy of Bookbinding

PO Box 1590 · Telluride, CO 81435

970-728-8649 · aab@ahhaa.org

bookbindingacademy.org



The Seventh Helen Warren DeGolyer Triennial Competition for American Bookbinding at Bridwell Library, Perkins School of Theology, Southern Methodist University

Binders are invited to submit a design for Bernard C. Middleton's
The Restoration of Leather Bindings
and a completed binding as an example of techniques proposed.
The deadline for submission is January 31, 2015.

For guidelines please call 214-768-3483 or visit
<https://www.smu.edu/Bridwell/About/DegolyerBookbindingCompetition/SubmissionGuidelines>

Continued from page 5

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<

October 20 through November 17, 2014: Classes at American Academy of Bookbinding, Telluride, CO. 970.728.8649, >www.bookbindingacademy.org< or >deb@ahhaa.org<, as follows:

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


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

October 22-24, 2015: Seminar of Standards of Excellence in Hand Bookbinding, Nashville, TN NV. >www.guildof-bookworkers.org<.

Deadline for the December 2014 Newsletter November 1, 2014

Addendum

The August 2014 Newsletter featured an article and photos of the La couleur du vent exhibition. The photographs as published are by Denis Laroque – for Donald Glaister, Odette Drapeau, Monique Lallier, Malina Belcheva. Photos by Michèle Garrec – for Joëlle Bocel and Odile Douet.



See our new
Buff Calf range
on the website!

HARMATON AND OAKRIDGE LEATHERS 2008 LTD

INCORPORATING
bookmarc

Westfields Avenue, Higham Ferrers,
Northamptonshire, NN10 8AX, UK
T: +44 (0)1933 412151
F: +44 (0)1933 412242
E: marc@harmaton.co.uk
W: www.harmaton.co.uk



J Hewit & Sons Ltd
LEATHER MANUFACTURERS

And Suppliers of Equipment, Tools, Materials & Sundries for all Craft Bookbinding requirements.

The 'One-Stop Shop for Bookbinders' is available online at:
www.hewit.com

Our online catalogue and 'Shopping Cart' is packed full of information on the complete range of products we manufacture and sell.

New Products at www.hewit.com/news/ include:

**New Shades Pentland Goat
Stainless Steel Set Squares
Box Kit for Japanese Drill Punch**

We look forward to seeing you in Las Vegas October 2014

If you have any queries, please e-mail us at:
sales@hewit.com

**J. Hewit & Sons Ltd.
12 Nettlehill Road
Houstoun Industrial Estate
Livingston, West Lothian
EH54 5DL, Scotland**

Tel: +44 (0)1506 444160 Fax: +44 (0)1506 437749



Things To Consider When Marbling For A Bookbinder

by Iris Nevins

So... you have been marbling a while, and never intended to actually “work” in marbling, and you get a call or email from a bookbinder who either saw your papers or heard about you somewhere. They want you to make some papers for a book or several books. This is exactly how I started marbling for a living in the first place, and many others as well – a surprise that has set some hobby marblers onto a new path.



I find it very satisfying to marble for bookbinders, —Iris Nevins

There are many things to consider when you are making paper for someone else, but particularly for a bookbinder. It no longer is just all about what colors clash or do not clash; there are new considerations, down to even the paper you use. So let's start with paper. Most bookbinders prefer an acid free sheet.

The big problem these days is that most acid free papers are buffered with calcium carbonate, which neutralizes the alum (what binds the pigment to the paper.) The color drips off! There are papers out there that are acid free, yet not buffered....I use TALAS

Unbuffered Bond these days. Or there may be a paper that is buffered, but just enough, and not to excess.

There is not a more reliable way to find out, than to try samples of the paper. Sometimes for example the French Company papers will work. Again, you need to test “current stock”. Be specific.... ask for CURRENT stock. Sometimes the sample departments have older stock, which may work, then you order a carton and it doesn't work! It is generally not returnable either. If you ever use up a carton, before re-ordering...please, ask for and test current stock again. Also be aware that the marbling process puts a little bit of acid back onto the paper. It is really minimal, but the back, the clean side, is acid free, if the paper claims to be, and this is what is glued to the book. The old papers we used going back to the mid 70s were not generally acid free, but very near neutral, and I have 36



Above: Detail from Winken, Blynken & Nod.

year old papers I did that have no signs of deterioration, and neither do the books they were used on. It is pretty impossible to get these papers anymore, as they are all being buffered with up to 50% calcium carbonate now, because it is cheaper than wood pulp. I have tried many “fine” handmade papers too, and they have the same problems, too much calcium carbonate and the colors won't stay on; they run right off no matter how much alum you use. The bookbinders who wanted the old papers all acid free, would do it themselves, or spray them with a deacidifying spray in a can.

Another thing to look for is a paper that does not curl up violently when wet with glue. It can mean a sticky mess for the binder. A good bookbinder (as all here surely are!) does know how to deal with paper curl, but it is still a pain. So if possible, try to find one that doesn't curl too much. It curls on the "grain".

As a marbling "artist" you may have never given a thought to paper grain, but it is very important to the bookbinder. Know which direction, long or short grained, your paper is. Tell the person ordering for example... "It is 19 X 25, Grain Long"...or short. How do you know? Well the manufacturer should say, but you can test by seeing which way it folds over easiest (not making a hard crease!) ...if against the grain, usually the paper springs back flat quickly. On the grain, it sort of just flops over and stays. You can also feel less resistance when folding over onto the grain. It's not necessary to fold flat into a crease. Just learn to feel it just short of that.

Paints. If you use acrylics, they are 100% waterproof. Watercolors, I will say about 95% so. If they are wet with damp hands or glue, it is possible to smear the paint unless one is careful. They will not run if wet, but don't wipe them with a paper towel; that will smear it. They can be sprayed with a "Non-workable" fixative (as for charcoal drawings) if desired, when the marbling is fully dry. I never do it, and as long as I don't use paints that go "chalky" when dry they are fine. Some binders may want to spray them or wax and burnish or buff for protection. That is up to them. Most never do, and it's not a problem. So, you may say...well just use acrylics. The issue

here is that the watercolors impart more of a true antique old book look than acrylics. This can be critically important in marbling for a book restoration. It will have a more authentic look with watercolor or gouache. There are certain historic patterns that just don't work well with acrylics such as the Stormont, Gloster, French Shell, maybe a few others. These are pretty important patterns. So ask the bookbinder how historically accurate do they need it to be.

You may be asked to copy an existing paper on the old book, that is oxidized, torn, soiled. It can be very tricky, yet I love trying to re-create them. It's a lot of fun. You basically get as close as you can, and do your best. I can't say I have ever had 100% accuracy, in large part due to the fact that the paper looks brand new!

Some bookbinders however, say that is fine, because the book is getting new leather and other components, so why not a new looking paper too. Others may want it toned down to look like the older paper, so you use some darker shades, maybe mixed with a little grey or brown to make it look older. You need to ask - do you want it looking new or more aged. Bookbinders also have tricks to "age" a paper and rough it up a bit. They too are working for someone else...their own customer, so they have to give them the look they want.

I find it very satisfying to marble for bookbinders, especially those restoring very old books. It can be intimidating at first, but you can look up old papers online and practice getting that look if you want to be ready for the eventual call from a bookbinder.

Iris Nevins has been a professional marble since 1978. She marbles in the traditional water based manner in use for many centuries. Her specialty is recreating early papers.

She has written four instructional manuals on the art of marbling: *Traditional Marbling*, *Fabric Marbling*, *105 Helpful Marbling Hints* and *Varieties of Spanish Marbling*. She has also published a reprint (now sold out) of James B. Nicholson's *A Manual Of The Art of Bookbinding*, containing 18 original specimens of her own hand-marbled paper. She has written for *Ink & Gall* and *Marbling Bath*.

Currently Iris writes the Marbling News Column for the Guild of Book Workers Newsletter.

Iris Nevins has taught marbling at Peters Valley, The Center For Book Arts, The Montclair Historical Society and The Newark Museum.

Iris Nevins works primarily as a supplier of restoration

style papers for hand bookbinders throughout the country and some overseas.

Iris also runs a marbling supply business, supplying traditional watercolor marbling colors, tools and other marbling supplies. The water-based marbling paints are made in her studio and based on marbling colors used centuries ago. They are formulated to recreate the feel of early papers, and have been compared to marbling what Williamsburg paints are to house paints, antique in their effect.

Her website is www.marblingpaper.com and she lives in Northwest New Jersey. In addition to being a marbler, she is also a jeweler and Irish musician and plays guitar and Irish harp and has a solo guitar CD out, *Celtic Guitar Dreams*, *A Harp*, *Wire Strung Harp* and Guitar CD *String Theory*; and another with Irish Melodeon player Alan Morrisroe. She also builds her own guitars and harps, but no marbled harps...yet!

The Midwest Chapter Held a Lottery for a Student Scholarship to Attend Standards

The Midwest Chapter has offered a \$300.00 scholarship for a student member of the Midwest Chapter to attend Standards for a number of years but it had not been acted upon in recent years. This year only, they tried something different. In addition to \$300.00 to defray travel expenses the Chapter also paid the student registration fee and the \$80.00 cost for the banquet for the student for a total of \$580.00. Midwest Chapter student guild members were contacted directly via email with information regarding the scholarship. The drawing was open to all interested students. Students not currently members of the Guild and Midwest Chapter were eligible to enter the drawing but were required to become members of the Guild and the Midwest Chapter to receive the award. Our lucky winner was Lauren Colcote, a student at the North Bennett Street School.

Lauren Colcote came to bookbinding through conservation. After majoring in chemistry at Carleton College she attended the conservation program at Buffalo State College where she decided to specialize in book conservation. After completing internships at the Boston Athenaeum, Iowa State University, and the University of Michigan library, she decided that a better base in bookbinding would help her with her conservation work. She has taken workshops about different bookbinding techniques and learned about historic models with bookbinder

and book conservator Julia Miller before starting at the North Bennet Street School in the fall of 2013.

Emily Martin
Midwest Chapter Chair

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.

Back in print from Oak Knoll Press

ENGLISH BOOKBINDING STYLES 1450–1800

BY DAVID PEARSON

Second printing, with a new introduction and additional references that have come to light since the book was first published.

Provides excellent guidance for recognizing and dating English bookbindings of the handpress period across the whole spectrum of binding options, the cheap and temporary to the permanent, the plain and middling as well as the fine. Beautifully illustrated with 200 black-and-white images and a 16-page color section.

Hardcover, 8.5 x 11 inches, 240 pages
Order No. I20363, \$65.00

1-800-996-2556 · www.oakknoll.com · oakknoll@oakknoll.com





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. (see August Newsletter inserts for Intent to Enter and Exhibition Donation forms, or go to guildofbookworkers.org for forms.

JURORS

Sarah Bryant, who operates under the name Big Jump Press, designs and produces letterpress-printed artist's books in editions ranging in size from ten to one hundred copies. Her work can be found in dozens of collections including The Yale Arts Library, The Houghton Library at Harvard University, The New York Public Library and The Darling Bio-medical Library at UCLA. Sarah received her MFA from the University of Alabama MFA in the Book Arts Program in 2008. She currently lives and teaches in the UK.

Timothy Ely earned his MFA in Design in 1975. Following graduate school Ely began a self-motivated study of bookbinding. He began to fabricate the work he is known for today, a fusion of *largely English style binding techniques with visionary drawings of an unknowable future*. He has received numerous awards. With an NEA grant [1982] he traveled to Japan, Italy and England studying bookbinding and papermaking. Following this he moved to New York where he established a studio and also taught at the Center for Book Arts. During this decade in New York, he traveled to Europe, Central America and Scandinavia lecturing, exhibiting and teaching. He has had numerous solos exhibitions and has participated in many group exhibitions. His two most recent exhibitions were at the Jundt Museum of Art and The Northwest Museum of Art and Culture. His work is collected planet wide and is held in public, private and secret collections. He currently lives in Eastern Washington near the Colfax River. He is represented by Ursus Books in New York.

Deborah Howe has been involved in the field of book conservation and book arts for twenty plus years. Currently she is the Collections Conservator at Dartmouth College Library in Hanover, New Hampshire, where she also teaches book arts classes in the Library's Book Arts Workshop. Previously, she headed the conservation lab at Northwestern University Library in Evanston Illinois. As a student in bookbinding she studied fine binding in France at the Atelier d'Arts Appliqués du Vesinet under the guidance of Sun Evard and has continued to participate in workshops to enhance her professional development. In her capacity as a teacher, she has taught classes at Columbia Center for Paper and Book, the Newberry Library and the Paper and Book Intensive. She is a long standing member of the Guild of Book Workers and is on the board of directors of the Morgan Art of Papermaking Conservatory and Educational Foundation in Cleveland, Ohio.



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.

New Use for Hollytex



by Brien Beidler

Recently I was struck with yet another use for that beloved non-woven polyester film called Hollytex. The inspiration came from a conversation with our bindery assistant James Davis, who was showing me a couple of techniques he had learned while at a paper conservation workshop.

A few days later I was cleaning a spine, a process that I am not all too fond of despite its importance, and was getting frustrated with the thought that I was adding additional adhesive to the area I was trying to remove the old adhesive from.

So, I took a piece of Hollytex a little bigger than the dimension of the spine, applied paste over that, and let it sit. My thought was that this would allow the moisture from the paste (or methyl cellulose) to activate the old adhesive, without having to worry about putting too much or too little paste down, or letting it sit too long. In short, it worked like a dream.

I lifted the pasted Hollytex which left only the freshly reactivated old adhesive, (as stinky as ever) with no residual paste to worry about! After dancing a little jig, I proceeded with the spine cleaning as usual.

I doubt I am the first to do this, but I couldn't find any other references to this technique (maybe most people just see it as common sense), but since employing it my life has been a whole lot easier, and I hope it does the same for you.

Method:

Cut a piece of Hollytex (I use 0.95 oz/yd² for this) a little bigger than the dimension of the spine, or the specific area you want to paste.

Apply paste over the spine through the Hollytex. Sometimes a stippling motion helps to keep it from sliding around.

Let it sit.

Pull up the Hollytex and set it aside, preferably on a waste sheet to keep your bench clean.

Remove reactivated old adhesive.

For the next application, either rinse and dry your original piece of Hollytex, or have a few pieces cut for the purpose.

Repeat as often as necessary to get that perfectly cleaned spine without all the crying.

Brien Beidler
Charleston Library Society
bbeidler@charlestonlibrarysociety.org
brienbeidler.com
Southeast Chapter, GBW

1



2



3



4



5



6



Hollytex photos – courtesy Brien Beidler

Where Do Ideas Come From?

The Beginnings of a Book

by Nancy Leavitt

My work is creating hand lettered and painted books with texts on (mostly) scientific topics. I have degrees in both biology and art and what I do bridges both realms but I do not live fully in either world. Cindy Haller invited me to write an article for the GBW Newsletter about a book project in the making. So this is an article describing the events leading up to the conception of a current book project.

People are often curious about how I come up with ideas and topics for my books. "What inspires the creation of a book? Where do your ideas come from?" I can say very simply that my ideas come from things I read or see or events that happen to me. Here is the latest example.



A herbarium mount of pondweed, *Potamogeton pectinatus* L., 1948.

In early 2014 I attended several monthly meetings of our local university herbarium society in hopes of finding a botanist to help me with creating a plant list for a book project entitled, *Plant Corridors*. In the herbarium on a bench under a sunny window lay a pile of 250 or so plant mounts destined for the trash. A herbarium mount or plant mount is a rectangular sheet of paper with a dried and pressed plant specimen attached to it. The herbarium was moving to a smaller space so they needed to weed out the collection, sorry for the pun.

It became apparent sorting through the stack of plant mounts that this was real scientific data and had taken a considerable effort on the part of many separate collectors to track down, collect, prepare, and store these specimens. I was interested in what was in there and offered to take them.

On first inspection I discovered that the plant mounts were in remarkably good condition as they had been stored in a dry environment away from light. Most of the collection is species of grasses from as far away as India and with the earliest date of collection being 1850. Most of the mounts are 11-1/2 inches wide by 16-1/2 inches tall and have labels affixed with the collection number of the herbarium collection, the genus species of the plant, the collector, and the location of the plant. There was also a number of the plant in the collector's collection with a few of the collectors numbering close to 100,000 plants. On the early specimens all information was hand written. Even the printed labels had some kind of hand lettering on them.

Many of the early annotations had poetic plant location descriptions as simple as, *sandy field* or *pasture* or *edge of river* to later more specific language such as, *found in mud, wet thickets, fairly high on bank, gently sloping, semi-open-seepy calcarerous shore below spring high water, backed by low bank and spruce fir forest; with Pedicularis furbishiae, Carex spp., low Alnus, Tofieldia glutinosa, Parnassia glauca, etc. Soil gravelly and moss-covered. Southeast shore, opposite Fox Brook*. I thought they would make a good starting point for a longer investigative story.

I start a project by noting what I already know about the subject. I know that a herbarium is a systematically arranged collection of dried plants. Herbariums collect and retain historical data for research on: the identification of plants, information on rare plants, tracking native ranges and plant population changes, and providing materials for DNA analysis studies.



Herbarium mounts waiting to be sorted. Inset: Detail of plant label from 1887. Photos by the author

My challenge and plan is to find out more about these collectors and the herbariums they collected for.

What shape will the book project take? As I work on researching and writing the text, ideas will pop up of how best to express or illustrate an idea. Most likely the book will have a story about plant collection, some poetry, an alphabetical list of something, and botanical illustrations. I have already started pressing plants to make my own mounts to include with the book. That activity makes me think about the box structure, I'll need something sturdy which will have enough space to protect the delicate plant materials. If the plant mounts are to scale, 11-1/2 by 16-1/2 inches that also gives me a possible scale for the book. If the book is this scale there will be plenty of room for lettering and illustration. But who knows? The story may suggest another way through the book, it's too early to tell. Stay tuned, I'll let you know what happens. . .

P.S. Once I am done studying these plant mounts and collecting my information, whenever possible, I hope to return plant mounts to any living collector, if they want them, or to a herbarium that would welcome them.

Nancy Leavitt creates one of a kind hand-lettered, painted, and bound books. A storyteller at heart, she weaves narratives from ideas gathered from her studies of nature. She is currently working on her 110th hand lettered title. Her work is included in many prestigious private and public institutions around the world. Nancy lives and works in Stillwater, Maine. www.nancyleavitt.com; nancy@nancyleavitt.com

P

PERGAMENA

HANDMADE PARCHMENT ARTISANAL LEATHER APPLIED ARTS

Exquisite binding quality, calligraphy, and manuscript grade parchments. Calf, uterine calf, goat, deer, and sheep.

Available in whole skins or cut sheets in a variety of sizes.

We now also offer bookbinding leather. Handpicked from local sources, archival vegetable tanned goat and calf. Produced from start to finish at our tannery in the Hudson Valley.

SAMPLE BOOKS AVAILABLE. ORDERS ACCEPTED ONLINE.

info@pergamena.net 845-457-3834

www.pergamena.net

A Roycrofter Revival

by Daniel K. Smith

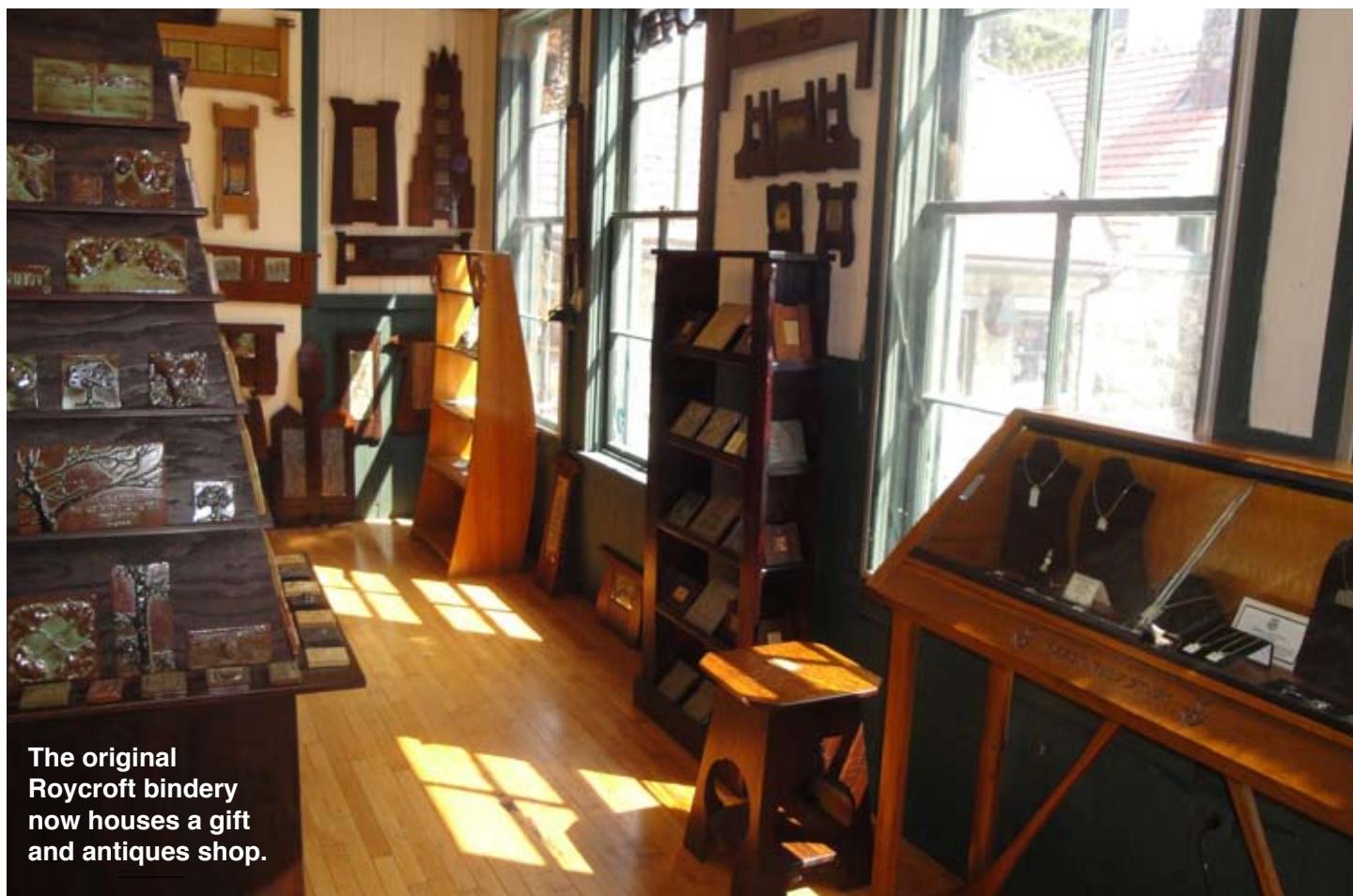
A kindred spirit that requires 2 ton presses can be challenging. In 2003, Joseph Weber of Ashland Pennsylvania, discovered Elbert Hubbard and the Roycrofters and now after years of running his own printing business he is working to reestablish the Roycroft Print Shop. The plan is to profitably produce hand-bound books and bring other crafts people now working under the group, Roycrofters-at-Large Association (RALA) back to the East Aurora, New York campus founded by Elbert Hubbard in 1895.

Elbert Hubbard aspired to create a community where people worked with their “heads, hearts and hands” after visiting William Morris in Hammersmith England. The campus buildings were constructed to meet Hubbard’s growing publishing empire launched by the success of his short mis-sive *A Message to Garcia* in 1899. By 1905, 200 people were employed at printing, bookbinding, metalsmithing, leather working and furniture making. The campus consists of 5 large buildings plus the Roycroft Inn across the street. All the buildings still exist and the Inn is a designated National Historical Landmark.

In 1976 a group of East Aurora residents formed the non-profit group RALA to preserve the ideals and philosophy of Elbert Hubbard. Today an artisan that wishes to display the RALA trademark must submit pieces of their work to a jury comprised of master artisans.

Last fall the Roycroft Campus Corporation, working with the RALA and Weber raised over a million dollars and purchased the jewel of the campus, the Printshop building which currently houses some state agencies and an office for RALA. Next door, the original 2 story bindery, with its high ceilings and large windows, now houses an antique shop that sells Roycroft books and related items. A wood shop in the basement produces high-quality mission style furniture.

To equip the printshop and bindery, Weber scoured the eastern part of the country for original Roycroft equipment. He was able to find and purchase about a quarter of the equipment that was in the original printshop. This was an expensive undertaking. After the purchase, costs of moving and storage ran into the thousands of dollars.



The original Roycroft bindery now houses a gift and antiques shop.



**A display of bookbinding and printing equipment at the soon to open visitor's center.
Photos by the author**

Weber continued purchasing equipment after getting the original Roycroft presses. His Pennsylvania location presently contains 10 letterpresses, three from the original shop, 800 cases of lead type, 200 cases of original Roycroft type, 100 fonts of brass type, and 10 hot foil stampers, (Kingsley, Kwikprint and Kensols.) He purchased three large collections of bindery equipment that included a folder from the Roycroft shop, original furnishings, presses, shears, 10,000 pieces of leather, a large collection of fine paper, 2 Smyth sewing machines and many boxes of smaller binding supplies.

The RALA and the Roycroft Campus Corporation are revitalizing Hubbard's vision and the town of East Aurora as well. The Power House, built in 1909 to supply electricity and heat to the campus, will soon open as the visitor's center. It will display some bindery and press equipment and be the start of the "guest experience". When fully realized the campus will become a living museum, a tourist destination, and a working print shop and bindery. The hope is that they'll be able to produce profitable books to support the Campus and well as teach printing, bookbinding and other crafts.

At some point in the next couple of years, when the Print shop and bindery are vacated, all of Weber's equipment will be hauled up to East Aurora, and a piece of the American Arts and Crafts Movement will be reborn. They are looking for volunteers and more information can be obtained at these web sites, www.weber-books.com, www.roycroftcampuscorporation.com, and www.ralaweb.com.

BINDERY TOOLS, LLC

717-866-2506 • binderytools.com
info@binderytools.com



BOOKBINDING & LETTERPRESS

equipment, tools, type and supplies



ONLINE LIQUIDATION SERVICES

HIGH BIDS WIN AUCTION, LLC

717-866-2583 • highbidswin.com
info@highbidswin.com

190 Martin Road
Myerstown, PA 17067

HOLLANDER'S

***Specializing in
Decorative Papers &
Bookbinding Supplies***

Over 1,500 Decorative Papers

Hand Bookbinding Tools & Supplies

Goat and Cow Leathers

Book Cloth by the Sheet or Roll

Blank Text Blocks & Signatures

Custom Board Cutting

www.hollanders.com

734-741-7531 staff@hollanders.com
410 North Fourth Ave Ann Arbor, MI 48104

Legacies II The 34th International Lettering Arts Conference

The annual calligraphy conference was held in Dallas, Texas, this past July. Angie Vangalis and her stellar team of volunteers provided an excellent opportunity for calligraphers from around the country – and further afield – to meet for a week of learning and exchange of ideas.



Each morning and afternoon, 200+ participants attended full-week or half-week workshops that ranged from traditional lettering to experimental mark-making to painting, paper cutting, bookbinding, and more.

Mini classes were available in late afternoons and evenings for conference participants, while other short programs were available during workshop hours for those not attending the

conference. Evenings were opportunities to socialize, shop, view the faculty calligraphy exhibition, and learn some more.

Three evening lectures were highlights of the conference for me. Ewan Clayton presented a talk on the current state of literacy. Carl Rohrs shared an interesting, rapid-fire slideshow of German lettering by graphic designers whose work was largely new to me. (I would like to have seen it a second and third time, at least.) And Julian Waters gave us a retrospective look at the work of Hermann Zapf and Gudrun Zapf von Hesse.

It is currently the fashion to deplore the decline of handwriting, but the full picture on handwriting and literacy is complicated. Did you know that 15 million BIC pens are sold every day? In the course of his talk, Ewan Clayton traced handwriting styles through history, highlighting surprising connections between Spencerian writing and Romanticism, and between English roundhand and English attitudes toward the French Revolution. He recounted his experience at XEROX PARC, where a group of people from disparate backgrounds discussed the question: What is a document? Is it a printed piece of paper, a digital file? A hybrid document, such as a railway ticket, may contain both printed letters and a machine-readable strip. A couple of hundred years ago, literacy meant only the ability to read. The idea of literacy as the ability to read and write is a relatively new one, and yet today's idea of literacy is an expanded, multi-media one: an office worker may be expected to read, write, type and save a digital file, coordinate information via telephone and visual screen, and more. It was a thought-provoking presentation.

The annual conference is a good time to get an in-person look at new products. Carol DuBosch demonstrated the use of the new radius-cut Pilot Parallel Pen available from John Neal. I've enjoyed experimenting with this pen since then.

The 34th Annual Calligraphy Conference

The 34th international calligraphy conference will be held July 25 – August 1, 2015, at Sonoma State University in Northern California. Registration for The Passionate Pen is now open. Go to www.thepassionatepen.org for more information.

Beth Lee

THE *Augustine*
COMPANY, INC.

Same Day Service

- **HOT STAMPING DIES**
- **DIES 16 GAUGE, 11PT., 1/4, AND 3/8**
- **SPECIAL BASE UPON REQUEST**
- **WOOD BASE DIES**
- **T-BASE DIES**
- **EMBOSSING DIES**
- **DESKTOP PUBLISHING**

Competitive Pricing!



The Augustine Company, Inc.
P.O. Box 797 • 1210 Industrial Blvd.
Marshalltown, Iowa 50158
641-753-3875 • FAX 641-753-0635
www.augustinedie.com
ed@augustinedie.com

Congratulations to the 2014 Standards of Excellence Scholarship Recipients

Emily Tipps is Binding Instructor and Program Manager at the Book Arts Program at the University of Utah, and the proprietor of High5 Press. She has an MA in Creative Writing from the University of Colorado and an MFA in Book Arts from the University of Alabama. Emily's work is exhibited and held in collections nationally. She serves on the board of the College Book Arts Association and as treasurer for the Rocky Mountain Chapter of the Guild of Book Workers.

Catherine Stephens is currently the Conservation Technician at the New York Botanical Garden's LuEsther T. Mertz Library, as well as a Technician at Daria K Conservation in Chelsea, New York. Catherine discovered bookbinding in her second year at the Rhode Island School of Design, when she became frustrated with today's highly-digitized world of graphic design. After a brief internship at the MIT's Ethel Wunsch Conservation Lab, she moved to New York to pursue further experience in book conservation and hopes to enroll in a Master's program in the conservation of books and paper within the next few years.

Bailey Kinsky is from Lakeville, Minnesota, and received her Bachelor's degree in Art History from the University of Minnesota, Morris in 2009. She plans to pursue a graduate program in Art Conservation in the near future. Since January of 2013, Bailey has interned with Mark Andersson at Panther Peak Bindery in Tucson, studying book conservation and repair, as well as participating in several workshops in bookbinding structures. In addition to her bookbinding internship, Bailey has also been a conservation intern for the last two years at the Western Archaeological and Conservation Center in Tucson, gaining experience in objects conservation.

NORTHPORT COMPANY

**Glue/Paste Brushes
Acrylic Press Boards
Soft/Hard Bench Weights**

Contact: sanford@northportbinding.com
www.northportbinding.com

Shannon Kerner is currently in her second year at the North Bennet Street School. After graduating with a BA in English from Fordham University, she worked for seven years in-house in publishing as an editorial assistant, editor and production editor; later working as a freelance editor and copywriter, book reviewer, book seller and artist. This summer, she was the summer conservation manager at the Bridgeport National Bindery. She has produced and sold paper crafts, cards, comics and books since 2011 under the title PaperCraft. She has taken classes and workshops at Penland, the Cooper Union Continuing Education Department, and the Haystack School of Crafts, as well as the Chemistry for Conservators class from International Academic Projects. She has taught bookbinding and pop-up workshops and classes at 826NYC, The Brooklyn Public Library and Build-it-Green.

Jackie Scott is currently a second year bookbinding student at the North Bennet Street School in Boston, MA. Originally from Minneapolis, MN, she has a background in fine arts and publishing and plays the cello in her infrequent spare time. She looks forward to beginning her bookbinding career after graduating, hopefully somewhere in New England.

Please make them welcome when you meet them in Las Vegas!

Bexx Caswell

Vice President / Scholarship Chair



Siegel Leather

Rediscovering Old World Bookbinding Leathers

Since 1917, the Siegel family has been developing, sourcing and selling quality leathers worldwide.

"I am using the blue Sokoto Goat. I have never used a leather that pares so easily, takes gold so readily, shows the tool impressions so sharply, or holds the grain so proudly. The books practically bind and tool themselves. I hope you will allow me to be a customer for life. ." unsolicited comment

Visit us at www.siegelleather.com
FOR QUESTIONS AND REFERENCES PLEASE
CONTACT US DIRECTLY AT

Winston-Salem, NC USA
001.336.293.7624 sales@siegelfca.com



The Campbell-Logan Bindery, Inc.



**Tokujyo, Asa,
Tsumugi, Shark,
Tokusei, Shantung,
Saifu, Mohair & Ginga**

These are some of the names
represented in hundreds
of choices of exceptional
and unique Japanese
bookbinding fabrics
warehoused and
in stock for
immediate
delivery.



**You need this cloth
more than we do.**

**The Campbell-Logan Bindery, Inc.
212 Second Street North
Minneapolis, MN 55401**

Phone (800-942-6224)
Fax (612-332-1316)
info@campbell-logan.com

CHAPTER HAPPENINGS

CALIFORNIA;

- Workshop held in March with Karen Hanmer. Elections recently held for Chapter officers.

DELAWARE VALLEY:

- Exhibition held March 7-June 14 at Oberlin College on hand-crafted miniature books, then it traveled to Philadelphia where it was on display at Library Company of Philadelphia through September. This last venue displayed works as Small Wonders: Miniature Books by Delaware Valley Chapter. New England Chairman Todd Pattison was awarded prize at first venue.

- Lecture on July 10 was co-sponsored by the Chapter with Library Company on The Mysterious Voynich Manuscripts: Collaboration Yields New Insights by Paula Zyats. An opening reception for the Small Wonders exhibition followed with 70 people in attendance.

LONE STAR:

The 2-day workshop, lecture, and round robin planned for this coming October has been postponed to spring of 2015.

NEW ENGLAND:

- Mini-conference Exploring the Tip of Maine was held on Cobscook Bay on September 12-14 in Northern Maine for 20 workshop participants. Agenda included papermaking and calligraphy workshops along with tours, lectures, receptions, and meals.

- Current Exhibition through Oct. 9, 2015: Geographies: New England Book Work. (see list of "Exhibitions" in this newsletter)

NORTHWEST:

- Exhibition currently being held, ending November 2, at Sandy Gallery, Portland, OR. Includes two samples of current work of members. View online. (see list of "Exhibitions" in this newsletter)

SOUTHEAST:

Chapter holds elections for 2014-15 year

CHAPTER CHAIR – Allison Milham

TREASURER – Mo Fiorella

We are thrilled to welcome Mo as the newest member of the SE Chapter Committee. In addition, we are grateful to Allison for her past service as Events Coordinator and her enthusiasm for her new position as Southeast Chapter Chair. We would also like to offer a resounding thanks to Mary McManus for her service as Treasurer. In addition, Emma Sovich has accepted the interim position of Events Coordinator.

Catherine Burkhard

MEMBERSHIP REPORT

Dear GBW Members,

Thanks to all of you who renewed and joined the Guild in the past two months! Be sure to email me at <usefulblanks@gmail.com> or write me at 5105 Kennett Pike Bld. 58 #3, Winterthur, DE 19735 if you have any membership questions or concerns. I can help you log in to the website and check the membership directory and other member only areas of the new website. I can also send you membership forms as needed.

I have asked any members who want to report on new activities in their lives to send them in, and Bexx Caswell, our GBW Vice-President, reports she has packed up her whole bindery and left Iowa City to take a job as Special Collections Conservator at Michigan State University Library. Send her a note and wish her luck! <bexx@centerfuse.net>

Hope you see lots of you at Standards in Las Vegas in October! Chela Metzger

NEW MEMBERS

Banks, Alisa;	Bator, Katarzyna Student	New York Chapter
Chambers, Marilyn		
Davis, James		Southeast Chapter
Edwards, Jordan student		Southeast Chapter
Esp, John		Rocky Mountain Chapter
Fiorella, Mo		
Grundset, Ronnie		Southeast Chapter
Hicks, Candice		
Hobbs, Lindsey		
Houston, Lawrence Student,		
	Southeast Chapter and Potomac Chapter	
J.M. Kelly Library,		Toronto Canada
Johnson, Justin P.,		Northwest Chapter
Katz, Joel		
Mulshine, Shannon,		New York Chapter
Porter, Jane		
Porter, Dr. Robert		
Riker, Maryann		Delaware Valley Chapter
Rome, Martha,		Rocky Mountain Chapter
Rosenthal, Jessica Student,		Southeast Chapter
Sawyer, Anna,		Potomac Chapter
Scarpello, Lisa		Delaware Valley Chapter
Sproul, Amy		Rocky Mountain Chapter

JOINED NEW CHAPTER

Barber, Kate	Joined New England Chapter
Schimmel, Caroline F.	Joined Delaware Valley Chapter
Rossow, Sonja	Joined Potomac Chapter
Taylor, Thomasina	Joined Rocky Mountain Chapter

Quality Range Commitment

See us in Las Vegas!



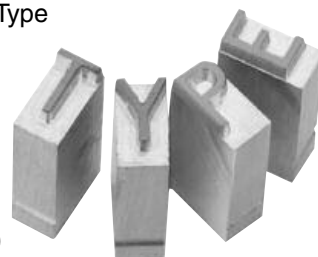
THE
JAPANESE
PAPER
PLACE

The Japanese Paper Place
77 Brock Ave., Toronto
M6K 2L3
Tel. 416-538-9669
www.japanesepaperplace.com

BRASS PRINTERS' TYPE

Tired of Replacing Zinc Alloy Type???

- Same Day Service on Stock Type
- Brass & Magnesium Hot Stamping Dies
- Long Lasting
- Competitive Pricing
- Custom and Stock Typestyles Available (Including Foreign Language)



VisiMark, Inc. is your local brass printers' type manufacturer. We also manufacture custom logos as well as type holders to fit every hot stamping machine. With over 100 years experience, we guarantee you'll be satisfied with our product. We manufacture and ship from our Massachusetts facility for fast delivery.

Call for our free catalog!

VisiMark®
INCORPORATED

33 Arctic Street • Worcester, MA 01604
Ph: 800-222-4650 • Fx: 508-754-3063

Email: sales@visimarkinc.com • www.visimarkinc.com

STUDY OPPORTUNITIES

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

American Academy of Bookbinding • Telluride, CO

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

The Book Arts Program at the J. Willard Marriott Library

University of Utah • Salt Lake City UT
>www.bookartsprogram.org< or 801.585.9191

John C. Campbell Folk School • Brasstown, NC

>marketing@folkschool.org< or >www.folkschool.org< or 828.827.2775, x196

The Canadian Bookbinders and Book Artists Guild • Toronto, Canada

80 Ward St, Suite 207, Toronto, Ontario M6H 4A6
Fax 416.581.1053 or >cbbag@web.net<
or >www.cbbag.ca<

The Center for Book Arts • New York City, NY

212.481.0295 or >www.centerforbookarts.org<

Center for the Book • San Francisco, CA

415.565.0545 or >www.sfcbook.org<

Corcoran College of Art & Design • Washington DC

MA in Art and the Book • 202.298.2545
>www.corcoran.edu/degree-programs/graduate/ma-art-and-book<

Creative Arts Workshop • New Haven, CT

A community arts and crafts school for adults and children
>www.creativeartsworkshop.org< or 203.562.4927

Garage Annex School • Easthampton, MA

One Cottage Street #5, Room 503,
Easthampton, MA 01027 413.527.8044
Workshops • >Daniel.Kelm@mac.com<
or >http://danielkelm.com/<

Green Heron Book Arts

503.357.7263 or >bookkits@aol.com<

Memory Press • New York

Classes & Workshops - Maria G. Pisano •
>www.mariagpisano.com<

North Bennet Street School • Boston, MA

for bookbinding classes : >http://www.nbss.edu< or
617.227.0155 x102

Old Way • Santa, ID

Workshops with Jim Croft, Santa ID
>raditionalhand@gmail.com< or >http://www.traditionalhand.com/oldway/<

Oregon College of Art & Craft • Portland, OR

>www.ocac.edu<

Panther Peak Bindery • Tucson, AZ

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

Penland School of Crafts • Penland, NC

828.765.2359 or >www.penland.org<

Pyramid Atlantic Art Center • Silver Spring, MD

301.608.9101 x105 or >www.pyramidatlanticartcenter.org<

School for Formal Bookbinding • Plains, PA

Ongoing instruction with Don Rash in German tradition
>www.donrashfinebookbinder.com< or 570.821.7050

Seattle Center for Book Arts • Seattle, WA

>www.seattlebookarts.org/classes/class_2008q2_paper.html<

Studio-on-the-Square • New York City, NY

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

The University of Alabama • Tuscaloosa, AL

MFA in The Book Arts Program • >www.bookarts.ua.edu<

The University of Iowa Center for the Book • Iowa City, IA

MFA in Book Arts, Graduate Certificate in book arts, studies, and technologies, and joint program with School of Library and Information Science. >http://book.grad.uiowa.edu<

Women's Studio Workshop • Rosendale, NY

For a complete listing of upcoming workshops, >www.wsworkshop.org< or 845.658.9133

Calendar of Events and Study Opportunities compiled by Catherine Burkhard

Advertisements and views expressed in articles should not be construed as endorsements by the Guild of Book Workers.

The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York, NY 10175. Free Newsletter replacements to members will only be allowed for issues within one year of publication date. After this timeframe, if still available in hard copy, newsletters may be purchased via this link to our website: <http://www.guildofbookworkers.org/resources/newsletters/index.php>. 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.

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

Authors of articles and other contributions accepted for publication in the Guild of Book Workers Newsletter assign to the GBW Newsletter the right to publish their work in both print and electronic form, and to archive it and make it permanently retrievable electronically. Authors retain copyright and may republish their work in any way they wish.

Executive Editor: Cindy Haller

Book/DVD Review Editor: Frank Lehmann

Marbling Correspondent: Iris Nevins

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

521 Fifth Avenue New York, NY 10175 • 0038 • Number 216 October 2014

PRE SORT
FIRST CLASS
U.S. Postage
PAID
Houston, TX
Permit No. 553

FIRST CLASS