



Priscilla Spitler

RECIPIENT OF THE GBW
LIFETIME ACHIEVEMENT AWARD



William Drendel

RECIPIENT OF THE
LAURA YOUNG AWARD

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Cover Art: 2015 Guild of Book Workers Awards Winners. See articles beginning on page 8.

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CHAPTER HAPPENINGS

NEW YORK:

On the evening of June 24, 2015, Judith Ivry once again opened her studio to host a visit from David Lanning of J Hewit & Sons LTD Leather Manufacturers. It is a popular venue for Chapter events as Judy has a great space with an interesting collection of bookbinding equipment and hand tools, vintage signs and unusual artwork. Since the swap meet last year, several members had expressed interest in visiting again, and we were grateful to have the opportunity to host an event that was both social and informative. We had a nice mix of members, old and new, twenty in total. There was time for eating and socializing before and after, a welcome chance to visit.

David traveled from the UK to share with us a detailed slideshow presentation of the process that all leather goes through at Hewit's, which is a family run business located in Scotland. We learned the three different states that the skins are shipped in—pre-tanned, pickled, or salt packed—and that they come from India, or South America, or in the case of pigskin for the alum tawed leather, sometimes even from Japan. There were some great short videos of the machinery in the tannery in action which helped us really understand how much hands on work goes into each finished skin.

The audience was very engaged, asking questions throughout. I think they were eager to ask questions directly to the source and seemed satisfied with the thorough answers. For instance, we learned that the skins used for tanning are indeed a byproduct of the meat industry, even the calf, and that the tannery received an award for having very good systems for disposing of the waste products in a very environmentally sound way. We learned that skins from animals grown in warmer climates are better suited for bookbinding leathers because they don't have such a thick layer of fat. And most people were surprised to learn that pigment could be scraped out of a skin, a necessary step for skins that will be kept natural or dyed a light color.

That's just a small taste of what we learned. I highly recommend stopping to chat with David at our Standards of Excellence in Bookbinding, where you will find him behind a big pile of beautiful leather.

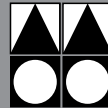
—Celine Lombardi

LONE STAR:

Held a meeting following the Helen Warren DeGolyer Conference and Exhibition at SMU in Dallas, TX on June 5. Plans were put into motion to have a new set of officers soon, activities/ workshops in the future, and a revival of its communications.

—Catherine Burkhard

Advance...



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Glaister
Fine Leather Binding
September 28 - October 9

Geraty
Binding Treatment; Cloth & Paper
October 26 - 30

Geraty
Binding Treatment; Leather
November 2 - 6

Mesmer
Paper Conservation - Level 1
November 9 - 13

Mesmer
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November 16 - 20

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bookbindingacademy.org

CALENDAR OF EVENTS

CALL FOR ENTRIES

By August 22, 2015: Entries for “Blood Quantum”, juried exhibition of book art about our ancestry, history, identity or personal cultural narrative real or imagined. 23 Sandy Gallery, Portland, OR. >www.23sandy.com<

EXHIBITIONS

Currently and through September 13, 2015: 43rd Annual Members’ Exhibition by The Hand Bookbinders of California, at American Bookbinding Museum, 355 Clementina St., San Francisco, CA 94103.
><http://handbookbinders.org/exhibitions/><

Currently and through October 4, 2015: Be Enveloped! The Artistry, Mystery & History of Envelopes at San Francisco Center for the Book, 375 Rhode Island St., San Francisco, CA. >sfcb.org<

WORKSHOPS, LECTURES & OTHER EVENTS

August 3 to August 21, 2015: Summer Courses at Montefiascone, Italy, with details at >www.monteproject.com< or >chezzaporter@yahoo.com<, for the following:

Aug 3-7: Italian Stiff-Board Vellum Binding w/Slotted Spine with Scott W. Devine & Tonia Grafakos

Aug 10-14: The Rylands Fontainebleau Aldine with Caroline Checkley-Scott, Stefania Signorello, Julianne Simpson

Aug 17-21: An Early Islamic Binding with Kristine Rose and Lectures by Alison Ohta.

August 8 through September 26, 2015: Workshops, Classes, etc at J. Willard Marriott Library, The University

of Utah, Salt Lake City, UT. >www.bookartsprogram.org<, 801.585.9191, as follows:

Aug 8: Scrapbinding: Making Books from Everyday Materials by Emily Tipps

Sep 26: Inside Out: Simple Exposures by Marnie Powers-Torrey

August 8 through September 12, 2015: Workshops at the Morgan Conservatory, Cleveland, OH. >www.morgan-conservatory.org< , 216.361.9255 for the following:

Aug 12-15: All About the Bark: Unusual Techniques with Kozo and Color with Melissa Craig

Aug 22-23: Rust, Bleach, Burn & Stain: Surface Design Techniques on Paper with Clare Murray Adams

Aug 22-23: The Decorated Spine with Debra Eck August

Aug 29-30: Advanced Western Papermaking with Mason Milani

Aug 29-30: Box Making with French Cartonnage Techniques: The Tea Caddy with Begue

Aug 29-30: What A Relief: An Exploration of Printmaking on Edge with Claudio Orso-Giacone

Sep 3-6: Door, Drawers & Windows: Making an

OPEN • SET

A NEW Triennial Fine Binding Competition!

the competition

- By registering, you automatically receive the SET book in sheets. The book is a marvelous romp through the production of an actual book titled *Inside the Book* (Solmentes Press, 2002.).
- For those who would prefer to bind a title of their choice, submission to the OPEN category is an option. Please note that there are restrictions on the OPEN category; see website for details.

the benefits

- Cash prize awards in many categories
- Participation in a traveling exhibition throughout the United States
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the rules

- Registration begins July 10, 2015
- Go to bookbindingacademy.org for details



image from *Inside the Book*

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Interactive Paper House with Randi Parkhurst
Sep 12: *Your Slipcase is Showing* with Cris Takacs

August 20-23, 2015: 20th Education and Training Conference by Society of Bookbinders at Keele University, Staffordshire, UK. Several speakers including Martin Frost (fore-edge painting), Trevor Lloyd (gold tooling), along with USA speakers Sam Ellenport (historic production methods) and Pamela Spitzmueller (girdle bindings). Includes Suppliers' Fair and the biennial SoB International Bookbinding Competition exhibition. >www.societyofbookbinders.com/events< or email Angele Sutton at >conf.organiser@societyofbookbinders.com<

August 23 through December 5, 2015: Workshops at John C. Campbell Folk School, Brasstown, NC, >www.johnccampbell.org.



Print making at last year's San Francisco Center for the Book Roadworks Steamroller Printing Festival
Photo credit: Michelle Feileacan.

folkschool.org<, 800.FOLK.SCH, as follows:

Aug 23-29: *Every Different Binding* with Dea Sasso

Aug 30-Sep 5: *Celtic Magic* with Suzanne Hall & John Tienan

Sep 6-11: *Marbled Paper and Bookbinding* with Holly Fouts

Sep 27-Oct 2: *Book Restoration Clinic* with Gian Frontini

Oct 4-10: *Marbling – You Can Never Have Enough!* with Regina & Daniel St. John

Oct 25-30: *Essential Knowledge & Skills for Success* with Michael Hughey

Nov 15-20: *Altered Book Techniques* with Betsy Orlando

Dec 2-5: *Ornamental Books & Boxes for the Holidays* with Dea Sasso

September 21 through November 20, 2015: Courses at American Academy of Bookbinding, Telluride, CO, ><http://bookbindingacademy.org><, 970.728.8649, as follows:

Sep 21-25: *Binding Multiples: Tips, Tricks & Techniques for Edition Binding* with Priscilla Spitler

Sep 28-Oct 9: *Advanced Fine Leather Binding* with Don Glaister

Oct 26-30: *Binding Treatment: Cloth & Paper* with Peter Geraty

Nov 2-6: *Binding Treatment: Leather* with Peter Geraty

Nov 9-13: *Paper Conservation – Level I* with Renate Mesmer

Nov 16-20: *Paper Conservation – Level II* with Renate Mesmer

September 27, 2015: 2015 Roadworks Steamroller Printing Festival at San Francisco Center for the Book, 375 Rhode Island St., San Francisco, CA. All kinds of events from 11:00 a.m. to 4:00 p.m. Free admission. ><https://sfcb.org/events/RoadworksSteamrollerPrintingFestival><

October 15-17, 2015: Seminar of Standards of Excellence in Hand Bookbinding, Cleveland, OH, at Wyndham Cleveland in Playhouse Square. >www.guildofbookworkers.org<.

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Notes from Crete

by Beth Lee

This spring I visited the Greek island of Crete, touring it mostly from a bicycle. Crete is a hilly-to- mountainous place, and the roads are not graded. Hippocrates' Aphorisms begins: "Life is short, and art long." As I tracked pedal strokes to kilometers on the steep grades up, this paraphrase of that quotation ran through my head: "Downhill so short, and uphill so long." Nevertheless, it's a great way to see the island, which has a long and varied history. Of everything I experienced in Crete, these three places are of particular interest to calligraphers and other book artists: the Heraklion Archaeological Museum, the Agia Triada Monastery, and the Museum of Typography in Souda.

The Archaeological Museum, Heraklion

The sheer age of some artifacts in this museum was mind-blowing. Many items came from the nearby Palace of Knossos, a Minoan community that flourished from 4500-1500 BC as a trading center of the Western world. The famous Phaistos Disc, c. 1700 BC, was unearthed near the Agia Triada Monastery in 1908 and now resides in the museum. Because the marks incised on its surface employ an ancient, mysterious writing system, it is featured in just about every book written on the history of graphic design. Examples of Linear A and Linear B, very early writing systems, have also been excavated here. The Minoan Linear A died out, but Linear B, derived from Linear A by the Mycenaeans, evolved into Greek.

Fun fact that has little to do with lettering: well-to-do Minoans were buried in their bathtubs. That's right: their bathtubs. When I learned this later during a tour of the Palace of Knossos, I realized that some of the containers at the museum that I had taken to be ossuaries were, in fact, bathtubs — at least, that is, until they became ossuaries.



Phaistos Disk. Photo by author.



Triana Manuscript with Rubrication. Photo by author.

Agia Triada Monastery

This monastery was a hotbed of revolution against the Turkish occupation of the 17th century. Tucked away in the foothills at the western end of the island, it is still producing wine and olive oil. I was delighted to find a small, quiet room filled with icons and historical manuscripts. As far as I can tell, the manuscripts have not been digitized and the small museum shop carries only icons. Because there are no catalogs or postcards of the manuscripts, I asked for and received special permission to take some photographs. The collection includes Greek vellum scrolls, Byzantine music books, and more. Shown here is one of the manuscript books displayed.

The Typography Museum of Crete

Conceived and built by the owner of the biggest newspaper on Crete, this museum exhibits printing equipment through the ages. A reproduction Gutenberg press begins the historical tour, and successive generations of printing



Hieroglyphic detail beginning the exhibit.
Photo by author.

presses are included, up to and including modern newspaper presses. Auxiliary equipment is also represented, such as typesetting machines, perforators, and so on. I remember seeing our local newspaper's linotype machines when I in elementary school. Later on, I worked on phototypesetters and stat cameras. Today I design on a computer.

All of this means that I've been aware of the massive changes to graphic design in

the last 50 years. This museum showcases these changes in an organized, tangible way.

The museum also has two permanent exhibits entitled "History of Writing and Graphic Arts" and "History of Printing". These pieces, created by printer-designer Antonis



Overview of exhibit from the Museum's website.

Papanto-nopoulos, are meditations on elements of writing and printing systems and processes. Each piece consists of a sculptural element, a graphic design element, mounted on the back of a type case. Shown at here is an image from the museum's website and a detail of the piece on hieroglyphs that begins the exhibit.

I was fortunate to be able to buy a catalog of the permanent exhibits. The museum has an informative website at <http://www.typography-museum.gr/> which includes a virtual tour.



Press display at the Museum. Photo by author.

William Drendel

Many GBW members have come to know William (Bill) Drendel as the tall and sleek, enthusiastic yet soft-spoken auctioneer at the annual Standards banquet. Year after year, Bill has successfully raised funds for scholarships for first time attendees of the annual Standards of Excellence Seminars. Prior to the 2006 GBW Centennial in NYC, his prompting as auctioneer helped build up what the Guild EC committee called the Birthday Fund to offset expenses of the centennial celebration in the city.

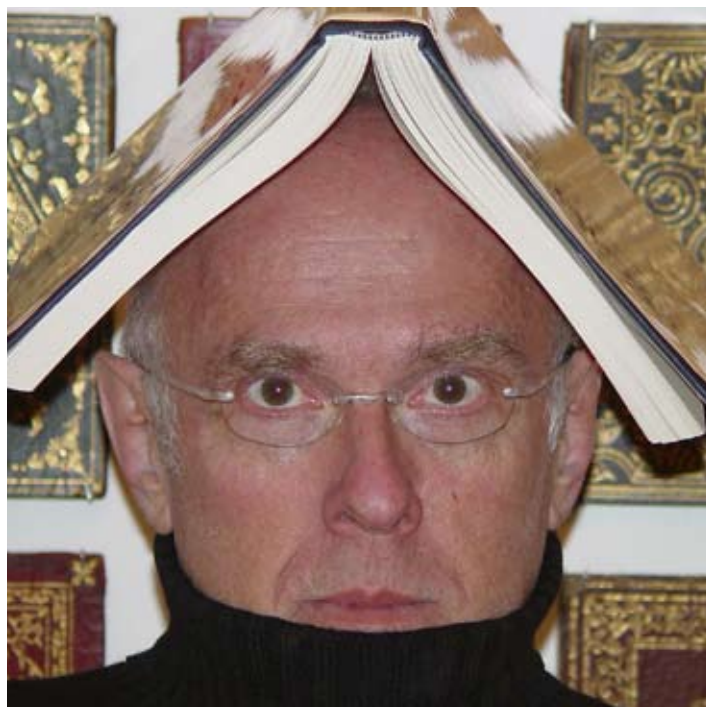
Born in 1938, William Drendel grew up in Naperville, a suburb of Chicago, and began his art studies at the school of the Chicago Art Institute in 1959, after studying English at St. Procopius College (now Benedictine University). His professional life developed in an era when one's career could be built on experience more than a degree on paper, from being in the right place at the right time, mixed with a bit of serendipity.

A search online to find biographical information about Bill Drendel only reveals the tip of the iceberg of an extraordinary career that led him to the world of design, photography and book arts. He has worked in advertising and display for high-end fashion Chicago retailers, including Peck & Peck, known for classic women styles, and Ultimo, the famous boutique that introduced European designer clothing to Chicago.

An interest in collecting folk art drew Bill to Mexico City in 1969, where he lived a charmed life for nearly three years, happening upon a community of architects and artists. In Mexico he worked as a consultant for a hand weaving company, a store designer and even as a bookkeeper, until his return to Chicago in 1972 to tend to ailing parents.

Beginning in 1974, Bill landed work as a photography stylist for Playboy Magazine, headquartered in the city. Until 1980, he worked on photography shoots and arranged travel pictorials, drawing on a wealth of international connections that took him to Italy, France, England, and back to Mexico. In time, he earned a reputation as a portrait photographer.

In the early 1980s, after a few attempts to make books on his own, Drendel sought out classes held at the Newberry Library, where Maria Fredericks became his first bookbinding instructor. Evening classes with Scott Kellar guided Bill through leather binding technique. He credits Hedi Kyle and classes at the annual Paper & Book Intensives for exposing him to the wonders of artist books and alternate book forms.



With these acquired skills, combined with his design background, Bill Drendel's book art evolved into a contemporary style, visually and conceptually, that is rooted in historic book structure.

Bill Drendel joined the Guild of Book Workers in 1986, remembering that year because he attended his first Standards of Excellence Seminar at Iowa City, hosted by William Anthony. He was already a member of the Chicago Hand Bookbinders, founded in 1978, and served as an officer for the group in the 1980s. In 1985, Bill first attended the Paper & Book Intensives, a sabbatical for both professional and amateur book workers; he was a PBI Co-Director from 1994 to 2014.

From 2000 to 2008, Bill Drendel was Director and then Gallery Coordinator of the Columbia College Chicago's Center for Book & Paper Arts. His teaching experience in book arts has included frequent instruction at the Academy of Arts and Design at Tsinghua University in Beijing. He has been a longtime member (and auctioneer) of the Friends of Dard Hunter group, and currently is an advisor for Cleveland's Morgan Conservatory, a center for paper and book arts.

As a Chicago area native, Bill has been past co-host for

Continued on page 10

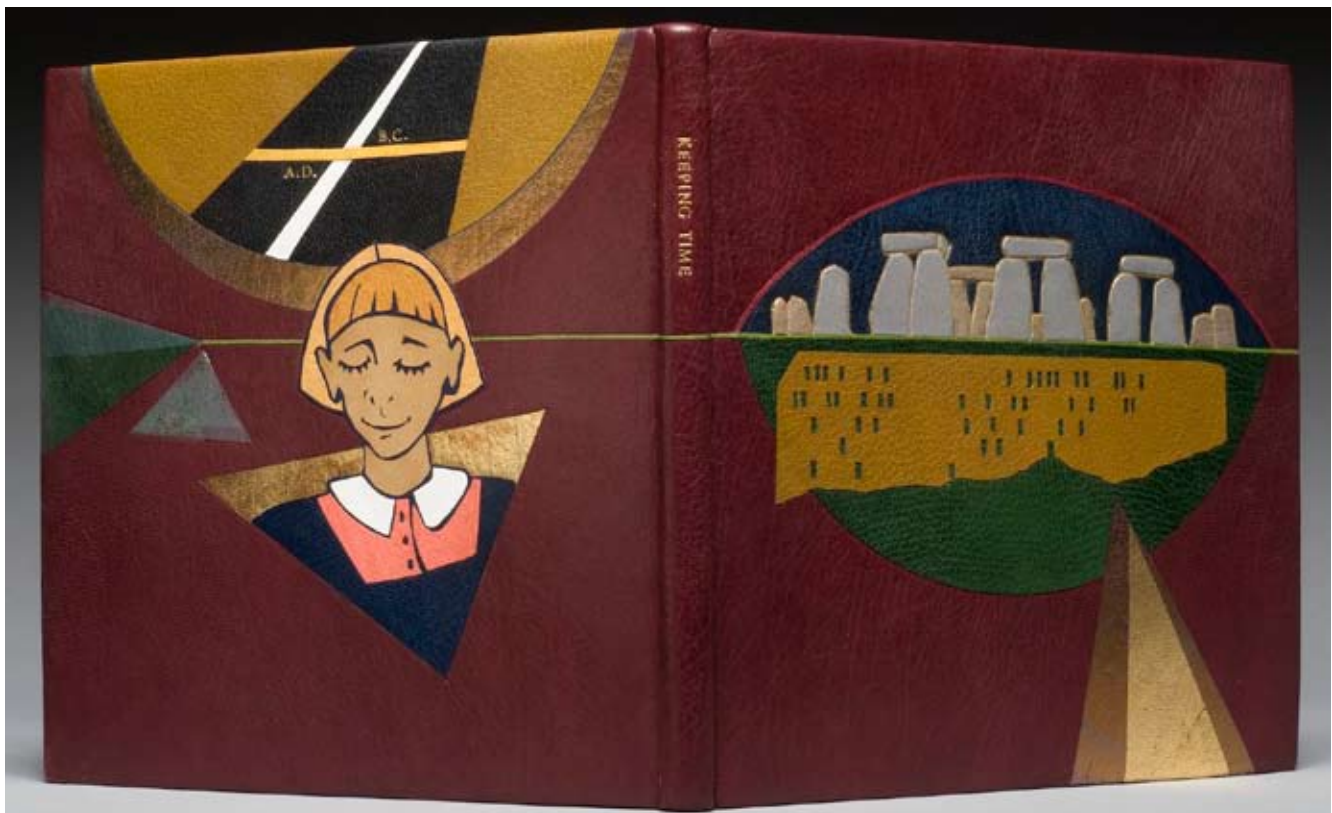
Priscilla Spitler

Priscilla Spitler's nomination by members of the Guild of Book Workers for the 2015 Lifetime Achievement Award is a tribute to her all-embracing involvement in the book arts and her long service to the book binding community.

She is a practitioner, community builder and explorer; and, has contributed to the field through her design and edition binding, teaching, mentoring, writing and exhibitions. A twenty-something Priscilla Spitler with a BFA in Printmaking from California College of Arts & Crafts in hand, found employment in book stores in Santa Fe, New Mexico. As she describes in Pam Leutz's *The Thread that Binds*, she was dying to get back to working with her hands and to smelling the ink, so she explored bookbinding as a way to combine her favorite interests. After an initiation into the craft through a variety of classes, Priscilla pursued formal training at the London College of Printing in England. She received her Certificate of Craft Bookbinding in 1981, studying with Alfred Brazier and John Mitchell. Upon completion of the program her assessor, Bernard Middleton, counseled her to stay informed and to find



Continued on page 11





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GBW Standards of Excellence meetings in the city in 1988 and also in 1999, when he arranged to have Studs Terkel, the infamous Chicago author and commentator, speak at the banquet. The era of guest speakers at Standards banquets has been replaced by the ever-popular auctions conducted by Bill Drendel (occasionally spelled by Chris McAfee or Dominic Riley) and his band of Vannas, parading the items up for sale.

The Guild auctions, Bill recalls, began in the early 1990s when Monique Lallier was Chair of Standards. Attendees were lured into attending the annual GBW meeting (prior to the banquet) by the fine raffle items she and Bill persuaded the vendors to contribute. Eventually, this developed into a call for auction donations from the membership, as well as the vendors, for both the silent auction and the big evening event.

More than 100 years since the Guild of Book Workers started, the organization remains committed to its founders' goal to promote the book arts. This is largely due to our members who have maintained the craft with the spirit like William Drendel, who has extended his expertise to multiple book and paper associations, while bringing new generations into the fold via education and the scholarship funds he has helped raise.

—Priscilla Spitler



a community. Soon after returning to Santa Fe, she became a member of the Guild of Book Workers and began working on edition bindings at the Press at the Palace of the Governors, New Mexico Museum of History. There, she helped to develop a book arts fair geared towards school children. In 1987, in order to advance her craft, Priscilla attended a design binding master class with James Brockman in Austin, Texas at the Ransom Center and stayed in central Texas for twenty fruitful years. She further honed her craft and managerial skills at BookLab with Craig Jensen and Gary Frost where she was in charge of production binding and staff training. In 1995, she founded her business, Hands On Bookbinding. She developed an excellent reputation for various offerings and her sole proprietorship flourished. In 2007 she moved her business and home back to Truth or Consequences, New Mexico.

Priscilla's craftsmanship is exemplary in edition binding as well as fine binding. Her unique sense of design and techniques of application create fresh, spontaneous-feeling imagery in her bindings. Her style of decoration keeps this

**She energizes
and fosters
binding
communities
wherever
she takes up
residence**

centuries-old form of artistic expression contemporary. When she creates the content for books that she binds, the result is a true melding of fine binding skill and book artist aesthetics. Priscilla has devoted time to submit her work to GBW National and Regional Chapter binding exhibits. She is the only binder to be a recipient, twice, of the Helen Warren

DeGolyer Award for American Bookbinding for the entry that "demonstrated the best of creativity and craftsmanship in the art of bookbinding." Her bindings are found in many public and private collections throughout the United States.

Priscilla has always been very generous in sharing her knowledge about design and the craft of fine bookbinding. She taught introductory book binding classes at Austin Museum of Art and numerous universities. She taught edition binding workshops at the Paper and Book Intensive (PBI) and at GBW Standards of Excellence in Bookbinding seminars and other venues across the country. With a personal mission to keep the skills of the craft alive, her Fine Binding Intensives in Texas and ongoing classes in New Mexico focus on teaching traditional binding and decoration techniques. In her classes on decoration, her disarming manner frees participants to explore and experiment, and to create contemporary designs, riffing on decorative techniques that she developed.

Over the years, she has volunteered countless hours to GBW and other book arts organizations, which is especially

notable for someone who is busy operating her own business. Priscilla served as president of the Lone Star Chapter of the GBW and as Exhibits Chair for GBW, which culminated in the *In Flight* Catalog and Exhibit that traveled the country. She wrote a major article about the history of GBW for the *New Bookbinder*: "Guild of Book Workers 1996: Vital at Ninety" tracing the activities and the field of bookbinding in the U.S. as touched by GBW members.

Priscilla remains true to her vision and continues to excel in the creation of her design bindings. Through her teaching, she has shown many people a path to articulate their personal artistry and reached others through her bindings, book art, writing and the exhibits that she has organized. A great part of Priscilla's work life and teaching has included teamwork, and many of us have had the pleasure of experiencing how she can inspire small and large groups of people to reach a common goal. Without fail, she energizes and fosters binding communities wherever she takes up residence. Priscilla is a pleasure to know – she treats life like her art, as an adventure.

—Olivia Primanis



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A Couple of Storage Tips

By Tish Brewer

Several months ago I expanded my studio space, and needed to come up with storage solutions, as well as tricks for better workflow in a larger space. Here are two objects I've repurposed and use every single day:



🔗 This RASKOG utility cart from Ikea makes an excellent taboret, and it's only about \$30. I place all of my most frequently used small tools and weights in this and roll it around the studio as I'm working. You can find it here: <http://m.ikea.com/us/en/catalog/products/art/50227973/>

I have lots of materials on rolls, as well as tubes I save for storage and shipping, and many of these stood on their ends on the floor gathered in a box, or were stuck in a corner, making it more difficult to see what I had available. After building a new worktable, I had an area under the table on a lower level that seemed perfect for some kind of storage.

I found this old wine rack, turned it on one long side, and moved about half of my rolls to sit in the compartments it created. I keep everything in here that I think is safe to be stored within wood, mostly empty tubes, rolls of Kraft paper and other outer packing materials. Rolls of materials adjacent to pieces during treatment or in packing (like Japanese tissue, Hollytex, archival tissue, etc.) remain on their ends on the floor, awaiting a rolling rack we have in the works.



Notes from the 2015 GBW Awards Chair

This was a year of change for the Guild Awards; not in the Guild Awards, but in the process of soliciting nominations. In the past the solicitations for nomination was published in the Newsletter, and this year it was sent out via social media and listserv. As the Chair of the Awards Committee I confess that it was the intention to publish in the Newsletter, but through some miscommunication it didn't happen. And yet, there were many nominations that came to the committee and the final result was a wide field of nominations, difficult but engaging work by the committee, and the final Executive Board decision that is once again rewarding for the entire Guild. I believe that a precedent has been set. The Lifetime Achievement Award and the Laura Young Award are excellent means to recognize our outstanding colleagues. May I also say that the outstanding nominations sent in by Guild members also show the strength of the Guild. My thanks to all who helped with the nomination process from sending out the solicitation through various means (Henry Hebert, Bexx Caswell, Cindy Haller), to members who sent in nominations (you know who you are), to the Executive Board for their response to the recommendation, and to the Awards Committee members (Anna Embree and MP Bogan) for thoughtful and timely discussions and decisions. It was my pleasure to serve as Chair (Thank you Mark for asking me) and to work with so many Guild colleagues. I believe the process for nomination using social media to reach members was successful and worth continuing.

Respectfully,

Jeanne Drewes

Chair, Awards Committee, 2015

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Bridwell Library at SMU's Perkins School of Theology Announces The 2015 Helen Warren DeGolyer American Bookbinding Awards

June 8, 2015

DALLAS (SMU) – Bridwell Library at Perkins School of Theology, Southern Methodist University has named award winners from The Seventh Helen Warren DeGolyer Triennial Exhibition and Competition for American Bookbinding.

Priscilla Spitler is the winner of the 2015 DeGolyer Award for American Bookbinding, which honors the entry that demonstrates the best of creativity and craftsmanship in the art of fine bookbinding. The award includes a \$6,000 commission to realize her bookbinding design for the 2015 commission book, Ms. DeGolyer's unbound copy of Bernard C. Middleton's *The Restoration of Leather Bindings*, published in Chicago by the American Library Association in 1976. The award also includes an invitation to serve on the jury for the 2018 DeGolyer competition jury and to present her work at the 2018 DeGolyer conference. Spitler, who also received the award in 2009, studied printmaking at the California College of Arts and Crafts and studied hand bookbinding at the London College of Printing. She was edition bookbinder at the Palace Press of the Museum of New Mexico in Santa Fe and at BookLab, Inc. in Austin, Texas before establishing her own Hands On Bookbinding studio in Truth or Consequences, New Mexico in 2007. Spitler's unique leather bindings and artist books have been exhibited internationally.

Jana Pullman received the 2015 Award for Excellence in Fine Binding, which recognizes a completed binding that demonstrates excellence in structure, technique, and selection and/or use of materials. The award comes with a \$2,000 prize. Pullman has been involved in the book arts since 1983 as a book artist, binder, and conservator. Following positions at the Marriott Library at the University of Utah and the Oakdale Paper Facility at the University of Iowa, she has been based in Minneapolis since 1997. She is the proprietor there of Western Slope Bindery, specializing in custom binding and book repair.

Samuel Feinstein received the 2015 Award for Design for his proposal. The award, which includes a \$1,000 prize, is given for a design that demonstrates originality, effectiveness, and appropriateness to the selected book. Feinstein trained at the North Bennet School in Boston and has been in private practice since graduating in June 2012. Based in Chicago, he specializes in fine bindings, gold finishing, new bindings in period style, and luxury clamshell boxes.

Competition winners were announced June 5, 2015, at the opening of the Helen Warren DeGolyer Exhibition for American Bookbinding. The exhibition will remain open to the public at Bridwell Library through July 17. There is no cost for admission.

Bridwell Library's bookbinding competition is named for Helen Warren DeGolyer (†1995), a long-time supporter of the arts and education in Dallas, as well as a skilled devotee of design bookbinding. In 1996, following her testamentary wishes, her brother, Joseph Warren, and her children, Everett Lee DeGolyer and Edith DeGolyer, established an endowment to support a triennial bookbinding competition, exhibition, and conference on the contemporary book arts to be held at Bridwell Library.

More information about the Helen Warren DeGolyer Triennial Exhibition and Competition for American Bookbinding: www.smu.edu/Bridwell/About/DeGolyer.

More information about Bridwell Library: www.smu.edu/bridwell, 214-768-3483, bridadmin@smu.edu.



The Marbling Tray



Not All Ox Gall Is The Same, and How to Make Your Own!

by Iris Nevins



If the paints we are using for marbling are watercolors, the usual Surfactant (floating agent) of choice is ox-gall. Not all ox-gall, which is bile from usually a bovine, is the same. It starts out the same, but may be processed differently. This affects the way it works.

The type of Ox-Gall sold in art stores, is generally pale and too weak for marbling. It will work but you will need a lot of it! If you are new to marbling this can seem confusing. I personally bought my first bottle of ox-gall from an art store, and wondered why the paint would not float. Then I discovered the stronger concentrate that TALAS and other library supply places sell. It works very well with just a few drops.

One could process one's own ox-gall too. A slaughter house will generally just give it to you...with an odd look and some questioning. So be prepared to explain marbling and bring some samples. Also bring a container to take it home in. My first attempt – I just set it on a shelf in a closed glass jar... it almost exploded...gasses build up! There was quite a pop when I opened the bottle... a little more time, and I think it might have really exploded! What I did after that, after reading up and talking to some people...this was pre-internet and computer times.... was to add 1/4 cup of alcohol (Everclear is good) to 3/4 cups of the ox-gall. I loosely capped it and let it sit a long time. However I used it from day one. It was not as strong as the concentrates from TALAS, needed two to three times as much to work, but it worked fine.

If you process your own ox-gall, be aware too, that a lot of white sediment falls to the bottom of the container. This needs to be strained off every so often. If it gets into the paint, it leaves white spots. Even the super processed concentrate will do this. I line a funnel with a paper towel and pour it into a clean container. This too, if kept long enough, will also form sediment...when it does, just strain it.

So if you are brave and want to make your own ox-gall dispersant this is how! I usually just buy it....it goes a long way! It was a lot of fun and interesting to make it from scratch though, and it worked fine.



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MEMBERSHIP REPORT

Dear Guild of Book Workers Members,

Don't forget to vote in the upcoming elections. You will soon receive a link to the online voting or a paper ballot.

I have listed our new Guild members added between 5/3/2015-6/30/2015 (thanks for joining!) as well as those members who have added chapters to their membership. Please let me know if there are errors or problems with this listing. All members can update their address and specialties online by logging into their accounts, but if you would like help with updating your member information, please let me know! I am happy to share member news in the newsletter as well, just send in on to [usefulblanks\(at\)gmail.com](mailto:usefulblanks(at)gmail.com). Cheers, Chela.

Contact Name	Membership Type	City	State/Province
Acquisitions Dept U of Illinois	Midwest Chapter	Urbana	Illinois
Anderson, Philip	Regular and MW chapter	Cleveland Heights	Ohio
Baum, Katy	Midwest Chapter	Ann Arbor	Michigan
Bolanos Hernandez, Paola	Student	Arlington	Virginia
Bolyard, Velma	Regular and NE Chapter	Canton	New York
Brotherton, Marianna	Midwest Chapter	Somerville	Massachusetts
Coleburn, Jacqueline	Regular and PO Chapter	Alexandria	Virginia
Favicchia, Barbara	Regular and NE Chapter	Camden	Maine
Gregory, Lisa Carol	New York Chapter	New Haven	Connecticut
Johnsen, Maggi	Regular and SE Chapter	Atlanta	Georgia
Johnson, Sabrena	Southeast Chapter	New Orleans	Louisiana
Lee, Vicki	Regular and PO Chapter	Chesapeake Beach	Maryland
Miles, Lisa	Student and MW Chapter	Iowa City	Iowa
Shin, Yungjin	Regular and NY Chapter	Woodside	New York
Specialty Bindery @ Thomson Shore	Midwest Chapter	Dexter	Michigan
Verplaetse, Alison	Regular and RM Chapter	Dyer	Indiana
Wohlmutter, Colyn	Regular	Santa Fe	New Mexico
Yeager, Nicholas	Regular and CA Chapter	Berkeley	California
Wolcott, Renee	Regular, DV Chapter	Philadelphia	Pennsylvania

IN MEMORIAM

Harry Benjamin Lyon

Harry Benjamin Lyon was born August 16, 1932 and passed away on Wednesday, May 6, 2015. Mr. Lyon was a library conservator at the George Washington Masonic National Memorial, and a member of the Guild of Book Workers and the Potomac Chapter since 2011.

Daniel Gibson Knowlton

Daniel Gibson Knowlton, of Bristol, R.I., passed away on June 11, 2015 after a brief illness. He was

a member of the Guild of Book Workers for over 50 years. He developed his expertise as a hand bookbinder, studying with the Marion Lane School of Bookbinding, graduating in 1949. He became the University Bookbinder and Conservator of Library Materials at Brown University from 1956 to 1992. He operated his home bindery, Longfield Studio, for 65 years, retiring in December 2014. He taught bookbinding at his home studio until 2008, and also at the Providence Handicraft Club in the 1960s. Dan generously shared both his expertise and his passion for bookbinding with his students. His influence will live on.

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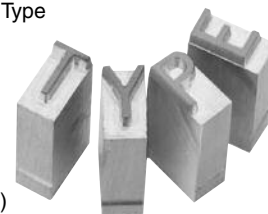
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**Calendar of Events and Study Opportunities compiled
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Items for Publications should be sent to:

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Deadline Dates for Newsletter Publications

September 1 for October 2015 issue,
November 1 for December 2015 issue

Calendar of Events / Study Opportunities should be sent to:

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Deadline Dates for These Sections:

August 25 for October 2015 issue,
October 25 for December 2015 issue

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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
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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



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