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Cover Art: upper left - *Welcome to my World*, Jackie Coleburn; upper right - *Bluebell Forest*, Jane Griffith; lower left - *Original Watercolor Sketches*, Basha Osinski; lower right - *Ghost Ships*, Beth Curren. See **Tunnel Book Workshop** article on page 9.

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CHAPTER HAPPENINGS

Lone Star

- The Chapter officers for the 2015-16 year are: Tish Brewer, Dallas (President); Catherine Burkhard, Dallas (Secretary/Treasurer); Jesse Hunt, Dallas (Dallas Communications Director); Jeanne Goodman, College Station (Events Coordinator). We thank outgoing officers Cindy Haller (Programs); Julie Sullivan (Communications) and Danielle Upton (Secretary/Treasurer).

- The Chapter has awarded a scholarship to Standards in Cleveland to our new president Tish Brewer. See her bio under "Scholarship Recipients" section in this Newsletter. We congratulate her on this and her new position with our Chapter.

Catherine Burkhard

Midwest Chapter

The Midwest Chapter has awarded two student scholarships to attend the 2015 Standards of Excellence in Cleveland: Lisa Miles and Christine Manwiller. See their bios under "Scholarship Recipients" section in this Newsletter.

Two Upcoming Exhibit Opportunities:

- A print exchange on the theme of bridges. Participants will make enough copies of their print to exchange them with all participants and two additional copies for exhibition. The entire set of prints will be exhibited at St. Ambrose University in Rock Island, IL.

- An exhibition on the theme of Geographies: The Midwest Examined. all bookwork (binding, artist book, calligraphy, broadsides, etc.) will have content that relates to the exhibition's theme of the Midwest or the individual states of Iowa, Ohio, Minnesota, Illinois, Missouri, Indiana, Wisconsin, Kansas, Michigan and Nebraska. The exhibit will open during the chapter annual meeting next April 2016, and will tour in 2016-17.

Midwest Chapter Annual Meeting

- The Midwest Chapter will hold its annual meeting at Michigan State University in East Lansing, Michigan on April 22-23, 2016.

Emily Martin

New York Chapter

It's been a quiet summer in New York, which is why it was so nice to see familiar faces the 21st of August on a tour at the New York Botanical Gardens in the Bronx. The Mertz Library is an impressive resource for the study of botany, landscape architecture, and horticulture. Olga Marder, the head conservator, and Catherine Stephens, conservation technician,



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selected an array of books that displayed the arc of botanical illustrations from hand painted 15th century manuscripts to woodblock prints, to copperplate engravings, to delicate prints made directly from plant leaves before the advent of photography. Each book was a true delight. We also toured the conservation laboratory, which I was especially curious to see because of its historic role in the training of book conservators here in New York. In the late 1970's and early '80s the Library hosted the Book Preservation Center to each surrounding librarians to care for their collections. Many Guild workshops were also held there over the years. The roster of teachers and book conservators who studied at the Garden is a long and illustrious list.

Celine Lombardi

Northwest Chapter

Peter Geraty's Workshop in Seattle

When Peter Geraty gave a presentation and demonstration on binding parchment over boards at last year's Standards conference in Las Vegas, he made working with parchment a possibility that I never before entertained....so the Northwest Chapter invited him to Seattle last May. Members came from California and Oregon as well as Washington State for the three-day workshop held at The Windowpane Press (my

home/studio). During the course of the workshop, we were introduced to the nature and properties of using parchment in book binding. While many of the steps for parchment binding are much the same as in traditional binding, we learned of significant differences in preparing the parchment and boards and attaching them. Peter is a consummate craftsman and his skill and patience provided everyone with the opportunity to complete a beautiful book in a mere three days.

Bonnie Thompson Norman

Southeast Chapter

- The Chapter officers for the 2015-16 year are: Kathy Strother, President; AB Gorham, Treasurer; Richard Brand, Secretary; Mary Elizabeth Watson, Communications Coordinator; Emma Sovich, Events Coordinator; Jim Stovall, Events Committee Member.

- The Southeast Chapter is pleased to announce that our student scholarship to Standards in Cleveland was awarded to Kyle Clark, at University of Alabama's MFA in the Book Arts Program! This is the first year the Southeast Chapter has offered a student scholarship and we hope to be able to continue offering this as an opportunity to our student members in the future. Congrats to Kyle and have an amazing time at Standards!

Allison Milham



An advertising broadsheet printed in 1856 on display at the Mertz Library for GBW's tour of New York Botanical Garden in the Bronx. Collection of the LuEsther T. Mertz Library

The Book Undone: Thirty Years of Granary Books. Columbia University Rare Book & Manuscript Library Sept. 8, 2015 to January 29, 2016.

At Granary, books are not neutral containers but are invested with a life of their own, conceived as objects first and foremost, entering the world not as the discardable shell of some other story but piping their own tunes on their own instruments. Nothing is taken for granted — the binder is as much a star as the printer or writer. The design is an extension of (not secondary to) the content, just as the content is an extension of the design.

—From Charles Bernstein's essay
Claymation, a Reader's Guide

Since 1985 Steve Clay has been bringing together writers, poets, bookbinders and visual artists to produce limited edition works of art published under his imprint Granary Books. The combination of text, paper, typography and bindery work together to form a unified piece of literature. After studying at the University of Iowa Mr. Clay opened his own bookshop in Minneapolis, Minnesota Origin Books but quickly became involved with Granary Books, a literary fine press branch of the book distributor Bookslinger.

Columbia University's Rare Book & Manuscript Library acquired the Granary Books archive in 2013. The current



***Too Much Bliss*, Henrik Drescher Granary Books 1992. Bound by Daniel Kelm.**

exhibit of 164 items includes mockups, correspondence, proofs and 42 books. For the opening event on September 15, 2015, the Library invited the press's most frequent collaborators, bookbinder Daniel Kelm, artist and graphic designer Emily McVarish, poet Charles Bernstein, book artist Johanna Drucker and Buzz Spector, poets Jerome Rothenberg and Vincent Katz to discuss their work with the press. The exhibit was curated by Sarah Arkebauer and Karla Nielsen.

Daniel K. Smith

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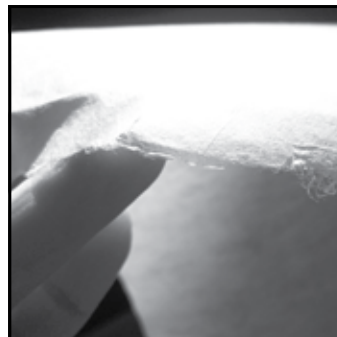
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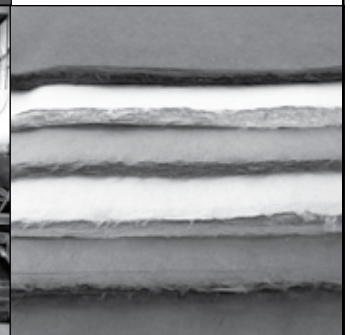
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CALENDAR OF EVENTS

CALL FOR ENTRIES

Currently: *OPEN • SET Exhibition* sponsored by the American Academy of Bookbinding. Juried; prizes; limited to one book per category. See ><http://bookbindingacademy.org/open%E2%80%A2set-lauren/>< for details and to register.

Currently and by September 15, 2015: Bridges – GBW Collaborative Project 2015-16, sponsored by the Midwest Chapter. For information contact Mary Uthappuru at >mary@springleafpress.com<

Currently and by November 1, 2015: *The Printed Page II* sponsored by Abecedarian Gallery for February 19-April 2, 2016 exhibition. See >www.abecedariangallery.com<.

Currently and by November 15, 2015: *Non-juried Exhibition "Look, A Book!"* sponsored by California Chapter. Chapter membership required; five categories; submissions due May 31, 2016; details and entry form sent following receipt of Intent-to-Enter. See ><https://gbwcaliforniachapter.wordpress.com><.

EXHIBITIONS

October 3 through November 2, 2014: *Chapter Currently and through October 4, 2015: Be Enveloped! The Artistry, Mystery & History of Envelopes* at 375 Rhode Island St., San Francisco, CA. >sfcb.org<

October 16, 2015 through September 15, 2016: *Vessel*, a traveling exhibition sponsored by the Guild of Book Workers, opening venue at Loganberry Books, 13015 Larchmere Blvd., Cleveland, OH, during the Guild's Standards Seminar.

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WORKSHOPS, LECTURES & OTHER EVENTS

October 4 through December 5, 2015: Workshops at John C. Campbell Folk School, Brasstown, NC, >www.folkschool.org<, 800.FOLK.SCH, as follows:

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

October 22, 2015: Lecture, “*Historical Bookbinding in the British Isles*” by Stuart Bennett, 6:30 p.m., North Bennet Street School, 150 North St., Boston, MA, sponsored by New England Chapter and The Ticknor Society.

October 26 through November 20, 2015: Courses at American Academy of Bookbinding, Telluride, CO, ><http://bookbindingacademy.org><, 970.728.8649, as follows:

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

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

November 7, 2015 through February 20, 2016: Workshops at Morgan Conservatory, 1754 E. 47th St., Cleveland, OH, 216.361.9255, >www.morganconservatory.org<, as follows:

Nov 7: The Magic Box with Betsy Begue

Nov 7: Introduction to Pulp Painting with Anna Tararova

Nov 21-22: Papermaking with Native Milkweed with Aimee Lee

Dec 5-6: Basics of Western /Calligraphy with the Broad-edge Pen with Martha Ericson

Dec 5-6: Introduction to Printmaking on the Vandercook with Radha Pandey

Jan 9: Pleats on Pleats: Folding Origami Corrugations with James Peake

Jan 16: Paste Paper with Kerri Harding

Jan 23: The Piano Hinge Book with Clare Murray Adams

Jan 30: Long Stitch, Link Stitch with Fran Kovac

Feb 6: The Miniature Book with Aimee Lee

Feb 13: Natural Dyes on Paper with Aimee Lee

Feb 20: The Tunnel Book with Cris Takacs

November 7-8, 2015: Workshop - Papermaking as Personal Expression, hosted by Southeast Chapter for Guild members, with Drew Matott as instructor, 10 a.m.-4:00 p.m., Small Craft Advisory Press, Tallahassee, FL. Register online at >artsresearch.fsu.edu/events/<. \$95 for Guild members; \$115 for general registration. Contact: AB Gorham at >agorham@fsu.edu<

Compiled by Catherine Burkhard


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NEGBW Receives Award From The Girl Scouts

by Todd Pattison

The Girl Scouts of Eastern Massachusetts (GSEM) recently honored the New England Chapter of the Guild of Book Workers with the Keystone Partnership Award for its efforts providing programming for the Book Artist Badge. The Keystone Partnership Award is presented to community-based program partners whose contribution of time and resources have been integral in the success of advancing the mission of GSEM. Only two organizations receive this award each year.

Over the past several years more than 20 NEGBW members have volunteered to provide Book Artist Badge programming which has allowed more than 200 Girl Scouts ages 11 to 18 to earn their badge. The Book Artist Badge requires five different components to be completed in a half-day time period. NEGBW has taught a number of projects to the girls; a scroll constructed from wood and papyrus, a single-section pamphlet, a hardcover origami book, paste paper, a flag book, a hardcover accordion, pop-ups, letterpress printing and an Asian stab binding. The most popular project is a collaborative book in which each Girl Scout folds an 8-panel accordion



Todd Pattison accepts the Keystone Partnership Award on behalf of the New England Chapter of the Guild of Book Workers.

book, picks a theme for her book and then decorates the first panel. The books are then passed to another girl every 5 minutes until each panel has been decorated and the book returned to its owner. Building on the original theme, shaping the story and crafting a twist all seem to empower the participants and they enjoy driving the content and being collaborative.

Due to the success of the program, and at the request of GSEM, NEGBW will begin offering Book Artist instruction to Girl Scouts aged 5 to 10 this fall. The new program will not only provide younger girls an opportunity to do book projects but will give Girl Scouts who have earned their Book Artist Badge the chance to help instruct, as they will be paired with NEGBW members and help mentor the younger girls.

“Working with the Girl Scouts has been such a pleasure,” says Lauren Telepak, NEGBW Co-chair of Chapter Programs. “They are very organized, handle all of the registration, provide the space at one of their camps and have a staff person at the site the day of the program to make sure everything runs well. They couldn’t be easier to work with.”

While the girls earn the badge, the volunteers get a lot from the programs as well. There is an excitement in teaching new skills and projects to a younger generation. Seeing the joy of the girls as they make their own books is very infectious and reminds the instructors that book arts are at their essence fun. If you have an interest in providing programming on the Book Artist Badge in your area, or would like to know more about the NEGBW program, please contact Todd Pattison at bookandtile@att.net.



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Tunnel Book Workshop with Alice Austin

Library of Congress – June 2015

On a Thursday in June, Alice Austin, book artist and conservator, made a presentation about her sculptural books to a standing-room only crowd in the Rosenwald Room at the Library of Congress. Using PowerPoint, she discussed how her interests, travels, and job opportunities have shaped and informed her career as a book artist. After her talk, Alice invited her audience to examine many of her artists' books that she'd created over the years; it was a stunning display on the library table.

The following Saturday, Alice taught a tunnel book workshop in the Conservation Lab at the Folger Library to ten eager members of the Guild of Book Workers' Potomac Chapter. The Lab is a beautiful workspace; we were fortunate to be able to use it. Beginning with samples of her own work, Alice went over the history of the tunnel book as a structure. She had brought pre-cut book board and book cloth for us; we brought photos, sketches and ideas. Over the morning, she instructed us in measurements and considerations for our projects, guided us in the proper methods to fold concertinas, create spines, and cover our book boards. Alice encouraged us to take careful notes and experiment with scrap paper models.

The tunnel structure variation for all of our books incorporated front and back covers, connected by a spine; the thickness of the spine was determined by the depth of the parallel concertinas. The final panel of the tunnel book was glued on to the back cover, allowing the preceding images to rest within the concertina folds. Using this model, one could choose to use up to six panels. Each book could be opened and stand up on its own for viewing.

After the lunch break, everyone seemed to pick up steam and we worked to complete our projects before the end of the day. The finished models, when closed, were all of the same dimensions; most of them were covered in the pool-blue book cloth that Alice provided. The models looked like ordinary

books. But when opened, the models displayed the varied interests and ideas that the students brought to this project: postcards of the ceilings of the Library of Congress; plants, fauna; architecture; woodlands, maps; sailing ships. Students used photos, prints, watercolors, drawings, all sorts of ephem-



Alice Austin with Tunnel Book Sample

era. The careful cutting into the panels and removal of selected bits and pieces created a succession of images that enticed the viewers into each artist's imagination. (Photos courtesy Jane Griffith and Alice Austin)

Beth Curren

Potomac Chapter

Hosting the Standards Seminar in Your Hometown

Planning the Standards of Excellence Seminar in your hometown seems like a daunting task. It takes time, effort, and even people skills. I have now been involved with the planning of nine of these Seminars, twice as a member of the Arrangements Committee (1995 and 2000), six times as the Standards Chair (2007-2012), and then last year (2014) in Las Vegas where I served as what we call the “Local Host.” Each Seminar has been unique in its challenges but last year was my most unique experience:

- The Seminar was not in, or even near, my hometown. Las Vegas is a five-hour drive from my house!
- There were no Guild members in Las Vegas.
- The Arrangements Committee was very small, consisting of only one member: me.

No, that’s not a typo. I did all the planning and preparing by myself. What was I thinking?! Was I mad?! Well, maybe, but there was a method to my madness.

I love the Standards Seminar and I want it to continue. In my years with the Seminar, it has become difficult to find peo-

ple who will serve as the Local Host. In today’s busy world, it seems like an overwhelming task, but I have seen the Seminar planned with a committee as small as six (Tucson, 2010). I had a vision that the task could be simplified enough for one person to perform. I was so confident in this that I decided to plan the Seminar by myself, just to prove it could be done. My hope was that I could show others that they really can plan a Standards Seminar in their own hometown.

I broke the planning down into three phases. Phase 1 began two years before the Seminar and involved one thing: finding the venue. This is easier than it sounds. The Guild employs Helms-Briscoe who helps us find and negotiate contracts with hotels. Our contact there is Stefanie Rush. Stefanie sent a request to several hotels. Some declined us, and others wanted to charge more than we could afford. Brenda Parsons, the Standards Chair, and I worked together to choose six hotels from the list that fit our budget range. (OK, so I wasn’t completely alone in my planning efforts. Brenda did her part, too). One of the hotels offered me a complimentary room for two nights so I took a trip to Las Vegas and spent one day checking out the six hotels. That trip helped us narrow down our options even more, and Stefanie was able to negotiate an affordable contract.


**The task
is not as
daunting as
you might
think.**

Phase 2 is driven by the Guild’s June newsletter deadline (This is the June that falls four months prior to the Seminar). This is the month the information about the Seminar needs to go out, and the deadline is April 15th, so certain bits of information need to be gathered before then. The Local Host is usually responsible for providing information about five things.

1. Hotel Information (which was gathered in phase 1)
2. Travel Information

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3. Schedule of Events
4. Tour Information
5. Reception Information

In order to provide all the information, the planning for each of these should be completed before April. The Standards Chair and other members of the board gather the rest of the information for the newsletter.

Phase 3 is driven by the date the Seminar occurs. During phase 3, the Local Host is responsible for ensuring the following gets done.

- Gather tools, equipment, and supplies for the presenters
- Prepare packets for the attendees
- Gather and organize auction items
- Prepare for the Registration and Information table
- Gather people to help throughout the Seminar
 - o The Registration and Information table
 - o Videography (usually 1 per session)
 - o Presenter assistants (usually 1 per session)
 - o Tours
 - o The auction (scholarship recipients usually help with this)

Having people to help at the Seminar is absolutely necessary. It was the one thing I could not do alone.

Note that each of the phases has a deadline, but not a begin



Leather for sale in the vendor's room at the Standards Seminar, Washington D.C. 2013

date. The planning and preparation for each of these phases can begin as early as necessary, and the phases can even overlap. This should allow you to be flexible and find breathing room where you need it.

There are a lot more details to this than what I've written, but this breaks it down into the basics. You can get more information from the current Standards Chair, and you're also welcome to contact me. For now, let me conclude with three pieces of advice that I've derived from experiencing several different planning scenarios.

First, you're not alone. Delegate! If you're the Local Host, you will have the help of the Standards Chair as well as an Arrangements Committee. The Local Host can assemble their own Arrangements Committee, perhaps with some help from their Chapter Chair. I recommend a committee of six to nine people. Any fewer and the Local Host may become burdened picking up the slack. Any more and the Local Host may become overburdened managing the group and, maybe, "rogue" projects. Tasks, such as organizing tours and transportation or

Please turn to page 12





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Continued from page 11

making nametags, can be delegated to members of the committee.

Next, focus on the primary purposes of the Seminar, which are to promote excellence in the book arts and to foster a feeling of community among Guild members. Focus your energy on these and you will have a successful Seminar. After you've ensured these purposes are taken care of, if you and your committee have additional energy, you can feel free to do more.

Finally, know your task and ignore the rest. The Local

Host should not worry about every task because they are not responsible for everything. There is a division of labor between the Standards Chair and the Local Host/Arrangements Committee. There is some flexibility in this, depending on the venue and other circumstances, and that can be negotiated between the Standards Chair and Local Host, but there are some things you need to focus on and others you should trust will be taken care of by the Standards Chair.

If you've been considering volunteering to host a Standards Seminar in your town, contact the current Standards Chair. The task is not as daunting as you might think.

—Christopher McAfee

NOTICE to all Guild Members

The Annual Meeting of the Guild of Book Workers will be held
Friday, October 16, 2015 5:00 to 6:00 p.m.
The Wyndham Cleveland at Playhouse Square Cleveland, Ohio

While you are the Cleveland Area...

Cleveland, Ohio has a rich history. If you are coming in early for Standards or have a few days to explore the city after the Seminar, consider some of Cleveland's historic areas. (Photos from the Cleveland Points of Interest website).

Cleveland Botanical
Garden



Greater Cleveland
Aquarium



Cleveland Museum of
Natural History



Crawford
Auto-Aviation Museum



Rock and Roll
Hall of Fame



Garfield Memorial in
Lake View Cemetery



International Women's
Air and Space Museum



Playhouse Square



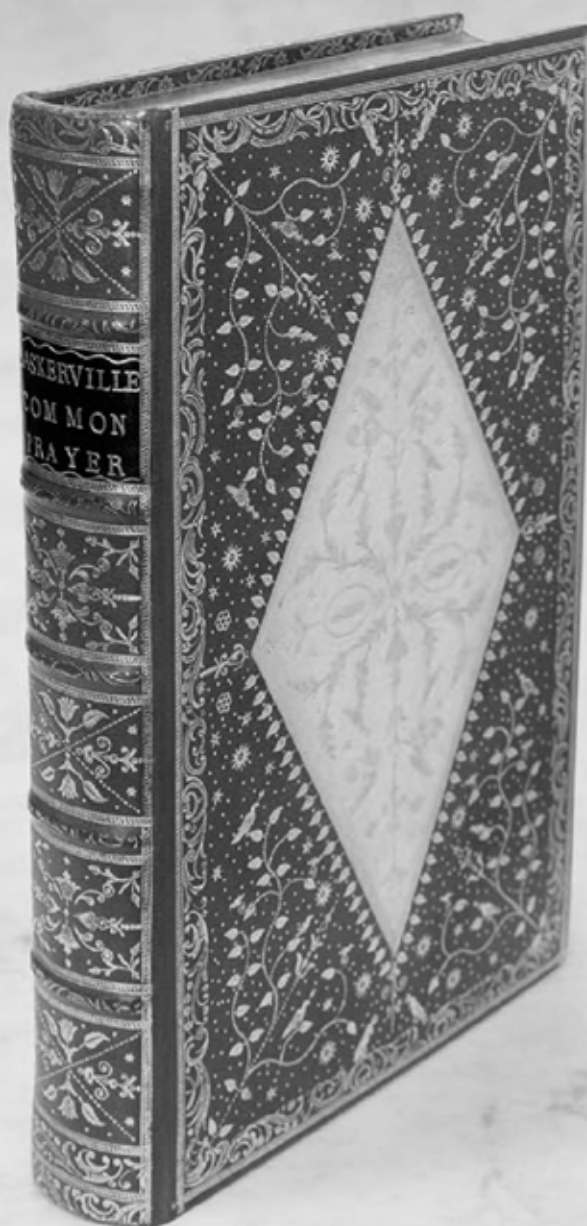
SeaWorld Ohio



Severance Hall,
Cleveland



Leather by Steven Siegel



Binding by Trevor Lloyd MBE
on Siegel *'Smooth Historical Goat'*

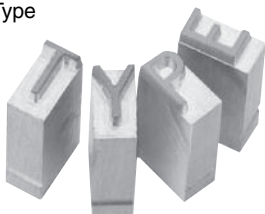
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the competition

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image from Inside the Book

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10 Uses For Rare Earth Magnets in Your Studio

by Tish Brewer

1 Wet a piece of blotter with water or solvent, and use a set of magnets to hold the blotter to the inside top of an inverted petri dish or Pyrex dish (one magnet inside, one magnet outside), when a small humidity or solvent chamber is needed. This is useful for removing labels from the reverse of frames, locally treating an area of adhesive in instances where the entire support cannot be treated, discrete humidification before flattening, hinge removal, and the like.

2 Create invisible latches or closures for custom boxes or creative bookbinding projects. Or, use new magnets to recharge old magnetic closures or latches that have weakened or failed.

3 Use pairs of magnets to hold pieces of an object, or sides of a tear, in place for mending. Or use magnets as a jig.

4 Hold your small tools or knives to the edge of a work surface, table leg, set of flat files or any other metal surface

near your immediate workspace with just one tiny magnet per tool. Or, hold several tools in a tin box to the side of your table, shelf, or a machine.

5 Magnets can be a less damaging mounting option when installing or framing art objects. They can also be used to make the object look like it is floating, with the mount invisible.

6 Attach labels to fabric (or nametags to clothing) without pins.

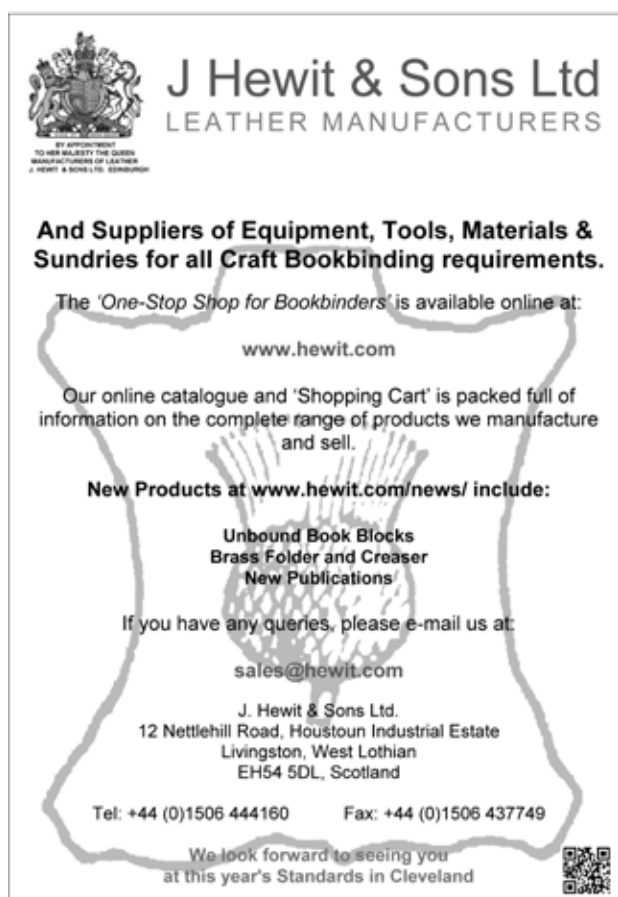
7 Suspend a flat paper object on top of a piece of foam core board by using magnets along the top edge, with blotter or Mylar below the magnet on the front of an object to protect the piece. (Or as an alternative, you can wrap the tiny magnets themselves with paper or fabric.) This allows a support to be temporarily hung vertically without the use of clips or other mechanical means in order to take photographs, and is also handy when inpainting fills where you need to view the object straight-on as opposed to top down.

8 Use magnets in flat storage to ensure that objects do not shift when drawers are opened.

9 Magnets can be an alternative to weights or clamps where tiny areas of pressure are needed during treatment, even when the object is not able to lay flat.

10 Pull out a tiny dent in brass hardware with a magnet and a ball bearing.

How do you use magnets? Email me at tish@centerforart-conservation.com or find me in Cleveland for a chat!



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The Marbling Tray



by Iris Nevins

I have to laugh – thinking way way back to the 1970s and early 80s, before there were too many marblers, and certainly no internet to look things up on. Some of us somehow stumbled upon marbling, and got curious, and interested in trying it. It was next to impossible to find out WHAT the materials were, never mind actually FINDING them!

However, a handful of us were either very determined or, in my case, very stubborn. We had to learn more. We learned what little we could, from old books and articles, but mainly learned by experimenting. Thus... we came up with different ways of working, to achieve the same results. I was totally self-taught, and certainly had some quirky ways.

In the early 80s a book called *American Decorative Papermakers* came out. I was in the book, along with a tipped in sample of paper, as were a good handful of other marblers. We learned... We Are Not Alone! Our addresses for snail mail were listed. No one had email yet – I felt quite modern. I think I had my first fax machine, which I thought was totally space age, and nothing could ever top that. So, we all started communicating with each other. It was interesting.


I had one marbler sort of challenge me, saying they did not believe I could get an entirely good sheet of Spanish marble. I made and sent three as I recall. I could not explain how I got entire good sheets, though not as fully consistent as the Victorian marbling machines could make them, they were fully covered with paint, and no “hole” or “blobs”. They were almost machine like in the waved shaded effect, but had a definite human touch. I had practiced a long time to get entire good sheets, after reading in Rosamond Loring’s decorative papers book...something along the lines of... don’t even bother to attempt Spanish marbling, no one can do it anymore! That book I believe was from the 40s or so. Well, as I mentioned, I am stubborn, and no one tells me not to try something, and telling me I can’t do it is quite a challenge...especially if I love the end result!

Ultimately, later that year after the book came out, one of the other marblers visited me for an overnight en route to somewhere else on a trip. We marbled of course. Other information out there in old books mentioned you cannot alum and save the paper too long; the alum becomes ineffective. Well, I never read that really, so that rule must not have applied to me,

I guess. I alumed and saved the paper for literally years and it worked. Why....because I let it line-dry first. I did this because I hate to alum in the midst of marbling, not because I thought it would make the alum last indefinitely! I explained this to my visitor... and it was only ONE of the times during the visit I was told “You Can’t Marble That Way”!!

Well we ended up laughing, swapping strange techniques we thought not possible, and had a wonderful time. Now with the web, and marbling groups and all, there are still at times people who tell me what I am doing is wrong or should use this or that ingredient I never heard of or can’t pronounce. It looks right, they say, but I am doing it wrong! My answer is that I guess that, while I have been at this for nearly 38 years, that really, I still have not learned how to marble yet. And thus, since I don’t know the rules, they do not apply to me. Usually gets a laugh.

In any case, there are many different ways to marble and get the same results as others. It’s part of the fun. I encourage people to find a lot of teachers, and they will learn something different from each one, especially those who were self-taught! I learned wonderful things from other marblers along the way, and they adopted some of my quirky “wrong” ways of marbling as well!



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BOOK/DVD REVIEWS

The Beautiful Poster Lady, a Life of Ethel Reed,
by William S. Peterson

New Castle, DE: Oak Knoll Press, 2013, hardcover,
123 pages, ISBN 9781584563174, \$39.95

Reviewed by Barbara Adams Hebard

Those who were curious about the life of Ethel Reed, beyond her meteoric fame as a 19th century poster artist, now have a thoroughly researched accounting, while those who do not know this talented artist have an opportunity to learn about her. While much has been written about her work, very little about her life was previously recorded. The author, William Peterson, Professor Emeritus of English, University of Maryland, is to be commended for seeing this through. It is not easy to gather facts about lives of women, particularly when their names change through marriage. Miss Reed's travels, involving short stays at multiple locations, further complicated matters for the researcher. Prof. Peterson tracked the "Beautiful Poster Lady" by all means possible: public records, newspapers, and personal letters in the archives of friends and lovers of his subject. Happily, this book isn't a dry list of names and dates—the author made certain to fill out the personality and character of the lively Miss Reed.

Many who are familiar with Miss Reed's work are attuned to how well-known it is today, but possibly are not aware of how quickly and widely acclaimed it was in the 19th century. The number of contemporary articles and images Prof. Peterson unearthed about Miss Reed and her work in national and international publications is quite surprising. He also tirelessly combed through letters, always challenging (just deciphering various hands can be time-consuming). I especially appreciated that Prof. Peterson was assiduous in reporting the letterheads on the correspondence. I had not been aware that Miss Reed had once stayed in Melrose, Massachusetts, at a hotel not far from where I live. (The hotel is long gone, but the precipice upon which she stood when following a hiking path near the hotel remains a part of the 2,575 acre Middlesex Fells Reservation.)

The author makes it clear that he is writing a biography,

while admitting it was difficult to separate Miss Reed from her art; indeed, her own image was a favorite motif in her designs. *The Beautiful Poster Lady* includes sixteen color plates as well as forty-seven black-and-white illustrations, mostly examples of her art work. Additionally, he provides an appendix giving an abbreviated checklist of her published work, and advises the reader where unpublished drawings and paintings can be found. It should be of interest to GBW members that much of Miss Reed's published work was book related, that is, posters advertising books, illustrations for books, or book-cover design.



The story of Ethel Reed, according to the book, also sheds light on the lives of a number of prominent male Bostonians, and the list of sources will be useful to readers who wish to learn more about the art world of 19th century Boston. Miss Reed chose not to follow a conventional path while honing her skill as an artist. (Readers who want to learn how women artists were trained in Boston should read Erica Hirshler's excellent *A Studio of Her Own: Women Artists in Boston*, mentioned in the sources.) Another volume, not mentioned, although an outstanding story of a woman trained as an artist in the 19th century, is *The Proper Decoration of Book Covers: the Life and Work of Alice C. Morse*, by Mindell Dubansky. The Morse book is more than the story of one woman's life; it is a resource for the study of both women's history and book history. GBW members can

find a complete review of that volume in GBW Newsletter, Number 178, June 2008. While the books by Hirshler and Dubansky thoroughly create a context within which readers can understand the art world of the 19th century, only Prof. Peterson has provided the details of Ethel Reed and her unique life. He has packed a lot of information in this 123 page book and it is well worth reading.

Barbara Adams Hebard was trained in bookbinding and book conservation at the North Bennet Street School. She is Conservator of the John J. Burns Library at Boston College. Ms. Hebard frequently writes book related articles and book reviews, gives talks and presentations, exhibits her bookbindings nationally and internationally, and teaches book history classes. She is a Fellow of IIC, a Professional Associate of AIC, and an Overseer of the North Bennet Street School.

The Passionate Pen – Sonoma State University, California

It was such a pleasure to attend the annual international calligraphy conference this summer. "The Passionate Pen" was held at Sonoma State University in Rohnert Park, California.

The format of the conference is set each year by the conference planners, and this year the format was a one-day workshop followed by a four-day workshop. Upon registration we were asked to list our first, second and third choices for each of these two workshops. I was fortunate to get my first choices for both workshops, partly because my early deposit had given me a low registration number and the workshops were filled in order of registration.



Conference logo design by Yves Leterme

On Saturday afternoon we checked in and received our lodging assignments, maps, schedules, and goody bags. The three stores were already going strong: John Neal (books), Paper & Ink (art supplies), and the Scribe Store (items made by conference participants). I couldn't resist a quick walk through the stores on my way to supper. Amity Parks' little ceramic pots were a huge hit, selling out before many of the conferees had even arrived. The opening evening program began with thoroughly entertaining performance by a Taiko drumming ensemble and the Zimbabwe style ensemble Marimba Sebastopol. Afterwards we were introduced to the conference faculty and some of the many volunteers who make these conferences possible.

On Sunday I attended a one-day workshop entitled "Textural Writing" and taught by Suzanne Moore, one of my all-time favorite teachers. Her own work is inspiring, and she generously shares her wide experience with tools, materials, and techniques. Using a Jet Black gouache mixed to optimum consistency, we experimented with various papers and nibs, writing quite small and comparing our results. Suzanne brought the vintage papers, handmade papers, and other art papers on which we worked. She discussed the importance of a writing cushion, and had us compare results cushioning our art papers with Japanese paper, bond paper, and a suede mat board. I fell in love with the suede mat board, and have been regularly using it as a cushion for certain papers/nib combinations.

Monday began a four-day workshop taught by Ewan Clayton, author of *The Golden Thread*. I've reviewed this excellent book in an earlier issue of this newsletter. In this workshop entitled "The Spirit of Invention" we were introduced to the new directions that several German calligraphers took after World War II, when their national blackletter hand had become tarnished by association with the Nazi regime. We explored with them, building on handwriting gestures, drawing on lessons from the Renaissance, using new writing tools, and more.

In the middle of this workshop, there was a half-day break. We had several options for that half-day. I chose the tour of the University of Berkeley's Bancroft Library. Curators had set out 20 or so manuscripts for our delectation. We examined, among others, an exquisitely illuminated book of hours (c. 1480), a large 12th-century psalter, some first- and second-century fragments of Greek calligraphy on papyrus, a directly lettered book cover by Sheila Waters. I was awed and overwhelmed, and therefore so happy to be given a list of links to digital images of each of the books online at the Digital Scriptorium. They can be found at <http://bancroft.berkeley.edu/digitalscriptorium/>. Afterwards, we walked across the street to the East Asian Library for an absorbing tour of broadsides and scrolls.

Evenings at the conference were full and varied. On Sunday evening, Carl Rohrs presented a retrospective of Georgia Deaver's work. The opening of the exhibit followed, where several of Georgia's works shared the exhibit space with an inspiring collection of pieces by the conference faculty members. On another evening, Ewan Clayton moderated a lively discussion on the state of handwriting. On yet another evening we were treated to a performance piece by Loredana Zega.

I've only mentioned some highlights of the conference, but social hours, demos, impromptu sharing sessions, the trade show, and tutorials all contributed to make this a richly fulfilling experience. Co-directors Marcia Friedman and Melissa Titone are to be commended for their hard work, excellent judgment and dedication which made this conference such a success.

Next year's conference will be held at Warren Wilson College near Asheville, North Carolina, June 25 - July 2, 2016. Deposits for the conference are already being accepted at <http://ashowofhands2016.com/>. I'm in! How about you?

MEMBERSHIP REPORT

Dear Guild of Book Workers Members,

Three cheers for the incoming Membership Chair Jennifer Evers! I will continue to work for the Guild as part of Jennifer's team so we can continue and improve on member services. It has been an honor serving as Membership Chair since 2011, and I encourage all of you to consider serving on the Guild executive committee for a few years. It is a great way to learn about your fellow members, and give back to a unique organization that has been celebrating bookbinding and the arts of the book since 1906! Thanks for all the support and good words you have shared with me over the past few years.

I have listed our new Guild members added between 6/30/2015 and 9/7/2015 (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
Ballantine, Harden	New England Chapter	Amherst	Massachusetts
Bartlett, Jean	Midwest Chapter	Ann Arbor	Michigan
Brody, Roberta	Regular and NY chapter	Port Washington	New York
Brown, Christopher	Lone Star Chapter	WICHITA	Kansas
Bryant, Adam	Regular and RM Chapter	Denver	Colorado
Curran, Elizabeth	California Chapter	Pasadena	California
Jakes, Carolee	Regular and Potomac	McLean	Virginia
McAuliffe, Patty	Regular and RM chapter	Westminster	Colorado
Miller, Patrice	Regular and SE Chapter	Dallas	Texas
Reed, Judith A.	New York Chapter	Iron River	Michigan
Rogers, Laurel	Regular and NE Chapter	Brookline	Massachusetts
Ruud, Dennis	Midwest Chapter	Minneapolis	Minnesota
Strother, Bob	Southeast Chapter	Greenville	South Carolina
Tandy, Kathleen	Regular	Iowa City	Iowa

2015 Standards of Excellence Scholarship Recipients

Meet our Scholarship Recipients. Introduce yourselves to this exceptional group at Standards this fall in Cleveland:

Tish Brewer (sponsored by the Lone Star Chapter) - Tish received her Masters Degree from the Kilgarlin Center for Preservation of the Cultural Record at the University of Texas at Austin, where she studied book and paper conservation. She received additional conservation training through various AIC courses, internships and professional experience while at the National Preserve of Tauric Chersonesos, Sevastopol, Ukraine; Biblioteca Ludwig von Mises, Universidad Francisco Marroquin, Guatemala City, Guatemala; and the National Park Service, Harpers Ferry Center, West Virginia. She has published extensively and after her return to her home town of Dallas, Texas, opened a private practice in paper conservation, The Center for Art Conservation. She has been elected as President for the Lone Star Chapter for the 2015-16 year. More information can be found at www.centerforartconservation.com

Kyle Clark (sponsored by the Southeast Chapter) - Kyle is currently a student at the University of Alabama's MFA in the Book Arts program, studying letterpress printing, papermaking and binding under professors Anna Embree and Steve Miller. In addition to being a full time student, Kyle is also the sole proprietor of the Southern Waters Press. The Southern Waters Press

Please turn to page 20

Continued from page 19

was founded in Tuscaloosa, Alabama and specializes in artist's books, prints, and photographs which often explore theme relating to culture, identity, spirituality, and story, and have been shown both nationally and internationally. Kyle has also assisted in teaching workshops and classes at the Robert C. Williams Paper Museum in Atlanta, Georgia and the University of Alabama.

Todd Davis - Todd started his professional life as a drafter, moving with the technology to computer-aided design, then to software programming and business, forming a software consulting company in 1993. Leaving the world of high tech and business to move slightly off the grid, he attended North Bennet Street School to learn and practice the ancient craft of bookbinding. Always an avid reader, he first considered the change in career while spending hours in the Boston Athenaeum, the rare book room at the Boston Public Library, and the Massachusetts Historical Society doing research in pursuit of his degree in History from University of Massachusetts - Boston, which he received summa cum laude in 2002. He calls Boston home and has recently begun his second year in the bookbinding program at North Bennet Street School.

Kerri Harding - Kerri is a bookbinder, papermaker, and letterpress printer who holds an MFA in the Book Arts from The University of Alabama. She has taught workshops at Penland School of Crafts, Arizona State University, and has an upcoming workshop on paste paper at the Morgan Conservatory. She co-directed the Valley of the Sunflowers Paper Project in Phoenix, Arizona, which culminated in a group exhibit at Combine Studios. In 2010 the southern Governors' Association commissioned her to produce a limited edition of handmade paper stationary for their trade mission to China. She is the proprietor of Little Ledo Press, which produces artist's books. More information can be found at www.littleledo.com

Christine Manwiller (sponsored by the Midwest Chapter) - Christine is an MFA candidate at the University of Iowa Center for the Book.

Lisa Miles (sponsored by the Midwest Chapter) - Lisa is currently pursuing an MFA at the University of Iowa Center for the Book. She holds a BFA in graphic design from the New England School of Art & Design in Boston, Massachusetts. After college, she moved to New Mexico and worked as a professional graphic designer for over a decade, later earning associate degrees in printmaking and book arts at the Santa Fe Community College. At the UI Center for the Book, her current body-of-work focuses on hand-beaten amate bark papers.

Rebecca Philio - Rebecca is currently a first year bookbinding student at North Bennet Street School. Most of her career thus far has been within the media or library sectors in Boston and the UK. She was introduced to the practice a couple years ago and has fallen in love with the craft. Having a love of art and libraries, this is her perfect pairing and she is excited for what is to come. She feels grateful to be attending this years' Standards of Excellence Seminar. More information can be found at www.thecontinuousdrift.com

Jim Stovall - Jim's experience began in Architecture school when he took a Graphics Arts course approved in the Architecture school as an elective – a survey of photography and darkroom techniques, silkscreen and off-set printing and making a case bound book. After University he worked at a local paper, still using lead type, and then for a commercial offset printer. During this time he developed a skill in handwoven fabrics, a craft that he practiced for nearly 25 years, before-re-discovering the book arts about 10 years ago. Largely self-taught, he met Keith Smith at Penland School of Crafts, when he was still in the weaving studio. He has studied with Tim Ely, Deborah Howe, Larry Lou Foster, Karen Hanmer, Matt Schlian and has had the good luck to have local support and guidance from Ann Frellsen. He is a founding member of both the Atlanta Printmakers Studio and The Atlanta Book Arts Collective, and was recently elected to the Events Committee for the Southeast Chapter of the Guild of Book Workers.

Mary Grace Whalen - Mary Grace received her MLS from Simmons College and began working as a reference librarian at Teachers College, Columbia University. She moved to The Metropolitan Museum of Art, where as the education librarian and resident film archivist, she caught the technology bug, leading her into a twenty-year thicket of digital design occupations, culminating in her last position as a design director at Yahoo! Lost in digital ephemera got her thinking a lot about paper, books, material objects, the reason for becoming a librarian, and her long-held interest in bookbinding. She took every book structures workshop in her area, joined the Southern California Chapter of American Printing History Association (APHA) and the Guild of Book Workers. She is currently entering her second year as a bookbinding student at North Bennet Street School, studying under Jeff Altepeter and Martha Kearsley.

Compiled by Cindy Haller (as of publication deadline)

STUDY OPPORTUNITIES

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**Calendar of Events and Study Opportunities compiled
by Catherine Burkhard**

LIBRARY REPORT

The 2014 Las Vegas Standards of Excellence Seminars presentation DVDs have arrived (much sooner than usual! Thank you, Andy Small – our videographer), and are now ready for your library loan requests!

Historical Letterlocking: The Art and Secrecy of Letterwriting with Jana D’ambrogio. Letterlocking refers to the process by which a substrate (such as paper, parchment or papyrus) is folded and secured to function as its own sending device before (and after) the invention of the envelope. Letterlocking is part of a larger and longer information security tradition, which includes Mesopotamian clay bullae (10,000 B.C.E.) and Bitcoin (2009). Jana’s presentation is an introduction to simple non-adhesive styles found in early modern archival records. The structures shown have components found in many of the 250 different styles and formats (and their variations) Jana identified in 2000 within the Vatican Secret Archive, Fondo Veneto, Sezione II (FVII).

Parchment Over Boards with Peter Geraty. Peter Geraty of Praxis Bindery explores the binding of books in parchment over boards. Because of its reputation, people tend to shy away from parchment as a binding material; the focus of this presentation is to dispel some of that anxiety. Peter demonstrates and discusses techniques that will enable you to work successfully with parchment. You may not be able to completely control the material but you can learn to work with it to achieve excellent results.

The Carousel Book as a Designer Bookbinding: A Tabbed Carousel Construction with Emily Martin. The carousel book is a multi-layered binding structure that closes into what looks like a bound book, but when opened becomes a circle divided into multiple sections, each with a window or frame. Emily Martin of Naughty Dog Press presents the planning and creation process of her award-winning book “The Romeo and Juliet Carousel Book,” which won the silver prize at the 2013 Designer Bookbinder’s International Competition. Emily discusses everything from the math needed to calculate the length of each accordion-folded paper layer to designing the letterpress printed text and planning efficiencies into editioning. Her demonstrations include trace mono printing her line drawings, how to add architectural pop-up elements, and assembly of the tabbed structure.

The Traditional Medieval Girdle Book – Making a Model with Renate Mesmer. The traditional medieval girdle book has an extended covering of soft leather often ending with a Turk’s Head knot. The book was bound in this way so the knot

could be tucked under a girdle or belt and the book swung up for reading. Renate’s presentation starts with a brief introduction into the history and variations of the girdle book. Her demonstration includes how to prepare a textblock for this binding, sewing endbands, preparing and attaching the wooden boards, paring the skin for covering, making the Turk’s Head knot as a finish on the extended covering and attaching a pair of simple brass clasps.

Other Library news:

I spent a few days working on the book collection of the Guild library which is housed within the Special Collections of the University of Iowa Library. A good deal more work and research needs to be done, but I can share some interesting discoveries.

Due to a fortuitous conversation with Gary Frost while I was visiting, I learned to recognize some identifying marks or traits, and realized a number of the older books, and particularly those with only loose subject matter affiliation with the hand book arts (such as texts on the papermaking and printing industries), are actually binding samples, done by ‘students’ who were Guild members. Some of those include Hope G. Weil and Edith Diehl <https://guildofbookworkers.org/sites/guildofbookworkers.org/files/exhibits/100anniversary/retro/Weil.shtml>

It appears they re-bound inexpensive books they had purchased specifically to try out different binding methods. Some have little marks or notes included – maybe from the instructor? It was fascinating to look at early bindings done by Edith Diehl and see her progression as a binder.

What this means for the Guild’s book collection is that probably we should designate these materials “special” and that would restrict their use to on-site research only, and not able to be borrowed or shipped.

So I ask you, the membership, your thoughts on the Guild Library having a small collection of books that you cannot borrow. I will pose this question on the listserv as well. Please let me or others on the Board of Directors know your thoughts. All of our contact information is at the front of the newsletter, as well as on the website.

Thank you,

Ann Frellsen, Guild Librarian

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Items for Publications should be sent to:

Cindy Haller • newsletter@guildofbookworkers.org.

Deadline Dates for Newsletter Publications

November 1 for December 2015
January 5 for February 2016 issue
March 1 for April 2016 issue
May 1 for June 2016 issue
July 1 for August 2016 issue
September 1 for October 2016 issue

Calendar of Events / Study Opportunities should be sent to:

Catherine Burkhard • secretary@guildofbookworkers.org

Deadline Dates for These Sections:

October 25 for December 2015 issue
December 30 for February 2016 issue
February 25 for April 2016
April 25 for June 2016 issue
June 25 for August 2016 issue
August 25 for October 2016 issue

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

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

Call for Papers

The *Guild of Book Workers Journal* welcomes submissions of papers, articles, essays and proposals for photo galleries for our forthcoming issues. Both members and nonmembers are welcome to submit. We will consider submissions addressing any of the fields represented by the Guild's membership, including but not limited to:

- Bookbinding (Descriptions of techniques and how-to articles; discussions of particular structures, both old and new)
- Conservation (treatment techniques, what does or does not work, noteworthy programs, history)
- Artists' Books (innovative structures, examinations of an artist's body of work)
- Book art techniques (calligraphy, marbling, paper-making, printing)
- History (little-known events, figures, or movements; new findings about a period or particular development in the history of the book and book arts)

- Profiles (interviews with book artists, practitioners, conservators, collectors)
- "Galleries" presenting selections from a collection, an exhibition, or an individual's body of work (if accompanied by a profile of that individual).

All submissions to the *Journal* will be peer-reviewed. Authors of accepted pieces will be expected to format their manuscript and image files according to our style guidelines, available upon request or online at <http://www.guildofbookworkers.org/resources/journal/journal.php>
Send queries and electronic submissions (.rtf, .doc or .pdf formats with low-resolution placeholder image files) to journal@guildofbookworkers.org
Submissions are accepted on an ongoing basis and considered for publication in the next forthcoming issue with space available.

Cara Schlesinger
Journal Editor



Newsletter

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