



Life Along the Potomac Chapter Exhibition

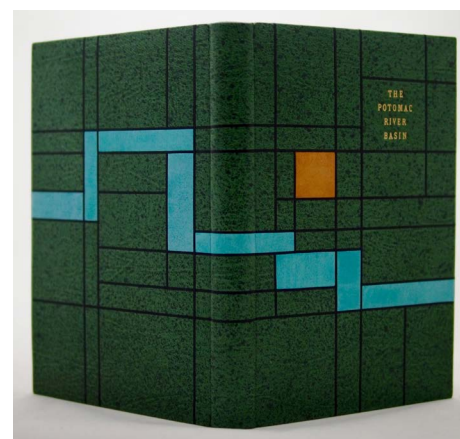
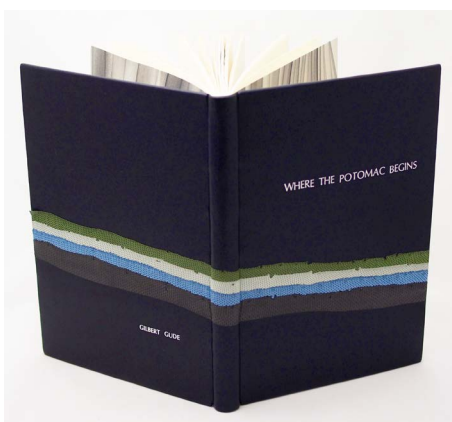


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Cover art: Samples from the Potomac Chapter Exhibition. Left to right: top row - Vicki Lee, Jennifer Evers, Tawn O'Connor; middle row - Jane Griffith, Dorothy Haldeman, Todd Pattison; bottom row - Edie Semler, Paige Billins-Frye. For article, see page 6.

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CALENDAR OF EVENTS

CALL FOR ENTRIES

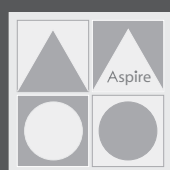
Midwest Chapter Exhibit: *Geographies: the Midwest Examined*, featuring themes of the Midwest and created by its chapter members. As defined for this exhibit, the Midwest includes the individual states of Iowa, Ohio, Minnesota, Illinois, Missouri, Indiana, Wisconsin, Kansas, Michigan, and Nebraska. Submissions will be accepted starting in early February. For more information go to: <https://midwestgbw.wordpress.com/2015/12/08/annoucement-geographies-the-midwest-examined/>

By March 1, 2016: *Call for Entries for OPEN • SET Exhibition*, a new triennial competition in the U.S., designed to encourage both new binders and professionals in the areas of fine binding and design binding. Participants may choose from either or both categories, and there are cash prizes and awards. For more information and to register: <http://bookbindingacademy.org/open-set/>.

By March 19, 2016: *Call for Entries for "Wanderlust"*, a word that can mean many things – a German word made from “wandern”, which means walking, as in to take a walk; and “lust”, desire. May mean a strong desire to travel. Also associated with discovering new places. 23 Sandy Gallery, Portland, OR. www.23sandy.com or 23sandygallery@gmail.com

EXHIBITIONS

Currently and through February 27, 2016:
Ink+Metal+Paper – an invitational exhibition curated by the folks at C. C. Stern Type Foundry, a working museum and non-profit organization dedicated to preserving the art and industry of the typographic form located in Portland, OR. Will feature recent letterpress work and prints made with metal type as the primary composition element. 23 Sandy Gallery, 623 NE 23rd Ave., Portland, OR. www.23sandy.com.



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CHAPTER HAPPENINGS

CALIFORNIA:

•Sponsoring an **exhibition**, *Look, A Book!*, with five categories: fine bindings, fine press an edition books, artist books, and boxes. Submissions due May 31, 2016; exhibition in September of 2016. ><https://gbwcaliforniachapter.wordpress.com><

MIDWEST:

•**Bridges Exhibit** – current and continuing through February 26, 2016. Participants in the exhibit were each asked to create an edition of 20 prints based on the theme “Bridges”, and what resulted was a wonderful range of work! Artists mailed their finished editions to our exhibit host, Andrew Huot, who collated the prints and sent them back to everyone. Each artist received their suite of prints and then bound or boxed them with no limiting guidelines. Finally, finished pieces were mailed back to Andrew for the show. The exhibit will feature the ten Midwest members’ prints and their chosen housing method.

As an added bonus, all artists were invited to include an additional piece of artwork, unrelated to the theme, for display as well. This provides a great opportunity to showcase the range of work our Midwest members are capable of, as all are skilled in multiple disciplines.

•**2016 Annual Meeting** to be at Michigan State University, East Lansing, MI, April 22-23. Hosts: Bexx Caswell Olson, Patrick Olson and Eric Alstrom. There will be tours on Friday afternoon, a Friday night lecture with Cathy Baker titled *Dard Hunter: Arts-and-Crafts Designer, Paper Historian and Private-Press Printer Extraordinaire*. The Saturday Workshops will be *Bone Tool Making* with Shanna Leino and *Magic Boxes* with Joanne Kluba. Additional information will be mailed to all chapter members in February/March. – Emily Martin

NEW YORK:

•Winter is a quiet time in NYC, but there are a few events to bring Guild members together. This winter Mindy Dubansky will be exhibiting her collection of Books at the Grolier Club, and we are invited for a tour and reception on February 18. At the end of March, Guild members will be invited back to the Grolier Club for a lecture & reception hosted by the Morgan Library and presented by John Gillis, the conservator who worked on the now-famous Faddan More Bog Book in Ireland. Later, mid-April, James Reid-Cunningham will be coming to NYU to teach a workshop on Pierced Vellum Bindings. Hope to see you here or there! – Celine Lombardi



Members admiring the Antiphonal book, photo courtesy Pamela Leutz


ROCKY MOUNTAIN:

•A group of RMGBW members as well as book fans in the community gathered on December 5 to admire one of the most complete collections of the Kelmscott Press in the country. The viewing was courtesy of Brian Trebnath, Special Collections Librarian at DPL. We also visited the DPL vault and were impressed with a large antiphonal, among other treasures. The group then hiked down to Abecedarian Gallery to see the best in contemporary book works. It was a great book-filled afternoon! – submitted by Pamela Leutz

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Life Along the Potomac

The Potomac Chapter of the Guild of Book Workers' exhibition, *Life Along the Potomac*, opened on December 3rd at the Bethesda Library, Bethesda, Maryland to an enthusiastic reception from library patrons and the book arts community alike. The exhibit features a wide variety of binding styles and highlights different artistic interpretations of the Potomac theme. It includes examples of traditional bindings, contemporary design bindings, and an array of artist books.

Tunnel books, star books, accordion books, miniature books, boxes, and scrolls all served as the foundation for displays of the Potomac's natural setting, as well as the major monuments, historic buildings, and annual Cherry Blossom Festival of Washington, DC. More traditional binding techniques were used to encase historical works, such as George Washington's Farewell Address and Martha Washington's *Booke of Cookery*. Other design bindings reflected the flow of the Potomac from its origin to the Potomac Basin.

One of the benefits of the exhibit being mounted at a busy public library with its large amount of daily traffic is the exposure of more people to the book arts. In addition to an opening reception, where sewing a text block was demonstrated and members were available to answer questions, the Chapter put on a children's bookbinding workshop in conjunction with the exhibit. The outreach to the community was very well received and we heard many comments about how delighted people were to realize the breadth of skills involved and to see the beauty of the books.

The exhibit now travels to the Maryland State Archives in Annapolis, Maryland where it will be on display through February. In addition, an online catalog is being prepared and will be available on the Chapter's website: <https://gbwpotomacchapter.wordpress.com>

*Jane Griffith
Potomac Chapter*

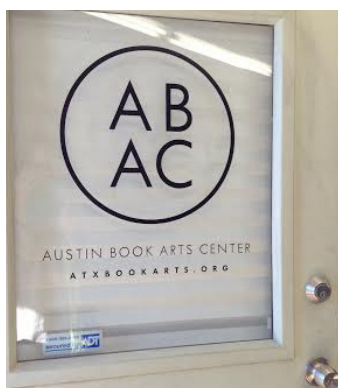
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A Home for the Book Arts in Austin Texas

Amanda Stevenson and Mary Baughman are hauling a salvaged filing cabinet up the concrete stairs into the warehouse room they have recently gutted and repainted. Type cases, printing presses, guillotines, and workbenches are placed around the room and posters are hanging on the walls. It's a working studio, a vibrant and welcoming space. Thanks to the hard work of these and a few other dedicated individuals, Austin, Texas now joins a small number of cities in the U.S. to have a dedicated studio to the book arts.



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The book arts have been thriving in Austin for many years but artists and crafts people have not had a home until now. The mission of the Austin Book Arts Center (ABAC) is to engage people of all ages in creative, interpretive, and educational experiences related to the arts of the book. ABAC provides access to traditional tools and equipment and is also offering workshops in traditional methods. This past

fall ABAC offered 20 letterpress, printing, bookbinding, book repair, paper arts, and calligraphy workshops. ABAC also offers studio rental to experienced artisans and crafts people. Spring of 2016 will see more workshops being offered, a listing of which may be found on the Center's website, <http://atxbookarts.org>

As a nonprofit organization, Austin Book Arts Center relies on a variety of types of income to develop and sustain its programming. Membership contributions help with the acquisition of tools and equipment, the maintenance of the facility, administration expenses, and go towards keeping the costs of workshop tuition and outreach activities affordable. Memberships are available at a variety of levels, each with different benefits. All members receive a 10% discount on classes.

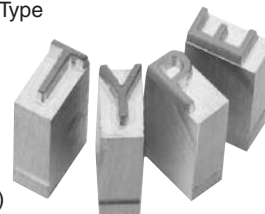
All the folks at Austin Book Arts Center would like to wish you a Happy 2016 and invite you to check us out on the web, sign up for a workshop, or contact us for additional information. — Amanda and Mary

The Austin Book Arts Center is housed in the Flatbed Press building at 2832 E. Martin Luther King Jr. Blvd. #114, Austin, TX, 78702. Website - atxbookarts.org

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American Head-Bands, 1785 - 1825

By John G. Lawson

I have been doing research on book structure at the Roanoke public libraries' Virginia Room for the past year. In that time, along with many other books studied, I have looked at nearly a hundred early American bindings from the rare book vaults and became interested in the variety of end finish used on these books.

The subject of head-bands¹ on early American books has been written about previously, but not often. Most recently, Julia Miller in *Books will Speak Plain* included a short section on end-bands that covers most of the various styles, including the early American ones.²

Of the 1776 to 1825 American books I examined a number of them where printed, so most likely bound, in northeastern cities such as Boston, New York, Philadelphia, Baltimore, Washington DC and others. One book is from Pittsburgh, PA.

About half of the books were printed and bound in Virginia. The Virginia imprints include cities such as Alexandria, Leesburg, Winchester, Harrisonburg, Fredericksburg and Richmond, amongst others.

Most of these books are simply bound, the utilitarian workhorses of the age. Seven were issued "In Boards", the others being full, half or quarter bound.

Full sheep or calf accounting for about half the total. All the books are sewn on two to five cords, most often sunken - invariably so after 1800. The "In Boards" excluded, all have double sewn on end-papers and leather tight backs. Few have linings of any kind.

Of the five pre-1785 American printed works I examined two were missing their head-bands and two others had only end-caps. Many other volumes were missing either one, or both, their end-caps and head-bands. On a number of occasions where the top cap and band were missing the tail band would still exist, if not whole then in part. Where both were still intact the top band was often soiled to the point that the color and material was difficult to determine, whereas frequently the tail-bands, if not pristine, were usually much cleaner.

Approximately 30% of the books were made without head-bands, having only end-caps. Most of these end-caps are of a very rounded nature: fat, plump and bulging out slightly from the spine. A number appear to be formed over a cord; others are of un-pared leather turned in on itself. Interestingly where the leather of the spine had only end-caps, if missing a cap, it is more likely to be the tail-cap while the head-cap

remains intact. The inverse of head-banded work.

Almost the rarest form of head-band in my sampling is the worked head-band. Of these I observed only four. The ones on a 1776 imprint being the earliest, as well as the earliest book in this group. Though beautifully executed all had minimal tie-downs, usually two. One with three.

As expected, it being a very common 19th century practice, there were a number of stuck-on head-bands made of rolled cloth. When the practice of rolling various materials over a core to form head-bands began I am not sure. Willman Spawn lists two cloth ones from 1791.³ The earliest intact cloth head-band I saw was on a book from 1794, of red and white stripes. The earliest rolled of any type being 1787.

The majority of the cloth head-bands were apparently formed by rolling a piece of cloth around a core, predominantly cord, with only paste holding it together. A few have a reinforcing stitch of thread under the core holding the two parts of the cloth to each other. Many of the cloth head-bands are in a damaged state.

A majority of the stuck-on cloth head-bands are of woven stripes.⁴ A small number are of plain solid cloth. Most of the plain cloth ones were likely originally white, or natural color, but are now a dingy grey shade. Two books had solid red cloth head-bands. I did not observe any patterned cloth head-bands in my sampling.

By far the most commonly used colors of striped cloth were of red and white. There are a few examples of blue and white striped cloth. One of green and white stripes and the remnants of another of gold (or perhaps faded olive) (silk?) with a fine white line.⁵ I observed no brown and white stripes, no solid colors other than white or red, nor any other kind of cloth in my pre 1825 sampling.

It appears that the use of fancier cloth, of patterns, speckles, gingham, prints, etc may be a later usage.⁶ I have observed on a bible of approximately 1830, head-bands of rolled brown and white plaid cloth. (Faded maroon and white?) On a later volume, 1847 Hartford, head-bands of a small checked blue and white cloth were used.

I wonder if this early use of rolled cloth head-bands gave rise to the idea of using cloth on books for covering boards and spines?

Interestingly enough the wrapped cloth head-band did not predominate my sampling. Only after about 1810 do they come to be the majority of stuck-on head-bands. After 1825 I have observed only one non cloth rolled head-band.

The style of head finish that surprises me most, due to their frequency and variability (there are more than two dozen mostly intact pairs), are the paper head-bands. They were extremely common in the 1790 to 1810 volumes I looked at;

Machine made head-bands are a later invention believed to have only been made in England after about 1850

particularly after 1795. Even some of the better bound works used them. These came in various forms, one being a folded piece of paper with only a sliver showing under the head-cap. Others were rolled on various cores; rolled paper (perhaps self), thin thread, medium weight string or on cord. I observed no leather or vellum cores. These paper head-bands were wrapped/rolled much like their contemporary cloth ones.

A few of the paper head-bands were of perfectly aligned straight two tone striped paper. These were of dark blue and white or black and white stripes of equal width. Whether these striped papers were printed or hand ruled I've not determined. Another one with stripes has widely spaced, narrow double red stripes on a white ground. There is just enough showing of this head-band to lead me to believe that it may be of a printed pattern rolled in such a way as to make it appear as stripes.

There were other books, more than a dozen, with remnants of what appear to be paper head-bands. These show on the back-bone where both bands and caps are missing. Many of these remnants are of a soft looking pale blue paper. Other-

times a striped pattern remains on the back-bone where a paper end-band is missing. In a few cases the book was degraded enough to determine that these bits of paper were only at the head or tail of the backbone, the remainder being lining free. I looked hard for traces of cloth with the paper but saw none. These paper head-bands - like paper back-bone linings - are a weak spot in a binding, particularly a tight-back leather one, as the paper tends to delaminate with use, thus allowing the leather to rip away.

Many of the intact paper head-bands were of patterned paper, frequently of two or three colors. The colors of these surviving bands are usually very faded with most also being dirty and scuffed. Many paper end-bands are in sad condition, being worn away with the core showing and tatters of the original covering material remaining. Even in those still sound, or mostly sound, what the pattern may have been, or how achieved, be that paste paper, printed or marbled, and of what colors is now near impossible to determine. With many all one can tell is that there is now a dark and light pattern. There is one that at the head shows crimson over white, while



Top: Gold cloth (silk?) with white stripe, Richmond 1823. Middle: Brown (maroon?) and white plaid cloth, Philadelphia c 1830. Bottom: Blue and white check cloth, Hartford 1847

Top: Blue and white striped paper, Philadelphia 1805. Middle: White colour on paper with thin double red stripes, Boston 1798. Bottom: String, Hartford 1821. Vol 2 of 3 (All show string head-bands)

at the tail nothing more than a well rubbed piece of pale blue-green paper, with one spot of original color remaining.

One of the later patterned paper head-bands was on an 1816 Petersburg, Virginia imprint. This volume is the forth in a set of a Virginia history and was printed eleven years after the third volume (1805). The head-bands are much larger than those of the earlier volumes. I think they used rolled paper, possibly marbled, on Vol. 4 only to match the previously issued sets.

A Richmond, VA imprint of 1825 also had rolled paper head-bands.

The very latest paper head-bands I have seen so far are on an 1832 New York imprint. The volumes edges were marbled in a blue, red, green and white stone pattern. What remained of the head-bands, on the backbone under one of the head-caps, appeared to me to be of a marbled paper that matched the books edges. It is likely that many, if not most, of the other observed patterned paper end-bands were also of marbled paper. Willman Spawn noted seeing head-bands of marbled paper on late 18th century American bindings.^{77a}

Since the cutoff date in my current studies of American books has generally been 1825 I cannot say conclusively that the use of rolled paper head-bands ceased at a particular time. They may well have been used throughout the 19th century as rolled cloth ones were. On the other hand the latest paper head-band that I have found a printed reference to is 1824⁸

Some very astonishing head-bands, and very distinctive ones, are those that appear to be of cloth selvedge. I observed three of these, one from a Boston bound book and two on Philadelphia bindings. All three books are from the last two decades of the 18th century. At first glance one would say the head-bands were the same, but a closer look shows each to have different characteristics in the way they are woven. They have in common their bright blue and white pattern. Quite striking and very noticeable, they make for nice looking head-bands.⁹ The blue threads are still so bright two hundred plus years later that they could only be dyed with indigo.

Other materials I observed used in the making of head-bands; one set of three books had what could only be a well



Top: Rolled red and blue paper - Marbled?, Petersburg, VA 1816. Middle: Blue, red, white and green marbled paper, New York 1832. Bottom: Blue and white selvedge, Philadelphia 1787



Top: Blue and white selvedge, Philadelphia 1794. Middle: 2 vol set with paper head-bands, right one badly worn, New York 1796. Bottom Left: Blue and white striped paper remnant, Richmond 1810. Bottom right: Blue paper remnant, Harrisonburg, VA 1813

twisted string under their end-caps, Hartford 1821. (They may well once have been covered in now disintegrated, or eaten, paper or cloth, though no residue remains.¹⁰) Another had folded over pieces of what appears to be waste vellum. A third had rolled red leather head-bands with incised stripes. Now very faded and worn, they must have been quite striking when new. A forth uses a plain piece of rolled tan leather.

I saw no embossed or machine made head-bands on this book group. Machine made head-bands are a later invention believed to have only been made in England after about 1850.¹¹ On the other hand they may have come into use in America fifteen or so years earlier. Willman Spawn listed four such on imprints dating between 1834 and 1850.¹²

I've yet to examined an American made Anabaptist bindings, so have not encountered their off book woven, or embroidered, head-bands. Nor have I yet met with a thread wrapped cloth one.

As my sampling is relatively small I suspect there may be even more forms of head-bands yet to be seen on bindings from the early American era.

FOOTNOTES

1 Terminology: Head-bands terminate at both edges of the book-block whereas an End-band continues onto or into the book boards.

2 Page 96 - 99, 1st Edition. - Page 102 - 106, 2nd Edition.

3 Willman Spawn & Thomas Kinsella 'American Signed Bindings Through 1876'. Page 45, Red and white striped cloth. Page 227, plain cloth.

4 As far as I can tell there are few, if any, printed striped head-bands before 1825. After about 1840 the printed stripe head-band becomes common.

5 The head of the book shows blue paper remnants along with the tatters of cloth. This makes me think the cloth may have been mounted onto the paper before being rolled into a head-band. If silk this would make sense. I did not note any other head-bands where cloth was mounted to paper, but it may have been a common practice.

6 Willman Spawn Op. cit. (see note 3) When listing head-bands of rolled cloth he speaks only of plain, colored or striped ones prior to 1825.

7 page 35 GUILD OF BOOK WORKERS JOURNAL Volume XVII Numbers 1, 2, 3 1978-1979 Combined Issue Fall - Winter - Spring. IDENTIFYING EIGHTEENTH CENTURY AMERICAN BOOKBINDERS Willman Spawn .

7a Willman Spawn Op. cit. (see note 3) He only list four paper head-bands in this book. One of which he specifies as rolled marbled paper c.1800, page 134.

8 Willman Spawn Op. cit. (see note 3) page 261

9 Willman Spawn Op. cit. (see note 7) Are these the 'fancy cords' Mr Spawn referred to? If not I've yet to run across one of them.

10 Willman Spawn Op. cit. (see note 3) Mr Spawn lists one twine head-band from New York 1821

11 Bernard C. Middleton 'History of English Bookbinding'. pg 108

12 Willman Spawn Op. cit. (see note 3) He does not note if these bindings are contemporary with the printing dates. Of one 1820 imprint, that has a machine made head-band, he does note that it was bound approximately forty years later.

John Lawson has been painting and drawing since age six. A 1982 graduate with a degree in Fine Art from the Maryland Institute of Art, in Baltimore, Maryland, John became obsessed with bookbinding in the early 90s, when attempting to make a better quality sketch-book. He moved to Roanoke, Virginia in 2012, where he currently runs his bindery and teaches. He is a member of the Potomac Chapter of the Guild of Book Workers.

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Reverse-Rolling of Paper

By Bill Minter

FYI TIP!

When new paper has been rolled for a period of time, the resulting curled paper can be difficult to handle. The same is true for architectural drawings and other papers that have been rolled. If the paper is in good condition, there is an easy remedy. When some architectural drawings were sent to our department for digitization, they had to be flattened. Since the drawings were neither brittle nor in poor condition, humidifi-

cation did not seem necessary. An efficient treatment method was prepared based on an early account-bookbinder's technique where a length of paper is attached to a mailing tube to make a rounded, spine-board. This technique is ideal for reverse-rolling of most curled paper, as long as the paper is in good condition.

A small-diameter mailing tube of about 1-1/2" to 2" is used. Since this treatment is short-term, 36" wide by about a 4-foot long piece of Kraft paper is secured to the tube with double-sided tape. When ready, the tube is positioned near the edge of a workbench with the Kraft paper dropping to the floor. The leading edge of the rolled paper or drawing is inserted in the reverse manner into the nip of the mailing tube. While the mailing tube is being rolled, the curled paper is unrolled. When completed, the roll can be secured with tape or Quick-Ties. The reverse-rolled drawing should remain in this state for a number of hours. In our case, most of the drawings were ready for digitization when reverse-rolled overnight, though in some instances, a second day was needed. Sometimes, a smaller diameter tube may be needed. Reverse-rolling in this manner seems ideal for most papers that need to be flattened. Extra care and other treatment options should be considered if the paper is delicate or brittle.

Bill Minter, Penn State University Libraries, University Park, PA. email: wdm14@psu.edu





The Marbling Tray



Marbling On Bookcloth

by Iris Nevins

From time to time I have been asked to marble bookcloth. It's not much different than marbling on paper really. Acrylic paints seem to stand out more than watercolors, especially if the cloth is dark. When I have done this I opt for acrylics in most cases. It also will stand up to being handled better over years.

Like paper, the cloth must be alumed - the same mixture you would use for paper. I like to dry the cloth after aluming, then weight it down until it is flat enough to handle.

The actual marbling patterns are done the same way, and the cloth, which should be larger than you ultimately need, by at least several inches all around, is laid down the same way on the floating pattern. I use the same amount of paint, and rinse by laying it on a board in the sink and gently pouring a glass of water over it as needed.

You need to experiment with different types of cloths. Many are heavily sized, especially those for library type bindings...and they may not take the paints at all. If they do, when you rinse, they may slide off. So you need a little absorbency to the cloth. The best way is to test samples if you can get them.

Curling when wet, too, can be a major problem. If they suddenly and harshly curl back on themselves when wet, it can ruin the pattern when you uncurl it.

As always....the best way is to experiment. It's never a loss, you find out what doesn't work....it can be frustrating at first, but you should be able to find a cloth that works. I have not done it for years, so am hesitant to recommend anything, and sizings on the cloth may change from batch to batch. So try cloths you like and see what happens. If they fail, try another....that is how it goes with marbling!

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Mark making: it's what it's all about

by Beth Lee

I have already reported on the 2015 calligraphy conference, but today I want to focus on an exercise I learned there which continues to be valuable as a daily practice.

In Ewan Clayton's workshop we studied the post-World-War-II work of several German calligraphers. On the first day Ewan introduced us to Karlgeorg Hoefer's work in the form of a gesturally made ABC, one of a multitude that Hoefer made in his lifetime. That first day we copied this image several times, using a brush on inexpensive paper. Ewan spoke of the importance of repetition to kinetic memory as we tried to capture the gestural freedom of this image. Each morning thereafter we sat (or stood) in front of a large piece of paper and gesturally wrote our own ABCs – sometimes developing into a full alphabet – using a free-flowing writing tool such as a brush, brush pen, roller pen, or pencil.

This exercise proved to be engrossing (an accidental pun which I can't bear to delete but for which I do apologize). After I returned home I continued the exercise as a daily practice, starting with large packing sheets and then continuing with an 18" x 24" pad of newsprint interspersed occasionally with single sheets of better paper.

What I have learned from the practice is difficult to describe, but it has to do with connecting to our natural impulse to make marks. Many calligraphers connect the roots of their interest

in calligraphy to early-onset OSA (Office Supply Addiction). Who of us doesn't remember the joy of the 64-crayon box of Crayolas or the lucky day that mom brought home the better-quality package of paper?

The practice of calligraphy often requires a precise, scientific analysis of letter structure, but it always requires spirit and emotion. These gestural ABCs provide that balance for me.

As Ewan Clayton said during a lecture at the 2001 calligraphy conference in Massachusetts: "It is more embarrassing for a calligrapher to have a lack of heart than an absence of technique."



Pentel brush pen on 18" x 24" sheet of newsprint.

... and 2016 educational opportunities

Listed below are some of the workshops, classes and conferences which will be held in the spring and summer.

May 1-6 – Cheerio, Blue Ridge Mountains, NC

- "Life Lines" – Instructor: Pamela Paulsrud

June 12-18 – Ghost Ranch, Abiquiu, NM

- The Versatility of the Versal – Instructor: Gemma Black
- Pointed Pen Calligraphy: Traditional to Modern – Instructor: Bailey Amon Rivera
- Landscape, Language & Letters: Landscape as Inspiration in Lettering Design – Instructor: Suzanne Moore
- Finding the Sweet Spot: Inspiration Meets Design – Instructor: Louise Grunewald

June 25 – July 2 – Warren Wilson College, Swannanoa, NC

- A Show of Hands – 35th International Calligraphy Conference – See ashowofhands2016.com for more information.

July 17-23 – Aurora, NY

- Wells College Center for the Book – Summer Institute
Decorative Paste Paper and Beyond
– Instructor: Diane Bond

September 25-30 – Cheerio, Blue Ridge Mountains, NC

- "Things Greek and Gilded"
– Instructor: Georgia Angelopoulos

June 4-8 Red Deer College, Alberta, Canada

- Carolingian, Variations & Fun – Instructor: Reggie Ezell

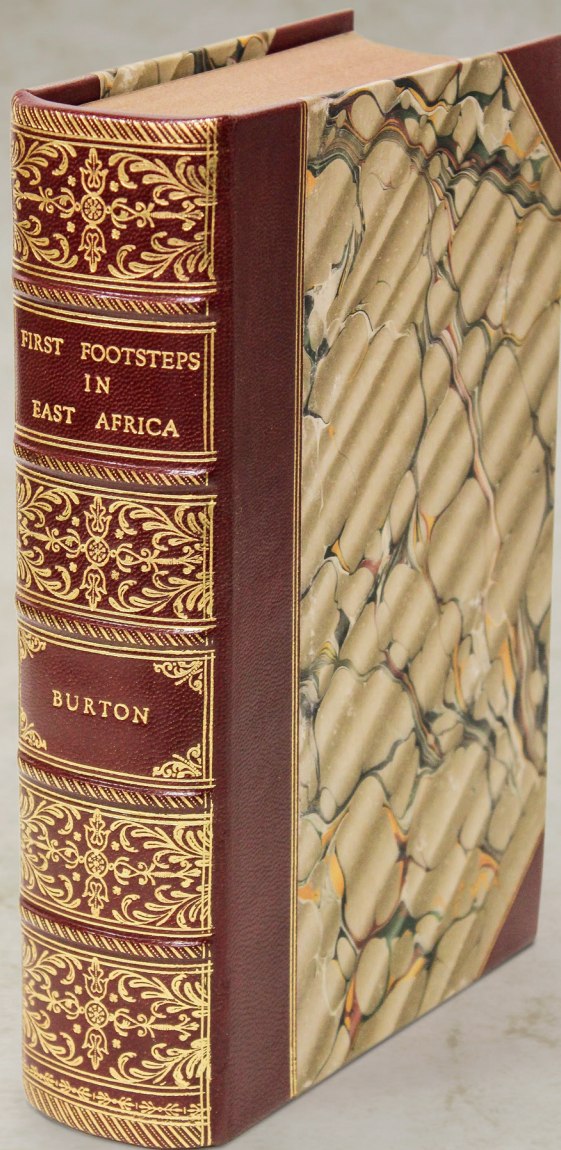
June 25-29 Red Deer College, Alberta, Canada

- Markmaking in Abstract Expressionistic Acrylic Paintings
– Instructor: Jacqueline Sullivan

July 11-16

- IAMPETH Annual Convention, Portland, OR – See www.iampeth.com/convention/2016 for more information.

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MEMBERSHIP REPORT

Dear Guild of Book Workers members,

I hope that everyone had a wonderful holiday season and that 2016 is going to be great! I have listed our new Guild members added between 9/6/2015 and 1/4/2016 (thanks for joining!) as well as those members who have added chapters to their membership. Please let me know if there are any errors or problems with your listing. All members can update their addresses 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 also happy to share member news in the newsletter as well—just an email to membership@guildofbookworkers.org.

Cheers! Jennifer.

CONTACT NAME	MEMBERSHIP TYPE	CITY	STATE/PROVINCE
Alquitela, Anna	Regular and CA	Pomona	California
Andersson, Mark	California Chapter	Tucson	Arizona
Aubrey, Barbara	New England Chapter	New York	New York
Austin, Mary	Regular and CA	San Francisco	California
Bryant, Adam	Regular and RM	Denver	Colorado
Couture, Samantha	New England Chapter	Reading	Massachusetts
Delgado, Judith	California Chapter	Los Angeles	California
Disman, Debra	Regular	Santa Monica	California
El-Hoss, Denise	Regular and CA	Glendale	California
Feinstein, Samuel	New England Chapter	Chicago	Illinois
Frisch, Aeleen	New York Chapter	Wallingford	Connecticut
Glemot, Suzanne	Regular	Jackson	Mississippi
Habers, Natasha	Regular and SE	Kennesaw	Georgia
Haldeman, Dorothy	Delaware Valley Chapter	Silver Spring	Maryland
Hardy, Vanessa	California Chapter	Berkeley	California
Holland, Laura	Regular and NE	Amherst	Massachusetts
Holtscaw, Monica	California Chapter	Alameda	California
Jull, Paula	California Chapter	Pocatello	Idaho
Katayama, Hiromi	Regular and CA	Santa Monica	California
Klass, Margo	Regular	Fairbanks	Alaska
Larson, Anne	Northwest Chapter	Portland	Oregon
Lee, Janet	Regular and NY	Long Island City	New York
Leopard, Sue	New York Chapter	Rochester	New York
Levy, Kate	Student and NE	Somerville	Massachusetts
Lulevitch, Tom	Regular	Southold	New York
Macklin, Victoria	Student and SE	Tuscaloosa	Alabama
Marsh, Mary V	Regular and CA	Oakland	California
Martin, Justin	Regular and NW	Washington	New Jersey
Miller, Lane	Southeast Chapter	Fort Lauderdale	Florida
Naauao, Liane	Student and NE	Brookline	Massachusetts
Newsom, Elizabeth	Regular	Berkeley	California
Norman, Bonnie Thompson	California Chapter	Seattle	Washington
O'Brien, Caitlin	Student and NE	Boston	Massachusetts
Pedersen, Jocelyn	Regular and CA	Los Angeles	California
Plann Curley, Austin	Potomac Chapter	Washington	District of Columbia
Pollock-Nelson, Richard	California Chapter	Aurora	Colorado
Redmond, Beth	Regular and CA	San Jose	California
Robinson, Alan James	New England Chapter	Easthampton	Massachusetts
Rosenthal, Allison	New England Chapter	Auburndale	Massachusetts
Russell, Laura	Midwest Chapter	Portland	Oregon
Russell, Renny	Student and RM	Questa	New Mexico
Semler, Edie	Regular and PO	Washington	District of Columbia
Simpson, Alice	Regular	South Pasadena	California
Snipes, William	Regular and NY	Montclair	New Jersey
Solberg, Johan	Student and MW	Iowa City	Iowa
Staley, Rebecca	Regular and CA	Stanford	California
Stanley, Patrick	Regular and SE	Athens	Georgia
Strother, Kathleen	California Chapter	Greenville	South Carolina
Surette, Patsy	Regular and DV	Bryn Mawr	Pennsylvania
Thomas, Peter and Donna	Regular	Santa Cruz	California
Vegh, Linnea	Student and NE	Boston	Massachusetts
Wrede, Ellen	Student	Iowa City	Iowa

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

Creative Arts Workshop • New Haven, CT
>www.creativeartsworkshop.org< or 203.562.4927

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The University of Alabama • Tuscaloosa, AL
MFA in The Book Arts Program • >www.bookarts.ua.edu<

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Compiled by Catherine Burkhard

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Items for Publications should be sent to:

Cindy Haller • **newsletter@guildofbookworkers.org**

Deadline Dates for Newsletter Publications

March 1 for April 2016 issue

May 1 for June 2016 issue

July 1 for August 2016 issue

September 1 for October 2016 issue

November 1 for December 2016 issue

Calendar of Events / Study Opportunities should be sent to:

Catherine Burkhard • **secretary@guildofbookworkers.org**

Deadline Dates for These Sections:

February 25 for April 2016

April 25 for June 2016 issue

June 25 for August 2016 issue

August 25 for October 2016 issue

November 25 for December 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



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