



# Table of Contents

|  |    |
|--|----|
| Chapter Happenings.....  | 3  |
| Calendar of Events, Call for Entries,<br>Exhibitions, Workshops, Lectures & Other Events ..... | 4  |
| Southeast Chapter Workshop .....   | 6  |
| Geographies: The Midwest Examined .....  | 7  |
| Book/DVD Reviews: <i>Aesthetic Tracts</i> by Ellen Mazur Thomson..                             | 8  |
| The Conservation Corner .....  | 10 |
| In Memoriam: Lisa von Clemm.....   | 12 |
| The Marbling Tray .....  | 14 |
| Membership Report .....  | 17 |
| Study Opportunities .....  | 18 |
| Call for Papers.....   | 19 |

## SUPPLIERS AND SERVICES

The Newsletter accepts advertisements

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

For inclusion in the August 2016 Newsletter, send camera-ready art via electronic files by **July 1, 2016** to: newsletter@guildofbookworkers.org Billing is handled by GBW Treasurer, PO Box 200984, Denver, CO 80220-0984, fax (393) 497-9556.

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

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

**Cover art:** Montage of "Geographies: The Midwest Examined" exhibit. Please see page 7.

## GUILD OF BOOK WORKERS 2015 - 2016 BOARD OF DIRECTORS

### OFFICERS AND COMMITTEE CHAIRS

|                 |  |
|-----------------|--|
| PRESIDENT:      | Mark Andersson, PO Box 89640, Tucson, AZ 85752; 520-682-7241<br>president@guildofbookworkers.org                                 |
| VICE PRESIDENT: | Bexx Caswell, 716 Wildwood Drive, East Lansing, MI 48823; w: (617) 792-4714<br>vicepresident@guildofbookworkers.org              |
| SECRETARY:      | Katy Baum, 3016 Chelsea Circle, Ann Arbor, MI 48108; h: 828-215-0844<br>secretary@guildofbookworkers.org                         |
| TREASURER:      | Laura Bedford, c/o PO Box 391146, Mountain View, CA 94039; h: 617-549-8943<br>treasurer@guildofbookworkers.org                   |
| COMMUNICATIONS: | Henry Hébert, 806 N Gregson St., Apt.202, Durham, NC 27701; 919-360-3425<br>communications@guildofbookworkers.org                |
| EXHIBITIONS:    | Amy LeePard, 2315 Seventh Street, Northport, AL 35476; h: (205) 758-4198<br>exhibitions@guildofbookworkers.org                   |
| JOURNAL:        | Cara Schlesinger, 825 East 9th St., Apt. 6C, Brooklyn, NY 11230; h: (917) 414-4575<br>journal@guildofbookworkers.org             |
| LIBRARY:        | Ann Frellsen, 221 Chelsea Dr., Decatur, GA 30030; h: 404-373-4694; w: 404-727-0307<br>library@guildofbookworkers.org             |
| MEMBERSHIP:     | Jennifer Evers, 242 Wilson St., Baltimore, MD 21217; w: 202-707-1367<br>membership@guildofbookworkers.org                        |
| NEWSLETTER:     | Cindy Haller, PO Box 2193, League City, TX 77574; w & h: 281-724-1340<br>newsletter@guildofbookworkers.org                       |
| STANDARDS:      | Brenda Parsons, 487 West Burton Rd., Thomasville, NC 27360; w: 336-665-1317; h: 336-472-4572<br>standards@guildofbookworkers.org |
| DEVELOPMENT:    | Ken Gilbert, 9 Old Laxfield Rd., Shrewsbury, MA 01545; w: 508-523-3420; h: 508-845-1666<br>development@guildofbookworkers.org    |

### CHAPTER CHAIRS

|                 |                                  |                                      |                                       |
|-----------------|----------------------------------|--------------------------------------|---------------------------------------|
| NEW ENGLAND     | Todd Pattison                    | w: (978) 470-1010, h: (978) 475-5604 | newengland@guildofbookworkers.org     |
| NEW YORK        | Celine Lombardi                  | w & h: (718) 715-3965                |                                       |
| DELAWARE VALLEY | Jennifer Rosner                  | w: (215) 546-3181                    | delawarevalley@guildofbookworkers.org |
| POTOMAC         | Dan Paterson                     | w: (202) 707-6635                    | potomac@guildofbookworkers.org        |
| MIDWEST         | Emily Martin                     | w: (319) 430-5775                    | midwest@guildofbookworkers.org        |
| LONE STAR       | Tish Brewer                      | h & w: (214) 827-0200                | lonestar@guildofbookworkers.org       |
| CALIFORNIA      | Marlyn Bonaventure               | w & h: (714) 639-4010                | california@guildofbookworkers.org     |
| ROCKY MOUNTAIN  | Karen Jones                      | w: (303) 275-2214                    | rockymountain@guildofbookworkers.org  |
|                 | Katie Smith                      | w: (801) 240-6983                    |                                       |
| SOUTHEAST       | Kathy Strother                   | h: (864) 350-1220                    | southeast@guildofbookworkers.org      |
| NORTHWEST       | Elsi Vassdal Ellis (Bellingham)  | w: (360) 650-3461                    | northwest@guildofbookworkers.org      |
|                 | Bonnie Thompson Norman (Seattle) | h: (206) 527-9737                    |                                       |



## CHAPTER HAPPENINGS

### CALIFORNIA

An **exhibition, *Look, A Book!***, with five categories (fine bindings, fine press and edition books, artist books, and boxes) to be in September, 2016. ><https://gbwcaliforniachapter.wordpress.com><

### DELAWARE VALLEY

**Mail Art Project** held on Valentine's Day – 20 participants exchanged Valentines.

**Workshop** held February 20 on tunnel books with Alice Austin.

**Fast, Friendly, Free Workshop** held April 2 with Rosae Reeder on expanding album structures.

**Workshop** held on April 23 with Todd Pattison on *Conservation of 19th Century Cloth Publishers' Bindings*.

**Exhibition** in June of a set binding, *The Farm* by Wendell Berry, printed by Larkspur Press, to be on display at Free Library of Philadelphia.

### LONE STAR

**Workshop** held in Dallas, TX, April 29-May1, with James Reid-Cunningham on *Miniature Bookbinding*.

### MIDWEST

**Annual Meeting** with other offerings held April 22-23 at Michigan State University, East Lansing, MI.

### NEW ENGLAND

**Mini-conference** to be August 26-28: Following up on the grand event in 2014, Chapter will again host this event in Lubec, MN – others invited to join them at the easternmost tip of the contiguous US to make paper art inspired by the beautiful environment of Maine. Weekend to include full-day workshops by papermaker and fiber artist, Velma Bolyard, and book/print artist and papermaker Andrea Peterson. Evenings to include lectures by Katie MacGregor, Nancy Leavitt, and others. Contact and info: >[NEGBWprograms@gmail.com](mailto:NEGBWprograms@gmail.com)<. Also check the GBW Listserv for registration information.

### NORTHWEST

**Workshop** held April 9 on *Basic Book Care and Book Re-*

*pair* with Sophia S. W. Bogle – at School of Visual Concepts, Seattle, WA.

### ROCKY MOUNTAIN

**Workshop** held April 30-May 1 on *Markmaking and the Drum Leaf Binding* with Laura Wait, in Lafayette, CO – a joint workshop with The Book Arts League.

**Workshop** to be held June 23-25, with Jeff Peachey on *Knives, Folders and Lifting Tools* – a joint workshop with Brigham Young University and Church History Library, in Harold B. Lee Library. Contact: >[katie.smith@ldschurch.org](mailto:katie.smith@ldschurch.org)< or 801.240.6983.

### SOUTHEAST

**Pre-Standards Workshop** in Charleston for Guild members, Wednesday, September 14, 10:00 to 6:00 p.m. with Cathleen Baker on *Adhesives for Book and Paper Construction*. To be at location near Seminar hotel. See article on page 6 in this newsletter. For further information and to register: ><http://segbwnews.blogspot.com><

THE *Augustine*  
COMPANY, INC.

*Same Day Service*

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

*Competitive Pricing!*



The Augustine Company, Inc.  
P.O. Box 797 • 1210 Industrial Blvd.  
Marshalltown, Iowa 50158  
641-753-3875 • FAX 641-753-0635  
[www.augustinedie.com](http://www.augustinedie.com)  
[ed@augustinedie.com](mailto:ed@augustinedie.com)

## CALENDAR OF EVENTS

### CALL FOR ENTRIES

**By August 27, 2016:** *Call for entries for Pop-up Now II*, an international juried exhibition of hand bound pop-up or movable books. More info and a full prospectus on the Web site at >[www.23sandy.com](http://www.23sandy.com)<. 23 Sandy Gallery, Portland, OR.

### EXHIBITIONS

**Currently and through June 17, 2016:** *VESSEL, the Guild of Book Workers Exhibition* at Cary Graphic Arts Collection, Rochester Institute of Technology, Rochester, NY.

**Currently and through July 30, 2016:** *Wanderlust* an international juried exhibition of book art about travel and place. Features 54 artists plus a full online catalog. 23 Sandy Gallery, Portland, OR. ><http://www.23sandy.com><

**July 13 through September 24, 2016:** *Sense[LESS]: Perceptual Explorations*, a 2016 Artist Members Exhibition organized by Alexander Camlpos and Peter Schell, and

presenting artists' books and related works that employ one or more of the senses. To be at The Center for Book Arts, 28 West 27th Street, 3rd Floor, New York, NY 10001. >[www.centerforbookarts.org](http://www.centerforbookarts.org)<

**September 6 through October 14, 2016:** *Ink, Press, Repeat 2016*, a juried printmaking and book art exhibition of traditional and digital print media, University Galleries, William Paterson University, 300 Pompton Rd., Wayne, NJ 07470. >[www.wpunj.edu/coac/gallery](http://www.wpunj.edu/coac/gallery)< 973.720.2654.

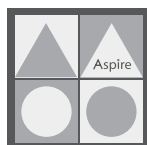
### WORKSHOPS, LECTURES & OTHER EVENTS

**June 4 through July 31, 2016:** *Workshops at Morgan Conservatory*, 1754 E. 47th St., Cleveland, OH, 216.361.9255; gift certificates available. >[www.morganconservatory.org](http://www.morganconservatory.org)<, as follows:

**Jun 4-5:** *Box with a TWIST* with Betsy Begue

**Jun 11-12:** *Make and Use Hanji* with Aimee Lee

**Jun 11-12:** *Paper Cutting* with Julie Friedman



AMERICAN ACADEMY  
*of* BOOKBINDING  
*A School of Excellence in Bookbinding Education*

#### 2016 SUMMER COURSES - TELLURIDE

Introduction to Bookbinding | Peter Geraty | June 27 - July 1 FULL!

Box Making - Clamshell and Beyond | Peter Geraty | July 5 - 9 FULL!

Treatment of Cloth and Leather Bindings | Peter Geraty | July 11 - 15

Titling | Don Glaister | July 18 - 22

Impossible Materials / Elegant Solutions | Don Glaister | July 25 - 29

#### 2016 SUMMERFIELD

Intermediate / Advanced Fine Leather Binding | Monique Lallier | June 27 - July 1

Don Glaister, fine binding | Peter Geraty, integrated studies | Don Etherington, summerfield conservation  
POB 1590, Telluride, CO 81435 | 970.728.8649 | [aab@ahaa.org](mailto:aab@ahaa.org) | [bookbindingacademy.org](http://bookbindingacademy.org)







**Jun 27-Jul 1: *Introduction to Bookbinding*** with Peter Geraty

**Jul 5-9: *Box Making: Clamshell & Beyond*** with Peter Geraty

**Jul 18-22: *Titling*** with Don Glaister

**Jul 25-29: *Impossible Materials/Elegant Solutions*** with Don Glaister

**Sep 26-Oct 7: *Intermediate/Advanced Find Binding*** with Don Glaister

**June 30-July 2, 2016: *Society of Bookbinders' Education & Training Seminar*** at Royal Agricultural University in Cirencester, England. For details: ><http://www.societyof-bookbinders.com/events/seminar/index.html><

**July 17 through July 30: *Week-long Courses in Book Arts*** at Wells Book Arts Summer Institute, Aurora, NY. ><http://wellsbookartscenter.org/events/future-events/wells-book-arts-summer-institute-2016>< Online registration available at ><https://squareup.com/market/wells-college-press/week-july>< or call 315.364.3420, for:

**Week 1 – July 17-23:**

***Typecasting and Monotype Composition*** with Michael Bixler

***Decorative Paste Paper and Beyond*** with Diane Bond  
***Wood Engraving: Well-crafted Illustration*** with Steven Lee-Davis

***Experiential Artists Books*** with Scott McCarney  
***Pressure Printing & Contemporary Letterpress*** with Brad Vetter

**Week 2 – July 24-30:**

***Leather Binding Fundamentals*** with Karen Hanmer  
***Understanding the Typographical Punch*** with Stan Nelson

***Wet Collodion Tintypes*** with France Scully Osterman  
***East Meets West Papermaking*** with Peter Sowiski  
***Daredevil Letterpress: Keeping Your Composure*** with Jessica Spring

**September 2-10, 2016: *Building Books and Imagery*** at the Ballinglen Arts Foundation, Ballycastle, County Mayo, Ireland, with Alice Austin. ><http://www.amaustin.com>< or ><http://www.amaustin.com/ballinglen/alice-austin-ballinglen-workshop.html>< or >[alice@amaustin.com](mailto:alice@amaustin.com)<

**September 15-17, 2016: Seminar of Standards of Excellence in Hand Bookbinding**, Charleston, SC. >[www.guildofbookworkers.org](http://www.guildofbookworkers.org)<

Submitted by Catherine Burkard

## WORKSHOP SPONSORED BY SOUTHEAST CHAPTER

The Southeast Chapter is sponsoring a “Pre-Standards Workshop” for Guild members in Charleston, SC on Wednesday, September 14, with Cathleen Baker on ***Adhesives for Book and Paper Conservation***. It will be from 10:00 a.m. to 6:00 p.m. in a location near the Seminar hotel. Fee is \$100 plus a supply fee. Attendees will focus on several water-based adhesives and investigate their properties and behaviors. Hands-on activities including preparing adhesives, making pre-coated papers for repairs and overall linings, treating cloth-lined varnished maps, removing old adhesives and guards, and surface cleaning. Cathy is recognized for her award-winning reference book on conservation and for her successful publishing business, The Legacy Press, at >[www.thelegacypress.com](http://www.thelegacypress.com)<

For more information about the workshop and to register, visit ><http://segbwnnews.blogspot.com><

Kathleen Strother, Southeast Chapter Chairman

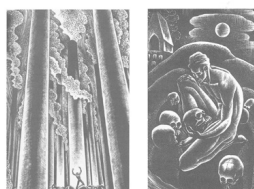
## Standards Reminder

Don't forget the “Early Bird” registration for this year's Standards of Excellence in South Carolina. Along with the wonderful presentations, take the opportunity to come in a day early to take advantage of the variety of Tours designed specifically for Guild members, or explore the history, art and ambience of this delightful city. See you in Charleston!

OAK KNOLL PRESS  
presents

ILLUSTRATED BY  
LYND WARD

BY ROBERT DANCE



Published to accompany the exhibition “Illustrated by Lynd Ward, From the Collection of Robert Dance,” on view at the Grolier Club November 19 2015 - January 16 2016. From the preface: “Considering the fame Lynd Ward achieved during the 1930s and his role as a book illustrator for five decades, it is surprising that a comprehensive study of his life and career has not appeared. This book does not promise to be either. Rather it is an introduction to his position as one of America's foremost book illustrators and the first attempt to compile a checklist of his published work.”

2015, pictorial wrappers, 9.5 x 7 inches, 160 pages  
Order No. 127345, \$55.00

1-800-996-2556 · [www.oakknoll.com](http://www.oakknoll.com) · [oakknoll@oakknoll.com](mailto:oakknoll@oakknoll.com)

# Geographies: The Midwest Examined

Midwest Guild of Book Workers Exhibit  
Michigan State University Library  
East Lansing, Michigan  
March 28 – May 31, 2016

We asked our Midwest chapter members to respond to a call for any book works (including: bindings, artists books, calligraphy, broadsides, etc.) that relates to the exhibition theme of the Midwest or the individual states of Iowa, Ohio, Minnesota, Illinois, Missouri, Indiana, Wisconsin, Kansas, Michigan and Nebraska.

Our expansive geographic area encompasses a variety of landscapes and has produced its share of artists and writers providing much opportunity for interpretation. What resulted is a wonderful range of pieces.

For more information, please visit the Midwest GBW Chapter website: <https://midwestgbw.wordpress.com/>

Next Location: Iowa City, Iowa

Submitted by Mary Uthuppuru

## Cover Photos – Artists and Captions:

Top Row:

Alicia Bailey – *Journeying to Joy*

Marianna Crabbs – “*Let Us Now Peruse our Ancient Authors, For Out of the Old Fields Must Come the New Corn*”

Karen Hanmer – *Life of Lincoln (Land of Lincoln)1*

Second Row:

Karen Hanmer – *Life of Lincoln (Land of Lincoln)2*

Deborah Howe – *Going to Cincinnati*

Peggy Johnston – *Ode to the Loess Hills*

Third Row:

Jill Krase – *Blue Lash by Jim Armstrong, 2006*

Emily Martin – *How (Can I live in Iowa)*

Tawn O'Connor – *Connecting Peninsulas-1*

Fourth Row:

Tawn O'Connor – *Connecting Peninsulas-2*

Todd Pattison – *The Farm* by Wendell Berry. Larkspur Press, 2013

Andrea Peterson – *From Sea to Land* (just one photo)

Robert Rowe – *Directions Home-1*

Fifth Row:

Robert Rowe – *Directions Home-2*

Laura Russell – *Urban Decay*

Charles Wisseman – *Portals on the Prairie*



## The Campbell-Logan Bindery, Inc.



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

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



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

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

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



## BOOK/DVD REVIEWS

*Aesthetic Tracts* by Ellen Mazur Thomson

Oak Knoll Books, 2015, hard cover with dust jacket, 16 color plates, 50 black-and-white illustrations, bibliography and index, 177 pages, ISBN 9781584563365, \$55.

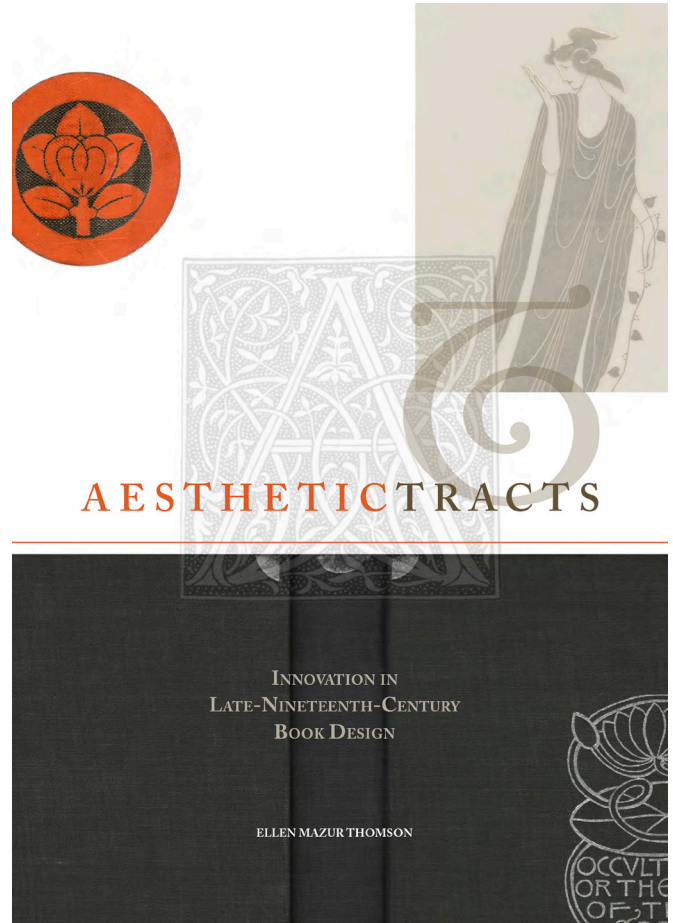
Reviewed by Barbara Adams Hebard

Many GBW members are familiar with book cover artist Sarah Wyman Whitman and will recognize that the title of this book, *Aesthetic Tracts*, was taken from a phrase used by her in a Boston lecture on book design in the 19th century. Although the author, Ellen Mazur Thomson, begins her volume with a discussion of that 1894 lecture and devotes a chapter to influences in Whitman's work, the book is not narrowly focused on Whitman; rather it is an exploration of the wide span of artistic expression and production in book arts during the late 19th century. In so doing, Ms. Thomson's resulting work looks at hand bookbinding, trade binding, printing, book illustration and materials while covering this time period, an ambitious undertaking in a mere 177 pages. She carries this off by alternating chapters covering a sweeping range of information involving specific aspects of book production in several countries with chapters that focus on discrete, small groups of artists, artisans, or publishers and, within both these chapter styles, brings in contemporary comments and complaints about the transformation of the book during the nineteenth century.

For example, the first chapter sets out to describe the realm of book design and production within the context of the increase of the material abundance of that century. Ms. Thomson describes the technologies and materials available and informs the reader of the differences in national (France, Britain, and the United States) approaches to book production. She is careful to note the influences of the various international expositions, in particular, those which arose in the second half of the 19th century.

Moving beyond production, in the second chapter, Ellen Mazur Thomson addresses the debate over design principles, at that time seen as a choice between ornament and symbol. She uses quotes from hand binders, such as T.J. Cobden-Sanderson, as well as artists involved with commercial book production, such as Whitman, to reveal the intense opinions voiced on the topic. Whether they embraced ornament or symbol as their chosen design principle, Ms. Thomson researched enough of the artists and provided ample quotes to reveal that they, and other book artists, saw themselves as forward thinking, creating books reflective of their own time.

The above noted chapter focused on Sarah Wyman Whitman follows. A biography of Mrs. Whitman is included in



this chapter and it was a surprise to me that her membership in the Boston Athenaeum, an institution strongly supportive of women artists, providing study and exhibition opportunities, is not even mentioned. Ms. Thomson, although clearly an admirer of Whitman's work; does not let that admiration stand in the way of thoroughly assessing Whitman's words about her artistic expression, pointing out contradictory statements she made with regard to Japanese influence on her work. Ms. Thomson's study of Whitman's techniques, especially in expanding on her approach to dealing with the limitations of designing covers for trade publishers, really makes it clear to the reader what an important figure Whitman was in the book production of her day.

*Aesthetic Tracts* is not limited to the study of the books' exteriors, but also looks into the 19th century technology that impacted the text and illustration as well. Ms. Thomson uses the 1883 work, *Histoire des quatre fils Aymon*, as an example of a book in which "inventive color images and ornaments filled every page." She shows how the publisher H. Launette, working with a collaborative team of Charles Gillot, Charles Marcilly, and Eugene Grasset, produced a book using the most advanced printing technology of the day. From that chapter, with in-depth focus on one book, the author moves on to dis-



cuss the widespread use of illustrations in 19th century literature, and the subsequent changes in status of the book and the illustrator. She reports the angry response of contemporaries who believed in the “supremacy of the written word.”

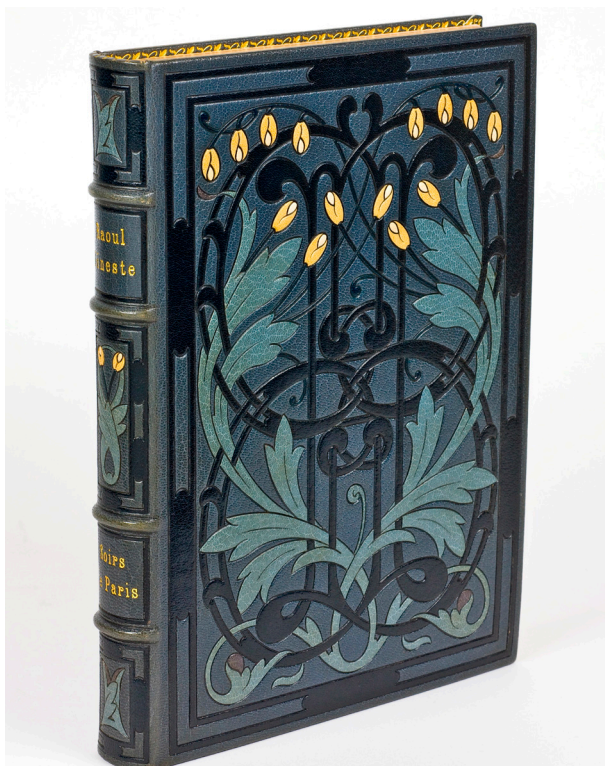
The subsequent chapters continue the pattern, Chapter six exploring the ways James McNeill Whistler, Stéphane Mallarmé, and Oscar Wilde promote their aesthetics in material forms, with Chapter seven focusing on text by three publisher-printers. Chapter eight goes into exhibitions beyond the afore-mentioned international exhibitions and the author notes changes in how the book had come to be seen as an object and the evolution of book design because of this newly formed attention.

Throughout all the chapters in *Aesthetic Tracts*, whether focusing on particular book artists, or specific parts of book production, Ellen Mazur Thomson manages to pack in a lot of information about the book world in general during the nineteenth century. Overall, this volume could be regarded as an entry point for learning more about book production of the period and could encourage readers to look into those aspects of which they may previously have been unaware.

*Barbara Adams Hebard, Conservator of the John J. Burns Library at Boston College, is a graduate of the North Bennet Street School bookbinding program. Ms. Hebard enjoys writing reviews and articles on book related topics.*



**Plate 13. Histoire des quatre fils Aymon (1883). Cover design Eugene Grasset.**



**Plate 7. Raoul Gineste. Soirs de Paris (1903). Bound by Marius Michel.**



**Plate 8. Féminies (1906). bound by C. Meunier.**

# Plans for a 4' x 8' Work Table

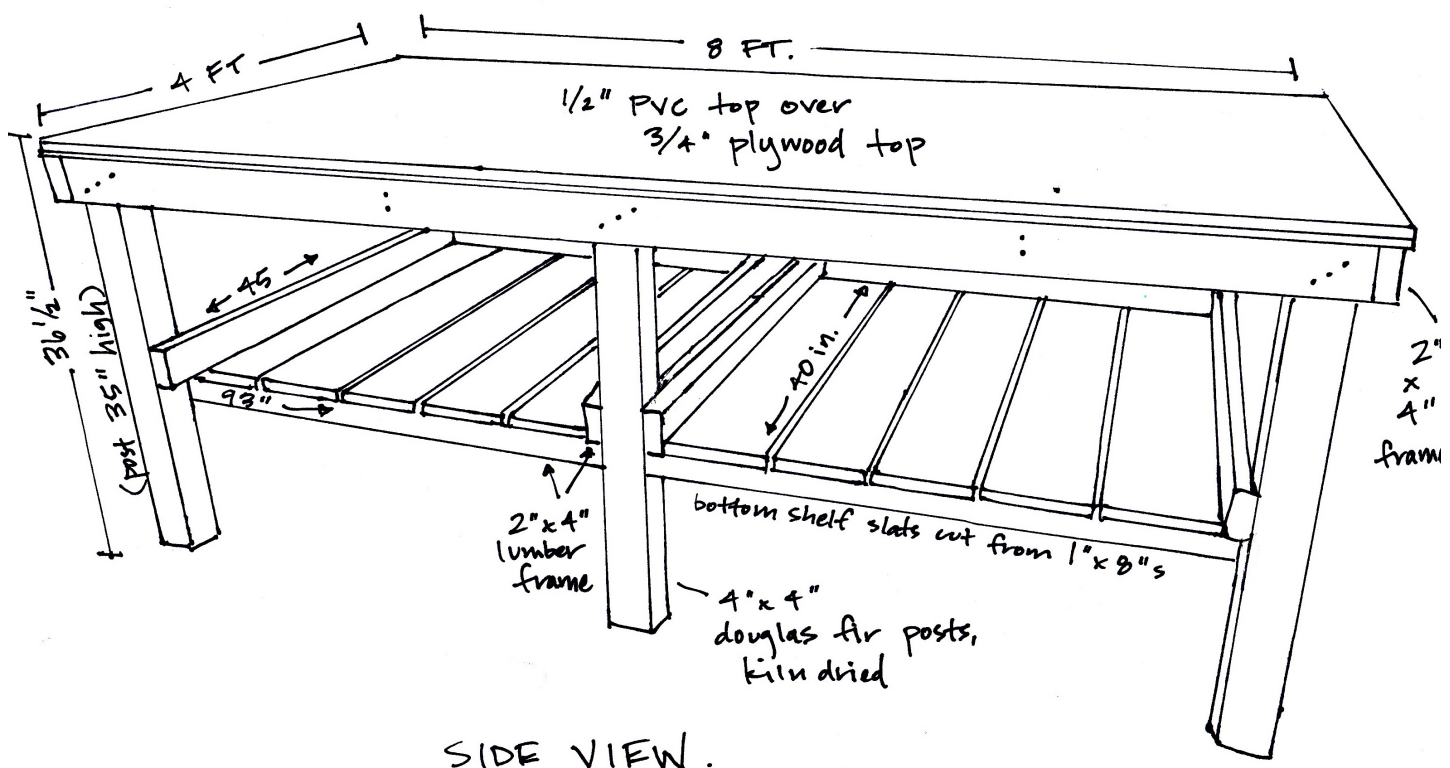
When I expanded my studio nearly two years ago, I needed large work tables that didn't cost a fortune. I had previously purchased a 5' x 8' steel table with a formica top, but over the years it has shifted too much and the top has begun to warp, plus it was really costly and a pain to carry up flights of stairs and put together. I was also looking for a design that could hold a lot of weight but be moved around easily, and needed a top surface that would be solvent resistant and never warp after years of moisture exposure. After some discussion, we decided to build the tables ourselves to the size of a full sheet of plywood, 4' x 8' for ease of construction.

Six 4" x 4" posts of kiln dried Douglas Fir ensured more strength and structure than only 4 posts, and also won't twist or warp. The rest of the framework was built with 2" x 4" pine, and the second level shelf was made with 1" x 8"s. Good strong screws were used throughout, not nails, so that we can take these apart in the future, and also for tighter construction.

The top is a full sheet of  $\frac{3}{4}$ " plywood covered with a  $\frac{1}{2}$ " full sheet of PVC, which was purchased from our local plastics supplier. After building the framework around the legs, the plywood top was screwed into the posts, and the PVC top was screwed into the plywood using larger chrome plated screws, countersunk into the PVC. The top is a bit soft so we have to be careful with tools, but it's solvent resistant and waterproof, making it perfect for paper treatments.

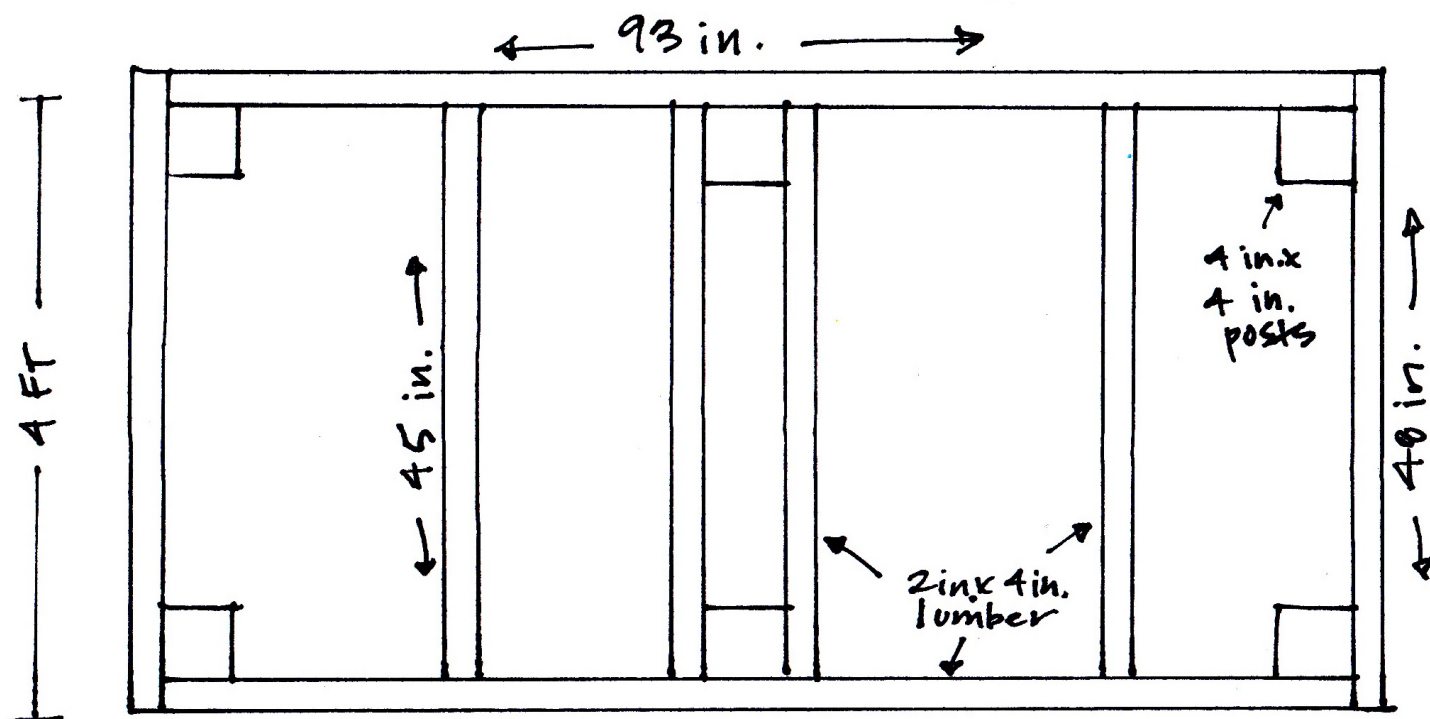
Large felt pads were attached to the bottom of all legs, so the tables can be slid across the floor easily. Making two tables exactly the same size also meant we can push them together to deal with really oversized pieces. Two views of the plans are pictured here- forgive any flaws, I'm not a carpenter. If you have comments or questions (always welcome!) just shoot me an email at [tish@centerforartconservation.com](mailto:tish@centerforartconservation.com)

*Tish Brewer, Center for Art Conservation*





TOP DOWN VIEW.



# BOOKBINDERS FINISHING TOOLS from PS Engraving

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



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

[www.pandsengraving.co.uk](http://www.pandsengraving.co.uk)  
e-mail: [info@pandsengraving.co.uk](mailto:info@pandsengraving.co.uk)

## HOLLANDER'S

*Specializing in  
Decorative Papers &  
Bookbinding Supplies*

Over 1,500 Decorative Papers  
Hand Bookbinding Tools & Supplies  
Goat and Cow Leathers  
Book Cloth by the Sheet or Roll  
Blank Text Blocks & Signatures  
Custom Board Cutting

**[www.hollanders.com](http://www.hollanders.com)**

734-741-7531 [staff@hollanders.com](mailto:staff@hollanders.com)  
410 North Fourth Ave Ann Arbor, MI 48104

## In Memoriam: Lisa von Clemm

Here at the North Bennet Street School bookbinding department we mourn the loss of our great friend, Lisa von Clemm. We also wish to honor her friendship and patronage.

Lisa was a long time NBSS board member—joining in 1989 and serving continuously until 2014. We are fortunate to have Lisa's daughter, Stefanie von Clemm carry on the family tradition on our board of directors. During her tenure Lisa initiated the Annual Evening of Craft, hosting the first event in 2000, and the tenth anniversary event in 2009, at Hillhurst, her home in Wellesley. She was a fierce advocate for the bookbinding program in particular. I personally met Lisa when I was a student in the late 1990's and clearly recall her interest in our work and our working conditions. The bookbinders at NBSS enjoyed her steady support as it moved up in the world (from the basement at 39 North Bennet Street, to the second floor of that building and to our present home in a light filled bindery at 150 North Street.

Particularly since I began teaching in the program myself in 2007 I've benefited from Lisa's constant encouragement to make the program the best it could be, as she pushed us all here at the school to make improvements every time she visited. Lisa had strong opinions and high standards—and I like to think she was proud of her involvement and support.

Lisa combined her interests in NBSS and the Boston

Athenaeum by funding, through the Michael and Lisa von Clemm Foundation, a regular fellowship in bookbinding conservation for a bookbinding graduate. This fellowship at the Athenaeum offers something of a "third year" for NBSS students to delve more deeply into conservation and it has given many a significant bump in their pursuit of a book conservation career.

Lisa helped us organize our biennial "field trips" to England where students had the opportunity to see some of our suppliers, meet colleagues in Designer Bookbinders, and visit some amazing collections such as that of the Wormsley Library... and of course Lisa's own special collection of fine bindings. Even this past spring, while ill, Lisa and her daughter Stefanie graciously hosted us at her home in London to celebrate our visit, talk about bookbinding, and look at a few of her favorite bindings collected over her years of work with the Designer Bookbinder's annual competition. We even enjoyed seeing a bit of Lisa's own work in spite of her humility.

Lisa von Clemm was a devoted supporter, advocate, patron, colleague and friend to all of us at North Bennet Street School. She will be missed.

With Sadness,

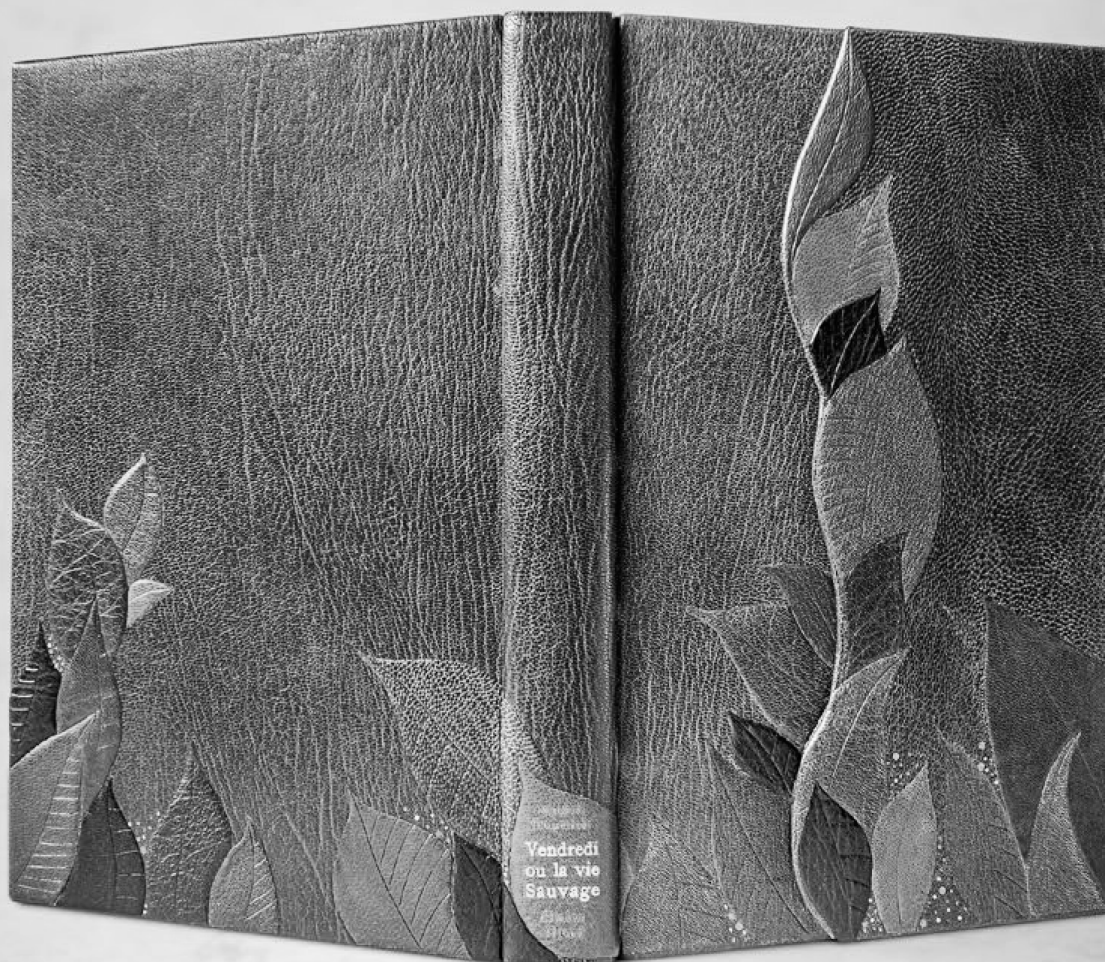
Jeffrey Altepeter, Bookbinding Department Head  
North Bennet Street School



**Lisa and her daughter Stefanie with Miguel Gomez-Ibanez, North Bennet Street School president, at the opening of our "new" building a couple of years ago**



# *Leather by Steven Siegel*



Binding by Monique Lallier

on Siegel 'Genuine Nigerian Sokoto Goat'

**siegelleather.com**

1147 Huntingdon Road • Winston-Salem • NC 27104 • USA





# The Marbling Tray



## The Passing of Norma B. Rubovits

by Bill Drendel

The book arts community lost a good friend this week Wednesday, when Norma B. Rubovits died at the age of 97. She was a pioneering paper marbler, imaginative bookbinder, major collector and donor. For decades from the 1960s well into the current century, she had a role to play in Chicago book arts and at the Newberry Library. The Newberry hosted a retrospective exhibition of her work in 2010 that celebrated her international renown.

Norma's story is one of determined craft, original thinking, and careful collecting, but it started almost by chance. One day in 1964, Norma's husband Frank asked her if she wanted to take a binding class with him. He had inherited a collection of deteriorating books from his grandfather's library. Norma said "Why not?" and off they went - to study with Elizabeth Kner, a well-known Hungarian émigré binder with a studio in the Printer's Row area of Chicago. Although Norma became an accomplished binder, her attention soon turned to marbled papers. She taught herself to make marbled paper, by referring to old manuals and sample books at the Newberry, and also by seeking out and getting to know others interested in the art. Her papers were accomplished enough that Jim



Norma B. Rubovits

Wells bought some for use in the Newberry Library bindery, and other customers lined up too. But Norma was not content to produce sheet after sheet of beautiful but predictable papers. She started experimenting with smaller marbles that took up only part of a sheet and eventually came to place these compositions toward the center, using the sheet as a



Accordion book by Norma B. Rubovits *Fantasy Energy* with marbling vignettes in cut-out windows

sort of frame. She first referred to these as marbled “doodles” and later “mono-prints,” but finally settled on “vignettes.” The marbling world had never seen anything like them, and they caused a stir. The Chicago Public Library included her prominently in an exhibit in 1969. She got invitations to exhibit her papers and bindings in group shows locally, nationally, and internationally. She visited Turkey, then as now a center of the marbling world, and corresponded with marblers everywhere. Her international reputation was further solidified in 1992 when Dawson’s Bookshop in Los Angeles issued *Marbled Vignettes*, a limited edition of original miniature marbles along with an accompanying interview in which Norma described her methods and aesthetic.

From the start, Norma Rubovits collected everything she could find on the art of marbling, including copies of the rare manuals she had seen at the Newberry and hundreds of other works about paper, binding, and related book arts. She built a huge collection of papers made by others, largely by purchasing or trading some of her sheets for some of theirs. She often told the story of how shocked and pleased she was when Newberry’s curator, James Wells expressed interest in keeping her papers as part of the John. M. Wing Foundation. But Wells retired soon after and he referred her to “the new guy,” Paul

Gehl. Norma’s major gifts to the Newberry began in 1991 and continued for over a decade. As recently as last year she was adding individual papers and books. The collection is always growing in other ways too. Marblers and authors on paper continue to send their work to the Newberry in Norma’s honor. Norma also endowed a book fund at the Newberry for the purchase of books on binding and decorated papers. The collection now numbers more than 4000 marbled pieces and more than 170 books, including many of Norma’s own bindings.

Many will mourn Norma as artist and friend. Born Norma Bloch on August 26, 1918 in Tulsa, Oklahoma, she graduated from the University of Oklahoma and came to Chicago to work at the University of Chicago hospitals as a dietitian. It was during this time she met Dr. Frank E. Rubovits, an obstetrician-gynecologist from an established Chicago family. They raised two daughters: Paula, an artist and model, and Randi, a psychiatrist. Frank died in 1987, Paula in 1988. Norma died March 16, 2016. Randi Rubovits-Seitz is the sole immediate survivor. A memorial is being planned.

Here is a link to the 2010 Newberry Library exhibit that shows Norma’s fabulous vignettes: <https://www.flickr.com/photos/donrubovits/sets/72157628238685945/>



**morgan art of papermaking**  
conservatory & educational foundation

#### WE OFFER

Morgan Conservatory Handmade Paper:  
Korean, Japanese, and Western-styles

Workshops in Papermaking,  
Book Binding and Letterpress

Exhibitions of Visionary Paper Artists  
and Book Makers

Store for Paper and Book Arts Supplies

VISIT OUR WEBSITE AND ONLINE STORE  
**[www.MorganConservatory.org](http://www.MorganConservatory.org)**

1754 East 47th St. Cleveland, OH 44103  
Tel: 216.361.9255



BY APPOINTMENT  
TO HER MAJESTY THE QUEEN  
MANUFACTURERS OF LEATHER  
J. HEWIT & SONS LTD. EDINBURGH

## J Hewit & Sons Ltd

### LEATHER MANUFACTURERS

The 'One-Stop' shop for Fine Leather, Equipment, Tools,  
Materials & Sundries for all Craft Bookbinding requirements.

**New Products at [www.hewit.com/news/](http://www.hewit.com/news/) include:**

Repair Linen and Archival Map Support Cotton  
Matt Chamois Buckram  
Aura 'Metallic' Buckram

We look forward to seeing you  
at this year's Standards in Charleston

**[www.hewit.com](http://www.hewit.com)**

12 Nettlehill Road - Houston Industrial Estate  
Livingston - West Lothian - EH54 5DL - Scotland

email - [sales@hewit.com](mailto:sales@hewit.com)  
tel - +44 (0)1506 444160 fax - +44 (0)1506 437749



P

**PERGAMENA**

HANDMADE PARCHMENT   ARTISANAL LEATHER   APPLIED ARTS

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

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

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

SAMPLE BOOKS AVAILABLE. ORDERS ACCEPTED ONLINE.

info@pergamena.net   845-457-3834

www.pergamena.net



We stock over 2,000 papers from Japan, from inexpensive machine-made papers to exquisite one-of-a-kind handmade sheets.

**The Japanese Paper Place**

**416-538-9669**

**www.japanesepaperplace.com**

Now available on the West Coast through our partner Linda Marshall of Washi Arts

**www.washiarts.com**



## Bindery Tools LLC

- *Specializing in letterpress & bookbinding equipment*
- *Refurbishing equipment*
- *Service calls*



**190 Martin Rd**  
**myerstown , Pa 17067**  
**877-505-0440**  
**austin@binderytools.com**  
**www.binderytools.com**





# MEMBERSHIP REPORT

Dear Guild of Book Workers members,

I hope everyone is having a great spring! I have listed our new Guild members added between 2/24/2016 and 4/20/2016 (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 send an email to [membership@guildofbookworkers.org](mailto:membership@guildofbookworkers.org). Cheers! Jennifer.

| Contact Name        | Membership Type         | City         | State          |
|---------------------|-------------------------|--------------|----------------|
| Bennett, Sharon     | Regular                 | Charleston   | South Carolina |
| Burns, Sarah        | Regular                 | Minehead     | Somerset       |
| Caswell, Carol      | Regular                 | Philadelphia | Pennsylvania   |
| Caswell, Carol      | Delaware Valley Chapter | Philadelphia | Pennsylvania   |
| Clinard, Andrew     | Student                 | Fairborn     | Ohio           |
| Clinard, Andrew     | Midwest Chapter         | Fairborn     | Ohio           |
| Huot, Andrew        | California Chapter      | Davenport    | Iowa           |
| Klockenga, Tammy    | Regular                 | Clio         | Michigan       |
| Klockenga, Tammy    | Midwest Chapter         | Clio         | Michigan       |
| Mellott, Lisa       | Regular                 | Dallas       | Texas          |
| Mellott, Lisa       | Lone Star Chapter       | Dallas       | Texas          |
| Nishizu, Elaine     | New England Chapter     | Los Angeles  | California     |
| The Book Doctor Inc | Lone Star Chapter       | Dallas       | Texas          |
| Townsend, Ramon     | Regular                 | Downingtown  | Pennsylvania   |
| Townsend, Ramon     | Delaware Valley Chapter | Downingtown  | Pennsylvania   |
| Ward, Gerald        | Southeast Chapter       | Greensboro   | North Carolina |
| Ward, Gerald        | Regular                 | Greensboro   | North Carolina |



See our new  
Buff Calf range  
on the website!

HARMATAN AND OAKRIDGE LEATHERS 2008 LTD

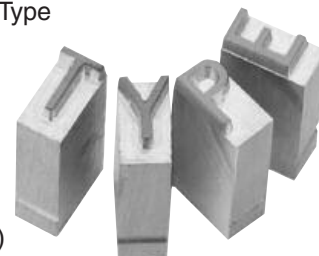
INCORPORATING  
**bookmarc**  
LOGOSETS

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

## BRASS PRINTERS' TYPE

### Tired of Replacing Zinc Alloy Type???

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



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

*Call for our free catalog!*

**VisiMark®**

INCORPORATED

33 Arctic Street • Worcester, MA 01604

Ph: 800-222-4650 • Fx: 508-754-3063

Email: [sales@visimarkinc.com](mailto:sales@visimarkinc.com) • [www.visimarkinc.com](http://www.visimarkinc.com)

# STUDY OPPORTUNITIES

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

**American Academy of Bookbinding • Telluride, CO**  
Intensive courses for beginner to advance students.  
Contact: >bookbindingacademy.org/< or 970.729.8649.

**The Book Arts Program at the  
J. Willard Marriott Library**  
University of Utah • Salt Lake City UT  
>www.bookartsprogram.org< or 801.585.9191

**John C. Campbell Folk School • Brasstown, NC**  
>marketing@folkschool.org< or >www.folkschool.org<  
or 828.827.2775, x196

**The Canadian Bookbinders and Book Artists Guild •  
Toronto, Canada**  
80 Ward St, Suite 207, Toronto, Ontario M6H 4A6  
Fax 416.581.1053 or >cbbag@web.net< or >www.cbbag.ca<

**Cat Tail Run Hand Bookbinding • Winchester, VA**  
2160 Cedar Grove Rd., Winchester, VA 22603  
>www.cattailrun.com<  
Classes for book dealers, collectors, bookbinders  
>info@cattailrun.com< or 540.662.2683

**The Center for Book Arts • New York City, NY**  
212.481.0295 or >www.centerforbookarts.org<

**Center for the Book • San Francisco, CA**  
415.565.0545 or >www.sfcbook.org<

**Corcoran College of Art & Design • Washington DC**  
MA in Art and the Book • 202.298.2545  
>www.corcoran.edu/degree-programs/graduate/ma-art-and-book<

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

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

**Green Heron Book Arts**  
503.357.7263 or >bookkits@aol.com<

**Intima Press • New York City, NY**  
32 Union Square East, #310, NYC.  
>www.IntimaPress.com< or 917.412.4134

**Karen Hanmer Book Arts • Glenview, IL**  
Bookbinding workshops and private instruction  
>http://www.karenhanmer.com<

**Memory Press • New York**  
Classes & Workshops - Maria G. Pisano •  
>www.mariagpisano.com<

**Morgan Conservatory**  
1754 E. 47th St., Cleveland, OH, 216.361.9255 •  
>www.morganconservatory.org<

**North Bennet Street School • Boston, MA**  
for bookbinding classes : >http://www.nbss.edu< or  
617.227.0155 x102

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

**Oregon College of Art & Craft • Portland, OR**  
>www.ocac.edu<

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

**Penland School of Crafts • Penland, NC**  
828.765.2359 or >www.penland.org<

**Pyramid Atlantic Art Center • Silver Spring, MD**  
301.608.9101 x105 or  
>www.pyramidatlanticartcenter.org<

**School for Formal Bookbinding • Plains, PA**  
Ongoing instruction with Don Rash in German tradition  
>www.donrashfinebookbinder.com< or 570.821.7050

**Andie Thrums, Visual Artist • Coloma, CA**  
Classes, Workshops, Field Studies • 530.626.6181  
http://www.adiethrums.com

**Seattle Center for Book Arts • Seattle, WA**  
>www.seattlebookarts.org/classes/class\_2008q2\_paper.html<

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

**The University of Iowa Center for the Book, Iowa City, IA**  
MFA in Book Arts, Graduate Certificate in book arts, studies,  
and technologies, and joint program with School of Library  
and Information Science.  
>http://book.grad.uiowa.edu<

**Women's Studio Workshop • Rosendale, NY**  
For a complete listing of upcoming workshops,  
>www.wsworkshop.org< or 845.658.9133

Compiled by Catherine Burkhard



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

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

**Items for Publications should be sent to:**  
Cindy Haller • [newsletter@guildofbookworkers.org](mailto:newsletter@guildofbookworkers.org).

#### **Deadline Dates for Newsletter Publications**

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 • [bookltrs@att.net](mailto:bookltrs@att.net)

*Deadline Dates for These Sections:*

June 25 for August 2016 issue  
August 25 for October 2016 issue  
November 25 for December 2016 issue

Authors of articles and other contributions accepted for

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

*Executive Editor:* Cindy Haller

*Book/DVD Review Editor:* Frank Lehmann

*Marbling Correspondent:* Iris Nevins

*Calligraphy Correspondent:* Beth Lee

*Conservation Correspondent:* Tish Brewer

*Production Editor:* Daniel K. Smith

---

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

---

For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York 10175-0038 or you may apply for membership online (payable by credit card) at [membership@guildofbookworkers.org](mailto:membership@guildofbookworkers.org)  
[www.guildofbookworkers.org](http://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](mailto:journal@guildofbookworkers.org)  
\*\*Submissions are accepted on an ongoing basis and considered for publication in the next forthcoming issue with space available.\*\*

Cara Schlesinger  
Journal Editor



# Newsletter

521 Fifth Avenue New York, NY 10175 • 0038 • Number 226, June 2016

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

FIRST CLASS