

Catherine Burkhard

RECIPIENT OF
THE LAURA YOUNG AWARD



Peter Verheyen

RECIPIENT OF THE GBW
LIFETIME ACHIEVEMENT AWARD



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Cover art: 2016 Guild of Book Workers Award Winners. See articles on pages 10 and 12

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CHAPTER HAPPENINGS

MIDWEST CHAPTER

The Midwest Chapter has introduced several programs to increase student participation in the Guild and the Midwest Chapter:

1. Standards Scholarships - The Chapter has awarded a \$1,000 scholarship to attend the upcoming Standards of Excellence seminar. The scholarship also includes student membership for both the Guild and the Midwest Chapter, and was open to students in the 10 state area of the Midwest Chapter. University of Iowa Center for the Book student Grace Chamberlain is the recipient.
 2. A Midwest Chapter member who wished to remain anonymous donated a \$775 scholarship for a student with a primary interest in traditional bookbinding to attend the upcoming Standards, which also included student membership for both the Guild and the Midwest Chapter. Student Ellen Wrede, a third year Library Science and Book Arts student at the University of Iowa is the recipient.
 3. Student Membership Scholarships - Midwest Chapter Rachel Bourneuf donated two Guild and Chapter student memberships to University of Iowa Center for the Book students and MFA candidates Christine Manwiller and Nicole Cottom for the upcoming year. The students were nominated by instructors at the University of Iowa Center for the Book.
- Emily Martin

ROCKY MOUNTAIN CHAPTER

The Rocky Mountain Chapter and their members have had a very active spring. Below is a synopsis of activities:

—RMC member Christina Thomas's solo exhibit *Bookmobile* was held at the Brigham Young University, Harold B. Lee Library, ending on March 31.

— GBW's traveling exhibit, *Vessel*, landed in Denver, along with a presentation by chapter member and Colorado exhibitor Lang Ingalls. Lang shared in detail the inlay and incision techniques she's been perfecting to produce her beautiful entry, bringing along her tools and a plaquette displaying the great variety of techniques possible. The exhibit closed on April 12.



Lang Ingalls

— Past Treasurer Alicia Bailey has been raising money and on the road to show books to people in small towns of Colorado and other states, all free of charge to the people and organizations she visits. For more info on this educational activity, consult the following site: <http://bit.ly/indiegogo2016>

— **Book Art: One theme, Three Interpretations**, on March 30 featured open book presentations from Lang Ingalls, Sammy Lee, and Gail Watson, with varied concentrations and practices in the book arts. Each shared one artwork in detail, exploring the materials, methods, and meanings involved and revealing their creative process along the way. This event was held in conjunction with GBW's exhibit *Vessel* at the University of Denver.

— ***Drum Leaf Book Workshop*** with Laura Wait on April 30-May 1 in Lafayette, CO. The workshop was co-sponsored by RMC/GBW and the Book Arts League.

— Jeff Peachey presented a three-day ***Bookbinding Tool Making Intensive*** on June 23-25 in Provo, UT at the Conservation Lab of the Harold B. Lee Library, Brigham Young

Continued on page 4

BOOKBINDING WORKSHOPS

School for Bookbinding Arts

At Cat Tail Run Hand Bookbinding

2160 Cedar Grove Rd

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540-662-2683 info@cattailrun.com

www.SchoolforBookbindingArts.com

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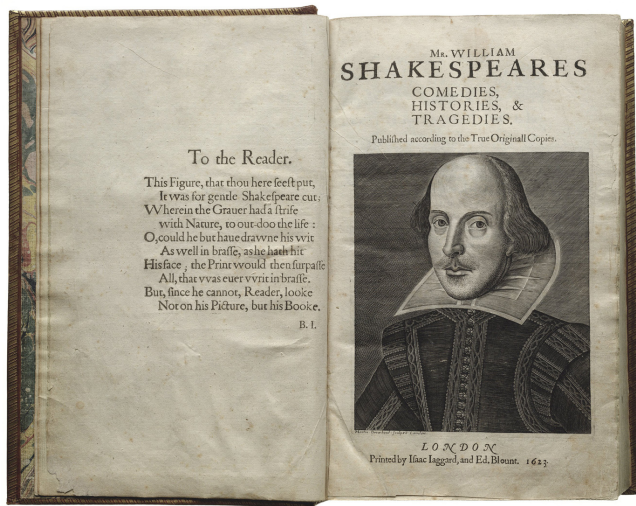
Intro to Paper Repair Oct. 27-28

Marbling Week Sept. 7-13

(Pigment Grinding Sept 7; Historical Marbled Patterns Sept 8-9; Beginning Marbling Sept 12-13)

Boxing Week Oct 13-19

(Clamshell Box Making Oct 13-14; Victorian-Era Box Making Oct 15; Advanced Clamshell Oct 17-18; Preservation Enclosures for Rare Materials Oct 19)



Shakespeare First Folio, 1623. Title page with Droeshout engraving of Shakespeare. Folger Shakespeare Library.

Continued from page 3

University, in a joint venture with the Guild of Book Workers. See article on page 16 in this Newsletter.

Current and Upcoming:

— **32nd Annual Rocky Mountain Book and Paper Fair**, August 5-6 in Denver, features guest speakers discussing the Mystery genre. Abecedarian Gallery will be displaying work by regional book artists. Book care and repair demonstrations will be presented by Karen Jones. Over 80 exhibitors from the across the nation are presenting their best inventory to present at the Fair.

— **First Folio! The Book that Gave Us Shakespeare** - is on tour from the Folger Shakespeare Library. The First Folio is the first complete collected edition of Shakespeare's plays published in 1623, seven years after his death, preserving 36 of Shakespeare's plays. Exhibit at the CU Museum runs from August 9-31.

— **Souvenir, Rocky Mountain Exhibition** - will open at the Phoenix Public Library in early October; travel to BYU in Provo, UT (Jan-Mar 2017); Denver Public Library (Apr-Jun 2017); and UWY in Laramie (summer-early fall 2017). The online catalog should be available by mid-September.

— Pamela Leutz

CALIFORNIA

An exhibition, **Look, A Book!** – five categories – in September, 2016. ><http://gbwcaliforniachapter.wordpress.com><

NEW ENGLAND

New Officers: Erin Fletcher (Chairman); Athena Moore (Secretary); Anne McLain (Exhibits); Kate Levy & Martha

Kearsley (Programs); Todd Davis (Communications).

Workshop held in July, Bookbinding According to Diderot, in collaboration with the Dartmouth College Library Preservation Services.

Reception by Chapter: for Guild's traveling exhibition of **VESSEL** on July 21, at North Bennet Street School. Exhibition goes through August 31.

Mini-conference: August 26-28 in Lubec, ME – includes 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<. Also check the GBW Listserv for registration information.

POTOMAC

Lecture: by Emily Martin on **Sculptural Books: Binding My Way to Shakespeare** on June 9 at Library of Congress.

Workshop: Magic Boxes with Emily Martin held on June 11 – most successful.

Upcoming events: Annual Summer BBQ with pot luck in member's home; also workshop on October 15-16 on **Spring-back Binding** with Karen Hanmer.

SOUTHEAST

Pre-Standards Workshop: Wednesday, September 14, 2016, in Charleston, SC for Guild members, 10:00 to 6:00 p.m. with Cathleen Baker on **Adhesives for Book and Paper Construction**. To be at location near Seminar hotel. ><http://segbwnews.blogspot.com><

Catherine Burkhard

NOTICE

to all Guild Members

The Annual Meeting of the Guild of Book Workers will be held

Friday, September 16, 2016

5:00-6:00pm

**at the Francis Marion Hotel
Charleston, South Carolina**

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.

23 Sandy Gallery, Portland, OR.

EXHIBITIONS

Currently and through August 19, 2016: *Geographies Exhibition of the Midwest Chapter* at University of Iowa, Iowa City, IA.

Currently and through August 31, 2016: *VESSEL, the Guild of Book Workers Exhibition* at North Bennet Street School, 150 No. Street, Boston, MA. This is the final venue for this exhibition. <https://negbw.wordpress.com> or <http://www.nbss.edu/contact-us/index.aspx>

Currently and through September 3, 2016: *44th Annual Members Exhibition of The Hand Bookbinders of California* at the San Francisco Public Library, Skylight Gallery, 6th

Floor, Main Library, Civic Center, 100 Larkin St., San Francisco, CA. <http://handbookbinders.org>

Currently and 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

September 6 through October 14, 2016: *Ink, Press, Repeat 2016*, a Printmaking and Book Art Exhibition of Traditional and Digital Print Media at University Galleries, William Paterson University, 300 Pompton Rd., Wayne, NJ 07470. www.wpunj.edu/coac/gallery • 973.720.2654 • universitygallery@wpunj.edu

Early October 2016: *Souvenir, Rocky Mountain Exhibition* – will open at the Phoenix Public Library in early October; online catalog available by mid-September.

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NORTH BENNET ST. SCHOOL

Full-time programs and single classes in bookbinding, book and paper conservation, calligraphy, and more.

**GBW VESSEL EXHIBIT
JULY 15 – AUGUST 31**

www.NBSS.edu/Bookbinding



Continued from page 5

WORKSHOPS, LECTURES & OTHER EVENTS

Currently and through September 9, 2016: *Classes, Workshops, Field Studies* with Andie Thrums, 530.626.6181 or ><http://www.andiethrums.com>< to "Teaching" link. Offerings:

Aug 5-7: *Field Study in Alaska: Forest Flora & The Artist's Book*

Sep 6-9: *Cascade Head Butterfly Ecology & The Artist's Book*

August 7 and through September 30, 2016: *2016 Writing Classes* continuing at John C. Campbell Folk School, Brass-town, NC. 828.837.2775, ext. 127 or >www.folkschool.org<, as follows:

Aug 7-13: *Write like a Genius* with Maureen Ryan Griffen

Aug 14-29: *Write that Novel!* with Sandra Johnson

Aug 28-Sep 3: *Creating Historical Fiction* with Bobbie Pell

Sep 4-9: *Poetry and Photography as Witness* with Tracey Schmidt

Sep 9-11: *Memory & Memoir* with Steven Harvey

Sep 11-17: *Writing the Personal Essay* with Dana Wildsmith

Sep 25-30: *Tools of the Trade of Professional Fiction* with Wendy Webb

August 9-31, 2016: *First Folio! The Book That Gave Us Shakespeare*, on tour from the Folger Shakespeare Library, at the CU Museum, Boulder, CO.

August 26 through September 24, 2016: *Workshops with Karen Hanmer*, Glenview, IL in north suburban Chicago. ><http://www.karenhanmer.com/calendar/><, as follows:

Aug 26: *Forwarding Basics*

Aug 27-28: *The Springback Binding*

Sep 24-25: *The Springback Binding*

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<

September 15-17, 2016: *Seminar of Standards of Excellence in Hand Bookbinding*, Charleston, SC. >www.guildof-bookworkers.org<.

September 16, 2016: *The Annual Meeting of the Guild of Book Workers, Inc.*, 5:00-6:00 p.m., Francis Marion Hotel, Charleston, South Carolina. (Held during the Guild's Seminar of Standards of Excellence in Hand Bookbinding.)

September 26-October 7, 2016: *Intermediate/Advanced Fine Binding* with Don Glaister, at American Academy of Bookbinding in Telluride, CO. Scholarships available. ><http://bookbindingacademy.org>< or >deb@ahhaa.org< or 970.728.8649.

October 24-28, 2016: *Cloth Case Bindings: Their History and Repair* – a workshop with Jeff Peachey, Georgia Archives, Morrow, GA >jeffrey.peachey@gmail.com<

Catherine Burkhard



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at this year's Standards in Charleston

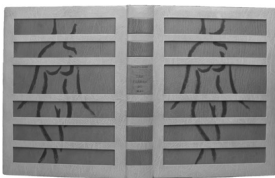
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Deconstructing Two

Tunnel Books

by Maria G. Pisano

On a 2015 visit to the World Puppet Museum in Lyon, France, I was pleasantly surprised to see the inspirational theatre dioramas of Martin Engelbrecht. These were beautifully designed, engraved and hand colored cards from the 1700's, set up to reveal their 3-D story on plexiglass stands. This arrangement departed from the original intent of these miniature theatres, specifically designed to be displayed by inserting them in slats in "boites d'optique" – optic wooden boxes, for the viewing pleasure of the public via the front peephole.

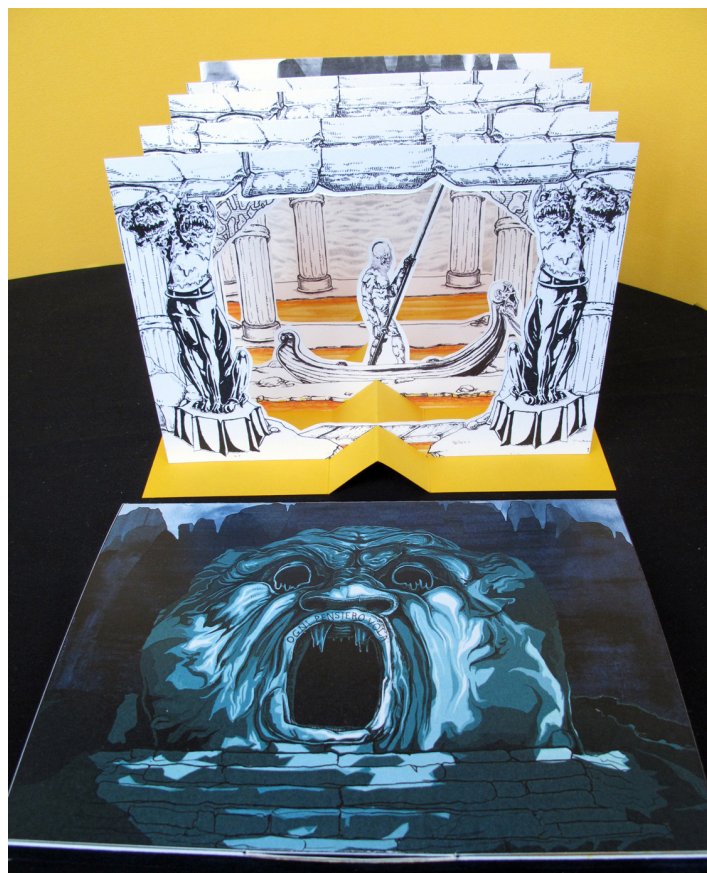
Having created a number of tunnel books over the years and having taught tunnel book workshops for a long time, I saw the possibilities inherent in this type of display format for new work. A tunnel book is a wonderful structure that allows the viewer to look within and discover a hidden world evolving in accumulated layers, via the optical illusion of perspective. Traditionally we are used to seeing tunnel books accompanied by supporting concertinas sides, which make the work

collapsible, portable and easily viewable. The book becomes an extension of the reader, who's able to hold it at eye level and marvel at the show.

The Phoenix and **Orcus**, are two deconstructed tunnel book kits in the "Capture the Wonder" series from Memory Press. These two works reference early dioramas, and just like Engelbrecht theatres, have no accordion sides. Peep show aficionados will enjoy the thrill of discovery and interacting with them.

The Phoenix celebrates spring's renewal, bringing with it new life and beauty to share. Using the Callery Pear Survivor Tree as inspiration, this tunnel book celebrates the return of the tree to the September 9-11 Memorial Plaza in New York City in 2010, with the new One World Trade building in the background. This callery pear tree was originally part of the WTC plaza and badly burned as a result of the 9-11 attack. In

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Maria Pisano's *The Phoenix* (left) and *Orcus*.

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October of that year, despite its severe damage, it continued to have leaves and was moved to a nursery in Van Cortland Park in the Bronx to hopefully save it. Today, the tree, stands as a symbol of strength, renewal, resilience and the indestructible spirit of hope. Illustrations, concept and design by Maria G. Pisano, Memory Press 2016.

Orcus is a name for the underworld in ancient Roman mythology and for a deity who presided over it. The illustrations in this tunnel book reference imagery in myths set in this ancient vision of the afterlife. The cover of the slipcase depicts the sculpture from the Sacred Grove of Bomarzo in Italy with the inscription "Ogni Pensiero Vola" referring to Dante's damned that were told to abandon all hope. The work is illustrated by Michael Pisano, concept and design by Maria G Pisano, Memory Press 2016 - this is book 2 in the "Capture the Wonder" series.

Each book comes inside a slipcase with 5 panels, each 5" x 7", that are pre-cut to reveal and create the depths of the design and include a pre-cut stage to insert and hold the panels. These works ask for personal involvement, to be hand colored and manipulated, following the joy of coloring alongside its assembly. Both books invite the reader to participate in the

realization of the final artist work, a collaboration that renders each book unique to the particular individual.

These two works were also created in response to the current embrace by adults for coloring books, which are something I remember giving to my kids to color. Coloring books, used as a form of art education, were encouraged by the government, in schools during the depression, as part of the Federal Art Project in the 1930's. This was also a time when crayons and colored pencils saw a spike in use. One of the first adult coloring books was published in 1961 as a subversive act, made fun of conformity in the workplace. Other coloring books of the time dealt with national security, sex, mental illness, communism and other satirical subjects.

Colored pencils, manipulatives and paper have returned, perhaps as a rejection of the digital world that has infiltrated everything in our lives, speaking to the need to personally make our mark directly, connecting us more intimately to ourselves and our cultural past. National Coloring Book Day is August 2, 2016 – so relax, color and celebrate!

Maria G. Pisano, Plainsboro, NJ

Memory Press

www.mariagpisano.com • mgpstudio252@gmail.com

BINDING IN BOX CALF / DOUBLURE IN SUEDE
OCTOBER 10 - 21

Box Calf is a very finely finished, chrome tanned leather, and is absolutely beautiful. Originally developed as leather used for shoe manufacturing, box calf has seen its use expanded to include book bindings, mostly made in Europe since the mid-20th. century. Because of its chemical and surface qualities, making bindings with box requires the use of altered forwarding techniques and leather preparation. Many of these techniques are similar to, but different from techniques usually used in binding with goat or calf. Some are completely different.

In this two week master class, students will take a binding from unsewn signatures to a finished binding, including edge to edge doublures and some simple decorative applications. Particular attention will be given to spine and board surface preparation and to leather paring. The results will be bindings that are unbelievably elegant, minimal and sophisticated.

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Catherine Burkhard

To say that Catherine Burkhard is a very busy, AND accomplished person is an understatement. From childhood, she expressed interest in the bookarts. She learned calligraphy from a very innovative art teacher at a Dallas elementary school, around the 4th grade; as an adult, she picked up the art again around 1978. Her bookbinding study began at home, with her mother teaching her how to make books into major reports for school work; this study resumed in the 1980s, studying with Dorothy Westapher beginning in 1985 at the Craft Guild of Dallas.

Catherine and Robert (deceased) Burkhard reared four children, and Catherine is very proud of her four very talented grandchildren and one great-grandchild. Early on in her married life, she was employed as a secretary, an office administrator, and a life/health insurance agent. Among her many volunteer positions, she has participated, but mostly lead in the following organizations:

Lutheran Church:

- Locally, participation in various choirs, Bible Study leader, training seminars
- Statewide and national levels: constitution/bylaws, conventions, Lutheran's Women's Missionary League, Lutheran Outdoors Ministry of Texas

Camp Fire Girls, Inc:

- Member for 35+ years, club leader, trainer, chairman and other offices in Leaders' Association
- Board of Directors, Dallas Council
- Archivist-Historian
- Recipient of all of the adult awards, local and national

When the bookarts again caught her fancy in the late 1970s-mid 1980s, she jumped into both calligraphy and bookbinding. She is a Charter Member of Kaligrafos, The Dallas Calligraphy Society (est. 1980), serving faithfully in many capacities for over 30 years; she was designated as an Honorary Life member in 1993. She has also been active in the neighboring Fort Worth Calligraphers Guild since the



She has greatly impacted the lives of her students over the decades in her Books 'n Letters studio.

mid-1980s, instructing at a few meetings, workshops, and acting as Bylaws Chairman in 2010. She placed many times in the annual State Fair of Texas in both calligraphy and book entries. Of special note and to the delight of both her family and her local students, Catherine was featured in **D Magazine** in 1993, and was again featured as "Best Dallas Binder" in **D Home Magazine** in 2002.

Upon Dorothy Westapher's death, Catherine began taking various bookbinding-related workshops, took over as Chairman of the Bookbinding Department at the Craft Guild of Dallas for 9 years, and was on the Board of Directors for 8 years. She began attending the annual Standards of Excellence in Hand Bookbinding in 1994. She established her sole proprietor business under the name of "Books 'n Letters" studio. Since the 1980s, she has continued to teach calligraphy and bookbinding, along with designing one-of-a-kind calligraphic broadsides and pursuing robust bookbinding work, both in original commissions and in restoration/conservation work.

I have known Catherine Burkhard since the early 1980s, where our paths initially crossed in the calligraphy world. Soon after she became involved in teaching at the Craft Guild of Dallas for a number of years, and was keeping quite busy with commission work. She has served the Guild of Book Workers faithfully in many ways. Here are some highlights worth noting:

Teaching:

- Catherine has faithfully and dutifully continued to preserve and teach the art of bookbinding of her predecessor mentor and teacher, Dorothy Westapher, an instructor at the Craft Guild of Dallas. Dorothy was a student of Swiss binder Hugo Peller. When Dorothy retired, Catherine took over as Chairman of the Bookbinding Department. After Dorothy's death, Catherine organized a retrospective of her work at Southern Methodist University, Dallas, TX. Dorothy

Continued on page 12

Peter Verheyen

It is no exaggeration to say that Peter has been a positive part of my daily bookbinding life for the past 22 years.

—Jeff Peachey, bookbinder, conservator, toolmaker.

Peter Verheyen is the recipient of the Guild of Book Workers 2016 Lifetime Achievement Award for his pioneering use of digital technology to build community by sharing information and encouraging discourse on all aspects of the book arts.

Peter's founding of the BookArts listserv and affiliated web site in 1994, followed by the respected online journal, The Bonefolder, constituted a visionary's recognition of the Internet's potential at a time when online networking was still a vague and slightly unsettling prospect for many book artists. The listserv and journal turned Internet vastness into a virtual town square, facilitating artist collaborations, the education of a collector audience, and the maturation of the field as a whole. Peter has embraced many roles, including artist, educator, editor, librarian, conservator, and exhibitions curator. His vision for this field, and his skill and persistence in carrying out and sustaining that vision, continues to immeasurably enrich and expand the audience for books, art and culture.

—Betty Bright, independent scholar and curator, author of *No Longer Innocent: Book Art In America 1960–1980*

The impact of Peter's work has been global; worldwide there are nearly 2500 subscribers to Book_Arts-L, now in its twenty-second year. Topics on the list cover all manner of technical concerns, educational and professional issues, and philosophical discussions on art and craft. Its impact has been so far-reaching that American Craft Magazine, in its "70 Years of Making" issue (Aug/Sept 2011), honored Book-Arts_L by giving it a place on the timeline for "Paper" in the 1990s, one of five highlights that also included the St. Johns Bible.

If Book-Arts_L is the platform upon which a community coalesced and has flourished, the Book Arts Web—its counterpart project, which Peter created and continues to curate—remains the foremost resource in the field, with tutorials, online

exhibits, supply directories, professional and educational opportunities, and numerous external links: a literal one-stop shopping destination for book arts information. For the many practitioners, both novice and veteran, who have no local experts or mentors to call on, Book_Arts-L and the Book Arts Web are a professional lifeline.

In 2004 Peter founded *The Bonefolder*, an open access, online book arts journal: an in-depth extension of the Book Arts Web featuring significant articles on the same broad variety of topics, written by established and emerging experts, and peer-reviewed by an editorial board of leading binders, book artists, and conservators. Although *The Bonefolder* ceased publication in 2013, *The Bonefolder Extras* blog remains active under Peter's direction, publishing book reviews and other material of interest to bookworkers. Both continue to serve a broad, global readership, as witnessed by more than 590,000 downloads at the time of this writing.

Peter began his involvement in the book arts while a work-study student in the preservation department at the Johns Hopkins University Library, then led by John Dean. At that time, Hopkins's preservation department hosted a very active apprentice training program, exposing Peter to all facets of the field. In 1984, his senior year, Peter took a semester off to intern in the conservation lab of the Germanisches Nationalmuseum in Nuremberg, Germany. During this time he decided to pursue bookbinding and conservation as a career. After graduation, Peter returned to Germany to begin a formal apprenticeship in hand bookbinding at the Kunstbuchbinderei Klein in Gelsenkirchen, Germany, passing his examinations in 1987. He also studied at the Centro del bel libro Ascona in Switzerland.

After an internship with Frank Mowery at the Folger Shakespeare Library, he moved to Chicago, where he worked first at Monastery Hill Bindery and then with William Minter. He recalls his time with Minter as "perhaps the best period in [my] career because of the challenging and nurturing environment." Peter left Chicago for Yale University library, then in 1993 became rare book conservator at the Cornell University library, once again working with John Dean. In 1995 he established the conservation lab at the Syracuse University library, where in 2008 he was named head of preservation and conservation, a position that included digitizing special collections.

Continued on page 13

Continued from page 10

had studied and apprenticed with Marianna Roach, one of the four founding members of the Craft Guild who set up the first Bookbinding Department. Catherine has strived to keep the memory and way of work set up by both these women binders.

- She has continued teaching with the historical values and practices of bookbinding in passing on her knowledge from renowned binders, including Don Etherington, Monique Lallier and others for over 40 years; she continues her own education with private bookbinding workshops with binders from around the United States in her studio. She credits Don Etherington, retired from the Etherington Conservation Center, Greensboro, NC, with being very helpful during her internship at that facility in 2002.

- She has greatly impacted the lives of her students over the decades to accomplish themselves as bookbinders, either as professionals, serious hobbyists or apprentices in her Books 'n Letters studio.

Commercial Work:

- Catherine has been active in her community as a bookbinder, where she has made, repaired and restored books for private clients, universities, art museum, libraries, churches and other institutions for many years. The majority of her work has come from referrals in the Dallas community, but she also accepts work from throughout the United States.

- She actively participates in numerous bookbinding competitions and exhibitions, as both exhibitor and judge, working with the late Jan Sobota and others to establish the Helen Warren DeGolyer Triennial Bookbinding Exhibition and Competition, the only U.S.-only competition to date. For several years, Catherine's students volunteered to help facilitate the conference proceedings.

- She works with bookbinding artists and bookbinding suppliers to sell and promote their products within the bookbinding community.

- She has joined with artists from other fields in collaborative works.

- She has earned the respect and admiration of customers and students alike in never waivering on the quality of work that she produces and teaches her students to achieve.

- She has received national and local recognition for her work in D Home Magazine, the Dallas Morning News and the set-title book exhibit, *The Thread That Binds*, by Pamela Train Leutz.

Guild of Book Workers Commitment:

- Catherine joined the Guild of Book Workers in 1991, serving on the Board of Directors as Secretary from June 1991

to October 2015. This position alone has meant much to the Guild, as she was instrumental in working with the Board in many ways: streamlining the position of Secretary; updating the Bylaws of the organization; collecting, coordinating, sending out, tallying and reporting each summer on the results of the annual Board elections; researching and apprising the Board of updates and changes involved with Robert's Rules of Order in the past, and with new parameters in electronic motions, discussions, and voting procedures.

- She served on the Host Committee of the Standards Seminar in Dallas, Texas in 1994 with the late Jan Sobota.

- She worked closely with the Host Committee Chairman for the Standards Seminar in Dallas, Texas in 2007, utilizing the talents of her former and current students, and taught one of the Standards sessions.

- She is active in the Lone Star Chapter GBW, having served as President (2011-2015), Newsletter Editor (1992-2010), and currently as Secretary-Treasurer.

I can think of no one more deserving of the 2016 Laura Young Award than my friend and mentor, Catherine Burkhard.

—Cindy Haller

GBW Newsletter Editor

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Continued from page 11

Peter led the preservation program for five years.

Peter served on the board of the Guild of Book Workers in a variety of positions for fourteen years. As exhibitions chair he curated the monumental 100th Anniversary Exhibition, really two exhibitions, including both historical and contemporary components. As publicity chair he brought the Guild online. He presented at Standards formally in 2001 demonstrating the vellum over boards binding structure, and informally in several Friday Forum poster sessions.

Peter is himself an accomplished binder. His work is exhibited internationally, nationally, and regionally. He was awarded the Harmatan Leather Award for Forwarding in the Society of Bookbinders' 2003 Competition and was invited to participate in the 2014–15 Designer Bookbinders' *Inside-OUT: Contemporary Bindings of Private Press Books*. This exhibit was a conceptual echo of the first GBW exhibition Peter organized, the 1992 Fine Printers Finely Bound, Too.

Despite changes in his roles at work that progressively moved him away from the bench and into broader administrative positions, Peter maintains his haptic connections to bookbinding, albeit at a more relaxed pace. In part this is due to increasing mobility and manual dexterity issues, but it is also due to his deepening interest in mid-nineteenth- to twentieth-century German binding. His English translation of Ernst Collin's 1922 fictional dialogue between a bookbinder and a collector, Pressbengel (*The Bone Folder*), first appeared in the 2009 Guild of Book Workers Journal. A fine press edition by Don Rash's Boss Dog Press is now in production. Peter recently completed a history of W. Collin, Court Bookbinders in Berlin, and a bibliography of the writ-

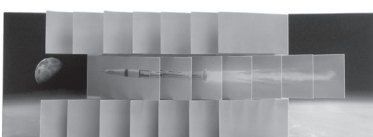
ings of Ernst Collin in both German and English, material he has shared extensively on his Pressbengel Project Blog. His research into the Collin family, exhibition bindings, and articles on binding structures including the springback, millimeter, vellum over boards, and stiffened paper bindings have done much to broaden awareness in the United States of the German binding tradition.

Peter is deeply committed to the open access model of freely sharing his work, and has written on the topic in a variety of forums. He has extended this free, unrestricted access to his published binding tutorials and his research on the Collin family. He formatted his translation of *The Bonefolder* into signatures and made it available for free download. Numerous bookbinding instructors have taken advantage of this opportunity to easily and inexpensively provide their students with a topical, printed text block.

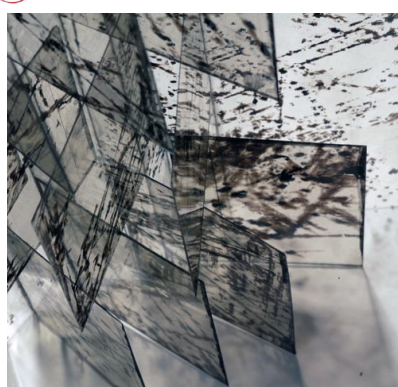
It is also important to note the democratic nature of Peter's endeavors: *The Bonefolder* journal actively solicited articles by authors at any stage of their career, likewise the annual *Bind-O-Rama* online exhibit (2004–2015) was open to anyone who wished to submit work. As coordinator of the Standards Seminar's *Friday Forum* program, Peter encouraged anyone and everyone to demonstrate a technique, show a binding they had created, or display a product they had developed.

Peter also supports the community on a deeply personal level. He mentored interns while head of preservation at Syracuse; for many years opened his private studio to students; and most recently taught book repair to an out-of-town library school student via Skype. His visibility through Book_Arts-L

Continued on page 14



Volume 2, Number 1, Fall 2005



Volume 3, Number 1, Fall 2006



Volume 5, Number 2, Spring 2009

Covers of *The Bonefolder An E-Journal for the Bookbinder and Book Artist*.

MEMBERSHIP REPORT

I hope you all are enjoying the summer. I have listed our new Guild members added between 4/21/2016 and 6/29/2016 (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.

Cheers! Jennifer.Membership Report

Contact Name	Membership Type	City	State
Dartmouth College	New England Chapter	Hanover	New Hampshire
Princeton University Library	Delaware Valley Chapter	Princeton	New Jersey
The Huntington Library	California Chapter	San Marino	California
American Craft Council	Midwest Chapter	Minneapolis	Minnesota
University of Washington Libraries	Northwest Chapter	Seattle	Washington
Bailey, Alicia	Midwest Chapter	Aurora	Colorado
Botelho, Camille	Regular	Tucson	Arizona
Curren, Elizabeth	New England Chapter, Midwest	Bethesda	Maryland
Gabory, Aude	California Chapter	Palo Alto	California
Gibson, Kelly	Student	Matawan	New Jersey
Gilly, Sue	Rocky Mountain Chapter	Dallas	Texas
Hunt, Cathy	Midwest Chapter	Houston	Texas
Library Of Congress	Potomac Chapter	Washington	District of Columbia
Murray, Erin	Student	London	United Kingdom
NY Academy Of Medicine	New York Chapter	New York	New York
Pellecchia, Jennifer	Regular, New England	Boston	Massachusetts
San Francisco Public Library	Regular, California	San Francisco	California
Ritzenthaler, Mary Lynn	Regular, Potomac	Silver Spring	Maryland
Catholic University	Potomac Chapter	Washington	District of Columbia
Enoch Pratt Free Library	Potomac Chapter	Baltimore	Maryland
Univ Of Iowa Libraries	Midwest Chapter	Iowa City	Iowa
University Libraries/Univ. of the Arts	California Chapter	Philadelphia	Pennsylvania

Continued from page 13

and the Book Arts Web often leads people he has never met to email him with questions. He answers each one fully, clearly, patiently, and respectfully. He collects what he describes as “exemplars of structures by book artists whose work I admire and with whom I’ve had interesting interactions.” These may be well known artists or people whose work he encountered for the first time in a *Bind-O-Rama* or through a post on Book_Arts-L. These chance interactions often are the beginning of a career-long advocacy and friendship.

What a great reason to celebrate wonderful Peter Verheyen! What a generous friend he has been, sharing valuable information, fostering important book-related dialogue, supporting artists and binders. His book arts list alone has provided me with leads on great opportunities, many of which have shaped the

course of my life in the last ten years.

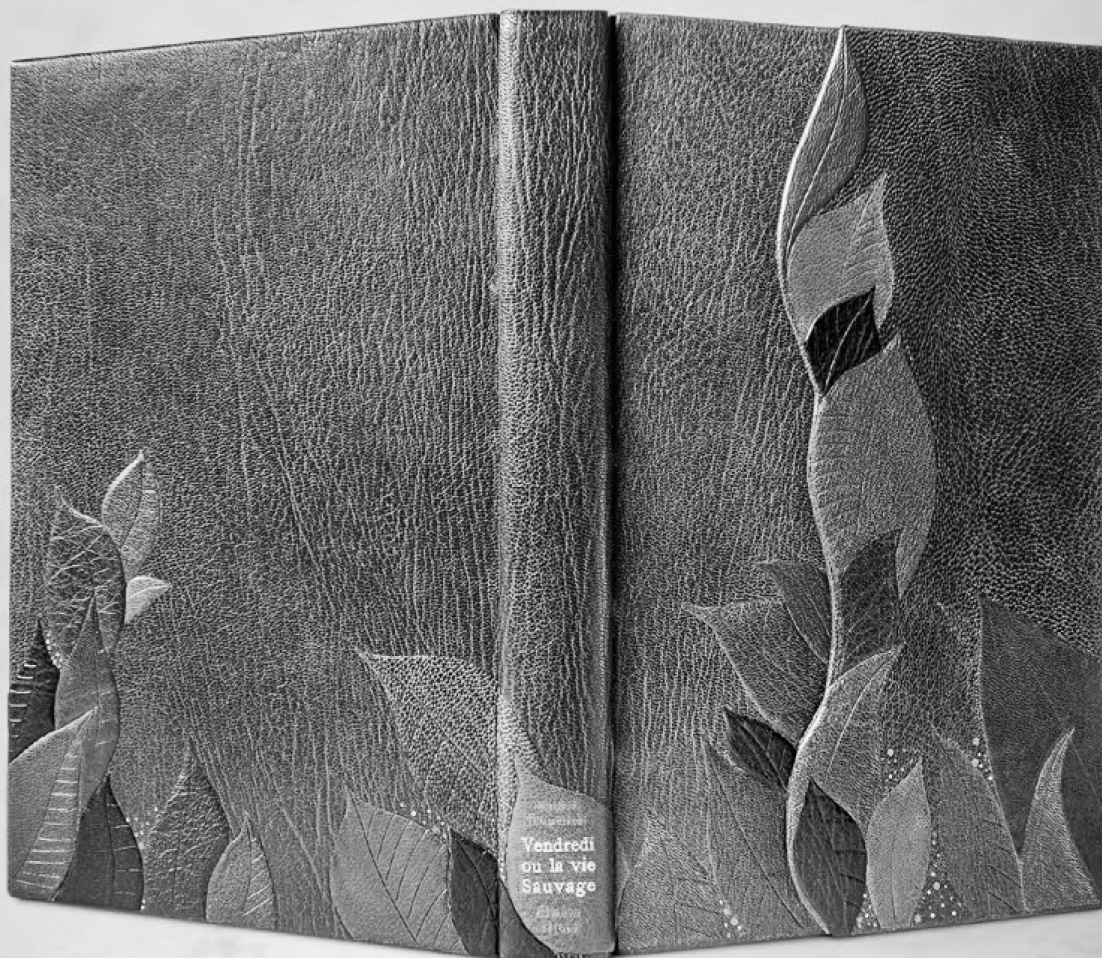
—Sarah Bryant, book artist

Peter Verheyen makes available the accumulated wisdom of the community and generously shares his personal knowledge. He empowers and creates opportunities for other members of the community to do likewise. In 2009 he was awarded the Laura Young Award, which recognizes members who have made an outstanding contribution of service to the Guild of Book Workers. The Guild’s 2016 Lifetime Achievement Award recognizes the global impact of his work.

Peter Verheyen’s Book Arts Web is online at www.philo-biblon.com

—Karen Hammer

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In the midst of joyous tool making with Jeff Peachey

Yep, it was joyous despite all the serious looks on the faces of the participants (who were very invested in getting their tools made just right). The amazing Jeff Peachey came out to Utah June 23-25, 2016 to put on a tool making workshop. During the workshop, guild members learned about working with steel, bamboo, and delrin—a plastic that Jeff introduced to us as a good replacement for Teflon.

In probably the fastest sold out workshop the Rocky Mountain Chapter has seen (about 4 hours), ten participants coming as far away as Texas spent the weekend in the conservation lab at Brigham Young University to see what tools they could make that would each fit their individual needs and hands.

Participants walked away with a paring knife, some lifting knives, and bamboo and delrin folders—a huge amount of work for a three-day workshop.



A big thank you goes out to Jeff Peachey for coming, teaching, and spending time with us. We were all amazed at his knowledge and ability to handle a group of 10 intense bookies all at once. A large thank you also goes out to the Rocky Mountain Chapter, Brigham Young University, and the Church History Library for helping out with such an amazing workshop.

Katie Smith



Photo Captions:

Above: Tools that we made during the workshop (courtesy of Emiline Twitchell's phone. Jeff Peachey showing Summer and Amy Spencer, Christina Thomas Maloy, and Emiline Twitchell how to begin shaping delrin.

Above Left: Jeff Hunt, Christina Thomas Maloy, Amy Spencer, and India Johnson all watch Jeff as he works to making lifting knives with hack saw blades.

Emiline Twitchell in the middle of making a wooden handle for her paring knife.

Scott Simkins at the belt sander.

India Johnson shaping bamboo with a hammer and chisel.



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For submission instructions and other information about the competition, exhibition, and conference visit the website at:
www.smu.edu/Bridwell/About/DegolyerBookbindingCompetition



The Marbling Tray



SEPARATE TOOLS FOR DIFFERENT MARBLING PAINTS

by Iris Nevins

So you have been marbling a good while with watercolor paints. Many have then wondered, what would acrylics be like? Off you go and bring some acrylic paints back from the art store. You make up your size as usual, and play with the new paints. They work great... OK, so ox-gall won't work on them you discovered, and you need to use something like Photo-Flo instead. No problem. The paints behave a bit more erratically than watercolors but, you are good at this and get it all under control Wonderful. But you prefer your good old traditional watercolors, especially if you do any historic type papers.

Next marbling session in a week or two, back to water colors. Wait.... what is happening!! You put your combs or rakes in the floating colors, and it's like they are being repelled! Not good! Why didn't anyone tell you something like this could happen! Panic sets in because you really have no idea what is causing this!

Well, this was what happened to me! It did not sink in right away that the presence of even a trace of acrylic base could possibly do this. All I knew was something was wrong with the combs and rakes. Luckily I had well rinsed my tray after using the acrylics, because if I had not, the residue in the tray itself could have even prevented the paints from spreading.

I rinsed and rinsed and triple rinsed my tools...wiped each time with a fresh paper towel. It took many rinsings but finally everything behaved. Still, I did not make the connection with the acrylic use, until after the next time I used acrylics; it happened again.

So if you are using watercolors now, but want to experiment with acrylics, do yourself a big favor and get a second set of rakes and combs just for that. The tray is not so critical, if well rinsed, but I prefer to keep a separate one. Also never use soap to clean the tray or tools... any residue....that also can have a similar effect on acrylics!

Thankfully, if you are an acrylic marbler, who wants to dabble in watercolors a bit...this does not work in reverse. Watercolor will not bother your acrylics.



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BOOK/DVD REVIEWS

The Bad-Ass Librarians of Timbuktu, Hammer, Joshua, New York: Simon & Schuster, 2016 ISBN 978-1-4767-7740-5, \$26.00

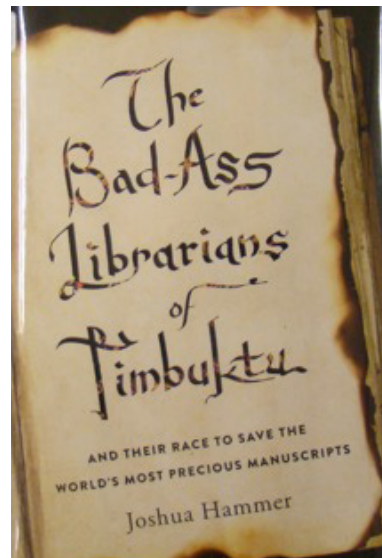
Reviewed by Barbara Adams Hebard

The title is off-putting; however I was interested in reading *The Bad-Ass Librarians of Timbuktu* because I recalled the pleas posted on various conservation sites for aid in saving the ancient Islamic and secular books that figure in this story written by Joshua Hammer, contributing editor to Smithsonian and frequent contributor to *The New York Review of Books*.

The book is billed as a “real-life thriller” in its advertising. However, it does not read as a thriller, in part because the author has taken up more than half of the book to give the reader extensive background history of Timbuktu and the influence of Islam in that region. While his effort is very informative, it is fair to say many Westerners have little or no knowledge of that history, even an academic such as Henry Louis Gates was not aware of Timbuktu’s literary heritage until visiting in 1997, still the book is advertised as the story of Abdel Kader Haidara, collector, archivist, and historian, who saved the ancient manuscripts.

The book’s title is misleading as a description of Haidara

and his library colleagues. The adjective bad-ass is defined as “difficult to deal with; mean tempered; touchy.” Haidara, as described in these pages, is mild-mannered and a careful negotiator. He was able to acquire thousands of spectacular manuscripts for his institution because he inspired trust in the families who had held them for generations. The owners regarded him as fair and believed that he would protect the manuscripts. The title more accurately should be *The Kick-Ass Librarians of Timbuktu*, since they did “defeat soundly” the efforts of Al Qaeda extremists to destroy the manuscripts.



The pages that chronicle the development of the ancient manuscript collection, the conservation and digitization efforts to preserve it, and the operation to smuggle it by land and water to safety are well-worth reading, although more of the book should have been devoted to those topics in greater detail. The author does give details about the manuscripts, both the subject matter and the physical appearance or “aesthetic splendor” as he states it, but his book would have been greatly improved by including illustrations. There is one example of Islamic calligraphy on the back endpapers; however since it is credited to Getty Images, likely is stylistically different from the Timbuktu manuscripts. Since Hammer asserts that the digitization production at SAVAMA-DCI (Haidara’s association) operated with state of the art equipment and that Haidara acted as a manuscript preservation consultant internationally, it would have been useful for the reader to learn more about these topics. Illustrations surely should have been possible given the collaborative digitization efforts of SAVAMA-DCI and The Hill Museum and Manuscript Library at St. John’s University. GBW readers can see more about this at <http://www.hmm1.org/the-timbuktu-manuscripts.html>

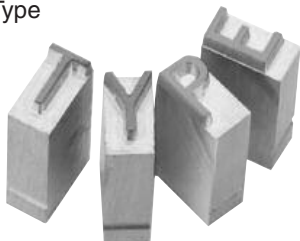
I recommend that *The Bad-Ass Librarians of Timbuktu* go on a summer reading list, along with other books you will be checking out at your local library.

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.

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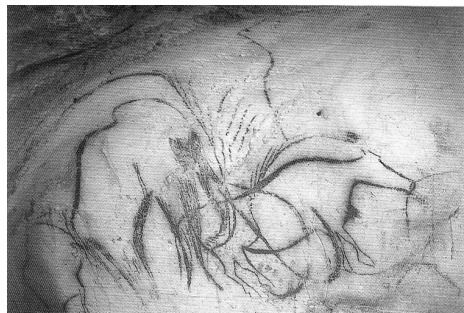
France and Human Mark-Making throughout Time

by Beth Lee

This past May, I spent some time in France – a few days in Paris, a week on a bicycle in Provence, and a week in the Lot region north of Toulouse. In the same way that a carpenter sees every problems as a nail, I saw lettering and mark-making everywhere. From cave paintings in Peche Merle to contemporary street art in Montmartre, the whole history of humans making marks was there for the seeing of it.

In the Louvre, we saw many examples of ancient Egyptian lettering on steles and other monuments. The excellent collection of ancient texts is largely due to the work of Jean-François Champollion, who was curator of the Egyptian collection at the Louvre during the early 1900s. A gifted linguist, he was first to decipher the hieroglyphs on the Rosetta Stone.

In Figeac, we visited the Champollion Museum, created to honor their famous native son. This museum contains collections of cuneiform script, Egyptian hieroglyphics, Chinese script, Maya glyphs, and more. The museum also examines the history and development of book formats, writing substrates, and printing processes. Given the breadth of the subject matter, the examination of each writing system and process is necessarily cursory, but the examples are good and the visitor is given an excellent overview of writing systems.



At Peche Merle, we viewed prehistoric drawings of bison, horses and one human. The idea that humans drew these images 25,000 to 27,000 years ago ... it boggles the mind! I was amazed by the subtlety and sensitivity of line used to render the animals. By contrast, the one drawing of a human was symbolic rather than representative.

Fast-forward 27,000 years to Montmartre, and this street art

caught my eye with its bold marks and play on language. I read about the artist, Jack Servoz, whose main concern can perhaps be summed up by this Krishnamurti quotation on his website: "It is no measure of health to be well adjusted to a profoundly sick society."

Another interesting contemporary piece in Montmartre is the "I Love You Wall". Created by Frédéric Baron and Claire Kto, this 430-square-foot wall is composed of 612 enameled lava tiles and contains 311 renditions of the phrase "I love you" written out in 250 languages and/or alphabets.

Finally, here two more alphabetically interesting things I saw in France: words rendered in foam in my cup of cappuccino, and a chalkboard menu beautifully lettered in Neuland.

May your travels this summer be as letterful!



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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.

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Items for Publications should be sent to:
Cindy Haller • **newsletter@guildofbookworkers.org**.

Deadline Dates for Newsletter Publications

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**

Deadline Dates for These Sections:

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, conser-

vators, 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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