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LANG INGALLS



Exquisite Corpse

A
New England
Chapter
Collaborative
Project

NICOLE CAMPANA (BB'16)

JAN BAKER

COLIN URBINA (BB'16)



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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. The website is: www.guildofbookworkers.org

The Guild of BookWorkers Newsletter is published bi-monthly by the Guild of BookWorkers, Inc. (521 Fifth Avenue, New York, NY 10175).

GUILD OF BOOK WORKERS 2016 - 2017 BOARD OF DIRECTORS

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Hi Laura



Hi Cara

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SOUTHEAST	Kathy Strother (southeast@guildofbookworkers.org)



Hi Ken

LETTER FROM THE OUTGOING EDITOR

Thanks to Everyone!

It's time to pass the baton. I have enjoyed serving as the Newsletter Editor since the end of 2008, and now it's time for a change. I thank everyone who generously gave of their talents and time to my requests and pleas to help keep the membership informed on a regular basis as to activities of the Guild, the Chapters and

other book arts related activities and/or organizations throughout the United States and beyond. Lang Ingalls of the Rocky Mountain Chapter takes over with this issue. Please give her your continued support in the future.

- Cindy Haller, Lone Star Chapter
Outgoing GBW Newsletter Editor

LETTER FROM THE INCOMING EDITOR

Hello Members:

Here I am, standing in front of my humble library. I am a bookbinder by profession, and suffer from a fierce case of bibliomania — binding & books are my life. I am excited to be taking on this new role for GBW!



I would first like to thank Cindy Haller, who has served as editor of our national newsletter editor for some time. She has been organized and supportive during this transition, and I thank her enormously for that. I would not have been able to move forward were it not for her sustained assistance and timely follow-up. Thank you, Cindy. I also note others on her team, who are stepping away but really did a great job in seeing the newsletter to your mailbox every other month. Production Editor Dan Smith walked me through layout and production issues; thank you, Dan. Catherine Burkhard gathered all information for the 'Calendar of Events', the 'Chapter News' and the 'Study Opportunities' sections — this is a tremendous amount of work, and she gracefully assisted me with this production; thank you, Catherine.

You will notice some changes in both the layout and the format of this production. This has occurred due to space constraints and issues of legibility. For example, I have opted to focus the means of contact on a person or organization's website or email; by not including physical addresses, I have given myself more room to feature other items of interest. There will continue to be changes as I move forward, and I welcome suggestions. As far as content, I have some ideas for new columns and have asked some long-standing members to consider writing the occasional article. If you have anything to say — content, criticism

or complement — please be in touch. There will be a new column, MEMBER NEWS, that will note anyone in the membership who has lectured or published or won an award or who has otherwise distinguished themselves in their area. Please forward any news you have heard about others, or that highlights a recent accomplishment of your own. Above all, I aspire to bring you engaging and timely content, all in a coherent print publication.

While preparing for this issue, I contacted many of the board members and chapter chairs who run this organization. I wanted to introduce myself, speak with them about their ideas, and feature them in some way — what I discovered is that all these folks are a warm and dedicated group! I thought a good way for the membership to see them is through photos; I will try to put new (and different) ones in each issue. I also have spoken with many of our advertisers. They continue to support GBW through paying ads, and I personally thank them. I encourage you all to patronize them when you can.

I hope you enjoy the feature article, a collaborative project that I (disclosure!) and twenty other binders participated in this past year. Erin Fletcher's article explains how the project happened. I reiterate that this effort wove together binders from all over, a wonderful and imaginative way to *connect*. I am grateful to Erin and all the participants, as the plaquettes also make an imaginative cover for the newsletter.

When I think of GBW, I imagine a grand library — well-stocked and well-staffed with caring librarians, all dedicated to our common cause. Join me in the adventure of the browse.

- Lang Ingalls, GBW Newsletter Editor
(newsletter@guildofbookworkers.org)

LETTER FROM THE PRESIDENT

Dear Members,

As incoming President, I would like to thank outgoing President Mark Andersson for all of his hard work over the last several years. I studied with Mark at the North Bennet Street School, and it was a privilege to work with him in a professional capacity.

I would also like to extend a heartfelt thanks to all of the other outgoing officers — Brenda Parsons (Standards), Amy Lepard (Exhibitions), Cindy Haller (Newsletter), and Henry Hebert (Communications). I am excited to welcome the incoming officers — M.P. Bogan (Standards), Jackie Scott (Exhibitions), Lang Ingalls (Newsletter), and Marianna Brotherton Crabbs (Communications). I look forward to the energy and fresh outlook that so many new officers will bring to the Board.

I look forward to serving as President of the Guild. If you have any questions, concerns or comments, please feel free to email me.

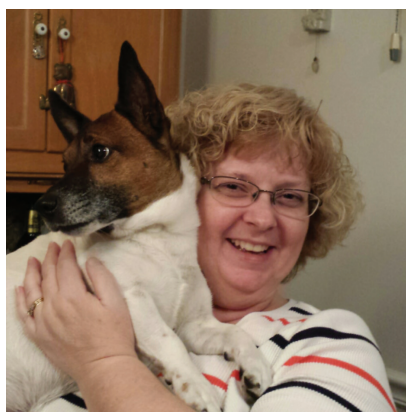
- Bexx Caswell-Olson, Guild of BookWorkers President (president@guildofbookworkers.org)



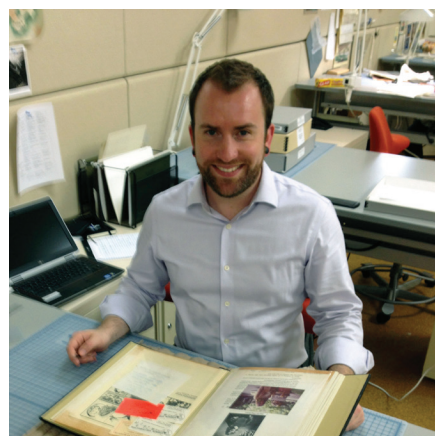
Thank you, Mark Andersson



Hi Bexx Caswell-Olson



Thank you, Brenda Parsons



Thank you, Henry Hebert

CHAPTER REPORTS & MEMBER NEWS

CALIFORNIA

CHAIR Marlyn Bonaventure
FOR CURRENT EVENTS SEE www.gbwcalforniachapter.wordpress.com

DELAWARE

CHAIR Jennifer Rosner
FOR CURRENT EVENTS SEE www.dvc-gbw.org
REPORT In June, Emily Martin taught the workshop 'Movables in a Book Format'. We held our election in June and all officers decided to continue. We had one empty slot for Treasurer and Lisa Scarpello has filled it. Now our committee of officers is complete! We had our Annual Meeting in July.

LONE STAR

CHAIR Tish Brewer
FOR CURRENT EVENTS SEE www.gbwlonestarchapter.wordpress.com
CONGRATULATIONS Chapter member **Kaoru Yoshida** (Austin) is a scholarship recipient at the Standards Seminar this year.
TOUR *November 18* Bureau of Engraving and Printing, Fort Worth.
ANNUAL MEETING The April Annual Meeting is currently being planned.

MIDWEST

CHAIR Emily Martin
FOR CURRENT EVENTS SEE www.midwestgbw.wordpress.com
CONGRATULATIONS **Emily Martin's** tunnel book *All Sorts* is a finalist for the 'Meggendorfer Prize for Artists Books', awarded bi-annually by the Movable Book Society.

NEW ENGLAND

CHAIR Erin Fletcher
FOR CURRENT EVENTS SEE www.negbw.wordpress.com

NEW YORK

CHAIR Celine Lombardi
FOR CURRENT EVENTS SEE www.gbwny.wordpress.com
REPORT Our first collaborative workshop with Talas occurred in September, Martin Frost's popular 'Fore-Edge Painting'. The students enthusiastically enjoyed the teacher, the workshop and the new space.

NORTHWEST

CO-CHAIR Bonnie Thompson Norman
CO-CHAIR Elsi Vassdal Ellis
FOR CURRENT EVENTS SEE www.gbwnw.blogspot.com

POTOMAC

CHAIR Vicki Lee
FOR CURRENT EVENTS SEE www.gbwpotomacchapter.wordpress.com
WORKSHOP *October 15 & 16*, 'Springback Binding' with Karen Hanmer

ROCKY MOUNTAIN

CO-CHAIR Karen Jones
CO-CHAIR Katie Smith
FOR CURRENT EVENTS SEE www.rmgbw.blogspot.com
MEMBER SHOW *October 3 to December 2*, Phoenix Public Library
WORKSHOP *November 5 & 6* 'Dos Rapport in Stone Veneer' with Coleen Curry

SOUTHEAST

CHAIR Kathy Strother
FOR CURRENT EVENTS SEE www.segbwnews.blogspot.com



Jennifer Rosner



Tish Brewer



Emily Martin




Celine Lombardi




Bonnie Thompson Norman



Karen Jones



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Buff Calf range
on the website!


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CALENDAR OF EVENTS

EXHIBITIONS

Ink, Press, Repeat 2016 *through October 14*
WAYNE, NEW JERSEY A printmaking & book art exhibition of traditional and digital print media.

University Galleries, William Paterson University
www.wpunj.edu/coac/gallery

Look, A Book! Exhibition *through October 16*
SAN DIEGO, CALIFORNIA The GBW California Chapter's First Annual Members Exhibition, including fine press, limited edition books, fine bindings, and one-of-a-kind artist books.
Geisel Library, University of California

Journeys – Prairies, Plateaus & Peaks *through October 31*
DURANGO, COLORADO A compilation of intuitive landscapes and impressions from nature by artist Jane Steele.
Durango Arts Center Art Library
www.durangoarts.org

Type, Paper, Scissors *through November 4*
POCATELLO, IDAHO A juried exhibition featuring letterpress broadsides with handset type.
Transition Gallery, Idaho State University

'Beyond Words' Collaborative Exhibitions
Three simultaneous exhibitions in the Boston area that highlight Medieval & Renaissance illuminated manuscripts from 18 separate Boston-area repositories.

McMullen Museum *through December 11*
Houghton Library, Harvard *through December 10*
Isabella Stewart Gardner Museum *through January 16*

Pop-up Now II *November 4 to December 17*
PORTLAND, OREGON An international juried exhibition of hand bound pop-up or movable artist books.
23 Sandy Gallery
www.23sandy.com

WORKSHOPS

TELLURIDE, COLORADO *October 24 to 28*
'The Gold Standard - Edges & Surfaces'
Edge gilding and "painting" with gold leaf, with Peter Geraty.
American Academy of Bookbinding
www.bookbindingacademy.org

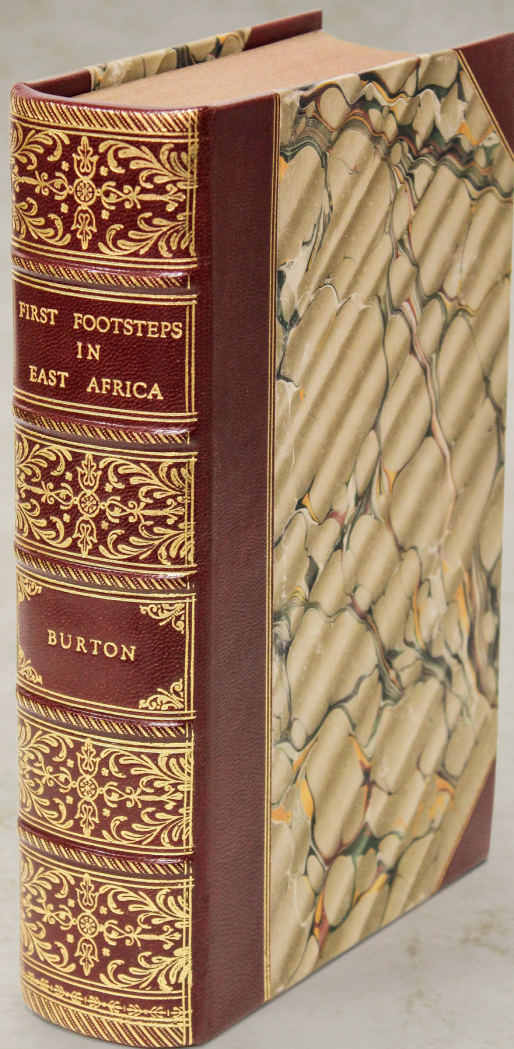
ATLANTA, GEORGIA *October 24 to 28*
'Cloth Case Bindings: Their History & Repair'
A binding workshop, with Jeff Peachey.
www.jeffpeachey.com
(see 'upcoming workshops')

TELLURIDE, COLORADO *October 31 to November 4*
'Stamping & Tool Maintenance'
Three days of stamping, two days of tool maintenance; with Peter Geraty.
American Academy of Bookbinding
www.bookbindingacademy.org

CALL FOR ENTRIES

Built, a book art exhibition
Entries due by January 7, 2017
Exhibit dates: April 7 to May 27, 2017
This international juried exhibition of book and paper art aims to examine the relationship between contemporary book art practices and architecture, engineering, landscape and construction as form, function and structure. Let's re-image the ways we as designers, of either books or buildings can inhabit and shape the world around us. Our disciplines have a natural synergy. After all, books and buildings are both kinetic, sequential, structural and time based. Taken a step further, book art can provide a framework for topics like urbanism, town planning, buildings and space. Let's examine the relationship between the built and the book.
23 Sandy Gallery, Portland, OR
www.23sandy.com

Leather by Steven Siegel



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

siegelleather.com

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

Exquisite Corpse – A New England Chapter Collaborative Project

by Erin Fletcher

As a graduate of the North Bennet Street School's bookbinding program, I can attest to the excitement and anxiety one might feel as graduation approaches. And there are several reasons for feeling this as one works to set a professional path for themselves in the field of bookbinding and/or conservation. The classmates that I had spent two years working so closely with and developing strong bonds with, were now scattered across the country exploring their own opportunities. What kind of community would I be entering post-graduation?

Part of the Guild's mission is centered on community, building and maintaining a group of people who are connected by the book. In the autumn of 2015, I was serving as Programs Co-chair for the New England Chapter when I was approached by Jonathan Romain, a then second-year student thinking about his own post-graduation future that following spring. He wanted my help to develop a collaborative project that would connect his classmates to the broader Guild community as they entered into the field.

This is how the Exquisite Corpse Project was born. This article will go through the planning process, the outcome and the responses. My hope is that this article will act as inspiration for more collaborative projects amongst and across the GBW Chapters: this is our community.

An 'exquisite corpse' is a method of illustration invented by the Surrealists in the early 1910s, where each collaborator adds to a composition in sequence, usually without seeing the prior portion that someone else produced. Upon reveal, the hidden portions from other collaborators offers up an abstract and amusing caricature.

Working with NBSS Instructor Jeff Altepeter to outline the project, we chose to divide each 'corpse' into three segments: head, torso, legs. The students were tasked with creating the leather plaquettes and designing the head portion. With a total of six graduating students and Jeff, we had 14 additional spots to fill in order to complete the remaining portions. An announcement went out amongst our chapter members and the replies came in soon after. I was delighted by the overwhelming interest in this project.

The students had two months to complete their portion of the plaquette, employing skills they had just learned in the previous semester. Their work was crafted with a range of techniques including gold tooling, blind tooling, onlays of leather and vellum, lacunose and Ascona onlays. Once the plaquettes were ready to send out, the students covered their portion with a paper shield. A small amount would be left visible, acting as a guide for the next collaborator on where to begin. The shipping packages were designed by the students and were used for the duration of the project; a frame of blue corrugated board fitted to the plaquette with another layer covering the front. Upon return, it was interesting to see how some collaborators

modified the packaging to accompany their newly added portions.

As the organizer of the project, I kept a detailed spreadsheet of who was working together and in what order (this list included mailing addresses, phone numbers, email addresses and shipping dates). Upon receiving the plaquette, the second participant (for the torso section) was instructed *not to peek* at the previous portion, and to complete their portion within a month's time using whatever techniques and materials they desired. They also received two information packets, one addressed to them and one addressed to the last participant. The packets included postage and a mailing label for the next destination, as well as a tracking number label, which I had recorded in my spreadsheet beforehand. These numbers weren't concrete (many times the Post Office would assign a new tracking number), but the participants were very diligent about emailing me the new number. No plaquettes were lost in transit.

At this stage of the project, I was working on the torso segment for one of the Corpses. My design included gold tooling, tooled leather onlays and a small amount of acrylic paint. The participant instructed to finish the legs portion of the plaquette was also given a month's time and subsequently directed to return them to my studio.

At the beginning of May, the plaquettes began to arrive. With much restraint, I waited to view them until after delivering them to NBSS. With all of the students crowded around, we opened them up and displayed them together on the table. It was quite an exciting moment. The students had waited patiently for two months to be able to view the 'corpses' they had started, not knowing what the final outcomes would be.

The range of materials, techniques and styles employed resulted in some strange and playful creations. Surprisingly, most of the Corpses had a sense of harmony. The finished pieces were put on display at NBSS during the annual Student and Alumni Show, making quite the conversation starter. A majority of the participants are alums of the program living in the New England region. But the project reached as far as Michigan and Colorado.

The reactions to the final pieces have largely been positive and encouraging. With any collaborative project, the hope is that all participants will put in equal levels of skill and effort so that the whole piece can shine as one. And the comments I received agreed that this project fit the mark. Many of the participants emailed me during the whole process with their enthusiasm for the project and excitement to see the final pieces. There was certain amazement to the level of detail and skill put into each segment, several oohs and ahhs. There was also the question "why so many chicken legs?". It is my hope that this project will act as inspiration for more collaborative projects amongst and across the GBW Chapters.

To view descriptions of each segment, go to:
www.herringbonebindery.com/blog/2016/07/10/exquisite-corpse-collaboration/

STUDY OPPORTUNITIES

Be sure and check the “Calendar of Events” section for specific offerings.

American Academy of Bookbinding

Telluride, CO

Intensive courses for beginner to advanced students.

www.bookbindingacademy.org

Book Arts Program at the J. Willard Marriott Library

University of Utah, Salt Lake City, UT

www.bookartsprogram.org

John C. Campbell Folk School

Brasstown, NC

www.folkschool.org

The Canadian Bookbinders & Book Artists Guild

Toronto, Ontario, Canada

www.cbbag.ca

Cat Tail Run Hand Bookbinding

Winchester, VA

Classes for book dealers, collectors, & bookbinders.

www.cattailrun.com

The Center for Book Arts

New York City, NY

www.centerforbookarts.org

Center for the Book

San Francisco, CA

www.sfcbook.org

Corcoran College of Art & Design

Washington DC

Offering a masters in ‘Art and the Book’.

www.corcoran.edu/degree-programs/graduate/ma-art-and-book

Creative Arts Workshop

New Haven, CT

www.creativeartsworkshop.org

Garage Annex School

Easthampton, MA

Workshops and classes.

www.danielkelm.com

Green Heron Book Arts

Forest Grove, OR

www.greenheronbookarts.com

Intima Press

New York City, NY

www.intimapress.com

Karen Hanmer Book Arts

Glenview, IL

Bookbinding workshops and private instruction.

www.karenhanmer.com

Memory Press

New York

Classes & workshops with Maria G. Pisano.

www.mariagpisano.com

Morgan Conservatory

Cleveland, OH

www.morganconservatory.org

North Bennett Street School

Boston, MA

A program for bookbinding, and some summer workshops.

www.nbss.edu

Old Ways

Santa, ID

Workshops with Jim Croft.

www.traditionalhand.com

Oregon College of Art & Craft

Portland, OR

www.ocac.edu

Panther Peak Bindery

Tucson, AZ

Classes with Mark Andersson.

www.pantherpeakbindery.com

Penland School of Crafts

Penland, NC

www.penland.org

Pyramid Atlantic Art Center

Silver Spring, MD

www.pyramidatlanticartcenter.org

School for Formal Bookbinding

Plains, PA

Ongoing instruction with Don Rash in the German tradition.

www.donrashfinebookbinder.com

Andie Thrums, Visual Artist

Coloma, CA

Classes, workshops, field studies.

www.andiethrums.com

Seattle Center for Book Arts

Seattle, WA

www.seattlebookarts.org

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; joint program with School of Library and Information Science.

www.book.grad.uiowa.edu

Women’s Studio Workshop

Rosendale, NY

www.wsworkshop.org

~ Compiled by Catherine Burkhard (September, 2016)

How Long Do Marbling Material Keep?

by Iris Nevins

I am often asked, “I have a five-year-old bag of carrageenan, is it still good?” Or “My Ox Gall is 12 years old, can I still use it?” Or, “I alumed some paper last year, what should I do with it? Will it marble?”

Well mostly it is all good news! I have found bags of carrageenan left over from workshops ten years prior, and it still worked just fine. I could see no difference from my current batch of carrageenan. It was also stored in a somewhat damp basement, and still worked like new.

Ox Gall: well, I had heard that the older it gets the better it works! I know from experience that it's true if you process it yourself from the bovine bile, which a slaughter house will usually give you. I don't recommend doing this—it stinks—and is quite pale and weak in comparison to the gall that marbling suppliers sell. Over time, it does tend to concentrate and get stronger. Processed gall tends to stay pretty much the same if kept in a closed bottle. I'd never worry about it getting too old.

Paper seems to last, a very long time. However, if you alumed it and stacked it while damp, the alum can go ineffective, often in hours to days. It doesn't always, but if you alum, always dry the paper on the line, and stack it the next day, dried. I have found it will keep for many years using

this method, and still marble. I take advantage of this: I will spend a day aluming hundreds of sheets, line drying them, then stacking them into dry stacks — these can be used indefinitely. My humidity ranges between 55 to 65 degrees, maybe a little more in summer. Dryer is better, but I'd not fuss about trying to regulate humidity in your room. In theory, if it gets really really damp, the alum can lose a little power — but I find it returns when the air dries out.

Paints: they should keep for years, as long as there is not ox gall mixed in. If there is, they can keep a good while, unless it is very hot or humid. Then they can mold! You might see some mold growing on the top. I have!

Lastly, alum (dissolved in a jar). It usually keeps indefinitely, unless it is stored somewhere very cold. Then you may wake up one morning and find little alum “diamonds” in the bottom of the jar: crystals! I have seen these several times, though they never seem to happen if you try to make them! What this means is that some of the alum is out of the solution. I have found the solution still works; you may want to strain off and save the little crystals.

So basically, don't worry, usually very old supplies will work just fine!



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NBSS.edu/Bookbinding

IN MEMORIAM

Robert (Bob) D. Fleck, Jr.

Bob Fleck, founder and proprietor of Oak Knoll Books (established 1976) and Oak Knoll Press (established 1978), passed away on September 22 after a brief bout with cancer.

Bob was enormously influential in many areas of the antiquarian and fine press book world. He served as President of both the Antiquarian Booksellers' Association of America (ABAA) from 1996 to 1998, and the International League of Antiquarian Booksellers (ILAB) from 2002 to 2006; in 2007 Bob was elected ILAB President of Honor. He was the principal organizer of the Fine Press Book Association, and was a tremendous advocate of the fine press movement both domestically and abroad.

Perhaps more than any other person in America he championed fine press printers and their productions. Oak Knoll Books remains the primary booksellers for inventories of such printers, and also books about books, printing, and bibliography. Oak Knoll's annual 'Book Fest,' which Bob started in 1998, is a convivial meeting place for printers displaying and promoting their work. Oak Knoll Press, which has published more than a thousand titles, remains the premiere publisher of books about books, book trade history and the book arts.

What will likely be missed most is Bob's warmth, compassion, and friendliness. Always the conversationalist, whether it be about books or tennis, Bob was a dear and loyal friend to many customers and colleagues alike, and was enormously capable of finding heartfelt cheer and good-will in even the most difficult of situations. Bob will be missed and fondly remembered by hundreds on both sides of the Atlantic. He is survived by his wife Millie and his son Rob.



AMERICAN ACADEMY of BOOKBINDING

A School of Excellence in Bookbinding Education

TWO 2016 FALL CLASSES REMAINING!

The GOLD Standard | Peter Geraty | October 24 - 28 | \$800

As applied to books and bindings, the sparkle and magic of gold continues to fascinate book connoisseurs and book makers. This class will concentrate on the preparation and application of gold to book edges, and a less well known technique of applying large areas of gold to leather surfaces on book covers.

Stamping AND Tool Maintenance | Peter Geraty | October 31 - November 4 | \$800

This course is an amalgamation of two very disparate, yet highly necessary, skills for the book worker. Three days are devoted to learning the skills and art of various stamping techniques. The remaining two days educate the student in the basics of equipment and tool maintenance, building confidence in the care of your personal studio.

2017 COURSE CATALOGUE NOW AVAILABLE!

Don Glaister, fine binding | Peter Geraty, integrated studies | Don Etherington, summerfield conservation
POB 1590, Telluride, CO 81435 | 970.728.8649 | aab@ahhaa.org | bookbindingacademy.org

EXHIBITION VENUES 2017 ANNOUNCED!

DENVER –

Denver Public Library
mid-winter

SAN FRANCISCO –

San Francisco Center for the Book
mid-winter

IOWA CITY –

University of Iowa
early spring

TELLURIDE –

Ah Haa School for the Arts
late spring

BOSTON –

North Bennett Street School
mid-summer

AUSTIN –

Austin Public Library
late summer

SEATTLE –

Seattle Public Library
fall

SALT LAKE CITY –

University of Utah
early winter

OPEN • SET
A Triennial Fine Binding Competition

A Show of Hands – Calligraphy Conference 2016

by Beth Lee



At the end of June, I had the privilege of attending the 35th annual calligraphy conference. It was held in the Southeast for the first time ever, at Warren Wilson College in Swannanoa, North Carolina, 15 minutes east of Asheville. Director Annie Cicale and her team are to be congratulated for putting together a stellar program!

Registrants chose either two 2½-day classes or one 5-day class, and this is where conferees spent most of each day. During meals, our colleagues provided glimpses into the other 30+ classes in progress all over campus. Breaks and late afternoon were opportunities to shop for books at John Neal and art supplies at Paper & Ink Arts. One day vendors offered handmade papers, tools, handmade books, and more for sale. There was a mid-conference break on Wednesday afternoon, with scheduled excursions into Asheville, walks in the mountains, and so on. Another afternoon was set aside for “Quiet Hands”, when faculty members demonstrated their craft in silence. Shoe-horned into available time slots were mini-demos of new tools and materials. The evening programs offered a time to socialize and a deeper look at some interesting subjects. Suzanne Moore

spoke on the Cherokee writing system, and Paul Herrera spoke on the life of Father Edward M. Catich. The faculty exhibit was a pure pleasure. If one could tear oneself away from class, friends, and shopping, there were two other exhibits: a display of original slates and other work by Father Catich, and an exhibit of student work.

I was enrolled in a 5-day class entitled “Legerdemain” which means “sleight of hand” in French. The class was taught by Pamela Paulsrud and Rosie Kelly, and what a team they made! Although they work with similar mixed-media elements, materials and techniques, their approaches to the work and their explanations of the work diverge so widely that we were surprised to find that, in the end, they mesh seamlessly. I am grateful to have experienced it, and am still digesting much of it. Several times during the class, Pam and Rosie collaboratively demonstrated a variety of techniques on a full sheet, standing next to one another as they worked — and then, on a cue undetectable to us observers, switching places and continuing to work on top of marks that the other had just made. The finished sheets had such color, such life, such depth! Later, we cut and folded our own paste-painted sheets into folios and combined them with unpainted folios to make sections. Then we connected these pages together through windows, gestural marks, text placement, sheet size and orientation, and more mixed media. It was sometimes exhilarating, sometimes frustrating, and always absorbing. Even though we were all working with aqueous dispersed pigments and methyl cellulose on Arches Text Wove (plus more tools and materials than I can list here), each student’s books were unique.

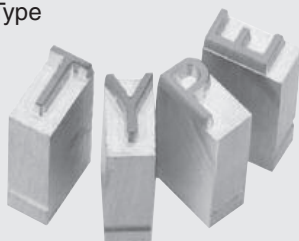
The show-and-tell session on the last afternoon was a highlight of the conference. Each class displayed what had been produced during the conference, with students manning the tables in shifts to explain the work or just field the ‘oohs and aahs’. It was another opportunity to stuff a little more knowledge in before it was all over.

The conference will be held next year in Utah. Look for more details here in the next issue.

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The Storied Life of A.J. Fikry

by Gabrielle Zevin

Chapel Hill: Algonquin Books, hard cover, 260 pages, 2014; ISBN 978-1-61620-321-4, \$17.39

This New York Times best-selling novel by Gabrielle Zevin, an author who has written five novels for young adults, caught my eye as a “book-related” book that would be quick, easy reading for the end of the summer. It is that — but it is also a novel that encourages more reading as you make your way through.

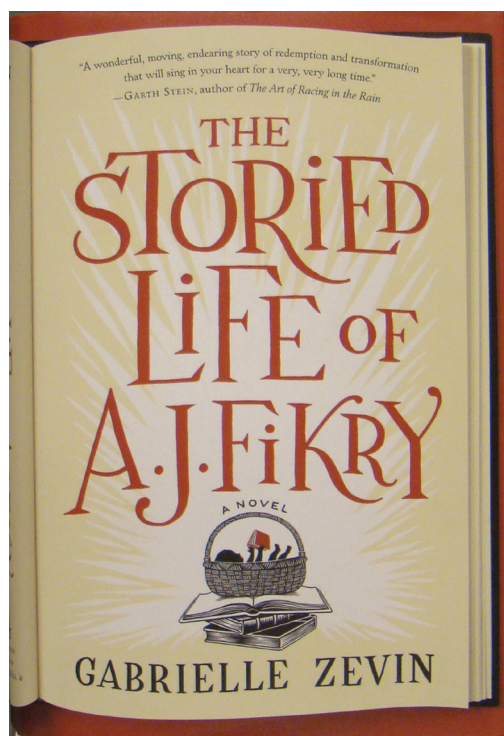
The Storied Life of A.J. Fikry can be summarized as an account of the life of a book dealer whose wife has died, store has declining sales, and prized possession — Edgar Allen Poe’s *Tamerlane* — has been stolen. It is no surprise that the author creates a curmudgeonly main character. A series of events following the theft of the rare book of poetry sets in motion what the cover jacket bills as “a tale of

transformation and second chances.” The tone of the writing is in young-adult novel style, however, it is not too cloying to stop adults from reading it through.

The love of books, bookish people, and the community that develops around books are themes that make Zevin’s book worth reading. GBW members who teach children, or are parents or grandparents, may find this book useful to encourage older children to read and love the physical book (although other than some discussion of cover art, the attributes of the physical book are not detailed in the story). The chapter titles are names of books and each chapter begins with a short review of those books, written by the book dealer, A.J. Fikry. Throughout the novel, other books are mentioned and described, both in terms of their plots and the memories they evoke. One is tempted to gather a reading list from *The Storied Life of A.J. Fikry*, which might include volumes previously read, but sparking a curiosity to read them anew after learning the book dealer’s opinions.

The book store run by A.J. Fikry is located on an island off the New England coast, and is aptly named “Island Books.” The shop, housed in a Victorian cottage, has a sign bearing the adage, “No man is an island: every book is a world.” Don’t we book workers know that!

Reviewed by Barbara Adams Hebard



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



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Membership - a note from Jennifer Evers, Membership Chair

GBW NOTIFICATIONS

CALL FOR PAPERS - a note from Cara Schlesinger, Journal Editor

The *Guild of BookWorkers Journal* welcomes submissions of papers, articles, essays and proposals for photo galleries for our forthcoming issues. Both members and non-members are welcome to submit. Submissions are accepted on an ongoing basis and considered for publication in a forthcoming issue, with space available.

Send queries and electronic submissions to editor Cara Schlesinger (journal@guildofbookworkers.org). 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.

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 Arts 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, accompanied by a profile of that individual)

MEMBERSHIP - a note from Jennifer Evers, Membership Chair

All members can update their addresses & specialties online by logging into their accounts. If you would like help with updating your member information, please let me know.

For information and application for membership, visit the Guild website and click on the 'Membership' tab:
www.guilofbookworkers.org

STANDARDS - a note from Bonnie Thompson Norman & Jodee Fenton

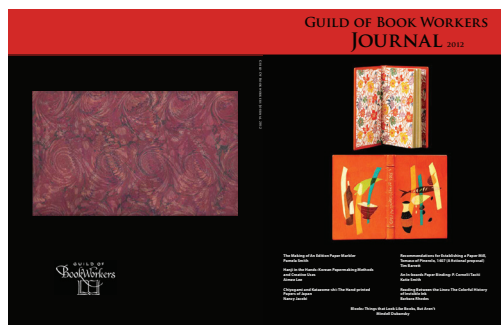
The Northwest Chapter has begun planning for the next 'Standards of Excellence in Hand Bookbinding' Conference. It will be held in Tacoma, Washington, at the beautiful Hotel Murano (which may very well be the most elegant site we have ever had the pleasure to meet in!). The dates are October 24 to October 29, 2017. The hotel is on the site of the former Convention Center in Tacoma, and offers a large space for the meetings, presentations and dinner, a convenient loading dock for the vendors, and a generous space for exhibition of the silent and live auction items. There will be tours of the city, libraries and studios in Tacoma in the morning and then buses will transport conference participants to various sites in Seattle: letterpress print shops, conservation labs, book arts collections,

&c. The day will culminate with the opening reception, to be held at the architectural landmark in the downtown Seattle Central Public Library, which will be hosting the traveling exhibition of the Open•Set Competition. The Pacific Northwest is a vibrant center for Book Arts and the local committee will be inviting other organizations to lend a hand in hosting the Guild of BookWorkers. They include the Book Arts Guild, Puget Sound Book Artists, School of Visual Concepts, the Book Club of Washington, the University of Puget Sound, the University of Washington, the Bainbridge Art Museum — to name a few. We are looking forward to welcoming Guild members to our region!

EXHIBITIONS - a note about the 'Vessel' catalog

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Annual Deadline Dates for Newsletter Publications

January 4 for February 2017 issue

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May 1 for June 2017 issue

July 3 for August 2017 issue

September 1 for October 2017 issue

November 1 for December 2017 issue

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