



Paper Marbling for Kids with Holly Zeiner



Amanda Stevenson, Linda Anderson, Kevin Auer, Mary Baughman



Book Repair I
with April Smith



Children's Little Books with Linda Anderson



AUSTIN BOOK ARTS CENTER
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Book Arts
and the new

Austin Book Arts Center

Thrive

Like Austin

ALSO IN THIS ISSUE

- letter from the President & letter from the Membership Chair
- 'Letterworks 2017' by Beth Lee & 'Paper Weights & Sizes' by Iris Nevins & a review from Frank Lehmann
- Guest Commentary from Margaret Johnson
 - Minutes from the Annual Meeting
 - some kudos & more ~

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The Guild of BookWorkers is a national organization representing the hand book crafts. There are Regional Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast.

www.guildofbookworkers.org

Please visit the website to become a member. Membership is open to all interested persons and includes a print copy of this Newsletter, among many other benefits.

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I never write my notes about an issue until it has come together. It works for me, as I am able to identify the feel of it, where it is going, what is being covered. It turns out this issue is about People. Yes: capital “P”. I had no idea that the organization has over 800 members (you can read about that in the Annual Meeting minutes). I know a lot of folks, but I certainly don’t know 800! So this issue is dedicated to the People. The People with their feet on the ground. The People who are sparked and who may spark you. The People who make the communities that celebrate our great love of books.

The feature article is about the new Book Arts Center that has opened in Austin. As you read, you will see that this occurred through the dedication of many, many folks. These people have come together and created a space for artists of the book to create, share and co-mingle. I recently spent time at the San Francisco Center for the Book, a steady and stalwart example of a successful book nucleus — with programming ranging from lectures to workshops, beginning to advanced, calligraphy to printing to binding — that nurtures book love. New York and Minneapolis also have these core centers. The photo at left is a large book globe I took a photo of when visiting the Minneapolis Center for the Book last autumn. And then there are all the university programs that encourage the same thing, they

simply are in a traditional “school calendar” format, in a university setting. The work coming out of these arenas is jaw-droppingly interesting. I am a traditional binder, fond of the codex format — and yet, I cannot help but be intriguingly *engaged* by what I see others doing in these centers: the work is innovative, thoughtful and dynamic. In Austin, there are People who had the vision, People who saw it happen, and now People who are benefitting.

I note another long-time institution, Hollander’s (Ann Arbor), has started up classes again. More devoted People!

In this issue we hear from our regular Correspondent People: Beth Lee on ‘Letterworks 2017’ the annual calligraphy conference; Iris Nevins on consideration and tips on marbling paper weights and sizes; and Frank Lehmann provides a review of a recent catalog, *Don Etherington: a Retrospective*. Enjoy.

Some recollections from a dear friend out in the Bay Area, Margaret Johnson, recall the seventh ‘Standards’ Seminar, held in Austin back in the mid-80s. It’s a nice complement to our feature article, and her memories of that seminar are hilarious — it sounds like the heated discussions went from the board room to the bus to the bar. I didn’t join the book community until the late 90s — it is a pleasure for me to read how enthusiastic People were back in the 80s. And to know that the enthusiasm continues to this day.

As the days go on and our community builds, we lose some along the way. I note the passing of Bob Rosenzweig, who I shared wonderful class-time with in Eleanore Ramsey’s studio years ago — he will be missed.

People make the Community.

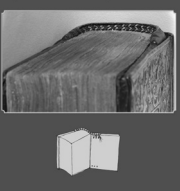
And the Community is only as strong as those who are in it.

This is yours: welcome, stay, read.

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

**ENDBANDS
FROM EAST TO WEST
HOW TO WORK THEM**

JANE GREENFIELD & JENNY HILLE

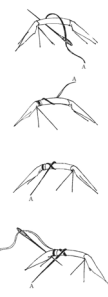


ENDBANDS FROM EAST TO WEST

"Since it was first published in 1986, Jane Greenfield and Jenny Hille's book on endbands has been for me and most, if not all book conservators and bookbinders the foundation of our knowledge of endbands, of how to distinguish them and how to make them..."

-- from the Foreword to the third edition by Georgios Boudalis

2017, Oak Knoll Press
Paperback, 6 x 9 inches, 107 pages
Order No. 129195, \$18.00



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LETTER FROM THE PRESIDENT

Dear Members,

I can't repeat this enough — THANK YOU to everyone who donated to the year-end fundraiser. I am pleased to report that it was a success. We not only met our goal, but we exceeded it (see page 20). A special "Thank You" page has also been added to the GBW website.

Did you know that shopping on Amazon.com can help support the Guild? Amazon will donate .5% of your purchase to the organization of your choice when you shop on AmazonSmile. There is no cost to you, and you can use your existing Amazon account to shop. See more information on our website or at www.tinyurl.com/gbwamazon.

Our Development Standing Committee Chairman has decided to step down before his term ends in October. We are currently seeking an interim Development Chair. This position assists with fundraising activities including those related to the exhibition and the Standards Seminar, as well as outreach and public relations. If you think you or someone you know might be interested, please contact me at the email below. This position will be up for election in June, and it is my hope that the interim Chair would be willing to run for election at that time.

I am excited to announce that 'Vessel', our most recent traveling exhibition, is now available for viewing on our website. Please visit www.tinyurl.com/gbwvessel. Many thanks to our former Communication Chair, Henry Hebert for getting this online! A limited number of the print catalogs are still available in our web store (\$45). This fantastic catalog was designed by Julie Leonard, and showcases some truly fantastic work from our ranks. If you haven't already purchased a copy, make sure you nab one before they sell out!

Many Thanks, Bexx Caswell-Olson, President (president@guildofbookworkers.org)

A NOTE FROM THE MEMBERSHIP CHAIR

Hello! I hope everyone had a lovely winter and found yourselves able to use the long cold evenings to work on—or finally complete—some great projects. Now that we're finally beginning to emerge into spring, perhaps we'll all have more energy to get out, meet with fellow practitioners, and take workshops arranged by our local GBW chapters! Perhaps you have a friend who would like to become more involved in bookbinding activities... the gift of a GBW membership would be a thoughtful tribute to your friendship and dedication to GBW's mission. Plus, the recipient will have reason to think of you gratefully every time they receive one of our newsletters! Enjoy the spring,

- Jennifer Evers, Membership Chair (membership@guildofbookworkers.org)

IN MEMORIAM

Robert S. Rosenzweig

Robert Rosenzweig, fine binder from the Bay Area, passed away on February 15, 2017.

Bob's beautiful bindings appeared in many of the Members Exhibitions held annually by Hand Bookbinders of California. Nine of his bindings are shown in the recent catalog of the 2016 Exhibition, in which his work was honored in a special tribute.

Bob was a Chicagoan and began his binding career there, while working at Allstate in the late 1940s, with binding lessons at the Newberry Library. When he moved to the Bay Area sometime in the 1980s, he volunteered at Arion Press, sanding boards and paring leather for their edition of James Joyce's *Ulysses*. He began studying bookbinding with Eleanore Ramsey in 1989 and remained her student and good friend as long as he could keep working, and beyond.

Bob collaborated with his wife, the artist Regina Kirschner Rosenzweig, on a number of works. In addition to the bindings shown in the aforementioned catalog, you can find a profile of him written by Signa Houghteling in HBC's newsletter *the Gold Leaf*, (Vol. XXVI, No. One, Spring 2009).

For details of Bob's work, Google "Robert S. Rosenzweig". There you will find images of his work and links to articles on his work featured in both HBC and GBW exhibitions.

An active member of the Hand Bookbinders over the years & a long-time member of GBW, he will be deeply missed.

~ Thank you to the collaborative efforts of Margaret Johnson, Judy Houghteling & Eleanore Ramsey for this thoughtful remembrance ~

CALIFORNIA

CHAIR	Marlyn Bonaventure	CURRENT EVENTS	www.gbwcalforniachapter.wordpress.com
WORKSHOP - LOS ANGELES	<i>April 8 & 9</i>	'Torn to Tidy' with Andrew Huot (lbma.org)	
WORKSHOP - SAN FRANCISCO	<i>April 24 to 28</i>	'Biblio Tech I & II' with Karen Hanmer (www.sfcfb.org)	
WORKSHOP - LOS ANGELES	<i>June 3 & 4</i>	'The Storage Book' with Macy Chadwick	

DELAWARE VALLEY

CHAIR	Jennifer Rosner	CURRENT EVENTS	www.dvc-gbw.org
REPORT	The Delaware Valley Chapter has been very busy since the beginning of 2017: We held our annual "Bookbinders, Beer, and Bowling Party" in early January. (We do this in lieu of a holiday party and it is a lot of fun.) Also in January, Denise Carbone taught a workshop on crisscross bindings. We held our annual Valentine Exchange and had nineteen participants. We also had a workshop "Introduction to Endbands" taught by Tara O'Brien.		

LONE STAR

CHAIR	Tish Brewer	CURRENT EVENTS	www.gbwlonestarchapter.wordpress.com
PRESENTATION	<i>April 20</i>	'Restoration & Conservation Basics' with Catherine Burkhard	
ANNUAL MEETING	<i>April 22, 2 to 4:30PM, optional dinner to follow</i>	Held at the Austin Book Arts Center!	

MIDWEST

CHAIR	Emily Martin	CURRENT EVENTS	www.midwestgbw.wordpress.com
ANNUAL MEETING	<i>April 7, 8 weekend</i>	The annual meeting is being held in Bloomington	
EVENT - SAVE THE DATE!	<i>July 16</i>	Detroit Bookfest, first time!	

NEW ENGLAND

CHAIR	Erin Fletcher	CURRENT EVENTS	www.negbw.wordpress.com
EVENT - SAVE THE DATE!	<i>June 8, evening</i>	OPEN•SET comes to NBSS! Details on the opening evening soon ~	
ANNUAL MEETING	<i>June 23 & 24</i>	Held at Dartmouth College, Hanover, NH	
REPORT	A handful of our members participated in a Paper & Print Exchange in late March. We invited members to create an edition by any means they desired in a format that could easily be sent through the mail. An online exhibit will soon be viewable on our blog.		

NEW YORK

CHAIR	Celine Lombardi	CURRENT EVENTS	www.gbwny.wordpress.com
EVENT - SAVE THE DATE!	<i>June 24</i>	Cooperstown Antiquarian Book Fair	

NORTHWEST

CO-CHAIRS	Bonnie Thompson Norman & Elsi Vassdal Ellis	CURRENT EVENTS	www.gbwnw.blogspot.com
WORKSHOP	<i>April 9</i>	'Basic Book Care & Repair' with Sophia S.W. Bogle	
LECTURE	<i>April 30, 7:00PM</i>	'I Can't get the Darn stuff' to Stick—or How We Learn' with Peter Geraty	

POTOMAC

CHAIR	Vicki Lee	CURRENT EVENTS	www.gbwpotomacchapter.wordpress.com
REPORT	The chapter board officers through 2018 are Vice-Chair: Beth Curren; Treasurer: Jahanvi Desai; Web Binder: Nora Lockshin.		

ROCKY MOUNTAIN

CO-CHAIRS	Karen Jones & Katie Smith	CURRENT EVENTS	www.rmcbgw.blogspot.com
WORKSHOP - SALT LAKE CITY	<i>April 7 & 8</i>	'Tooling Around' with Samuel Feinstein (bookartsprogram.org)	
PRESENTATION - SANTA FE	<i>April 8, 1-4PM</i>	'Artists Books on the Road' with Alicia Bailey (santafecbag.org)	
WORKSHOP - SANTA FE	<i>April 9</i>	'Innovative Folded Books' with Alicia Bailey (santafecbag.org)	
WORKSHOP - DENVER	<i>April 29</i>	'Flag Book with Variations' with Alicia Bailey (asld.org)	
EVENT - DENVER	<i>April 30</i>	Gathering of the Guilds, Boetcher Mansion	
WORKSHOP - SALT LAKE CITY	<i>May 19 & 20</i>	'Hand-press Printing' with Marnie Powers-Torrey (bookartsprogram.org)	
PRESENTATION - SANTA FE	<i>May 13</i>	'Making of a Tunnel Book' with Pam MacKeller (santafecbag.org)	
CHAPTER SHOW 'Souvenir'	<i>through June</i>	Denver Public Library, Gates Exhibition Hall	
WORKSHOP - DENVER	<i>June 9 to 11</i>	'The Concertina Sewn Book' with Priscilla Spidler	

REPORT In a November workshop, Coleen Curry introduced students to stone veneer and its possibilities as a binding material. The "dos rappede" structure was empathetic to the stone and highlighted its potential. The veneers, slate and quartzite, really need to be handled to be believed—very seductive surfaces! More recently, Artist and chapter member Sammy Seung-min Lee gave a presentation on her work incorporating joomchi, a traditional Korean technique of beating papers to create collages, at the Denver Art Museum.

SOUTHEAST

CHAIR	Kathy Strother	CURRENT EVENTS	www.segbwnews.blogspot.com
REPORT	Our Chapter and Small Craft Advisory Press co-hosted a letterpress workshop taught by book artist and printer Eileen Wallace (Mile Wide Press) in Tallahassee. This fascinating workshop highlighted creating and printing experimental matrices on flatbed printing presses, and drew an energetic crowd. Using materials such as wood veneer and wire mounted onto a magnetic base, workshop participants were encouraged to try many different iterations of their compositions, capitalizing on the ease of setup of these modular printable forms. Each participant completed the weekend-long class with a suite of their own prints, a set of printable plates, and a copy of the collaborative class print. <i>Editor's note: check the website for great photographs!</i>		

The 2018 Helen Warren DeGolyer Bookbinding Competition



American binders are invited to propose a design binding for
The English Bible, Apocrypha, printed by the Doves Press in 1904,
and to submit a completed example of their work.

Bridwell Library, Perkins School of Theology
Southern Methodist University

214-768-3483

www.smu.edu/Bridwell/About/DegolyerBookbindingCompetition

EXHIBITIONS

Souvenir*April 1 to June 30*

DENVER, CO The Rocky Mountain Chapter traveling exhibition, at the Denver Public Library, Gates Exhibition Hall (5th floor).

OR Click on the 'souvenir' link to see the online catalog.

www.rmcbgw.blogspot.com

OPEN•SET

IOWA CITY, IA

through April 19

The OPEN•SET Exhibition is at the University of Iowa, Special Collections Library.

TELLURIDE, CO

April 24 to May 19

The OPEN•SET Exhibition heads to the hometown of the American Academy of Bookbinding, sponsor of the competition. Notably, Monique Lallier, former director of the Fine Binding Program & GBW member, will speak at the opening on May 16.

www.bookbindingacademy.org

Chapters*until May 7*

LOS ANGELES, CA 'Chapters' explores the significance of Southern California artists in establishing the field of book arts between the 1960s and present day. Some of the artists on exhibit include California chapter members Rebecca Chamlee, Debra Disman, Bonnie Thompson Norman, Sue Ann Robinson and past members Kitty Maryatt and Charlene Matthews.

www.cafam.org

Built, a book art exhibition*April 7 to May 27*

PORTLAND, OR An international juried exhibition of book and paper art examines the relationship between contemporary book art practices and architecture, engineering, landscape and construction as form, function and structure. At 23 Sandy Gallery.

www.23sandy.com

Celebrate!*April 7 to June 25*

DENVER, CO Celebrate! will be on view at University Libraries, University of Denver. International in scope, the exhibit will feature works that celebrate any aspect of food, dance or music.

www.library.du.edu/events/exhibits/current.html

The Seventh Day: Revisting Shabbat*June to November*

MILWAUKEE, WI GBW member Claire Jeanine Satin's work will be featured in this exhibition at the Jewish Museum Milwaukee.

www.satinartworks.com

UPCOMING

LETTERWORKS 2017 Calligraphy Conference

OGDEN, UT

June 5 to 16

www.letterworks.org

MILLS COLLEGE 2017 Summer Institute

OAKLAND, CA

June 24 to July 1

www.millsbookartsummer.org

MINIATURE BOOK SOCIETY 2017 Conclave

OAKLAND, CA

August 11 to 14

www.mbs.org

GBW 'STANDARDS OF EXCELLENCE' Seminar 2017

TACOMA, WA

October 26 to 28

www.guildofbookworkers.org

CALL FOR ENTRIES

Bibliothecarii et GlutinatoresSUBMISSION DEADLINE: *currently running*EXHIBITION DATES: *January to March, 2018*

Online 'intent to enter' now accepted for an exhibition of book works created by librarians and others who work in libraries. Exhibition at Denver Public Library's Gates Exhibition Hall.

bit.ly/biblio-intent

Nonesuch Art of Paper AwardsSUBMISSION DEADLINE: *April 30*

International awards to recognize, to exhibit, and to reward the accomplishments of contemporary artists' work on or with paper.

www.hmsnonesuch.com/nonesuch-art-on-paper-awards

2018 DeGolyer Bookbinding CompetitionSUBMISSION DEADLINE: *July 1 to January 31, 2018*

American bookbinders are invited to propose a design binding for volume IV of *The English Bible*, the Apocrypha, printed by the Doves Press in 1904, and to submit a completed binding as an example of the techniques they propose to use in their design.

Bridwell Library, SMU, Dallas, TX

www.smu.edu/Bridwell/About/DeGolyerBookbindingCompetition

WayfindersSUBMISSION DEADLINE: *July 29*EXHIBITION DATES: *October 6 to November 25, 2017*

A juried exhibition of Book and Paper Art held at 23 Sandy Gallery. Maps are beautiful works of art. Let's explore book art with inspiration from maps, atlases, cartography, navigation, pathways — real or fictitious.

www.23sandy.com

Artists' Book Cornucopia VIIISUBMISSION DEADLINE: *August 21* (*EARLYBIRD DEADLINE: *July 10*)EXHIBITION DATES: *October 12 to November 4, 2017*

An annual exhibition orchestrated by Abecedarian Artists' Books, held at Art Gym Gallery, Denver. Juried by Cynthia Nourse Thompson, Director of the graduate programs in Book Arts + Printmaking and Studio Arts at the University of the Arts in Philadelphia.

bit.ly/ABC8-prospectus

Art of the Book 2018

An international juried exhibition of members' work, opening in Victoria, British Columbia in August 2018 and travelling for two years across Canada. Categories include Fine Binding, Fine Printing, Artists' Books, Box Making, Papermaking, Paper Decoration, Calligraphy, and Restoration. Details on website.

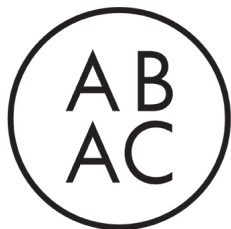
www.cbbag.ca

Book Arts and Austin Book Arts Center

Thrive

Like Austin

By Mary Baughman

AUSTIN BOOK ARTS CENTER
ATXBOOKARTS.ORG

The mission of Austin Book Arts Center is to engage people of all ages in creative, interpretive, and educational experiences related to the arts of the book.

ABAC celebrates the time-honored traditions and ongoing relevance of the printed book. For centuries, the book has been the prime mode for communicating knowledge and continues to be a vital force for literacy and education. We envision a future where books continue to play an important role in our everyday lives. Our children and grandchildren will share with us the tactile experience of holding a book in our hands and turning the pages. Through books we learn of the world around us; imaginations are sparked; spirits are ignited. We seek continuity in these intellectual experiences and wish to share the delight in the sight and touch of a well-made book.

Those who attend the Lone Star Chapter meeting on April 22 at the Austin Book Arts Center are in for a treat. Using platen presses, attendees will letterpress print their own drink coasters with Jesse Hunt's commemorative design. At the Smith and Hawley letterpress studio, a demonstration about the design and printing of paper toys will precede the Lone Star Chapter business meeting.

Austin Book Arts Center is only one of the attractions for this meeting. ABAC shares space in the Flatbed studio and gallery building with Sanctuary Letterpress, Smith and Hawley studio, an architecture firm, four galleries, and three artists' studios – a wonderful collaborative atmosphere. Like the art lovers who attend Flatbed's monthly openings, folks attending the GBW meeting may visit the galleries. The University of Texas Press recently published a retrospective of Flatbed's 25-year history of fine art printmaking. A book signing and retrospective exhibit during the Texas Book Festival drew hundreds of people.

Austin is fortunate to be the home of many artists of all sorts. Overflow crowds visited Austin Book Arts Center during the East Austin Studio Tour (EAST). This 15-year old event promotes over 500 local artists, by advertising studio availability for visits from the public. Anyone contemplating a trip to Austin should check the dates of EAST, which runs over two weekends in the fall, and the West Austin Studio Tour which runs over two weekends in the spring.

Nearby neighbors, bookbinder Jace Graf at Cloverleaf Studio, printer Bradley Hutchinson at Digital Letterpress, and Slug Fest printmaking facility and gallery, make this area of Austin a hive of book arts activity. Many publications for the Book Club of Texas have been printed at Digital Letterpress and bound at Cloverleaf or at BookLab, which was once located in the space now occupied by Cloverleaf.

The existence of Austin Book Arts Center is entwined with three decades of book arts history in Austin.

The dream to start a book arts center began when local book arts lovers formed the Austin Book Workers in 1986 at a meeting in Glenn Fukunaga's studio. ABW members met monthly to make simple book arts projects. From 1990 to 2013 ABW partnered with the local calligraphy group Capital City Scribes to hold annual book arts fairs. Some of those aforementioned local (and formerly local) book arts lovers — Raoul Bollin, Mark Evans, Don Sanders, Nick Yeager, and Frank Yezer — worked independently. Others — such as Linda Anderson, Sabina Daly, Gary Frost, Mary Margaret Galloway, Jace Graf, Carol Kent, and Priscilla Spitler — are alumni of BookLab. All of these book arts lovers have contributed in various ways to the founding and sustenance of ABAC.

BookLab started in Craig Jensen's garage in 1984, formed a partnership with Acme Book Binding and Bridgeport National Bindery in 1988, and closed in Austin in 1998. BookLab II continues to create fine edition bindings in nearby San Marcos, Texas. In 2010, the Printing Museum in Houston mounted a retrospective exhibition of forty-four of the fine edition bindings bound under Craig's direction at BookLab. In 2015 one of Craig's binding projects, Gaylord Shanilac's "Lac des Pleurs", was profiled in the New York Times.

The Austin Book Arts Center is very fortunate to have BookLab alumni Gary Frost, Craig Jensen and Priscilla Spitler on our Advisory Council. Guild of Book Workers Lifetime Achievement award winner, prize winning design binder, and beloved instructor Priscilla Spitler worked at BookLab from 1987 to 1995, and then established an independent bindery. Gary Frost is also a GBW Lifetime Achievement award winner, and has been honored by the American Library Association and the American Institute for Conservation. In addition to working at BookLab from 1981 to 1999, Gary Frost taught at the University of Texas (UT) Preservation and Conservation Studies Program (later the Kilgarlin Center for Preservation



Cheryl Carrabba, Laura Thoms, Craig Jensen, Leigh Ann Jensen

of the Cultural Record). Other UT instructors such as Dr. Ellen Cunningham-Kruppa, Rebecca Elder, Chela Metzger, Karen Pavelka, and Dr. Lorie Roy have been supportive of ABAC. UT Alumni,

current students, and current and former faculty are part of the community that coalesced to form, and now supports and enjoy workshops at ABAC. Two students in UT graduate programs are the first recipients of an anonymously funded scholarship that paid their tuition to attend ABAC's six-week introductory bookbinding workshop, which is currently underway.

ABAC's advisory council benefits from non-local members too. Artist, papermaker, teacher, and author Beck Whitehead built the papermaking and book arts studio and taught for thirty years at the San Antonio Southwest School of Art. ABAC advisory council member Sarah Nicholls, is a visual artist, writer, and printer of limited edition artists books. For twelve years at the Center for Book Arts (NY), she coordinated classes and residencies as well as public programs. Dr. Betty Sue Flowers is a writer, editor and international business consultant, with publications ranging from poetry therapy to human rights. Dr. Flowers can always suggest a book worth reading. Mary Baughman's continuing conversation with Dr. Flowers about book arts began in a UT poetry seminar class in 1975.

Austin Book Arts Center's roots also grew from the University of Texas Ransom Center. In 1980 Ransom Center Cataloging Department employee Mary Baughman became the first volunteer in Don Etherington's newly formed Conservation Lab. By 1983, Mary was a full-time assistant book conservator. Mary played an active role in Austin Book Workers from the start of the group. Olivia Primanis, who joined the Ransom Center staff in 1990, was also a key member in ABW. Other Ransom Center staff and alumni — Connie Brooks, Barbara Brown, Jane Boyd, Cheryl Carrabba, Jim Stroud — are benefactors and active fans of ABAC. The Ransom Center has welcomed scores of volunteers like Lysa Allen, Dana Kull, and interns from around the globe, and many of these folks offer invaluable support to ABAC.

The Paper & Book Intensive also has ties to the establishment of Austin Book Arts Center. Mary Baughman served as co-host with Gary Frost for the 1993 PBI in Fischer, Texas. This experience, and visits to the Printing Museum in Houston, the New York Center for Book Arts, Columbia College in Chicago, and the Minneapolis Center for Book Arts fueled a desire to open a center in Austin. Organizational meetings were held with the ABW members in 2013, but completion of administrative tasks such as the non-profit

application proved daunting.

Amanda Stevenson's printing and administrative experience, aesthetic sensibilities, and standard of craftsmanship were crucial to the founding, and now are essential to the development of ABAC. Amanda was the Registrar/Administrator at the New York Center for Book Arts from 2004-2007, where she learned bookbinding and letterpress from some of the best. At the Printing Museum, Amanda worked for seven years primarily as the Curator. In 2014, while Amanda was serving as Interim Executive Director of the Printing Museum, Amanda and Mary began meeting to hammer out the organizational structure of Austin Book Arts Center. In the spring of 2015 space at Flatbed was secured and Austin Book Workers merged with ABAC.

In the summer of 2015, the Austin Book Arts Center Board of Directors officially formed. With the combined expertise of Amanda, retired attorney Dana Kull, a local IRS employee who audits non-profits, and an attorney from TALA (Texas Accountants and Lawyers for the Arts), in July of 2015 the tax-exempt status application was sent to the IRS. Six weeks later the application was approved! The Austin Book Arts Center became an official 501(c)(3) organization in September 2015, and very soon after that ABAC opened its doors to all book lovers in Austin and central Texas.

ABAC offers a full schedule of workshops throughout the year in letterpress printing, bookbinding, decorative papermaking, typography, calligraphy, book history and design, and various arts of the book. All workshops are "hands-on" and are appropriate for beginners, artists, and anyone interested in exploring the arts of the book. Class size is three to eight students. Our 100th workshop will be taught this April. A core group of students who have taken several workshops are ready for more advanced classes, and plans are underway to meet this demand. ABAC has recently started a training program to ensure that budding book artists will safely use tools and equipment to produce their own work with minimal guidance in the Open Studio program.



Amanda Stevenson, Mary Baughman, Robin Gravey

Austin Book Arts Center programming includes Children's Bookmaking Workshops and Teacher Trainings. Educators learn to create simple, age-appropriate bindings they can teach in their classrooms. ABAC partners with literacy organizations, summer camps, and primary and secondary schools to provide bookbinding, printing, and paper making workshops for children. This summer one of the small platen presses and other portable ABAC equipment will be used at the Austin Public Library Foundation's annual Badger Dog literary camps for kids. The small platen press is also used for outreach events such as the Austin Archives

continued on page 11

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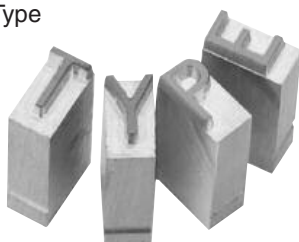


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(con't. from page 9)

Bazaar where attendees printed commemorative bookmarks. In November 2016, Drew Matott of Peace Paper Project led a very successful ABAC collaboration with Austin Community College's Peace and Conflict transformation program, and Refugee Services of Central Texas. Engagement with related community partners will ensure the long-term growth of ABAC.

Austin Book Arts Center is thrilled to partner with the new Austin Central Library, which is nearly ready to open



Chet Philips, Julie Sullivan, Lindsay Nakashima

in a beautiful downtown location by Ladybird Lake. ABAC advisory and governing council members toured the facility in the fall of 2016, and even in the unfinished state the building was gorgeous. The Open Set Binding Exhibition will be on display from July 27 to August 27, 2017. Collaborative programming will be offered in the new library's maker space, and at ABAC.

Several ABW members form the core of a group of talented local teachers who make ABAC outreach activities and workshops wonderful: Linda Anderson, Kevin Auer, Laura Brown, Jerome Collins, Jessica Crane, Rebecca Elder, Meghan Forbes, Max Koch, Dana Kull, Kimberly Kwan, Helen Kwiatkowski, John Lockhart, Anthony Maddaloni, Beth Morton, Lindsay Nakashima, Genevieve Pierce, Olivia Primanis, Lena Rogy, Kyle Schlesinger, April Smith, Julie Sullivan, Kate Van Dyke, Jinji Willingham, and Holly Zeiner. Houston book artist Lee Steiner also teaches at ABAC.

Teachers are paid. Other work at ABAC is done by a team of dedicated volunteers; including Mary Baughman, Mark Hall, Deborah Hartigan, Kyle Hawley, Cari Marshall, Adam Robinson, Mark Smith, Amanda Stevenson, and Margi Tenny. A retired librarian volunteer, Pat Ingram, will soon catalog and bar code ABAC's on-site library, so that ABAC members can borrow books. We are grateful that designer Laurel Barickman created our website, logo and many designs for cards and bookmarks. ABAC looks fabulous on her website, RecSpec.

In September 2016, Austin Book Arts Center grew from one 400 square foot classroom to 700 square feet, including a second classroom space. The printing classroom has three Vandercook presses (Universal 1, No.4, and SP15), and an 8x12 old-style Chandler & Price treadle press. Our four type cabinets hold a variety of fonts, and we use polymer plates that are locally produced by Max Koch. These larger presses augment our four tabletop platen presses and a Kwikprint stamping machine. This week an exposure unit was donated to ABAC.

In addition to the printing equipment, ABAC has an ancient 30" board shear, a 17" guillotine, a Schwab combination press, four small wooden lying presses, eight sewing frames, a paper drill, and a power grinder for

sharpening and modifying hand tools. Our three saddle staplers are in good condition, but we need a source for the discontinued staples. We welcome advice! Our two portable sinks have been used for paper marbling classes, and ABAC is eager to acquire papermaking equipment. Several local printers, bookmakers, and other book artists contributed a much of this equipment as well as tools and supplies. Karen Hanmer and Shanna Leino have kindly donated tools to ABAC.

Folks who moved to Austin from cities such as Chicago, Cleveland, Minneapolis, New York, and San Francisco, where they studied in book arts centers, now take workshops at ABAC and are pleased to have the opportunity to refine their skills in letterpress printing and other book arts. ABAC is rising to the challenge and growing along with the city and the increased demand for our programming. As I write this article, ABAC is generating excitement to make our fundraising campaign through Amplify Austin a success.

ABAC goals include sending out more grant applications in order to fund new programs and pay staff, to install better lighting and electrical plug access for the new print studio, and to acquire papermaking equipment, and brass type for hot stamping. We encourage students to join the Guild of Book Workers. We hope that this year at least 5 new GBW members will have an Austin zip code. Austin Book Arts Center is ready to welcome the Lone Star Chapter members and anyone else who wants to visit and create.



Max Koch, Kevin Auer

~ SUPPORTING LINKS ~

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EAST AUSTIN STUDIO TOUR	austinchronicle.com/arts/2016-11-18/cast-austin-studio-tour-goes-boom
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LetterWorks - the 2017 International Annual Calligraphy Conference

by Beth Lee



I'm looking forward to the annual calligraphy conference, scheduled for June 24 to July 1, at Weber State University in Ogden, Utah, about 30 minutes south of Salt Lake City. I'll start with a couple of creature-comfort considerations that stand out for me. First, it's within driving distance of our home in Montana, so I'll be able to bring whatever art supplies I can stuff into my car. Yay! Second, the highs are likely to be in the 80s and lows at night in the 50s, and even though the campus classrooms and housing are air-conditioned, temperatures will be comfortable outside.

The week-long conference

More important are the opportunities for learning and sharing that will be available. Twenty-six instructor/artists will teach 39 different classes, coming from as far away as Australia, Italy, Belgium, Canada, and across the United States. Students of all interests and skill levels will be able to choose a one 5-day class or two 2½-day classes. These classes will include historic and modern scripts using different media, with a variety of traditional and non-traditional tools. There will be classes in layout and design, digitizing calligraphy, gilding, dimensional calligraphy, exploring the use of color, surfaces, and so on.

Although these classes are the heart of the conference, you can easily fill every waking hour outside class time with calligraphy attractions. You may attend exhibits of work by faculty and participants. You'll be able to shop at the John Neal and Paper & Ink Arts tables, finally getting to leaf through books and handle art supplies that one must mail-order the rest of the year. You'll also get to shop with specialty vendors who sell handmade pens and brushes as well as other specialty art supplies and equipment. You can get an up-close and personal view of seven volumes of the Saint John's Bible Heritage Edition. Demonstrations are scheduled throughout the week. Spontaneous show-and-share events pop up. You may choose one of the three optional mid-week excursions exploring calligraphy related themes. And this year there is a Saturday afternoon "Boot Camp" aimed at preparing beginners for conference attendance.

A one-day option

If you're not up for a week-long conference, consider the separate one-day conference to be held on Saturday, June 24, called LetterWorks Jr. Take two of the six 3-hour classes offered on a variety of lettering arts subjects. Lunch and all supplies are included, and you'll also get to shop in the conference stores, check out the exhibits, and attend the opening program of the main conference.

Register online

More information about the conference is available at letterworks.org. There you may register to attend, select classes and housing, and pay for the conference. If you plan to attend, please let me know, and I'll see you in Utah this summer.

www.letterworks.org

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Paper Sizes and Weights

by Iris Nevins

What is a suitable size and weight paper for marbling? I have some tips for you.

First, let's consider the size of the sheet. So called "standard sizes" for marbling are usually 17x22 on up to 20x26 inches. The most common size in the US is either 19x25 or 18x24. Back in the old days — Victorian times and earlier—a smaller, thinner sheet was often used.

What weight paper is best for marbling? If the paper is too thin, it will tear off the line when wet, usually at the clothespins (if you use them). Also if too thin, it tends to buckle too much as it dries. Marbled papers suitable for bookbinding are between a 60 and 80 pound text weight. I prefer a 70 pound — ideally — but many of the papers tend to come in an 80 pound text weight. If the paper is thicker than that, the bookbinder may well have trouble folding in the corners while turning in.

Oftentimes a customer will ask if they can buy a smaller sheet for less money, as a matter of cost efficiency. We marblers can make smaller sheets, but as those of you who marble know, they are the same amount of work and time to produce as a full-sized sheet.

And sometimes a customer will ask for a very large sheet, perhaps up to 38x25 inches. Now that is actually a lot more work, and you may not have a trough to accommodate it, and you will also likely need two very coordinated people to lay it down. If you are working solo, you are limited by your armspan. The wet paper is very heavy, and the larger it is, the more it is prone to tearing. So on a very large sheet, it is best not to hang from a clothesline with clothespins. I learned this the hard way!

Happy Marbling!



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Design Bindings: A Retrospective

Don Etherington.

Introductions by Jonathan Tremblay and Maureen Clapperton.

Forward by John Mackrell.

(New Castle, DE: Oak Knoll Press, 2016)

To GBW members, Don Etherington is well known for the contributions he has made both to the Guild and to the fields of conservation and binding. What is not so well known is the array of design bindings he has created over the past 60 years. From May to September of 2016, a retrospective exhibition of fine bindings created by Don Etherington was held in Montreal. This is the companion catalog to the exhibition.

The catalog starts out with some words from Don and proceeds to introductions by Jonathan Tremblay and Maureen Clapperton. Tremblay is President of ARA-Canada, the Canadian chapter of the international association of Les Amis de la Reliure d'Art, and a sponsor of the exhibition. Clapperton is the Director of HEC Montreal's Myriam and J.-Robert Ouimet Library, where the exhibition was held and also a sponsor. Following this, John MacKrell gives a concise and informative biography of Etherington's career as a bookbinder and conservator. The remainder—and bulk—of the book consists of photographs of the bindings in the exhibition. The last part of this section includes bindings of Etherington's book *Bookbinding & Conservation: A Sixty-Year Odyssey of Art and Craft* that were bound by his friends, students and colleagues. Included are works by GBW members Helga Hobday, Lang Ingalls and Monique Lallier. Notably, the text is in both English and French.

Now for the meat of this book: the bindings. Photographs of Etherington's bindings are presented full page. It is interesting to see how many styles he used over

the years. Much of this shows the influence of the Design Binding movement in England through the The Guild of Contemporary Bookbinders and later Designer Bookbinders. One can find influences by Edgar Mansfield, Ivor Robinson, Jeff Clements, Bernard Middleton, and many more. Unfortunately, the bindings are not presented in the order that they were bound. This would have made it easier to follow Etherington's progression as a design binder and that of the movement he was part of. Nonetheless, the year bound is stated with most of the entries.

For anyone interested in following the creative output of one binder, this is an extremely informative and interesting catalogue. For those interested in the trend in design binding that started in England in the 50's, this shows one binder's approach. For those generally interested in fine bindings, this is the next best thing to actually having the bindings in hand.

Highly recommended.

Frank Lehmann is a bookbinder & conservator in private practice. He runs Lehmann Bindery, located in Northern San Diego County, which consists of himself and two dogs — and he has no delusions as to who really runs the place. He can be reached via his website (www.lehmannbindery.com).



DEAR ABIGAIL

Dear Abigail:

I have a friend. He attends yoga classes for his health. He also admits that it is a nice way to meet people. He wanted me to ask you what is the best tactic to meet someone bookish?

- Desperate in Des Moines

Dear Desperate in Des Moines:

Read in public places, but beware: you must only read what you truly want to or it may get snarly.

Dear Abigail:

I enjoyed the article in the last issue by Jodee Fenton on 'Books in Sheets' — I am a Canadian member, are there private press options north of the border?

- Another North American Binder Searching for Books in Sheets

Dear Searching for Sheets:

Excellent question, and I refer you to these Canadian imprints:

Greenboathouse Press, run by Jason Dewinetz

Heavenly Monkey, run by Rollin Milroy

Barbarian Press, run by Jan & Crispin Elsted

Apt. 9 Press, run by Cameron Anstee

Frog Hollow Press, run by Caryl Wyse Peters

Gaspereau Press, run by Gary Dunfield and Andrew Steeves

greenboathouse.com

heavenlymonkey.com

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A Bit of GBW History

by Margaret Johnson

In October 1987, the Guild held its seventh ‘Standards of Excellence in Hand Bookbinding’ Seminar at the University of Texas-Austin’s Harry Ransom Humanities Research Center, hosted by Don Etherington, then Director of the Center.

The presentations that year were especially good, making for a lot of enthusiasm. After the last session, that enthusiasm carried on to the Annual Meeting. Attended by almost 50 members—far more than previous meetings—the discussions about proposals by the Board and the interesting presentations continued on the bus back to the hotel, through Happy Hour, and on into the night!

A raise in dues from \$30 to \$40 was approved. Members asked that part of the raise go to sending out the Newsletter by First Class Mail instead of Bulk Mail. That was promised, as well as changing the “Junior Category” to “Student” at a rate of \$25.

Improvements to the Journal and the Newsletter were offered. Following that was a heated discussion about the merits of ‘Standards’ Seminars being given to the entire attendance (supported by simultaneous video) as had been done at the Iowa session the previous year, versus the return to small group presentations. The small group idea won out. Heated talks about editing the video tapes (or not!) were part of the ongoing discussions back to the hotel.

The presentations themselves were especially stimulating. They were ‘Paper Repair’ with Barbara Meier-James, ‘Headbands’ with Jenny Hille, ‘Rebacking’ with Bruce Levy, and ‘Collaboration of Printers and Binders on Edition Binding’ with Gabriel Rummonds & Craig Jensen. All of these presentations were fascinating in different ways. They were written up in Guild Newsletters nos. 55 and 56, (December, 1987 & February, 1988) by Nelly Ballofet, Howard Stein, Elaine Schlefer, and Sherelyn Ogden. Interested members may request a copy from the Guild Library in the University of Iowa if they’d like to read them.

Nelly, writing about Barbara Meier-James use of a slide show and lecture about book repair using long-staple Japanese tissue and wheat starch paste, said, “Although they were thoughtful and informative, I had only one regret—that Ms. Meier-James did not devote more time to performing actual repairs. It is an inspiration to observe a person as skilled as she is.”

Howard wrote at length about Jenny Hille’s presentation on headbands. Jenny gave a history of headbands and then demonstrated four structures: the primary or backbead headband, the two color, the French two-cord triple, and the Italian decorative. Howard ended by stating: “Jenny emphasized throughout the seminar that

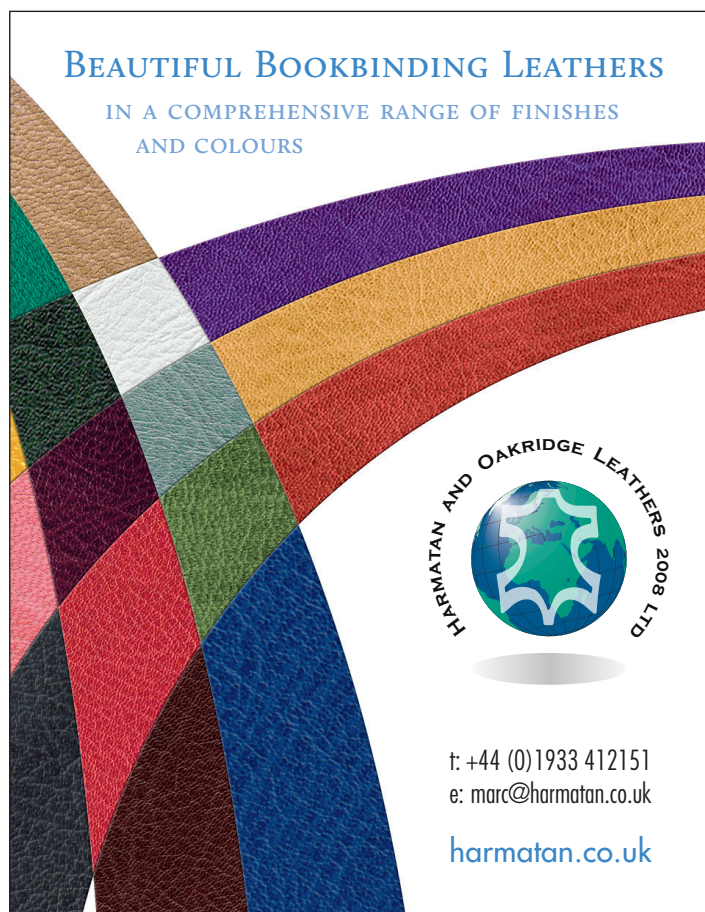
the individual binder must use his or her imagination. With historical examples of sound conservation structures and the imaginative play of designer binders...Jenny showed that the headband can significantly contribute to the artistic integrity of the bound book.” Notably, Jane Greenfield and Jenny’s book on headbands is the bible for many binders*.

Of Bruce Levy’s presentation, Elaine said, “It was a pleasure to watch Bruce’s meticulous craftsmanship; he made the most delicate, complicated task look simple. Anyone engaged in this sort of work should make an effort to see the video tape of it.”

Sherelyn ended her review of Gabriel Rummonds’ presentation, “[Their] session was interesting and generated much discussion and many questions. It left participants with a better understanding of the nature and importance of collaboration between the printer and binder, of times and costs of binding a small edition, and of binding on a production basis.”

As usually happens during Standards seminars, we all, even the professionals, learned something. This Seminar was especially informative and we all went home energized and infused with new enthusiasm.

*HEADBANDS *How to Work Them*. (see Recommended Reading)



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Please note that these are the minutes of the Annual Meeting held September 16, 2016. The Board has elected to print them here for the benefit of the membership. As yet, they are unapproved. (Approval occurs at the next Annual Meeting.) ~ the Editor

September 16, 2016

Minutes: Guild of Book Workers, Inc. Annual Meeting

The Annual Meeting of the Guild of Book Workers, Inc., was held on Friday, September 16, 2016, at 5:00 p.m. EST, at the Francis Marion Hotel, Charleston, SC, during the 35th Seminar of Standards of Excellence in Hand Bookbinding. President Mark Andersson called the meeting to order and welcomed everyone. An agenda was distributed to those present.

The minutes of the October 16, 2015, Annual Meeting was approved as previously published on the Guild's website.

The Annual Report for the 2015-16 fiscal year, which was previously published on the Guild's website, was presented.

Motion made and seconded to approve the 2015-16 Annual Report of the Board of Directors, Guild of Book Workers. MOTION CARRIED.

The current and incoming members of the Guild's Board of Directors were introduced.

Updates From the Board

President: Mark Andersson

An honor to sit at the table. We can do better with fundraising but this is a wonderful group because of the desire and willingness to teach and learn.

Vice-President: Bexx Caswell-Olson

Worked with chapter chairs to update handbook and recommends updating once a year. New things: table at Codex and promotional brochure, Fundraiser at Year-End to build up the cash reserve without raising membership dues.

Treasurer: Laura Bedford

Cash balance and budget are new to her as it is her first year; she has been learning the cycle and is working with Bexx to even it out. The budget for 2016-2017 has been approved and is almost balanced. We're hoping to raise enough money to have 6 months operating expenses on reserve. This eventually needs to be a 1 year reserve. Exhibits and Journals cause a lot of fluctuation and that reserve would help even things out. The other 75% of expenses are predictable.

Membership: Jennifer Evers

208 new members last year; currently 828 active members. Usually 800-850. Never more than 1,000. Variety of levels from student to sustaining. Sustaining is a way for people to pay more to the organization but Treasurer has to separate donations from dues. Encourage people to donate at time of Renewal but there are options to donate anytime.

Communications: Henry Hebert

Outgoing but already working closely with Marianna

Brothers for a seamless transition. He'll continue to assist as needed. Direct email to members are read by 400 and links are only clicked by 200.

Explanation of costs on exhibition catalog: pre-press (photography, layout, etc) is \$5000, printing and shipping is \$1000.

Journal: Cara Schlesinger

2012 is out thanks to her amazing team of volunteers. We are so far behind on the journal largely because of lack of content. The Centennial Journal is the top priority this year. Possible Mentors and Memorables Project — send stories.

Newsletter: Cindy Haller

Outgoing. Lang Ingalls will be taking over for October issue. Submit calendar info to Catherine. Short articles and bits of interest, comes out every two months.

Library: Ann Frelsen

Numbers remain steady for circulation. Still hoping to pull special historical items out of circulation and house them safely. Archives need a lot of attention and we should consider bringing in a dedicated member to take that on, though they must be housed in Iowa. DVD collection of about 90 videos is becoming obsolete and Henry has been investigating options for streaming video. Survey might be needed before getting in too far financially. Response is overwhelmingly positive.

Standards: Brenda Parsons

129 attendees, and 20 vendors. 80 tours. 2017 will be in Tacoma. MP Bogan new Standards Chair. She will be great and Brenda will assist as needed.

Recognitions And Announcements

Mark reported that the Board of Directors would be losing several members in key positions and expressed appreciation to each, acknowledging their years of service. Commemorations were presented to Bexx Caswell-Olson (Vice-President), Cindy Haller (Newsletter), Brenda Parsons (Standards), Henry Hebert (Communications), Amy LeePard (Exhibitions) and Mark himself will be stepping down as President.

Mark asked for questions or comments. An announcement was made concerning the location of the Mentor/Mentee Happy Hour following this meeting. There being no further business, the meeting was adjourned.

- Katy Baum, Guild Secretary

Awards were presented during the Banquet on Saturday, September 17, to:

Catherine Burkhard :: Laura Young Award

Peter Verheyen :: Lifetime Achievement Award

WE DID IT!

Thanks to the generous support of our members we exceeded our fundraising goal, raising a total of \$16,946.

WOW!

Thanks to your giving, we can continue to rebuild our reserve fund while enhancing existing membership benefits.

thank you!

18 ANONYMOUS DONORS

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NOTICE - from the Reviews Editor**All Published GBW Authors!**

Have you had a book or DVD published that you would like Guild members to know about? Let us know! We are keeping a running list of published works by our members; this will appear occasionally in the newsletter. If you would like to have your newly published work reviewed, then please contact our Reviews Editor, Frank Lehmann (lehmann@lehmannbindery.com), to work out the details.

NOTICE - from the Standards Chair

SAVE THE DATE! Registration for the Guild of Book Workers 'Standards of Excellence Seminar' is coming soon! We are thrilled to announce that **Aimee Lee**, **Suzanne Moore**, **Gabrielle Fox** and **Don Glaister** will be this year's presenters. Thanks to local committee co-chairs Bonnie Thompson Norman and Jodee Fenton for planning a great schedule. We look forward to seeing you in Washington!

RECOMMENDED READING

The Recommended Reading in the February Issue focused on literary takes on booksih books; this list has a few of those, and more on technical aspects of our bookish world. Author's names in semi-bold are associated with GBW, past or present. ~ the Editor

RECENTLY PUBLISHED!

Larkspur Press: Forty Years of Making Letterpress Books in a Rural Kentucky Community, 1974-2014 by **Gabrielle Fox**

Dead Feminists: Historic Heroines in Living Color by Chandler O'Leary & **Jessica Spring**

Sixty over Thirty by **Kitty Maryatt**

Suave Mechanicals: Essays on the History of Bookbinding edited by **Julia Miller**, Vol. 3

Nineteenth-Century Dust-Jackets by Mark Godburn

Dreaming on the Edge: Poets & Book Artists of California by A.M. Johnston

Hungry Bibliophiles: An Experiment in Utilitarian Bookmaking by Russell Maret (facsimile edition from Oak Knoll)

Printer's Error: Irreverent Stories from Book History by J. P. Romney & Rebecca Romney

Dictionary of the Book: A Glossary for Book Collectors, Booksellers, Librarians, and Others by Sidney E. Berger

China Under the Covers: A Binder's Journey to the Roots of Books by Margaret E. Davis

NOTABLE OTHERS

The Haunted Bookshop & Parnassus on Wheels by Christopher Morley

A Gentle Madness by Nicolas Basbanes

The Book of Lost Things by John Connolly

Bookbinding: A Step by Step Guide by Kathy Abbott

Rare Books Uncovered by Rebecca Rego Barry

Art Made from Books By Laura Heyenga

The Alphabet Abecedarium by Richard A. Firmage

Waters Rising: Letters from Florence by Sheila Waters

A Short History of the Printed Word by Warren Chappell

The Elements of Typographic Style by Robert Bringhurst

The Century of Artists' Books by Johanna Drucker

Late-night Talks with Men I Think I Trust by Diana Marie Delgado

Headbands: How to Work Them by **Jane Greenfield & Jenny Hille** (hee-hee)

The Golden Ratio; The Story of phi, the World's most Astonishing Number by Mario Livio

Yours Respectfully, William Berwick: Paper Conservation in the United States and Western Europe, 1800 to 1935 by Christine A. Smith

Suave Mechanicals: Essays on the History of Bookbinding edited by **Julia Miller**, Vols. 1 & 2

Western Papermaking – Traditions, Tools, and Techniques by **Timothy D. Barrett**

The Book Thieves by Anders Rydell

STUDY OPPORTUNITIES

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

San Francisco Center for the Book

San Francisco, CA

www.sfcg.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

Hollander's

Ann Arbor, MI

www.hollanders.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, NY

Classes & workshops with Maria G. Pisano.

www.mariagpisano.com

Mills College Book Arts Program

Oakland, CA

www.millsbookartsummer.org

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

~ Check listed websites for specific offerings ~

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*At this time, this position is not filled; if you have expertise or interest in Paper (papermaking, paper engineering, paper as a field) and would be interested in submitting the occasional news, the Editor would be grateful. Contact the Editor, Lang Ingalls (newsletter@guildofbookworkers.org).

All items for publication should be sent to:
Lang Ingalls (newsletter@guildofbookworkers.org).

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www.guildofbookworkers.org

DEADLINE DATES**FOR UPCOMING NEWSLETTER PUBLICATIONS**

May 1 for June 2017 issue No. 232

July 3 for August 2017 issue No. 233

September 1 for October 2017 issue No. 234

November 1 for December 2017 issue No. 235

January 2 for February 2018 issue No. 236

March 1 for April 2018 issue No.237

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1/2 Page/vert (3½" w x 9½" h)	\$140
1/2 Page/horiz (7½" w x 4½" h)	\$140
Full Page (7½" w x 9½" h)	\$265

The deadline for the 'June 2017' newsletter is May 1, 2017.

For inclusion in the 'June 2017' newsletter, please request guidelines prior to deadline at:
newsletter@guildofbookworkers.org

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