



*William Minter by Wilson Hutton  
for the Penn State University Libraries, 2014*

## WILLIAM MINTER

Recipient of the  
2017  
Guild of BookWorkers  
Laura Young Award



*Richard Minsky by Richard Grosbard, 2015*

## RICHARD MINSKY

Recipient of the  
2017  
Guild of BookWorkers  
Lifetime Achievement Award

### ALSO IN THIS ISSUE

- letter from GBW President Bexx Caswell-Olsen
  - GBW Annual Awards announcements
  - a visit to the Hamilton Museum by Mark Arend
- Member Interview with conservator Bill Hanscom by Craig Fansler
  - contributions from Iris Nevins & Barbara Adams Hebard
  - & 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](http://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.

The Guild of BookWorkers Newsletter is published six times annually by the Guild of BookWorkers, Inc. (521 Fifth Avenue, New York, NY 10175).

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### • BOARD OF DIRECTORS •

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SOUTHEAST	<b>Sarah Bryant</b> ( <a href="mailto:southeast@guildofbookworkers.org">southeast@guildofbookworkers.org</a> )

## FORMATION

2018-2019 GBW TRAVELING EXHIBITION

**August 15, 2017** Intent to Enter Form\* due \*must be submitted in order to receive a link to the online submission form

online: [gbw.formstack.com/forms/formation\\_intent\\_to\\_enter](http://gbw.formstack.com/forms/formation_intent_to_enter)

hardcopy: request from Jackie Scott, Exhibitions Coordinator ([exhibitions@guildofbookworkers.org](mailto:exhibitions@guildofbookworkers.org))

January 1, 2018 to March 1, 2018.....Submissions accepted



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## LETTER FROM THE EDITOR

*You know, Hobbes,  
some days even my lucky rocket-ship underpants don't help.*

- Bill Watterson, from Calvin & Hobbes

Hello GBW Members:

I write today from the Humble Tree: I noted some egregious typos and inconsistencies in the last issue, and you have my apologies. Like Calvin, I simply have 'stuck-in-the-rut' days without any help from my luckiest of charms. We all do. I could use a proof-reader, so let me know if you'd like to help! (You would have my undying appreciation.) What I have deduced from years of floating above, teetering into and secretly spying on The Rut, is *it's all how you manage it in the end*.

A surefire way to get out of The Rut is to engage in things you love. For me that's some time outdoors or an evening bath or biting into a fresh apricot. Especially the time outdoors, where the air is fresh and I can hear those birds singing. That's in my free time. The other surefire way is to **make a book**.

This issue announces the annual GBW awards, of which there are two. Richard Minsky receives the 'Lifetime Achievement Award' and William Minter receives the 'Laura Young Award' for significant contributions to the Guild. Read on about their impressive accomplishments inside.

We also have another book review from Barbara Adams Hebard, a comment on Stormont paper patterns from Iris Nevins, and some Guest Commentary. Both GBW members Mark Arend and Craig Fansler made contributions and I thank them both—it is a pleasure to receive articles from outside my regular correspondant group. Think about submitting one yourself!

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

## IN MEMORIAM Sharon Schoech

Dallas area bookbinders, along with the Lone Star Chapter, were saddened to learn about the death of book and paper enthusiast Sharon Schoech on May 25, 2017, in Arlington, Texas at age 74.

Sharon began bookbinding classes with Dorothy Westapher in Dallas in the mid-80s, where I first met her, studying with Dorothy for about 15 years. Upon Dorothy's death, she was my student for 14 years until her battle with cancer kept her from being as active in class as she so wanted.

Sharon was a true lover of books and the making of them. In days with Dorothy, she had contacts whereupon she placed orders for fine printed books, some even letterpress ones, which many of us ordered to rebind in leather and hone our skills. She loved making and purchasing beautiful papers and bookbinding tools, learning new skills, and had a strong desire to be a part of all my classes and workshops to continue the learning.

In addition to the world of books, Sharon was interested in children having good books to read – especially in relation to their learning about nature. It was not until later in her life did I learn that she took this interest to the level of being active in various nature and environmental groups, with a main interest in teaching children and encouraging them to notice the world around them, along with books.

This intuitive relationship with children and nature allowed me to better understand her quiet, gentle nature. Her classmates and I enjoyed that side of her along with the kindness, pleasantness, calmness she exhibited to all of us. We will all miss Sharon for many reasons, but especially that.

- Catherine Burkhard

## LETTER FROM THE PRESIDENT

Dear Members,

Thank you to everyone who voted in the 2017 elections! We have several new Board members, and several returning officers.

**Brien Beidler** officially joins the Board as Vice President. He has been serving as interim Vice President since October 2016. **Rebecca Smyrl** will replace Katy Baum as Secretary. **Cheryl Ball** will replace Jennifer Evers as Membership Chair. **Christine Ameduri** will join Cara Schlesinger as Co-Editor of the Journal. Laura Bedford will continue as Treasurer. Ann Frellsen will continue as Librarian.

Welcome to all of our new officers, a round of applause to our returning officers, and a big thank you to our outgoing officers for their service!

The nominating committee for the 2018 election will be approved at our November meeting. The 2018 Awards Committee will also be approved in November. If you are interested in volunteering for either committee (or anything else), please let me know!

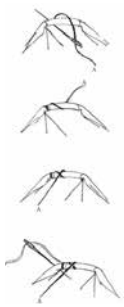
I can't tell you all how excited I am for the upcoming 'Standards of Excellence' Seminar in Tacoma, Washington! If you haven't already done so, please make sure you register and book your accommodations soon. Early bird registration has ended, but you can still register at the regular rate until September 30. We do expect this year's conference to sell out, so don't delay!

Also, note that the **FORMATION** deadline is soon, so sign up! And please continue to send feedback and ideas my way.

Many Thanks, Bexx Caswell-Olson, GBW President ([president@guildofbookworkers.org](mailto:president@guildofbookworkers.org))

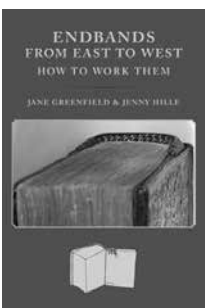
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-- from the Foreword to the third edition by Georgios Boudalis



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## CALIFORNIA

CHAIR  
WORKSHOP - LOS ANGELES

Marlyn Bonaventure  
*Fall Workshop*

CURRENT EVENTS  
'Box with a Twist' with Betsy Begue  
[www.gbwcalforniachapter.wordpress.com](http://www.gbwcalforniachapter.wordpress.com)

## DELAWARE VALLEY

CHAIR

Jennifer Rosner

CURRENT EVENTS  
[www.dvc-gbw.org](http://www.dvc-gbw.org)

## LONE STAR

CHAIR  
REPORT

Tish Brewer

CURRENT EVENTS  
[www.gbwlonestarchapter.wordpress.com](http://www.gbwlonestarchapter.wordpress.com)

Our June workshop on gold finishing with Samuel Feinstein was packed. The workshop, held in the new conservation lab at the Bridwell Library (SMU), sold out in one day at the max of 8 students! Sam was an excellent instructor and everyone left inspired! Check out the photos on our blog. Also, we're still accepting nominations for new chapter officers in the positions of Communications and Secretary/Treasurer—please let us know if you or someone you know is interested in volunteering. Check website and your inboxes for further info! Join us in Tacoma ~

CHAPTER MEETUP

*friday lunch at 'Standards'*

## MIDWEST

CHAIR  
WELCOME NEW CHAIR

Ellen Wrede

CURRENT EVENTS  
[www.midwestgbw.wordpress.com](http://www.midwestgbw.wordpress.com)  
**Ellen Wrede** has been elected as the new chapter chair. Congratulations!

## NEW ENGLAND

CHAIR  
ANNUAL MEETING\*

Erin Fletcher  
*September 9*

CURRENT EVENTS  
[www.negbw.wordpress.com](http://www.negbw.wordpress.com)  
Held at Third Year Studio, Boston \*bring materials for an informal swap

## NEW YORK

CHAIR  
EXHIBITION: 'Home'

Celine Lombardi  
*opening in September*

CURRENT EVENTS  
[www.gbwny.wordpress.com](http://www.gbwny.wordpress.com)  
GBW member **Claire Jeanine Satin** shows her bookwork PEN at the Hebrew Union College Museum. For details: [www.satinartworks.com](http://www.satinartworks.com).

## NORTHWEST

CHAIR  
WORKSHOP - SEATTLE  
EXHIBITION: 'OPEN•SET'  
HOSTING 'STANDARDS' - TACOMA

Elsi Vassdal Ellis  
*September 16 & 17*  
*September 8 to October 29*  
*October 25 to 28*

CURRENT EVENTS  
[www.gbwNW.blogspot.com](http://www.gbwNW.blogspot.com)  
'Books as Interactive Sculpture' with Alicia Bailey  
The Northwest welcomes OPEN•SET to the Seattle Public Library  
We look forward to seeing everyone!

## POTOMAC

CHAIR

Vicki Lee

CURRENT EVENTS  
[www.gbwpotomacchapter.wordpress.com](http://www.gbwpotomacchapter.wordpress.com)

## ROCKY MOUNTAIN

CO-CHAIRS  
CHAPTER SHOW 'Souvenir'  
WELCOME NEWLY ELECTED BOARD

Karen Jones & Emiline Twitchell  
*through September*

CURRENT EVENTS  
[www.rmgbw.blogspot.com](http://www.rmgbw.blogspot.com)  
University of Wyoming, Laramie, WY

**Emiline Twitchell** is the new Utah Co-chair, working with re-elected Colorado Co-chair **Karen Jones**; **Emily Tipps** is the re-elected Treasurer; **Martha Rome** is the Workshop Coordinator for Colorado and **Allison Leialoha Milham** is the Workshop Coordinator for Utah; **Pamela Leutz** is the Communication Coordinator.

CHAPTER REPORT

'The Concertina Sewn Book' with Priscilla Spitler workshop was wonderful! Everyone, including the youngest class member (at 14), enjoyed Priscilla's knowledge and enthusiasm.

## SOUTHEAST

CHAIR

Sarah Bryant

CURRENT EVENTS  
[www.segbwnews.blogspot.com](http://www.segbwnews.blogspot.com)



Photos from the Rocky Mountain Chapter workshop with Priscilla Spitler, 'The Concertina Sewn Book'

*Pam Leutz, Mervi Hjelmroos-Koski, Priscilla*

*Finished books by Mary Jo Hamilton and Mervi*





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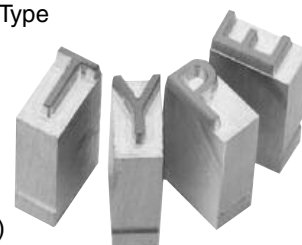
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# FALL 2017

*Alona*  
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Reflection & Impression: Gilding & Embossing on Paper | Suzanne Moore  
September 20 - 22

Content to Concept to Object | Suzanne Moore & Don Glaister  
September 25 - 29

Intermediate / Advanced Fine Leather Binding | Don Glaister  
October 2 - 13

Articulated Leather Binding | Coleen Curry  
October 16 - 20

Don Glaister, fine binding  
Peter Geraty, integrated studies  
Don Etherington, summerfield conservation  
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[aab@ahhaa.org](mailto:aab@ahhaa.org) | [bookbindingacademy.org](http://bookbindingacademy.org)



### OPEN • SET Exhibitions:

DENVER PUBLIC LIBRARY  
January 5 - 28

SAN FRANCISCO

CENTER FOR THE BOOK

February 1 - March 4

UNIVERSITY OF IOWA

March 8 - April 19

AH HAA SCHOOL, TELLURIDE

April 24 - May 20

NORTH BENNETT

STREET SCHOOL, BOSTON

June 8 - July 19

SEATTLE PUBLIC LIBRARY  
September 8 - October 28

MARRIOTT LIBRARY, SALT LAKE CITY  
November 10 - January 19

## EXHIBITIONS

(local exhibitions in chapter reports)

### Souvenir

through late September

LARAMIE, WY The Rocky Mountain Chapter traveling exhibition has moved to its last venue: Visual Arts Building, University of Wyoming - Laramie.

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

[www.rmgbw.blogspot.com](http://www.rmgbw.blogspot.com)

### OPEN • SET

SEATTLE, WA

September 8 to October 28

The OPEN•SET Exhibition will soon be at the Seattle Public Library. Programming to be announced locally. Opening Reception on September 8.

[www.bookbindingacademy.org](http://www.bookbindingacademy.org)

### Treasures from the Vault

through November 12

NEW YORK, NY Current Morgan Library "treasures" include William Blake's apocalyptic poem *America: A Prophecy*; Julia Ward Howe's manuscript with the lyrics for the Battle Hymn of the Republic; part of the manuscript of Jane Austen's unfinished novel *The Watsons*; medieval treasures such as a French treatise on chess and other board games from ca. 1300; and the 1486 *Book of Hunting, Hawking, and Heraldry* by Juliana Berners, probably the first female author of a book in print. Note also, opening September 8, the exhibition 'Magnificent Gems: Medieval Treasure Bindings'.

[www.themorgan.org](http://www.themorgan.org)

## UPCOMING BOOK FAIRS

Rocky Mountain Book & Paper Fair August 4 & 5

Scranto Antiquarian Book Fair September 9

Rochester Antiquarian Book Fair September 9

Brooklyn Antiquarian Book Fair September 9 & 10

## UPCOMING EVENTS

### **MINIATURE BOOK SOCIETY 2017 Conclave**

OAKLAND, CA

August 11 to 14

[www.mbs.org](http://www.mbs.org)

### **APHA 2017 Joint Conference**

(American Printing History Assoc & American Antiquarian Society)

WORCESTER, MA

October 6 & 7

[www.printinghistory.org](http://www.printinghistory.org)

### **GBW 'Standards of Excellence' Seminar**

TACOMA, WA

October 25 to 28

[www.guildofbookworkers.org](http://www.guildofbookworkers.org)



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## CALL FOR ENTRIES

### 2018 DeGolyer Bookbinding Competition

SUBMISSION DEADLINE: *now until 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.

For details visit:

[www.smu.edu/Bridwell/About/DeGolyerBookbindingCompetition](http://www.smu.edu/Bridwell/About/DeGolyerBookbindingCompetition)

### FORMATION

INTENT-TO-ENTER DEADLINE: *August 15, 2017*

SUBMISSION DEADLINE: *January 1 to March 1, 2018*

The Guild of Book Workers invites all members to participate in its 2018-2019 traveling juried exhibition, FORMATION—a theme we hope will invoke a wide array of interpretations.

[gbw.formstack.com/forms/formation\\_intent\\_to\\_enter](http://gbw.formstack.com/forms/formation_intent_to_enter)

### Artists' Book Cornucopia VIII

SUBMISSION DEADLINE: *August 21*

ACCEPTANCE NOTIFICATION: *September 10*

WORKS DUE: *October 2*

EXHIBITION DATES: *October 12 to November 4, 2017*

An annual exhibition orchestrated by Abecedarian Artists' Books, held at Art Gym Gallery, Denver.

[www.bit.ly/ABC8-prospectus](http://www.bit.ly/ABC8-prospectus)

### Letter Arts 'Review 2017'

SUBMISSION DEADLINE: *September 1*

To celebrate and showcase the finest calligraphy worldwide, and to recognize craftsmanship and creative excellence in the letter arts, you are invited to participate in Review 2017. This is a call for traditional and nontraditional lettering, calligraphy, type design, letter carving, graphic design, book art and fine art which employs hand lettering or calligraphic marks as a major element. See website for details: "LAR Call for Entries —2017" under the Letter Arts Review column.

[www.johnnealbooks.com](http://www.johnnealbooks.com)

### INTER Exhibition

SUBMISSION DEADLINE: *September 29*

Exeter, UK, international artists' book exhibition. For details visit:

[www.exe-coll.ac.uk/College/YardGalleryInter](http://www.exe-coll.ac.uk/College/YardGalleryInter)

### International Artist's Book Vilnius 2018

SUBMISSION DEADLINE: *November 15*

The '8<sup>th</sup> International Artist's Books Triennial Vilnius 2018' is a unique non-commercial cultural project, organised to promote artist's books, creators of artist's books from all over the world, and to connect galleries, publishers, editors and printers of fine art and limited editions, the greater general public, collectors and individual artists. It is an educational art project involving world-renowned artists to familiarise art teachers, students and the general public with the interdisciplinary arts and with the stunning variety of artistic disciplines in an artist's book – and especially to stimulate creativity and love for books. For details visit:

[www.artistsbook.lt/blog/2016/01/23/8th-international-artists-book-triennial-vilnius-2018/](http://www.artistsbook.lt/blog/2016/01/23/8th-international-artists-book-triennial-vilnius-2018/)

### Art of the Book 2018

Victoria, B.C., CANADA.

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. For details visit:

[www.cbbag.ca](http://www.cbbag.ca)

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## New Cloth Binding Construction May 18-19

# Introduction to Book Restoration

June 15-16 OR July 20-21 OR August 17-18

## Marbling Week September 13-19

## Hand Papermaking October 5-6

## Introduction to Paper Repair October 12-13



## BOXING FORTNIGHT

Victorian-Era Box Structures Oct. 18

## Clamshell Box Making Oct. 19-20

## Preservation Enclosures for Rare Materials Oct. 25

## Advanced Clamshell Box Making Oct. 26-27





## RICHARD MINSKY

### *Recipient of the 2017 GBW Lifetime Achievement Award*

The 2017 Lifetime Achievement Award recognizes Richard Minsky, who like no one else, has made a deep and significant impact on all book arts over his lifetime. Richard opened up the book arts to a broad audience by conceptualizing and realizing the Center for Book Arts in New York, and exploding the definition of book arts. Hedi Kyle sums Richard up wonderfully by noting that he “is an achiever, but he is also an instigator, provocateur, inventor, visionary, gentleman and charmer.”

In 1974, when he founded the Center for Book Arts, it was the first of its kind and served as a model for the many other centers and similar programs throughout the US and abroad. Significant to that model is that these centers have often provided the primary training and infrastructure for generations of book artists. Richard connected people and skill sets and promoted the Center in ways that foretold our highly interconnected and networked world.

Betty Bright, author of *No Longer Innocent: Book Art in America, 1960 to 1980* and Board member at the Minnesota Center for Book Arts, wrote that “Richard Minsky’s service to the book arts in America has been profound and ongoing. Indeed, I believe that today’s book arts community would be weak or nonexistent if not for Minsky’s commitment to nurturing broad involvement. The US book art persona of generosity, of artists readily sharing information, innovation and expertise, was first embodied at the Center for Book Arts. It expressed Minsky’s vision that the newly-christened book arts welcomed everyone: artists and writers, librarians and collectors—anyone drawn to the book.”

Hedi Kyle shared that “Richard connected with people of the trade like edge gilders and finishers as well as artists that saw the book as a vehicle for their expression in multimedia or those who transformed books, altered them to make statements, sculptures, and installations. He was also good in promoting the Center, putting it on the map so to speak by attracting gallery folks, museum curators, magazine editors, and, most important, financial sponsors. The Center for Book Arts very much set the tone for others to follow all over the world and Richard without a doubt deserves the credit as originator.” In 1990, Richard took his message of the “book as art” international with the Center for Book Arts project ‘Book Arts in the USA’. This traveling show went to Latin America and Africa on a grant from the United States Information Agency. To this day, the Center’s impact is impressive with about 100 classes taught each year to 8000

students. In addition over 300 exhibits involving over 12,000 artist have been held over the past 40 years.

Miriam Schaer wrote of her own experiences, “Little of this would have been possible without the Center for Book Arts that Richard founded in a storefront on Bleecker Street in 1974. At the time, there were few places to study all aspects of the book arts in the City, even in the U.S. The foundation of study CBA provided informs my work to this day. Through its classes I acquired essential skills and, through its community, I discovered such mentors as Tim Ely, Jeff Peachey, Hedi Kyle, Daniel Kelm and Mindell Dubansky, all notable book artists or conservators. Richard’s open, inclusive thinking about artist books, especially the use of non-traditional materials in tandem with a focus on craft, became part of the tool-kit I developed for my work as an educator and artist.”

Gary Frost recalled Richard’s “flair for teaching bookbinders classical tango or calming those in the ‘flying refrigerator’ with a distracting violin recital.” He also noted the early Center for Book Arts “off-Bowery where [Richard] harbored and inspired the early enclaves of artists’ bookmakers.”

Richard forced (at times jarringly) the idea of the book as a holistic work of art, beyond the constraints of fine press work and design bindings in leather. The book arts and artists’ books would not be where they are now without him and those he initially touched through his work with the Center. From Betty Bright: “He championed early artists such as Hedi Kyle, Gary Frost, Barton Benes, Stella Waitzkin and many others—innovators whom he felt had not received the recognition they deserved. He understood the importance of capturing their voices and their contributions for the historical record.” He inspired and supported newcomers to the field by generously sharing his experiences in lectures and workshops on college campuses, at book arts centers, online, and elsewhere, inspiring many to explore our genre.

In his own work, Richard began pushing boundaries



*Richard Minsky with apprentices at Center for Book Arts, 15 Bleecker St., August, 1974. Left to right: R.M.’s three apprentices, Gloria Zuss, Robert Bretz, Robert Espinosa, Richard Minsky, Rick Wall, a woman who walked in off the street just before the photo was taken, and Nicholas Caraccio. Wall and Caraccio were charter CBA board members.  
Photo © Steve Zane*

almost as soon as he began binding under the tutelage of Daniel Gibson Knowlton in the late 1960s. He joined the Guild as a book artist, and in 1972 had his first one-man exhibition in the Guild's exhibition case at the AIGA. He also gained notoriety for his bindings. In particular, his *Birds of North America* caused great controversy in the 1975 Guild exhibit at Yale. Wrote Hedi Kyle, "Richard submitted the *Birds of North America* with a real pheasant skin attached to its cover. During the installation, it was decided to ban the book because it reached beyond the fine binders' aesthetic and sense of craftsmanship. It also shed a few tiny feathers. Richard showed up in black leather and metal. The gentle ladies, including the Guild's president, were alarmed." His response: pull a few more feathers and artistically scatter them in the case, exclaiming "It's molting." Asked how this

kind of book should be shelved, Richard replied, "You don't stick it on a shelf next to other books. It's a work of art, like a sculpture, and you exhibit it like that." It was with great pleasure that Richard tracked down the binding so that it could be included in the retrospective part of the GBW 100<sup>th</sup> anniversary exhibit; as the exhibit would not have been complete without it.

Craig Jensen credits Richard with "pushing binding beyond the finely executed exoskeleton of the book into the realm of provocative, thought-provoking fine art. His work has included single books and installations of numerous books often around controversial themes and subjects. An outstanding example is Richard's Bill of Rights exhibit, "ten bindings and sculptural housings each representing one of the original Bill of Rights and illustrating the peril to our Republic." Though first created in 1993 these works, and his interpretation of 1984 with video camera and screen might be considered prescient of the dangers faced by our Republic and the Constitution today. Susan Share wrote that, "In the 1970s and 80s, Minsky was creating sculptural, metaphorical books including *The Crisis of Democracy* wrapped in barbed wire, *Geography of World Hunger* with teeth at the foredge, and *The Biological Time Bomb* with explosives and a timer strapped to the binding. All have remarkable relevance today."

More recently, Richard's research around decorated cloth case bindings has built on the interest created by Sue Allen by cataloging and depicting many of these in a series of editions beginning with *American Decorated Publishers' Bindings 1872-1929*, along with his trade book *The Art of American Book Covers*, published by George Braziller. He is also the author of *The Book Art of Richard Minsky*, introduced by Betty Bright, providing an excellent census and description of his book works. His website at Minsky.com is THE starting point for

learning more about his work.

Richard was one of the first three book artists online and has used that platform to share his work and experience with others. Ever pushing the boundaries, he also took himself and the idea of a book arts center into Second Life, an early virtual reality platform. As with his other communities, Richard has shared generously with any and all on Book\_Arts-L since its founding in 1994, inspiring many to pursue the book arts more seriously.

Book arts would not be where we are today without Richard's contributions. He is in many respects a *Gesamtkunstwerk*, always in performance mode (or at least often), but also a consummate philosopher and innovator for the genre. Letters from his peers, fellow book artists, and academic scholars speak poignantly to all sides of his many achievements and contributions to the field and arts as a whole.

Jae Jennifer Rossman, Associate Director for Special Collections & Public Programs at Yale's Haas Family Arts Library concludes that, "When Richard Minsky learned bookbinding in the late 1960s, the field was based strongly on traditional craft practices. Because of Minsky's groundbreaking work, art and craft are no longer considered mutually exclusive. Additionally, the book arts have a wider audience today due to the increased availability of classes for the average person at book arts courses that are being offered across the country, based on Minsky's innovative model from the 1970s. In all of these areas: scholarship, teaching, and the creation of new art work, Richard Minsky shows that he is continually thinking of his work as an artist in a multi-faceted approach, contributing not just new objects, but new ideas, and also encouraging the next generation."

Or, in the words of Esther K. Smith of Purgatory Pie Press, "Richard started something that grew and sent off spores like a fungus and landed and inspired. One thing led to another—but Richard planted the seed and nourished it... [to] keep CBA growing. In his own brash and unapologetic way—with his thick Queens accent—Richard has long been an indomitable force of nature in book arts, and he deserves recognition."

This Lifetime Achievement Award is long overdue. Congratulations, Richard!

- Peter D. Verheyen

*The Birds of North America*, Jacob H. Studer, 1888.  
Binding by Richard Minsky, 1975.



To learn more about Richard and his work, visit him online at [www.minsky.com](http://www.minsky.com).

Jae Jennifer Rossman reading and in Richard Minsky's *Freedom of Choice* (2009).  
"People could be and were strapped into it on request to read the book and/or wear the headphones, which play a recording of Richard reading the poems. Some people sat in it and didn't get strapped in."  
*Freedom of Choice. From the exhibit at Yale.*

# WILLIAM MINTER

*Recipient of the 2017 GBW Laura Young Award*

Photo by Ann Passmore, 2015



## **William (Bill) Minter: Friend, Colleague, Challenger**

The first time I remember hearing the name 'Minter' was when I was learning to put down a pastedown using "minter mix" as the adhesive. Later I learned that the encapsulation machine

I had been using in different institutions was invented by a guy named Bill Minter. During a presentation a couple years ago, I watched Bill do a brush technique that I use virtually everyday now. These are just a few of the ways that my practice and knowledge have been impacted by Bill Minter, our fellow Guild of Book Workers member. Many of us have shared this, as Bill's influences are myriad — from a presentation or a publication, a technique in book conservation or bookbinding, a machine or tool invented by him, a question asked or answered on a listserv or in a newsletter, as a colleague and a friend.

As recipient of the Laura Young Award this year, we recognize William (Bill) Minter because of his years of dedicated and loyal presence, passionate participation in the life of the Guild—especially at 'Standards', service as an active and generous member, acting as mentor to many, and informal leadership roles during his 45 years of membership. He has exhibited his fine bindings widely with the Guild, Chicago Hand Bookbinders, and other groups. Minter is an accomplished instructor and has contributed much to the field through his writings, conference presentations, and his development of the ultrasonic welder, a tool that is now considered an essential element of most book conservation labs, used for the encapsulation of brittle and otherwise endangered flat materials.

Minter's first experience as a book worker was not actually as a bookbinder but as an editor and photographer for the employee magazine of the Chicago-based printing company The Cuneo Press, a national printing company known for magazines such as *Time*, *Life*, and *Hearst Co. publications* (*Good Housekeeping*, *Cosmopolitan* and *Harper's Bazaar*). Built in the mid-1890s near the Chicago river, the company began as The Henneberry Printing Company until it was taken over by John F. Cuneo who quickly expanded the printing facilities until it was the second largest printer in the city. Even in its earliest manifestation, The Cuneo Press offered fine binding as one of its services, being one of the few printing companies to offer book

publishers composition, printing, and binding under one roof. Newspaper giant William Randolph Hearst, while he toured the facility for the first time was to famously have said, "Anyone who maintains a fine leather binding studio like this, is the company that will print my publications".

Minter began work at Cuneo in the early 1970s where he met the then current head of the binding studio, William Anthony. A reputable hand bookbinder, and noted fine design binder and book conservator in Chicago, and also a well-known member of the Guild, the two immediately hit it off. Anthony's first true apprentice, Minter began a seven-year informal apprenticeship while still keeping his day job, and had the opportunity to work on many books, including Northwestern University Libraries' first edition of the four volumes of Audubon's *Birds of America*. As Minter advanced his skills, Anthony advised that he should not split his time from bookbinding any longer and recommended Minter commit to one vocation. At the end of his apprenticeship in 1978, Minter opened the doors to his own bookbinding and conservation business which ministered to university libraries, museums, rare book dealers and private collectors.



*Fine Binding by Bill Minter to honor William Anthony for the 30<sup>th</sup> Anniversary of the conservation program at the University of Iowa.*

Collaboration and information sharing is a vital part of Minter's process, and discovering the Guild of Book Workers became a pivotal moment. When speaking about the role the Guild played in the earlier part of his career, he says, "the Guild was that bridge...in the 70s, because there was no easy way to share information nor even to be aware of what colleagues with similar interests were doing across the country. [The Guild] allowed members to connect and to collaborate, not just in one's own city, but across regions." The first 'Standards of Excellence' conference was held in Washington, DC, in 1980, and was "absolutely phenomenal" says Minter. "The later meetings allowed us to share our techniques and to understand what others were doing. The annual meetings also gave us the opportunity to interact directly with vendors... We would not have had that without the Guild and 'Standards'. Minter has been in attendance ever since. When asked if he has attended all of the 'Standards of Excellence' meetings, he exclaims: "Well, I know that I've missed two that I can think of because one was during the birth of my son..." he sighs. "It just couldn't be helped."

Minter has presented at 'Standards' multiple times.



What he finds most memorable is that “many of the presenters share a technique — such as a binding style, or papermaking, or marbling — and we, the audience, will readily absorb that information. However, I really and truly appreciate when the presenter says, ‘You could do it this way, but I feel the end results are better when it is done this way,’— this then truly touches on the whole premise of the conference, standards of excellence.” He goes on to say, “(to) stand in front of one’s peers and have the fortitude to be challenged — when one has to justify why you use this material or that technique — is fantastic. As binders, we spend a lot of time (on a book) so the materials and the techniques are important to the longevity of the piece. When we can challenge the presenter, we all learn from the discussion. There are, however, times, when we simply have to accept our differences of opinion. My all-time and life-long discussion with one colleague has been about titling along the spine. That binder insists that the titling must be from tail-to-head, whereas I disagree.” Minter then adds: “One of the true benefits of American binders, is that we are not tied to a particular binding tradition —



Minter with sons Ezra, Christian and Isaac, standing next to the ultrasonic welder. All three have helped in the lab over the years.

such as an English, French, or German way. Tradition is very important, but sometimes there are alternatives and we should be able to choose what we feel is best for the finished binding”.

Through his active

membership Bill has represented the mission and ideals of GBW and is an inspiration to us all. Throughout the nomination process and interviewing with members and colleagues, there was consistent mention of his generosity with his knowledge and time, and a willingness to entertain a new idea or consider another way of doing things. Pamela Leutz, who nominated Minter this year, said regarding his introduction to bookbinding, “Hook, line, sinker, (he) lived and ate and slept bookbinding—and I don’t think he’s ever lost that enthusiasm for what he does.” Jeff Altepeter, Awards Committee member and Director of Bookbinding at North Bennet Street School, remembers meeting Bill when he was a student and being “amazed at his willingness to engage with me in discussion, offering advice and listening to my “naive ideas”. It is hard not to view Bill as an unofficial “father figure” and mentor for many in the Guild.

In 2014, Bill was appointed Senior Book Conservator of The Pennsylvania State University Libraries, University Park, PA. This position is an Andrew W. Mellon Foundation funded position, and the University’s first position in book conservation. Currently, he is at the beginning stages of construction planning for a new conservation center. His current research with a small group of conservators involves looking into why contemporary leathers are failing while much older examples age well, and working with the leather tannery Pergamena (NY), to develop an ultra soft parchment. As a constant innovator of our field, he says “(I’m) not looking for challenges, but if we can do something easier, simpler, and cheaper, then why not? The ultimate goal is to do the very best that we possibly can.”

- J. Goodman, GBW member since 2012, Lone Star Chapter

## THE MARBLING TRAY by Iris Nevins

### Adventures with Stormont Patterns

I recall an order for Stormont papers (see photo) that I struggled with mightily. The lacy look was not working and the holes were way too big. I made an interesting discovery that I recount here.

Normally I make this pattern by adding a small drop or two of Turpentine to the watercolor paint, usually a blue or black, but red is nice too. I prefer to do this in an oh-so-untraditional “plastic squeeze bottle.” I like the little 2 ounce size — it has a small hole —it is called the Boston Round Bottle With Yorker Cap. I fill the bottle about 2/3 full of the paint and add one drop at most of ox-gall and one to two drops of the turpentine. The “drops” from this type of bottle are about half the size as from an eye dropper, so keep this in mind if you use an eye dropper.

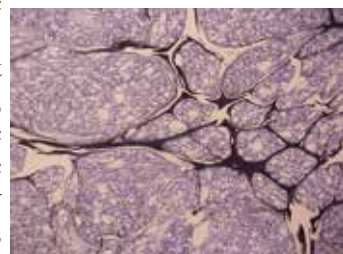
Oddly, I found that incorporating AIR into the mix seems to be an “ingredient” of sorts, so I leave 1/3 or so “shaking room” at the top of the bottle and shake vigorously before dropping it in the bath. I can’t give an explanation, really, because all those beautiful early Stormont papers were not done with shaken plastic squeeze bottles. I do what works and go with the flow, even when it could not have been done

that way. Any means to the end result!

Still: things were not working. I thinned the paint, used less and then more ox-gall, then less and more turpentine. I cried, tore my hair, gnashed my teeth...yelled, cursed. Luckily only the dogs heard this!

I was using an old can of Turnpentine, down to maybe the last third. Turpentine will last for ages when used for marbling. The last thing I could think of... maybe... just maybe... a *fresh* can would do the trick. Off I went to the hardware store and bought a brand new can...and YES! It worked. My best guess is—as the can was always capped—that maybe it evaporated a bit and got somewhat concentrated.

So... try everything, try anything, no matter how strange... it might just work. Hopefully this will spare a few of you a little agony!





## The Hamilton Wood Type & Printing Museum

The Hamilton Wood Type and Printing Museum is housed in a former factory on the shores of Lake Michigan. Beginning in the 1880s the Hamilton Manufacturing Company of Two Rivers, Wisconsin, was for many years the largest manufacturer of wood type in this country. The Museum was founded in 1999 by the Two Rivers Historical Society, with space donated in the Hamilton factory. After the factory closed in 2013, staff and volunteers moved the Museum over a 5-month period, assisted by hundreds of donors and contributed funds.

Like many of us, I have a nodding acquaintance with letterpress printing, but I had never thought about wood type. I learned that wood type was used in print shops along with metal type. Large letters made of metal type were too heavy to ship and too difficult to handle, so wood type was used alongside metal for headlines, posters, and advertisements.

The core of the Hamilton Museum's collection of more than 1.5 million pieces of wood type is from the Hamilton Company. Acquisition of additional collections—such as that of Enquirer Printing (Cincinnati) and Globe Printing Company (Chicago), one of the leading makers of posters for circuses, attractions and general merchandising—make this one of the largest wood type collections in the world. They also have a collection of letterpresses and related equipment, which show the evolution of printing technology in the 19th century.

This is more than a static museum with things to look at. It is a working museum, offering a year-round schedule of workshops on letterpress printing and bookmaking. Students can attend scheduled workshops, or special workshop sessions can be developed for schools and other groups.



### Cutting Type at the Hamilton Museum

The process of cutting type begins with logs of hard maple which are cut in half lengthwise and are then sliced

into pieces to dry. This exposes the wood's 'end grain' which makes the strongest type.

Once completely dry the sections of log are smoothed (almost polished, as any imperfection will show up in print) and planed to the standard .918 type depth. After being coated with shellac, the sections are cut into blocks of the desired size.

A type pattern starts with a letter being drawn on paper. The drawing is traced onto a thin piece of plywood using carbon paper and is then cut with a jig saw. The letter is then glued to a thicker piece of wood for stability. The Hamilton Museum has hundreds of these patterns in many sizes and fonts. Most are original Hamilton Company

patterns but several are new fonts commissioned by type designers from around the world.

The printing blocks are cut from the pattern using a pantograph. As the guide traces the letter on the pattern, a router cuts the letter in relief from the printing block. The pantograph lets the operator change the size of the letter that's cut, so one pattern can be used to produce different sizes of type. When the Hamilton Company was producing type, operators were paid by the piece, so speed was of the essence. We learned that one operator could cut as many as three blocks of a simple letter in one minute.

After hand-finishing, the block is ready to be used. The Hamilton Museum produces type not only for their own use but also sells type to schools and printers around the country.

### The Silver Buckle Press

In 1973, the University of Wisconsin-Madison purchased the printing collection of Robert Shaftoe, Art Director at Ford Motor Company and a hobby printer dedicated to preserving significant printing artefacts. His wish was that his collection be preserved intact and used to teach the craft and history of letterpress printing. For over 40 years it was operated as such by the University Libraries and was used to teach generations of students. Press staff have produced hand-printed books and broadsides of distinction along with symposia and exhibitions.

When Tracy Honn (long-time director of the Press) retired in 2016, the University chose not to hire another for this position. A creative option to closing the Press and warehousing the collection was found: the University partnered with the Hamilton Wood Type and Printing Museum to house and operate the Press. The Silver Buckle Press has settled into its new quarters in Two Rivers and soon will be offering demonstrations, workshops, and lectures—not only on letterpress printing and typography, but also on associated crafts such as foil stamping, thermography, bookbinding, and paper marbling. Its mission is to appeal to all who are interested in graphic arts. Education has been the process by which Silver Buckle has advanced their mission, and that tradition will continue at Hamilton.

If you are traveling in Wisconsin, a visit to the Hamilton Wood Type and Printing Museum in Two Rivers is well worth your time.

You can read more about Silver Buckle Press at [www.library.wisc.edu/silverbucklepress](http://www.library.wisc.edu/silverbucklepress)

And more information on the Museum is at [www.woodtype.org](http://www.woodtype.org)

*Thanks to Hamilton Museum staff and volunteers, especially volunteers David Carpenter and Dennis Ewert, Museum Director Jim Moran, and Silver Buckle Press's Bill Allan and Tracy Honn, for assistance with this article.*

*Photo Left: Cutting logs into blocks with blocks drying in the background*

*Photo Right: "Large Type" print next to author Mark Arend*





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## An Interview with Bill Hanscom

Conservation Technician

Weissman Conservation Center, Harvard University

*CF: What interested you in the field of conservation and how did you get started?*

I first learned about conservation as a concept in Grad School. There was a faculty member at my undergraduate alma mater who worked at Northeast Document Conservation Center (NEDCC). She was a graduate from the University of the Arts 'Book Arts MFA Program'. She really pushed me. I went into grad school being focused on letterpress printing. I had very little book experience. I wanted to spend two years doing letterpress printing, and bookbinding was a requirement. I had made some basic stuff, but I didn't have a spark of interest until graduate school. A number of faculty members at U Arts had worked in conservation because Philly has tons of libraries and tons of old books. My graduate bookbinding instructor was Hedi Kyle. The book classes were not conservation focused. Hedi had recently retired. Another instructor was Denise Carbone, who has now taken over Hedi's position. In the summer between grad school years, I had a summer internship with Denise Carbone at the American Philosophical Society. That was my first real introduction into hands-on conservation practice. There was a little lab there and Denise certainly wanted to make it interesting for book arts graduate students, so she gave us some books to work on. We did more on these books than my lab would do because it was an educational experience. So, we did things like totally disbinding a book and washing it and putting it back together. It was really great. At the time, I was still doing a lot of printing. However, I was able to see Denise's historical models, enclosure models, and she was opening me up to a lot of different handmade papers, tissues and decorative papers. That was a lot of fun and it excited me to learn about the creative thinking that happens in a conservation lab. It wasn't like: here's a tear...fix the tear. Denise taught us to *look* at a problem and think about the best way to approach that problem. As an intern, you get to spend more time on a project than you might have in a high volume lab. Conservation is a viable career path in the arts. It was good timing that there was a job opening at Harvard when I was leaving, and I am very happy there. Most of my training has been on the job.

*CF: Describe an average day at the Weissman Conservation Center.*

It is definitely a busy lab. I am a technician. Our lab has moved away from designating technicians by discipline, like photo technicians, paper technicians and book technicians. Now there are just conservation technicians. I

work with a number of different conservators, mostly book and paper, just because that's where the majority of the work is. I am given projects by my manager, who happens to be the Head Paper Conservator. I have been doing a lot of work for the law school library. I have been at the Weissman Center since 2009, so eight years. My entire time there I have worked with East Asian materials, and I still do that. Harvard has an enormous East Asian Library, the Harvard Yenching Library. I was hired in the lab to work on a project for them. Quickly, another digitization project came up and that project has continued for years. Harvard has a very robust digital imaging program. For the past eight years, the Yenching Library has had a project to digitize all their rare Chinese books, which I think is upwards of 50,000 volumes. So it is a significant project and it requires me to go to another library for the work. I work at a bench that the Collections Care Library allows our employees to use. The Weissman Center has been doing so much work that they have a bench for our employees to use at another library. That way, we don't have to transfer stuff all the way to the lab and then transfer it back. It just involves going down the hallway and taking the book apart (because Chinese books are very quick to take apart and put back together). I am really doing whatever needs to be done at the time. Technicians get pulled into a lot of projects which keeps things interesting. Some weeks I am doing work for Law, which might be a modern typescript, or it might be mending pages in a 400-year-old book, it's such a huge variety. A lot of the work I do for them is imaging-related, but it is also patron requests or things that are going on exhibition.

I am also working on stuff for the maps collection, like an atlas or a flat map. The average day is just doing a lot of treatment and just looking out at a lot of people at their benches. A lot of the work we do is stabilization for the Imaging Lab. Many of the things from the Yenching are so fragile. We are just doing what needs to be done because they are so fragile and really shouldn't be handled after imaging. Harvard is really good at giving challenging work to technicians. We get to work on a lot of interesting projects, which I am grateful for.

*CF: Could you describe your teaching?*

Conservation is my full-time, Monday to Friday, 9 to 5 job. I also teach one class per semester at Monserrat College. It is a fine arts program. I teach bookbinding courses, which involves teaching a structure, then asking students to respond by creating content for that structure and exploring what materials are appropriate for that structure. I am also teaching letterpress printing within the book arts program, which I coordinate. So, I am the coordinator of the book arts program (BFA), which is more administrative: assisting

other faculty members and looking at what the vision of the program is and what we want students to walk away with. I just got finished teaching a class called “Approaching the Book” which is really asking students to look at the fundamental aspects of reading a book, and how you define those. Also considering what happens when you turn a page, and how those pages communicate with each other. How does pacing work in a book? How does the size of the book relate to the reader in the physical world? We ask the students to explore these concepts in their work. There are a lot of things you don’t notice because books are a part of most peoples lives since birth in one form or another, whether it’s a baby chewing on a board book, to going through the pages to being read to. Things become so ingrained that you really have to step back and say “Okay, what’s happening when I read this book?” and then “How do I use that to my advantage to communicate an idea effectively?”.

My workshops are much more on the technical side, than the creative side. The workshops I teach are primarily for sharing the historical structures that I research on my own. I am ever grateful to the people out in the world that have shared information with me. It’s not necessarily about making millions of dollars, writing article on historical structures. It makes me feel good to give back—just sharing information as much as possible. I really want to give students as much as I can. I don’t really have secret techniques or anything like that. I’m interested in providing all this information that I’ve gotten from Hedi, Denise, and for awhile I worked with Pam Spitzmuller at the Weissman. She was really great in sharing so much stuff with me, that I’m hoping to do that too.

*CF: That leads me to your research. I had no idea that you had written a long article on Ethiopian book satchels in Suave Mechanicals. I’m interested in what led you to this topic and how you go about doing your research.*

I don’t necessarily know what proper bookbinding research methodology looks like, I just know what I do. Somehow the Ethiopian bindings came up in a conversation with Pam Spitzmuller. She brought in her copy of one of these bindings. It was just such a fascinating object. That’s one of the best things about working in conservation, to actually be there with the thing. In a lab, you have a lot more leeway than in a reading room where someone’s watching you. It’s not that we are handling anything inappropriately. We just have more access. We can handle it in a safe way, while in a reading room, they want you to leave it in a cradle. This is problematic for looking at bindings because you want to flip it around and look at the head and the tail and the gutters, so you have to manipulate it a lot more. Pam brought in her Ethiopian codex and it was such a great sensory experience for me. More often than not, they are very crude affairs compared to western bindings. We have

to practice a bit of cultural relativism when looking at them. Our standards are not their standards and who’s to say which is better? She brought hers in and you could smell the smoke on it—they are not stored in climate controlled vaults, they are stored in huts. Preservation is only recently being introduced to them as a culture. And they are objects that are integral to their religious life, so they are handled regularly.

I am very interested in finding out information on Ethiopian bindings. I have access to a world class research library and I try to use it to my benefit as much as possible. It’s hard to find information because there is not that much written on the topic. There is no book where you can find everything, and I wanted to know everything that there was about them. It was shocking that there was a tradition that was over 1,000 years old—a continuously practiced tradition—and that there was so little written about it. There’s longer chapters on binding traditions that have died out. I just kept looking and looking, and I found more. Then I started to want to look at actual bindings and see what I could learn from them. So, I kept collecting this stuff. Julia Miller, who is the editor of the *Suave Mechanicals* series, was a friend of Pam’s and was in the lab. She got in touch with me and I told her I was doing research on Ethiopian bindings. She shared my thought that it was about time after a thousand years plus of continuous practice that someone write something comprehensive about the practice. I started doing that, and am still working on it. I had done enough research on the satchels, a subject that hardly anything had been written on, and it was fine for the *Suave Mechanicals* essay. I really became interested in how the bindings were constructed. While I was at Princeton—they have a huge collection of Ethiopian manuscripts—I just kept making drawings of these satchels and recording information about them. I was looking at the bindings that were in them and this really sparked my interest in them as specific objects. My research should be finished up by the end of the year and should be ready to go into volume 5 of *Suave Mechanicals*.

*CF: I see you have a really full and productive life.*

I have one of those good problems of being interested in too many things. I am interested in the culture that produces these books that have such a wide range of quality. Some of them are very crude and some are very high quality. I have an interest in cheap bookbindings and wrappers. Some of the more robust paper bindings could be used as the primary binding. Another thing area I’ve become interested in is the path of a book from the time it comes off the press until it is delivered to the bookseller. I just want to know for my own knowledge and satisfaction.

*Craig Fansler is Preservation Librarian at ZSR Library, Special Collections & Archives, Wake Forest University. He enjoys meeting and learning from friends and colleagues alike.*



## *Growing Up Bookish: An Anglo-American Memoir* Richard Wendorf

Richard Wendorf, born in Cedar Rapids, Iowa, has had careers as English Professor, Library Director, and Museum Director. In this memoir, he relates how he evolved from his beginnings as a Midwesterner to becoming a dual citizen of the United States and the United Kingdom. Wendorf, the author of ten books, is also the editor of essay collections, and is involved in on-line writing projects. GBW newsletter editor, Lang Ingalls, suggested that I review this, his latest book, because of the “catchy title”.

Since this review is for the GBW, I will start by quickly mentioning what you will not find in this memoir. Although the title includes the word “bookish”, it is not about the construction or history of books. There is a chapter covering in detail the title page of a book and you will find a lengthy discussion of the printing processes, in particular of Hogarth and Piranesi prints. If Wendorf has bookbinding structures or bookbinders that he admires, he has not noted them in these pages. Rather, his memoir recounts how he was “given or devoted to reading or study”.

I enjoyed reading the account of his youthful days in Iowa and learning about his early appreciation of reading. The essays describing Wendorf’s university teachers and graduate advisors were not as engaging for me.

The pages about his career as the director of three prestigious institutions—the Houghton Library, the Boston Athenaeum, and the American Museum in Britain—I found

(New Castle, DE: Oak Knoll Press, 2017)

very interesting. It is in these essays where information useful for students considering careers in special collections and for book workers seeking to receive commissions from directors of such institutions can be found. Wendorf aptly describes the challenges and triumphs of running the three institutions. He skillfully took on the “modernization” of the Houghton Library and Boston Athenaeum, in both ambitiously upgrading the building climate, cultivating new constituency, and urging a more future-focused collection policy. All of this, of course, took monumental funding. Wendorf covers other aspects of running a library that also affect resources for acquisitions. Planning and carrying off impressive anniversary celebrations (with multiple events and publications) for these institutions also took foresight and good management, as you will read in these essays.

I probably would not have recommended *Growing up Bookish: An Anglo-American Memoir* in this newsletter had it only been an account of Richard Wendorf’s bookishness; however, since the essays about his tenures as library director are worthwhile for GBW members, I do suggest you read it.

*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.*

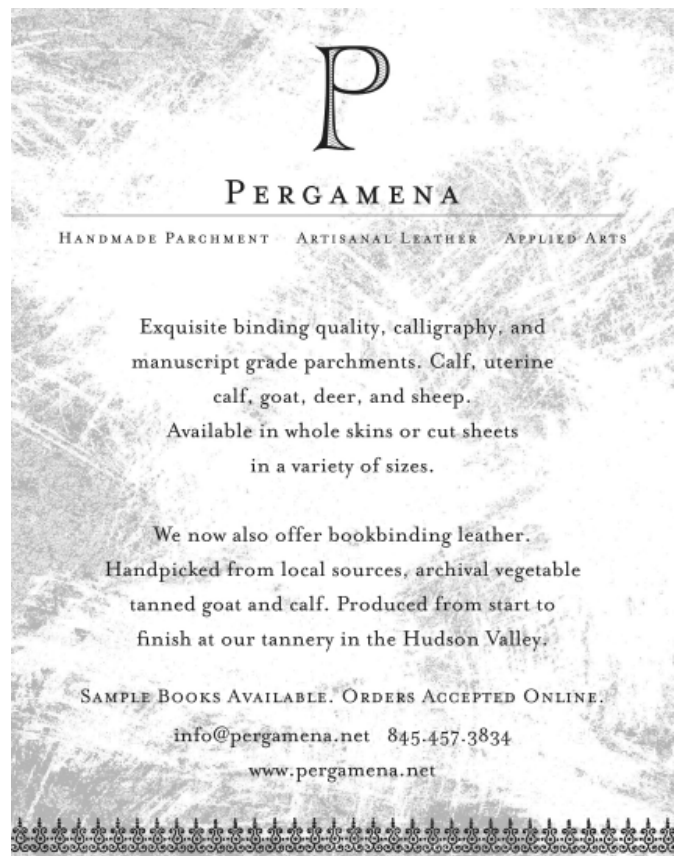


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**NOTICE to all Guild Members:**

The Annual Business Meeting of the Guild of BookWorkers will be held  
Friday, October 27, 2017, 5:15-6:15PM, the Hotel Murano, Tacoma, Washington

**NOTICE of 'Standards of Excellence' Seminar** Tacoma, Washington • October 25 - 28, 2017

We are only a couple months away from the annual meeting in Tacoma, Washington,  
at the Hotel Murano for Standards 2017! Lots of planning and behind-the-scenes work  
has been underway by presenters Aimee Lee, Suzanne Moore, Gabrielle Fox and Don Glaister,  
and by the local host committee led by Bonnie Thompson Norman and Jodee Fenton.

Please check out the GBW website to register or for more details about the presenters and presentation topics.

Sign up for a tour!

Tour #1 visit the University of Washington's conservation facility and Book Arts collection, 'Open•Set' at the Seattle Public Library

Tour #2 visits to the Elliott Press, Arts & Crafts Press, University of Puget Sound's Book Arts collection and Mare Blocker exhibit in Tacoma

Make your shopping list for the vendor room!

Send auction items—proceeds of which go directly to GBW's scholarship program—ahead of time!

Bring your ideas to the annual business meeting!

And plan to party at the Thursday night opening reception, the Friday mentor-protege get together  
and the Saturday evening banquet and auction!

Registration is filling, so be sure to sign up soon.

We're looking forward to seeing you in October in the beautiful and "book arts rich" Pacific Northwest!



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\*At this time, these positions are not filled; if you have expertise or interest in the Book Arts or 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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**DEADLINE DATES****FOR UPCOMING NEWSLETTER PUBLICATIONS**

*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

*May 1* for June 2018 issue No. 238

*July 11* for August 2018 issue No. 239

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Full Page (7½" w x 9½" h)	\$265

The deadline for the 'October 2017' newsletter is September 1, 2017.

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

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