



521 Fifth Avenue

Newsletter

New York, NY 10175 Number 128 February 2000



CHICOWGO

Once again, the Standards of Excellence Seminar was a great success. The sessions were packed with useful information, all of which was well organized and well presented. See Reports starting on page 7.

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In Memoriam

TED SNIDER REGRETS TO ANNOUNCE pending demise of his beloved *Cranberry Mills*. Due to advancing age (his!) Ted seeks a new home for his handmade paper making equipment where it will continue to serve the book arts.

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The Guild of Book Workers Newsletter

Number 128 — February 2000

GUILD NEWS

ANNUAL REPORTS

Included in this issue are Annual Reports for the past year, 1999, which we hope members will read and become aware of all the activities going on in the Guild, and all the time and effort the officers, committee chairmen and chapter chairmen are putting into making the Guild as responsive to the needs and wishes of the membership as possible.

STANDARDS

In response to the concerns of members who had been unable to find space at the Annual Seminar, Monique Lallier, Standards Chairman, has added a fifth presenter to the list of presentations for the 20th Standards Seminar this year in Salt Lake City, Utah, October 5 – 8, 2000.

Karen Zukor, well-known Paper Conservator in Oakland, CA, will give her presentation on Adhesives for Bookbinders. Ms. Zukor gives frequent informative workshops on adhesives, matting and framing, conservation procedures, issues and ethics at her studio, Zukor Art Conservation, and elsewhere.

The other four presenters will be: Gabrielle Fox on Miniature Bindings; Pam Spitzmueller on Girdle Bindings; Terry Buckley on Wide Open Bindings; and Bill Minter on Tool Sharpening.

Applicants will be asked to choose four of the five presentations in order of preference. Then the Rocky Mountain Chapter crew will have the challenging task of seeing that everyone gets to the right room at the right time.

EXHIBITIONS

Included with this issue is the Official Entry Form for the Guild's 2000-2002 exhibition, "The Best of the Best". Slides and forms MUST be received by Saturday, May 20, 2000 for jurying. Please read and follow the instructions .

EDITOR'S CORNER

We wish to thank the following:

~:~: Paula Marie Gourley for all the work she did on the Useful Address List that was sent out with the December *Newsletter*. Paula compiled the list, which was corrected and added to by Peter Verheyen and myself. We will publish the inevitable corrections as they arrive, under Address List Updates. There is one

in this issue from Bill Drendel. Please look for it. ~:~: Laura Larkin, in Salt Lake City, for her write-up of the 19th Standards Seminar in Chicago.

~:~: Catherine Burkhard, in Dallas, Texas, for her report on the Near Northside and Loop tour during the Seminar.

~:~: Norma Rubovitz, in Chicago, who was able to procure Audrey Niffenegger's Small Speech to the group at the Opening Reception of the Seminar. Norma says this is her last appearance at a Seminar. We hope she will change her mind.

Call for Help!

Also in this issue are listings of interesting articles in several issues of the French periodical *Art et Metiers du Livre*. My French translating is poor and my time limited. If any member does subscribe to this periodical and would be willing to note articles of interest to GBW members in each copy as it arrives, I would be most grateful. We can then send our copy directly to the Guild Library, ready for borrowing. Please contact me if you would like to help. They have been piling up on my shelf since last March. We need notes on the Nos. 216 and 217 to get us up to date.

ADDRESS LIST UPDATES & CORRECTIONS

Columbia College Chicago Center for Book & Paper Arts: Correct *t*: 312-344-6630; *f*: 312-344-8082. The Institute for Paper Conservation in the U.K. Correct *t*: +44 (0)1886 832323; *f*: +44(0)1886 833688; clare@ipc.org

NEWS OF GBW MEMBERS

ON EXHIBITION

Gerard Charriere's work will be shown in a one-man exhibition opening March 17th in Fribourg, Switzerland, marking the publication of his book, *Pas-sages*. The book, which contains color illustrations of Gerard's bindings and paintings, with text in English, French and German, will be available April 10, 2000. (See *Publications* for details.)

Claire Jeanine Satin's bookworks will be on exhibition by invitation at the Ernest Rubenstein Gallery, 197 E. Broadway, New York City, February 18 – March 17, 2000. The show is in conjunction with the College Art Assn. of WCA Conferences. A tour and reception will be held Feb. 24. Claire Jeanine has been commissioned to create a site-specific installation for the Wimberley Library, Florida Atlantic Uni-

versity for a space housing the Artists's Book Collection of Marta and Arthur Jaffe.

Alicia Bailey, our new GBW Treasurer, had an exhibit of her books and wall pieces at the Edge Gallery in Denver in November. Alicia lives in Lake City, Colo., and is a member of the Rocky Mountain Chapter.

"**Laura Wait**: Artists's Books, Paintings and Prints" is on show through February 29th in the Special Collections Department of the University of Colorado at Boulder Libraries.

Constance K. Wozny was invited by the 18th Annual Kentucky Book Fair to host a seminar on bookbinding and minor book repair. The Book Fair invites about 150 authors to autograph copies of their latest books. 4,000 to 5,000 people attended the November 20th event at Kentucky State University. Tristan Alyssa, third child, first daughter of Michael-Ann and **Chris McAfee** born November 6, 1999. Welcome! Chris, who lives in Springville, Utah, composes the Calendar for this Newsletter.

Donia Conn, Book and Paper Conservator, has joined the permanent staff at the Westlake Conservators, Ltd., in Skaneateles, NY. Donia holds a Master of Library & Information Science with an advanced certificate in Conservation from the University of Texas at Austin. She did an apprenticeship in book conservation at Trinity College, Dublin, and has worked for the University of Kentucky, U.C in San Francisco, and as a private conservator in Minnesota. Her new work address: Westlake Conservators, Ltd., PO Box 45, Skaneateles, NY 13152, 315-685-8534. or bookconservator@yahoo.com

CHAPTER NEWS

The **New York Chapter** welcomes Alexis Hagadorn as the new Chapter Co-Chair and Jerilyn Davis as the new Chapter Treasurer. Olga Souza-Marder, Conservator of the NY Botanical Garden Library, has joined them as calendar editor for their newsletter. Olga is a new GBW member and can be reached at The LuEsther T. Merz, New York Botanical Library, Bronx, NY 10458; *t*: 718-817-8754; *f*: 718-817-8956; e-mail: omarder@nybg.org

The Chapter sponsored an important book signing on January 24, 2000 at the Center for Book Arts in New York City. Six authors of books about conservation and bookbinding, most of them GBW members, were there to sign books and chat. The authors were: Jane Greenfield, Former Head Book Conservator at Yale University's Beinecke Rare Book & Manuscript Library and author of *The ABC of Bookbinding*; Mrs. Greenfield and Jenny Hille, book conservator and library preservation consultant, co-authors of *Headbands and How to Work Them*; Barbara Rhodes, conservator at the library of the American Museum of Natural History, and William Streeter, hand bookbinder and teacher, co-authors of *Before Photocopying – The Art and History of Mechanical Copying 1780 – 1938*; Eléonore Kissel, paper conservator and consultant in preventive conservation, and Erin Vigneau, book conservator and Assistant General Collections Conservator at Princeton University Library, co-authors of *Architectural Photoreproductions: A Manual for Identification and Care*, an important manual for conservators.

The Chapter is sponsoring a two-day workshop on "Techniques in Decorating with Leather" to be given by S.A. Neff, Jr. on March 24–25 at the New York Academy of Medicine. (See Calendar). They are also sponsoring a lecture at the Center for Book Arts on April 7 by Emily Martin, proprietor of the Naughty Dog Press, in Iowa City. Her talk will be "Form then Content, Content then Format: Emily Martin's Approaches to Artists' Books". (See Calendar for contacts).

The **Rocky Mountain Chapter** is gearing up for the next Standards Seminar, but they are also working on a Members' Exhibit to open at the Salt Lake Art Center on August 19 to October 8, so it will be up during the Seminar.

The **Midwest Chapter** is looking for both a co-chairman and a newsletter editor. Annie Wilcox is stepping down in order to deal with work, two children, being café manager of Barnes & Noble and book signings for her book *A Degree of Mastery*. Eric Alstrom, Editor, has moved to the Northeast.

The **California Chapter** is sponsoring a workshop on "Modern Gauffering/Edge Decoration" on February 26 – 27, given by member Mark Kirchner, and a

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

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**Deadline for the April issue:
March 1, 2000.**

Items for the Calendar should be sent to

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The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington dc, the Midwest, California, the Rocky Mountains and Texas, representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the *Journal*, the *Newsletter*, *Membership Directory*, *Supplies List* and *Study Opportunities List*. New members receive all publications for the current year which begins July 1. For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York NY 10175.

THE GUILD OF BOOK WORKERS' ON THE WEB

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<http://palimpsest.stanford.edu/byorg/gbw.html>

Library Listings:

<http://www.lib.uiowa.edu/spec-coll/gbw/GBW1.RHTML>

This issue of *The Guild of Book Worker's News Letter* set in *Perpetua*, with *Lyon* for display.

workshop by Carol Barton on May 20 – 21. Both will be given at Kater-Crafts Bookbindery, Pico Rivera, CA.

Their next meeting will be at Joanne Page's home on February 13, where, in addition to the business meeting, attendees will construct a Wonder Box that was shown recently by Mindell Dubansky at a workshop in San Francisco. Elaine Nelson will divulge the secret.

NOTEWORTHY

BOOKS AND BYTES

For those of us grown complacent about digital books ever replacing books on paper, a recent article in *The New York Times*, "Racing To Convert Books to Bytes" (12-9-99), might give us pause. Dennis Dillon, a librarian and head of The University of Texas at Austin's collections and information resources, "is shocked when he examines the latest reports about reading patterns of students" at his university. With a minimum of promotion, the electronic books in their collection are circulating at a much higher rate than books on paper ever did. So although initially skeptical, he says the university is planning to increase its 6,000-title collection of digital books. Furthermore, it seems that many traditional publishers, both in the U.S. and Europe, are getting ready for the expected surge in demand for electronic books. For example, "Random House has embarked on a 2-year project to digitize all of the books on its entire backlist of 20,000 titles, with 5,000 already converted. Simon & Schuster is formatting all of its new books in digital form" and plans to digitize thousands of its backlist titles. Companies such as netLibrary, among others, are aggressively persuading major libraries to purchase electronic collections so that users won't have to leave home to go to the library. Since digitally produced books can be downloaded into portable devices which are capable of enough memory to carry dozens of titles, publishers are betting that e-books will be the wave of the future for students who've been raised on computers.

FLIGHT 2000: CHICAGO TO SAN FRANCISCO

The Hand Bookbinders of California and the Chicago Hand Bookbinders are joining together to exchange exhibitions. On March 10, receptions for *both* shows will take place, one in San Francisco for the opening

of the Chicago binders' exhibit at the San Francisco Center for the Book; the other in Chicago for the opening of the HBC exhibit at the Columbia College Center for Book & Paper Art. Linda Barrett, HBC and GBW member and manager of the Japanese paper shop *Kozo* on Union Street in San Francisco, has joined with Barbara Metz, GBW's Exhibition Chairman, CHB member and major force at CCCBA, to put together the shows. The show in San Francisco runs until April 21; the show in Chicago closes May 5. Contact information can be found in the Calendar.

13TH ANNUAL MINIATURE BOOK EXHIBITION

The Miniature Book Society, Inc. announces the thirteenth annual Miniature Book Exhibition, open to all publishers, printers, designers, and binders of miniature books. To be eligible, books and their slipcases must measure 3" or less, have been published in an edition (not one-of-a-kind) during the past two years. A jury composed of professionals representing different interests in the book arts, chosen by the board of governors of MBS will select three books for the

Miniature Book Society Distinguished Book Award. These awards will be presented at the annual meeting of the Society to be held this September in Rutland, Vt. A catalogue of the exhibition will be produced and a show will tour for one year with the MBS Traveling Exhibition. Deadline for entry is May 1, 2000. For more information and entry form, send SASE to: Mr. Regis Graden, 416 No. Maclay Avenue, San Fernando, CA 91340.

BAY AREA BUSINESS

The various Bay Area book groups have been very active in the last few months. Exhibitions, workshops, lectures, picnics, book fairs....seemingly endless activities.

The Hand Bookbinders of California have sponsored a number of weekend workshops, as well as the one-day ones organized by Dominic Reilly and John DeMerritt. Adam Larsson, Mindell Dubansky and Richard Horton have all been here recently. Visitors not only give a workshop, but they are also roped in to give a lecture at the San Francisco Center for the Book, and often to the Colophon Club, as well. HBC's Linda Barrett has organized the exchange exhibition mentioned above. On January 8 the group met at the Special Collections in the Green Library of Stanford University. Curator John Mustain, with the help of Maria Grandinetti and David Brock, laid out 40 of their most interesting bindings for our inspection, with white gloves to allow us to handle them all. A potluck dinner at Joanne Sonnichsen's house for the close to 30 HBC members who showed up (pots in hand) followed the showing.

The San Francisco Center for the Book has mounted a beautiful show of the work of Wolfgang Lederer, a retrospective, "Bridging Many Worlds of Book Design", which will run through March 3, 2000. Lederer was the designer of many of Harold Berliner's letterpress books and broadsides and was the prize-winning designer for many UC Press books. He was chairman and teacher at the California College of Arts & Crafts (CCAC) for four decades.

The Center hosts more and more activities each year, from Fundamentals for Newcomers to Letterpress Printing classes. Classes in all aspects of the book arts: taught by binders, printers, book artists for teachers and parents, librarians and collectors, children, professionals and hobbyists.

1/4 page ad # 2

The Hand Bookbinders of California-sponsored Bookbinding Course is now in its second year and doing well.

One of the most exciting things for book artists is "Experiments in the Future of Reading" created by RED Group, Xerox PARC. This spring and summer eight Bay Area book artists will create work in a high-tech studio built by the Xerox PARC (Palo Alto Research Center) Research in Experimental Documents (RED) group, with help from the San Francisco Center for the Book. The studio will be part of a multi-faceted exhibition with hands-on exhibits that runs from March 1 through September 9, 2000 at San Jose's Tech Museum of Innovation (210 So. Market St., San Jose, CA 95113; 408-294-tech or www.thetech.org).

This project, supported by Xerox and in part by Adobe Software, will give artists access to tools normally out of their reach, such as a laser cutter and high-speed, high-quality color copiers. Artists will be participants in the PAIR (PARC Artists-in-Residence) program, and be given the opportunity to collaborate with scientists at the prestigious research center. PARC gained legendary status in the 1970s as the birthplace of the personal computer, producing such innovations as the graphical user interface, ethernet, and the laser printer. The PAIR program is also the subject of a new book from MIT Press, *Art and Innovation*. A number of special events are planned during the course of the exhibition, including a mid-summer academic symposium.

The Pacific Center for Book Arts (PCBA) will sponsor the annual Printers' Faire to take place at Ft. Mason on April 29 and their biennial Auction in June.

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For inclusion in the next *Newsletter*, send camera-ready artwork by March first, along with payment (made out to the Guild of Book Workers, through a US bank) to Jack Fitterer, 1076 Collins St. Extension, Hillsdale NY 12529; t: 518-325-7172; <fitterer@taconic.net>.

REPORTS

19TH ANNUAL STANDARDS OF EXCELLENCE
IN HAND BOOKBINDING CHICAGO, IL October 27 - 31, 1999

KNOW YOUR ENDPAPERS!



JESSE MUNN, TERRY BOONE, & MARY WOOTTON offered a thought-provoking session on selecting handmade papers for conservation treatment. This presentation was an outgrowth of the Endpaper Project at the Library of Congress, in which book conservators worked with hand papermakers to develop papers with specific working qualities. The conservators realized that the decisions made by papermakers ultimately affect our choices and work as bookbinders and conservators.

A slide lecture used close-up views of various papers produced from the 16th through the 20th centuries to compare and contrast qualities such as surface texture, translucency, and fiber distribution. The slides were an excellent introduction to the main exercise, in which we matched contemporary handmade papers to book leaves produced in years ranging from 1574 to 1913. In the first part of this exercise, we matched handmade papers to each book paper based solely on color. In the second part of the exercise, we paired the papers based on the following physical characteristics: surface texture, look-through, opacity/translucency, and handle/drape/flexibility. We were challenged to ignore both color and chain/laid lines while making our choices (which was surprisingly difficult at times!). It was interesting to discover which handmade papers were most commonly chosen for each of the 8 book papers and to find that handle, drape, and flexibility were the physical qualities consistently chosen as the most important in matching a handmade paper to a book leaf.

ACTION ON THE CASE



MAUREEN DUKE

at what she and her hands were doing whenever necessary.

In the course of the session, Maureen demonstrated several variations of case bindings: a full marbled paper case with padded boards, a full leather case with raised bands, and a full leopard-print velvet case. While showing us the possibilities that can be achieved with this binding style, Maureen also shared her theories on teaching, binding, and working efficiently. Maureen's appreciation for the case binding was readily apparent throughout the session and was very refreshing given the lowly reputation sometimes attached to this structure. I only wish there had been enough time to see her case in one of her books, so that I could benefit from her tips and techniques from start to finish.

1/8 page ad # 1

ROUNDED LEATHER SPINE DROP-SPINE BOOK BOXES

Scott Kellar gave an excellent demonstration on constructing a quarter-leather rounded-spine book box. Thorough notes – including numerous diagrams and calculations for measuring box components – were handed out at the beginning of the session, allowing participants to give the demonstration their full attention.



SCOTT KELLAR

This session was useful to bookbinders and book artists coming from a wide range of experiences and skill levels. Participants were able to see many techniques that are useful in making any kind of box, such as determining measurements for materials and making cuts for turning in the trays. Scott also shared ideas for new materials and tools, such as using Venetian blind cord for false raised bands and the “Shear Sharp” — a scissors sharpener available at Ace Hardware. Having made rounded spine boxes in a different tradition, I benefited from seeing new approaches to old problems. I also appreciated Scott's sense of craftsmanship and attention to detail. These are qualities that really show up in a live demonstration and help us all strive to improve our own skills.

WIRE-EDGE BINDING:

AN INTEGRATION OF MATERIAL, MYTHOLOGY & STRUCTURE



DANIEL KELM

A beautiful display & slide lecture opened Daniel Kelm's inspiring session on the evolution of the wire-edge binding structure. Through a slide lecture, Daniel described his development as a binder and identified some of the critical projects that ultimately led to his development of the wire-edge binding structure.

Codex, accordion, and sculptural forms

can all be constructed using this binding structure where wires are knotted together to hinge any two units together. The wires can either be exposed or covered, and they can connect single panels or traditional gatherings. Using oversize models, Daniel explained the principles of rotation, hinging axles, and linkages, all of which are essential to this structure. A strong theme throughout his session and his work was the importance of understanding the nature of the materials used in a binding. Daniel's deep understanding and appreciation of the chemistry of materials was evident. I also left the session with the reminder that the mark of an expert craftsman is careful attention to detail and careful planning.

I'm sure I speak for many people when I say that I left the meeting inspired to continue refining my skills and improving my work by incorporating the lessons learned at the meeting. On behalf of everyone who was able to attend this year's Standards Seminar, I offer many thanks to the presenters, organizers, and volunteers for all of their hard work. Thanks also to the vendors for bringing their wonderful supplies and

materials to Chicago, as well as contributing towards the coffee, pastries, and other treats during the breaks. I look forward to the next Standards Seminar, to be held in Salt Lake City in 2000. I hope to see many of you there.

— *Laura Larkin*, Salt Lake City, Utah.

LOOP AND NEAR NORTHSIDE TOUR

When I read about the two tours offered the day before the Standards meeting formally began, I had a difficult time choosing. Both had places I wanted to see and things I wanted to do. The decision was made, and I went on what became known as the "North Loop Tour", and certainly was glad I did. Yes, it was quite tiring — with lots of walking and some riding on the trains — but a trip well worth it, and the tour leaders are to be commended for their leadership.

The Joan Flasch Artist's Book Collection was the first stop at the Flaxman library of the School of the Art Institute. This collection of books from various artists was not just for viewing, but you could feel and handle the wonderful creations. Even though the room was small, each of us had opportunity to really enjoy the 25–30 artist's books. In the same library, there was a small book art exhibit from various artists in Cuba. So we had a bonus treat here.

We traveled on to the other departments of the Art Institute — getting to walk through the now closed-to-the-public halls with wonderful prints on exhibit in order to get to the Print Department's conservation lab. We saw conservation work in action — but also saw how they are in the midst of packing up and moving out of the facilities for about two years while extensive remodeling is done to have bigger and better facilities.

From this department we went to the book conservation lab in the Institute's Burnham Library. Here we saw bindings by Mary Reynolds, some books on architecture, and some interesting collectibles. Back in the library, the Director of Reader Services shared information on the library's services and there was time to view an exhibit about Dard Hunter.

The Harold Washington Chicago Public Library was the next stop...for us...and lots and lots of public school children. The area seemed a sea of yellow school buses. But it was a beautiful library to behold — and the "Magic Paper, Magic Book" exhibit was most interesting. Such creativity!

1/4 page ad # 3

We picked up our box lunches at the Columbia College Chicago Center for Book and Paper Arts, and after lunch, toured their new facilities. We checked out their book conservation lab, huge printmaking room, and wonderful papermaking department. They were certainly proud of their new home, having just moved in September.

It was on to the Newberry Library next, via "The L". Riding the trains was an experience in itself. After checking our coats, purses, etc. etc. in small lockers, we headed up to the fifth floor conservation department at the Library. On display in the lab were restorations or bindings done by several binders who have had a part in working at the Library. In another room Norma Rubovits of Chicago shared her wonderful collection of marbled papers. She donated this collection to the Newberry and shared how she got started in collecting the beautiful works of art.

From this point the Curator of Special Collections met us and relayed how the Newberry began, about its destruction in the big Chicago fire, its revival since that fire, and how it can serve the public, even though

it is not a lending library. He showed us the large book refrigerator (as he called it) and led us to view the various floors in the building.

Back on the train, we headed for Aiko Art Materials store....which we were all anxious to see. It was a treat indeed, and I was just glad to meet the folks that are a part of this place from which I've ordered some pretty wonderful papers. They seemed to really enjoy hosting us as well.

It was a long walk back to catch the train to return to our hotel, and have a chance to get off our weary feet. A full day indeed. Somehow now, as I write this, I've forgotten the weary feet, and relish the memories of the books, libraries, exhibits, conservation labs, and schools we saw, along with the gracious hosts we had.

— Catherine Burkhard, Dallas, Texas

A SMALL SPEECH

On the occasion of the

GUILD of BOOK WORKERS'

cocktail reception at the exhibition "Bookish",

at the Chicago Cultural Center,

October 28, 1999.

Welcome. It is an immense pleasure to see you all, here in Chicago, city of big shoulders, fiberglass cows, and, not incidentally, a city which is a hot bed of bookishness. I'm Audrey Niffenegger: I work at Columbia College's Center for Book and Paper Art. Like most of you, I spend the majority of my waking hours reading, thinking about, or messing around with books. Books are the love of my life. But like most loves, my relationship with books has a dark side, and it is this less than exemplary aspect of my secret attitude towards books that has resulted in *Bookish*, the exhibit you see before you.

As bookbinders, conservators, collectors, and lovers of books, we spend our lives handling books carefully. We store them in humidity controlled stacks. We hide them from sunlight. When they try to eat themselves up with acidity, we wash them and carefully rebind them, we encapsulate them. We carefully fill in and mend gaps and tears. We repair joints. We build boxes and libraries for them. We hire people to organize and mind them. Why? Because we love them.

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We love books for their stories, for their ability to take us *away* from all this, to transcend time and space, to breathe life into the dead and make people who never existed talk and fight and dance. We love books for the minds we find inside them.

And we love books for their bodies. I don't know about you, but I, personally, lust after the bodies of certain books. The physical presence of books makes me happy. I'm in the middle of moving from a little apartment to a house. All my books are packed in boxes, and the bookshelves have been taken down. I've never been so lonely in all my born days. Without my books, my home is empty, like a deconsecrated church.

William H. Gass writes: "We shall not understand what a book is, and why a book has the value many persons have, and is even less replaceable than a person, if we forget how important to it is its body, the building that has been built to hold its lines of language safely together through many adventures and a long time."

The motto of the Chicago police force is: "We serve and protect". And as the police and doctors and gardeners of the world of books, we also serve and protect.

Therefore, when Lanny Silverman and I first floated the idea of having a book exhibit to celebrate the unprecedented presence in Chicago of so many eminent protectors and lovers of books, we immediately agreed that the most appropriate possible show would be one in which most of the books had been...mis-treated.

A couple of weeks ago I was walking down the hall in the very large new Book and Paper Center, trying to remember where the Ladies Room was, when I passed Melissa Jay Craig, who teaches our Artists Books class. She had an evil grin on her face; she looked really happy. I said, "What's up, Melissa?" and she replied, "Tonight's the night I'm taking my class to the Wood Shop. We're gonna learn to cut up books." And I grinned, too, because I understood why she was eager to introduce her class to the joys of cutting up books. When you have spent your life serving bookdom, it's fun to occasionally feed a book *slowly* into the bandsaw, hearing the purr of the blade as it destroys forever someone's magnum opus and turns it into your sculpture.

In human relationships, love can take many forms, and this exhibition presents stellar examples of the subjugation of books to the will of artists. And in many ways the maltreatment of the books in *Bookish* mirrors the treatments we conservators dish out in the process of fixing books.

Margaret Wharton cuts up a book and submerges it in an aquarium like a bizarre sea creature; we dis-bind a book and wash it to remove stains and acids. Francis Whitehead removes a core sample from an entire set of encyclopedias and uses a microscope to examine an image; we examine samples of pages under microscopes to determine things about paper structure and chemistry. Mark Arctander's book *Grin* has teeth instead of Yapp edges. Buzz Spector's carefully stacked books are not unlike the piles of work awaiting some of us in our binderies at home.

In order to reach the most readers, to outlast their authors, and to continue in the world as good usable objects, books need humans to serve and protect them with our bone folders and nipping presses and rice paste. But in order to transcend their bodies and

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MARBLING NEWS

Iris Nevins

become objects of art, books need artists to cut them and nail them and paint them and glue false teeth to them and wire them for sound. The artworks in *Book-ish* are butterflies whose cocoons were the artists' studios. In their humor and violence and cold pristine logic we see reflected our passion and concern for the bodies of books. Enjoy.

—*Audrey Niffenegger*

Faculty, MFA program in Interdisciplinary Book and Paper Arts at the Columbia College Chicago Center for Book & Paper Arts, Chicago, IL 60605

ODE TO MARY

In the December issue (#127) we reported on the retirement of Mary Schlosser and the notice taken of it during the Annual Meeting in Chicago. But what I failed to include were the verses written by Jean Stephenson to note the occasion. Herewith, it is:

Mary, Mary – rare contrary –
And only when it's due.
By fortune kissed,
If one be missed
It surely will be you.

Deep flows the vein to urge restrain
On spending non-essential.
Ink must flow black
Red's way off track
Thus green is consequential.

Above all else you've given heart
Where courage might be lacking
You've had the guts
To murmur 'buts'
When issues need shellacking.

You've stiffened spines and dismissed whines
And steamed ahead victorious.
It's your turn now
To take a bow on
Clouds of praise from all of us.

— *Jean Stephenson*

Ed. note: We must remember that Jean lives in the New York City area, where 'all' is sometimes 'orl'

Not many people responded to the question, "Who are we marbling for these days?", that appeared in the last Newsletter. Those who did respond include marblers who are working in the field, whether full- or part-time, and some others who use the papers for their own bookcovers and endpapers or other uses. A total of 16 responded.

Most of the papers marbled these days seem to be for the marbler's own use, and may or may not include later sale as part of a retail item, such as greeting cards stationery sold at a show. Non-professional binders also use these for their own handcrafted books. Some 40% trade their papers for other handcrafted items.

Small press work was second, with 25%. This generally included runs of 100 sheets or more.

Bookbinders/restorers came third, with 15%.

Retail art stores/paper shops came in at 5%, as did Blank Book manufacture.

Reproduction work/package design (paper printed for cosmetics packaging, advertisement backgrounds, dust jackets for books) was 4%.

Framers were 3%, as was Interior Decoration (mostly wallpapers).

This is quite a contrast to ten to fifteen years ago, when most marblers were making papers primarily for blank book manufacturers and framers (French matting was big). Also, art stores bought many more papers from marblers than they do today. Small press work seems to have remained consistent, as do restorers looking for very traditional-looking papers.

INTERNET NEWS

Amy Lapidow

BOOKS IN SHEETS

Finding books in sheets seems to be a difficult task. There have been some good suggestions posted to the Book Arts List. Along with making friends with local printers, who sometimes print extras for proofs, try contacting the production/design departments or press offices of university presses, or contact collectors' organizations like the Book Club of California, which regularly commission books from fine presses.

The newsletters (and websites) of the Canadian Bookbinders and Book Artists Guild, (www.cbbag.ca) and the Guild of Book Workers (palimpsest.stanford.edu/byorg/gbw) list their own publications that may be available in sheets, and, as well, sheets available from members. Guild publications are available through Bookmakers, as are other books in sheets.

One link from The Book Arts Web is the Catalog of Artists Books. Many of those are very affordable and the artists may have some copies still unbound. (www.philobiblon.com/bkartscatalogue.htm)

Keith Smith has always offered his books in sheets (www.netacc.net/~ksbooks).

The one site that I have found specifically offering books in sheets is TIMKRA (www.millenicom.com/timkra). Tim Krause offers public domain classic titles in signatures of 32 pages (in general) or 8 physical pieces of paper. Font types, sizes and margins may vary from title to title, but most have $\frac{5}{8}$ " margins in the gutter and $\frac{1}{2}$ " margins all around. The titles are normally supplied on plain white acid-free paper (grain long) from a photocopier or laser printer. If you wish to supply your own 8 $\frac{1}{2}$ " x 11" that can be

run through these machines, it can be arranged. Tim is working on formatting some titles from quarto to folio, so the books can be a bit larger.

New titles are added approximately every other month and are very reasonably priced. There is also an option for a yearly subscription with a considerable discount. Currently available titles are: *The Wonderful Wizard of Oz*; *Alice's Adventures in Wonderland*; *Oceania Parlour Games and Amusements*; and the latest edition *The Secret Garden*. Contact info: Timothy Krause 230 NE 60th Avenue No. 31, Portland, OR 97213.

REVIEWS

John Dreyfus. *Into Print: Selected Writings on Printing History, Typography and Book Production*. David R. Godine, P.O. Box 9103, Boston MA 02115. 1994 edition. 340 pp. \$75. ISBN 1-56792-045-4.

Reviewed by M. Teresa Valero, The University of Tulsa.

Into Print reminds us that even the seemingly mundane objects around us, which we take for granted, emerge from a web of human relationships, are produced by

The Guild of Book Workers Newsletter

people with great skill, creativity and expertise, and have a history, a story that connects us to the field of human endeavor through time.

In the West, we are surrounded by print today — in books, magazines, newspapers, on billboards, on television, on product labels, everywhere we look. Seldom do most people think about where it comes from, who designed it, what the name of the typeface is and whom it is named after. In *Into Print* we recognize familiar names such as Garamond, Sabon or Baskerville. We are reminded that these are not just words, but names of highly skilled artists with a vision about the noble purpose type serves in human life and society.

Into Print is a collection of essays divided into six sections, the first of which is called “A Transatlantic Involvement with Printing History,” followed by “Eighteenth and Nineteenth Century Studies,” “Private Presses,” “Type Design and Manufacture,” “Some Twentieth Century Typographers” and “Exhibitions and Speculations.” It is a detailed, thorough and painstakingly researched history of the evolution of the printed word and book design, packed with a wealth of information.

Dreyfus read numerous related texts and traveled extensively in Europe and the United States, talking with influential printers’ family members, digging out documents and letters. The book also contains many enlightening illustrations of actual historical documents showing letter styles.

The book begins with a chronology from 1750, in England, of the development of the Baskerville punches. He traces their movement through France and eventually to the United States. Haven’t we all heard this word “Baskerville” so many times? It is good to be reminded that this is the name of a man, John Baskerville, who lived in France, who cared passionately about printing and books.

What do artists look for in creating type that will last through time? In the Introduction, Dreyfus describes the characteristics that allow a type to survive. He tells us that “individual letters [must] combine. . . with ease. . . harmoniously into words and letter forms must [be familiar enough] to avoid drawing attention to any individual letter. They must also be stylish enough to please readers’ tastes... and must create the variety, the grace and the cohesiveness needed in text type.”

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1/4 page ad # 7

How did type designers create these styles? In the first section, Dreyfus reveals that it was through precise attention to subtle variations in letter shapes, accomplished by fine manipulation of steel punches. “His [Baskerville’s] punches were short lengths of steel on which letters were cut in relief at one end. They were struck into bars of copper which were trimmed to form matrices for attachment to a mould, but before the types were ready for composition into words, they were made perfectly smooth and square by careful rubbing, an operation known as dressing.”

Baskerville modeled his letters on those of English writing masters, and also on the Dutch patterns William Caslon favored; even in so foundational a print designer, we see that history and the influence of others come into play. Caslon’s designs were popular because of their legibility and texture. He influenced Baskerville, who in turn made an impact on the great Italian print designer Bodoni. In fact Bodoni almost made a trip to England to visit Baskerville. Dreyfus tells us that the work of Bodoni, Ibarra and

the Didots (renowned European print designers) all show Baskerville’s influence.

In the 1880’s and early 1900’s, The Doves Press arose from a partnership between T.J. Cobden-Sanderson and Emery Walker, two men “very different in character.” Cobden-Sanderson contributed his superb craftsmanship and artistry, and Walker his antiquarian knowledge and entrepreneurial skill.

Although the press introduced new designs, the influence of which are still felt today, it came to a bitter end in 1898, unable to survive the personal conflicts between its two partners. “To Walker the Doves Press was just one more activity to which he devoted part of his technical skill...but to Cobden-Sanderson, the Doves Press became a complete obsession, for it was the means by which he was to realize his dream of the ‘Beautiful Book.’” Although Cobden-Sanderson destroyed the Doves presses’ punches, matrices and type in a fit of anger, Dreyfus asserts that “there can no longer be any doubt that the credit for the typographical distinction of the Doves Press books must go to Cobden-Sanderson.” We see again how this seemingly

arcane discipline rests on the personalities and interactions of highly creative, often temperamental people.

Dreyfus takes us through the evolution of the Cranach Press, and the work of Mardersteig and many other important print designers, to the present. He devotes short sections to type design and manufacture by the Monotype Company, Eric Gill, and Stanley Morrison. Unfortunately, there is not space in this review to discuss all the information Dreyfus relates about innovations in print design. Suffice it to say that every person the book discusses has made a significant contribution to the fields of typography and book design. Two important examples are Jan Tschichold and Bruce Rogers.

Dreyfus focuses in most of his book on classical typography, defining the word "classical" as "denot[ing] qualities such as purity of form, harmony of proportions and simplicity" which come from Greek and Roman culture. But one of the final essays is called "'Who is to *Design* Books now that Computers Are *Making* Books?'" He tells us that artists began

using the computer to set type in 1963, and that since then it has become an intrinsic part of book production. "As bookmakers get used to the speed, economy and ease with which computers can provide information, the prevalence of printed words on paper diminishes." Dreyfus does not emphasize book making in previous chapters, but focuses on print design itself. Here he writes about print as we see it in books, not in other media, and tells us that the design goal *for books* is still to "make alphabetical information more easily and more agreeably read by human beings." He points out that designers can get carried away with the computer's gadgetry, and forget to attend to important design principles.

He also reminds us that when we look at print on the computer monitor, we see a distorted image of what will appear on the page. This essay should be required reading for young designers easily seduced by the instant gratification computer designing provides, since many do not seem interested in learning the names and qualities of the various typefaces, knowledge essential to good design.

As a book designer himself for fifty years, Dreyfus brings his skill, expertise, thorough research and knowledge to bear in *Into Print* in much the same way as did the artists who developed the different kinds of print and techniques he elaborates. Even so, his research would not have been possible without the generous input of the printers, punch cutters, calligraphers and type designers, and even families and friends of the artists he researched, who provided him with stories, documents and details. In the essay called "'Who is to *Design* Books. . .?," Dreyfus recognizes the centrality of these networks. "Equally important were the relationships which developed, during five centuries of printing from movable type, between printer and patron and between author and publisher."

In the printing industry today, designers no longer need negatives and printing plates. The process is much more streamlined than in the past. Print designers are becoming more and more isolated. With the advent of computers, they work alone. More and more, the designer will become solely responsible for all aspects of the process. The relationships that in the past both hindered and enhanced the art of print and book making are less and less important, even ceasing to exist at all.

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Print is an expression of aesthetic sensibility and artistic skill; so is *Into Print*. Readers will be inspired by John Dreyfus's dedication to perfection, as well as by the exacting standards the designers he describes maintained. They set a model to which we as artists should all aspire.

INTERNSHIP AVAILABLE

INTERNSHIP AT THE GLADYS BROOKS
BOOK & PAPER CONSERVATION LABORATORY

The New York Academy of Medicine Library is pleased to announce an advanced internship in book conservation for the year 2000. The internship, designed to refine skills in book conservation, will last 2 – 3 months. The commencement of the internship will be after June 1 (the exact dates will be arranged between conservation staff and the successful candidate.)

The intern will work under the supervision of the conservation staff of the library. An appropriate project will be designed to further the intern's knowledge of conservation in a library setting. The internship is open to graduates of, or students in, recognized conservation programs, or people with equivalent training and experience. A personal interview is required, and candidates should present a portfolio of completed bindings or treatments.

The internship carries a stipend of \$4,250. To apply, please send the following materials to the address below:

A detailed letter of interest and intent.

An up-to-date Curriculum Vitae, including education and work experience.

Three letters of recommendation from professional contacts.

Proof of student or working visa, if applicant is not a U.S. citizen.

Please note that NYAM cannot provide housing, health insurance or visa support for the intern.

Deadline for Application: May 1, 2000

Elaine R. Schlefer, Preservation Administrator
Gladys Brooks Book & Paper
Conservation Laboratory
New York Academy of Medicine Library
1216 5th Ave., Room 550, New York, NY 10029
t: 212-822-7363; f: 212-423-0266;
eschlefer@nyam.org

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PUBLICATIONS

BOOKS

Passages, by Gérard Charrière. 2000. La Petite Pierre, Strasbourg, France. This book covers the bindings and paintings of the author. Color plates. Text in English, French & German. 80+ pp., 11 x 9 in. Edition of 1000. Hardcover, cloth. \$35 + s&h. Available April 10, 2000 from the author: Gérard Charrière, 36 West 26th St., New York, NY 10010, 212-675-6784.

Some of These Days, Poems by Philip Whalen. 1999. Desert Rose Press, San Jose, NM. 40 poems in 60 pages, 7 x 11 in. Edition of 300: 250 in paper wrappers, \$30 + \$5 s&h; 50 signed, cloth bound, \$120 + \$5 s&h. Available from Desert Rose Press, Clifford Burke, Box 50, San Jose, NM 87565.

Talking with Raven, poems by Clifford Burke. 1999. Grey Spider Press, Sedro-Woolley, WA. 35 pp., 11 x 6 1/2", illus. Letterpress printed in edition of 350. Trade paper edition ISBN: I-58249-004-x: \$14.95 + \$1 s&h. Limited ed. of 50 signed copies, case bound in Japanese cloth with tipped-in cut-up of the poet's sumi brushed Raven-phomes: \$45 + \$2 s&h. Available from Grey Spider Press, 37607 Cape Horn Rd, Sedro-Woolley, WA 98284, t: 360-826-5306.

Pequeño Press, P.O. Box 1711, Brisbee, AZ 85603; 520-432-5924; Fax: 520-432-3065; patbooks@primenet.com. Two books designed and produced by Pat Baldwin: *Millenium*, combining a beautiful and appropriate poem by Percy Bysshe Shelley with original illustrations by Pat Baldwin and laser-cut fold-out. Japanese Tairei paper, 2 7/8 x 2 15/16 in., 17 pp. edition of 50, \$79 + \$2 s&h. *Lhasa* by Tom Leech. Impressions of present-day Tibet from the viewpoint of the artist. Printed on handmade *Lokta* paper. 2 1/2" x 2 1/2" in., 32 pp. Edition of 55, \$85 + \$2 s&h.

The Historical Source Book for Scribes by Michelle P. Brown and Patricia Lovett, 1999. The British Library. Hardback, 128 pp., color illus. Clear instructions, analysis and exemplar letters for 14 different historical alphabet styles. The book brings together the approaches of a professional palæographer and a practising scribe to focus in detail on manuscripts in the British Library. £17.95, check or credit card. The British Library Bookshop, The British Library, 96 Euston Road, London, NW1 2DB, England.

Formal Brush Writing, by Tom Kemp. Oxford, 1999. A new book for scribes, lettermakers and type designers, it introduces the edged brush as a powerful, essentially new and undiscovered writing tool. Illustrates how to write each letter of the Trajan alphabet. Softback. £19.50 + 3.50 in Europe; £10 airmail, £4 surface Outside Europe. Available from: Twice Publishing, 53 Mill St., Oxford OX2 0AL, U.K.; Fax: 0870 052 4713 (or +44 870-052 4713 outside the UK) fbw@twice.demon.co.uk; www.twice.demon.co.uk

The Calligraphy Engagement Calendar for 2000 is now in print. Editors Eleanor Winters and Carole Mauer have chosen 52 pieces all on the subject of Numbers. Cover design by Sheila Waters, calendar pages by Julian Waters. \$13.99, available from John Neal, Bookseller, P.O. Box 9986, Greensboro, NC 27429. Tel:336-272-6139; f: 336-272-9015; info@JohnNealBooks.com www.JohnNealBooks.com

PERIODICALS

Art et Metiers du Livre, No. 213, March/April 1999 (In French)

Bibliophilie: "Bibliopola Curiosa", a small Paris guide to collections and booksellers of erotica (un petit itineraire Parisien du Second Rayon)

Livres d'Artistes: Nouveautés – the Latest Artists' Books

Reliure: Histoire: Le Livre de Poche, ou reliure à l'aumônière (Girdle books), an interesting illustrated article by Klaus Müller, binder and maker of clasps and book hardware in Landau, Germany, on the history of this binding form.

Relieurs Contemporaines: Jean Luc Honegger, in Geneva, is the focus of the article on Contemporary Binders. *Calligraphie*: La Calligraphie Chinoise au XXe Siecle which were on display in the chapel of the Sorbonne in March 1999.

Bibliothèques: A Portrait: "Philippe Sauvageau, or, The Man Who Planted Books", an homage to the Director General of the Bibliothèque Nationale du Québec who has been involved in the creation 325 libraries and lecture centers around the world.

AML Supplement to No. 213 is a practical guide to Quebec's museums, libraries, book artists, printmakers, galleries, etc., coordinated by M. Sauvageau (In French).

Number 128 — February 2000

Art et Metiers du Livre, No.214, May/June 1999 (In French)

Bibliophilie: A long interview, "Michel Butor et le Livre d'Artiste", with the writer about his collaboration with many book artists.

Parcours: "Des rives....des livres", a stroll among the Paris bouquinistes from the Pont Marie to the Pont des Arts, from the Pont Royal to the Pont Sully, a history and present state.

Musées: "Un Musée à Paris pour le Peuple du Livre" tells of the recent opening of Le Musée d'Art et d'Histoire du Judaïsme in l'hôtel Saint-Aignan in the Marais.

Reliures d'Art: Exposition: "Reliures Royales de la Renaissance: La Librairie de Fontainebleau (1544-1570).

Relieurs contemporains: Gotthild Kurz, an article by August Kulche on the German artist whose work was shown at the Bibliotheca Wittrockiana in Brussels during the summer.

AML Supplement with No. 214: "Trésors de la Bibliothèque Municipale de Reims".

Art et Metiers du Livre, No. 215, July/August/September 1999 (In French)

Bibliophilie: Heribert Renschert, a profile of the Swiss antiquarian bookseller.

Livres d'artiste: nouveautés. As in all issues, a listing and description of recently issued artists' books of note.

Reliure d'art: Contemporary binders: a profile, "Anick Butré: de la reliure à la peinture, le livre – corps et âme entre les mains – d'artiste", with, as usual, numerous color illustrations of her bindings.

Histoire: "Les Curiosités de la Reliure", bindings using unusual materials, e.g. enamel, hair, tapestry, porcelain, etc., and unusual shapes and techniques.

Bibliothèques/Musées: "La Bibliothèque Nationale de Malte" tells the history of the library and illustrates several of its exceptional bindings. "Le Musée de l'Imprimerie et de la Banque à Lyon" is also of interest.

Dossier: This section contains two articles on the invention of printing machines. The first, "Il y a deux cents ans....l'invention de la machine a papier" (200 hundred years ago... the invention of the papermaking machine), is the story of the invention of the machine by Louis-Nicolas Robert in 1798. This is fol-

lowed by a history of La Papeterie du Marais, the factory where paper was made for 100 years – 1782-1882, and an article by Pascal Fulacher on Papermills of Today in France.

1999 was The Year of Paper.

Reliures et Papiers, Vol.14, No. 1, 1998

The publication of L'Association des Relieurs du Québec (ARQ). This issue is devoted chiefly to conservation of photograph albums.

The Guild of Book Workers Newsletter



CALENDAR

CALLS FOR ENTRY

The Guild of Book Workers are calling for entries for the 2000 - 2002 Exhibit "The Best of the Best". Entry forms are included with this issue of the Newsletter with full instructions for entering. Deadline for slides: **Saturday, May 20, 2000.**

Columbia College Chicago Center for Book & Paper Arts is calling for entries for their second National Book and Paper Arts Exhibition which will take place in the Center September 15 to October 27, 2000. Slides are due for jurying by **March 31, 2000.** Full instructions for entering, including entry forms are available on: GBW@LISTSERV.SYR.EDU, or, contact: Columbia College Chicago Center for Book & Paper Arts, 1104 So. Wabash, 2nd fl., Chicago, IL 60605; ph:312-344-6630; book&paper@popmail.colum.edu; www.colum.edu/centers/bpa

The Miniature Book Society, Inc. announces the 13th annual Miniature Book Exhibition, open to all publishers, printers, designers, and binders of miniature books. To be eligible, books and their slipcases must measure 3" or less, have been published in an edition (not one-of-a-kind) during the past 2 years. A jury composed of professionals representing different interests in the book arts, chosen by the board of governors of the Miniature Book Society, will select three books for the Miniature Book Society Distinguished Book Award. These awards will be presented at the annual meeting of the Society to be held this September in Rutland, VT. A catalogue of the exhibit will be produced and a show will tour for one year with the Miniature Book Society Traveling Exhibition. The deadline for entry is **May 1, 2000.** For

more information and an entry form, send SASE to: Mr. Regis Graden, 416 N Maclay Ave, San Fernando, CA 91340.

The 2nd International Artist's Book Triennial to be held in Vilnius, Lithuania, in October and November 2000 invites all artists to participate. The theme of the exhibition is APOCALYPSE. Up to 4 books per artist will be judged. Deadline for entry forms and books is **May 15, 2000.** Send works to: 2nd International Artist's Book Triennial Vilnius '00, Kestutis Vasilunas, Filaretu 9-5, Vilnius LT 2007. t 25 47 96. For more information, see the December '99 Newsletter.

EXHIBITIONS:

Until:
February 25: Torrance, CA: "PENWORKS 2000: Calligraphy and Lettering Arts Through the Millennium," the Society for Calligraphy Members Show at El Camino College, Crenshaw Blvd. Contact: Rodman, Exhibit Chairperson, 2105 Power St, Hermosa Beach, CA 90254; 310-379-4617; rdlc@elcamino.cc.ca.us

February 29: San Francisco, CA: "Werner Schneider: Schriftkunst" at the San Francisco Public Library, Skylight Gallery, 6th floor, Main Library, Civic Center. 415-557-4560.

March 3: San Francisco, CA: Wolfgang Lederer retrospective: 'Bridging Many Worlds of Book Design'. At the San Francisco Center for the Book, 300 DeHaro St.. Contact: 415-565-0545; e-mail: info@SFCB.org

March 17: Los Angeles, CA: "Westward Bound," a traveling exhibit celebrating book arts in the intermountain west. Main Reception Lobby, Charles E. Young Research Library, UCLA.

March 19: Belfast, Ireland: "Writing Arabic" at the Ulster Museum. Contact The Society of Scribes and Illuminators, 6 Queen Square, London WC1N 3AR, UK; scribe@calligraphy.org

April 12: Boston, MA: Contemporary Marbling by Feridun Özgören at the Boston Museum of Fine Arts, 465 Huntington Ave; 617-369-3575.

May 28: Montreal, Quebec: "The History of Headbands" at the Economusée de la Reliure, 5251 blvd, St-Laurent, Montreal, PQ H2T 1S4; 514-270-9313; f: 514-278-0942.

UPCOMING EXHIBITIONS:

February 22 – March 17: New York, NY: "Elements 2000" at the Rubinstein Gallery, 197 E. Broadway. Included will be several of Claire Jeanine Satin's bookworks.

March 1 – September 9: San Jose, CA: Experiments in the Future of Reading, created by RED Group, Xerox PARC. 8 Bay Area book artists' work created in a high-tech studio. In The Tech Museum of Innovation, 301 So. Market St., San Jose 95113. Contact: (408) 294-tech, or, www.thetech.org (see *Noteworthy*, this issue.)

March 10 – April 21: San Francisco, CA; until *May 5:* Chicago, IL: "Flight 2000: Chicago to San Francisco", two exhibitions in an exchange. The work of the Chicago Hand Bookbinders will be shown at the San Francisco Center for the Book, 300 DeHaro St, and the work of the Hand Bookbinders of California will be shown at the Columbia College Center for Book & Paper Arts, 1104 S. Wabash, Suite 200. Opening receptions for both venues will be March 10, 6–8 PM. Contact in SF: Linda Barrett, (415) 351-2114. Contact in Chicago: Barbara Metz, (312) 431-8612.

May 17 – July 31: New York, NY: “The Art of Publishers’ Bookbindings: 1815-1915” at the Grolier Club, 47 E 60th St, New York, NY 10022. Contact: Nancy Houghton: 212-838-6690; nsh@grolierclub.org; www.grolierclub.org

June 1 - 7: Rochester, NY: Three exhibitions at the conference at RIT, Bookbinding 2000. Highlights and rarities from the Middleton Collection, Designer Bookbinders North American touring exhibition, and Mel Kavin’s collection of bindings on Bernard Middleton’s book, *You CAN Judge a Book by its Cover*. Contact: (716) 475-2408; dppwml@rit.edu

July 2 - August 27: Heckington, England: “Words and Images” opens at the Pearoom Centre for Contemporary Craft. The exhibit moves to The Lillie Art Gallery, Milngavie, Glasgow on September 8 and then to Hove Museum and Art Gallery on November 21. “Calligraphy Today”, an illustrated talk by Christopher Calderhead will be given in conjunction with the exhibit on July 8. Contact The Society of Scribes and Illuminators, 6 Queen Square, London WC1N 3AR, UK; scribe@calligraphy.org

October 6 - December 31: Albany, NY: “The Collector as Bookbinder: The Piscatorial Bindings of S.A. Neff, Jr.” at the New York State Museum. Catalog: \$20 plus \$4 s&h. Contact: S.A. Neff, Jr., 524 Sycamore Rd, Sewickley, PA 15143.

WORKSHOPS, LECTURES &
OTHER EVENTS

Study Opportunities:
Rare Book School at the University of Virginia upcoming sessions: March 13-17; May 8-12. Contact: Terry Belanger, 114 Alderman Library, Charlottesville, VA 22903-2498; t: 804-924-8851; f: 804-9245-8828; belanger@virginia.edu; http://www.virginia.edu/oldbooks.

Upcoming Events:

February 26-27: Pico Rivera, CA: “Modern Gauffering/Edge Decoration” with Mark Kirchner. Contact Barbara Wood: 3530 Mountain View, L.A. 90066. t: 310-636-1973.

March: Canberra, Australia: “First Australian Book & Paper Symposium.” Contact: Kerry McInnis: 61 2 6297 7670 or Tracy Golds: golds@science.canberra.edu.au

March 6-11: Toronto, Ontario: “Finishing,” a CBBAG Workshop. \$425. Contact: CBBAG, 176 John St. Suite 309, Toronto, Canada M5T 1X5.

March 7: London: “Books and Desert Fathers: Coptic Bindings from the First Millennium”, a Designer Bookbinders Tuesday Lecture with Jen Lindsay at the Art Workers Guild, 6 Queen Square, London WC1N 3AR. UK 6:30 PM. Open to all. Admission: £3, students 1.50.

March 17-19: Los Angeles, CA: “Uncial for the Millennium”, a workshop with Nancy Culmone. In addition, Ms. Culmone will give a lecture entitled “Find Your Own Truth.” Contact Eva-Lynn Diesenhau: 818-889-2446 or Marieclaire: 818-360-7600.

March 24-25: New York, NY: “Techniques in Decorating with Leather” with S.A. Neff, Jr. at the Gladys Brooks Book & Paper Conservation Lab, New York Academy of Medicine, 103rd St & 5th Ave, NY 10029; 212-822-7363. Contact Ursula Mitra; 201-795-2262; ursula-and-nilo@worldnet.att.net

March 27 – April 1: Toronto, Ontario: “Restoration and Repair,” a CBBAG Workshop. \$425. Contact: CBBAG, 176 John St. Suite 309, Toronto, Canada M5T 1X5; t: 416-581-1071; www.cbbag.ca

March 28: Washington, DC: National

Archives Annual Preservation Conference, “Deacidification Reconsidered.” \$75. Contact: Eleanor Torain, Conference Coordinator (NWT), 8601 Adelphi Rd, Rm 2807, College Park, MD 20740-6001; 301-713-6718; f: 301-713-6653; preserve@nara.gov

April 7: New York, NY: “Form then Content, Content then the Format,” a lecture by Emily Martin explaining her approach to Artists’ Books. 6 pm at the Center for Book Arts, 28 West 27th St, 3rd fl; 212-481-0295, x 10; www.centerforbookarts.org. Contact Ursula Mitra: 201-795-2261; email: ursula-and-nilo@worldnet.att.net

April 11-13: London, England: “The Use of Vacuum Points in Paper Conservation,” a workshop with Alan Buchanan at the V&A Museum, South Kensington. Contact: Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB; t: (01886) 832323; f: (01886) 833688; information@ipc.org.uk; http://palimpsest.stanford.edu/ipc/

April 13-16: New York, NY: The 40th New York Antiquarian Book Fair at the Park Ave Armory, Park Ave & 67th St. Sponsored by the Antiquarian Booksellers Association of America: www.NewYorkBookFair.com/2000.cfm

May 4-7: Kalamazoo, MI: 35th International Congress on Medieval Studies. A special session, “Materials and Structure of the Medieval Book”, has been organized by Benjamin Victor and Irene Brueckle. Contact Benjamin Victor, Centre for Classical Studies, U of Montreal, CP 6128 succ. Centreville, Montreal H3C 3J7, Canada; f: 514-343-2347; victor@ERE.UMontreal.ca. (Benjamin Victor and Irene Brueckle have organized a special panel on “The Repair, Adaptation, and Restoration of Books in the Middle Ages and Early Modern Times” to be part of the International Medieval Congress being held July 10–13 in Leeds, England. For

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more information contact Benjamin Victor.)

May 6 & 20: Los Angeles, CA: "The Alphabet Book", a workshop with Sylvia Kowal and Dick Pio. Contact Eva-Lynn Diesenhaus; 818-889-2446 or Marieclaire; 818-360-7600.

June 1 – 3: Rochester, NY: The Cary Library Collection at Rochester Institute of Technology will be hosting a major conference on bookbinding. The conference will commemorate the installation of the Bernard C. Middleton Collection of Books on Bookbinding at RIT and will feature both demonstration sessions and scholarly talks. Contact: Fred Jordan, Head, Local Arrangements Committee; phone: 716-229-2144; e-mail: fjordan@eznet.net or David Pankow, Curator, Cary Collection, Rochester Institute of Technology, 90 Lomb Memorial Dr, Rochester, NY 14623-5604; 716-475-2408; e-mail: dppwml@rit.edu.

June 5 – 6: London, England: "Toning Materials for Conservation," a workshop at the Tate Gallery, Millbank. Contact: Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB; t: (01886) 832323; f: (01886) 833688; information@ipc.org.uk; <http://palimpsest.stanford.edu/ipc/>

June 5 – 11: Toronto, Ontario: Book Arts Gathering 2000, sponsored by the Canadian Bookbinders & Book Artists Guild. It will include workshops by James Brockman on Hard Board Vellum and Stuart Brockman on Tooling on Vellum. Contact: CBBAG, 176 John St, Toronto, ONT, M5T 1X5, Canada. t: 416-581-1071; f: 905-851-6029; www.cbbag.ca.

June 8-13: Philadelphia, PA: AIC 28th Annual Meeting This year's focus will be "Preservation of Electronic Media." Contact: Megan M. Dennis:

202-452-9545; MDennis@aic-faic.org

June 16 – 17: Dallas, TX: Conference on design binding in conjunction with the exhibition 'DeGolyer 2000' at the Bridwell Library of Southern Methodist University. Contact Sally Key, Conservator, 214-768-3733; skey@mail.smu.edu.

July 3 – 8: Mainz, Germany: 8th Annual Conference of the Society for the History of Authorship, Reading, and Publishing (SHARP) is being held under the auspices of the Gutenberg Institute for the History of the Book at the Johannes Gutenberg University of Mainz. Contact Dr. Stephan Fussel, Dir. Gutenberg Institute for the History of the Book, Johannes Universitdt, Mainz, D-55099 Mainz, Germany; f: 00 39-(61 31) 39 54-87; sharp@uni-mainz.de; www.indiana.edu/~sharp

July 15 – 22: Sussex, England: "One Week," a workshop for expressive calligraphy with David and Nancy Howells. Beginners made most welcome. Contact David and Nancy Howells, 14 Mill Hill Dr, Shoreham-by-Sea, West Sussex BN43 5TL, UK; t: 0-11-44-1273-453387.

July 17 – 20: London, England: "History of Decorated Bookbinding," a workshop at the National Gallery, Trafalgar Square. Contact: Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB; t: (01886) 832323; f: (01886) 833688; information@ipc.org.uk; <http://palimpsest.stanford.edu/ipc/>

July 24 – 28: Baltimore, MD: "Chemistry for Conservators", taught by David Dorning of West Dean College in England. Sponsored by Johns Hopkins University Preservation Dept. and the Potomac Chapter of GBW. The daytime course, held at the Johns Hopkins U. Homewood Campus, is based on the requirements of the Society of Archivists training scheme in

the U.K. Tuition, lab fees and materials, \$500. Deposit of \$250 must be received by **April 12**. Contact: Nancy Lev-Alexander, 410-366-7244, e-mail: guilfordbindery@hotmail.com, or Martha Jackson, 410-516-4677, e-mail: Martha.Jackson@jhu.edu for further info. Or check <GBW@LIST-SERV.SYR.EDU> for full information.

July 29 – August 5: Rohnert Park, CA: "Experiment — Concepts in Calligraphy: The 20th International Conference." Contact Marcia Friedman, Director, 1126 Fourth St Studio Six, Novato, CA 94945; 415-897-8307; f: 415-897-6026; visual@microweb.com; www.calligraph.com/experiment

July 31 – August 5: Sussex, England: "5 days," a workshop for learning the Caroline Miniscule with David and Nancy Howells. Beginners made most welcome. Contact David and Nancy Howells, 14 Mill Hill Dr, Shoreham-by-Sea, West Sussex BN43 5TL, UK; t: 0-11-44-1273-453387.

September 16: Madison, NJ: "History of the Book: The Next Generation", a conference hosted by the Caspersen School of Graduate Studies at Drew University. Contact Drew University, Graduate School, Madison, NJ 07940; 973-408-3000; gradm@drew.edu

October 5 – 8: Salt Lake City, UT: 20th Guild of Book Worker's Seminar on Standards of Excellence in Hand Bookbinding. Presenters will be: Gabrielle Fox on Miniature Bindings; Pamela Spitzmueller on Girdle Bindings; Terry Buckley on Wide Open Bindings; William Minter on Tool Sharpening; and a fifth presenter, Karen Zukor on Adhesives for Bookbinders. Contact: Monique Lallier, (336)643-0934; e-mail: BKBDERS2LUV@aol.com



Newsletter

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