



The Saint John's Bible

An illuminated page from the Gospel according to Matthew by
Donald Jackson. See *Calligraphy News* page 12

Table of Contents

STANDARDS OF EXCELLENCE REPORTS					
<i>Guild News</i>	3	<i>KnowYour Endpapers</i>	7	<i>Ode to Mary</i>	12
<i>Editor's Corner</i>	3	<i>Action on the Case</i>	8	<i>Marbling News</i>	12
<i>Member News</i>	3	<i>Rounded Leather Spine Book Boxes</i>	8	<i>Internet News</i>	12
<i>Chapter News</i>	4	<i>Wire -Edge Binding</i>	8	<i>Reviews</i>	13
<i>Noteworthy</i>	5	<i>Loop & Near Northside Tour</i>	9	<i>Publications</i>	18
		<i>A Small Speech</i>	10	<i>Calendar</i>	21

1/4 page ad 1 (2 is to the right)

If you need it tomorrow, call LBS today!

Our quick 1-3 day turnaround time
guarantees you the quality material
you deserve when you need it.

Here's proof...

- Cover materials: More than 90% of orders shipped in three days or less this year.
- Endsheets: More than 75% of orders shipped in three days or less this year.

Call LBS today for more information!

P.O. BOX 1413 • DES MOINES, IOWA 50305-1413 • 515-262-3191
800-247-5323 • FAX 800-262-4091 • E-MAIL lbs@lbsbind.com
WEB SITE www.lbsbind.com



Manufacturers and converters of binding materials.

gbw 1999-2000 executive committee

- President:** Karen Crisalli, 11 Woodman Place, Aberdeen NJ 07747; H: (732) 290-1283; fax: (732) 290-9152
- Vice-President**
- & Membership:** Bernadette Callery, 610 Kirtland St, Pittsburgh PA 15208; H: (412) 243-8492
- Secretary:** Louise Kuflik, 180 West End Ave, New York ny 10023; w: (914) 657-3348; h: (212) 873-4315
- Treasurer:** Alicia Bailey, po box 27, Lake City CO 81235; w: (970) 944-2658
- Standards:** Monique Lallier, 7409 Somersby Dr., Summerfield nc 27358; h: (336) 643-0934 fax: (336) 643-8215
- Exhibitions:** Barbara Lazarus Metz, 1420 W. Irving Park, Chicago il 60613 h: (773) 549-5324
- Journal:** Jean Stephenson, PO Box 521, Bronxville ny 10708; h: (914) 668-1584
- Library:** Anna Embree, Conservation Dept, U. of Iowa Libraries, Iowa City ia 52242; w: (319) 335-5908 fax: (319) 335-5900
- Newsletter:** Margaret H. Johnson, 2372 Pine St., San Francisco ca 94115; h: (415) 673-7130; fax: (415) 673-9002
- Supply:** Susan B. Martin, 225 w 71st St, Apt. 74, New York ny 10023; w: (212) 822-7363
- Publicity:** Peter D. Verheyen, 231 Strong Avenue, Syracuse ny 13210; gbw@dreamscape.com

CHAPTERS:

- New England:** James Reid-Cunningham, 10 Harrington Rd., Cambridge ma 02140; h: (617) 354-4276 w: (617) 496-8542
- New York:** Ursula Mitra, 9 Pomander Walk #2, New York ny 10025; h: (212) 663-3271; w: (201) 795-2261
Alexis Hagadorn, P.O. Box 250432, New York NY 10025; W: (212) 854-8081; fax: (212) 854-3290
- Delaware Valley:** Denise Carbone, 201 Harvard Ave., Stratford NJ 08084; H: (609) 784-7526
- Potomac:** Nancy Lev-Alexander, 2927 Guilford Ave., Baltimore MD 21218; w: (202) 707-1140
- Midwest:** Gabrielle Fox, 3200 Linwood Ave., #2, Cincinnati, OH 45226; w: (513) 321-5200.
- Lone Star:** Randolph Bertin, 2612 w 49th St., Austin tx 78731; h: (512) 459-9964
Pamela Leutz, 9790 Maplehill Dr., Dallas tx 75238; h: (214) 348-0489; w: (214) 768-1027
- California:** Alice Vaughan, 1301 East Morada Pl., Altadena ca 91001; w: (818) 794-6777 fax: (818) 794-5573
- Rocky Mtn:** Pamela Barrios, 640 n. 900 West, Orem ut 84057; h: (801) 802-9311 w: (801) 378-2988
Laura Wait, 3358 Pecos St., Denver co 80211; w: (303) 480-0172 fax: (303) 458-8996

20th ANNUAL
The Guild of Book Workers
STANDARDS OF EXCELLENCE SEMINAR
IN HAND BOOKBINDING

PROGRAM

Wednesday, October 4, 2000

6 – 9 pm: Registration packets available in the second floor coat room of the Hilton Hotel Salt Lake City Center

Thursday, October 5

8 – 9:30 am & 12 noon – 6:00 pm: Registration packets available in the second floor coat room of the Hilton Hotel

Tours (choose one)

9 am – 3 pm: Snowbird Mountain Resort & Gardner Village Shopping Tour

9 am – 4 pm: 2002 Olympic Tour of Park City and surrounding areas
Self-guided walking tour brochures will be provided in your packet

9 am – 12 noon or 1:30 – 4:30 pm: Foundation Class at Hilton Salt Lake Center (see flyer for information)

6 – 8 pm: Opening reception of the 20th Standards Seminar and the GBW exhibition “Best of the Best” at the Marriott Library Book Arts Studio, University of Utah. Opening reception speaker will be Don Etherington.
Dinner on your own

The Vendors’ room will be open Friday and Saturday mornings before sessions start, during the lunch period, during all session breaks, and probably after the second session each day.

Poster session, or table space for sharing techniques and items of interest will be provided. Open to all.

Friday, October 6

8:00 am – 4:45 pm: Morning and afternoon sessions of the Seminar

6:00 pm: Cash bar, followed by Banquet, with good music during dinner, and the Fifth Annual Auction afterwards.

Saturday, October 7

8:00 am – 4:45 pm: Morning and afternoon sessions of the Seminar

5:00 pm: GBW Annual Business Meeting

Dinner on your own

7 – 9 pm: Open Space Workshop: concurrent small group discussions on topics chosen by Seminar participants.

Sunday, October 8

9:00 am: Continental Breakfast at the Salt Lake Art Center Slide show: John and Joy Tonkin.

Final day of the Rocky Mountain Chapter Members’ Exhibit.

INTRODUCTION

Early October is one of the most beautiful times in northern Utah. The leaves will be brightly colored. The big sky provides a wonderful light. Salt Lake City is a beautiful place, surrounded by magnificent mountains. We have chosen tours that highlight the great mountains: Snowbird tram rides, Park City shopping, and the Olympic venues are all possibilities.

Salt Lake City is friendly. It's walker-friendly, and we will provide a self-guided walking tour brochure. We'll also provide a map pointing out our favorite booksellers and other places you can walk to.

This year we introduce a Saturday night optional activity. The Open Space Workshop: concurrent small group discussions on topics chosen by Seminar participants. Open to all. In short, your opportunity to share ideas with your colleagues.

On Sunday morning, don't miss the slide talk from designer binders, John and Joy Tonkin. John and Joy are professional fine hand binders in private practice in Canberra. John trained at Ascona and in Paris and specializes in designer bindings. Joy is a graduate of the University of Canberra (Applied Science — "paper" conservation) and specializes in book restoration. They both teach and exhibit widely.

The talk they will give is entitled "Binding Down Under". It will cover their binding experiences in a round-Australia trip, various activities in the Australian binding world, and an overview of their own and other binders' work and directions.

Sunday at the Salt Lake Art Center is also a chance to view the work of the Rocky Mountain Chapter.

The local organizing committee hopes you enjoy your stay in Salt Lake City, Utah.

PRESENTATIONS *D* PRESENTERS

This year, in order to accept more participants, we are offering five presenters, instead of the usual four. It will be necessary for participants to choose FOUR of the following FIVE presentations by placing numbers 1 to 4 next to your choices on the Application Form. By accepting 35 more people, we hope to resolve the waiting list problem. You must still send your application as soon as possible if you want to secure your choices.

PAMELA SPITZMUELLER: *Girdle Bindings*

Pam's presentation of Girdle Bindings will include an historical look at the types and structures that were used in medieval Europe. There will be a demonstration of how different types were made utilizing leather, chamois, cloth, and velvet, including a general look at related bindings

with overcovers. The Turk's head knot will be demonstrated, as well as other useful techniques of leather working, such as hemming and stitching and metal work.

Pamela Spitzmueller is Chief Conservator for Special Collections in the Harvard Library Systems. Previously, Pam was head of Conservation at the University of Iowa Libraries and faculty member of the UI Center for the Book, where she taught many courses and workshops on book structure, history and book binding. She served as Guild of Book Workers Librarian for nine years. She was a Rare Book Conservator at the Library of Congress and also worked at the Newberry Library in Chicago. She has been a PBI Co-Director for many years and occasional PBI instructor. She also makes and exhibits artists' books.

KAREN ZUKOR: *Adhesives*

Presentation on adhesives, both natural and synthetic, will include the following:

- how they are classified
- how they are formulated
- working properties
- aging characteristics
- how to obtain information from manufacturers and how to interpret it
- which adhesives can be mixed together to get the best of both worlds
- how to determine whether an adhesive is 'archival' or not
- introduction to unusual adhesives formulated for conservation that may be useful to bookbinders.

Talk will include slides and handouts, including paper vocabulary and detailed notes on all adhesives discussed.

Karen Zukor has been a professional paper conservator in private practice for over twenty years. She has been responsible for many collections – including fine art, archival material, historic currency and rare books, both in private hands and institutions. In addition, she has trained both pre- and post program conservation interns for over fifteen years, and lectures widely to the general public.

WILLIAM MINTER: *TOOL TIME! Sharpening of Knives and Other Useful Ideas*

While the primary focus of the workshop will be on sharpening knives, there will also be a discussion of the various aspects of the tools that we use as bookbinders. Those tools are an important part of what we accomplish. By understanding how these tools can be sharpened and/or modified to fit our needs, we can perform our tasks easier and better. The ultimate goal will be to raise the standards of our work.

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

The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York NY 10175. Claims for issues paid for but not received will be honored without question. Back issues and copies of all *Newsletters* still in print are available for \$2.00 per copy.

Items for THE NEXT ISSUE ONLY

should be sent to:

Randolph Bertin: 2612 w 49th St., Austin tx 78731

(512) 459-9964 or

Pamela Leutz: 9790 Maplehill Dr., Dallas tx 75238

h: (214) 348-0489; w: (214) 768-1027

Deadline for the August issue:

July 1, 2000.

Items for the Calendar should be sent to

Chris McAfee 252 North 525 East

Springville UT 84663

H: 801 491-2084; W: 801 378-8359

FAX: 801 378-6708; Chris_McAfee@byu.edu

Authors of articles and other contributions accepted for publication in the Guild of Book Workers' *Newsletter* assign to the *gbw Newsletter* the right to publish their work in both print and electronic form and to archive it and make it permanently retrievable electronically. Authors retain copyright and may republish their work in any way they wish.

Executive Editor: Margaret H. Johnson

Production Editor: Richard Seibert

Associate Editor: Michael Burke

Book Review Editor: Sidney F. Huttner

Marbling Correspondent: Iris Nevins

Calligraphy Correspondent: Nancy Leavitt

Internet Correspondent: Amy Lapidow

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

Newsletter:

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

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.

Bill Minter is one of the few people who was fortunate to apprentice to William "Bill" Anthony, Fine Bookbinder and Book Conservator. Although the apprenticeship was informal, it followed the tradition of seven years working with the master binder. In 1978, Bill opened his own shop in Chicago where a wide variety of books and related materials were treated for libraries, museums, dealers, designers and private individuals. In 1994, Bill moved to rural South Central Pennsylvania where he continues to work from a renovated 1893 barn. Besides treating books of all types, Bill has developed a few tools and other items that are used in the preservation of books and paper.

GABRIELLE FOX: *Miniature Bindings*

Miniature bindings are not large bindings scaled down to size. The nature of most materials used in book production means that simply reducing things usually results in an unmanageable book. This presentation will examine various possibilities in the structure and design of miniatures bound by myself and other bookbinders and book artists. The demonstrations will cover particular stages of miniature work which can be applied to cased-in and fine binding, as well as restoring or conserving miniature bindings. These will be complemented by examples to view and examine. I hope to inspire those attending with the possibilities in miniature work rather than the limitations.

Gabrielle Fox is a Cincinnati native who, after graduating from the University of Cincinnati, travelled to England where she received her diploma in Fine Binding and Restoration at Guildford College. Since then she has worked and taught in both the U.S. and England. Her most recent trip back to England was in June 1999 where she taught a course at Urchfont Manor and gave a presentation at the Society of Bookbinders Silver Jubilee Conference, both on binding miniature books.

TERRY BUCKLEY: *Medieval Binding Technique*

This is a medieval binding technique that adapts to modern binding and the desire for books to open absolutely flat. Terry will demonstrate how to bind such a book. The advantages of this structure are apparent for such binding styles as photograph albums, visitors books or any other book that you wish to read or look at without having to force the spine open.

The structure is based on a 500-year old German binding that Terry has adapted to allow for more modern day aesthetics to be used. The binding has remarkable qualities; not only does it open flat but can be turned inside out without any apparent damage to the spine. He has even dropped the book on its spine and it immediately goes back into shape. He will demonstrate sewing techniques to covering in full leather.

The Guild of Book Workers Newsletter

Terry Buckley has been a Senior Lecturer in Bookbinding at the London College of Printing for the last 18 years. He trained at the Central School of Arts and Crafts in London and holds a BA with honors in Book Arts, HND Design, and Craft Bookbinding.

STUDY GUIDE

A PERSONAL LIST OF SUGGESTED READINGS
FOR BEGINNING BOOK ARTISTS

Compiled by Pamela Barrios

The Seminar on Standards of Excellence provides master presentations on both simple and complicated topics. Watching a mastercraftsman is a learning experience no matter what the level of expertise of the audience.

If you are a beginner and you know the language of the craft you will learn more than you ever thought possible from the presentations at the Seminar. With this in mind I offer a short reading list of general classic works on bookbinding. These are not intended to explain the specific subject of the presenter, but to provide a general background to the subject area. They are not intended to conflict with the Foundation classes, which will cover topics more completely. They are based on my personal preferences. The Dictionary of Descriptive Terminology and the ABC of

Bookbinding will help you define specific terms. The other volumes will give you a sense of the history of the field and the reasoning behind the sequences of the operations.

If you have any questions about any of the presentations, please contact Pamela Barrios at pam_barrios@byu.edu or 801-378-2988 or 640 North 900 West, Orem, UT 84057-3673.

If, after going over the terms and readings, the novice is confused, I suggest a call to the chair of the local chapter to volunteer to form a study group with an expert binder.

THE LIST

Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology, Matt T. Roberts and Don Etherington; drawings by Margaret R. Brown, Washington, D.C.: Library of Congress: For sale by the Supt. of Documents., U.S. G.P.O., 1982. One of the best reference tools around, this work provides not only historical placement but references for further reading. It is also available at: <http://palimpsest.stanford.edu/don/don.html>.

ABC of Bookbinding: an illustrated glossary of terms for collectors and conservators, Jane Greenfield, New Castle, Del.: Oak Knoll Press, 1998. The drawings in the work are quite clear and the subject matter is comprehensive.

The Archaeology of Medieval Bookbinding, J.A. Szirmai, Ashgate Publishing (UK and Vermont), 1999. This recently published book was recommended by Terry Buckley.

Modern Bookbinding: A Treatise covering both letterpress and stationery branches of the trade, with a section on finishing and design, 1996 (facsimile reprint of the 1950 second edition), Alex J. Vaughan, Robert Hale, London. This text book was first published in 1929. It presents a historical perspective of the bookbinding principles of that time, much of which

1/4 page ad # 3

1/8 page ad # 1

Number 128 — February 2000

is carried on in the present day. I recommend Section I: Letterpress Forwarding

The Craft of Bookbinding: A Practical Handbook, Eric Burdett, London, David & Charles, 1975, presents a more in-depth treatment of the same process for those who want to read more.

Fine Binding in the 20th Century, Roy Harley Lewis, New York: Arco Pub., 1985, c1984, is an excellent overview of the use of design in leather binding and the traditional use of decorative tools.

Karen Zukor has compiled two lists: "Paper Vocabulary" (4 pages) and "Adhesives Vocabulary" (2 pages), which will be handed out during her presentation. If you'd like to receive a copy of either, contact Pamela Barrios at pam_barrios@byu.edu or 801-378-2988 or 640 North 900 West, Orem, UT 84057-3673.

The recommended books will be available at bookstores and some local and university libraries. They should also be available through interlibrary loan at your local library. If you have difficulty locating them, please contact the local chapter chair for help.

TOUR INFORMATION

The mountains can be chilly in October, so we suggest you bring a windbreaker. You'll be walking a lot so please wear comfortable shoes, and you will appreciate a personal bottle of water that you can refill throughout the day.

SNOWBIRD MOUNTAIN RESORT &
GARDENER VILLAGE SHOPPING TOUR
Price per person \$37. 9:00 am to 3:00 pm

Travel the eastern border of the Salt Lake Valley along the shore of prehistoric Lake Bonneville and then a drive through the Wasatch Mountain range, the western-most face of the Rocky Mountains. You will enter Little Cottonwood Canyon, where the sheer ruggedness and beauty of

the Rockies can be seen at its best. At the Snowbird Ski and Summer resort, you can take a thrilling aerial tram ride to the 'Roof of the Rockies' with its breathtaking vistas.

Then on to Gardner Village nestled beneath hillside pastures on the banks of the Jordan River. The Village offers vintage pioneer architecture, antique fixtures, cobblestone paths and ponds, restaurants and shopping. Return to hotel at 3:00 pm.

2002 OLYMPIC TOUR, PARK CITY, & 'THIS IS THE PLACE' STATE PARK

Price per person: \$40. 9:00 am to 4:00 pm

Your Olympic tour will begin with viewing some of Salt Lake City's Olympic sites. You will see the ice skating venue at the Delta Center; Rice Stadium where the Games' opening and closing ceremonies will be held; and the Olympic Village, which is being built at Fort Douglas on the campus of the University of Utah. Ascending Parleys Canyon you will arrive at the resort town of Park City to see the Utah Winter Sports Park, which will be the site of the Ski Jumping, Bobsled and Luge events, and Park City Ski Resort, site of the Men's & Women's Giant Slalom and Snowboarding events.

You continue on to Park City, a famous resort town with a fascinating history as a mining boomtown. You can wander along the rustic streets and visit the many unique shops along historic Main Street to see the locally-made arts and crafts in the award-winning Kimball Arts Center, shops where quilts are custom made, stores featuring Native American hand-crafted jewelry and leather work, and art galleries. Enjoy lunch at one of Park City's many restaurants.

You'll conclude your tour by visiting 'This is the Place' State Park. The park has been created with many original structures to recapture the look of a 19th century village. Return to the hotel at 4:00 pm.

CONFERENCE HOTEL

The Conference Hotel will be the Hilton Hotel Salt Lake Center (formerly the Doubletree). 255 South West Temple, Salt Lake City, UT 84101

To make reservations, call the hotel directly at

801-328-2000.

1-800-HILTONS

Identify our group as the Guild of Book Workers to qualify for the special group rate of \$95 Single or Double Occupancy, \$110 Triple or Quad Occupancy. Reservations must be received by 5:00 pm Mountain Time, Friday, September 8, 2000.

Suppliers and Services:

The *Newsletter* accepts advertisements:

1/8 Page:	\$35.00	(3 1/2" w x 2 1/4" h)
1/4 Page:	\$60.00	(3 1/2" w x 4 1/2" h)
1/2 Page:	\$120.00	(3 1/2" w x 9" h; or, 7 1/2" w x 4 1/2" h)
full Page:	\$240.00	(8 1/2" x 11")

Series of 4: 10% discount.

For inclusion in the next *Newsletter*, send camera-ready artwork by July 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>.

The Guild of Book Workers Newsletter

Courtesy transportation between the airport and the hotel will be provided by the Hilton.

ALTERNATIVE HOTELS:

Please be sure to make reservations as soon as you can. Many visitors come to Utah in early October to see the autumn colors in the mountains.

Shilo Inns: 206 South West Temple (across the street from the Hilton)

Reservations: 800-222-2244, or 801-521-9500

Identify our group as the Guild of Book Workers to qualify for the special group rate of \$79 Single or Double Occupancy, \$89 Triple or Quad Occupancy

Travelodge: 524 South West Temple (0.4 miles down the street from the Hilton)

Reservations: 801-531-7100

Single: \$49; double: \$55

Motel 6: 176 West 600 South (0.5 miles down the street and around the corner from the Hilton)

Reservations: 800-466-8356, or, 801-531-1252

Single: \$47.99; Double: \$53.99

If you have Internet access and would like to see other alternatives, go to www.yahoo.com and click on "maps". Type in the address of the Hilton (255 S. West Temple, SLC, UT) and click "Get Map". Under "Nearby Businesses" click "Hotels and Motels". Now you have a list of hotels near the Hilton.

OFFICIAL AIRLINE

Delta Airlines has been designated the official airline for the 2000 Seminar on Standards of Excellence. For travel to Salt Lake City from October 1 – October 10, 2000, Delta is offering special rates which allow you a 5% discount off

Delta's published round-trip fares within the continental U.S., and other destinations. A 10% discount will be offered on unrestricted round-trip rates. Special round-trip Zone fares are also available.

By purchasing your ticket 60 days or more prior to your departure date, you can receive an additional 5% bonus discount.

To take advantage of these discounts, follow these simple steps: Call (or have your travel agent call) the Delta Meeting Network's Reservations at 1-800-241-6760. Refer to file Number 162554A. These discounts are available only through the Delta Meeting Network's Reservations toll-free number.

GUILD NEWS

ELECTIONS

Ballots for the 2000 – 2001 Guild elections will be mailed out during the summer. Election results will be announced at the time of the Annual General Meeting to be held during the Standards Seminar on Saturday, October 7, 2000, in Salt Lake City, Utah.

Candidates for positions whose terms expire this year will be proposed to the Executive Committee by the Nominating Committee. Additional nominees for positions to be filled may be proposed by members at large. Such nominations must be accompanied by:

- 1) a biographical sketch of the nominee,
- 2) a written statement by the nominee that he or she is willing to serve if elected, and
- 3) signature endorsements of five members at large supporting the alternative nomination(s).

Alternative nominations should be sent to the Secretary, or the Nominating Committee Chairman, Mark Pollei, or to the President before August 1, 2000.

Offices and Committee Chairs to be elected this year, and the present incumbents are as follows:

*PRESIDENT: *Karen Crisalli*

EXHIBITION: *Barbara Lazarus Metz*

*STANDARDS: *Monique Lallier*

NEWSLETTER: *Margaret H. Johnson*

PUBLICITY: *Peter Verheyen*

LIBRARY: *Anna Embree*

* Indicates positions being vacated this year.

MEMBERSHIP

Watch your mailbox for your Guild of Book Workers renewal form. Renewals will be sent out to the current membership in early June. Please check to see that your information is correct and return the forms promptly, including your check or credit card payment information (Visa or MasterCard only) to the Guild's New York address (521 fifth

1/8 page ad # 2

Ave., New York, NY 10175). Only members whose renewals have been received by 1 September 2000 will be included in the 2000 Membership Directory. Please address all questions to the Membership Chair, Bernadette Callery (610 Kirtland St., Pittsburgh, Pa 15208, or email: bcallery@founder.com)

CREDIT CARDS

The Guild of Book Workers is now able to accept credit card payment (Visa or Mastercard only) for membership renewals and for Guild publications. **They cannot be accepted for payment for the Standards Seminars.**

EDITOR'S NOTE

I am happy to announce that the next issue of this Newsletter, No. 131 August 2000, will be edited by the Lone Star Chapter. Please send items for publication in that issue to either Chapter Chair: Randolph Bertin or Pamela Leutz. All addresses can be found in the Membership Directory. (I will be listening to chamber music in Austria on a boat trip on the Danube. My grateful thanks to the kind Texas people.)

1/4 page ad # 4

CHAPTER NEWS

Fifteen members of the **California Chapter** spent the weekend of May 5 – 7 as guests of the Hand Bookbinders of California in San Francisco being shown studios, exhibitions and other local sights. A full report will appear in the August issue. Kater-Crafts Bookbinders was host to a workshop on Modern Gauffering and Edge Decoration taught by Mark Kirchner in February and Carol Barton's workshop on Carousel Books in May. Mel Kavin was also host for two receptions for bookbinders, Fred and Gundy Pohlmann from Brisbane on April 30, and for Bernard Middleton and Flora Ginn on June 11.

The **New England Chapter** has been busy this spring. On April 15 the calligrapher Peter Halliday gave a workshop on the use of gold leaf to a group in Lincoln, Mass. On May 6, at the North Bennet Street School in Boston, Per Cullhed, Senior Conservator of the Uppsala University Library in Sweden, gave a presentation on the fire at the Linköping Library and a demonstration of Paper Splitting. On May 20, members met at Quercus Press in Waltham, Mass. for a Swap Meet.

They also heard Johnny Carrera's presentation on the mammoth project he has undertaken to print 3,000 wood engravings from the Webster's Dictionaries of 1859, 1864 and 1890. The original plates were given to Yale University by Merriam-Webster in 1977. He has been printing from these plates on a Vandercook Universal 3 press for the last year; he will be assembling the images into an original artist's book.

ADDRESS LIST UPDATES

Smithsonian Institution Libraries, 10th St. & Constitution Ave., NW, Washington, DC 20260-0154; website: www.sil.si.edu; e-mail: libmail@sil.si.edu; Library catalog: www.siris.si.edu

NEWS OF GBW MEMBERS

As many of the friends of **Joanne Sonnichsen** are aware, she been undergoing treatment recently for a form of TB. She reports that her body is finally adjusting to most of the negative effects of the strong medication, which has lowered her energy level, making visitors impossible, and – since she often begins coughing when she speaks – precludes telephone calls. But the treatments have been successful and she is planning to be back to work in her bindery in early July. She says, "With Deke's wonderful care, and feeling your support, I am in good spirits and looking forward to being back with you soon."

"Image Word Object" is an exhibit of books and related

wall pieces by **Alicia Bailey** in the library at the Durango Arts Center, 802 East 2nd Ave., Durango, CO, June 2 through July 29; artists' reception was June 2. Alicia gave a gallery talk Saturday June 3.

Alicia is also exhibiting at Edge Gallery in Denver, June 23 – July 9. "Safe As Houses" is an exhibit of books and constructions which feature primarily one-of-a-kind constructions that, although not immediately recognizable as 'book' are either elaborately constructed environments for an actual book, or have elements inherent in books presented in another form. Several of the pieces are larger scale than is usual for Alicia; all of the work is new and never before exhibited.

In the backroom at Edge are books and paintings by **Laura Wait**. Edge is at 3658 Navajo St. Denver, CO; Gallery hours: Fridays 7-10 pm, Saturdays & Sundays 1-5 p.m., artists' reception Friday June 23, 7-10 pm

Laura Wait has also been awarded a grant from the Carolyn Horton Fund Award to attend the "Chemistry for Conservators" course in July at Johns Hopkins University in Baltimore.

Tony Haverstick, of the Water Street Bindery in Lancaster, Pa., says his article, "Pennsylvania German Bookbinding and Anabaptist Bookbinders: 1700 – 1840" will appear in the June 2000 issue of Pennsylvania Mennonite Heritage (vol. 23, no. 3). The article is a general survey of the subject with 10 b/w illustrations.

Matrix 19, the latest volume of the Randalls' opus, contains an article by **Caroline Schimmel**, "A Note on the Hammer Creek Press," p. 105-110, about the (very) private press work of John Fass from 1950 to 1965. Fass became a cult figure of the private press and typography cognoscenti, esp. with the encouragement of Herman Cohen, the NYC book dealer.

Caroline states that "John Fass was a wondrous creator, using a press he stored under his bed at the YWCA between printings... Oddly, he worked for the Harbor Press in NY as their designer, and that work was uniformly mundane".

DUNCAN OLMSTED,

Duncan Olmsted, a founding member of the Hand Bookbinders of California and member of GBW for a number of years in the 1960's and '70's, died February 23, 2000 in his home in Petaluma, California.

Mr. Olmsted was a student, originally, of Herbert and Peter Fahey, well-known Bay area teachers of bookbinding.

He took an active role in the Hand Bookbinders in the early years (HBC was founded in 1972) and was instrumental in the exhibition "Hand Bookbinding Today" that was held at the San Francisco Museum of Modern Art in 1978. He was, according to Barbara Land, herself a founding member of HBC, "a binder of remarkable taste in spite of having been color blind. His taste in binding ran to the classical French style, which suited him and caused his work to be imbued with the charm and elegance which he himself possessed.

His bindings are to be found in the collection of The Book Club of California and in a number of private collections as well. He greatly enjoyed book binding and the people who were engaged in the making of books and the book arts.

He was a newspaper publisher by profession and was a remarkable and most modest man. Duncan will be missed by those who knew him and by those who were influenced by his example in society and in the art of bookbinding"

NOTEWORTHY

DARTMOUTH SUMMER WORKSHOPS

Dartmouth announces a book arts summer workshop, August 16 – 19, devoted to creating the design and execution of printed pieces based on examples of the work of Bruce Rogers. This hands-on approach will be coupled with interaction with historical and bibliographical scholars who've focused on the work of Rogers and other designers and printers, who emerged in New England in the last decades of the 19th c. and early 20th c. As the book arts move forward into the digital revolution, this workshop could provide a reassessment of this renaissance in American printing Attendance will be limited to 20 participants. For more details, see the Calendar listing.

DESIGNER BOOKBINDERS IN NORTH AMERICA

2000 – 2001

For the first time in twenty years, Designer Bookbinders is sending an exhibition of their members' work to North America. They will begin their exhibition at Rochester Institute of Technology in June during 'Bookbinding 2000', the conference celebrating the installation and opening of the Bernard C. Middleton Collection of Books on Bookbinding at RIT. It will travel for two years, being shown in Boston; Minneapolis; Salt Lake City at the time of the GBW Seminar; San Francisco; Austin, Texas; Washington, DC, and finishing in October 2001 in Toronto, Ontario. Approximate dates and sites can be found in the Calendar.

A fully illustrated color catalog is available to accompany the exhibition and can be bought at the venues or

Number 128 — February 2000

ordered from:

Miss S.L. Bath, Designer Bookbinders Publications Ltd., 8 Bryn Coetmor, Bethesda, Bangor, Gwynedd LL57 3NL, U.K. E-mail: publications@designerbookbinders.org.uk Price: \$20 plus \$5 p&h (surface mail). Please add a further \$5 for airmail.

Payment: dollar check or Visa/Mastercard. If paying by credit card, please include name of card holder, card number and expiration date.

MELROSE, MARY LIVERMORE AND NBSS

On Sunday, April 30, a closing reception was held at the Melrose Public Library, Melrose, MA. for *10 Years, 10 Binders*, an exhibit celebrating the 10th anniversary of the North Bennet Street School's Bookbinding class of 1990. Members of the classes of 1989 and 1991 were also asked to participate. Book-bindings in many sizes and styles were submitted by: Mark Esser, Amanda Hegarty, Nancy Lev-Alexander, Michele Holper, Mary Russell McMillen, James Reid-Cunningham, Kiyoshi Imai, Valerie Wykoff, Vicki Lee and Barbara Adams Hebard.

Barbara gave an introductory talk at the request of the library. Exhibits are shown at the library to educate visitors about topics, such as bookbinding, but also must relate to local history or events. The local history portion of the talk therefore focussed on Mary Livermore, the most famous resident of Melrose. She is known as a prominent suffragette and was the founder and leader of the Boston Women's Convention. It is not commonly known that she also ran a Melrose Women's Convention. At the Melrose Convention, bookbinding was mentioned as a suitable occupation for women. Prior to her fame and residency in Melrose, Mrs. Livermore had grown up in Boston's North End, on Salem Street not far from the future site of the North Bennet Street School. She taught reading to local children and, to earn extra money, repaired books for Callender's Circulating Library. Because Mary felt strongly about education and occupational training, she must have been pleased when her North End neighbor, Pauline Agassiz Shaw founded the North Bennet Street School in 1885. It seemed fitting that an exhibit of books made by NBSS graduates be shown just a block away from Livermore's Melrose home.

NBSS graduates Jim Reid-Cunningham, Mary Russell McMillen, Kiyoshi Imai and Barbara then spoke about their work and their experiences at the school. The local residents, current Bookbinding Program students, and members of the NE Chapter were invited to view the exhibit and ask questions about the show.

PRESERVATION MANUAL REPUBLISHED

The NEDCC announced the publication of an expanded

and revised edition, the third, of *Preservation of Library & Archival Materials: A Manual* in hard cover. Although available electronically on the NEDCC website (www.nedcc.org), this is the first time it's been available in printed form. Cost: \$50, inc. s & h.

Contact: NEDCC, attn: Kim O'Leary, 100 Brickstone Square, Andover, MA 01810.

"THE COLLECTOR AS BOOKBINDER" IN NEW YORK

A recent article from *The New York Times* (4/5/00) by Andrew C. Revkin will be of special interest to binders, bibliophiles, collectors, and fly fishermen! It concerns Sidney A. Neff, Jr.'s exhibition of rare books on fishing which he himself has elegantly bound and tooled in his own distinctive style. This exhibition opened appropriately enough at the American Museum of Natural History on the first day of the trout-fishing season in New York State and runs until June 25, after which it'll move to other venues. (See Calendar) Although Mr. Neff began fly fishing forty-six years ago and bookbinding only fourteen years ago, one would be hardpressed to discover which pursuit he was more passionate about or spent more time on. He has managed nevertheless to combine his two loves into a rare and unusual expertise in both fields. The public will now have a chance to see the results of his lovely, painstaking

1/4 page ad # 5

The Guild of Book Workers Newsletter

attention to detail in the five dozen books, boxes, and "miniature autobiographical museums" devoted to fly fishing from his personal collection, which Mr. Neff has vowed never to split up or sell.

HERTZOG PRINTING AWARD

In February, the Seventh Carl Hertzog Award for excellence in fine printing was awarded to the Art Institute of Chicago for the design of the two-volume set of *The Lithographs of James McNeill Whistler* by studio blue. Two works out of the 106 books submitted for this year's competition also won honorable mention: Stephen Little's *Spirit Stones of China*, also designed by studio blue of the Art Institute of Chicago, and Nikolai Gogol's *The Diary of a Madman*, designed by Mikkail Magaril and Misha Beletsky, published by Summer Garden Editions. The Hertzog Award lecture was given by Nicholas A. Basbanes, nationally syndicated book columnist and author of *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books*.

ANNOUNCEMENTS

INFORMATION WANTED

Re: Stikeman & Co., NY...a bindery

Seeking any and all information with regard to the American binder Henry Stikeman (1856–1932), and his firm 'Stikeman & Co., NY' (ca. 1880–1932), founded as successors to Alfred Matthews, binder. Research needs include any materials or knowledge involving the history of the firm, its work and bindings, employees, correspondence, tools, trade advertisements or information concerning its founder, Henry Stikeman.

Of particular interest is the disposition of the firm's equipment and its tools upon the dissolution of the company (during the 1930's), materials relating to binding design, and whether any stamps are known to have survived.

The object of the research is to publish a history of the firm and its role in bookbinding in America, as well as a reference catalog of its stamps and specimen bindings.

Please contact: Jeffrey Stikeman, 41 Church Street, Wakefield, MA 01880; Tel. 781.245.3935

BOOKBINDING À LA AUSTRALIA

Australian bookbinders, John and Joy Tonkin, from Canberra, will visit the U.S. from August to November and will be available for workshops, demonstrations or lectures. John is a full-time designer binder, and has studied in Ascona, Switzerland and Le Vesinet, Paris. He exhibits extensively in Australia and internationally, with work in the Tregaskis Exhibition, *Etudes pour une Maternite, L'Infinito*, and *You Can Judge a Book by its Cover*.

Joy is a professional conservator in private practice, specializing in books and works of art on paper.

She received her conservation training at the University of Canberra after being director of a craft organization. She is also a designer binder, exhibiting nationally and internationally. Both she and John are experienced teachers and offer a range of instruction in the books arts.

The two-day workshop they will be conducting is the making of a miniature French binding in half leather in the "Simplified Binding" style.

Their schedule in the U.S. so far:

Sept. 2 – 4: Rutland, CT: Slide lecture at the Miniature Book Society Conclave on "Bookbinding in the Outback".

Oct. 5 – 8: Salt Lake City, UT: Sunday morning talk at the GBW Seminar.

October 14 – 15: San Francisco, CA: Workshop, "French Simplified Binding in Miniature".

October 20 – 21: Los Angeles, CA: Workshop, "French Simplified Binding in Miniature".

November 1: Atlanta, GA: Opening of an exhibition which includes one of John's bindings.

Contact: John & Joy Tonkin, Manuka PO Box 3640, Canberra, Australia 2603; ph: 011 61 2 6295-6786; fax: 011 61 2 6295-9252; e-mail: jtonkin@nla.gov.au

Or, Mel Kavin, Kater-Crafts Bookbinders, 4860 Gregg Rd., Pico Rivera, CA 90660; ph: 562-692-9665; fax: 562-962-7920; e-mail: katercrafts@earthlink.com

CALLIGRAPHY NEWS

The Saint John's Bible,

ILLUMINATING THE NEW MILLENNIUM

Nancy Leavitt, May 2000

HY WOULD A MONASTERY EMBARK on the production of a completely hand written and illuminated Bible of such proportions that has not been seen since the 12th century? You may have already heard about the production of The Saint John's Bible, a 21st century Bible written entirely by hand by Donald Jackson. He is one of the world's foremost calligraphers and scribe to Her Majesty Queen Elizabeth's Crown Office at the House of Lords in the United Kingdom. It is being touted as the only handwritten and illuminated Bible commissioned since the invention of the printing press and movable type 550 years ago. This project is a cooperative effort of Saint John's Abbey, a Benedictine monastery, and Saint John's University.

At the opening lecture at the Writing Beyond Words

Conference in Guilford, Connecticut last August 1999, Donald Jackson spoke about his original idea of The Saint John's Bible project. While attending the ServiTextus Conference at Saint John's University, a Benedictine Monastery in Collegeville, Minnesota in July and August of 1996, Jackson was moved by the gesture of the Bible being held up as the Word of God at the funeral of a monk on the feast of St. Benedict. Jackson approached Brother Dietrich Reinhart, the president of Saint John's University in Collegeville, with the idea of hand lettering a modern version of the four gospels. The University agreed and decided to commission it, The Saint John's Bible. The project then grew to include seven books: The Gospels and the Acts of the Apostles, The Book of Psalms, The Pentateuch, The Wisdom and Poetic Books, The Prophets, The Historical Books, and The Letters and The Book of Revelation.

It has taken two years to finance the \$3 million project. Funds are being raised through private sponsorship from individuals, families, foundations and corporations. Saint John's University has sent out an elegant prospectus and appeal describing the project. Donations begin at \$1,000 for a single verse and increase up to \$25,000 for an entire volume.

Jackson indicated his goal, "to make the Bible as fresh and alive as it can be." The New Revised Standard Version

translation was chosen for its gender-inclusive language. In order to honor all traditions and religions, he will use imagery from Eastern and Western religious traditions. Since Minnesota is the birthplace of this Bible, influences of the Native American cultures from the area as well as illustrations of indigenous flora and fauna will be included.

The St. John's project was conceived as a team effort between Jackson, the contributing artists, and a production committee. The manuscript will be produced both at Jackson's studio in Wales and at his artist-in-residence studio in Saint John's in Minnesota. When mock ups of the first several pages were sent to St. John's for approval, the monks had difficulty reading and understanding how paste ups and roughed-in lettering would look in finished form. They also wanted to see the "font" in which the manuscript would be written. When Jackson scanned his own lettering and re-sent the same pages via e-mail, the committee responded more favorably. "They checked spelling and were able to move things around on the page," Jackson remarked, "I want the last word, but I'm still listening."

The Saint John's Bible will be written with goose quills on 1,150 pages of vellum. For practical reasons, the Bible will be housed in seven 25 by 16 inch volumes. The page size and design is based on the 12th century Winchester Bible produced circa 1160 – 1175. Because this Bible is

being written in English rather than Latin, Jackson stated, "text appears choppy in English than in Latin, so adjustments had to be made." The lettering needed a denser, richer script so the short words would have strength and legibility in the columns. Jackson created a typeface based on his lettering so the entire text could be formatted on the computer screen. The page grid has a flexible two column format 4 $\frac{7}{8}$ by 17 inches long for text and images. There will be 10 to 10 $\frac{1}{2}$ words per line and 54 lines per page. The lettering will be approximately 18 point with 22 point leading. The first volume alone will have 25 full page and 50 marginal illustrations. Calligraphers assisting him are: Sally Teague, Sue Hufton, Brian Simpson, Richard Middleton, and Tony Curtis. All are artists with professional careers. Their task is to model Jackson's lettering style which will allow for the continuity of the text.

At the conference, Jackson displayed a mockup of an exposed spine binding with leather straps laced into oak boards. But as yet the final bindings have not been decided. He mentioned the possible use of chemises which could be loosely wrapped around the binding. They then could be made by different groups and changed often.

To prepare for this challenge Jackson sold his 40 year design business, keeping only one customer, Queen Eliza-

beth. He was quite frank about the pressures of taking on such a commission. Like many large business projects these days, his body was being insured to cover the cost of any accident that might prevent the bible from being produced. Jackson is responsible for obtaining supplies, quills, vellum, inks, pigments, and metals. He oversees daily dealings with artisans and assistants as well as his lettering and illumination. Jackson also continues to lecture and travel widely, educating the public about and giving updates on the progress of The Saint John's Bible. He has made numerous television appearances and has been written up in many periodical magazines.

"The Bible is the calligraphic artist's supreme challenge, our Sistine Chapel," says Jackson, "I realize now this is the thing I have been preparing for all of my life." and "after all, I took it on myself." Jackson, along with collaborating artists and craftsmen from around the world will complete the Bible in 2004.

So, why such a lavish production? As in the 12th century, the Bible is still the center of monastic life. It is still considered a vital possession in the spiritual and liturgical lives of the monastic community. The production of The Saint John's Bible, along with being a remarkable work of contemporary art for the 21st century, is meant to touch

Number 128 — February 2000

people from all cultures and creeds. This Bible will most likely travel and be loaned to spiritual communities around the world as a symbol that God's word indeed is alive and as pertinent today as it was 800 centuries ago.

The actual making of this grand manuscript book will be the same as it was for the creators of the Winchester Bible nearly 900 years ago. For a calligrapher it is reassuring to know in this world of mass media frenzy, the most prayerful work will be done as the scribe touches a wet quill to vellum. However, unlike 900 years ago, you can link up to the internet and go to The Saint John's Bible website at: <http://saintjohnsbible.org> and watch this miracle unfold for yourself.

For more information contact:

Saint John's University
Greg Hoye, Director of Public Affairs
P.O. Box 7222
Collegeville, MN 56321
(320)363-2672

MARBLING NEWS

A new book is just out by marbler Diane Maurer. It is called *Making Fold & Dye Papers*.

The book is a new accordion fold book, a sister book

to her other two similar books, *Making Paste Papers* and *Suminagashi Marbling*. It teaches how to make luminescent papers for bookbinding and paper arts projects. It is hand-bound in original decorative papers, and contains directions for Japanese orizomegami techniques and an insert featuring four-color printed examples of finished designs. The book is available through Diane directly. The cost is \$15.00, plus \$1.50 shipping:

Diane Maurer, P.O.Box 78, Spring Mills, PA 16875; 814-422-8651; e-mail: KMaurer1@aol.com

The Marbling listserv continues to grow, with lots of lively discussions. For a direct link, type in: <http://www.onelist.com/group/Marbling>

MEMBERSHIP

REINSTATED

The Guild of Book Workers Newsletter

NEW MEMBERS

ADDRESS CHANGE

SUPPLIES

J. Hewit & Sons announce the launch of their new Online Catalog and Shopping Cart at www.hewit.com. The new look website will offer customers around the world complete access to product information and prices on their full product range, plus the opportunity to place orders directly with them online. All credit card numbers will be encrypted in the software when the order is placed, using 128 bit encryption. They are only decrypted after they reach their computer and they are not held in clear text on

any website.

Their network of distributors is still in place (see www.hewit.com/agents.htm for further details), so if you prefer, please do not hesitate to contact them to make your purchases.

They have also published volume 9 of their bi-annual newsletter, 'Skin Deep'. To be added to their mailing list, contact: David Lanning, J. Hewit & Sons Ltd.; e-mail: sales@hewit.com; tel: + 44 (0) 20 8965 5377; fax: +44 (0) 20 8453 0414; or their website, as above.

BOOK REVIEWS

Tad Crawford. *Business and Legal Forms for Crafts*. Allworth Press, 10 East 23rd Street, Suite 400, New York, NY 10010. 1998 edition. 176 pp. \$19.95. ISBN 1-880559-87-0.

Reviewed by Jack Fitterer.

For the bookworker who works for money, as well as for love, to be knowledgeable and skilled at one's craft is the prerequisite, but not sole, ability. "Business" is another set of skills that must be developed equally for one to make

1/2 page ad # 4

his or her way successfully. Among these are promotion, pricing, accounting, and maintaining relations with clients, dealers and customers. Tad Crawford's *Business and Legal Forms for Crafts* aims to present some of the skills required in this last area, in an understandable and useable format for craftspersons in all fields. A lawyer, author and teacher specializing in arts-related business practice and law, he brings a great deal of experience and distills it in this slim volume.

Twenty-three ready-to-use forms, mostly contracts for various purposes, are presented twice. The first go-around includes a discussion of important topics and background information, point by point negotiation checklists, and instructions on how to fill them out. Afterwards they are printed on perforated sheets that can be removed from the book and photocopied repeatedly for actual use. Additionally, the forms are available on a CD-ROM included with the book, to allow for easy customization. The forms included cover such topics as "Contract of Sale", "Invoice", "Commission Contract", "Contract to Create a Limited Edition", "Distribution Contract", "Contract with a Sales Representative", "Lecture Contract", "Copyright Application" and several others.

The negotiation checklists for each form include the obvious: "Agree on the price and payment of sales tax"; and the less obvious: "Agree when the risk of loss or damage to the work passes from the artist to the purchaser. The artist can avoid the uncertainty of this by providing that the risk of loss passes to the purchaser at the time of purchase, regardless of whether the work has been delivered." "If there is a chance of bankruptcy or insolvency, give artist a security interest in the works and require the exhibitor to execute any documents necessary to effect the security interest" to prevent a gallery's creditors from seizing your work to pay off the gallery's debts.

Many bookworkers, such as those who work for private clients, do not use contracts of their own. Some craftsmen may, however, be presented with a contract written by the other party. Libraries and other institutions generally work on a contract basis, and galleries will require the artist consigning work to sign a contract stipulating the terms of agreement. In these instances, it pays to be at least familiar with the lingo beforehand and to know that all points in a contract are subject to negotiation. Negotiation need not be an adversarial process. Ideally, each party wants what the other can provide — someone wants your work and you want their money. The person who writes the contract may do so in ways that are favorable to themselves. Knowing what is reasonable and what is not may prevent being taken advantage of through one's own ignorance. In those cases where an official contract

1/2 vert page ad # 1

may be off-putting, the terms may be made orally, or better, in the form of a letter to which the other person would sign in agreement.

One contract which has not been included, but would have been useful, is one covering publication. Craftsmen often write articles or books on some aspect of their work, or supply illustrations of their work for the articles of books of others. There are many considerations in publishing concerning fees, copyright, and how limited or extensive a set of rights is being transferred, among others. Readers of this book would have been well-served if this topic had also been included. This single volume will not make one an expert on all aspects of business, or even of contract negotiation, but as a simple introduction it serves well.

Keith A. Smith and Fred A. Jordan. *Sewn and Pasted Cloth or Leather Bookbinding for Book Artists, Requiring No Special Tools or Equipment*. Rochester, New York: Keith Smith Books (22 Cayuga Street, Rochester, NY 14620-2153. Telephone or Fax: 716-473-6776. Email:ksbooks@netacc.net), 1998. 424 pp. B&w illustrations. \$35. ISBN 0-9637682-5-5.

Reviewed by I. Marc Carlson, University of Tulsa.

I confess I was curious about this particular book when it was handed to me to review. Although I am fairly well read on the topic of bookbinding, I am an amateur bookbinder with only a relatively few binding jobs under my belt. I had seen several of Mr. Smith's other works in the past and, while none of them had been precisely what I was looking for, I had been pleased with their simple structure, and easy to understand explanations and illustrations. So, it's understandable if I had a certain level of expectation from this latest work. Even paging through the text for the first time, I could see that I was not going to be disappointed.

Bookbinding for Book Artists, to use its alternate title, is in some ways a very pragmatic book. It describes in its title its basic purpose, being a work on binding for the book artist as opposed to the fine binder. The work begins by describing the parts of the book, and the simplified tools substituted for the traditional binding equipment. Instructions for making a simple book press are included. It also covers archival materials as they pertain to making books, and describes several ways of making paste. From there it describes various paper traits, such as "grain", and then how to work with this for marking, scoring, cutting, tearing the paper. Then taking the sheets and folding them down to compile a signature, even to determining the ordering and numbering of the folio's pages. After this, there is a discussion of sewing preparations such as mark-

ing the stations, type of thread, knots, kettle stitch, and retaining the tension in sewing. All of these discussions are clean and orderly, and move the reader neatly from one subject to the next.

Strange though it may seem, the material is presented in such a way as to encourage people to try binding, even if they have a limited range of skills. Household tools are suggested, for those who don't have the more traditional binding equipment. Smith even includes instructions for making a simple book press out of household materials.

Bookbinding for Book Artists contains a small selection of binding examples that seem to me to cover the widest array of basic techniques in a small amount of time. These are the pamphlet sewn with boards, flat-back cased-in codex, and the tight-backed casing.

The section about pamphlets sewn with boards addresses the preparation and construction of small books, working with a few sheets of paper, using a few different pamphlet sewing techniques. Attached to these are several options for hard covers, which seem to be ideal for smaller projects. The material about flat-back, cased-in codexes also examines several methods of sewing these larger works, and for setting the boards. The tight-back casing part handles sewing cords, rounding, backing, and so on.

After this there is an examination of pasting-down, leather bindings, hollow backs, and finishing, including labels of various sources, hinge types, inlaid papers, and miscellaneous decorations. It concludes with a detailed reference section that includes notes, a glossary, indexes, and even a conversion chart for inches to centimeters.

Taken all in all, this is an excellent resource for beginning binders and book artists, or for those who have experience in a single area and are considering branching out. This material can also serve as a useful foundation for someone who is considering working with some of Keith Smith's other texts: *The Structure of the Visual Book* 3rd Ed, 1994. (\$25); *Text in the Book Format* 2nd Ed, 1995. (\$17.50); *How to Bind, Non-Adhesive Bindings I: Books without Paste or Glue* 3rd Ed, 1994 (\$30); *How to Bind, Non-Adhesive Bindings II: 1, 2, & 3 Section Sewings* 1st Ed, 1995 (\$30) and *How to Bind, Non-Adhesive Bindings III: Exposed Spine Sewings*, 1st Ed, 1995 (\$30).

Willman Spawn and Thomas E. Kinsella. *Ticketed Bookbindings from Nineteenth-Century Britain. With a forward by Elliot Shore, Director of Libraries at Bryn Mawr College, and an essay by bookbinder and historian Bernard C. Middleton* Published by Bryn Mawr College Library and Oak Knoll Press, 1999. Small 4to., 206 pages, color illustrations. Available from Oak Knoll

Press in three variants: wrappers (\$45); cloth (\$65); and unbound signatures (\$35).

Reviewed by Mindell Dubansky, Associate Museum Librarian, Thomas J. Watson Library, The Metropolitan Museum of Art.

Willman Spawn, Honorary Curator of Bookbindings at Bryn Mawr College Library, and Thomas Kinsella, Assistant Professor of Literature at Richard Stockton College, have collaborated on *Ticketed Bookbindings from Nineteenth-Century Britain*, the catalog of a collection of British ticketed and stamped bookbindings held by the Canaday Library at Bryn Mawr College which includes a recently acquired group of 219 ticketed, attributed bindings ranging in date from the late eighteenth through the early twentieth centuries. A great strength of this collection is 150 books produced between 1820 and 1860 which represent a sample of the work produced throughout Britain during an exciting period of prolific advances in industry, the arts and educational reform.

Ticketed Bookbindings... is a valuable addition to the literature relating to the history of British book production from the late eighteenth through the early twentieth centuries. The catalog represents the first attempt to illustrate and describe a substantial collection of 19th-century British binders' tickets that were in general use from 1800–1860 and served as a means for publishers, binders and booksellers to advertise their work and promote their firms. Although stamps were used as early as 1820, they did not replace tickets in popularity until the 1870's. All of the tickets and stamps are dated and illustrated and thus serve as a valuable resource for comparison with bindings and tickets in other collections. The books described in the catalog are arranged chronologically by estimated date of binding, and all but two are represented by color photographs. Both spines and boards of thirty-six bindings have been illustrated and another 15 illustrations show the books' spines grouped in chronological order. In addition to descriptive list of ticketed bindings, *Ticketed Bookbindings...* includes indexes of binders, printers, booksellers, publishers, previous owners, authors and titles; as well as a list of 484 additional tickets and stamps not attached to bindings from the Canaday Library Rare Book Collection and from the collection of E. P. Wormersley.

Willman Spawn brings fifty years experience in describing bindings to *Ticketed Bookbindings from Nineteenth-Century Britain*, and he has created a rational, objective and concise method of placing binding descriptions together with scale illustrations of the tickets. Spawn's binding description format can serve as a prototype for others in the description of their own collections of publishers'

bindings. In a six-page essay, "The Evolution of British fine Binding c.1770 – c.1840," Bernard Middleton informs us, in vivid detail, about the cultural influences on the techniques and decoration of British bookbinding during this period, focusing on the decline in bookbinding structure and the bleak conditions in which bookbinders worked.

Richard-Gabriel Rummonds. *Printing on the Iron Handpress*. Oak Knoll Press, 414 Delaware Street, New Castle, DE, 19720, 1998. 496pp, 8x11 inches, illustrated. Boards: ISBN 1-884718-39-6, \$75 plus shipping; wrappers: ISBN 1-884718-40-X, \$49.95 plus shipping. Website: www.oakknoll.com.

Reviewed by Mark McMurray, Curator of Special Collections & University Archivist, St. Lawrence University, Canton, NY.

I must confess at the outset that the iron handpress is largely a mystery to me. I do all my printing on a Vandercook 4T. Therefore I read — and now review — this book with an interest in what it could tell me, as a letterpress printer not restricted to the handpress. This may seem peculiar to some, but given the number of proof press and clamshell press printers out there I think it not so strange after all. Still, considering I all but skipped over the chapters in this book that dealt solely with handpress details, I am eager to report that there is another, and to my mind equally valuable, book within.

Since a significant number of contemporary letterpress printers are not technically trained printers and have learned their craft through hit or miss methods (and I am including those who have taken courses at book arts centers) any systematic review of letterpress or relief techniques is likely to prove of value. In the case of this manual this is especially so. Take for example this concise paragraph within the 22-page chapter devoted to ink:

"Inks are judged by body and tack. Body refers to the ink's consistency: stiff, medium, or soft; tack, to its stickiness: long or short. Stiff, short inks are better for dampened papers than soft, long ones. Oil-based inks dry in two stages: setting and oxidation. In the setting stage, the ink vehicle is absorbed into the paper; in the oxidation stage, the ink is transformed into a hard, dry film. Both heat and good ventilation can be helpful in drying inks."

Such is the welcome prose of this book: a no-nonsense purposeful style that strides towards its objective. The table of contents alone is a six-page outline of the book's soup-to-nuts approach. From setting up a handpress studio (and the handpress itself), through typography, page design, selecting and dampening paper, presswork, illustrations — you get the picture — few, if any

stones are left unturned. Clearly, as Rummonds states in the preface, this book has been long in the making (it grew out of workshops presented at the Rochester School of Technology in 1991 and 1992) and has been thoroughly vetted.

I once made the mistake of asking another printer (during the course of a friendly conversation) about a particular technique he used in printing a book that I admired. He visibly stiffened and changed the subject. It was as though I had asked him an intimate question about his personal finances. Rummonds' willingness to divulge and explain lessons, which have come no doubt after countless hours of trial and error, is commendable in a trade which has all too often treated knowledge as something to keep secret and not share.

Also refreshing is Rummonds' avoidance of printing dogma: "There are dozens of ways to dampen paper. Every printer has his own method and will swear by it. In this manual I have included three of them." Although there is no shortage of the author's personal opinions: interested in printing halftones? Don't even try on most handmade papers, Rummonds advises. Still, I would be very surprised to find any contemporary letterpress printer who would not enjoy, and profit by this admirable manual.

CATALOG REVIEWS

Martin Hutner and Jerry Kelly. *A Century For The Century: Finely Printed Books 1900–1999*. New York: Grolier Club, 1999. 140 pages. Color illustrations. 1000 copies. Wrappers: \$35; limited edition hardcover \$375. Order through Veatchs Arts of the Book, P.O. Box 328, Northampton, MA 01060, 413-584-2751, veatchs@veatchs.com

Noticed by Sid Huttner, University of Iowa.

While others debated whether the 22nd century began last January or begins next year, the Grolier Club demarcated its own "Century" and opened its 116th season last September with an exhibit curated by two men, Martin Hutner, former president of the American Printing History Association, and Jerry Kelly, calligrapher, designer, and Vice President of the Stinehour Press. This catalog of that exhibit handsomely presents the one hundred books "from distinguished private and commercial presses of England, Europe and America, recording the development and progress of fine printing during the 100 years leading to the new millenium."

The catalog opens with a 20-page essay by the authors — an overview of how they proceeded and such tentative conclusions as they drew from reviewing scads of candidates. Each of the 100 books selected is then represented by a full page illustration, with bibliographic data tucked

neatly into margins. The sequence is arranged chronologically of course.

The catalog is designed by Kelly and impeccably printed by Stinehour, but the fun is in the indices of authors and titles and designers and presses which ends the book: what designer gets 6, count'em, 6 entries? Is this really deserved? What roster collects at least one? Who got left out? Order up or search out a copy of *A Century For The Century* and match your selection against Hutner and Kelly!

BOOKSELLERS LIST

This list is compiled by Sid Huttner and includes catalogs received by him which include books of interest to GBW members. Catalog number, address, phone number and Internet address (when stated in the catalog) are recorded.

Black Sun Books 133 (184 items). 157 East 57 Street, New York, NY 10022. 212-688-6622. blksnbks@panix.com. Includes fine press and illustrated books.

Colophon Book Shop New Series 1 (247 items). P.O. Box 1052, Exeter, NH 03833. 603-772-8443. colophon@nh.ultranet.com. Papermaking, bookbinding, calligraphy, and other book arts.

Frances Wakeman Books 48 (524 items). 2 Manor Way, Kidlington, Oxford OX5 2BD, UK. 011-44-01865-378316. fwbooks@globalnet.co.uk. The Book Arts, with sections on bookbinding and marbling, papermaking, printing, et al.

Frits Knuf 203 (424 items). P.O. Box 780, 5340 AT Oss, The Netherlands. 31(0)412-626072. knuf@wxs.nl. Books arts.

Joshua Heller New Series List Six (800 items). P.O. Box 39114, Washington, DC 20016-9114. 202-966-9411. hellerbkdc@aol.com. Offers a continuing portion of a 5000-volume collection of books related to books, including book arts.

Oak Knoll Books 220 (800 items), M555 (555 items). 310 Delaware Street, New Castle, DE 19720. 302-328-7232. oakknoll@okknoll.com. 220: Books about Books; M555: Recently Published Books about Books.

Phillip J. Pirages 44 (906 items). P.O. Box 504, McMinnville, OR 97128. 503-472-0476. pirages@onlinemac.com. Varia including bindings, illustrated books, etc. Also a large group of single manuscript leaves, 11th–16th centuries, some with miniatures, and over 300 individual printed leaves.

Priscilla Juvelis Winter Miscellany List 00-1 (112 items). 1166 Massachusetts Avenue, Cambridge MA 02138, 617-497-7570. pjbooks@tiac.net. Includes recent artists' and press books.

PUBLICATIONS

PERIODICALS

Abbey Newsletter, Vol. 23 #3

Number 130 — June 2000

↪ Charles Hardy gives the second part of a report on the use of digital sound recording equipment to capture oral histories.

↪ There is a newly available lignin indicating pen from University Products. The tests performed by Abbey Newsletter gave results which were hardly credible. It would be a pity if the pen were misleading, but this pen must be worth further investigation.

Abbey Newsletter, Vol. 23 #4

↪ Mold: the Whole Picture, Pt. 1 by Ellen McCrady is the beginning of a series of articles. This instalment discusses Mold in Human History and the Organism itself. Future articles will be on the topics of Definition and assessment of mold problems; Cleanup, reconstruction, treatment; Sources of water or mold around buildings; Correcting construction flaws and building conditions that encourage mold growth; Preventive maintenance; Effect of mold on human health; Sources of information.

Binders' Guild Newsletter, Vol. XXII, No.6, Sept. 1999

↪ Jim Dorsey presents different approaches to Bradel Binding in this concise overview of what constitutes this type of binding according to several different binders. An article published in May 1998 in *Morocco Bound*, the Journal of Australian Craft Bookbinders, begins Jim's discussion. It is reprinted in full, with diagrams of the method for binding 'le Cartonnage Bradel'.

Binders' Guild Newsletter, Vol. XXII, No. 7, October 1999

↪ An extensive report from a workshop on gold tooling given by Daniel Kelm.

↪ A reprint from CBBAG Newsletter of an article on Workshop Gadgets and other Innovations by Arthur W. Johnson.

Binders' Guild Newsletter, XXIII-1 January 2000

↪ Letter from Mother Agnes

↪ American Libraries articles: stolen books in Poland, Carnegie Libraries/community centers near Pittsburgh, the Secret Library at Los Alamos

↪ Jim Dorsey's report on the GBW Seminar on Excellence in Chicago, 1999: Daniel Kelm's Wire-edge Binding

↪ Arthur Johnson's article, "Cosmetic Bindings", cautioning binders to not get carried away with making bindings as sleek and trim and beautiful as possible on thin books.

↪ Scharf-fix Hints from subscriber Charles Schermerhorn.

↪ Cheap way to practice gold tooling. (Sample attached)

Binders' Guild Newsletter, XXIII-2 March 2000

↪ Jim Dorsey's write-up on the GBW Seminar on Excellence: Case Binding by Maureen Duke.

↪ There had been 12 design binders making a living at design binding, and now there are none. Will the number

of binders decline also? Seems to have been a lot of interest in binding, as we have read at least ten or twelve different articles about binders/binding in disparate publications.

Next follows a set of four very different articles highlighting binding and binders.

↪ List of small presses that sell "in sheets". List based on the GBW web site, with street addresses added; GBW listed other generic places to check as well.

↪ Flax for sale.

↪ Sewing key tip from Society of Bookbinders.

↪ Source for hacksaw blades.

Canadian Bookbinders & Book Artists Guild Newsletter, Vol. 17 #3 Autumn 1999

↪ Part three of Nicholas Pickwood's look at the economies in finish and structure of printed books bound prior to 1800. There's nothing new in reuse and recycling.

↪ Arthur W. Johnson rebinds and repairs books with an eye to how they are used, not just a slavish reproduction of poor structure and bad materials. Here he explains his approach.

CBBAG Newsletter, Vol. 17 #4 Winter 1999

↪ Shelagh Smith reports on her results from research into the use of Windsor & Newton watercolors for marbling.

Designer Bookbinders Newsletter, No. 108, Autumn 1999

↪ Stuart Brockman and Susan Allix are honored in this issue as recently endowed licentiates of Designer Bookbinders.

↪ Emile van der Vekene reports from the Sixth International Forum on fine bookbinding that took place in Venice in 1999.

Morocco Bound: Journal of the Craft Bookbinders of N.S.W., Vol. 20 #3, August 1999

↪ Includes the N.S. W. Guild of Craft Bookbinders Newsletter, No. 31, August 1999.

↪ A well illustrated report on a gold tooling masterclass with H el ene Jolis.

Morocco Bound, Vol. 20 #4, November 1999

↪ Includes their November Newsletter, No. 32

↪ Tom Conroy corrects a former *Morocco Bound* article and expands on the tools from the Canisius Collection now in the care of the N.S.W. Guild of Craft Bookbinders.

WAAC, Western Association for Art Conservation Newsletter, Vol. 21, No. 3, Sept. 1999

↪ Steven Weintraub reveals how the temperature of white light varies and has a great impact upon the way we perceive art in an exhibition.

CALENDAR

CALL FOR ENTRIES

Lark Books, a leading publisher of craft books, is accepting slide entries for *The Ultimate Journal* (Fall 2001), a book about making and using the visual-verbal journal. The emphasis will be on unusual, but functional structures that enhance the journaling experience: pockets, fold-out pages, exotic papers and covers, tipped maps, photos, etc. Book artists may call or email me at the contact info below. The entries must be postmarked by July 24, 2000.

Suzanne J. E. Tourtillott, *Editor* Lark Books, 50 College Street, Asheville, North Carolina, USA 28801-2818 828 253-0467; f: 828 253-7952; suzanne@larkbooks.com; <http://www.larkbooks.com>

UNTIL:

June 25: Elkins Park, PA: "From Darkness into Light: Mauthausen and Beyond," an exhibition of Book & Paper Installations by Robbin Ami Silverberg and Photographs by Alvin Gilens at the Temple Judea Museum, 8339 Old York Road, Elkins Park, PA 19027. (215) 887-2027. Contact: DobbinMill@aol.com

June 25: Los Angeles, CA: "Visible Traces", rare books and special collections from the National Library of China. The Getty Gallery, Los Angeles Public Library - Central Library.

June 25: New York, NY: "The Collector as Bookbinder: The Piscatorial Bindings of S.A. Neff, Jr" at the Museum of Natural History, Library Gallery.

July 29: Durango, CO: "Image Word Object", an exhibit of books and related wall pieces by Alicia Bailey in the library at the Durango Arts Center. Contact: 970-259-2606.

July 29: New York, NY: "The Art of Publishers' Bookbindings: 1815 - 1915" at the Grolier Club. Contact: Nancy Houghton, 212-838-6690; nsh@grolier-club.org

July 30: New York, NY: "East Bound - West Bound", bi-coastal book artists Stephanie Later & Gloria Helfgott's

work at HarperCollins Exhibition Space, 10 E. 53rd St.

August 27: Heckington, England: "Words and Images" at the Pearoom Centre for Contemporary Craft. Contact: Society of Scribes & Illuminators, 6 Queen Sq., London WC1N 3AR; scribe@calligraphy.org

Sept. 1: San Francisco, CA: "Back East," an exhibition looking at book arts in the Northeast curated by Robbin Ami Silverberg at the San Francisco Center for the Book, 300 De Haro St. This exhibition is dedicated to the memory of Tony Zwickler - one of the finest artist book dealers in the field. Contact: DobbinMill@aol.com

September 23: Washington, DC: "The Wizard of Oz: An American Fairy Tale", at the Library of Congress. This exhibit marks the 100th anniversary of L. Frank Baum's classic tale, along with film clips, photographs, movie props, and other artifacts. Jefferson Bldg., 10 1st St. SE on Capitol Hill.. Contact: (202) 707-2000; www.loc.gov

October 31: Washington DC: "Thomas Jefferson" at the Library of Congress. An exhibit of Jeffersonian letters, documents, and drawings as well as over 2000 of the original books he gave to the government that survived an 1851 fire. Jefferson Bldg., 10 1st St. SE on Capitol Hill. Contact: (202) 707-2000; www.loc.gov

UPCOMING EXHIBITIONS:

October 5 Salt Lake City, Utah. "Best of the Best" Opening of the GBW Members' exhibition. For details see the Seminar program in this issue.

Designer Bookbinders in North America, 2000 - 2001 can be seen at the following venues:

(Dates are approximate. Please check nearer to the time.)

Until June 25: Rochester Institute of Technology, 90 Lomb Memorial Dr, Rochester, NY 14623; 716/475-2408.

July 1-31: Boston Public Library, 700 Boylston St, Copley Square, Boston,

MA 02117; 617/536-5400.

August 6 - September 11: Minnesota Center for the Book Arts, 1011 Washington Ave., Minneapolis, MN 55415; 612/338-3634.

September 18 - October 25: Museum of Fine Arts, University of Utah, 295 S 1500 E, Salt Lake City, UT 84112; 801/585-6782.

November 6 - December 15: The Gleeson Library, University of San Francisco, 2130 Fulton St, San Francisco, CA 94117; 415/422-2036.

January 8, 2001 - February 20: The Perry-Castaneda Library, General Libraries, University of Texas at Austin, Austin, TX 78713; 512/495-4350.

March 19 - August 18: Folger Shakespeare Library, 201 E Capitol St SE, Washington, DC 20003; 202/544-4600.

September 11 - October 27: Thomas Fisher Rare Book Library, University of Toronto, St George Campus, Toronto, Ontario, M5S-1A5, Canada; 416/978-6107.

Catalogue at \$20 plus s&h available from: Miss S.L. Bath, Designer Bookbinders Publications Limited, 8 Bryn Coetmor, Bethesda, Bangor, Gwynedd, LL57 3NL, UK; publications@designer-bookbinders.org.uk

June 16 - September 1: San Francisco, CA: "Back East", an exhibition of artists' books from the Northeastern States curated by Robbin Ami Silverberg. The work of pivotal figures that have influenced and informed the field, among others: Hedi Kyle, Keith Smith, Scott McCarney, Johanna Drucker, Ted Clausen, Granary books, Peter Kruty Editions... At the S.F. Center for the Book, 300 De Haro St.; 415/565-0556; info@SFCB.org

June 23 - July 9: Denver, CO: "Safe as Houses", an exhibit of books and constructions by Alicia Bailey, at Edge Gallery. In the Backroom at Edge, books and paintings by Laura Wait. Edge, 3658 Navajo St., 303-477-7173. Gallery open

Number 130 — June 2000

Friday evenings, Saturday & Sunday afternoons.

June 29 – July 22: Plzen, Czech Republic: “The Society of Czech Bookbinders Second Annual Members’ Exhibition” in conjunction with the Annual Meeting of the Society. Contact: Jan and Jarmila Sobota: j.sobota@iol.cz

July 1 – August 31: San Francisco, CA: “KALLIGRAPHIA 2000” exhibition at The San Francisco Public Library in the Skylight Gallery on the sixth floor. An opening reception will be held on Saturday, July 1st, from 2 to 4 PM in the Gallery. “Kalligraphia 2000” marks the Friends of Calligraphy’s 25th anniversary as an organization. A series of calligraphy demonstrations by noted Bay Area scribes will take place during the exhibition’s run. They will be presented on Saturday afternoons during July and August, from 2–4 PM in the Latino-Hispanic Community Meeting Room, Lower Level, Main Library. On August 5th a special demonstration expands in format to include an international group of calligraphers — from England, Germany, the Netherlands, among other places — showing a wide variety of scribal practices. Contact: Marcia Schneider: 415/557-4252.

August to October: Hanover, NH: “Bruce Rogers and the Renaissance in American Printing”, in the Main Hall of Baker Library, Dartmouth College. Contact: 603-646-3702; phil.cronenwett@dartmouth.edu

August 19 – October 8: Salt Lake City, UT: “Rocky Mountain Chapter Guild of Book Workers Members Only Show” at the Salt Lake Art Center. Contact: Pamela Barrios: 801-378-2988; Pam_Barrios@byu.edu

September 20 – November 18: New York, NY: “Fritz Kredel Centennial Exhibition.” Fritz Kredel was a prolific and versatile artist of the book with a rich legacy of pen and ink drawings, watercolors, and woodcuts. The Grolier Club, 47 E 60th St, New York, NY 10022. Contact: Nancy Houghton: 212/838-6690; nsh@grolierclub.org ; www.grolierclub.org

WORKSHOPS, LECTURES & OTHER EVENTS:

Study Opportunities:

Urchfont Manor College will offer several classes in bookbinding, book repair, and paper making throughout the next year. Contact: Urchfont Manor College, Urchfont Devezes, Wiltshire SN10 4RG, U.K.; 01380-840495.

The North Bennet Street School Summer Workshops 2000 catalog is available, including classes in bookbinding. Contact: North Bennet Street School, 39 North Bennet St, Boston, MA 02113; 617/227-0155; www.nbss.org

UPCOMING EVENTS:

June 21: Salt Lake City, UT: “A Brief History of the Book,” a lecture with Luise Poulton, Associate Curator of Rare Books at the Marriott Library. Contact: Marriott Library Book Arts Program, J. Willard Marriott Library, University of Utah, 295 S 1500 E, Salt Lake City, UT 84112; 801/585-9191.

June 26 – July 1: Cape Breton, Nova Scotia, Canada: a Workshop in Bookbinding with Helene Francoeur at the Arkandor Foundation. Cost: C\$640 (C\$300 tuition + C\$50 materials + C\$290 room and board). Contact: Angelika Weller: arkan-dor@istar.ca; website: www.arkandor.com

June 29 – July 2: Plzen, Czech Republic: “The Society of Czech Bookbinders Annual Meeting” with presentations from J.H. Kocman, Don Etherington, August Kulche, Philip Smith, Monique Lallier, and Jiri Fogl. Contact: Jan Sobota: j.sobota@iol.cz

July 8: Chicago, IL: First Annual Festival of the Book, celebrating the book as an art and historic object, at the Center for Book and Paper Arts at Columbia College, 1104 Wabash, 2nd floor. \$5/person. Contact: 312/344-6630.

July 14–15: Salt Lake City, UT: “Wire-edge Hingeing Workshop: The Book Restructured” with Daniel Kelm. Cost: \$200. Contact: Marriott Library Book Arts Program, J. Willard Marriott Library, University of Utah, 295 S 1500 E, Salt Lake City, UT 84112; 801/585-

9191.

August 12–13: Denver, CO: “The Case-Binding Examined & Refined” with Priscilla Spitler. This two-day workshop concentrates on the multi-section case-binding. A good introduction for the beginning student while a good review for the experienced, with new methods to adapt to your own practice. Cost: \$200–\$240. Contact: Laura Wait, Bookworks, 3358 Pecos St. Denver, and CO 80211; hagwait@rmi.net

August 15–16: Denver, CO: “The Case Binding Decorated” or “Techniques For Leather Decoration” with Priscilla Spitler & Laura Wait. An appealing aspect of the casebinding structure is the freedom of applying design to the case, off the book. This two-day workshop introduces a range of leather and other decorative. The workshop will focus primarily on non-traditional techniques, but will include blind tooling as a foundation for these methods. Cost \$200. Contact: Laura Wait, Bookworks, 3358 Pecos St. Denver, and CO 80211; hagwait@rmi.net

August 16–19: Hanover, NH: “Bruce Rogers and the Renaissance in American Printing” Book Arts Summer Workshop: A Letterpress Printing Intensive at Dartmouth College Library. Limited to 20 participants. Fee: \$425. For those who wish to attend but not participate in typesetting and printing, the fee is \$200. Contact: Phil Cronenwett: 603/646-2236; phil.cronenwett@dartmouth.edu

August 21 – September 1: Snowmass, CO: “From Binding to Books”, a workshop with Keith Smith (week 1) and Scott McCarney (weeks 1 & 2) at Anderson Ranch. Contact: Anderson Ranch, Box 5598, Snowmass, CO 81615; 970-923-3181.

September 1: 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 Workers Seminar on Standards of Excellence in Hand Bookbind-



Newsletter

521 Fifth Avenue New York, NY 10175 Number 130 June 2000

FIRST CLASS
U. S. Postage
PAID
Permit No. 22
Keyport NJ 07735

FIRST CLASS