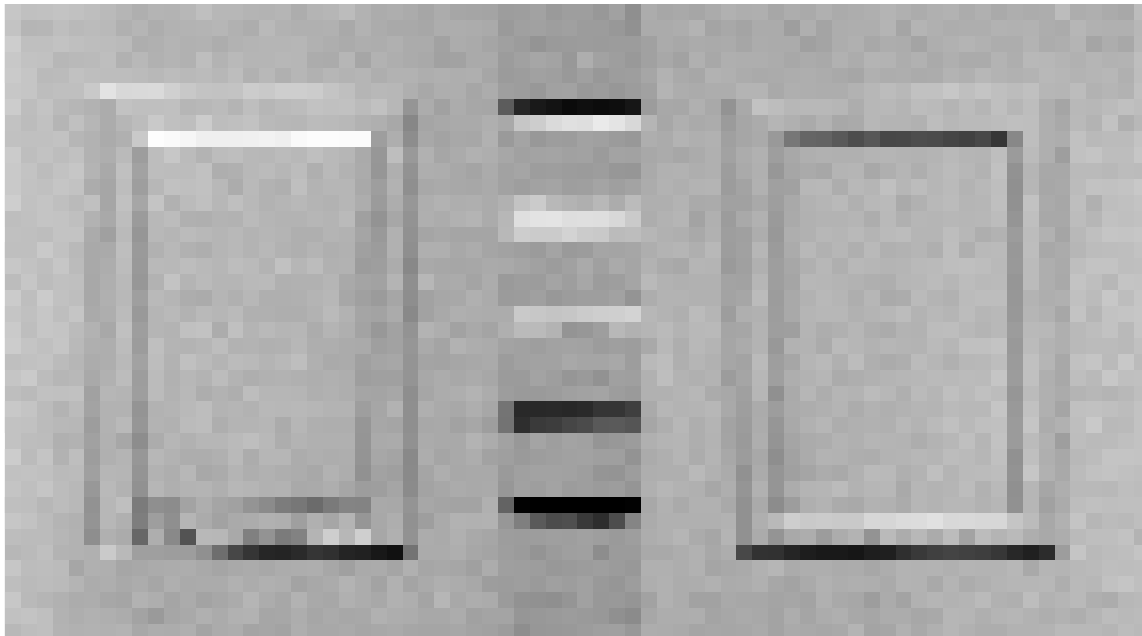




521 Fifth Avenue

Newsletter

New York, NY 10175 Number 131 August 2000



Bruce Levy's winning commission to rebind *Ulysses* for

The Second

HELEN WARREN DEGOLYER

Triennial Exhibition and Award for

American Bookbinding 2000

See page 10

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The Guild of Book Workers Newsletter

Number 131 — August 2000

EDITOR'S CORNER

As co-chairs of the Lone Star Chapter and guest editors of this month's GBW newsletter, we would like to share with the rest of Guild some of the numerous activities that have been occupying members of the Lone Star Chapter recently, including the second HELEN WARREN DEGOLYER TRIENNIAL EXHIBITION & CONFERENCE which was recently held at the Bridwell Library on the Southern Methodist University campus, Dallas, Texas. A picture of the winning binding is featured on the cover of this newsletter, and an article by Sally Key recaps some of the conference highlights. This exhibit is unique in that it is the only design bookbinding competition in the U.S. that awards cash prizes. We hope more of you will enter the competition or participate in the conference at the next occasion in 2003.

Randolph Bertin & Pamela Leutz

GUILD NEWS

ELECTIONS

The Nominating Committee for the 2000-2001 elections has presented to the Executive Committee the following nominees:

PRESIDENT: *Betsy Palmer Eldridge*
EXHIBITIONS: *Priscilla Spitler*
STANDARDS: *Pamela Barrrios*
NEWSLETTER: *Margaret H. Johnson*
PUBLICITY: *Peter Verheyen*
LIBRARY: *Anna Embree*

Ballots will be sent in August and results announced at the General Meeting in October in Salt Lake City. Alternative nominations for the above petitions may be sent by members at large to the Secretary before August 1, 2000. They must be accompanied by a biographical sketch of the nominee, a written statement by the nominee that he or she is willing to serve if elected, and signature endorsements of five members at large in support.

CALLS FOR DONATIONS

THE BEST OF THE BEST CATALOGUE

The entries from 59 members of the Guild of Book Workers for the 2000 exhibit "The Best of the Best" were juried and the results sent to the participants. We are looking forward to an exciting show that will travel to at least six venues through out the US during 2001 and early 2002. These include the Universi-

ty of Utah Library in conjunction with the Standards meeting in Salt Lake City; Syracuse University Library in New York, Ohio University Library in Athens, the Columbia College Chicago Center for Book & Paper Arts; Smith College in Northampton, MA and the San Francisco Public Library. There may be a couple more sites added.

An excellent catalogue is in the works. As we have done in the past, we are asking our members and suppliers to donate funds to help underwrite the cost of producing this catalogue. While some design and editing work is volunteered, the catalogue is a huge expense to print. Your help will be gratefully received and recognized. Any amount \$25, \$50, \$100, \$200, \$500 or more will be most appreciated. Thanks in advance for your support for this important publication. Please send your donation to Barbara Lazarus Metz, 1420 West Irving Park, Chicago, IL 60613.

— *Barbara Lazarus Metz*
b-lazarmetz@nwu.edu

GBW'S 5TH ANNUAL AUCTION

The Guild of Book Workers will hold its Fifth Annual Auction at the Banquet on Friday, October 6th, during the 20th Annual Standards of Excellence Seminar. Donated items to be auctioned off at that time by our Master Auctioneer, Bill Drendel, are being called for to help provide scholarships to next year's seminar. Look around, be generous!

If you have items to donate, send a list of them to Karen Crisalli. You will be instructed later as to where to send the items themselves.

CONFERENCE UPDATE

The conference hotel for the 2000 Salt Lake City Standards was recently bought by the Hilton. The Hilton has decided to discontinue the courtesy shuttle. However, there will be a van service every 30 minutes. The van will carry the Hilton logo. Tickets may be purchased on the van. The cost is \$13 round trip, \$7 one way. Uniformed agents will be at the airport curb to help you find the van.

Cost of a taxi is about \$15.

EARLY EVENTS AT THE UNIVERSITY OF UTAH for early arrivals

The traveling exhibit, "Designer Bookbinders in North America," opens at the University of Utah's Museum of Fine Arts on Wednesday, October 4th, at

7:00 p.m. The opening will include a slide lecture on decorated papers by Designer Bookbinders Fellow Stephen Conway. Catalogues from the exhibit will be available on-site. Shuttles to the University of Utah from the Seminar hotel will be provided for all interested Guild members the evening of the opening.

Please plan to arrive in Salt Lake early enough on October 4th to join us!

October 5, 2000, 4-6pm.

Open House at the Book Arts Program at the J. Willard Marriott Library. A history of the book exhibition, drawn from the rare book collections, will be on display. The Marriott Library and Museum of Fine Arts are adjacent on the University of Utah Campus.

LIBRARY

The Archaeology of Medieval Bookbinding by Prof. J.A.Szirmai, Ashgate Publishing (UK & Vermont), 1999, is now in the Library and available for borrowing.

Dreyfus, John. *"Into Print: Selected writings on printing history, typography, and book production."* David R. Godine, Boston: 1995.

Art et Meters du Livre. No. 216 (Oct.-Nov. '99) and No. 217 (Jan. - Mar. '99-00).

Address Update:

The Canadian Bookbinders & Book Artists Guild (CBBAG) has a new fax number, 416-581-1053, as well as a new e-mail address at the office, cbbag@web.net

CHAPTER NEWS

The **California Chapter** is hosting a workshop by John and Joy Tonkin (Australian binders who will be talking on Sunday morning at the Seminar in Salt Lake City) "French Simplified Binding in Miniature," October 20-21

Some members (**Carolee Campbell, Kitty Maryatt, Gloria Helfgott, and Sue Ann Robinson**) are included in an exhibition at the Pico Rivera Centre for the Arts called "The Artful Book" through August 12.

A SAN FRANCISCO WEEKEND

We did it! The North/South divide was unified. On the first weekend of May a gaggle of binders from many parts of southern and central California converged on Baghdad-by-the-Bay for what we hope to

be an oft practiced exercise, binders meeting binders in their home courts.

We began in San Francisco Friday night with a tasty reception at the San Francisco Center for the Book. This is where the Hand Bookbinders of California and Pacific Center for Book Arts hold classes and workshops. There is also a gallery space and a letterpress workshop. We started our whirlwind Saturday in Emeryville at **John DeMerritt's** Bindery. He is in an artist co-op space, a delightful place, originally a drapery hardware factory, and is surrounded by artists of many disciplines. Imagine the opportunities for collaboration. He showed us many examples of his work and fielded lots of questions.



John Demerritt in his natural habitat

Next stop: Zukor Art Conservation. This beautiful studio space (a former sign maker's shop) in Oakland is the work place of **Karen Zukor**, who gave us a tour, complete with examples of current projects. Memorable was the in-progress restoration of a large (approx. 4 x 10 feet) piece by Keith Haring: white chalk on black paper torn from the NY subway wall over 20 years ago.



Viewing a Keith Haring at Karen Zukor Studio

We then stopped briefly at Pettingill's Bindery and store, in the heart of Berkeley, to have a tour and talk with friend and HBC member **Ulli Rotscher**.

Next stop, up the hill to the U.C. Berkeley Library

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

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Items for publication should be sent to

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San Francisco CA 94115
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**Deadline for the October issue:
September 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

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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

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 *Minion* with *Lyon* for display.

Conservation Lab, where we met Gillian Boal and her assistant, Heather Nicholls, and we were shown some wonderful projects, including books and transcripts from the Mexican Inquisition.

Recovery time was then allowed and we regrouped in San Francisco for dinner and show-and-tell at the wonderful William Wurster-designed hillside home of Judy and Joe Houghteling, complete with hillevator and an astonishing view from North Beach to the bay.

Sunday brought with it rain and our first stop at the San Francisco Museum of Modern Art with a tour of the conservation facility in the new high-tech building, with Theresa Andrews, photographic conservator.

And to me, the next stop was the real heartbreaker. Arion Press, complete with the M&H type crafters, has lost its lease. I worry about someday moving two guillotines and a Jacques shear. The cost of moving Arion Press is estimated to be close to a million dollars, and there is no place to move to yet. Andrew Hoyem, printer and publisher, gave a tour of the foundry, the press, the collection, and the project on the presses at the moment, The Arion

1/4 page ad # 3

The Guild of Book Workers Newsletter

Press Bible. The Press would welcome financial support. Feel like helping? arionpress@aol.com

From South Park to Union Street was next for a visit with **Linda Barrett**, Managing Partner of Koza Arts. Ahh, a much needed consumer moment. Koza Arts has a wonderful inventory of books, papers and book cloth, some of which I had never seen before. Our thanks for a lovely keepsake booklet kit.

Following lunch on Union Street, we were off again, this time to the San Francisco Public Library Special Conservation Lab, where **Marie Kelzer** explained the work of her department. In the Special Collections Department, **Asa Peavy** showed some of the collection's fine design bindings by **Belle McMurtry Young**, **Barbara Hiller**, **Peter and Herbert Fahey**, **Eleanore Ramsey** and others.

Last stop, The Book Club of California, the second home of HBC, where they meet regularly on the second Tuesday of each month. I had to leave by this time, but rumor has it that we owe our thanks to **Barbara Land** for a fascinating tour of the extensive library of fine press books and excellent bindings.

Our grateful thanks for organizing all of those wonderful expeditions and for being so generous

with your time. Thank you to the northern California binders, GBW and HBC.

It's our turn next, and there have been mini phone planning sessions for a planning session. Think about it. Yikes, a keepsake?

Alice Vaughan,
California Chapter Chair

The New York Chapter of the Guild of Book Workers and the Gladys Brooks Book & Paper Conservation Laboratory at the New York Academy of Medicine (103rd Street and Fifth Ave., New York, NY, ph: 212-822-7363) are co-sponsoring:

A Workshop With Peter Verheyen – “Vellum Without Fear: Vellum Over Boards” on September 15 and 16, from 9:00-4:30.

They also co-sponsored: *A Workshop With S.A. Neff, Jr.* — “*Techniques in Decorating With Leather*” on Friday & Saturday, March 24 and 25, 2000.

The NY Chapter and the Center for Book Arts co-sponsored Lectures by Emily Martin: – “*Form then Content, Content then Format; Emily Martin's Approaches to Artists' Book*” on Friday April 7, 2000, and Carolyn Chadwick: – “*Tricks of the Trade – Limited Edition Binding*” on Friday, May 5, 2000.
Ursula Mitra

MEMBER NEWS

S.A. Neff, Jr.'s work and his current traveling exhibition have received considerable mention in publications recently. In addition to the article in the New York Times mentioned in our last issue, the Spring 2000 issue of the Journal of the American Museum of Fly Fishing, *The American Fly Fisher*, contains a 10-page article with color photographs.

Susan Share has an exhibition of her work in *Cyrano's Playhouse* in Anchorage, Alaska. *Wearable Books and Performance Props: An Exhibition of Photographic Images* will be shown until August 31. Susan conducted a workshop on Creating a Handmade Journal on July 15 and gave an Artists Talk on August 15 at the Playhouse.

Ellen McCrady's Abbey Newsletter celebrates its 25th anniversary in August of this year. Congratulations, Ellen!

Book Artist **Carol Barton** has been awarded the Bogliosco Fellowship for the fall of 2000. She will be artist-in-residence at the Bogliosco Center, located just south of Genova, Italy, from September 12 through October 27, where she will be designing a new book of architectural drawings and pop-up

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paper towers illuminated with a miniature incandescent bulb embedded in the spine. The resulting edition will be printed in the spring of 2001 at the University of the Arts' Borowsky Center, with the help of a faculty Venture Fund grant.

For more information, call 301-229-2213, or e-mail cbarton@mindspring.com

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NOTEWORTHY

Edward (Ted) Snider, former GBW member and writer of *Cranberry Corner*, the series of articles on papermaking which appeared in this and other publications, announces that all his commercial-scale Cranberry Mills papermaking equipment has been purchased by Gordon Sisler. The equipment will be transferred this fall to Gordon's Crown Mills Paper, located in a barn at his rural residence near St. Catherine's, Ontario. Ted is keeping two of the smaller moulds and vats for personal use and arts fair demonstrations, and will be turning them over to Gordon in a couple of years.

Philip Smith, British bookbinder and writer, has been appointed by Queen Elizabeth as a Member of the Order of the British Empire (MBE) for his 'services to Art.'

London Telephone Codes (area codes) have been restructured. *Inner London* numbers used to begin with 171; now they will begin with 207, followed by 7 digits. *Outer London* numbers that began with 181 will begin with 208. The final digit has been dropped; the 7 and 8 now merge with the telephone proper; the 01 has become 02. (Is that any better than having your code changed entirely as the Bells are doing?)

An article in *The New York Times* (5/28/00) by Rita Reif, tells of "the largest British book collection to be auctioned in 20 years," to be held at Christie's, London, July 11th to 13th. It is the collection of William Foyle, head of Foyle's, the bookstore he and his

brother, Gilbert, founded in 1903 on Charing Cross Road in London. Foyle collected over 4000 rare books and illuminated manuscripts. From the Middle Ages through the early 20th century. The collection includes seven 12th century manuscripts, some even in their original bindings, the most valuable being St. Augustine's 'Commentary on the Psalms,' expected to bring between \$230,000 and \$350,000. Foyle collected, among other rarities, 58 copies of the "Book of Hours from the 15th- and 16th-centuries, a leaf of a 15th-century Gutenberg Bible, all four 17th-century Shakespeare Folios, and a Kelm-scott Press *Works of Geoffrey Chaucer*. The entire collection is expected to top \$9.5 million. Some of the most important books were on display in New York at Christie's annex, 308 E. 59th St., from June 28-30.

Street-Finding in Salt Lake City

A question to the NY Times Travel section about how to reconcile addresses like 15 West 200 South, or 425 South 200 West, elicited the following response from the editor:

"Salt Lake City officials acknowledge that the city's network of addresses can be confusing. Explained, it makes sense. The streets run east-west or north-south in a grid radiating from Temple Square at the center. Except for Main Street, on the square's east border, street names are determined by their direction from the square and a number, in increments of 100: 100 South, 200 South, etc. So 2000 North is 20 blocks north of the square, running east-west. But the addresses have two directional elements: 400 West 200 North is four blocks west of the square, two blocks north.

Note that although street names (on street signs, for example) do not include the first directional component, although some maps do. Away from the city center, there are named streets. To find them, you have to ask a resident."

Clear?

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Series of 4: 10% discount.

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

OBITUARY

Paul N. Banks, 1934 — 2000

Paul N. Banks, pioneer in the field of library and archives conservation, died on May 10, 2000. Paul joined the Guild of Book Workers in 1957. He served on the Executive Committee as Publicity Chairman from 1958-1964 and he was instrumental in getting the Guild Journal started (Vol.1 No.1 Fall 1962). Paul was a founding member of AIC, Treasurer 1977-79, President 1979-81, and an Honorary Member.

Paul began his career in the late 1950s as a book designer in New York City. He worked with Carolyn Horton, taught bookbinding in New York, and in 1964 was invited to become Head of Conservation at the Newberry Library in Chicago, one of the first designations of such a position in the United States. At the Newberry he developed a library-wide conservation program and began his technical study of library storage conditions and environmental control. Paul was a member of the team that responded after the Florence flood and this experience helped to shape his ideas about the collections approach to book conservation.

In the early 1970s, Paul began his long effort to establish a training program for library conservators

and preservation librarians. In 1981, with the help of the National Endowment for the Humanities, he became the first Director of the Library and Archives Conservation Education Programs at the School of Library Service, Columbia University. This program continues today at the Graduate School of Library and Information Science at the University of Texas at Austin. This is perhaps his greatest legacy to the future and the achievement of which he was the most proud. The momentum of forces he set in motion has changed library culture and his hundreds of students who are active in the preservation fields will continue to construct his vision.

Until his death, Paul was active with assignments as consultant to the Library of Congress and Advisor to the National Archives and Records Administration, notably in the specification for storage and display of the Declaration of Independence, the U. S. Constitution and the Bill of Rights. Paul was appointed the first National Archives Fellow in Preservation in 1998.

Paul was a very persuasive teacher, an adamant campaigner for the role of preservation in culture and an irresistible companion. At his request, no funeral will be held, but there are many of us who will hold small, local gatherings to honor him. Those who wish to do so may make donations to the Paul N. Banks Endowed Graduate Fellowship at the University of Texas at Austin.

Roberta (Bobbie) Pilette

MARBLING NEWS

by Iris Nevins

Marbling Tips for Hot Weather

Many of you, I realize, battle warm weather year round, but then again, a lot of marblers are always thrown into chaos once the really hot weather arrives. I am sure you have all faced problems with the size bath breaking down too quickly, even when freshly made. It tends to lose much of its viscosity in the heat, and therefore will not hold a pattern as well. It can also make the marbling colors paler.

Air conditioning in the marbling studio helps, but I find that somehow, even when the thermometer says 68 degrees, it doesn't seem to chill the size enough to keep it at the proper viscosity for optimal marbling. My favorite (if silly sounding) solution is to keep plastic soda bottles (16 oz. are great) filled with water and frozen in the freezer. I will periodi-

1/4 page ad # 5

The Guild of Book Workers Newsletter

THE 2ND HELEN WARREN DEGOLYER
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cally toss a few of them into the bath and take a five minute break while it cools the size. The bottles will stay frozen for quite a while, but just in case, I keep extras in the freezer.

Another trick is to make the size a little thicker by using rounded tablespoons of the carrageenan instead of level ones when you mix it. You can also control the patterns better (they are prone to swimming away in a warm size) if you use a shallower depth for the size. Keep extra size solution on hand because, as you know, with each paper pulled out, some size comes along with it, and it may become too shallow for marbling. I hope this helps. Enjoy your summer!

I will be teaching a multi-level workshop at Peters Valley, in Layton, NJ on October 21-22. All skill levels of marblers are welcome. While we will go over the basics for beginners, more advanced students are welcome to come and focus on any particular area or patterns and techniques they may be interested in. This will be a college credit course. To check on whether you may arrange for credits for your school, or to enroll, call the Peters Valley office at 973-948-5200. Accommodations are generally available for out-of-towners.

BOOKWORKERS SHINE UNDER THE LONE STAR

BRIDWELL LIBRARY,
SOUTHERN METHODIST UNIVERSITY
June 15 — 17, 2000, found Bridwell Library of SMU inundated with binders and design bindings in an exciting weekend of sharing, learning, bedazzlement, and companionship. The occasion?

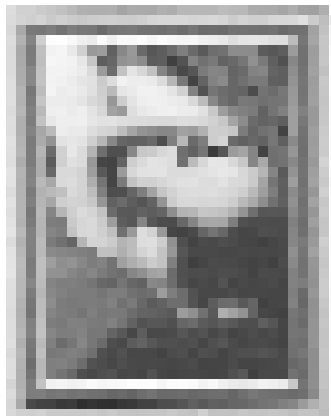
Initiated in 1997 by the family of Mrs. DeGolyer and by Bridwell Library, the competition's goal is to encourage, recognize, and reward design binding in the U.S.

Every three years Bridwell offers American bookbinders the opportunity to design a binding for a book from its Special Collections. For the Second Triennial we asked binders to submit designs for the rebinding of a first edition of James Joyce's *Ulysses* — one of the most significant works of literature in the 20th Century. Twenty-three binders submitted designs for the book along with an example of their work, from which the six judges selected a winner and six other awards.

The winner of the Second Triennial — with a \$5,000 award and commission to rebind *Ulysses* — is Bruce Levy. Second place was shared by Monique Lallier and Donald Glaister. There were two Honorable Mentions — Julie Stackpole for Design, and Priscilla Spitzer for Binding; and two Judges' Distinction — Deborah Evetts for Interpretation, and Peter and Donna Thomas for Innovation. The winner of the First Triennial in 1997 — Don Etherington — was present, as was his completed binding for *A Book of Common Prayer*.

All 23 designs and examples of work provided by the entrants are beautifully presented in the Second Triennial catalog. The exhibit of the entries is elegantly displayed in the Elizabeth Perkins Prothro Gallery in Bridwell Library, its dramatic lighting creating a memorable viewing experience.

Although the highpoint of the Triennial, the



Illustrations from Bruce Levy's *Ulysses*, This year's Helen Warren DeGolyer award winner

awards were not the only reason over 40 binders and bibliophiles gathered in the Dallas, Texas sun. The opportunity to share knowledge and experience was a vital aspect of this gathering. We enjoyed three outstanding demonstrations. Timothy C. Ely held the audience spellbound with his discussion of design and some of the techniques and mental exercises he uses in developing his work, as well as fascinating everyone with his unique sewing frame design. Donald Glaister also led us through some of his individual design perspectives and then demonstrated his use of laminated and sanded mylar images and shapes. Laura Wait, not to be outdone, shared her use of painting mylar and text, and demonstrated her techniques for the designing and construction of wooden board design bindings. I, myself, was a presenter, speaking on the topic, "Learning the Craft: The Transformation of Ourselves."

Bridwell Library was very pleased by the number of participants who took an interest in this Triennial award and conference. We hope to see you all again in 2003! The current exhibit will be on display through August 12, 2000. Catalogs of the Second

DeGolyer Triennial are available for \$15 from Amber Sturgess, Bridwell Library, Southern Methodist University, PO Box 750476, Dallas, TX 75275-0476, or 214-768-3483.

Ms. Sally P. Key
Conservator at Bridwell Library
Southern Methodist University

P.O. Box 750476 Dallas, TX 75275-0476

THE BOOKS 'N LETTERS STUDIO
Dallas, Texas

Classes in calligraphy and bookbinding have been given in my home studio, the Books 'n Letters Studio, for almost 18 years. In 1998 the studio facilities were expanded and classes/workshops were offered on a larger scale. Currently, ongoing bookbinding classes and workshops make up most of the offerings I teach, along with occasional calligraphy sessions. New bookbinding students work through basic curriculum and then join in with fellow students in learning how to do restoration work, honing skills, grasping various techniques, crafting journals or scrapbooks, binding fine books, etc.

I encourage "Class Challenges" in which each

1/2 page ad # 1

class votes on what they want to work on as a group for a semester. Antique photo albums, laced-in leather bindings, multiple sewing structures, sewn-in head/tail bands have been some of the challenges, which encourage students to “push” themselves. In addition to teaching specialty workshops, I try to bring in guest instructors from time to time to give exposure to the more advanced students in various bookbinding techniques. Work is also done for the public such as albums, custom bindings, edition bindings, and much in the way of restoration. In 1999 the Studio hosted a Christmas Open House with an exhibit of the students’ works. The students shared in doing the invitations, exhibit set up, refreshments — and even clean-up — because they were excited to show friends and family some of their finished projects and their “school.”

Catherine Burkhard

THE CRAFT GUILD OF DALLAS

Dallas has offered bookbinding classes through the Craft Guild of Dallas for over 50 years. The Bookbinding Department began under Mariana Roach, who studied at Columbia University and with Gerhard Gerlach and Edith Diehl. Many people were

enrolled in classes that maintained long waiting lists. The Craft Guild has a rich history in Dallas. It was originally affiliated with the Dallas Museum of Art and the Dallas Independent School District. At present, The Craft Guild of Dallas, a non-profit organization, specializes in teaching the fine arts and crafts of pottery, bookbinding, jewelry and surface design (including painting, photography, drawing and stained glass.) It is run largely by volunteers dedicated to the various crafts it teaches. Current bookbinding classes include *Non-adhesive Structures*, *Basic Bookbinding*, *Boxmaking*, *Metalsmithing for Bookbinders*, *Handmade Paper*, *Paste Papers and Paper Marbling*, taught by local artists/craftsmen, including GBW members Pamela Leutz, David Lawrence, and a bookartists study group led by Janice Sapp. GBW member Sally Key, conservator at Bridwell Library, has begun teaching special workshops there, including the Stoneyhurst Gospel binding. Visiting guest artists teach classes regularly. It is a great place not only to become introduced to many aspects of bookbinding, but also to refine techniques.

Pamela Leutz

1/2 page ad # 2

AUSTIN AREA

Press Intermezzo, Austin

It is difficult to decide what to share with newsletter readers concerning the goings-on here: publishing is often a humdrum process of editing, proofreading, altering, designing, typesetting, proofreading, correcting, proofreading, more correcting, printing (and still there are errors!) and folding and gathering and sewing and so forth. It is a painstaking and sometimes tedious process which yet provides great satisfaction to those who practice the craft. And, if those who have handled a Press Intermezzo text have enjoyed binding (and/or reading?) the book with half as much pleasure as has been afforded in creating it, you must be counted well satisfied. But as much enjoyment as this effort brings, it is only part of the story, and not necessarily the greatest part. To second the thoughts of the eminent book designer Bruce Rogers, “the finest products of book-making may not be books, but friendships.”

In spite of the demands for attention vehemently insisted upon by 18 month old twins, Press Inter-

mezzo continues to publish about one title per year. All texts are still available in varying quantities, bound or in sheets. A modest Internet presence has also been established recently. For those who wish to find out more about the Press, simply direct your favorite browser to <http://web.wt.net/~rbertin/pressintermezzo>. Of course, direct inquiries, either by post (2612 W. 49th St. Austin, Tx 78731) or by phone (512-459-9964) are always welcome.

Randolph Bertin

REPORT FROM PCS

Preservation and Conservation studies at UT Austin

Nora Lockshin

DEAR DIARY: woke up at 6 a.m. today. (Toto, I don't think we're in Kansas anymore!) Re-edited answers to take-home exam on environmental management tools and emailed it to professor by 9 a.m. Between 10 and 1 p.m., caught the shuttle bus to campus, wrote copy for and edited digital video of students performing conservation treatments to include in upcoming exhibition. Worked at Alexander Archi-

1/2 page ad # 3

tectural Archive (surveyed space and housing needs of three-dimensional objects in the collection) between 1-5, and ran across campus to Conservation Science class, 5:15 - 8:30.

Does this tornado sound like your idea of studying book conservation? Well, it's been a surprise to me, too. When I proposed writing this article, I came up with the title after the rather hectic, but not uncommon, day described above. I realized that between my four classes, and two part-time conservation jobs, it felt like I had six part-time jobs — a far cry from my former stable conservation technician positions.

The first year's classes have been interesting and challenging, with a mix of practical (book labs) and theoretical (lecture) courses in the field of preservation, conservation science, library and book history. Outside of bookbinding and science classes, which are with my "conservator track" colleagues, classes are mixed with students studying preservation administration, archives and other fields in the Graduate School of Library and Information Science. The PCS curriculum is undergoing revision right now, integrating proposed changes, some of which are in direct response to the results of a survey of graduates of the program. *

1/4 pg ad # 6

Contrary to popular belief, courses are not taught at nor do students work for pay in the conservation department of the Harry Ransom Humanities Research Center [HRHRC]. There is, however, an ongoing interaction between students in the PCS program and the conservation staff at the HRHRC, mostly through workshops and lectures sponsored by both parties. Many of the students are fortunate to have the opportunity to complement their studies by working as volunteers in conservation, or as staff in related positions across the University and in Austin.

My fellow students have backgrounds in archaeology, history, sciences, studio art and some even in bookbinding! Many of them were attracted to this program after having met alumni of the former Columbia University program, working in libraries as undergraduates, or through contacts in the book arts. What each student brings to the program and gets out of it will be unique; what the students have in common is incredible brightness, creativity, patience, studiousness and burgeoning bench, research and leadership skills.

Given my several years of conservation experience, I was asked before I entered PCS, why I wanted to follow this academic path versus continuing at the bench and pursuing other routes. I answered, "confidence". I wanted to gain confidence in my decision-making ability by learning numerous alternatives for treatment and their appropriate applications, the confidence to articulate my thoughts, and the confidence to manage larger preservation activities than those which happened to cross my bench. Making the leap from a satisfying working life back to that of a student is definitely hard, but I find that after three semesters, my confidence (and my brain capacity!) is growing in many directions. My past experience has been valuable in terms of helping me select appropriate academic pursuits and fleshing out new theoretical approaches in conservation with which we are challenged as students. Being challenged (while supported) with new learning, I've discovered that I can be more critical of my work but also more effective, can finally understand Organic Chemistry, can better communicate my knowledge to others, and that I do have some leadership qualities. As was true for the characters in the *Wizard of Oz*, I'm learning a lot on the road, but am also finding that some of what I've been looking for has been there all along.

I think GBW members and those whom we influence make perfect potential students. PCS offers a

unique opportunity for growth with spirited and dedicated professors in an intimate and dynamic environment. If you are considering a change in your career, or are advising students or volunteers in your studios or labs, I encourage you to think about the PCS program as a path and welcome any questions you may have.

For an idea of the current curriculum, visit: <http://www.gslis.utexas.edu/%7Epcps/pcs.html>, or request information from: Preservation and Conservation Studies, Graduate School of Library and Information Science, SZB 564, The University of Texas at Austin, Austin, TX 78712.

AUSTIN

The Austin book arts scene has changed with the closing of the W. Thomas Taylor publishing company in 1996 and BookLab, Inc. in 1998. Yet this vital city continues to brew its own style of book arts. The Austin Book Workers group, which includes many GBW members, held their 12th annual Book Arts Fair on June 25 at the Austin Museum of Art with over 14 hands-on demonstrations. Organized by president Olivia Primanis and colleagues from the UT Harry Ransom Humanities Research Center, the demonstrations were also assisted by students from the university's library Conservation/Preservation Studies Program.

When Tom Taylor sold his Austin building to move to rural Texas, one tenant remained: Tom's former pressman Bradley Hutchinson used the opportunity to establish his own commercial printing shop, where he recently completed the two-year task of printing the *Pennyroyal-Caxton Bible*, with engravings by Barry Moser. Randolph Bertin (Press Intermezzo) printed the John Muir text used for the GBW Lone Star Chapter's exhibition last year on one of Bradley's presses. The new owners of the building, artists Margie Simpson and Tom Drucker, have created Slugfest Studios, a lithography workshop & gallery. The building is also home to Jace Graf's Cloverleaf Studio with services including book design and limited edition binding.

Glen Fukunaga moved his Handbridge Bindery to a new space in 1998 which is managed by Swiss binder Raoul Bollin when Glen is on the road playing music. It is hard to leave Austin for long and just returning to Texas is Erin Loftus who has joined paper conservator Cheryl Carrabba at Carrabba Conservation. Former BookLab CEO Craig Jensen

1/2 vert page ad # 1

The Guild of Book Workers Newsletter

remains an Austinite while working with past partner Acme Bookbinding of Boston to develop digital scanning of books at his home office. Although Gary Frost left Texas last summer for the University of Iowa book program, we all keep in touch via Craig's new web-log at booknotes.com and Gary's website: booknotes.weblogs.com.

Priscilla Spitzer,

Hands on Bookbinding, Smithville, TX

NACOGDOCHES AREA

The book arts program at Stephen F. Austin State University, Nacogdoches, Texas, is conducted under the auspices of the Art Department. Courses offered include not only traditional print media and wood engraving, but also letterpress, relief, intaglio, and silk screen printing. Additionally, instruction in basic and advanced bookbinding techniques for sewing and binding, preparation and use of adhesives, and production of artist books are offered each semester. Students have access to a state-of-the-art Mac lab in learning to make wood engraving blocks, photo polymer film, and plates. The program at SFA is ideal

for the student who wants to learn the entire process of creating books, from the setting of type to final binding within a fine arts setting. Students may work within the fine press tradition or opt for more conceptual or non-traditional approaches. Students also work as apprentices in creating at least one major title per year published under the imprint of the LaNana Creek Press. Their publications include last year's *Shakespeare's Pound: Illuminated Cantos* with Ashgate/Scolar Press, London, the current project, *The Candide Portfolio*, based on Voltaire's *Candide*, Omar Pound's *Poems: Inside &*



Sewing Signatures at the "Big Table"

Out, illustrated by John Daniel, and Cyd Adams, and *Blackjack, Bull Pine, Post-Oak Glade*, with wood engravings by Charles Jones. (He created the wood engravings for *Heaven on Earth, essays by John Muir*, the text used for the recent exhibition of bindings by members of the Guild's Lone Star Chapter.) Course work may lead to a BA, BFA, MA, or MFA degree. Exhibitions accompanying the bi-annual 'Image & Text' Conference present a wide spectrum of work by current book artists and provide models of excellence from the fine press tradition. The conference and exhibition is scheduled for November 2001. A call for work and papers will be made during the early spring of next year.

For more information about the book arts program at Stephen F. Austin State University, contact Charles D. Jones at Box 13001, SFA Station, Nacogdoches, Texas, cjones@sfasu.edu.

SUPPLIES

Dieu Donn  Papermill, 433 Broome St., New York, NY 10013 has a new e-mail address: info@paper-making.org. They can also be reached by phone at 212/226-0573; fax 212/226-6088, and on the web at www2.cybernex.net/~ddpaper.

PUBLICATIONS

TABELLAE ANSATA

Publication has resumed for *Tabellae Ansata*. *Tabellae Ansata* is a quarterly publication on calligraphy, artist's books, bookbinding, and books for kids. In the spring of 1999 publication was halted. Shereen LaPlantz, the founder, was diagnosed with cancer and had to give up the publication after only two issues. Shereen is on the road to recovery and *Tabellae*



Terri Goggans, Dr. David Lewis & Charles Jones at the press

lae Ansata is as well. Now published by John Neal, Bookseller, Volume 1, number 3 was recently mailed to subscribers. *Tabellae Ansata* includes how-to articles, reproductions of finished works, book reviews, and exhibit reviews.

A one-year subscription (4 issues) to *Tabellae Ansata* is \$25.00 USA and \$33.00 Foreign. A subscription for two years (8 issues) is \$40.00 USA and \$60.00 Foreign. All prices are in US dollars. Payment is accepted in US dollar checks drawn on US banks, international money orders, Visa, MasterCard, and Discover.

To subscribe to *Tabellae Ansata* or to order individual issues, contact John Neal, Bookseller at PO Box 9986, Greensboro, NC, 27429. Phone: 800-369-9598 or 336-272-6139. Fax: 336-272-9015. E-mail: info@JohnNealBooks.com

ANNOUNCING NEW BOOKS

Maunderings of the Swami Frankajandra plus Tips on Canary Breeding and Mary Ellen's Corn Pone is approximately 27/8" high by 2 1/2" wide. It contains 72 pages of which 43 are printed. The paper is Scott's 70# ivory vellum. The contrasting decorated endpapers were printed at the press. It is signature sewn and hand bound in red and black marbled paper over boards.

The text is handset in 8 point Garamond type. Several other typefaces were used as display types. The book contains portraits, illustrations, ornaments and embellishments (including angels) which have been printed in five differently colored inks. A smiling cat image is included for ailurophiles.

Although this erudite mini-tome is mainly in English there are also words in French, Algonquian, and Magic. This is a tongue-in-cheek, serio-comic opus with elements of Zen and Dada. It is philosophical, instructive and useful. There are historical tidbits along with avian and culinary components. Twenty-seven copies of the 50 made are for sale, \$50.00, (handling, packing, and mailing included). Make check out to Frank J. Anderson, Kitemaug Press, 229 Mohawk Drive, Spartanburg, SC 29301-2827, 864-576-3338.

The Royal Barges of Siam, by Wuttigpong Pongsuwan, designed and produced by Pat Baldwin. The royalty of Thailand uses these beautifully carved and gilded barges on State occasions. They have hundreds of oarsmen and richly carved guardian

figureheads. Their origin dates back 300 years. Handmade Thai paper covering lidded box with shadow illustration inside bottom. Printed on Neenah Classic Crest paper in Tiffany type. 2 1/2 x 2 1/2 x 2 1/2 inches, 83 pages. Accordion structure. Bound at Waterleaf Mill & Bindery. This is a signed and numbered edition of 55. \$85 + \$2 p&h (\$4 foreign). Pequeno Press, P.O. Box 1711, Bisbee, AZ 85603, 520-432-5924, patbooks@primenet.com

Books from Incline Press, 11 A Printer Street, Oldham OL11 1PN, England:

Sven Ljungberg's *Parvus the Little 'Un*, illustrated with 45 of his wood engravings. 10" x 6" printed on acid-free Zerhall paper with a frontispiece printed on Japanese Hosokawa paper, signed by Sven Ljungberg. 64 pages. Ordinary edition \$95; Special edition with tipped in plates and slipcase, \$165; sheets, \$85.

The Year in a Marbler's Workshop Harvesting Colour, by Ann Muir with Introduction by Barry McKay 11" x 8", 96 pages, set in Baskerville, and printed on Heritage acid-free paper. A sheet of marbled paper made to illustrate the month accompanies each of the twelve chapters. These examples are 9 inches tall and unfold to 20 inches. The edition is of 250 copies, numbered and signed by the author. Ordinary edition \$320, Special edition in solander box and ebru frontispiece, \$475, available in sheets, \$260.

The Thread of Meaning. This limited edition artist's book is an inspirational and poetic expression of the changing meanings of our daily lives. Insightful text and a series of colored photographs are linked by handsewn thread, drawing the reader on a lyrical journey. Accordion-fold in structure, the thirty-panel book measures 4" x 5", but pages will extend for panoramic display — up to 12 feet in length. Printed by offset lithography for fine photo reproduction, on archival Mohawk Superfine paper. Gold foil illumination. Sewn and bound by hand, in hardcover with Japanese papers. This edition is limited to 500 numbered copies.

Anton Marc writes, illustrates, and designs unique or special edition artworks in innovative book forms. When not creating "artist's books," Anton Marc is a graphic designer and artist.

WORLDBOOKDEALERS.com is a new web-site for book lovers, a dealer-owned and dealer-operated antiquarian book site on the world wide web, featuring antiquarian books from the stock of the world's leading rare book dealers.

*MILLENNIAL GATHERING
BRINGS BINDERS TOGETHER*

BOOKBINDING 2000



Bernard Middleton

Bookbinding 2000 brought together more than 400 people for a 3-day conference from June 1 – 3, 2000 in the Rochester Institute of Technology, Rochester, N.Y. to celebrate the installation of Bernard Middleton's collection on the history and practice of bookbinding. The 2000 books and related items will become part of the Melbert B. Cary, Jr. Graphic Arts Collection in RIT's Wallace Library and will be available to bookbinders, scholars and students.

Attendees assembled each day in the Ingle Auditorium in the Student Alumni Union, where [David Pankow](#), Curator of the Cary Collection, opened the sessions. The auditorium is equipped with four video cameras (one, remotely controlled, could be moved into position for filming close-up views of techniques being demonstrated) and trained technicians to film the proceedings, which were projected on a large screen above the presenters. An edited version of the videos may be available at a later date.

Between sessions attendees could visit the two rooms of vendors' wide-ranging assortment of supplies and re-visit the exhibitions.

Each day's sessions were organized with two morning and two afternoon presentations, alternating lectures with demonstrations. On the first day, Deborah Evetts, conservator at the Pierpont Morgan Library, gave a slide lecture on the history of the Morgan's collection of Coptic bindings and the varying attempts at restoration and conservation over the years. Don Etherington then aptly demonstrated some of his methods for covering a full-

leather binding. Bernard Middleton spoke on the somewhat charged subject of facsimile printing for antiquarian books, and was followed by Louise Genest, bookbinder and artist in Montreal, demonstrating her well-known style of exposed spine bindings.

On the second day, English design binder and writer, Philip Smith lectured on his concept of the bookbinder as designer, artist, craftsperson, and creative maker; Anthony Cains, conservator at Trinity College, Dublin, followed with a demonstration of a decorative leather covering technique; Marianne Tidcombe, writer on the history of bookbinding, presented a slide lecture on women bookbinders and their techniques; James Brockman, British bookbinder, demonstrated his somewhat controversial concave rigid-flexible spine technique, an interesting concept that precipitated many pointed questions from attendees and well-conceived responses by the demonstrator.

On the final day, [Mirjam Foot](#), writer and researcher on bookbinding history, lectured on Sixteenth Century Influences on English Bookbinding, following the premise that bookbinding did not occur in isolation. She was followed by French-trained binder, Monique Lallier demonstrating her technique for edge-to-edge doublures. [Peter Waters](#), retired Conservation Officer of the Library of Congress, addressed the subject of preservation of bindings. His experience led him to the belief that three measures are particularly important: environmental control, phase/ preservation care, and limited use. The final presenter, Michael Wilcox, English trained binder living in Canada, demonstrated gold tooling, with tips and commentary on his own favored methods and tools.



David Pankow



Mirjam Foot

Evenings were full, as well. On Wednesday evening a reception was held in the Wallace Library, with three exhibitions on view: Highlights from the Middleton Collection; Designer Bookbinders' traveling show of 30+ bindings, and Mel Kavin's commissioned design bindings for the miniature printing of Bernard Middleton's *You Can Judge a Book by Its Cover*. Thursday evening, supplementary demonstrations were presented by Paul C. Delrue, Betsy Palmer Eldridge, Hedi Kyle, Susan Martin, Don Rash and Pamela Spitzmueller in an informal setting that allowed for lively discussions.

The conference closed on Saturday evening with a banquet in the Student Alumni Union dining hall, an auction of duplicates of books in the Middleton Collection and the six books bound by the presenters during the conference, and a mystery guest who turned out to be a large marionette modeled after Bernard Middleton. He was interviewed by David Pankow, to the great amusement of the audience. The marionette will become a permanent addition to the Middleton Collection.



Peter & Sheila Waters

Primary organizers of the conference, David Pankow and Fred Jordan, Rochester area bookbinder, are to be warmly thanked for their enormous efforts in organizing Bookbinding 2000 and congratulated on its great success. Appreciation also goes to the many people who helped them make the event possible.

Judith A. Reed,
Preservation Administrator,
New York Botanical Garden,
LuEsther T. Mertz Library

REVIEWS

Bernard C. Middleton. *The Restoration of Leather Bindings: A Classic Work Revised and Expanded*. Oak Knoll Press, 310 Delaware Street, New Castle, DE 19720. 1998 edition. 304 pp. \$39.95. ISBN 1-884718-50-7.

Reviewed by Eric Alstrom, Collections Conservator, Dartmouth College

The new edition of *The Restoration of Leather Bindings* by Bernard C. Middleton has been jointly published by Oak Knoll Press and the British Library. This new edition is revised and expanded, but contains all the useful information of previous editions. The book is over 35 pages longer and has more than a dozen new illustrations.

The largest change is a 30 page "Supplement" in which Middleton discusses new developments in the repair and restoration of leather bindings, two philosophies of how to reconstruct period bindings which differ radically. While he sees binders who repair and binders who restore as sharing many of the same skills, he says those who repair utilize skills "a trifle less demanding." The difference between the two is that restoration tries to make the volume look as it did when it was originally bound. Repair, which is akin to conservation, takes into account the "regard for the long-term well-being of the book rather than, very often, strict adherence to the original structure." He also points out that conservators usually try to make their work "clearly discernible," not trying to hide the repairs which they have made. Restorers, on the other hand, "ideally use the best structural techniques... which are consonant with the results being relatively inconspicuous." He admits that this does not always happen, however. Middleton says the standards of restoration in Britain (and I'm sure in America as well) are "chronically low"

and he doubts this will improve greatly in the near future. This is in part due (at least in England) to how people prepare themselves for a career in restoration. Most graduate from a two-year art or technical school and have little hands-on bench work. Most then go directly into jobs at institutions or open up their own shops and have little opportunity for further training. This, and the great turnover in the profession, results in a great majority of restorers having little experience in the field even though they try to perform the work. Middleton then illustrates poorly executed restorations.

He goes on in the new supplement to offer alternatives to traditional restoration using new leather. Mentioned are GBW members Elaine Schlefer's pleated hinge reattachment, Pam Barrios and Robert Espinosa's joint tacketing (developed with Anthony Cains from Trinity College, Dublin), and Don Etherington's Japanese paper hinge repair. Middleton gives instructions for all three techniques, along with observations on how he himself has used each technique or method. These all seem more like repair (or conservation) techniques, rather than restoration. I believe Middleton's point, after discussing the degradation of restoration, is to offer less intrusive (and potentially damaging) methods for repair which, if done properly, can almost be hidden from the reader and thus class them as restoration.

Middleton finishes the supplement with a discussion on tools and materials, including leather dyes, a discussion of archival quality leather, sources for historic papers, and the usefulness of finishing tools. Following the supplement, Middleton introduces a short essay by Nicholas Pickwoad on bindings as a source for historical evidence for the history of the book. All of this is good reading and should give us some thoughts as we go about performing our daily binding routines.

As I mentioned earlier, the rest of the book remains largely unchanged from previous editions. There is a large and very useful glossary of terms used in restoration (did you know that "gray browning" refers to "a water-soluble colouring material useful for achieving a certain effect when the margins and edges of leaves are being stained and aged"?), followed by a section on tools, equipment and materials used in the workshop. Then the book turns to the methods and techniques which Middleton is famous for: restoring leather bound

books. He covers all aspects: from cleaning the bindings, to alternatives to resweing, to lining and rebacking, repairing corners, and blending new end-sheets. The "Selected Readings" bibliography has been enhanced with additional titles and several video tapes.

If you rebind or restore or repair or conserve leather bindings, this book contains a wealth of useful information which both beginning and advanced binders will consult many times over.

Renée Riese Hubert & Judd D. Hubert. *The Cutting Edge of Reading: Artists' Books*. Granary Books, Inc., 568 Broadway, Suite 403, New York, NY 10012. 1999. 265 pp. \$55.00. ISBN 1-887123-21-0.

Reviewed by Enid Mark, Book artist and proprietor of The ELM Press.

In a continuing campaign to increase both the academic and public profile of artists' books, Granary Books now publishes a new volume which focuses acute critical attention on recent work in the field. The authors do not purport to offer a survey, such as Johanna Drucker's, *The Century of Artists' Books* (Granary Books, 1995), but instead develop a close reading of books by 40 artists. They ignore the work of many well-known practitioners who have previously received generous attention. Instead, work by less well-documented artists, such as Julie Chen, Harry Reese, Telfer Stokes, and Helen Douglas, are investigated. Frequently, work by a single artist is featured in various chapters in order to illustrate different themes. For instance, books by Susan King are analyzed in sections dealing with such varied topics as *Perturbations in our Reading Habits*, *Variations of the Accordion* and *The Metamorphosis of Child-Like Games*. This useful strategy affords a greater in-depth understanding of an artist's work in relation to the larger field.

The book opens with a brief overview of historical antecedents, and establishes distinctions between *livres de peintres* and artists' books. Discussion of work by earlier 20th Century artists, such as Staritsky, Alechinsky and Boni, examines methods employed by these artists in their quest to establish a true synergy between word and image. Subsequent sections are devoted to themes such as *Visual Deviants and Typographical Departures*, in which detailed examination of books by Stokes and Douglas, Sixtus, and Walter Hamady, present ways in

which words and image are manipulated so that they provoke, and not illustrate, each other.

Of particular interest to binders and artists interested in the structural specificity of the book as object, is Chapter 6, *Variations of the Accordion*. Included are descriptions of “books that deviate from standard accordion practice.” The authors offer insight as to how book artists devise structures that serve as metaphor for content. The discussion commences with a lengthy, but engrossing exploration, of the work of Bertrand Dorny, and continues with an in-depth examination of Susan King’s *Women and Cars*.^{*} The eight pages devoted to the former artist, and the five pages presenting King’s edition, are, however, accompanied by only one or two photographs, and herein lies the single fault with this otherwise fine volume. Despite explicit verbal descriptions, the paucity of illustrative material is inadequate to convey the intricacy of the artistic productions. A similar problem arises in discussion of works by Clifton Meador, described by the authors as “compelling,” and “splendid,” as well as Johanna Drucker’s *Narratology*, which is devised of “sewn pages of various sizes and shapes with variously horizontal strips”, etc. Skilled binders may be able to follow the extended discussion, but others may be unable to visualize the work in question. Perhaps prohibitive production costs placed constraints on the use of additional photographs or diagrammatic material. The serious student will want to seek out the actual books under consideration.

Chapter 7, *The Book, The Museum, and Public Art* takes the discussion away from essentially esthetic pursuits, and describes book artists in relation to a preoccupation and involvement with social and political goals. In contrast, Chapter 12, *Fashioners of Books*, returns to esthetic considerations, and concentrates on artists such as Timothy Ely and John Eric Broaddus and their “ambition to create compelling objects of protracted contemplation.” The authors’ final comment as to the impact of the computer age on the book artist suggests that technical advances will offer low cost solutions to artists seeking to incorporate the elitist perfections of *livres de peintres* into more egalitarian artists’ books. This opens the door to continued argument within this growing field of scholarship. Perhaps an investigation of this topic will be next on Granary Books’ agenda.

Susan Kapuscinski Gaylord. *Festival of Light, Making Books for the Holiday Season, Grades Pre-K to 6*. 1998 edition. 32 pp. \$5.95. *Shapes and Colors: Making Books for Kindergarten, Grades Pre-K to K*.^{*} 1999 edition. 32 pp. \$5.95. *Patterns and Numbers: Making Books for Beginning Math, Grades K to 1*.^{*} 1999 edition. 32 pp. \$5.95. *Sounds and Letters: Making Books for Beginning Readers, Grades K to 1*. 1999 edition. 32 pp. \$5.95. Seastreet Press, Box 852, Newburyport, MA 01950.

Reviewed by Emily Martin, proprietor of the Naughty Dog Press.

Susan Kapuscinski Gaylord has launched a series of instructional pamphlets aimed at classroom teachers. The first four are reviewed here. These inexpensive booklets contain complete lesson plans for the subjects they address. Each booklet has instructions for 5 or 6 book projects including the images and text to be pasted into the pages. I was pleased to see that the line drawings can be colored by the individual students or replaced with their own drawings, to personalize their books.

A variety of book formats are included, many different accordions, some with handles, pockets or flaps; palm leaf books, slat books, fan books. When appropriate, the origins of the format are discussed. The formats are visually intriguing and relate well to the particular subjects. The projects presented are ambitious but not beyond the abilities of the suggested age groups. These lessons have been tested by Gaylord during her 9 years of teaching bookmaking workshops in public schools.

Each booklet has helpful introductory chapters about materials, tools and techniques in addition to the chapters for specific projects. I found the instructions and illustrations very easy to read and follow. Along the way, Gaylord discusses where problems might arise and suggests possible solutions. It is possible for a teacher with no book making experience to master and present these lessons.

CALENDAR

EXHIBITIONS:

Until:

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

September 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 Zwicker – 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

September 30: Manchester, Vt.: "The Collector as Bookbinder: The Piscatorial Bindings of S.A. Neff, Jr."; contact: 802-362-3300.

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

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

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 4: Salt Lake City, Ut: Opening reception of Designer Bookbinders in North America, 2000 – 2001 at the University of Utah's Museum of Fine Arts. 7:00 pm

October 5: Salt Lake City, UT: "The Best of the Best". Opening of the GBW Members' Exhibition at the 20th Standards Seminar. In the Marriott Library Book Arts Studio.

October 6 – December 31: Albany, NY: "The Collector as Bookbinder: The Piscatorial

Bindings of S.A. Neff, Jr.", at the New York State Museum.

Designer Bookbinders in North America, 2000 – 2001:

Until 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.

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WORKSHOPS, LECTURES & OTHER EVENTS:

Upcoming Events:

September 1 – 4: Rutland, VT: The Miniature Book Society is having their annual Conclave. The meeting is for members, but the Sunday afternoon Book Fair is open to the public. Also, their traveling exhibition of juried miniature books will travel throughout the country, starting June–August in Burlington, VT, through February 2002. Contact: Donn@mc.net

September 16: Salt Lake City, UT: The 3rd Annual Great Salt Lake Book Festival at Westminster College.

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

September 17: San Francisco, CA: Peter & Donna Thomas will teach a workshop on “Exploring Miniature Books: the Scrolling Structure” at the San Francisco Center for the Book. Call 415 565-0545.

October 5 – 8: Salt Lake City, UT: 20th Guild of Book Workers Seminar on Standards of Excellence in Hand Bookbinding. See GBW Newsletter, #130, June 2000 for details.

October 12: New York, NY: “Water, Water Everywhere: Good Decision Making When Recovering Water-Damaged Paper Collections” at the The Metropolitan Museum of Art, 1000 Fifth Ave, New York, NY 10028; www.metmuseum.org. \$65.00 for CCAHA members and co-sponsoring organizations (which includes the Guild of Book Workers); \$75.00 for non-members. Registration deadline is **Thursday, September 28**. Complete program information and printable registration form are available on CCAHA’s website (www.ccaha.org) or contact: Preservation Services Office, Conservation Center for Art and Historic Artifacts (CCAHA), 264 South 23rd St, Philadelphia, PA 19103; 215 545-0613; fax: 215 735-9313; email: ccaha@ccaaha.org; website: www.ccaha.org.

October 20–21: Pico Rivera, CA: “Simplified Binding” taught by John and Joy Tonkin, bookbinders from Australia (who will be talking on Sunday morning at the Seminar in Salt Lake) at Kater-Crafts Bookbinders. Fee: \$200. Contact Barbara Wood, 3530 Mountain

view Ave, Los Angeles, 90066; tel: 310 636-1973.

October 20–22: Rochester, NY: “The Future of Printing,” the American Printing History Association Twenty-Fifth Annual Conference. \$60 for APHA members; \$75 for non-members. Contact: David Pankow, Curator, Cary Graphic Arts Collection; 716 475-2408; dppwml@rit.edu; www.printinghistory.org.

October: Salt Lake City, UT: 20th Guild of Book Worker’s Seminar on Standards of Excellence in Hand Bookbinding.

October 28: Los Angeles, CA: Frederic W. Goudy Lecture. Speaker: Steve Miller, Director of the Book Arts Press, University of Alabama, sponsored by the Scripps College Press, at Scripps College. Details from Kitty Maryatt, 818-991-2942, email: kmaryatt@scrippscol.edu

October 28 –29: Los Angeles, CA: Goudy Workshop given by Steve Miller, sponsored by Scripps College Press, in the Scripps College Humanities Auditorium. Tentative title: “Kamakaze reduction linoleum blocks plus a bit o’ type”. A workshop on developing a strategy for making reduction blocks and printing them with type on Vandercook printing presses. Cost: tentative \$125 – 150. Contact: kmaryatt@scrippscol.edu, or call 818-991-2942.



Newsletter

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