



*Exploring Japanese Books and Scrolls* by Colin Franklin. Binding by Patricia Galante

From 2001: *Fine Hand Bookbindings for The Book Club of California Publications*.

See page 11 for a full report of this exhibition.

### *Table of Contents*

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<i>President's Report</i>	3	<i>Useful Address Corrections</i>	9	<i>Marbling News</i>	17
<i>Guild News</i>	5	<i>Commissioning a Fine Binding</i>	9	<i>Supplies</i>	18
<i>Chapter News</i>	5	<i>Xtreme Bookbinding Report</i>	11	<i>ListServe Queries</i>	19
<i>Member News</i>	7	<i>Exhibition Report</i>	11	<i>Publications</i>	19
<i>Noteworthy</i>	7	<i>Exhibition Review</i>	14	<i>Membership</i>	20
<i>Frederick Adams' Obituary</i>	9	<i>Tips &amp; Techniques</i>	16		
		<i>Calendar</i>	21		

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### VICE-PRESIDENT

**& MEMBERSHIP:** Bernadette Callery, 610 Kirtland St, Pittsburgh PA 15208; H: (412) 243-8492

**SECRETARY:** Louise Kuffik, 180 West End Ave, New York NY 10023; W: (845) 657-3348; H: (212) 873-4315

**TREASURER:** Alicia Bailey, PO BOX 27, Lake City CO 81235; W: (303) 831-4789; [aliciabailey@qwest.net](mailto:aliciabailey@qwest.net)

**STANDARDS:** Pamela C. Barrios, 640 North 900 West, Orem, UT 84057; H: (801) 802-9311; W: (801) 378-2988; F: (801) 378-6708

**EXHIBITIONS:** Priscilla Spitler, Box 578, Smithville, TX 78957; W & F: (512) 237-5960; H: (512) 237-2349

**JOURNAL:** Jean Stephenson, PO Box 521, Bronxville NY 10708; H: (914) 668-1584

**LIBRARY:** Anna Embree, Cons. Dept., 100 Main Library, U of I, Iowa City IA 52242; W: (319) 335-5908 F: (319) 335-5900

**NEWSLETTER:** Margaret H. Johnson, 2372 Pine St., San Francisco CA 94115; H: (415) 673-7130; F: (415) 673-9002

**SUPPLY:** Susan B. Martin, 225 W 71st St, Apt. 74, New York NY 10023; W: (212) 822-7364 H: (212) 877-1043

**PUBLICITY:** Peter D. Verheyen, 231 Strong Avenue, Syracuse NY 13210; W: (315) 443-9937; [gbw@dreamscape.com](mailto: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, PO Box 250432, New York NY 10025; W: (212) 854-8081; F: (212) 854-3290

**Delaware Valley:** Denise Carbone, 201 Harvard Ave., Stratford NJ 08084; H: (856) 784-7526; W: (215) 440-3413

**Potomac:** Mary Parke Johnson, P.O. Box 550, Orange VA 22960 W: (540) 672-3026

**Midwest:** Gabrielle Fox, 3200 Linwood Ave., #2, Cincinnati, OH 45226; W: (513) 321-5200.

Jeanne Drewes, 143 Kensington, East Lansing MI 48823; H: (517) 324-0115; W: (517) 432-7486; F: (517) 432-1010

**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) 768-2168

**California:** Alice Vaughan, 1301 East Morada Pl., Altadena CA 91001; H: (626) 794-0091 F: (626) 794-5573

**Rocky Mtn:** Laura Wait, 3358 Pecos St., Denver CO 80211; W: (303) 480-0172 F: (303) 458-8496

Marnie Powers-Torrey, 130 Aspen Dr., Park City, UT 84098; H: (435) 658-2376; W: (801) 585-9191

# The Guild of Book Workers Newsletter

Number 135 — April 2001

## PRESIDENT'S REPORT

The Executive Committee recently has been looking into a matter fundamental to the future of GBW: How should this organization be administered?

PRIOR TO 1978, GBW WAS A PART of the American Institute of Graphic Arts and the AIGA handled most of the administrative chores in exchange for which the membership paid the AIGA dues of \$75.00. When GBW left AIGA and incorporated independently, the volunteer officers of the Executive Committee took on those chores, and the dues were cut in half. In recent years with the growth of the group, however, those chores have grown increasingly cumbersome and time consuming. Many of the volunteer officers have been spending a total of 160 hours a year (equivalent to four weeks of full time work), or more: handling the mail, maintaining the membership lists, doing the bookkeeping, paying the bills, putting together the *Newsletter* and the *Journal*, arranging for the exhibitions and the Standards Seminar, producing the *Directory*, the *Supply List*, and the *Educational Opportunities List*, managing the library, the email, and so on. In short, they have been doing all of the staff chores as well as carrying their officer responsibilities for the many activities that are essential to GBW's existence, and without any form of compensation or remuneration. We owe these loyal, generous, uncomplaining individuals our heartfelt thanks. Increasingly however, it is difficult — particularly in our poorly paid field — to find people who are able and willing and can afford to make that kind of commitment. GBW's predicament is not unique: the volunteer pool everywhere has essentially dried up.

A look at the current GBW budget gives an interesting picture. The annual operating budget in very round figures is \$100,000. The Standards Seminar, which is designed to be self-supporting, accounts for about one-third of that budget. The Exhibitions, also intended to be self-supporting, are another major item, although both the income and the expense are slightly erratic from year to year. The Publications are the largest single expense in the budget with the *Directory*, the *Newsletter*, and the *Journal* regularly costing over \$40,000 a year. The current annual dues income from 1,000 members at \$40 barely covers the costs of the publications. What

is especially important to notice, however, is that there is very little money in that budget to cover administrative expenses. Similar organizations spend one-third to one-half of their budgets on administrative (staff and office) expenses. In GBW terms, that would mean spending \$50 to \$100,000 on administration. Not a happy thought! But clearly it is not appropriate for GBW to continue to impose on its volunteers to the extent that it currently does. It is time to consider our alternatives.

One alternative would be to establish a central office, with a salaried Executive Secretary or Executive Director to take on all of the staff chores of running the organization. That would be very tempting, IF the right person could be found with the wide

GET READY FOR THE 2001

Seminar on Standards of Excellence  
from Thursday October 4 – Sunday October 7.

THIS YEAR'S PRESENTERS ARE

Jiri Vnoucek  
on Romanesque Bindings

Christine Smith  
on Paper Repair

Peter Verheyen  
on Vellum Binding

S. A. Neff, Jr.  
on Leather Decoration

Suzanne Moore  
on Traditional Foundations of Non-traditional Artwork

OUR SPEAKERS WILL BE

Willman Spawn  
at the Opening Reception

Will Noel  
on Illuminated Manuscripts at the Banquet

The Seminar will be held at the Raddisson Hotel, Alexandria Old Town. Look for final details and application form in the June Newsletter of the GBW.

SEE YOU THERE!

variety of skills required. However there are disadvantages to putting all of our eggs in one basket: a small, one person office needs a lot of guidance and support; continuity can be a real problem when change occurs; and it would be expensive. A best guess is that it would annually cost \$40,000 as a minimum to maintain such an office (\$30,000 in salary, \$10,000 in office expense). This would require doubling the dues to \$80 in order to generate the necessary funds. Not a happy thought....

Another alternative would be to hire one of the management service firms to take on some of the responsibilities. Unfortunately our inquiries indicate that that is not a very satisfactory solution, and also expensive: \$25,000 only to maintain the membership lists and to plan the conferences for a group the size of GBW.

A third alternative would be to keep our present patchwork quilt of volunteers but to provide them with funds on a stipend basis so that they could contract work out if necessary, or be compensated themselves for the time spent doing those chores that are normally done by paid staff. A volunteer position is quite time consuming and demanding

enough without taking on all of the staff chores as well. This patchwork quilt approach has the advantage of not dismantling the present organization, which is already well established and remarkably effective. Perhaps with the advent of email this approach is more viable now than ever before. A 50% increase in dues to \$60 would generate \$20,000 that could be distributed as stipends according to the time demands of the various jobs. At best these would be only token payments that might eventually need to be augmented, but they would be a start, an important first step, budgeting 15% toward administrative costs.

The Executive Committee has looked at models and heard case histories of these various alternatives. It has discussed the pros and con's of each at length these past weeks, both by email and in conference calls. A decision does not need to be made until May when the dues are set as a part of approving the budget for 2001 - 02. As a group, it is favoring the third alternative, the patchwork quilt. Not only because it is the least expensive, but also because it is the least disruptive. The group as a whole feels that the wide involvement of the membership in the actual management and administration is one of the defining characteristics and strengths of GBW which it would hate to lose by turning everything over to a central office. The purpose of the stipends would be to encourage participation by mitigating the financial loss. Hopefully they would open the volunteer offices to those who otherwise might not be able to justify the time commitment that the positions require.

1/4 page ad # 3

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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 publication should be sent to**

Margaret Johnson 2372 Pine Street  
San Francisco CA 94115  
FAX: 415-673-9002; marhiljoh@aol.com

**Deadline for the June issue:**  
**May 1, 2001.**

**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.

The Executive Committee realizes that this is not only a big jump in dues but also a significant change in policy. However, now that GBW is an organization of almost 1,000 members, a change from its completely volunteer status is long overdue. We welcome your comments. Please feel free to speak or write to any member of the Executive Committee, by phone or fax or email, or at [gbw@listserv.syr.edu](mailto:gbw@listserv.syr.edu).

Betsy Palmer Eldridge  
President, GBW

*GUILD NEWS*

NOMINATIONS

Annual elections will take place in June. Ballots will be sent out with Membership Renewal forms on the first of June. Offices and Committee Chairs due for election in this odd-numbered year are:

Vice-President-at-Large  
Membership  
Secretary  
Treasurer  
Journal  
Supply

If you wish to nominate a candidate for any position, please send the name of your choice to the Nominating Committee Chairman, Monique Lallier **before May 15**, accompanied by:

- 1) a biographical sketch of your nominee.
- 2) a statement of willingness by the nominee to serve if elected.
- 3) the signature endorsements of three other members in good standing who support your recommendation.

Monique Lallier, 7409 Somersby Drive, Summerfield, NC 27358; 336-643-0934; [folium@triad.rr.com](mailto:folium@triad.rr.com)

*CHAPTER NEWS*

The **New York Chapter** has had a busy winter, with Mindell Dubansky giving a lecture at the American Bible Society in February on "Alfred Launder, Master Bookbinder", former bookbinder at the MMA, followed two days later by a lecture in Butler Library of Columbia University by Christopher Clarkson on "The Kennicott Bible: Description of its Illumination & Conservation Problems". In March, Rob Shepherd spoke at the Grolier Club on "The Great Omar", and Mark and Midori Cockram gave a

workshop on Japanese Bookbinding at the Gladys Brooks Book & Paper Conservation Lab of the NY Academy of Medicine. On January 22, friends and colleagues of Paul N. Banks gathered at the Grolier Club for a 'Celebration of His Life.' Norbert Baer, Terry Belanger, Norvell Jones, Betsy Palmer Eldridge and Peter Waters spoke.

The **New England Chapter** held their Winter Meeting in January at Dartmouth College, with a tour of the new Berry Library and a panel discussion on Standards. Panelists included Eric Alstrom (Dartmouth College), Mark Andersson (North Bennett Street School) and Peter Verheyen (Syracuse University), with James Reid-Cunningham as moderator. In February, Babette Gehrich gave a paper repair workshop at the American Antiquarian Society in Worcester, MA.

The **California Chapter** is gearing up for a return visit in May by the Hand Bookbinders of California who were hosts in San Francisco for the GBW chapter last year. California binders are largely members of both organizations, with the Guild operating mainly in Southern California and the HBC in the San Francisco Bay Area. The visits are making both groups aware of the many activities

going on in other parts of the state and who is doing what. On March 8, the Pacific Center for Book Arts challenged the Hand Bookbinders of California to a "Bind-Off" held in the San Francisco Public Library Main Branch. Three teams of two members each for both sides were given boxes of book makings — somewhat unusual makings made up by the Library, the Friends of Calligraphy, and the S.F. Center for the Book — with the challenge of constructing 3 books in 15 minutes. The audience and human 'applause meters' chose the winners of the three battles, with wild and enthusiastic applause for each group, — which was not much help to the training session for reading teachers in the next room — but, despite being greatly outnumbered, the Hand Bookbinders won the first round. The other two rounds were ties, so both sides went home with a trophy.

The **Midwest Chapter** held its Annual Meeting 2001 March 30 – April 1 in Chicago, beginning with tours on the first day of the Joan Flasch Artist Book Collection in the Chicago Art Institute School Library and the Tibetan collections and the conservation department of the Field Museum with Ken Grabowski. Jim Canary gave a slide lecture on "The Art of the Book in Tibet", with a workshop the next day on Tibetan papermaking, printing and book making at Columbia College Center for Book & Paper Arts. The business meeting was held the last day, followed by the Edible Book Show and Tea.

The **Rocky Mountain Chapter's** new Co-chair, Marnie Powers-Torrey has given their members a sketch of her background: She will receive her MFA in photography and book arts in May 2001 from the University of Utah, is currently a part-time instructor in photography and printmaking at the university, and acts as Book Arts Studio Manager for The Book Arts Program at the J. Willard Marriott Library at the university. The Book Arts Program has agreed to continue to provide facilities for GBW workshops, lectures and events. The chapter is sponsoring several workshops in coming months: Mary Laird teaching Letterpress Intensive in April, Paula Gourley will teach a second workshop on Leather Binding in June, and Dayle Doroshov will teach a workshop on Making Polymer Clay Books in September. (See Calendar).

1/4 page ad # 4

MEMBER NEWS

**Pat Baldwin** announces that Pequeño Press, Waterleaf Mill & Bindery, and Arizona Workshops will be discontinuing activities until late summer. The whole outfit will be moving from the Bisbee, Arizona studios to California! After building a new studio and apprentice apartment, Pat will return to teaching workshops and publishing miniature books. She will be selling her house/studio in Bisbee, in case anyone is interested. Contact Pat at 520-432-5924.

**Maria G. Pisano's** book "See Time Run: A Primer" will be shown in the 26th Print National exhibition from June 22 – Sept. 2, 2001. at the Brooklyn Museum of Art, Brooklyn, NY. For info. call 718-638-5000.

**Susan Hensel**, of East Lansing, MI taught an intense two-day writing workshop at the Pittsburgh Book Arts collaborative in November; she has a traveling solo show, *Assembling Memory*, showing in NYC, Jackson, MI and Las Vegas; she is curating *A Readers' Art*, a Midwest Artists Book Invitational in March and April at the Art Apartment in East Lansing. Her webpage should be up and running soon: [www.susanhenseldesign.com](http://www.susanhenseldesign.com)

**Emily Martin**, of Iowa City, recently had her pop-up book, *I Live in Iowa*, acquired by the Metropolitan Museum of Art in NYC. She also had several books purchased by the Museum of Modern Art in NYC. Her jacob's ladder book, *Yes, Please and No, No, Never*, is included in the GBW Best of the Best traveling exhibit.

New members **Tom and Cindy Hollander** have a unique retail shop in Ann Arbor, MI that specializes in decorative papers, bookbinding supplies, workshops, and most recently, a book art exhibition space. GBW members who have taught or are currently teaching classes at the store are **Jean Buescher, Barbara Brown, Angela Liguori, Jon Butler, Julia Miller, Jeanne Drewes, and Tom Hogarth**. (See *Supplies*, this issue, for their address and website.)

Nilo and **Ursula Mitra's** second child arrived on October 28: Johanna weighed in at 7lbs. 12oz. Ursula reports that Johanna's older brother has only asked once to have her returned to the store. Congratulations! Sounds like a success.

NOTEWORTHY

BOOKBINDING COMPETITION "BEL LIBRO 2003" The Centro del bel libro Ascona will hold an International Competition for innovative bookbinding in Ascona, Switzerland in 2003 The Centro has held previous competitions for bookbinders MfB, till now presented in the German speaking part of Switzerland. For the first time, it will be held in conjunction with the second international competition for apprentices SfB.

The book to be bound, to be provided by the Organizers in sheets, is *The Song of Songs by Salomo's*, written in four languages, a special edition of the Kranich-Verlag Doctors A.G and H-R. Bosch-Gwalter. The layout and print will be produced by a Swiss firm well known for the quality of its work.

The Prize Giving and Opening of the exhibition will take place in Ascona, with further exhibitions being planned. More details later.

NEW RESEARCH ON GUTENBERG

Many people have probably seen the NY Times article of 1/27/01, suggesting that Johann Gutenberg may not have invented the metal mold method of printing after all, but for those who haven't, it's a fascinating story attributed to two sleuths, Paul

1/4 page ad # 5

Needham, scholar and librarian at Princeton, and Blaise Agüera y Arcas, Princeton physicist. By studying computer enhancements of the typeface of Bibles and a papal bull printed by Gutenberg and owned by the Scheide Library at Princeton, they concluded that Gutenberg used a cruder method of printing: sand casting, rather than metal molds. This would explain the differences in the shapes of individual letters in these texts, since the sand molds could not be reused and had to be made anew each time. Typography buffs and historians of the book are eagerly awaiting the publication of the details of their scholarship, which could change the history of printing.

#### HISTORICAL BOOKBINDINGS ASSOCIATION

In a recent ANL (v. 24 #3) article of interest for bookbinding historians, Angelika Pabel reports on The Association for the Recording and Reconstruction of Historical Bookbindings, or AEB, connected with the Staatsbibliothek in Berlin, which has been holding yearly meetings since 1996. They have formed five working groups and call upon everyone interested in book history to contribute their

knowledge or exchange information concerning historical bindings, their provenance, materials and techniques that were used, decorative stamps, and information about the binders who made the bindings. For more information contact Ms. Pabel at [angelika.pabel@mail.uni-wuerzburg.de](mailto:angelika.pabel@mail.uni-wuerzburg.de) or visit the website at: <http://aeb.sbb.spk-berlin.de/>.

#### GEORGE WASHINGTON'S WILL

Paper conservator Christine Smith, of Conservation of Art on Paper Inc. and formerly paper conservator for the Smithsonian, has been working on restoring George Washington's will, owned by Fairfax County, Va. (L.A. Times, 1/10/01) In 1910 it had been restored by William Berwick, a Library of Congress employee, who covered each page with a silk coating that Smith has carefully removed. She then washed the sheets, applied a gelatin coating, and is now in the process of mending the 44-page document, and expects to be finished early next year, when this important historic document can go on display at Mount Vernon. (Christine Smith will be a presenter at this year's Standards Seminar.)

#### CLOTH PATTERN BOOKS AT BRYN MAWR

Bryn Mawr College has recently acquired a collection of 41 bookcloth pattern books that were previously owned by William Tomlinson. They were used by Tomlinson and Richard Masters as part of their research for their book *Bookcloth, 1823-1980*. Wilman Spawn and Tom Kinsella are writing a short essay describing the collection and are wondering where other substantial collections of bookcloth might be found. Contact: Tom Kinsella [kinsella@earthlink.net](mailto:kinsella@earthlink.net), web: <http://loki.stockton.edu/~kinsell/one.html>.

#### WEBSITE REPAIR MANUAL

[www.dartmouth.edu/~preserve/repair/repairindex.htm](http://www.dartmouth.edu/~preserve/repair/repairindex.htm) is the web version of *Simple Book Repair Manual*. It was created by members of Preservation Services, Dartmouth College Library. Funding was provided by the National Park Service's Center for Preservation and Training, in Louisiana, and Dartmouth College. The on-line manual outlines 10 very simple repairs that can be successfully done by staff with proper training and simple supplies. Additional or more extensive conservation work must be handled by those trained in book conservation.

#### 7TH F.I.R.A. IN ATHENS, GREECE

Les Amis de la Reliure d'Art (L'ARA) every 2 to 3 years organizes an International Forum of Art

1/4 pg ad #6



Bookbinding (F.I.R.A.). The last one was in Venice in 1999, organized by the Italian branch of ARA. The 7th Forum is being organized by ARA-Greece, to take place in Athens in 2002. For further information at this time, contact: ARA-Grèce, c/o Mme. Vassiliki Vlachou, 31 rue Zoodochou Pigis, GR-106 81 Athens, Greece; tel: (+33) 01-382 55 64.

### OBITUARY

*Frederick Adams, February, 2001*

Frederick Adams, aged 90, renowned bibliophile, book collector, and former director of the Pierpont Morgan Library in NYC, died January 7, 2001 at his home in France. He succeeded Belle da Costa Greene as director of the Morgan in 1948, and remained in that post until 1969. He was responsible for greatly expanding the Morgan's collections in printed books, bindings, manuscripts and the visual arts, and in enhancing its importance as a research library and a museum.

### ADDITIONS & CORRECTIONS TO THE USEFUL ADDRESS LIST

*Binders' Guild Newsletter* has a new address: c/o Susan Lunas, Editor, 2925 Powell, Eugene, OR 97405; t: 541-485-6527; bookbinder@pond.net

### COMMISSIONING A FINE BINDING:

#### UNRAVELING THE MYSTERIES

*by Joanne Sonnichsen*

Reprinted from the *Quarterly News-Letter* of The Book Club of California, LXVI, Number 1, Winter 2000

*Making the Decision  
Where to find Your Bookbinder  
Costs and Time*

**M**AKING THE DECISION TO COMMISSION a fine binding is a relatively easy process for the experienced collector. When it is done for the first time, however, new mysteries arise for the neophyte: what book to have bound, whom to ask to bind it, how to begin the process, how much it will cost, how long it will take.

Choosing a book for a fine binding is a very personal decision, and there is a wide variety of reasons for the choice. Select a book that has a special meaning for you. A special edition of a book you have loved, a book of which you are the author, a fine-press book from a press you have admired, a bind-

ing done by someone whose work has influenced you, a special book whose cover can no longer be repaired — all can be enhanced by a unique book-binding.

There is only one reason not to commission a fine binding, and that is for financial investment. Whether your binding increases or decreases in monetary value should be of less interest than how much your appreciation of it increases over the years.

The next mystery to be solved is that of the bookbinder to choose. Fortunately, there are several design bookbinders in the United States whose work can be seen either in exhibitions or dealers' bookshops or in catalogues. Some fine binders even have their own websites. There are certainly many other fine binders outside of the United States, but for a first commission you may be more comfortable with someone closer to home.

Within the San Francisco Bay Area there are two scheduled exhibitions put on by the Hand Bookbinders of California each year: one at the San Francisco Public Library and the other at the San Francisco Center for the Book. Often there are additional special exhibitions, such as "Containers for Intra-grammes" at The Book Club of California in September/October 2000; "Designer Bookbinders in North America, 2000-2001" at the Gleeson Library, University of San Francisco, in December/November, 2000; and "2001: Fine Bookbindings for Book Club of California Publications" in January 2001 at The Book Club.

The Guild of Book Workers, a national organization, sponsors traveling exhibitions. The catalogue

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full Page:	\$240.00	(8 1/2" x 11")

Series of 4: 10% discount.

For inclusion in the June *Newsletter*, send camera-ready artwork **by May 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.

from the latest exhibition can be found on their website: <http://palimpsest.stanford.edu/byorg/gbw>. The GBW website will also have announcements of bookbinding exhibitions in other areas of the country.

Both the Hand Bookbinders of California, P.O. Box 193216, San Francisco, CA 94119, and the Guild of Book Workers, 521 Fifth Avenue, New York, NY 10175, have back catalogues for sale at a nominal price. Look for the unique bindings that appeal to you.

Many fine and antiquarian book dealers have fine bindings for sale. You can visit their shops individually and/or visit their booths at a Book Fair. If you find exactly what you want, part of your problem of being a first-time purchaser of a fine binding is solved, because you now have a better idea of what is possible in terms of appreciation.

Although each binder's work is unique, there is usually a sense of unity that runs through each binder's work, so that you can begin to tell the work of a given bookbinder even when you see it for the first time. Now you are ready to select your binder. Once you have discovered a bookbinder whose work strongly appeals to you, call the binder and make an appointment to visit him (or her) in his studio. Ask to see other examples of his work and engage him in a discussion about fine hand bookbinding. You will probably come to a meeting of the minds, especially inasmuch as he knows you like his work.

Talk about the commission: style, price, and time. You will get your most interesting binding by leaving the design completely up to the binder (since you like his work overall, you should not be disappointed). If you have seen a binding of his that you particularly admire, mention it and tell him why you liked it, but asking him to repeat himself is usually asking for more of a copy than an original — even when it is done by the same person.

Most design bookbindings will cost somewhere in the low four figures (i.e., \$2,000 and up), with miniatures costing about, or less than, half of that. Other fine bindings, in full or half-leather, are usually priced by the size of the text block and the kind of leather used. They will usually cost somewhere in the low three figures on up (i.e., \$250 for a very small text block with a half-leather binding of bookbinders' goatskin, to the very low four figures for a very large full Morocco, non-design binding). Your

chosen bookbinder will be comfortable talking about price with you. Usually you can ask for either a price or estimate from him. In certain cases, you can tell him honestly what you can afford to pay (which figure he may feel he has to reject). This should not be a bargaining session, but rather an appreciation on both sides of the imagination, skills, and work to be done. Most bookbinders prefer to be paid when the work is completed.

Now patience on the part of the collector comes into play. Most probably your bookbinder has other work to finish before he can begin your book. For most design bookbindings, a good part of the time goes into the design. Some designs come easily — others come only after a series of rejections by the bookbinder. Give your bookbinder enough time to enable him to do his best. To wait ten years would be questionable, but expecting delivery in less than one year may be unrealistic.

Your bookbinder will call you when your book is finished. Not only should you be pleased to have this unique book, you should also exult in the realization that your request was part of what brought it into being.

Your bookbinder may request the loan of your book for exhibition. That decision is entirely up to you, but remember that by placing your cherished volume in the public eye, you, as an experienced commissioner of fine bindings, may help a neophyte take his first steps.

Fine designer/binder Joanne Sonnichsen, of Menlo Park, CA, is past president of the Book Club of California and the Hand Bookbinders of California and a member of GBW.

1/8 page ad # 2

REPORTS

*Xtreme Bookbinding Conference and Competition*, San Francisco, September 2000

Special Report from Peggy DeMouthe, Berkeley, CA (Reprinted from *Gold Leaf*, Vol. 17, Winter 2000/2001, the Journal of the Hand Bookbinders of California.)

Veteran bookbinders and apprentices alike showed their best work at this year's gathering, the book arts equivalent to the X-Games and Iron Chef combined. More than a dozen teams of crack bookbinders gathered from the world's printing, publishing, and book arts centers for opening ceremonies in the specially-constructed "BindWorld!" Arena. Designed for competitive events, the Arena is a bindery-in-the-round that takes up most of Pier 29, with seating for 3,000 and simulated natural light. The competitive spirit was evident early on during the inaugural potluck lunch, in fact. Rivalries developed between the Full Leather community and proponents of non-invasive binding, while traditionalists and book-sculpture artists squared off at the salad table, making fun of each others T-shirt designs. ("You Call That a Book?" vs. "Text, Schmext!")

Once the day's official events got underway, Continental teams easily outperformed competitors from the U.S., Great Britain, Asia, and Australia, taking golds in the Cut and Run Relay, Scuba Marbling, and Backing-Hammer Throw. However, Pacific Rim representatives came back strong with their controversial (but nonetheless dramatic) Kama Suture techniques in the Speedsewing event. As expected, the American teams did well in Rebackflip, Standing Press, and Freestyle Collation, though their chances in other events may be affected by the loss of one team member to injuries sustained when she took a massive text block to the shoulder.

Record crowds attended the next day's competitions: Hot Brass/Bare Hands and Melted Adhesives. A new event, the Tyvek Tear, also proved popular, although hernia injuries were significant. The Leather Dressing event was marred by a bench-clearing brawl that occurred when a member of the French team was disqualified for illegal stropping. No hospitalizations were required, but officials ordered that all caffeinated beverages be removed from the arena.

In our next dispatch, we'll report results for upcoming events, including Speed Disbinding, Full-Metal Onlays, and Flammables.

EXHIBITION REPORT

2001: Fine Hand Bookbindings for The Book Club of California Publications, January 10 - February 26, 2001, at The Book Club of California, San Francisco, CA.

*Written by Margaret H. Johnson*

The Book Club of California was founded in 1912 as a non-profit association of book lovers and collectors who have a special interest in the literature and history of the Pacific Coast, in the graphic arts, and in fine printing. During the Book Club's lifetime, it has published over 200 limited editions, usually by the foremost printers of the West. Fine bookbindings have been a part of the Book Club's exhibition schedule from its earliest beginnings to this day. Although Book Club publications have often appeared as part of these fine-binding exhibitions, this is the first exhibition comprised solely of fine bindings for Book Club publications.

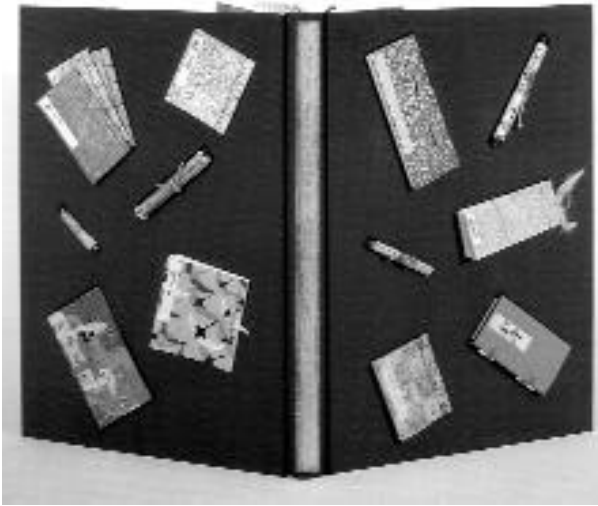
This beautiful small exhibition was organized by Joanne Sonnichsen, fine binder and former president of The Book Club. All books were publications of The Book Club and most were bound by members of the Hand Bookbinders of California, co-sponsors of the exhibit.

Eight of the nineteen submissions were bindings of the recent BCC publication *Exploring Japanese Books and Scrolls* by Colin Franklin. A large (14" x 10¼") book, beautifully designed by Jonathan Clark and printed in 1999 by Shoreline Printing, it has lent itself to a wonderful variety of interpretations.

From Barbara Kretzmann's split-board binding in purple Japanese cloth with miniature samples of scrolls and Japanese bindings on the cover to Elaine Nelson's delicate off-white Kiyoseishi-covered boards with laced-in exposed cords, we find a wide variety of binding styles and techniques.

Sün Evrard has used a thin-striped black & white Japanese cloth on her open-hinge binding, sewn on parchment-and-buffalo leather thongs attached to the boards with gold staples; the only spot of color the reddish goatskin spine. Joanne Sonnichsen's dark blue calf covers, also sewn with an open-hinge, are stamped with the design of a wooden printing panel. Jane Aaron and Patricia Galante have used

## *The Guild of Book Workers Newsletter*



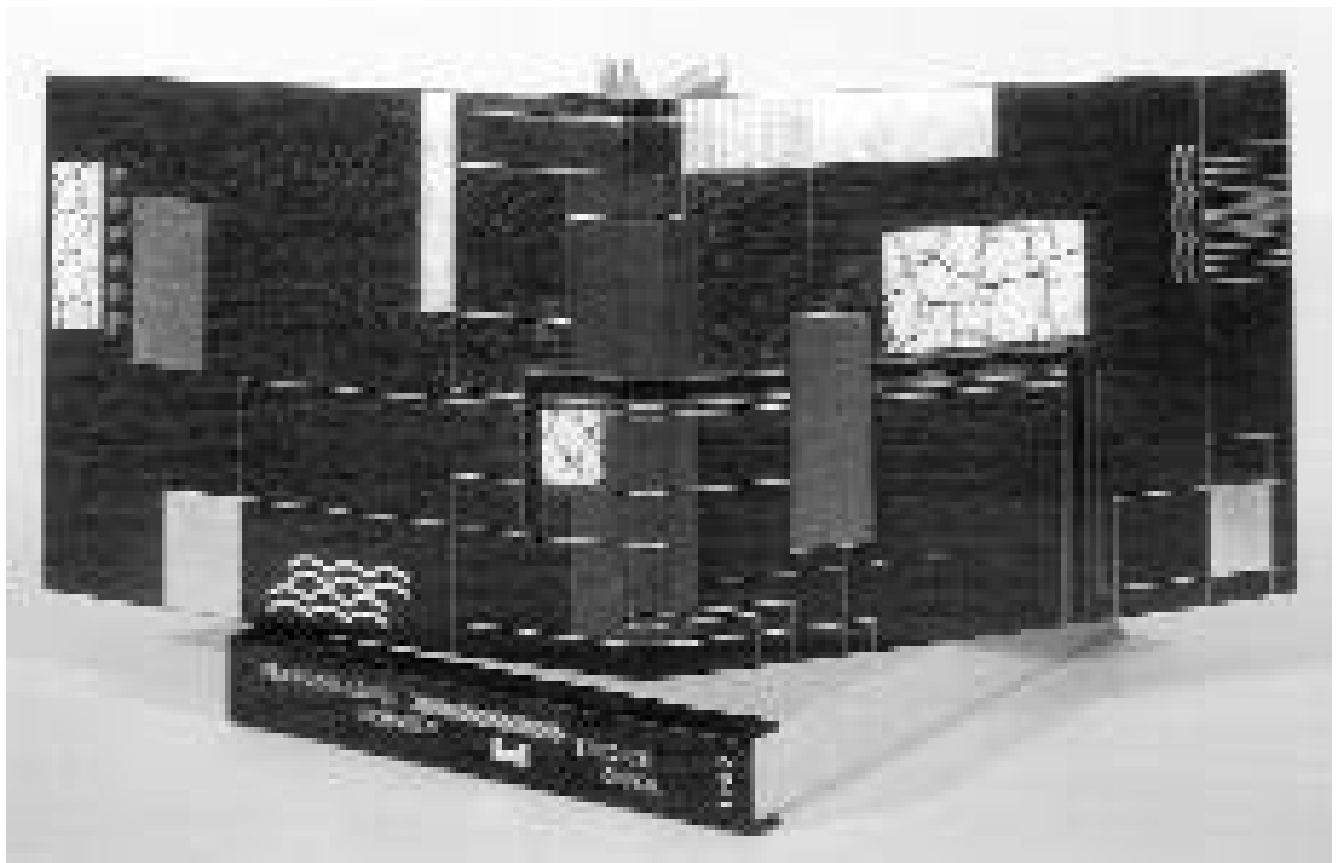
Barbara Kretzmann's binding of *Exploring Japanese Books & Scrolls*

Japanese elements in their handsome bindings: Jane's exposed-spine binding has its title in gold-stamped Kanji on a leather onlay on the indigo Japanese paper cover; Pat Galante's navy blue leather cover has an inlaid design of Massanobu (c. 1750), called "Courtesan Walking". Marlyn Bonaventure's traditional laced-in binding has a collage

panel of Japanese papers on the purple goatskin front cover, reminding one of a misty landscape. Elaine Nelson's hollow-back, split-board binding has lime green snakeskins onlaid down the center of both boards, flanked by gray-stained goatskins on the spine and foredge — restrained and elegant.

Eleanore Ramsey and Dominic Riley both submitted bindings of *Porter Garnett: Philosophical Writings on the Ideal Book*, compiled by Jack Stauffacher. Dominic's traditional laced-in binding is in smooth black Oasis goatskin with thin, bright-colored onlays in goat, snakeskin and calf in half-circles at the foreedges and spine edge, and comes with a neat small stand for display. Eleanore's dark brown full leather binding has a design that includes a magnetic clasp on a strap which wraps around the book and closes into an opening in the front cover. Its onlays of light brown and green are matched by the marbled papers on the inside of the covers, and by the dark green suede flyleaves that show through the opening in the front cover.

Hisako Nakazawa's non-traditional binding of *Frank Morrison Pixley of the Argonaut*, by John L. Levinsohn, uses dark red unlined vellum sewn over



James Tapley's binding of *Art Deco: The Books of François Louis Schmied*

long woolen cords from the ends of which depend decorative beads. It is displayed hung over a stand, so that the beads on their cords hang down towards the fore-edge. It contains illustrations and photographs from the 1880's, with endpapers of original copies of the newspaper.

Sandra Good has bound Adelbert von Chamisso's *A Sojourn at San Francisco Bay – 1816* in a millimeter binding with a wonderful front cover cartography of the Bay printed by Dion Good.

James Tapley's binding of Ward Ritchie's *Art Deco: The Books of François Louis Schmied* is a sumptuous binding of full Harmatan and oasis goat with onlays and inlays of goat, massed gold, eggshell and gold dust laquered panels reminiscent of Schmied's own bindings. The book's gilded top edge is sprinkled with black ink, the doublures are goat, and the flyleaves are suede.

Joanne Sonnichsen's French calf binding of *Thomas Bewick and the Fables of Aesop*, with English calf inlays taken from the original Bewick block, is an understated little gem. Abby Jones has bound Sir Richard Burton's translation of *The Kasidah of Hâjî Abdû el Vezdî* (1919) in a full green Nigerian goat with a most effective red and green woven pattern.

Anne deBroves' traditional laced-in binding of *A Book of Gaelic Airs*, illustrated by Robinson Jeffers, is in black to grey Box calf with a design described as: "From a dark and tormented earth, through the horizontal lines of the musical staff, and up to clear and quiet skies, colorful bands, braided in a Celtic lace, rise to become binding cord." The title runs along the bands across the spine and onto both boards.

Also in traditional bindings are Lindsay Hague's handsome binding of *The Allen Press Bibliography* in black Chieftain leather with red calf onlays, and Klaus-Ullrich Rôtzcher's binding of *A Typographical Masterpiece*, by John Dreyfus, in white handmade English paper over boards with red leather edges head and tail.

Joseph D'Ambrosio has used his "book-in-a-box" design for both *A Typographical Masterpiece* and *The Engraved Bookplates of Eric Gill*. The design is best explained using D'Ambrosio's own description: "The smaller book (GILL) is encased in the front cover of the larger book (MASTERPIECE). This allows the red cover of the smaller book to show beyond the black-kid onlay of the Eric Gill woodcut image [*openwork*] on the front cover of the

larger book. The GILL is accessible through the fore-edge uprights of the larger book [*it sits inside the thick front cover*] and is held in place with a black grosgrain tie. In cowhide with black kid onlay....The original endpapers of the larger book, the original prospective, and the original dust jacket of the GILL are in a pocket inside the front cover of the box.”

A full-color catalog of this exhibition is being printed. Due to (not unusual) publication delays, it was not ready for the opening on January 22, but will be available by the time this article is printed, from The Book Club of California, 312 Sutter Street, Suite 510, San Francisco, CA 94108; t: 415-781-7532, or, 800-869-7656; bcc@slip.net VISA & MasterCard accepted. Web page: bccbooks.org Price: \$20.

### EXHIBITION REVIEW

*BEST DRESSED: Fine Bindings Collected, Created, or Commissioned by Jill Oriane Tarlau.* An exhibition shown at the Grolier Club, New York City, January 24 through March 16, 2001. Reviewed by Jean Stephenson, artist/printer/binder.



LIKE A COMET BURSTING ON TO THE SCENE, Jill Tarlau, one-time GBW member, and all-time star attraction, has brought a sampling of her collection and her creations to the members exhibition space at the Grolier Club.

Sometime after acquiring her M.A. at Mills College, Jill ran off to Paris to learn bookbinding...the French way, honing her skills with patience and exactitude. The trajectory of her progress is on display here: an early book covering was amateurish by her own definition. As it was a letterpress edition,

written and produced by her daughter, a later, sophisticated binding was possible — this time employing a needlepoint technique that Jill has made her signature performance. Embroideries stitched in bright silk and lurex threads weave in and out in tiny, luminous squares. Somewhat like pointillist painting, the threads appear and disappear, dazzling the eye. Throughout the show small 3-D forms — arrows, mermaids, flags, tiny ships — appear on the walls, illustrating the text from which they are drawn or pointing the way to special attention. The art from which she draws inspiration is flat but in Jill’s imagination, the needlepoint is taking shape, puffing up, billowing out, attaching itself to a book.

On one wall of the hallway adjacent to the exhibition, a large needlepoint ‘poster’ spelling out ‘Grolier Club’ in Celtic-like letters has been left unfinished so that the viewer may understand the process. Tracings on squared paper are included to aid this. The opposite wall is awash in leather samples — many in screaming colors, i.e. ostrich, emu, python, lizard, eel, frog, ray — all possible book coverings. Books bound by Jill in these hides are placed atop the source — another effect of inhabitation.

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It's in the main exhibition room that Jill has cast her judgements; here she shows off her collection. A label titled *Simply the Best — Modern French Book-binding* reads: *The Trinity*. "When I arrived in France, I was told that there were three great binders and that the gap between them and second rate was enormous. Being counter-suggestible, I did my own research — and every thing I saw in my 12 years there confirmed that original attitude. It is a beauty thing — the *je ne sais quoi*, which translates simply as 'yes'."

The anointed trio — Georges Leroux, Monique Mathieu and Jean de Gonet, each represented by several bindings, have become friends of Jill's, and interaction between binder and commissioner is evident. Her 'personal favorite on the planet' is an outrageous binding by Leroux titled *L'Homme, la Femme et les Vêtements*, featuring red plastic lips, popping eyes cast askew and other stuff foisted on Leroux. 'He dared all for humor'. My personal favorite in that case is Mathieu's exquisitely inlaid *Icones Librorum Artifices*, a book illustrated and printed by Leonard Baskin — "bizarre, fascinating and unpredictable". As for Jean de Gonet: "*La crème de la crème*, he is that good. He turned all inside out and we tremble at any comparison with his courage. 'Structure is design' makes a cliché out of the utterly original."

On the other side of the room is ....*everybody else*, including books bound by such masters as Angela James, Santiago Brugalla and Pierre Mercier. Americans S.A. Neff, Jr. and Don Glaister are represented. Sid Neff's book, its box and a tracing paper drawing showing his fastidious planning were made for a poem by James Merrill *Overdue Pilgrimage to Nova Scotia*. The late poet, Merrill, was a close friend of Jill's — she calls him 'Jimmy' — and several of her own bindings were fashioned for special printings of his poems. In one instance, he warns her to "beware of those tourmaline and malachite inlays". Jill's reaction? Not to rebind but to make a box — an embroidered box turned inside out with scrubby threads all a-twitch — her declaration of perversity.

One of the perks of exhibition committee membership at the Grolier Club is the privilege of handling these books during installation. Revered as they are under/behind glass — the book in the hand is a singular experience.

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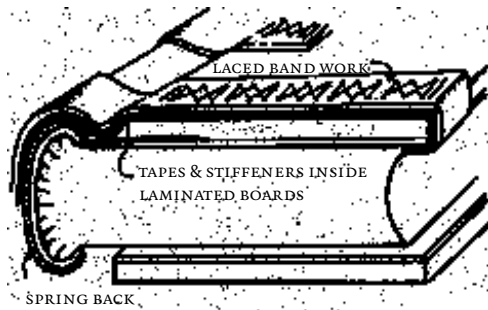
## TIPS & TECHNIQUES

### A JOINT VENTURE

Arthur W. Johnson

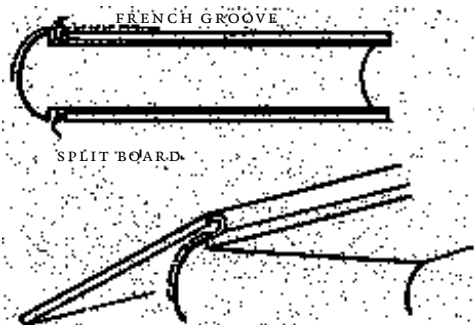
— Part II —

#### ACCOUNT BOOK:



Account books are the most durable of bindings but are rare today because of machine accounting, the lack of skills and the cost of making. The leaves open flat for entries by hand, therefore the book is rounded only. The involved operations include guarding each section with cloth, intricate sewing on webbing, tacketing, endpapers reinforced with buckram, a spring hollow, laminated boards, leather linings, brass shoes and locks. Costs depend on the quality of craftsmanship involved, as expensive work is bound in either vellum or double layers of morocco. The cheaper ranges are covered in calf, basil leather and buckram.

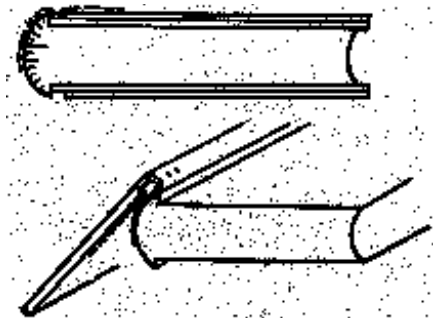
#### THE LIBRARY STYLE:



At the beginning of the twentieth century a robust book construction without refinements was required for lending libraries. The style is a great contribution to the purpose of bookbinding. Based on the account book, its attributes are endpapers

reinforced with cloth, overcast sections, tape sewing, split boards, the french groove, inserted cord head-caps, unpared morocco leather, tight smooth back and the universal corner. A minor weakness lies in the boards being set away from the joint. Thus the text block is not supported by the board edges but leans against a cushion of leather. The style may be covered in buckram or vellum and, as these materials are unsuited to a tight back, a hollow back is incorporated.

#### HARRISON GROOVE:



Named after its innovator, it is also referred to as the semi-french or supported groove. Library binders were concerned over the problem of the spine unsupported by its boards. Harrison resolved this with a simple solution by increasing the thickness of the inner board of the split and placing it flush with the joint. Thus the text block is supported whilst the reduced thickness of the outer board retains a shallow groove necessary for the unpared leather. The boards open extremely well.

#### ENDPAPERS & JOINTS

Putting down the endpapers of the library style is an easy procedure. Place a waste sheet beneath the board paper and paste this until the paper is relaxed. Remove the waste and close the board. Working quickly, repeat the operation on the other side. Nip in the press for a few seconds with the pressing boards up to the french groove. Remove and examine before leaving the book in the press to dry. The curve of the covering material in the groove tucks the paper neatly into the joint. Refer to previous comments on paper stretch. Endpapers reinforced with cloth are usually lined or 'stiffened', therefore, it is advisable to use thin glue as the adhesive.



Books bound using the Harrison groove are, in fact, flush jointed and endpapers are treated as described below. Putting down the endpapers of flush jointed books is problematic for factors such as sheet size, qualities of paper, thickness of adhesives, humidity, forwarding procedures and efficiency of working may affect the result.

Place the book on the bench with the foredge of the open board resting on the surface. This position is maintained until the board paper is dry. Hold and pull the board paper close to the foredge and let it slip as the dry paper is modelled into the joint. Mark off the required trim for the margins with dividers. Place a piece of card underneath and cut to remove the excess. When pasted, the head and tail margins will be constant because of the grain direction but the foredge will stretch. An estimated extra trim will be necessary. Put a waste sheet under the board paper and paste this until the paper is relaxed. Do not alter the position of the board but ease the pasted sheet lightly onto the cover. Place a strip of waste paper over the joint and through this, form the paper to the contour of the joint with thumb and finger. When the paper is firmly in place and

the joint clearly defined, rub the rest of the board paper firmly onto the board, working from the inner to the outer edges. Always rub down under white waste. Do not over paste, as an uneven surface will result. This procedure is known as 'pasting down open'.

Perfect margins are achieved if the board paper is first put down and trimmed whilst wet. Paste the board paper as described and firm it into the joint, but rub the remainder lightly onto the board. Quickly mark the required margins with dividers and use a metal ruler and a new scalpel blade to trim the wet paper. Peel away the excess and complete the rubbing down, particularly in the joint. In twenty minutes, depending on humidity, half close the board so that it rests on a ball of wastepaper. Leave for a further ten minutes before closing fully.

### MARBLING NEWS

*Iris Nevins*

#### *Paper Polishing and "Aging"*

Copying early papers is my special love in life, but it is really hard to achieve the proper look. While you may get the pattern right and the colors right (and where I can I make the paints using the same pigments used centuries ago), they always look fresh and new. People are always asking how to make them look older or aged. One bookbinder I know takes crumpled up, very fresh newspaper with the ink not quite dry (this is why your fingers sometimes turn grey with reading a paper) and rubs it all over the marbled sheet. Others make a bath in a tray filled with strong coffee or tea and run the paper

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1/8 page ad # 4

through and hang it up to dry. Properly marbled sheets will not run when wet, but they can smear if you handle the marbled side while wet. I don't really know how this method affects the acidity though.

This brings up the next step, polishing the sheets. The "aging" process should always be done first. Many marblers and bookbinders wonder how to get a glossy finish on the marbled papers they use. In industrialized Victorian times this was done with machines, but today's marblers do not have access to such equipment. Polishing by hand is possible, though it will not bring up as bright a polish as seen on these machine marbled and polished papers from earlier days.

Polishing by hand tends to give a much nicer finish, in my opinion, and looks like the finish you might see on books from the 1840's or earlier. It is also very hard work, so rather than polish a whole standard size sheet I would recommend cutting the pieces you will need to the proper size first.

I first glide a bar of paraffin across the paper (a bar of soap can also be used). This should leave as little residue on the paper as possible and is not meant to coat the paper, but should be just enough

to enable a burnisher to glide across the sheet without pulling and ripping it. The burnishers I use are custom cut in a rock shop, and most any rock and mineral supply shop can make these inexpensively. They are a rectangle with rounded corners that fits comfortably in the palm of my hand. Mine are about 2"x 3" and 1/4" thick.

I burnish with the 3" side and can exert a fair amount of pressure this way, and get a fairly even finish with a lot of hard rubbing. It is not the wax, but the friction and heat generated by the burnisher matting down the paper fibers that gives the finish.

Another way to pre-coat papers is one I learned from Jake Benson: Mix a little alum with egg white and coat it on the paper and then let it dry.

Afterwards you can burnish the same way. This gives a lovely, but softer effect.

### *SUPPLIES*

#### EQUIPMENT

##### *Planetary Collage Sewing Frames*

On January 24 Tim Ely wrote, on the GBW ListServ: "There are about 10 remaining Sewing Frames available for immediate delivery. These Sewing Frames

1/2 page ad # 2

are produced in lots of 20, hand and machine made by Timothy Ely and Bob Crist. They measure 24" x 16", 17" tall, and are made from laminate on MDF and steel. The steel spring Anubis Clips will accommodate any kind of sewing support. The rear view mirror allows interior visibility and the sliding fence keeps sections aligned, especially when working with a cut or previously decorated edge. A page holder keeps the section open as well as firm against the sewing supports. Cost: \$650.00, crating for UPS \$15, shipping averages \$25 for UPS ground. Next edition wave begins in May with a target delivery of September. For more information and an image, email Timothy Ely at [axt1221@aol.com](mailto:axt1221@aol.com), or call him: 503-243-6812; *f*: 503-228-7262.

#### SUPPLIES

Hollander's, in the Kerrytown Shops, 407 N. Fifth Ave., Ann Arbor, MI 48104; *t*: 734-741-7531; website: [www.hollanders.com](http://www.hollanders.com)

Specializing in decorative papers, bookbinding supplies, workshops and a book art exhibit. Their website features their Book Art Exhibit participants, provides workshop information and on-line registrations, and also contains many of their papers and bookbinding supplies that may be ordered on-line.

#### LISTSERV QUERIES & ANSWERS

Mel Kavin, Kater-Craft Bindery, in Pico Rivera, Ca. says: "We have been using magnetic closures for our phase boxes for many years. We warn our customers not to put anything in the box that has electronic data on it.

Instead of two opposing magnetic strips, we oppose the magnetic strip with a thin piece of metal, which cuts down the thickness considerably. The magnetic material comes in rolls or sheets and is pressure-sensitive. The metal comes in sheets or strips and has paper on both sides. The metal is glued opposing the magnet and leaves paper, instead of metal, exposed.

We buy both materials from: Adams Magnetic Products Co., 2081 North 15th Ave., Melrose Park, IL 60160.

A question about sources for colored linen thread elicited several answers. In addition to BookMakers and TALAS, both of which are listed in the GBW Supply Directory, The Caning Shop (926 Gilman St., Berkeley, CA 94710; 510-527-5010) was also mentioned.

Betsy Palmer Eldridge says, "On the subject of coloring thread: you can dye thread easily with Dr. Martin's Synchromatic Transparent Watercolors, available at most art stores. Just take off the amount of sewing thread that you think you need, wrapping it around your fingers, then place it in the bottom of a small jar. Add as much color as you need. Let it soak for a while until it absorbs the amount of color that you want. You can also rinse it off at the end which will give a softer color. Then take it out and let it dry.... I also get a heavier waxed thread in a wonderful assortment of colors from Bookmakers, but dyeing it yourself gives an older, softer result that is often more suitable as a sewing thread. It can be waxed or not, as you prefer...

From Donia Conn, Book and Paper conservator: In December 2000 I contacted WL Gore to enquire about their Gore Tex felt laminate. They had discontinued the production and did not have any left overs in stock. This February, I was contacted by a Gore representative. She wanted to let me know that Gore may be able to help the conservation field by producing the felt laminate again, but she needed some information. I decided that the larger the response from the profession, the better our chances of seeing it in production again. If you are interested in being able to buy Gore Tex felt laminate again, please fill out the questionnaire found at <http://www.philobiblon.com/GoreTex> and return it to me via e-mail by 30 March 2001. I will compile the information and pass it on to the company. Thanks for your participation. Donia Conn, Book and Paper Conservator, West Lake Conservators (315) 685-8534; [bookconservator@yahoo.com](mailto:bookconservator@yahoo.com)

#### PUBLICATIONS

Art et Métiers du Livre, Issue 216 (October/November 1999):

Bibliophilie: "Les Livres d'Équitation" — An essay on books addressing the care of horses and horsemanship throughout the centuries.

"SEM: L'Entomologiste de la Belle Époque" — A profile of the illustrator/caricaturist Georges Goursat, known as SEM, who flourished in Paris before WWI.

"De la Pastille au Mini-Livre: L'Art Voyageur d'Yves Yacoël" — A review of the work of the printmaker who is inspired by stickers and candy-wrappers to create hybrid pop-art prints and artist's books.

Bibliothèques/Musées: "Bibliothèque Gennadius à Athènes" — The history and collections of the Gennadi-

## *The Guild of Book Workers Newsletter*

an Library at the American School of Classical Studies at Athens, the scope of which covers the subject and history of Greek culture including manuscripts, incunabula, a print costume collection, sketches by Edward Lear and paintings.

Reliure: "Léon Gruel: Un Relieur au Tournant du Siècle" — A biography of the binder, guild president, collector and author who inherited and continued the tradition of creating sumptuous bindings in his father's firm. The article also describes generally the rise and decline of a family bookbinding trade, spanning more than a century (c. 1811-1967).

"La Reliure se Livre à Nantes" — An article accompanying an exhibition of the work of eight women binders of the twentieth century in the region of Nantes.

"Naissance de la Chambre Syndicale de la Reliure-Dorure" — A brief history of the founding of the Guild or Union of Binder-Gilders in France.

"Fiches-Techniques (fin):" — Index and summary of all the bookbinding instruction sheets (bound-in) previously included in AML.

Calligraphie: "Els Baekelandt: Une Artiste à Plusieurs Facettes" — The work of Baekelandt who varies between tight traditional forms and wildly creative, abstract colorful calligraphic painting.

Estampe: "Olivier Debré: L'Architecte de l'Universel" — The work of an artist printmaker and painter who has taken his colorful abstract work into books and stage sets.

"Baron: Un Talent Méconnu" — the art of lesser-known engraver Balthazar-Jean Baron (1788-1869), corresponding with an exhibition at the Bibliothèque municipale de Lyon.

Actualité: Expositions Reviews of exhibitions, including: prints of nautical theme, popular prints (dominoterie), Marcel Proust, Carolingian art in Germany, Secession posters, history of paper, new livres d'artiste/ artist's books.

Also: Auctions, Book Reviews, Upcoming Exhibitions

Supplément: "Les chefs d'oeuvres de l'enlumineure des chefs d'oeuvre du facsimile" — a review covering twenty-five years of the exquisite and demanding art of full reproduction of illuminated manuscripts, including the duplication of the bindings, by the firm Faksimile Verlag Luzern.

### *MEMBERSHIP*

*Information received after 7 January 2001*

NEW MEMBERS

ADDRESS CORRECTION

ADDRESS CHANGE

REINSTATED

1/8 page ad # 5

CALENDAR

EXHIBITIONS

*Call for Entries:*

The Miniature Book Society announces its annual Miniature Book Exhibition to honor the publishers of the three entries selected as the "Distinguished Miniature Books of 2001". It is open to all publishers, printers, designers and binders of miniature books. To be eligible, books and their slipcases or boxes must measure 3 inches or less, have been published as an edition (one of a kind books are not eligible) during the past two years.

A jury of professionals representing different interests in the book arts, chosen by the Society's Board of Governor's, will select the three books to receive the MBS Distinguished Book Award. The awards will be presented at the Society's annual meeting in Indianapolis in September. The program has been held each year since 1987.

An illustrated catalog of entries will be produced and selected books will tour for a year or more as part of the Society's traveling Miniature Book Exhibition.

**Entry deadline is May 1, 2001.** Additional information and entry forms may be obtained by sending an SASE business-size envelope to: Jim DeLancey, 2212 S. Canterbury Rd., Wilmington, NC 28403, or, t: 910-343-4376; jdelancey@ec.IT.com The MBS will hold its next meeting in Indianapolis August 31 – September 3. There will be an exhibit in Bloomington over Labor Day weekend.

EXHIBITIONS UNTIL:

*May 6:* New York, NY: Jean Poyet: Artist to the Court of Renaissance France. First one-man show in the US ever given to an illuminator.

*Jean Poyet*, active ca. 1483-1503, served the royal court of three successive French kings: Louis XI, Charles VIII, and Louis XII. Morgan Library, 29 East 36th St.; www.morganlibrary.org ; 212-685-0008.

*May 17:* San Francisco, CA: Two Private Presses from Verona: Officina Chimerea/Ampersand. At the University of San Francisco, the Donohue Rare Book Room, Gleeson Library.

*May 19:* New York, NY: Heading West: Mapping the Territory. An exhibition including military maps of various Indian territories, geological and railroad surveys, maps of gold rush land and explorers maps. In the Gottesman Exhibition Hall of the New York Public Library; www.nypl.org

*August 10:* Bucknell, PA: "A Tribute to The Press of Appletree Alley, 1981-2001", on display at Bucknell University in the lobby of the Ellen Clarke Bertrand Library, and on Lower Level 1 in the James A. Russell Exhibit area. For further information, contact: Kathryn Kopchik, Asst. Dir., Public Relations, 570-577-3260.

*Current and forthcoming exhibits:* Guild of Book Workers Members' Exhibition, "Best of the Best":

Until: *June 15:* Ohio University Library, Athens, OH

*July 6 – August 18:* Columbia College Chicago Center for Book & Paper Arts, Chicago, IL

*September 10 – October 26:* Dartmouth College, Hanover, NH.

*November 5 – December 21:* Smith College, Northampton, MA 2002

*January 16 – February 20:* Swarthmore College, Swarthmore, PA

*March 13 – April 23:* San Diego State University Malcom A. Love Library

*May 7 – June 27:* San Francisco Public Library, San Francisco, CA  
Contact: Barbara Metz, 312-549-5324; b-lazarmetz@nwu.edu

The Grolier Club: New York: Until: *April 28:* "Bibliotheca Bodmeriana: Mirror of the World"

*May 16 – July 28:* "Voyages: A Smithsonian Libraries Exhibition"

*September 12 – November 17:* "Grolier the Numismatist"

Contact: The Grolier Club, 47 E 60th St, New York, NY 10022; 212-838-6690; <http://www.grolierclub.org>

The Designer Bookbinders North American Exhibition 2000–2001 can be seen at the following venues:

Until: *August 28:* The Folger Shakespeare Library, Washington, DC

*September 11 – October 27:* The Fisher Library, Toronto, Ontario

UPCOMING EXHIBITIONS:

*May 8 – June 1:* San Francisco, CA: "Convergences", Historical, Experimental and Fine Bindings by Michael Burke, Dominic Riley and Joanne Sonnichsen, curated by Linda Barrett. Sponsored by the Hand Bookbinders of California. At the San Francisco Center for the Book, 300 DeHaro St. Contact: 415-565-0545. Opening reception on May 9.

*May 10 – September 8:* Brussels, Belgium: Confrontation between various schools of bookbinding. At the Bibliotheca Wittrockiana, 21 rue de Bemel, B-1150, Brussels.

*May 15 – July 28:* New York, NY: "Voyages of Discovery: Collections

of the Smithsonian Institution Libraries". Curated by Nancy Gwinn, et al. At The Grolier Club, 47 East 60th St. [www.grolier.org](http://www.grolier.org)

*May 22 – June 9:* Paris, France: Bindings on Marie-Ange Doizy's book, *De la Dominoterie à la Marbrure*. At the Librairie-Galerie Graphes, 13 rue du Buci, F-75006 Paris.

*June 22 – September 2:* Brooklyn, NY: 26th Print National exhibition. Contact: 718-638-5000.

*July – August:* Loveland, CO: The Miniature Book Society Traveling Exhibition will be on display at the Loveland Public Library.

*September 7 – 28:* Liège, Belgium: Armand Danze – Contemporary bindings – restoration – decorated papers. In the Galerie Wittert, Université de Liège, place du XX aout, B-4000 Liège.

#### STUDY OPPORTUNITIES

The America Academy of Bookbinding Summer 2001 Course Offerings is available. This year in addition to Tini Miura's French style leather binding classes, Louise Genest will be teaching miniature historical bindings. The American Academy of Bookbinding, PO Box 1590, Telluride, CO 81435; *t:* 970-728-3886; *staff@ahhaa.org*

#### WORKSHOPS, LECTURES & OTHER EVENTS

##### *Upcoming Events:*

"Emergency Response Regional Workshops" will be offered by FAIC at the following 5 locations. *May 16–18:* Andover, MA at NEDCC

*July 19–21:* Seattle, WA at Seattle Art Museum

*September 6–8:* Independence, MO at Truman Library

*October 25–27:* Fort Bragg, NC at

JFK Special Warfare Museum

Contact: FAIC, 1717 K St NW, Ste. 200, Washington, DC 20006; *t:* 202-452-9545; *f:* 202-452-9328; *info@aic-faic.org*

*May 23 – June 2:* Camp Wapiti, Tooele, UT: "Paper and Book Intensive." For more information, you can check out the PBI website: <http://www.slis.us.edu/ba/pbi.html> To get on the mailing list, email Maria Fredericks, PBI Co-Director at *mf360@columbia.edu*. Or, contact: Paula Jull: *jullpaul@isu.edu*; *t:* 208-282-4260.

*May 27 – June 1:* Nova Scotia, Canada: Writing and Bookbinding Conference, sponsored by the Arkandor Foundation, with writers Judyth Willis and Shirley Dunn Perry and binder, paper decorator, printer and editor Helene Francoeur. Registration deadline: April 30, 2001. Contact: *t/f:* 902-736-1521; *arkandor@istar.ca*

*May 29 – June 4:* Dallas, TX: AIC annual meeting. Contact: Rebecca Anne Rushfield: 718-575-2702, or AIC: *info@aic-faic.org*

*June 4 – 8:* Charlottesville, VA: Rare Book School Spring session of 4 courses. For contact, see July 16 entry.

*June 8 – 9:* Salt Lake City, UT: "Twenty Books in Two Days", the First Annual Educator's Workshop will be taught by C.J. Grossman, San Francisco book maker. 8 grants will be offered to teachers. Educators will learn at least 20 book forms, simple enough to be easily reinvented in the classroom with limited materials. Contact The Book Arts Program at 801-585-9191. Fee: \$140 + \$20 mats.

*June 10 – 11:* San Francisco, CA: Symposium, "The Parmenides Project: The Hand and Computer

in an Early Twenty-First Century Book". Collaborators Robert Bringhurst, Dan Carr, Peter Koch and Christopher Stinehour will discuss the great typographic traditions in the light of the marriage of ancient technologies to digital design in creating an exemplary book for the 21st century. At the San Francisco Public Library, Koret Auditorium, Civic Center. Free, and open to the public. Contact: Peter Rutledge Koch, 2203 Fourth St., Berkeley, CA 94710; 510-849-0673; *f:* 510-849-1614; *pkoch@uclink4.berkeley.edu*; website: <http://www.peterkochprinters.com>

*June 10 – 15 and June 17 – 22:* Tuscan, Italy: "The Book and the Body," two 6-day book arts workshops in bookbinding with varied structures, paper decoration, writing — and yoga, held in a beautiful inn in the Tuscan countryside. Explore bookmaking with Ken Botnick, yoga with Natalie Morales, for restoration and invigoration. No experience in either required. Cost: workshop, inclusive of room, board, and materials: \$2200, without airfare to Florence. Call Tyler Stallings at 314-647-1232, or Ken Botnick at 314-968-5060; *f:* 314-918-0976, or email Ken Botnick at *Kbotnick@art.wustl.edu*

*June 11 – 14:* Kingston, MA: A Galen Berry Marbling workshop. Traditional and creative patterns on cloth and paper. Contact: Lillian Ford, Salt Winds Yankee Barn, Box 52, Kingston, NY 02364; *dherlihy@tiac.net*.

*June 11 – 18; June 18 – 29:* Abiquiu, NM: Two week-long Calligraphy workshops at Ghost Ranch, taught by Tim Botts, Anna Pinto, Nancy Culmone, Louise Grunewald, Judy Melvin, Bob Phillips. For course

catalog, contact: Ghost Ranch Conference Ctr., HC77 Box 11, Abiquiu, NM 87510-9601; 505-685-4333. Questions about the seminar: Nancy Culmone, Gen. Delivery, Mosquero, NM 87733; 505-673-2406. Tuition, room & board: \$410 for one week; \$820 for both weeks.

*June 16:* Smithville, TX: Lone Star Chapter Annual Meeting will begin at 4 pm, following the first day of Carol Barton's workshop. Carol will give a slide lecture on her work. Contact Priscilla Spitler at the address below.

*June 16 – 17:* Smithville, Texas: 'Explore the Carousel' with Carol Barton, a two-day workshop, in conjunction with the Lone Star Chapter Annual Meeting. To register, contact Priscilla Spitler,

Hands On Bookbinding Studio, PO Box 578, Smithville, Texas 78957; 512-237-5960 OR prispit@totalaccess.net. \$115 GBW LSC members, \$130 non-members.

*June 27:* Salt Lake City, UT: "Leaves of Gold: An Introductory History to Western European Illuminated Manuscripts", lecture given by Luise Poulton, Assoc. Curator of Rare Books, Marriott Library, University of Utah. In the Salt Lake City Public Library, Main Branch, 7:00 pm. Contact: Victoria Hindley, 801-585-9191.

*June 29 – 30:* Salt Lake City, UT: Chapter Two: Preparing Maquettes for Full Leather Reliure Simplifiée with Paula Marie Gourley. In the Book Arts Studio, University of Utah. Fee: \$175; \$160 for GBW members & UU students. A Rocky Mt. Chap. sponsored workshop. Contact: Marnie Powers-Torrey, 801-585-9191 OR 435-658-2376; email: marnietorrey@aol.com, or mpowers@library.utah.edu

*July 12 – 15:* Oregon: Oregon Book Arts Guild 2001 Focus Conference. Carol Barton will teach two workshops, and there will be lectures and tours and vendors. At Lewis & Clark College. Contact: Patricia Grass, 1928 – 21st Ave., Forest Grove, OR 97116; obagconfer@aol.com

*July 14 – 21 & July 30 – August 4:* West Sussex, UK: Calligraphic Arts with David & Nancy Howells at Lancing College. Contact them at: 14 Mill Hill Drive, Shoreham-by-Sea, West Sussex, BN43 5TL, UK. Tel: UK: 01273 453387; from USA: 0-11-44 1273 453387.

*July 16 – August 3:* Charlottesville, VA: Rare Book School 2001 Course Bulletin is now available for the Summer Session. Contact: RBS, 114 Alderman Library, University of Virginia, Charlottesville, VA 22903; t: 804-924-8851; f: 804-924-8824; email: oldbooks@virginia.edu; web: www.virginia.edu/oldbooks

*July 19 – 22:* Cambridge, England: Biennial Conference of the Society of Bookbinders at Homerton College. Contact: Mr. Philip Lee, Glebe House, Green Lane, Everton, BEDS. SG19 2AL, UK. , or email: bookbin@socbkbind.com

*July 28 – August 4:* Easton, MA: 2001: "A Calligraphic Odyssey - The 21st International Gathering of Lettering Artists," at Stonehill College, 30 minutes south of Boston & Logan Intl. Airport. Contact: Aimee Michaels, Director, 617-323-9396; email: Letter2001@aol.com

*July 29 – August 3:* Elkins, WV: A wood engraving class will be offered at the Augusta Heritage Center, Davis & Elkins College. Details on the website www.augus-

taheritage.com

*July 30 – August 24:* Oxford, England: Brockman Intensive Summer Master-Classes. 5-day classes will be taught by James Brockman, Stuart Brockman and Simon Haigh on Full Vellum and Leather Binding, Boxmaking and Gold finishing. For information, contact Stuart Brockman, 323 Amersham Rd., Hazlemere, Bcks. HP15 7PX, UK. E-mail: s.brockman@virgin.net . Visit the Brockman Bindery website: www.brockmanbookstructures.com

*August 31 – September 3:* Indianapolis, IN: Miniature Book Society Annual Meeting. (See Call for Entries for contacts.)

*September 8 – 15:* St.-Jean-de-Luz, France: 6ème Biennale mondiale de la Reliure d'Art en Pays Basque.

*September 29 – 30:* Denver, CO: Making Polymer Clay Books, with Dayle Doroshov. GBW sponsored workshop. Contact: Alicia McKim at 303-480-0632.

*October 5 – 8:* Alexandria, VA: The 21st Guild of Book Workers Seminar on Standards of Excellence. (See **box on page three of this Newsletter**) Contact: Pam Barrios, 801-378-2988; pam\_barrios@byu.edu

*October 13 – 14:* Newcastle, DE: Oak Knoll Fest VIII. Speakers, fine presses, book sales, etc. Contact: Oak Knoll, 310 Delaware St., New Castle, DE 19720. t: 302-328-7232; email: oakknoll@oakknoll.com

2002

*June 5 – 11:* Miami, FL: AIC annual meeting. Contact: AIC, 171 K St., NW, Suite 301, Washington, DC 20006; 202-452-9545; f: 202-452-9328.



# *Newsletter*

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Number 135

April 2001

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