



Newsletter

521 Fifth Avenue

New York, NY 10175 Number 136

June 2001

21ST ANNUAL

THE GUILD OF BOOK WORKERS

SEMINAR ON STANDARDS OF EXCELLENCE
In Hand Bookbinding

PROGRAM

Wednesday, October 3, 2001

6 - 9 pm: Registration at the Radisson Hotel Old Town Alexandria, Virginia

Thursday, October 4

7:30 - 9 am & 1 pm - 5 pm: Registration at the Radisson Hotel Old Town Alexandria

TOURS (choose one)

8:30 am - 3 pm: Library of Congress, Folger Library and Freer Gallery Tour (limited to 20)

8:30 am - 12:30 pm: Bureau of Printing and Engraving

FOUNDATION SESSIONS

9 am - 12 noon & 1:30 - 4:30 pm at the Radisson Hotel Old Town

RECEPTION

6 - 8 pm: Opening reception of the 21st Standards Seminar at the Library of Congress and at 7:10 pm: Talk by Willman Spawn, noted authority on American Bookbinding, titled "Simple Notation for Quick Retrieval: 35 Years of a Conservator's Observations".

DINNER ON YOUR OWN

The Vendors' Room will be open Friday and Saturday mornings before sessions, during lunch and session breaks, and probably after the second session each day. Tables will be arranged for a Poster Session.

Friday, October 5

7:45 - 8:15 am: Registration; 8:00 am: coffee & refreshments available

8:45 - 12 noon: Morning session of the Seminar

1:30 - 4:45 pm: Afternoon session

6 pm: Cash bar, followed by the Banquet.

The speaker will be Dr. William Noel, Curator of Manuscripts and Rare Books at the Walters Art Gallery in Baltimore, Maryland. He will speak on the Archimedes Palimpsest.

Saturday, October 6

8 am: coffee and refreshments

8:45 am - 4:45 pm: Morning and afternoon Seminar sessions.

5 pm: GBW Annual General Meeting

7:30 - 10:30 pm: Party at BookMakers, or dinner on your own.

(see NL for transportation and details)

Sunday, October 7

10 - 11:30 am: Walking tour of Historic Old Town Alexandria

See Newsletter for tours you can book on your own.

WANT TO JOIN
THE GUILD OF BOOK WORKERS'?

ANNUAL MEMBERSHIP INCLUDES the *Journal*, the *Newsletter*, the *Membership Directory*, *Supplies List* and *Study Opportunities List.*, and is open to all interested persons. New members will receive all publications for the current year which begins July 1.

FOR INFORMATION & MEMBERSHIP application write to the Membership Chairman, Bernadette Callery, the Guild of Book Workers, 521 Fifth Avenue, New York NY 10175.

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The Guild of Book Workers Newsletter

Number 136 — June 2001

GBW ANNUAL GENERAL MEETING

The Annual General Meeting will take place Saturday, October 6, 2001 at 5:00 p.m., following the last session of the Standards Seminar. The meeting will be held in the Radisson Hotel Old Town Alexandria, Virginia. All members, whether attending the Seminar or not, are urged to be present if possible. Ballots for this year's election of officers will be sent to members in advance. Annual Reports by all officers and committee chairmen will be published with the August *Newsletter*. Please read them.

THE 21ST STANDARDS OF EXCELLENCE SEMINAR

PRESENTATIONS & PRESENTERS

AGAIN THIS YEAR, in order to accept more participants, we are offering five presenters, instead of the usual four. It will be necessary for participants to choose FOUR of the following FIVE presentations by placing numbers 1 to 4 next to your choices on the Application form. You must still send your application as soon as possible if you want to secure your choices.

CHRISTINE SMITH: MENDING PAPER

"Mending Paper" will review materials and techniques that fine art conservators currently use to mend tears and fill losses. Natural and synthetic adhesive possibilities will be surveyed, with emphasis on the preparation and use of wheat starch paste. Choosing tissues and papers and toning or bleaching them will be discussed, with samples. Various mending techniques will be described and demonstrated, including traditional mending with wet starch paste and tissue, remoistened adhesive strips, heat-activated tissues, solvent-activated tissues, and pressure-sensitive materials. Filling materials and techniques will be outlined, including tissue laminates, paper inlays, and pulp. Tools and methods for adjusting the surface finish will be discussed and demonstrated, including texturing tools, tissue overlays, and pulp.

The presentation will incorporate group discussion and reference materials. The session will be designed for book artists, although conservators are welcome.

Christine Smith is President and Chief Conservator at Conservation of Art on Paper, Inc. (CAPI) in Alexandria, Virginia. CAPI treats fine art and rare manuscripts for an international clientele of museums and collectors. (The firm does not treat books.) Ms. Smith received an M.S. in Art Conservation from the Winterthur Museum — University of Delaware and served as Paper Conservator for the Smithsonian Institution's Conservation-Analytical Laboratory and National Portrait Gallery before founding CAPI. She also holds an A.B. in Art History from Vassar College.

S.A. NEFF, Jr.: TECHNIQUES IN DECORATING WITH LEATHER

Mr. Neff will demonstrate some techniques for decorating with leather that he has refined in recent years. Using an Ascona-type tool with stiff paper templates, he will create a fluid design that will include a flat on-lay, a raised on-lay, some linear in-lays, and blind and gold tooling.

First, a design is created, then transferred to 4-ply bristol board. It is cut out and used as a multi-piece template. Only one tool is necessary for creating a multiplicity of shapes. Tooling in blind is the basis for the flat on-lay image, and for the linear in-lays. Fluid decoration will be tooled in gold. Leather will be prepared for flat and raised on-lays, and applied. And how to plate and cut leather strips for delicate linear in-lays, and how to attach it to blind-tooled lines will be shown. A plaquette will be completed at each session.

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Mr. Neff's exhibition "The Collector as Book-binder: The Piscatorial Bindings of S.A. Neff, Jr." finished a two-year, six venue schedule on 31 December 2000. The New York Times published a half-page article on the exhibit when it was mounted at The American Museum of Natural History in New York City. The 68-page full-color catalogue that was published for the exhibition received an award from the American Association of Museums in 1999. His work has appeared in The Journal of the American Museum of Fly-Fishing, Der Fliegenfischer (a German periodical) and a 12-page essay with photographs in The Angler's Life, a book published in New York in 2000.

Mr. Neff came to fine binding from a background in graphic design and photography. He has a strong sense of the history of the book. He is President Emeritus of the Pittsburgh Bibliophiles and an active book collector. For years he has lectured on the history of the book, other bibliophilic topics, and has given specialized bookbinding workshops. Although his boxes (containers) and bindings are based on traditional structures and rules, Mr. Neff has stretched the rules to their outer limits. Consequently his forms, and especially his decorations, are very creative.

SUZANNE MOORE: BIBLIO BOOGIE

Just as classical form and traditional training provide a foundation for musical innovation, so it goes in the book world. History provides roots for the most evocative new work. Suzanne Moore's presentations will focus on the adaptation of classical page design concepts and techniques to contemporary book design.

Suzanne will give a hands-on demonstration showing many of the inventive paste paper techniques she has developed for illustration, surface design, endpapers and cover sheets. Then, using classical book design concepts as a foundation, a slide talk and discussion will describe how they can be contemporised by modern book artists to create works of balance, interesting flow and unexpected surprise.

This workshop is dedicated to the memory of Stella Patri, F.G.M.E.*, who gave me the two best pieces of advice in my life.

*Fairy Godmother Extraordinaire

The pursuit of lettering study and art introduction to the rich book arts community in San Francisco followed a BFA in Printmaking and several years of restoring historical buildings. Sequoyah's Cherokee writing system, letterform exploration and artists' writings on the creative process have been core subjects during Suzanne Moore's 15 years of bookmaking. Her painted and lettered books have been exhibited widely and acquired for private and public collections in the U.S. and Europe, among them, the Library of Congress, The Pierpont

1/4 page ad # 2

1/8 page ad # 1

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 August issue:
July 1, 2001.

Items for the Calendar should be sent to

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Springville UT 84663
H: 801 491-2084; W: 801 378-8359
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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.

Morgan Library, Harvard University, Wellesley College and the James S. Copley Library in La Jolla, CA. Suzanne recently moved to Cleveland to take a position as art director of the lettering design group at American Greetings.

PETER D. VERHEYEN: VELLUM OVER BOARDS
Vellum, one of the oldest covering materials for books, is also beautiful and durable; useful in both conservation and fine-binding applications. It has been used in limp bindings, tight-back bindings and case bindings, the subject of this presentation. It is seen as stubborn and tricky to work with, due to its hygroscopic nature. But it doesn't have to be that way.

In this presentation, participants will learn about covering a book in vellum, using a technique based on the German case or Bradel binding, constructing a case which alleviates some of the pull created by the expansion and contraction of the vellum. Variants to be shown include laced vellum sewing slips, full vellum, quarter vellum and making corners and molding headcaps.

Peter Verheyen, following a work-study program in the conservation lab at Johns Hopkins University Library, interned for two years (1984-86) in the conservation lab of the Germanisches Nationalmuseum in Nuremberg, Germany. He apprenticed at Kunstbuchbinderei Klein in Gelsenkirchen, Germany in 1987 and studied at the Professional School for Book Restoration in Ascona. He was Mellon intern at the Folger Library in 1988 before working in Chicago with Heinke Pensky-Adam at Monastery Hill Bindery and as assistant to William Minter. He was assistant conservator at the Yale University Library in 1991, rare book conservator at the Cornell University Library in 1993, and established the rare book conservation lab at Syracuse University Library. Peter currently serves as Public Relations/Publicity chairman for GBW and is past Exhibitions chairman. He has exhibited his bindings widely with the Guild and in other invitational and solo exhibitions.

For more information about using vellum for case bindings, you may consult some of the following: Brockman, James. "A Vellum Over Boards Binding". *The New Bookbinder, Journal of Designer Bookbinders*. Vol. 13, 1993. pp. 43-53.

Young, Laura. *Bookbinding & Conservation by Hand*. Oak Knoll Press, 1995. Pp. 205-209.

Sobota, Jan. "Transparent Vellum in Fine Bookbinding". *Guild of Book Workers Journal*, Vol. XXIV, No. 1, Fall 1995. pp. 3-12.

The technique is also covered in a number of German language manuals. Please feel free to contact Peter at verheyen@philobiblon.com for more information.

JIRI VNOUCEK: STUDIES IN EARLY MEDIEVAL BOOKBINDINGS

This presentation will focus on early medieval bookbindings dated from the 10th to the 13th century. In the first part of the presentation, several types of book bindings of western European codices from that period will be documented with slides and lecture. In the second part of the presentation, practical examples of binding construction such as sewing, spine treatment and covering will be shown and discussed.

For some, bindings of early medieval codices represent the golden age of construction of high quality binding. These structures combine good balance between the construction of the bindings (including the use of good quality materials) and the purpose for which they were made. This we can observe especially from "ordinary" or simple bindings of that period, because, although famous opulently-decorated "treasure" bindings of that period have usually been rebound, we can still find undecorated

bindings of the period which have been preserved more or less in their original state. The structure of the binding of these codices has provided incredible durability and, although some of them are almost 1000 years old, they still show amazing function and quality, which gives us something to think about, even in this new millennium.

Jiri Vnoucek was born in Prague, Czech Republic and now lives close to Prague. After studying at a technical high school and further studies in conservation and bookbinding, he worked as paper and book conservator at the Strahov Library in Prague from 1984 to 1991. The following year he worked as conservation officer in the National Library in Prague and studied Archivist studies and Art history at Charles University in Prague. In 1992-1993 he worked as an intern with Christopher Clarkson at West Dean College, England. Since then he has been the head of the conservation department in the National Library in Prague. Beginning in 2000, he has been conducting a 2-year research project on the preservation and conservation of medieval illuminated manuscripts. He teaches book conservation at the School of Conservation in Litomyšl and lectures at other schools and cultural institutions. He is also a preservation and conservation consultant for major book collections and has lectured at several international conferences.

Jiri's interests include the study of historical book-binding structures and problems of conservation of medieval illuminated parchment manuscripts.

TOUR INFORMATION

Tour participants will travel to and around Washington via public transportation and the tours will include a walk of several city blocks. We can work with participants who wish to travel by cab and meet up with the group at the various locations.

1/4 page ad # 3

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THURSDAY TOURS

Tour 1: Library of Congress, Folger Library and the Freer Gallery of Art

This tour leaves the hotel at 8:30 a.m. and includes 45-minute visits to the Library of Congress Conservation Division, Library of Congress Rare Book Division, Folger Shakespeare Library Conservation Lab, and a conservation lab at the Smithsonian Institution's Freer Gallery of Art. The tour includes a box lunch at the Folger Shakespeare Library. The tours will conclude at the Freer Gallery at approximately 3:00 p.m.

Tour 2: Bureau of Printing & Engraving

This tour leaves the hotel at approximately 8:45 and begins with a 45-minute tour of the Bureau of Printing and Engraving, most well known for producing our paper currency. The second stop on the tour takes us to the U.S. Capitol Building. This tour will end at approximately 12:30.

Participants will be free after the Capitol tour. The Capitol sits conveniently across the street from the Library of Congress, which runs free public tours and has several exhibition venues including the ongoing American Treasures Gallery. (The Conference Reception will be held at the Library of Congress at 6:00 p.m. See Thursday night Reception) The Smithsonian Museums such as the National Gallery of Art, Air and Space Museum, American and Natural History Museums are located within a short walk or Metro ride from the Capitol.

Cafeterias are available at the Library of Congress as well as at the Smithsonian Museums. There are also several restaurants located within a 5-block walk on Capitol Hill. Maps and museum information will be provided to participants of this tour.

Thursday Night Reception

The Thursday night cocktail reception will be held at the Library of Congress beginning at 6:00 p.m. The guest speaker for the Reception is well-known book historian Wilman Spawn. Mr. Spawn will give a short address at approximately 7:10 pm.

Members can get to the Library via Metro if they choose to visit other spots in Washington during the day. Bus transportation will be provided to and from the hotel. Buses will leave the hotel at 5:15, 6:00 and 6:30. Buses will depart from the Library at 8:00. Maps of Washington will be provided for people who wish to have dinner in town before returning to the hotel.

Saturday Night Party at BookMakers

On Saturday night, October 6th, after the General Meeting, BookMakers is delighted to invite all Standards Seminar participants, and significant others, to a buffet supper, complete with a warehouse full of music and maybe even some dancing. Since moving into the larger site two years ago, the floor has been well worn in by forklifts, pallets, drums of PVA, and the like, but it has never been tested for danceability. Please help BookMakers correct this glaring error!

A chartered bus will leave the hotel at 7 p.m., to arrive at BookMakers at around 7:30 p.m., and will make the return trip at 10:30 p.m.. A small fee will be charged for the bus. Driving instructions will be provided for those arriving by car.

SUNDAY'S TOUR:

Dell Sanderson, a tour guide with over ten years of experience, offers a 1.5-hour walking tour of historic Old Town Alexandria. The tour, which will begin at 10:00 a.m., offers a look at the physical and social history of this Southern city during the 18th and 19th centuries. This tour must have a minimum of 10 and maximum of 25 participants. The cost is \$10.00 per person.

1/4 page ad # 4

The Guild of Book Workers Newsletter

The Radisson Hotel, Old Town Alexandria, is situated on the banks of the Potomac River, minutes from Washington, D.C., by car, bus or metro. Old Town Alexandria is a colonial seaport, rich in American history. It still has cobblestone streets and many 18th century buildings. This quaint historic town features a centralized shopping and dining district with numerous galleries, antiques shops and boutiques within eight blocks of the Hotel.

OTHER TOURS

For Guild members arriving early or leaving later than the Seminar, there are several interesting tour opportunities that can be contacted individually:

- 1) Travel to Mount Vernon, George Washington's home, by boat on the Potomac River.
- 2) Take a water cruise of the Potomac from the Old Town dock to the historic Georgetown neighborhood.

Call the Potomac Riverboat Company at 703-548-9000 for further info.

For further information about visiting Washington see the following sites:

Washington, D.C: www.washington.org

Alexandria, Va: <http://ci.alexandria.va.us/alexandria.html>
Library of Congress: www.loc.gov
Smithsonian Institution: www.si.edu

HOTEL INFORMATION

CONFERENCE HOTEL

The Conference hotel will be the Radisson Hotel, 901 North Fairfax Street, Alexandria, Virginia, 22314-1050. To make reservations, call the hotel directly at 703-683-6000, OR 1-800-333-3333.

Identify your group as the Guild of Book Workers to qualify for the special group rate of \$129.00 plus tax, per night, single or double. These room rates will be honored for three days before and three days after the Seminar for those who wish to come early or to stay on for a bit.

Reservations must be received by September 2, 2001. Reservations will be held until 4:00 p.m. on the day of arrival, unless guaranteed by deposit or credit card.

ALTERNATIVE HOTEL

The Red Roof Inn at the interchange of I-95 and Rt. 1 offers rooms from \$65.00 to \$70.00 night. This hotel is not within walking distance of the conference hotel. Cab fare to the Radisson will run approximately \$15.00. Call 703 960-5200 OR 1 800 THE ROOF for more information.

TRANSPORTATION

OFFICIAL AIRLINE

United Airlines is the official airlines of GBW Standards of Excellence 2001. Participants will receive a 5% discount of the lowest applicable discount fare, including First Class or a 10% discount off full fare unrestricted coach fares purchased 7 days in advance. An additional 5% discount will apply when tickets are purchased at least 60 days in advance of your travel date. Discounts also apply on Shuttle by United and United Express. Call 1 800-521-4041 for this discount fare. Refer to Meeting ID number 592XG.

Note: The discount will apply to all three airports in the Washington area: Washington National (Reagan) Airport, Dulles International Airport, and Baltimore Washington Airport.

Transportation from Airports

The Radisson Hotel offers a free shuttle to and from Washington National Airport. The shuttle runs on

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the half hour from 6:00 a.m. to 10:30 and leaves from door number 5 or 9. National Airport (Reagan) is a metro stop for blue & yellow line trains.

Cab fare to the Radisson from either Dulles International or BWI Airport will run approximately \$50.00.

SuperShuttle, areawide airport shuttle service, is available at Dulles and BWI. Follow signs to Ground Transportation to arrange for transportation. Contact them at 1-800-258-3826 or www.supershuttle.com for prices and service.

MESSAGE from the PRESIDENT

The Executive Committee has been busy in recent months working on some necessary internal house-keeping projects: developing budget forms for both the Chapter Heads and the Officers and Committee Chairs; creating a proper Contract Agreement for Presenters, Lecturers and Workshop Instructors for both the Standards Seminars and the various Chapter functions; and revamping the Membership Renewal forms. All of them have been reviewed by the appropriate parties and have had some trial runs. We hope that they will be helpful in smoothing out the wrinkles...

In the May conference calls, the group approved the much worked over Operating Budget for '01-'02 of approximately \$130,000. The Income incorporates a 50% increase in Dues, from \$40 to \$60, as discussed in the last President's Report, and the revised Postage Surcharges of \$10 for Canadian members and \$15 for Overseas members to reflect more realistically those expenses. The Expenses now include the Directors

Fees (\$150 for members of the Executive Committee who attend the Executive Committee meeting the day before the Standards Seminar) to help offset the additional expenses of arriving a day early. Also included are stipends for the Officers and Committee Chairs, divided into three categories according to the estimated time requirements of the different positions. The highest category of over 200 hours annually (\$2,000) is for the four program chairmen — Exhibitions, the Journal, the Newsletter, and Standards. The middle category of approximately 150 hours annually (\$1,500) is for the five support staff — the President, Vice-President at Large, the Secretary, the Treasurer, and the Membership Secretary. The lowest category of less than 100 hours annually (\$1,000) is for the less time consuming positions — the Library, Public Relations, and the Supply List. At roughly \$10 an hour, no one will become rich, but hopefully it will encourage more members to apply for these time consuming positions. Apart from the dollar value, these people are making an inestimable contribution to the welfare of GBW, and deserve our heartfelt thanks for all that they do.

Suppliers and Services:

The Newsletter accepts advertisements:

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

Series of 4: 10% discount.

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

1/4 pg ad #6

With all things considered, the total Administrative Expenses will now be nearing 30%, which is a much more appropriate level for an organization of this size. And should this present patchwork quilt approach not prove to be a satisfactory solution to the Administration problem, we will be in a better position to consider a centralized office. The many positive and supportive — and appreciative — comments that came in from the membership about initiating this change were most welcome. A copy of the final budget can be made available to anyone interested in the details (contact Alicia Bailey directly). The final 00-01 financial figures of course will be in the year-end reports that will be sent out with the August *Newsletter*.

Of the other current projects, the Archives project is making great progress. Barbara Kretzmann in Ithaca has now received all of the material from Karen Crisalli's storage unit in New Jersey, and the archives material from the University of Iowa in Iowa City, plus material from the past presidents, Caroline Schimmel and Mary Schlosser. Boxes and boxes and more boxes! A large part of Karen's material actually was surplus inventory of old Journals, Newsletters and Exhibition Catalogues that will be stored with Julia Miller in Michigan. Once that material has been sent on, Barbara and her young assistant will begin the work of sorting the main archives. They hope to have the initial work completed this summer but realize that some areas — such as correspondence — will be slower going and require more time later. The material will be stored in new acid free containers, clearly labeled, with a computer generated inventory. Where the archives will eventually be housed is still to be decided, depending on the final extent of it. The end result is certain to be a vast improvement, and a great satisfaction for us all.

Another project that finally seems to be making progress is the oral history of Fritz and Trudi Eberhardt. Don Rash has been helping Trudi select slides and photographs, and both of them have been doing an initial editing of the transcript from the tapes. The Eberhardt issue of the Journal is presently standing second in line after the issue devoted to the 18th Standards Seminar. Jean Stephenson who is retiring this year plans nevertheless to stay on to help the new journal editor with it. Having read through the text myself, I can report that it is a story that everyone will find fascinating.

For new projects in the future, the Executive Committee hopes to discuss the Standards Seminars. Many suggestions have been made in the past, both privately and publicly at the Annual Meeting, about how Standards might be changed and improved. We will keep you informed and will count on your comments and opinions. At the same time, we will look into the problem of the Standards videos. If anyone has had experience and is familiar with video production and would like to help, please speak up. We need to find a way to get them edited and make them available at a reasonable cost. They are — or should be — an important part of GBW's services to its membership.

— Betsy Palmer Eldridge
President, GBW

CHAPTER NEWS

The **Potomac Chapter** held its final meeting of the season on May 16. Their subject was "A Leap of Faith: setting Up a Private Practice". Janice Ellis, well-known Washington area conservator, led a round-table discussion on her own experience in getting off to a good start in business. The chapter went on a picnic three days later.

The **New England Chapter** held their annual meeting and Swap Meet in May. David Lanning, of Hewit's Tannery, discussed the longevity of leathers made for bookbinding, and members voted on new, updated by-laws for the chapter aimed at regularizing and making the chapter a more professional organization, in line with the national organization's restructuring.

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Number 136 — June 2001

The **California Chapter**, based mostly in the Los Angeles area, was host to 22 northern California binders over the weekend of May 4 - 6. We'll have a report in the next issue. Claire Bolton, of Alembic Press, gave a talk and slide show on April 5, hosted by Sidney Berger and Michelle Cloonan.

The **Lone Star Chapter** will hold its annual meeting on June 16 at the Smithville (Texas) Public Library in conjunction with a chapter-sponsored, two-day workshop with Carol Barton on Carousel Binding Structure. Bill Minter gave a presentation in February on foil stamping.

MEMBER NEWS

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 information, call 718 - 638 - 5000.

The Lilly Library at Indiana University in Bloomington, Indiana has awarded **Gabrielle Fox** a Helm Fellowship grant. The grant will be used to defray travel costs and living expenses in Bloomington during Gabrielle's visits to research miniature books in the Ruth E. Adomeit Collection. Miss Adomeit's collection of thousands of miniature books has been at the Lilly Library since 1996 and is known to have been one of the largest collections of miniature books in private hands.

The Santa Cruz (Calif.) Museum of Art and History will show **Peter & Donna Thomas's** works, "Art Undercover," from August 11 to October 28. The opening reception will be in the Museum, 3rd Floor Gallery, 705 Front St., Santa Cruz. Contact: 831-429-1964. "Convergence: Three Fine Binders," an exhibition displaying the historical, traditional and experimental bindings of **Joanne Sonnichsen, Michael Burke** and **Dominic Riley** was shown at the San Francisco Center for the Book from May 11 to June 1. The exhibition of work by these members of both The Hand Bookbinders of California and GBW was curated by Linda Barrett.

Gerard Charriere's work will be on display through March 31, 2002 in the offices of Wuersch & Gering, 11 Hanover Square, 19th fl., New York City. The opening was held May 10.

In March, Gerard introduced the speaker at the

Ted Cronin Artists Book Lecture Series at the Center for Book Arts in New York City. The speaker, Lois Morrison, talked on Sewn Fabrics and Screened Paper Books.

Miriam Schaer's installation, "Solitary Confinements: A Family Portrait", was on display in May at The Elizabeth Foundation for the Arts in New York City.

Carol J. Blinn, proprietor of Warwick Press in Easthampton, Mass., discussed her life's work as a typographic designer, book artist, commercial letterpress printer, paper decorator, hand bookbinder, and private press publisher in a talk given at Wells College on May 2. The lecture, "One Woman's Work," is part of the Susan Garretson Swartzburg Memorial Book Arts Series. Carol led a workshop on May 3 entitled "How to Stencil a Duck & Other Good Things."

OBITUARY

room for picture of Stella

Stella Nicole Patri, 1896 - 2001 (photo)

Stella Patri, who died March 31st, aged 104, at the home of her son Remo in Sonoma, California, was a renowned bookbinder and paper conservator, a doyenne of the Bay Area bookbinding community for over forty years.

Although she began her bookbinding career when most people are thinking about retirement, her enthusiasm and determination enabled her to pursue her studies in the field in Italy, France, England and Japan, and to continue her work in the

restoration business in San Francisco, inspiring many younger bookbinders and making many friends. Her contribution to the recovery of priceless books after the Florence flood of 1966 has been well recorded: she made three visits to Italy to help with the efforts.

Stella was a founding member of The Hand Bookbinders of California, a member of the International Institute of Conservation of Historic and Artistic Works, the Institute of Paper Conservation, Designer Bookbinders, and a long-time member of the Guild of Book Workers. She was made an Honorary Member of the Guild in 1993 and was given the Oscar Lewis Award by The Book Club of California in 1995. Many bookbinders and conservators, both in the Bay Area and across the country, were influenced by her and continue to practice the craft with the characteristic passion she brought to it.

Stella Nicole was born on November 1, 1896 in Montreal, Canada, and moved with her family to San Francisco in 1900. After the devastating earthquake of 1906, the family returned to Montreal until they were able to move back to California. Stella's father died in 1917, and her mother supported the family as a "Parisian Dressmaker."

Stella became an expert milliner at the age of 18, working as a production artist at Gumps in San Francisco. She married Giacomo Patri, an Italian-born artist, in 1925. Throughout the twenties and thirties they became involved in social activism, and during WWII Stella, a lifelong pacifist, was a journeyman welder on the Liberty Ships, and later worked with the Red Cross.

She first learned bookbinding with the noted teacher Octavia Holden, in 1938, and recalled being impressed with an exhibition of bookbinding at the 1939 World's Fair, put on by Eleanor Hesthal and Peter Fahey. It wasn't until 1958 however, once her three children had grown up and she was divorced, that she returned to the craft, studying part-time with Herbert and Peter Fahey, while working in various local book shops. The Faheys had studied in Germany with Ignatz Wiemeler, and were the center of the bookbinding teaching community in San Francisco for many years, teaching, among others, Eleanor Hesthal, Jane Grabhorn, Lewis and Dorothy Allen, Leah Wollenberg, Barbara Hiller, Eleanore Ramsey, Duncan Olmsted, Sheila Casey and Gale Herrick.

At the age of 62 Stella decided to study book restoration. After two years of correspondence, she was accepted at the Patologica del Libro in Rome, where she studied paper repair for four months under Dr. Franka Manganelli. There followed a stint in Paris, studying with the finisher Jules-Henri Fache. She then moved to London, and studied leather repair with Mr. Sidders, who had worked at Rivière. While in England she made contact with all the famous bookbinders she could, including Roger Powell, Peter Waters, Anthony Gardner and Sidney Cockerell. Of Roger Powell she said, "He and his wife Rita put me up for the night, because they lived out of town, and there was no transportation back to London that evening. The English are just wonderful. They'd never seen me before, and here's this stupid woman who doesn't even know what kind of questions to ask, and wants to know all about bookbinding. Evidently an amateur, you know. He was the finest bookbinder in England, Roger Powell."

Once back in San Francisco, Stella began her career as a book restorer, working for many years for the University of California Medical Center. In 1966, while in London with her youngest son, she read about the Florence flood in the newspaper. "Oh, I have to go there," she said, and wrote to the cultural attaché in Rome ("it's no use writing to the Italians, they're too excitable, they're in this mess"), and after a month, hearing nothing, she got on the train to Rome, to find Roger Powell waiting for her. Thus began a month of volunteer work on the water damaged, mud-soaked books, alongside Bernard Middleton, Peter Waters, Anthony Cains and Chris Clarkson. She returned twice more to Florence, contributing to the restoration effort and making many lifelong friends around the world.

In June last year she had a special visit. Her friends Margaret Johnson, Michael Burke and Dominic Riley popped in for tea, bringing with them Flora Ginn and Stella's old friend Bernard Middleton. Frustrated by old age and poor eyesight, she nevertheless brightened up as she recalled the names of mutual friends and colleagues she had met with Bernard in Florence, and the memories, so to speak, came flooding back. Bernard was obviously delighted to be able to see her again, and to introduce her to Flora, his successor. And so, the craft survives.

Infected with an enthusiasm for learning, Stella spent much of her time traveling the world, pursuing her research into restoration. She visited China, Japan, Korea, Turkey, and the Balkans. She continued to work in bookbinding well into her nineties, when she also visited Montreal to research her family tree. At 95, she returned to Japan to see the cherry blossoms one last time. On the eve of her 95th birthday, she appeared in Herb Caen's column in the *San Francisco Chronicle*, saying, "I plan to be around another nine years and two months, so I can say I lived in three centuries," and confessed her secret: "I take no medicine except white wine."

Stella Patri's 100th birthday was a special occasion, not only for the Hand Bookbinders of California, the group she helped found and whose events she never missed, but also for the City of San Francisco. At her birthday celebrations Mayor Willie Brown declared November 1st 1996 "Stella Nicole Patri day."

When Stella was in her late nineties, she started passing on her equipment and tools, giving many of them away to younger binders who she knew would make good use of them (her Japanese brushes she

could not part with). This was a wise move: not only did she make sure that the contents of her bindery went to good homes while she was still around to organize it, but she also ensured that for many years to come, new generations of bookbinders will think of her whenever they pick up that special tool or spool of silk, bestowed on them by a beloved colleague, mentor, and true friend.

— Dominic Riley,
San Francisco, CA, May 2001

NOTEWORTHY

ARCHIMEDES MANUSCRIPT CONSERVED

In an article from the *Chronicle of Higher Education* (1/26/01), Lawrence Biemiller writes about the conservation currently being undertaken by Abigail Quant, senior conservator at the Walters Art Gallery, on a manuscript of Archimedes. Although many of the pages are moldy, its handwriting illegible in places, and the faint lines of an older text barely discernible, the ms. had disappeared for nearly a century until it was sold at auction in 1998 to an anonymous buyer for \$2 million. This buyer is pay-

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ing for an estimated 4-year project to consist of conserving the document, then computer-aided digital imaging of its pages, in order to obtain a re-creation in book form of the Archimedes volume as it might have originally appeared.

N.B. Dr. William Noel, Curator of Manuscripts and Rare Books at the Walters Art Gallery in Baltimore, Md., will speak about the Archimedes Palimpsest at the Banquet during this year's Standards Seminar in October.

EARLY AMERICAN IMPRINTS GO TO THE LIBRARY COMPANY

For all those collectors out there, you'll enjoy reading about "The Book Eater" by Mark Singer in *The New Yorker* of 2/5/01. Singer tells all about the obsessive collecting mania of Michael Zinman, who recently sold his preeminent collection of Early American Imprints, appraised at eight million dollars to the Library Company of Philadelphia for five million dollars, the three-million-dollar difference constituting a gift from Zinman. In an introduction to a prospectus of this collection, the book dealer William Reese wrote: "Zinman's primary concern as a collector has been the assembling of the physical evidence of printing in early America, in as broad a range of subjects as possible. The result is a collection almost without equal for the study of the history of the book in America."

NICHOLSON BAKER'S NEW BOOK

David Gates reviews Nicholson Baker's controversial book, *Double Fold: Libraries and the Assault on Paper*, in *The New York Times Book Review* (4/15/01). Baker is the same person who did an exposé of the dumping of books at the San Francisco Public Library in 1996, and raised an alarm about the disappearance of original series of newspapers from libraries across the country, including the Library of Congress, in *The New Yorker*, (7/24/00).

After reading Baker's book, Gates moved from viewing Baker's causes with skepticism to wanting to write a check to support his efforts.

Next to the *NYT's* review is an interview with Baker by Dwight Garner, which begins: "Nicholson Baker never set out to become the Erin Brockovich of the library world, a crusader in the stacks. 'It just sort of happened,' the tall, bespectacled novelist says. 'I'm as puzzled as anyone.'" The short summary of Baker's book in the *NYT* on 4/22/01, refers to it as "A jeremiad, a philippic, an imprecation against library professionals and all their friends..."

DARTMOUTH BOOK ARTS
SUMMER WORKSHOP 2001

"American Women Printers of the 19th and 20th Centuries" is the theme of the Book Arts Summer Workshop 2001, Dartmouth College Library. The intensive four-day program will be held from 15 August to 18 August. Speakers will include Anne Bromer, Robin Price, and Dierdre Stam. Further information, a complete schedule, and an application form can be found at <http://www.dartmouth.edu/~library/BASW/BASW01/>, or write to: Book

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Arts Summer Workshop, 115 Baker Library, Dartmouth College, Hanover, NH 03755-3525. (See *Calendar*)

PRIVATE PRESS WRITE-UP

Publishers Weekly (3/5/01) had an interesting article, "The Art of the Book," by Carolyn Kuebler, on independent private presses and publishers such as Arion Press, Granary Books, and others, who are keeping the traditions of bookbinding, letterpress printing, and artists' books alive. To read this on the web, go to: http://www.publishersweekly.com/index_articles/20010305_94680.asp.

HERMANN ZAPF WORK

"The Fine Art of Letters: The Work of Hermann Zapf," an exhibit at the Grolier Club in January/February, was mentioned in a brief article in *The New York Times* (2/4/01), along with Zapf's picture and a sample of his Optima typeface, which was used on the Vietnam Veterans Memorial. Zapf is still designing typefaces and his latest, a script called Zapfino, will be featured in Apple Computer's new operating system, due out March 24.

LETTERS TO THE EDITOR

Dear Editor,

I read with interest the report by Peggy DeMouthe (April 2001, #135) about the Xtreme Bookbinding Conference and Competition held last September in San Francisco.

While bookbinders from the European Continent seem to have captured nearly every gold medal and their teams outperformed all other competitors, let it be known that all the European bookbinders are professionally trained and equipped.

Members of the European teams are sponsored by their Governments, often while serving in State supported libraries or other Government agencies. They are actually paid for their services!

The young contingent of bookbinders from the U.S. must have maintained an armature status and was undoubtedly made up of students and "studio bookbinders."

Had the U.S. team been allowed to contain professional, commercial bookbinders, it could have assembled a "Dream Team" that would have put those snobbish Europeans in their place.

This matter should be given serious discussion at the Fall Seminar on Standards of Excellence.

Yours very truly,
Gregor Campbell,

President, The Campbell-Logan Bindery

ANNOUNCEMENTS

Artists who have made books using the carousel format (incorporating 2 to 5 layers of accordion pages

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1/8 page ad # 5

nested together), or fabric/clothing-related books (as subject matter or actual book materials) are requested to send slides of their work for inclusion in two new slide lectures on these subjects. Please indicate whether you want the slides returned. Mail to: Carol Barton, 6005 Yale Avenue, Glen Echo, MD 20812. Email: charton@mindspring.com

REPORTS

GOLDBEATING IN LISBON

Recently I traveled to Portugal and while in Lisbon, went to visit the Museu de Artes Decorativas which, in addition to the highly decorative articles of furniture, paintings, porcelain, glass, tiles, silver, tapestries, rugs, and other art housed in a four-story 17th-century Baroque palace, contains 21 artisans' studios. Years ago I had read a travel article about Lisbon which mentioned that these studios contained a bookbinder and a gold beater. Since I've never seen gold being beaten into gold leaf, I was eager to visit them.

If I'd known that the latest issue of *The New Bookbinder* (Vol. 20, 2000) was going to include the scholarly and very informative article, "The Craft of Goldbeating" by H. L. Hunter and C. Whiley, I'd have gone prepared with much more knowledge. As it was, I had enough difficulty with no Portuguese and limited Spanish!

These studios were established by the Ricardo do Espírito Santo Silva Foundation, named after the man whose personal collections make up much of the museum, and intended to foster the preservation, restoration, and reproduction of antique works of decorative art, largely Portuguese. Espírito Santo was a philanthropist banker, who acquired the Palácio, had it remodeled to house his art collections and then had the foresight to set up these studios in the same building, enabling the Portuguese craftspeople to continue plying their crafts in this lovely setting overlooking the city of Lisbon.



Graça Abjos Jordão

I went to see the bookbinder first, Graça Anjos Jordão, who came to work there in 1955, soon after the museum opened. She was most gracious and welcoming.

The walls of her studio are almost completely covered with the more than 2000 finishing tools, one of the world's largest, reproduced from the original tools that form part of the foundation's 400-year old collection. She repairs damaged books from all over the country, and also finishes newly ordered books with traditional patterns. She is, as well, a marbler, reproducing traditional marbled patterns to use as endpapers in the books with the aid of several assistants. As I was leaving, she asked me my first name again, disappeared for a moment and



Fernanda de Oliveira

returned to hand me a marbled bookmark with my initial on it.

Then I went to see Fernanda de Oliveira, the only gold beater in Portugal. She learned the craft from her father, recently retired, being the only one of his five daughters who was willing to undertake the task. She is a charming

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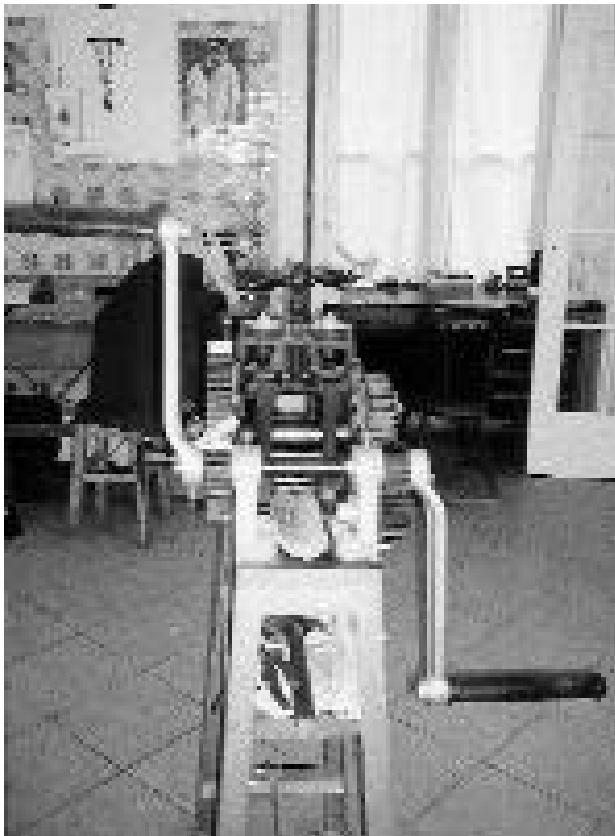
young woman who was very generous with her time and answered all my questions with humor and grace. (I noticed on the wall the picture of her with her father from the travel article I'd read long ago.) On the wall behind Fernanda's beating station is a reproduction of the gold beater from Diderot's *Encyclopédie*, and I wondered to myself if she acquired satisfaction from the fact that certainly in Diderot's time, as well as most of the time since, only men were found to be gold beaters. I was permitted to take pictures, but didn't want to press the privilege and now wish I'd taken many more. Fernanda briefly went through the steps of gold beating, from acquiring the gold ingots from the bank, melting them down into smaller bars, pressing these through a device of highly polished steel rollers, called a laminator (which takes two people to turn by hand), into about one-inch wide ribbons of quite thin gold metal, cutting these into 1-inch squares, interleaving these squares between pieces of a rough paper and beating them until the pieces have expanded into roughly 4-inch squares when they are cut again into quarters. Each of these quarters are interleaved this time between layers of tripe, beaten again until these quarters have again expanded to 4

inches, whereupon these pieces are cut for a third time into quarters, again interleaved between leaves of parchment, enclosed in a parchment case, and beaten again. Fernanda gave me a demonstration of beating the gold with a 3-kilo mallet upon a marble slab, always turning and flipping the packet to dis-



Fernanda beating the gold

tribute her blows evenly. She asked me to feel the weight of the hammer, which was impressively heavy. Her hand holding the packet, forming a right angle, is always tight up against one of the corners



Laminator with a Picture of Fernanda & her father on the wall

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of the packet, and I wondered (aloud, this time) whether she ever hit her hand, to which the answer was 'No.' She does, however, after three years, already have carpal tunnel syndrome in her beating wrist, which is not surprising.



Fernanda's assistant transferring gold-leaf to paper

After the third beating when the gold leaf is of the proper consistency, her assistant has the job of transferring and interleaving the rough squares to paper (coated with red ochre), and trimming them to the required size into books of 25 leaves for sale. She uses special tools for this, such as wooden pin-cers to lift the gold leaf to the paper, but I wasn't

able to ask all the questions about these tools that I would now, if I could go again. (I recommend reading the article mentioned above in *The New Book-binder* for much more detail as well as astonishing facts such as: "In modern terminology, the thickness of gold leaf is 'less than the wavelength of light;' therefore it is invisible on edge under the most powerful optical microscope. Alternatively, its texture may be indicated in figures as about 1/250,000 of an inch." p. 14.)

I couldn't resist buying a packet of Portuguese gold upon leaving, so that whenever I use it I'll be able to remember my visit to their studios and the friendliness and skills of this bookbinder and gold beater from Lisbon. If anyone is planning a trip to Lisbon and would like to visit them, it would be safest to write ahead and make an appointment. They can be reached at: Fundação Ricardo do Espírito Santo Silva, Largo das Portas do Sol 2, 1100 Lisboa. Tele: 011-351-1886-21-83, 84, 85. Fax: 1887-21-73.

Barbara Kretzmann
Ithaca, NY April, 2001



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MEMBERSHIP

NEW MEMBERS

REINSTATED

CHANGE OF ADDRESS

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1/4 pg ad #12

NAME CORRECTION

SUPPLIES

Paper

Hiroimi Paper International (2525 Michigan Ave., Bergamot Station G9, Santa Monica, CA 90404) now is on-line at www.hiromipaper.com

Equipment

Well made tools and other equipment can be found in the catalog (in German, with illus.) of: Starke Binding, H.-H. Schmedte, K., Billweider Ring 7, D-21035 Hamburg, Germany. *t:* 040/734-744-0; *f:* 040/734 744-30; info@schmedt.de; www.schmedt.de

Leather

Aniline-dyed kangaroo skins are now available from Sam Ellenport, Harcourt bindery, 51 Melcher St., Boston, MA 02210; *t:* 617-542-5858; sam@harcourt-bindery.com

David Lanning, J. Hewit & Sons Ltd., has written on the GBW ListServ of April 27, 2001 about the problems of shipping and future leather availability with regard to the foot and mouth disease crisis. The following declaration will accompany all exported leather shipments from the firm. We print it here for those members who may have missed the notice, or do not subscribe to the List.

FOOT & MOUTH DISEASE IN THE U.K.

According to the Office International des Epizooties (the World Organisation for Animal Health), the causative agent of Foot and Mouth disease is progressively inactivated by pH levels below 6.0 and above 9.0. It can also be inactivated by a range of disinfectants.

Further to the recent visit by a British Leather Confederation (BLC) representative to the tannery in Edinburgh, we hereby certify that specialist staff from the BLC Leather Technology Center have inspected the premises and processes. We can confirm that the tannery processes skins into leather in accordance with internationally accepted procedures. The leather produced meets recognised international standards, which means that it has been fully tanned to become imputrescible.

The leather making processes involve the treat-

ment of the material with strong alkaline solutions to pH in excess of 12, pickling with acid to a pH below 3, tanning with vegetable tanning agents and treatment with biocides.

The leather will therefore be free from foot and mouth disease.

David addressed the Availability and Prices for the coming years:

With the crisis now entering its 4th month, the lack of available cow and sheep hides and the resulting higher prices is already being felt within the European Leather Industry. The problem will get worse before it gets better and there are undoubtedly going to be some serious problems in obtaining leather over the next few years. Most of our raw material is imported from Asia, Africa and Northern Europe, or comes from domestic sources. As this is being written, the following applies:

- ∞ The availability and price of Goatskins and Calf hides from Asia and North Africa: unchanged
- ∞ Calf hides from Northern Europe: we have been informed of an imminent 15% increase in the costs of pelts. However, this may be due to factors other than 'foot & mouth'.
- ∞ Sheep Pelts from the UK: it is more than likely that there will be a significant shortage of sheepskin pelts which would affect our Skiver production. We normally purchase our sheepskins from domestic sources, and although we have relatively good stocks within the company at the present time, the indication is that if we were to order new pelts now, they would be either unavailable or prohibitively expensive. We would estimate this shortage would last for approximately 1 - 2 years after the end of the current crisis.

As things settle down and the crisis comes to an end, it will take a while for the hide and pelt markets to become less volatile and to settle down to their new pricing levels.

At J. Hewit & Sons, we are currently reviewing our leather prices. This is an annual review that normally takes place at this time of year. It takes into consideration the changing production and material costs and overheads of the company and normally reflects the underlying inflation rate. There may be some slightly higher than usual increases, but we do not expect there to be any really unpleasant surprises.

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The new prices will most probably come into effect at the end of May.

Please do not hesitate to contact them with any further queries you may have.

David M. Lanning, J. Hewit & Sons Ltd.,
sales@hewit.com; t: .44 (0)20 8965 5377; f: .44(0)20
8453 0414; <http://www.hewit.com/>

PUBLICATIONS

BOOKS

Anne Bromer, *Strings Attached — Dorothy Abbe, Her Work and WAD*, Boston, expected publication date June 2001. Edition of 500. Designed by John Kristensen of Firefly Press, printed letterpress by Dan Keleher at Wild Carrot Press. 32 pp. of illus, some in full color. 10" x 7", hard cover, paper binding. The story of Dorothy Abbe's contributions to printing, book design, typography, photography, writing, teaching, philanthropy and encouraging young printers with their craft is told by Anne Bromer after examining Dorothy's archives and interviewing her friends and family. The book covers her early years as a book designer at several university presses, her life in the household of William Addison and Mabel Dwiggin, her work and play with WAD in their joint publishing venture called "Puterschein-Hingham," her self-taught journey into landscape and portrait photography, and the publication of her two important texts, *The Dwiggin Marionettes* and *Stenciled Ornament*. In addition to the facts of Dorothy's professional life, her relationship with Dwiggin and her fierce protection of his work is

explored.

Strings Attached will be jointly published by the Boston Public Library and the Society of Printers. It will be priced at \$75.00 plus \$7.00 postage (plus \$3.75 sales tax in Mass.) International postage will be determined upon publication. Orders for the book can be directed to Bromer Booksellers, 607 Boylston St., Boston, MA 02116. t: 617-247-2828; books@bromer.com

Dear Mr. Hunter: The Letters of Vojtech Preissig to Dard Hunter, 1920 - 1925. Buffalo, NY, 2001. Standard paper edition, 65 pp. 5 x 8", \$14.95; Deluxe handbound edition \$175. ISBN: 0-9631082-1-2. In 1920 Vojtech Preissig contacted Dard Hunter to inquire about having a custom, handmade paper produced for a book project. This initial contact led to a lengthy correspondence and friendship between the hand papermaker and the Czech artist with similar aspirations and sensibilities to those of Hunter. The book consists solely of Preissig's letters which offer many insights in its matter-of-fact unveiling of the process of artistic development; the fate of Hunter's replies is unknown.

Illustrations of Preissig's work, an introduction by Timothy Conroy, and a foreword by Richard Kegler. Standard edition of 1000, 50 deluxe copies bound by Richard Kegler in quarter leather with paper covered boards, includes paper handmade by Dard Hunter III.

Information from: editions@p22.com, and P22 Editions, PO Box 770, Buffalo, NY 14213.

CALENDAR

EXHIBITIONS

Until:

July 15: Saginaw, MI: "Bindings and Unbindings," work by several GBW members including Jean Buescher, Gabrielle Fox, Paula Gourley, Sue Hensel, Judy Kerman, and Susan Share. Saginaw Art Museum, 1126 N Michigan Ave. Contact: 517 754-2491.

August 5: Cedar Rapids, IA: "Mak-

ing Waves in the Midwest: The Art of Asian Paper," Tues-Sat, 10-4, Cedar Rapids Museum of Art, 410 3rd Ave SE, Cedar Rapids, IA 52401; 319 366-7503; www.crma.org

August 19: Washington, DC: The Designer Bookbinders North American Exhibition 2000-2001 at The Folger Shakespeare Library, 201 E. Capitol St., SE. 202-544-4600.

September 8: Brussel, Belgium: 'Confrontation among Various Schools of Bookbinding' (Confrontation entre quelques Écoles de reliure). At the Bibliotheca Wittockiana, rue de Bemel 21, 1500 Bruxelles; t: 32 2 770 53 33.

March 31, 2002: New York, NY: Works by Gerard Charriere, in the offices of Wuersch & Gering, 11 Hanover Sq., 19th fl.

The Guild of Book Workers Newsletter

March 31, 2002: Austin, TX: 'Treasures from the Ransom Center Exhibition at the LBJ Library and Museum,' in the Ransom Center at the University of Texas Austin. Contact: 512-471-8944; info@hrc.utexas.edu.

CURRENT & FORTHCOMING: Guild of Book Workers Members' Exhibition, 'Best of the Best';

Until: 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

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

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

May 7 – *June* 27: San Francisco Public Library, San Francisco, CA

Contact: Barbara Metz, 312-549-5324; b-lazarmetz@nwu.edu

Current and forthcoming exhibits at the Grolier Club:

until *July* 28: "Voyages: A Smithsonian Libraries Exhibition"

September 12 – *November* 17: "Numismatics in the Age of Grolier"

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

UPCOMING:

August 11 – *October* 28: Santa Cruz, CA: "Peter & Donna Thomas: Art Undercover" at the Santa Cruz

Museum of Art and History, third floor gallery, 705 Front St, Santa Cruz, CA 95060; 831 429-1964.

September–October: San Francisco, CA: "Calligraphic Type Design in the Digital Age: An Exhibition in Honor of the Contributions of Hermann and Gudrun Zapf" at the San Francisco Public Library Skylight Gallery. Contact: Nicholas Yeager: 707 431-0195; artifex@pipeline.com

September 16 – *December* 4: Dallas, TX: "Dorothy Westapher, Dallas: Bookbinder" honoring this bookbinder and teacher who died in August 1999. At the Hawn Gallery, Jake and Nancy Hamon Arts Library, Meadows School of the Arts, SMU, Dallas. Opening reception: September 16, 3pm – 5pm.

STUDY OPPORTUNITIES

The San Francisco Center for the Book Arts Summer 2001 Schedule is available. San Francisco Center for the Book Arts, 300 De Haro St., San Francisco, CA 94103; phone: 415 565-0545; classes@sfbc.org

The Carriage House Paper 2001 Workshop Schedule is available. Workshops in papermaking, pulp spraying, image transfer, exotic fibers, etc. are available. Carriage House Paper, 79 Guernsey St, Brooklyn, NY 11222; 718/599-PULP (7857).

Urchfont Manor College will be offering the following classes:

July 25 – 27: Boxmaking with Lori Sauer.

November 5–9: Bookbinding and Conservation with Maureen Duke. Contact: Urchfont Manor College, Urchfont, Devizes, SN10 4RG; t: 01380-840495.

The Garage Annex School for Book Arts Summer and Autumn 2001 schedule is available. The Garage Annex School offers several courses by well-known book and conservation artists from across the country. Contact: Daniel E. Kelm, One Cottage St #5, Easthampton, MA 01027; t: 413-527-8044; foliotrope@aol.com.

The Smithsonian Center for Materials Research and Education offers several conservation/preservation related courses. Contact: Smithsonian Institution, Museum Support Center, Room E2109, 4210 Silver Hill Rd, Suitland, MD 20746-2863; 301/238-3700; www.si.edu/scmre/

The Institute of Paper Conservation will be offering the following classes:

July 9–13: Master Class on Tape Removal

August 14–16: Seminar to Explore the Use of Vacuum in Paper Conservation

September 17–21: History and Use of Medieval Pigments and Inks

Contact: Clare Hampson, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB, England; t: 44 (0)1886-832323; clare@ipc.org.uk

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WORKSHOPS, LECTURES & OTHER EVENTS

Upcoming Events:

Montefiascone Summer 2001 Programme: Montefiascone is a medieval walled city on Lake Bolsena, about half way between Rome and Siena. Each summer conservators, librarians, art historians, archivist and others interested in the structure and history of the book, meet to participate in classes, which are held within the walls of the city:

July 23-27: Making and painting out the medieval palette

July 30 – August 3: Bookbinding - From Manuscripts to Printed Book

August 6-10: Atlas Structure

For further information contact: Cheryl Porter, 7 Venice Lodge, 55 Maida Vale, London W9 1SD, t: (44) 20 7266 0505; chezza.p@virgin.net

“Emergency Response Regional Workshops” will be offered by FAIC at the following 5 locations.

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

July 11-15: Portland, OR: “Unfolding the Cutting Edge.” The Oregon Book Arts Guild Biennial Focus Conference for 2001, Lewis and Clark College. The conference features classes, lectures, and a trade show. Contact: Patricia Grass,

Conference Director, 1928 21st Ave, Suite A, Forest Grove, OR 97116; 503 357-7263; PAGrass@aol.com

July 14: Boston, MA: “The Book as Picture: The Permanently Open Page,” a workshop with Paul Johnson at North Bennett Street School. Presented by the New England Chapter. \$70. Contact: Barry Spence, 3 Masonic Ave, Shelburne Falls, MA 01370; 413 625-2980; bspence@openbookbindery.com

July 15 – 27: Anchorage, AK: Inlet Art Workshops: ‘The Multifaceted Book: An Artist’s Consideration’, with Susan Joy Share, at the University of Alaska Anchorage, 3211 Providence Dr., contact: 907 786-1034.

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 bookbin@socbkbind.com

July 28 – August 4: Easton, MA: 2001: “A Calligraphic Odyssey - The 21st International Gathering of Lettering Artists,” at Stonehill College. Contact: Aimee Michaels, Director, 196 Lasell St, West Roxbury, MA 02132; 617 323-9396; Letter2001@aol.com

August 15-18: Hanover, NH: “American Printers of the Nineteenth and Twentieth Centuries,” the Book Arts Summer Workshop 2001 at Dartmouth College Library. t: 603 646-2236; f: 603-646-3702; phil.cronenwett@dartmouth.edu

www.dartmouth.edu/~library/BA SW/BASW01/

September 25: Washington DC: Smithsonian Institution, Museum of American History: APHA’s 2001 Lieberman Lecture, “Illiazd: The Poet-Publisher and the Art of the Book” by Johanna Drucker. www.printinghistory.org

October 4 – 7: Alexandria, VA: Guild of Book Workers Seminar on Standards of Excellence in Hand Bookbinding. Contact: Pamela Barrios, 801-378-2988; pam_barrios@byu.edu (See this issue)

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

October 19-21: St. Louis, MO: Washington University: APHA’s 26th Annual Conference, “Transatlantic Type: Anglo-American Printing in the Nineteenth Century.” www.printinghistory.org

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June 5 – 11: Miami, FL: AIC Annual Meeting. Contact: AIC, 171 K St., NW, Suite 301, Washington, DC 20006; 201 452-9545.

September 4 – 8: Gatlinburg, TN: International Marblers’ Gathering – IMG 2002, ‘Images, Surfaces, Devices’, at Arrowmont School of Arts & Crafts. Contact: Marie Palowoda, 2605 W. 19th Street Rd., Greeley, CO 80634; t: 970-352-3524; marie@ctos.com



Newsletter

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