

Plate from *L'Art du relieur-doreur de livres* by René Martin Dudin. Paris: I.F. de la Tour, 1772
[from the Bernard C. Middleton Collection at the Rochester Institute of Technology]

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The Guild of Book Workers Newsletter

Number 137 — August 2001

PRESIDENT'S REPORT

WITH THE START OF A NEW GBW YEAR on July 1st, we need to thank those who are leaving the Executive Committee and to welcome those who are joining. Louise Kuflik has been the GBW Secretary for as long as most of us can remember (18 years in fact!) and Jean Stephenson has been keeping the *Journal* on track for a good eight years. Both Louise and Jean have been wonderfully dedicated in the service they have given to GBW. We owe them our heartfelt thanks. The Secretary position will be taken over by Catherine Burkhard, and the *Journal* position by Signa Houghteling, both of whom have had a great deal of experience that should prove useful to the Guild. The third new member, Mark Andersson, will come on the Committee as Vice-President-at-Large, a position that is being reactivated to help coordinate activities with the Chapters and the membership at large... And of course we must not fail to thank the three loyal officers who have generously offered to serve another term: Bernadette Callery as Membership Chairman, Alicia Bailey as Treasurer, and Susan Martin as Supply Chairman. In the election, a third of the membership voted, which considering that it was a single slate ballot is considered an excellent return.

As for membership renewals, almost half of the members — close to the usual number — have renewed as of the start of the new year. The customary three-month “grace period” will extend over the summer, but renewals must be in by the fall for members to be included in the annual *Directory*. We appreciate the support of those who have renewed, in spite of the dues increase.

During the last few weeks, the Executive Committee has been discussing the Standards Seminar. The Standards Seminar has been a huge success over the years, of course. In that time it has developed a rather specific format that has worked very well. However there have been some comments and suggestions for improvement that are worth considering. At the Salt Lake City meeting last year during the Open Space session, a group under Paula Maria Gourley came up with a number of good suggestions (mentioned briefly in the February '01

Newsletter) that we are trying to incorporate or address. However the meetings need to be planned so far in advance that any changes are very slow in coming. Furthermore, the specifics of a given location often dictate what can or cannot be done.

The '01 meeting in Alexandria will have the traditional format, with the addition of a talk by Willman Spawn at the Opening Reception on Thursday night, and one by William Noel at the Banquet on Friday night, plus a Saturday night party at Book-makers. One noted shortcoming that we will try to address is how to make new members and first time participants at Standards feel more welcome. A mentoring system is being discussed.

At the '02 meeting in Minneapolis, a number of changes are being considered. A major change due to logistics in the hotel will be to have the Banquet on Saturday night, which will result in other smaller changes. Under discussion is using Friday night as a Forum night. The Forum would allow seminar participants the opportunity to share with others any new tips and ideas they have, either through small, informal demonstrations or through posters. The thinking behind it is to make more use of Standards as an idea exchange, now that the membership is not only larger and more diverse but also much more experienced.

Speaking of planning ahead, the '06 anniversary meeting in New York City will require a great deal of advance planning. The consensus seems to be that we should look for a professional Conference Planner, as staging a conference in New York presents a number of unusual problems. Fortunately, the Grolier Club has agreed to host the Anniversary Exhibition that fall, which is very good news indeed. The thinking at the moment is that this particular meeting might use a different format, the more conventional slide lecture format, that would allow for a greater number of attendees. Also the content might have an historical focus, with the emphasis on the rather neglected topic of the book arts in America. The Wells College Symposium in '95 had some excellent papers on that subject. And the GBW Archives should be ready by then to produce some interesting material on our own history. A special ad hoc committee to work specifically on that meeting has been suggested.

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ANNOUNCEMENT

Barbara Kretzmann, who's been working on the archives, says she began by trying to compile three complete sets of *Newsletters* and *Journals*. She needs only a few issues to complete the second and third sets of original *Journals*. If any GBW member has one of the following *Journals* and would like to donate it to the archives, she will be happy to send a Xerox copy to replace it, with many thanks:

Vol. I, No. 2 Winter 1963

Vol. III, No. 2 Winter 1964-65

Vol. III, No. 3 Spring 1965

Vol. IV, No. 3 Spring 1966

Vol. VI, No. 3 Spring 1968 (need two copies)

Vol. XXV, No. 1 Fall 1968

Please contact Barbara at: 117 Brandon Place, Ithaca, NY 14850; 607-272-8842, or bek@lightlink.com.

GUILD NEWS

ELECTIONS

The following officers and committee chairmen have been elected for two-year terms, and will be installed at the General Meeting during the Standards Seminar in Alexandria, Va. in October:

One probable change is in the nature of the GBW Annual Meeting at Standards. In times past, the annual general meeting has played an extremely important role in organizations: reports were presented and issues were discussed. That certainly was the case with GBW when the meetings were held the end of June in New York City. But the membership then was smaller and centered in New York. Moving the AGM to be a part of the Standards Seminar allowed for a much wider participation. However now that the reports are being published in the *Newsletter* well in advance of the meeting, and the discussion is being handled in more manageable special issues sessions such as last year's "Open Space", the annual meeting has become more ceremonial (although still a legal necessity). Communication is going on throughout the year via the *Newsletter* and local Chapter meetings, not to mention the Internet. Membership-wide questionnaires may also be used more in the future. The result is less dependence on – and less time required for – discussion during the actual meeting at Standards (which after all only represents about 15% of the membership). The AGMs in the future should be shorter, and therefore less disruptive to the Standards program.

We will be interested in the reaction to these various changes as they are tried at Standards, and as always will welcome your comments and suggestions...

Betsy Palmer Eldridge
President, GBW

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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 October issue:
September 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; McAfee1@earthlink.net

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

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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.

VICE-PRESIDENT · *Mark Andersson*
MEMBERSHIP · *Bernadette Callery*
SECRETARY · *Catherine Burkhard*
TREASURER · *Alicia Bailey*
JOURNAL · *Signa (Judy) Houghteling*
SUPPLY · *Susan Martin*

Secretary Louise Kuflik reports 302 ballots returned, 299 supporting the proposed slate.

STANDARDS

The 2002 Standards of Excellence Seminar will take place September 19 - 21 at the Holiday Inn Metrodome near downtown Minneapolis, within walking distance of the Minnesota Center for Book Arts and the University of Minnesota Archives in the Andersen Library. Please make a note of this earlier than usual date. Problems with hotel booking have made the earlier date necessary. The usual October date is not permanent.

NOTICE

AUCTION! AUCTION! AUCTION!
The Annual GBW Standards of Excellence Auction will again be held immediately after the banquet at the Raddisson Hotel. Proceeds from the auction go toward next year's scholarships and for our 100th Birthday Celebration in New York in 2006. It is fully tax-deductible.

Please send a list and description of the items you are donating (not the item) to Pam Barrios, 640 North 900 West, Orem, Ut 84057; pam_barrios@byu.edu

Items can be brought to the Seminar hotel on Friday October 5, 2001 in Alexandria, or mailed to:

Folger Shakespeare Library
201 East Capitol St. SE
Washington DC 20003
attn: Conservation Department

Please mark the outside of packages "GBW auction." Each item should be accompanied by the following information: Donor's name and address, description of the item, any interesting information that might encourage bidding on the item.

LIBRARY

Librarian Anna Embree moved to Penland, NC, on May first. She will remain in her position as Guild Librarian, handling administrative responsibilities and working on a collection development plan. Kristin Baum, at the University of Iowa, will act as contact for members seeking to use library materials. Her contact information is listed

here and will appear on the Executive Committee List of each issue of this *Newsletter*:

Kristin Baum
Guild of Book Workers Library,
100 Main Library, University of Iowa,
Iowa City, IA 52242;
kristin-baum@uiowa.edu;
t: (319) 335-5908; f: (319) 335-5900.

NEW ITEMS

IN THE GUILD OF BOOK WORKERS LIBRARY

Bearman, Frederick, Nati H.Krivatsky, and J. Franklin Mowery. *Fine and historic bookbindings from the Folger Shakespeare Library*. Washington, D.C.: Folger Shakespeare Library, 1992. 272 p.: ill. ; 32 cm.

Becker, David P. *The practice of letters: the Hofer Collection of writing manuals 1514-1800*. Cambridge, MA: Harvard College Library, 1992. 128 p.: ill. ; 28 cm.

Brown, Michelle P. and Patricia Lovett. *The historical source book for scribes*. Toronto: University of Toronto Press, 1999. 128 p.: ill.; 29 cm.

Dreyfus, John. *Into print: selected writings on printing history, typography and book production*. Boston: David R. Godine, 1995. 340 p.: ill. ; 24 cm.

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Fairbrass, Sheila, Ed. *Conference papers: the Institute of Paper Conservation*. Manchester, 1992. Lincolnshire: G.W. Belton Limited, 1992. 287 p. ; 30 cm.

Fine print: a review for the arts of the book IV, April 1978. Illustrative supplement — hand bookbinding today: an international art. San Francisco Museum of Modern Art, March-May 1972. 26 p.:ill.; 19 cm.

Gaylord, Susan Kapuscinski. *Festivals of light: making books for the holiday season: Christmas, Chanukah, Kwanza, Diwali. Grades PreK-6*. Massachusetts: Seastreet Press, 1998. 32 p. ; 22 cm.

———. *Patterns & numbers: making books for beginning math*. Grades K-1. Massachusetts: Seastreet Press, 1999. 32 p. ; 22 cm.

———. *Shapes and colors: making books for kindergarten*. Massachusetts: Seastreet Press, 1999. 32 p. ; 22 cm.

———. *Sounds and letters: making books for beginning readers*. Grades K-1. Massachusetts: Seastreet Press, 1999. 32 p. ; 22 cm.

Grolier Club. "A Ha! Christmas" An exhibition at the Grolier Club of Jock Elliott's Christmas Books 6 December 1999 through 29 January 2000. New York: Grolier Club, 1999. 95 p. : ill. ; 28 cm.

Hendell, Richard. *On book design*. New Haven: Yale University Press, 1998. 210 p. : ill. ; 29 cm.

Kavin, Mel. *A catalog of the thirty-three miniature designer bindings: You Can Judge a Book by its Cover*. California: Kater-Crafts Bookbinders, 1998. 75 p. : ill. ; 23 cm.

Kinsella, Thomas E. and Willman Spawn. *Ticketed bookbindings from nineteenth century Britain*. Delaware: Oak Knoll Press, 1999. 207 pp.: ill. ; 28 cm. With essay by Bernard Middleton.

Kropper, Jean G. *Handmade books & cards*. Worcester, Massachusetts: Davis Publications, Inc. 1997. 148 p. : ill. ; 29 cm.

Middleton, Bernard C. *The restoration of leather bindings*. 3rd edition. Delaware: Oak Knoll Press, 1998. 303 p. : ill. ; 29 cm.

1/4 page ad # 3

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[Ness] Neß, Harry. *Der Buchdrucker Bürger des Hand - works berufserfahrungund Berufserziehung*. Wetzlar, 1992. 438 p.; 21 cm. Octavo. Bridwell Library Geoffrey Chaucer, the works now newly imprinted, Kelmscott Press, London 1896. 2 CD set.

Rahme, Lotta. *Leather: preparation and tanning by tradi - tional methods*. Portland, Oregon: The Caber Press, 1995. 112 p. : ill. ; 22 cm.

Szirmai, J. A. *The archaeology of medieval bookbinding*. Aldershot, Hants.; Brookfield, Vt. : Ashgate, c 1999. 352 p. : ill. ; 25 cm.

Tidcombe, Marianne. Ed. *Twenty five gold-tooled book - bindings: an international tribute to Bernard C. Middle - ton's Recollections*. Delaware: Oak Knoll Press, 1997. 74 p. : ill. ; 25 cm. 2 copies.

Twyman, Michael. *The British library guide to printing history and techniques*. Toronto: University of Toronto Press, 1998. 88 p. : ill. ; 25 cm.

Whitley, Kathleen P. *The gilded page: the history and tech - nique of manuscript gilding*. Delaware: Oak Knoll Press, 2000. 223 p. ; 24 cm.

CHAPTER NEWS

The **New York Chapter** reports that Ursula Mitra will be on temporary leave as Co-Chair. Kristen St. John has agreed to serve as acting Co-Chair with Alexis Hagadorn of the Chapter for the next six months. Kristen is the Conservator at Special Collections and University Archives for the Rutgers University Libraries. Their chapter newsletter now has two editors: Olga Marder, of the New York Botanical Garden Library, will continue to create the events calendar, and Barbara Rhodes, Library conservator at the American Museum of Natural History, will become the layout editor. The printing and distribution are being done by a "team" at the Botanical Garden Library.

The **California Chapter** has been giving a series of practice sessions in the L.A. area. Recently they got together at Alice Vaughan's to pare leather and cover corners, with various people demonstrating different techniques and tools. They are planning a more formal workshop at Elaine Nelson's in August, a half-day of instruction and help from Mark Kirchner with English & French paring knives and French points.

The **Midwest Chapter** held its Annual Meeting in Chicago March 31st. Gabrielle Fox announced that because of other commitments, she needed to step down as co-chair. She will, however, continue to organize the chapter's traveling exhibit Stone Eye. Jim Canary agreed to fill the other co-chair duties, so at least temporarily, the co-chairmanship is a triumvirate (with Jeanne Drewes).

The **Lone Star Chapter** held elections at their Annual Meeting on June 16 and made some changes. The Chapter Officers are now:

PRESIDENT & REGIONAL VICE-PRESIDENT, SOUTH

Randolph Bertin

REGIONAL VICE-PRESIDENT, NORTH

Julie Sullivan

SECRETARY/TREASURER

Marylyn Bennett

NEWSLETTER EDITOR

Catherine Burkhard

MEMBERSHIP CHAIRMAN

Donna Ratigan

NEWS OF GBW MEMBERS



The California contingent reports with regret that **Dominic Riley** and **Michael Burke** are abandoning the United States and moving back to England. They left San Francisco June 23rd and are staying with friends in the Cotswold while they househunt. Dominic reports that they have bought a 'pre-owned' Peugeot and are slowly adjusting to life in the U.K. after ten or more years away. We expect to get more news of bookbinding over there for the Newsletter, and hope to see them over here from time to time. We wish them luck in their new life.

Donia Conn was appointed to the position of Assistant Conservator at the Syracuse University Library. She was most recently Book & Paper Conservator at West Lake Conservators in Skaneateles, NY.

Exhibiting:

Maria G. Pisano has a book in the exhibit at The Brooklyn Museum of Art Print National "Digital: Printmaking Now" which will be on view until Sept. 2. The show explores all print media from early printed books to today's computer and shows how far artists have continuously pushed the medium.

Claire Janine Satin's work "Pylone Interpenetrar (Tour d'Eiffel)" was shown at the Center for Book Arts in New

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York City in July. She was engaged by the International Sculpture Center to cover, with photographic documentation, the Center's International conference at the Wm. Penn Hotel in Pittsburgh in June.

Robbin Ami Silverberg and Andras Borocz organized "Art on Hangers" in June for the Consulate General of the Republic of Hungary.

Jan and Jarmila Sobota announced the opening of the Museum of Design Binding in Loket, Czech Republic on June 21, 2001. The exhibition, "The Transformation of Bookbinding Throughout the Ages", created and organized by the Sobotas and the Association of Czech Binders, is housed in the "Black Tower" of Loket and is the first phase of a two-phase plan for the museum. Phase 2 will open in 2002. A history of bookbinding, using reproductions, facsimiles and restored books ranges from the Middle Ages to the present. For more information on the museum and its exhibits, contact J & J Sobota, Radnicni 1, 357 33 Loket, Czech Republic; j.sobota@iol.cz; <http://www.jsobota.cz>

GUILD WEB PAGE

From Eric Alstrom: New on GBW web page
I am pleased to announce that the Guild of Book Worker's web pages have been updated with more information for binders and other book artists.

- The home page now features a new GBW News section for timely announcements concerning the organization. These will be updated periodically as new events related to the Guild occur.
- A new Resources page has also been added. Currently, there are two bibliographies available. One focuses on the history and use of leather in book binding and is from the Foundations workshop held at the October 2000 Standards of Excellence. The other is on resources for Oriental Papermaking by Jim Canary, co-chair of the Midwest Chapter of the GBW.
- On the Standards of Excellence page, there are now links to a short history of the Standards, including a comprehensive listing of all presenters and speakers for all 20 Standards, which began in 1982. There is also a review of the 1982 Standards, written by Mary Schlosser, then editor of the GBW Newsletter. This is hopefully the first of many more reviews of past Standards conferences.
- As always, there are links to membership and GBW publications information, individual pages for several of the regional chapters, an archive of past issues of the GBW Newsletter, a Study Opportunities list, and online versions of the last three GBW national exhibitions.

Please send any comments or corrections to Eric Alstrom, the GBW WebBinder at gbwweb@dartmouth.edu.

The Web page can be found at: <http://palimpsest.stanford.edu/byorg/>

EDITOR'S CORNER

We wish, again this year, to thank our volunteer staff members for all their work: Sidney Huttner, *Book Review Editor*; Barbara Kretzmann, *Noteworthy*; Iris Nevins, *Marbling Notes*; Amy Lapidow, *Internet News*; Lawrence Yerkes, *Periodicals*; and Chris McAfee, *Calendar*.

Not a volunteer, but our invaluable underpaid staff member, Richard Seibert who formats the Newsletter and all the additional items, deserves a special thanks. He does far more than he is asked to do. And so well.

This year I wish to thank the Lone Star Chapter Co-Presidents, Randolph Bertin and Pamela Leutz, who Guest Edited the August issue, wrote articles and rounded up members of the Chapter to write other articles about the activities in their area: Sally Key, Catherine Burkhard, Nora Lockshin, and Priscilla Spitzer. In addition, I wish to thank all the members who contributed reports, exhibition reviews, and all the articles that make up the *Newsletter*: Alice Vaughan, Judith Reed, Nelly Balloffet, Dorothy Africa, Carol Anderson, Mindell Dubansky, Peter Verheyen, Cindy Haller, Phil Evans, Chris McAfee, Joanne Sonnichsen, Peggy DeMouthe and Jean Stephenson. And the students in Texas who wrote about their First Impressions of a Standards Seminar, Barbara Rountree, Elizabeth Owen, and Virginia Powers, as well.

1/4 page ad # 4

NOTEWORTHY

NEW CONSERVATION, RESTORATION & BOOKBINDING PROGRAMS IN ENGLAND

1) Despite news of many programs closing in England [Guildford College and Roehampton have both announced the closing of their bookbinding courses], the June issue of Paper Conservation News reports that West Dean College, a private educational trust, will be offering two new programs in conservation/restoration, a diploma program starting the autumn of 2001, and a postgraduate diploma program starting in the autumn of 2002. One can progress directly from the first into the second-year program or go directly into the postgraduate year if already possessing some experience.

The tutor is David Dorning and the College offers full-time students a choice of subsidized residential accommodation with full board, or living off-site. Contact: David Dorning, West Dean College, Chichester, West Sussex PO18 0QZ. t: (01243) 818239. david.dorning@west-dean.org.uk.

2) HND (Higher National Diploma) Bookbinding at the London College of Printing offers a practical program in the creative art and craft of bookbinding. A two-year course in book binding, design and restoration. Open to overseas applicants, as well as U.K. residents. Application - They will help you to apply through UCAS. LINST L65 612W HND/Book.

For further information on this course, please contact:

The London College of Printing, Elephant and Castle, London, SE1 6SB, UK; Ken Olney t: +44 (0) 20 7514 6733 k.olney@lcp.linst.ac.uk

OAK KNOLL FEST VIII

The eighth international celebration of the Book Arts at Oak Knoll Fest VIII will be held Saturday and Sunday,

October 13 and 14, the weekend following the GBW Standards Seminar in Alexandria, Va. The Fest will be held in the historic, colonial town of Old New Castle, Delaware, just south of Wilmington, Delaware. The weekend includes a 20%- off sale of all the books in their shop and a Fine Press Exhibition of books from about 40 private press printers from France, UK, Canada and the US. Guest lecturers will be Crispin Elsted, owner of Barbarian Press, celebrating the 25th anniversary of the Press, and Nicolas and Mary Parry of Tern Press, giving a one year retrospective look at The Tern Press. Free and open to the public. For further information about the schedule, exhibition, speakers, directions for getting there, and accommodations, check their web pages: General link page: <http://www.oakknoll.com/okf2001.html>. Oak Knoll Books/Oak Knoll Press, 310 Delaware Street, New Castle, DE 19720; t: (302) 328-7232; toll free: 1-800-996-2556; oakknoll@oakknoll.com

D B AT FIFTY

Designer Bookbinders marked their fiftieth anniversary by a private viewing of their exhibition held at Leighton House Museum in London on July 16, 2001. The exhibition ran until July 29, at which time it moved to the John Rylands Library in Manchester.

Suppliers and Services:

The *Newsletter* accepts advertisements:

1/8 Page:	\$35.00	(3 1/2" w x 2 1/4" H)
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full Page:	\$240.00	(8 1/2" x 11")

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

1/4 pg ad #6

The Guild of Book Workers Newsletter

HERTZOG AWARD COMPETITION

The eighth Carl Hertzog Award for excellence in book design sponsored by the Friends of the University Library, University of Texas at El Paso has been announced. Book designers, printers and publishers throughout the United States are encouraged to submit books printed in 2000 or 2001 for the competition. Entries must be posted by October 1, 2001 and sent to: Hertzog Award Competition, c/o University Librarian, UTEP Library, El Paso, TX 79968-0582. Contact them for entry forms.

BAY AREA BOOK ARTS LOSSES

Harold Wollenberg, San Francisco businessman, distinguished member of The Book Club of California, member of the Hand Bookbinders of California until 1998, and Maker of Boxes for the Fine Bindings of his late wife, Leah Wollenberg, died on June 29 at the age of 95.

On July 1st, the family of Stella Patri held a celebration of her life with a Jazz Dance Party in Mill Valley (Stella's choice of Last Rites). One of Stella's three sons and a grandson were among the jazz performers. The Bookbinding Community was well represented, with remembrances of Stella given by Eleanore Ramsey.

100 UNIVERSES

Contemporary Crafts Gallery, a non-profit museum, gallery and residency supporting fine crafts since 1937, located in Portland, Oregon, is organizing the world's largest accordion book of prints in connection with the "Crossing Boundaries: East West" international print symposium being held there in October 2001. They are soliciting prints worldwide for this unique international project. Details about the book project and the print symposium may be obtained at <http://www.geocities.com/ccgpdz/100universes>. A jpeg and a printed prospectus are also available via this email address, or by contacting Contemporary Crafts Gallery, 3934 SW Corbett, Portland, OR 97201, USA; *t*: (503) 223-2654; *f*: (503) 223-0190.

Obituary

(from The New York Times, June 18, 2001)

George Abrams 1920 – 2001

George Abrams, an artist and type designer whose distinctive logotypes spelled out household names like B. Altman and Godiva Chocolates, died on June 7 in Manhasset, N.Y. He was 81 and lived in Great Neck Estates, N.Y.

Mr. Abrams and his company, Alphabets, Inc. worked with many of the largest advertising agencies, and while his studio boasted the latest in computer technology, he called himself a boardman who spent much creative time drawing and inking on paper.

Among his type designs are three known as Abrams Venetian, Abrams Augereau and Abrams Caslon. He created the cover logos for a number of popular magazines, notably the original one for Sports Illustrated in 1954. Others he designed included those for Newsweek (1968), the Saturday Evening Post (1965) and House Beautiful (1949). His lettering showed up in Life magazine, in logos for the Singer Company, Reed & Barton and Ballantine beer, and in copy for American Express and General Foods.

George Abrams was born in Brooklyn; a brother was Harry N. Abrams, the art book publisher who died in 1979. He was self-taught, but later taught lettering and typeface design at Parsons School of Design, the New School for Social Research and at Columbia University. He lectured widely.

Mr. Abrams was active in the Grolier Club, the New York Typophiles, the Pierpont Morgan Library and the London School of Typographic Design.

REPORTS

L. A. WEEKEND

Last year bookbinders from Southern California, members of GBW and the Hand Bookbinders of California, spent a weekend in the Bay Area as guests of HBC. This year, Bay Area members visited Southern California as guests of the California Chapter of GBW.

Heidi Ferrini, bookbinder recently moved from Massachusetts to Sonora, Calif., reports

The first weekend of May this year marked the visit of more than 20 members of the Hand Bookbinders of California to the California Chapter bookbinders in Los Angeles. This reciprocal event started out on Friday, May 4th in the late afternoon, with a tour of Waldo Hunt's Pop-Up Book Collection at his company, Intervisual Communication in Santa Monica. Escorted in two sections by our enthusiastic hosts, Jamie Hunt and Rives,

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Diana Flores & Joanne Page at the Getty Museum

we were treated to a most fascinating look at this small establishment that literally produces every pop-up book on the market. Additionally, we received an education as well, learning that pop-ups go way back to the 1500's. Gathering afterwards at Patty Owen's spacious bindery nearby, we were provided with refreshments and hospitality as binders informally showed their work and works-in-progress, before splitting off to dine at restaurants nearby.

Saturday found us ready, thanks to our hosts' organization, at 10 am to take in a day at the Getty Museum. It was perfectly wonderful to have time to wander among the fort-like architecture and plazas, gaze at the stunning formal garden and marvel at the surrounding views. Equally, it was an exceptional treat to visit the Conservation Lab in the Getty Research Institute. There, among state-of-the-art equipment, Mary Sackett, Head of Conservation, had laid out many examples of good conservation practices for all to admire and contemplate. Later, there was time to view the small but gem-like illuminated manuscript collection before driving off to spend time at Bergamot Station in Santa Monica, for a little gallery browsing and paper buying at Hiromi Paper International.

The culmination of a full day at the Getty was a progressive dinner party, beginning with hors d'oeuvres and drinks at Joanne Page's home in Palos Verdes. Joanne generously opened up her house and elegant bindery, with her pop-up book collection among other lovely personal work, and we all enjoyed her peaceful sheltered garden in the late afternoon of a beautiful, fresh sunny day.



Chad Johnson contemplates repairing Joanne Page's Board Shears



The Getty Museum Conservation Department

By dusk, we were on our way to Elaine and John Nelson's home, just seven miles away, in a more rural part of the Palos Verdes Peninsula. There, with a view of the city lights below, we ate dinner outdoors under the splendid trees that surround their graciously appointed house. Japanese sushi attracted everyone's attention as hors d'oeuvres, but since the Mexican holiday Cinco de Mayo coincided with this gathering, we segued into a sumptuous Mexican feast, finishing up with flan for dessert. Elaine and John's unique collection of art and fine bindings were a bonus to the evening, and we thank them and Joanne for providing the atmosphere for warm and stimulating communication between the local binders and the northern contingent.

By Sunday morning, over coffee, mango juice and pastry at Bob Gohstand's new bindery located in the middle of his orange grove in Granada Hills, we were feeling giddy with the pleasure of more intense conversation with new friends. Nearby, at Cal State University Northridge, Tony Gardner, Curator of Special Collections, pulled out highlights of their collection for us to peruse before gathering for champagne and lunch at the Faculty Club. The weekend came to a close with a visit to Carolee Campbell's print shop and bindery, Ninja Press, located in Sherman Oaks. Carolee also was so generous in sharing various techniques, and her elegant work was admired by all.

Many thanks to the organisers for an unforgettable Los Angeles stay and to all who so warmly opened their binderies and their homes to us.



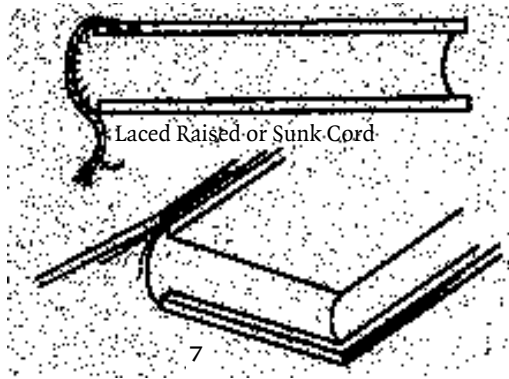
Bob Gohstand's new bindery full of binders

A JOINT VENTURE

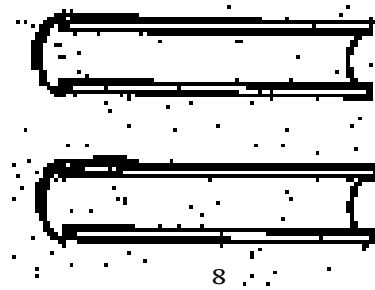
By Arthur W. Johnson
Part 3

Parts I & II appeared in Nos. 134 & 135, Feb. & April 2001

Flexible & Sunk Cord Styles



Since early times, this construction has the boards placed flush against the shoulders of the spine and a depth of joint equal to the board thickness. Thus the text block is supported and the strain of sewing is relieved. The durability of the style depends on a high level of craftsmanship and the employment of good materials. The drawback is that the leather has to be thinned at the board hinges in order for the book to open freely. Strength can

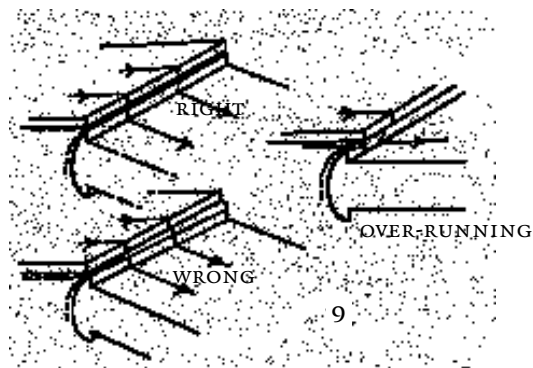


be maintained by paring no more than necessary and using durable leather. Modifications for the use of thicker leather have been attempted but have not been entirely satisfactory. Refer to illustration 8.

A common error when covering the flush joint style is not 'setting' the joint efficiently. When the boards are covered and the turn-ins completed, but before tying up, the procedure is to open one board. Press it down along the spine edge and manipulate the board until it sits close and at right angles to the joint. Close the board and repeat the operation on the other side. Open the first board again and, if it has moved out of position, press down again but over-run the joint by a fraction. Close the board, setting it firmly into the shoulders of the spine. Check the other board and finish covering. Refer to illustration 9.

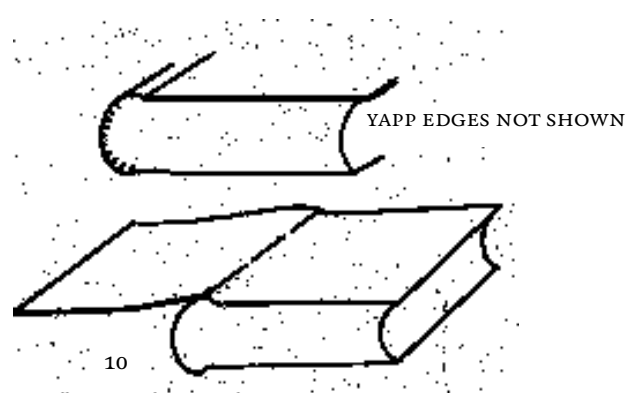
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Pin Head Joints:



A pin head joint is an apt description of the position of boards on limp bindings, such as bibles and hymnals. Thin boards, such as manila, are placed 2mm from the spine edge. Sections are sewn with an excess swell in order that they maintain a rounded shape. They are not backed. Sections may be french sewn but the use of tape is preferable for strength. The spine should be flexible and this is achieved by one lining of archival cloth, or better, a strip of leather sandpapered smooth. The usual covering is thinned morocco with a tight back. The boards do not fall back easily unless the leather is thinned sufficiently.

Endpapers & Joints



Limp binding endpapers are 'put down shut' similarly to cased and library work. Place a waste sheet under the board paper and paste this. Remove the waste and close down the cover, pushing it into the joint. Immediately treat the other side in the same way before nipping in the press. The pressing boards are placed just short of the joint. The excessively rounded spine may prevent an all over pressure, therefore the work is examined after five seconds, when it can be adjusted.

1/2 page ad # 2

INTERNET NEWS

Amy Lapidow

MAKING YOUR OWN BOOK CLOTH

Recently, on The Book Arts List, there was an informative discussion on how to make your own book cloth. Here are some of the ideas presented there:

Back your favorite fabric. There are excellent directions in *Japanese Bookbinding: Instructions from a Master Craftsman* by Kojiro Ikegami 1986 Weatherhill; ISBN: 0834801965.

Variations on this technique include: iron the fabric first, have the backing paper ready; it should be larger all around than the fabric. Dampen the paper with a sponge. Glue out the backing paper. Pick up the fabric and place it on the backing paper. Smooth out the surface. Then flip the whole thing and put it on a board, with the paper facing up. Smooth it out again and let it dry completely.

Try placing Japanese calligraphy paper on glass. Paint the paper with PVA and let it dry. Then iron the fabric onto the paper, as PVA activates with heat.

You can also create your own fabric by painting on it. Use unbleached cotton muslin; it has better flexing strength than linen. Be careful of muslin from a regular fabric store, as it may have wrinkle resistant chemicals in it. Conservation grade materials can be had from Testfabrics: www.testfabrics.com; t: 570-603-0432.

Size the fabric with a mixture of wheat starch paste and methylcellulose while it is on a piece of mylar. Coat one side, then turn it over and coat the other side. Let it dry.

Paint your sized cloth with acrylics (Golden Liquid Acrylics is a favorite) or try airbrushing to apply dyes. Cleanup is messy, but there are no streaks and it is easy to control.

To save a step, mix the acrylics into the size and brush both on at once.

For a leather like look try Mexican Amate paper that is first sized with a clear acrylic.

CALLIGRAPHY NEWS

by Iris Nevins

This came in on the marblers' list on the web too late for applying, but I felt it might interest members. Not many people seemed to have heard about it:

There was to be a Marblers' Gathering in Urumqi, Xinjuang, China – scheduled for August 12 – 18, 2001. It was being organized by Oguzhan Tugrul, also known as 'Oz', from the Marblers' Gathering in Istanbul in '97. Oz has family ties in Xinjiang, and has been working for a number of years to introduce (or reintroduce) marbling and papermaking to this area that is so important to the history of our craft.

A great tour of papermaking sites along the Silk Road at Turfan and Kashgar is planned. Papermakers from Hotan have also been invited. For more specific information, Oz can be reached by e-mail through: okehri@super-online.com, or by phone at 011-90-212-635-1645.

POSITIONS AVAILABLE

Bookbinder

Position available at Handbridge Bindery in Austin, Texas for a highly experienced bookbinder (minimum of five years). We specialize in custom bookbinding, conservation and limited production work. Our clients include elite private collectors, institutions and booksellers worldwide.

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Skills required: hand bookbinding, paper mending, stamping, leather work and construction of various housings. Handbridge offers a unique environment and an opportunity for personal and professional growth. Flexible schedule and health insurance provided. Send resume to: Handbridge Bindery, 800 South Lamar Boulevard, Austin, TX 78704.
Glenn Fukunaga, Owner

SUPPLIES

FOR SALE: mail-order hand-bookbinding business offering finely-bound notebooks, journals, portfolios and boxes. Sales are direct to individuals throughout the U.S, mostly from my catalog. Equipment includes guillotine paper cutter, board shear, standing press, etc. Please respond to Hugh Stump, Bookbinder. 1074 Monroe Street, Eugene, OR 97402. 541-342-7439. hughstump@earthlink.net. www.hughstump.com

Brass Type

For Sale by Courtland Benson, 2870 Seapoint Drive, Victoria BC Canada V8N 1S8; 250-385-1515; email cbenson@islandnet.com

Centaur Type 100 piece fonts (from P&S Engraving)

6 pt: 8 pt., 10 pt., 12 pt.: US \$100.00

16pt: US\$110.00; 22 pt: US \$115.00

26pt: US\$120.00; 36pt US \$125.00

York Type 100 piece fonts (from P&S Engraving)

8 pt, 10 pt, 14 pt: US \$100.00

1 17th Century roll, cut by P&S Engraving, never used. US \$100.00

Paper

Historic handmade papers made at Hayle Mill are now available from: Simon Green, 1, Snapgate Cottage, Five Oak Lane, Stapleurst, Kent, TN12 0HU; Simongreen@aol.com.

BOOK REVIEWS

Banks, Paul N. and Roberta Pilette, eds. *Preservation Issues and Planning*. Chicago and London: American Library Association, 155 North Wacker Dr., Chicago, IL 60606-1719 2000 edition. 359pp. \$78.00 paperback, ALA members \$70.20 ISBN 0-8389-0776-8

Reviewed by Karen L. Pavelka

Preservation Issues and Planning is an excellent reference for preservation and conservation professionals. As a basic textbook it should be required reading for everyone entering the field, but the informative and concise essays will be useful to seasoned professionals as well. The usefulness of this book may not be immediately obvious or applicable for book artists, but for binders who have a working relationship with librarians it will provides an essential understanding of library preservation structure. Especially useful will be "Special Collections Conservation" by Eleanore Stewart which places conservation treatment within the context of a much larger operation.

The essays generally maintain a good balance between practical information and rationale and philosophy. Even so, the book has some of the inevitable redundancy that comes from approaching the same topic from a variety of points of view. The overall goals of preserva-

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tion problems and strategies are bound to be similar in small institutions, large institutions, research libraries, special libraries, but each chapter author brings his or her own perspective and experience, and when read together the essays offer a breadth of information not available in any other single textbook. With few exceptions, the bibliographies and suggested readings at the end of each chapter are carefully selected and provide extremely useful suggestions for further study.

Although the book does not include a formal history of the field, "Programs, priorities, and funding", written by Margaret Child with the assistance of Laura J. Word, is a good description of how a default national preservation policy evolved through the involvement of granting institutions. "Preservation program planning for archives and historical records repositories" by Christine Ward bring forward the often overlooked archival perspective, where resources are scarce and reformatting is not likely to be a preservation option. "Environment and building design" by Paul N. Banks gives a clear and thorough overview and dispels some common misconceptions about environmental controls. The strategies cited in "Preservation microfilming and photocopying" by Eileen F. Usovich and Barbara Lilley build on the previous chapters that describe basic preservation planning. "Issues in digital archiving" by Peter S. Graham is an especially intriguing essay which identifies some of the emerging problems we face with the advent of electronic information and speculates about the ramifications they may have on traditional preservation programs. This book is likely to remain useful even as the field of library and archives preservation adapts to include emerging technologies.

It is interesting that there is little debate or controversy represented about any of the issues raised. This is somewhat surprising in a field that has had much internal controversy. Individual authors strive to present the pros and cons of a given situation, but none of the essays take fundamentally differing points of view.

This book is not designed to be read from cover to cover, although reading the entire text is highly recommended. Rather, it will serve as a convenient reference. It is an essential text for any preservation librarian or library conservator, but perhaps of more tangential interest for bookbinders and book artists.

PUBLICATIONS

Catalogues

The BCC illustrated catalog of the exhibition, "2001: Fine Hand Bookbindings for Book Club of California Publications," is now available.

Full color illustrations of fine bindings for the eighteen individual books, as well as the title pages of the eleven Book Club of California titles in the exhibition, have been photographed by Jonathan Clark. The seventeen

bookbinders whose work is represented come from the United States and France. Jonathan Clark, of the Artichoke Press, designed the keepsake/catalog.

A forward, introduction by Gary Kurutz, and notes on 20th century bookbinding structures by Joanne Sonnichsen are included.

To order, contact Ann Whipple at: bcc@slip.net or telephone 415-781-7532. \$20 plus s/h, plus sales tax for California residents.

Books

No Shortcuts: an Essay on Wood Engraving by Barry Moser. 2001. Iowa City, IA. (The University of Iowa Center for the Book, 216 North Hall, Iowa City, IA 52245; 319-335-0447/center-for-the-book@uiowa.edu). Printed on Domestic Etch paper from Monotype Dante cast at the Bixler Typefoundry. Illustrated with 16 engravings. Full Japanese cloth over boards binding by Larry Yerkes. Limited number of copies available unbound. 80 pp., 7 5/8 x 10 1/8 in., 320 copies signed by Moser. \$200 plus \$5 s&h. Discounts available for dealers and Windhover Press customers.

Digital Book Design and Publishing by Douglas Holleley. Clarendon and Cary Graphic Arts Press, 2001. Laminated paperback, 8.5 x 10.5 in., 316 Pages. ISBN 0-97071238-0-0, price: \$39.95.

This book covers all the essentials of digital bookmaking for educators, photographers, designers, and artists. Based on years of work as a photographer and teacher, Douglas

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Holley takes one through the processes of bookmaking and provides a step-by-step guide to page layout fundamentals, image processing software, digital printing, and binding. Features a rich selection of full-color reproductions from historical and contemporary illustrated books and artists' books, as well as explanatory diagrams and screen captures. To order, visit Cary Graphic Arts Press online: <http://wally.rit.edu/cary/carypress.html>, or call 716-475-6766.

Periodicals

PaperWorks, the Sonoran Collective for Paper and Book Artists, is a new publication and organization of bookbinders, watercolorists, papermakers and stampers formed on January 20, 2001 in Tucson, Arizona. Their Spring-Summer 2001 issue includes articles on 'How to Make Paste Paper', Tips & Techniques, calendar of events, an essay on 'The Paper Artist and the Book Artist' and PaperWorks Mission Statement and By-Laws. We will exchange publications with PaperWorks, which will be available in the GBW Library. Their address for more information: PaperWorks, 400 E. Deer's Rest Place, Tucson, AZ 85704.

MEMBERSHIP

REINSTATED

NEW MEMBERS FOR 2000-2001.

ADDRESS CHANGE

ADDRESS CORRECTION

NEW MEMBERS FOR 2001-2002

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CALENDAR

EXHIBITIONS

Until:

August 26: San Francisco, CA: "New Main to New Millennium: Recent Gifts & Acquisitions" at the San Francisco Public Library, 100 Larkin St. contact: 415-557-4277.

August 27: Las Vegas, NV: "Books and Boxes", one-of-a-kind books by Sue Cotter. Charleston Heights Art Center Gallery, 800 South Brush St.

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.; 831-429-1964.

December 14: Dallas, TX: "Dorothy Westapher, Dallas Bookbinder", an exhibit of bindings by the late Mrs. Westapher at the Fawn Gallery, Jake and Nancy Hamon Arts Library, Meadows School of the Arts, Southern Methodist University. Gallery hours: 9 am - 5 pm daily. Opening reception: September 16, 3 pm - 5 pm.

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

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; email: info@hrc.utexas.edu.

Upcoming

Guild of Book Workers Members' Exhibition, "Best of the Best":

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 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

September 1 - October 30: Santa Monica, CA: Ninja Press exhibition of books and broadsides using Hiromi Papers, at Hiromi Paper International at Bergamot Station. t: 310-998-0098.

September 1 - October 31: 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 12 - November 17: New York, NY: "Numismatics in the Age of Grolier". At the Grolier Club, 47 E. 60th St., New York, 10022; 212-838-2290; <http://www.grolierclub.org>

STUDY OPPORTUNITIES

Summer 2001 Workshops at Dieu Donn  Papermill, 433 Broome Street, NY, NY 10013

t: 212-226-0573 f: 212-226-6088

info@papermaking.org ,
www.papermaking.org

To register, please call the Mill at 212-226-0573 at least 2 weeks in advance of class date.

Basic Papermaking: August 22, 6:30 - 9:30 pm.

Members \$60, Non-members \$70

Beyond Basic : September 5, 12, 19 and 26, 6:30 - 9 pm

Members: \$240, Non-members: \$260

Workshops for Kids!

Paper for Kids Prints: September 22, 1 - 2:30 pm

Fee: \$30 per child ages: 5 - 15 (one parent accompanies free)

Printmaking for Kids: September 29, 1 - 3 pm

Fee: \$35 per child ages: 5 - 15 (one parent accompanies free)

Fee for both workshops: \$60 per child.

Canadian Bookbinders and Book Artists Guild Summer and Fall 2001 Book Arts Workshops schedule is available. Classes in beginning to advanced bookbinding, as well as other book-related classes will be offered. Contact: CBBAG, 176 Johns St., suite 309, Toronto, ON M5T 1X5, or call Betty Elliott, 416-621-2482; websites: www.cbbag.ca or www.web.net/~cbbag/BulletinBoard.html

The San Francisco Center for the Book Fall 2001 schedule of workshops is available. Workshops sponsored by the Hand Bookbinders of California and Pacific Center for Book Arts are listed, along with SF Center for the Book classes and workshops. San Francisco Center for the Book, 300 DeHaro St., San Francisco, CA 94103; 415-565-0545; email: classes@sfcbook.org

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

For information about new conser-

vation, restoration and bookbinding programs in England, see Noteworthy, this issue.

WORKSHOPS, LECTURES &
OTHER EVENTS

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

September 6 – 8: Independence, MO at the Truman Library.

October 25 – 27: Fort Bragg, NC at JFK Special Warfare Museum.

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

September 8 – 9: Bradford, England: Single section binding taught by Stephen Conway. Cost £110.

Contact: Stephen Conway Cheapside Chambers, Rms. 85-88, 3rd fl., Cheapside, Bradford, BD1 4HP; *t*: 01274 776649

September 10 – 21: Paris, France: “Japanese Conservation Techniques”. Contact: Claude Laroque, MST CR/Université Paris 1, 17 rue de Tolbiac 75013, Paris, France; claudlaroq@aol.com

September 15 – 16: Andover, MA: “Girdle Binding”, a New England Chapter sponsored workshop with Pamela Spitzmueller at North East Document Conservation Center. \$115 plus mats. Contact: Barry Spence, 3 Masonic Ave., Shelburne Falls, MA 01370; 413-625-2980; bspence@openbookbindery.com

September 17 – 21: Worcester, England: “History and Use of Medieval Pigments and Inks” at the Institute of Paper Conservation. Contact: Clare Hampson, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB, England. *t*: 44 (0) 1886-832323; clare@ipc.org.uk

September 17 – 21: Ascona, Switzerland: “Typography and the Art of the book”, a course at the Centro del bel libro with James Clough.

Contact: Renate Mesmer, Via Collegio, CH-6612 Ascona. *t*: (011)-(0041)-091 791 7234; *f*: (011)-(0041)-091 791 7254; r.mesmer@ticino.com; www.cbl-ascona.ch

September 19 – 22: Santa Fe, NM: “Altar Books Workshops” with Anna Wolf. The books will be shallow-accordion-doored shrines holding New Mexico ephemera.

\$1,195. Contact: Four Directions Tours, 4237 Starboard Ct., Soquel, CA 95073; directtraveller@aol.com; www.casanamberetreats; 831-476-1019.

September 22-23: Salt Lake City, Utah: Great Salt Lake Book Festival. For info, contact the Utah Humanities Council at 801-359-9670; www.utahhumanities.org

September 25: Washington, DC: 2001 Lieberman Lecture will be given by Johanna Drucker on “Ili-azd: The Poet Publisher and the Art of the Book”. 4:30 pm in the National Museum of American History, 14th St & Constitution Ave. www.printinghistory.org

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

October 13 – 14: Newcastle, DE: Oak Knoll Fest VIII. Contact: Oak Knoll, 320 Delaware St., Newcastle, DE 19720. *t*: 302-328-7232; oakknoll@oakknoll.com

October 13-14: Bradford, England: Four books – two days with Mark Cockram. Cost: £110. Contact: Stephen Conway Cheapside Chambers, Rms. 85-88, 3rd fl., Cheapside, Bradford, BD1 4HP; *t*: 01274 776649.

October 19-21: St. Louis, MO: APHA Annual conference, “Transatlantic Type: Anglo-American Printing in the Nineteenth

Century”, at Washington University. Contact: APHA, PO Box 4922, New York, NY 10163; www.printinghistory.org

November 10-11: Bradford, England: Japanese Bookbinding with Midori Kunikata-Cockram. Cost : £120. Contact: Stephen Conway Cheapside Chambers, Rms. 85-88, 3rd fl., Cheapside, Bradford, BD1 4HP; *t*: 01274 776649.

December 8-9: Bradford, England: Cut flush tight back binding with David Sellars. Cost: £110. Contact: Stephen Conway Cheapside Chambers, Rms. 85-88, 3rd fl., Cheapside, Bradford, BD1 4HP; *t*: 01274 776649

2002

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

July 22 – July 27: Coldigioco, Italy: Papermaking workshop taught by Stacey Lynch of Dieu Donne Papermill and Melissa Potter of Urban Glass. 6-day intensive class in the Italian countryside. Limited to 8. Cost: \$1,200 includes tuition, materials, room, breakfast & lunch (not airfare). Deadline to register and pay: March 1, 2002. Contact: Melissa at 718-625-3685, ext. 237, or Stacey at 212-226-0573, or info@papermaking.org for details and registration.

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

521 Fifth Avenue New York, NY 10175 Number 137 August 2001

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