



Newsletter

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October 2001

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SUPPLY: Susan B. Martin, 225 W. 71st St., Apt. 74, New York NY 10023; w: (212) 822-7364; h: (212) 877-1043
PUBLICITY: Peter D. Verheyen, 231 Strong Ave., Syracuse NY 13210; w: (315) 443-9937; gbw@dreamscape.com

CHAPTERS

New England: James Reid-Cunningham, 10 Harrington Rd., Cambridge MA 02140; h: (617) 354-4276; w: (617) 496-8542
New York: Kristen St. John, Rutgers Univ. Libraries, 169 College Ave., New Brunswick NJ 08901; w: (732) 932-7006
Alexis Hagadorn, PO Box 250432, New York NY 10025; w: (212) 854-8081; f: (212) 854-3290
Delaware Valley: Denise Carbone, 201 Harvard Ave., Stratford, Ave. NJ 08084; h: (856) 784-7526; w: (215) 440-3413
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Midwest: Jim Canary, PO Box 5816, Bloomington IN 47407; b: (812) 855-3183; h & f: (812) 876-1290
Jeanne Drewes, 143 Kensington, East Lansing MI 48823; h: (517) 324-0115; w: (517) 432-7486; f: (517) 432-1010
Lone Star: Randolph Bertin, 2612 W. 49th St., Austin TX 78731; h: (512) 459-9964
Julie Sullivan, 6527 Del Norte, Dallas TX 75225; h, w & f: (214) 987-2234
California: Alice Vaughan, 1301 East Morada Pl., Altadena CA 91001; h: (626) 794-0091; f: (626) 794-5573
Rocky Mt.: Laura Wait, 3358 Pecos St., Denver CO 80211; w: (303) 480-0172; f: (303) 458-8496
Marnie Powers-Torrey, 130 Aspen Dr., Park City UT 84098; h: (435) 658-2376; w: (801) 585-9191

The Guild of Book Workers Newsletter

Number 138 — October 2001

PRESIDENT'S REPORT

ON VIDEOS

While dealing with the Archives was the first high priority project undertaken this year, the videos of the Standards on Excellence Seminars have been second. This video project has all the earmarks of being just about as complicated as the Archives project! A brief summary of where it currently stands is as follows:

The first documentary videos of the presentations given at the Standards Seminars were filmed by Frank Mowery at the third Standards in Pittsburgh in 1984. Video technology since then has gone through a great deal of development, and many changes. As a result, the subsequent videos (60+) have been shot by a half dozen different people using almost as many video formats: Beta, 8-Millimeter, High 8, 3/4-Inch, VHS, and SVHS. Initially only one camera was used but for a period of years, two cameras were used (one for the close-ups and one for the wide view). Where two were used, the two originals needed to be edited onto one film, and then further edited to create a master copy. The master copy was then used to create the loan copies. In the early years, loan copies were created in the Beta and the VHS format, as both were commonly in use. In recent years, VHS has become the preferred format and loan copies have been produced only in VHS. Today, videos are generally either shot in a digital format, or immediately transferred into a digital format, so that they can be edited on a computer by the various programs developed for that purpose. Working in the digital format is much easier, and results in a more permanent and better quality master copy that reproduces with less generation deterioration.

The main problem with producing these videos is that the editing is painstaking, time-consuming work that requires considerable training. Furthermore, the equipment needed to transfer from these various formats into the digital format is very sophisticated and extremely expensive. Not surprisingly therefore, it has been difficult to find people who are willing to produce GBW's videos on a volunteer basis, or even for a reasonable amount of money, in a reasonable time period. The result is that our videos are scattered across the country, in varying stages and formats. Most of the videos from 1984 through 1992 are with Jack Thompson in Portland, Oregon. He has the original tapes (many of which are badly deteriorated) in their original formats, and the edited master copies in Beta or VHS, and has sent VHS loan copies to the GBW Library at the University of Iowa in Iowa City. The original

videos from 1994 through 1996 are with Creighton Lemieux in California. Some have been edited onto a VHS master, others are waiting until he has the equipment to transfer them and edit them digitally. The originals from 1997 and 1998 are with Bob Muens in Florida, who has been doing GBW's filming in recent years. And the originals from 1999 and 2000 are with Pam Barrios in Salt Lake City. All of the latter four years are in SVHS or VHS format and are waiting editing and processing. The situation is a real "pig's breakfast". I am not sure where the originals of 1993 are, or if edited masters have been made...

These documentary videos are very important. They are a unique record of the presentations that have been given at the GBW Standards Seminars for the past 17 years. Collectively, they constitute an important body of knowledge and technical information that augments the material published in the professional journals and textbooks. The Standards Seminars were begun to improve the quality of work in the book arts and they are generally credited with having been remarkably effective in doing so. Part of this effectiveness has been the "ripple effect" from the Standards Seminars to the whole bookbinding community. These videos — in spite of their many shortcomings — have played an important role in that process. As the old saying goes, "a picture is worth a thousand words." These videos are no exception. The videos that are available for rent from the Library in Iowa have been very popular: heavily borrowed and evidently helpful. Along with our publications, they are one of the main benefits of membership in the Guild.

GBW needs to make a very high priority of getting the outstanding videos reformatted and edited and into circulation. Funds have been allocated in

Apply for the Carolyn Horton Fund Award.

This award, administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), is offered annually to support continuing education or training for professional book and paper conservators. You must be a member of AIC's Book and Paper Group in order to qualify. The amount of the award varies with need. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

DEADLINE FOR APPLICATIONS IS FEBRUARY, 1, 2002.

To obtain an application, write to: Carolyn Horton Fund, FAIC, 1717 K Street, NW, Suite 200, Washington, DC 20006

the budget for that purpose but someone is needed to coordinate and oversee the project. Is there anyone in the membership familiar with videos who would be willing to take on this project? Is there anyone who has access to this type of equipment, or who knows anyone who does? We are not interested in winning an Academy Award. We just want the material out there, and available to the membership... The reward from all of GBW will be tremendous gratitude, and instant Hero Status!

Betsy Palmer Eldridge
President, GBW

EDITOR'S CORNER

During the week putting together this issue of the *Newsletter*, the terrorist attack on New York and Washington took place. As of September 17, several messages of condolence from Overseas members have come in via e-mail. Some were sent out to the GBWListserv. But for members not online, I will repeat them.

Sün Evrard, in France, said on Wednesday, September 13, "Just to tell you that I am thinking of you and all my American friends who might have friends or family in pain or anguish and to tell you all my sympathy, Love, Sün." (Sün's e-mail address: sun.evrard@wanadoo.fr)

In the course of a communication with Terry Buckley and Dominic Wall, both organizers of the Society of Bookbinders Conference in July, Terry wrote on 9/15/01, "First may I say how sorry we are about the acts of cowardice against the US people. We are deeply shocked and thinking of the people in the USA.....I hope the world becomes a better place from your unfortunate situation." (Terry's e-mail address: terry.buckley@talk21.com)

Dominic Wall wrote the same day, "Firstly, I would like to sympathise with you and your country over the attack and loss of lives at the World Trade Center. I hope that you have not been personally affected by this atrocious act. I hope and Pray that we all learn to love peace more than hatred in the future...". (Dominic Wall's e-mail address: dominicwall@netscapeonline.co.uk)

We thank all those who have expressed their sympathy. By the time this letter appears, the 21st Standards Seminar will be over and we will, once again, have affirmed our belief that books and things of beauty matter in this world, in spite of the evil that men may do.

GUILD NEWS

EXHIBITIONS

GBW 2003 Exhibit to Feature Theme: IN FLIGHT

The 2003 traveling exhibition of the Guild of Book Workers is planned to feature the theme "In Flight". The show will celebrate the centennial anniversary of the first successfully controlled flight of a manned flying machine. Invented by two brothers from Ohio, Orville and Wilbur Wright, the event occurred rather quietly, with just a few witnesses, on December 17, 1903, at Kitty Hawk, North Carolina. It prompted further experiments and refinements by the brothers, leading to their first publicized flight later in 1904.

The achievement of the Wright Brothers can be seen as a culmination of a long line of trials and errors, not only by themselves, but also by their predecessors' attempts at finding a means to fly. The quest to discover the secret of flight, both in myth and science, has captivated man's imagination from the ancient Greek legend of Icarus, the boy who flew too close to the sun with waxed wings, to Leonardo Da Vinci's late 15th century diagrams of an archaic flying machine. The Wright Brothers' invention of a powered, "heavier than air" biplane at the outset of the 20th century paved the way for unbelievable feats in aviation in the ten decades to follow.

"In Flight", as an exhibit theme, offers a broad topic for GBW members to work with, whether inspired by aircraft from the past, or the future, or the beauty of flight in nature. Not strictly limited to aeronautics, the theme of flight lends itself to the whimsical, such as a "flight of fancy," or by contrast, to the dramatic interpretation of flight from a place, as in fleeing danger. The subject opens countless possibilities for interpretation through our craft of book related arts, which includes traditional design binding, fine printing, and the creation of artists' books

The GBW "In Flight" exhibition is planned to open in conjunction with the Fall 2003 Standards of

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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 December issue:
November 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

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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:
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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.

Excellence meeting in Denver, Colorado. Forty juried works are estimated to travel in the show, which will be complemented by a color catalog. It is expected to travel for no more than 15 months, possibly into early 2005. Intent to Enter forms will be available by Summer 2002 to GBW members, with works due by June 2003.

With this announcement, GBW members will have two years to prepare for this major exhibition. Sadly, it is ironic that the "In Flight" theme was selected prior to the tragic events of September 11, 2001, when our country, and the world, witnessed the use of commercial airliners as terrorist weapons of destruction. It is hoped that GBW members will find the theme of flight as a positive source for expression via our book arts medium.

If you would like to be on a preliminary list to receive an Intent to Enter form in 2002, or you are interested in hosting the GBW "In Flight" exhibit, please contact:
Priscilla Spittler: (512) 237-5960; prispit@totalaccess.net
or Laura Wait: hagwait@qwest.net

NEWS OF GBW MEMBERS

EXHIBITING:

Susan Joy Share's work, *Out of Bounds*, was exhibited at the Bunnell Street Gallery in Homer, Alaska in September.

Cathy Adelman (CA, MW, NE, NY, RM) and **David J. Lawrence** (LS, MW, RM) were both awarded Highly Commended Certificates in the categories of fine binding and case binding in the Biennial Bookbinding Competition — 2001 of the Society of Bookbinders, which was exhibited at the Society's Twelfth Biennial Conference at Homerton College Cambridge, England July 19-22.

Cathy's entry, in the fine binding class was "Collected Proverbs" by Erasmus.

David's entry in case binding was Marvin Shanken's "Cigar Aficionado's Cigars," two copies designed as a pictorial pair in Art Deco style.

The exhibition moved to three more venues in Liverpool, Bath and London before closing September 29. Full result, competition organizers' report and pictures of winning entries may be viewed at: http://www.societyofbookbinders.com/events/competition/competition_2001/comp_2001.html

Jean Buescher of Ann Arbor, Mich. will exhibit her book, broadsides, and collages at the Philadelphia Museum of Art Craft Show in the downtown Convention Center in November. Discount entrance coupons are available from Jean if you plan to attend. Contact her at 734-668-7436. For more information see: www.philamuseum.org/pmacraft.

Emily Martin, of Iowa City, was the artist-in-residence at the Minnesota Center for Book Arts in July, where she produced a limited edition book using a variety of print media gathered in the *vade mecum* book form. She had a solo exhibition at the Center for Book Arts in New York City entitled *Four Decades of Artists' Books* in May — June when she was their monthly featured artist.

Peggy Johnston of Des Moines, Iowa and **Gloria Helfgott** of Pacific Palisades, Ca. exhibited their one-of-a-kind books in *Bookworks* in September at the Art Gallery of Western Wyoming College in Rock Springs, Wyo. Peggy taught several workshops in conjunction with the exhibition. Peggy's portion of the show will continue at the University of Wyoming in October.

Book Artist **Carol Barton** has been awarded the Sacatar Foundation Fellowship for the Fall of 2001. She will be artist-in-residence at the Sacatar Center in Bahia, Brazil from November 13 through December 23rd, where she will be finishing her pop-up how-to workbook, *The Pocket Paper Engineer*. The book will be printed in the spring of 2002 at the University of the Art's Borowsky Center in Philadelphia. Call her for details at 301-229-2213, or email: cbarton@mindspring.com

Book Artist **Sue Ann Robinson** will have her artist's book *Chisholm Hours* included in the exhibition, "The World from Here: Treasures of the Great Los Angeles Libraries," which opens October 17 at the UCLA Hammer Museum, Los Angeles, Ca. *Chisholm Hours* is on loan from the Getty Research Institute Collection.

Sue Ann's unique artist's books will also be included in "SoCALled Books: Diversity in Southern California Artist's Books" curated by **Gloria Helfgott** at the New York Center for Book Arts. The exhibition will travel in the spring of 2002 to the Rare Books Division of the Special Collections at the J. Willard Marriott Library, University of Utah, Salt Lake City.

Claire Jeanne Satin has been awarded a Fellowship from the Memorial Foundation for Jewish Culture to assist her in creating a bookwork based on the history of the Hebrew alphabet for the year 2001 – 2002. She has been invited to exhibit her work in conjunction with the Basel Art Fair, at an alternative site, when it stages its first sister fair in Miami Beach, Fla. in December 2001. She will also be exhibiting works in the "World of Art on Paper" in Ljubljana, Slovenia October – December 2001, and at the Hollander Gallery, Ann Arbor, MI and at Books at the Bookery, Ithaca, NY.

OBITUARY

Stephen Gale Herrick, 1909 - 2001

GALE HERRICK, former CEO of an 80 year old Bay Area firm Herrick Iron Works, investor, bookbinder, book collector, died peacefully on September 8 in San Francisco at the age of 92.

The San Francisco Chronicle says, "Gale Herrick's life was a gentle balance between the contrasting worlds of art, literature, music, steel and investments. After a 29 year career at Herrick Iron Works, in 1960 he sold the firm and retired to a life of investments and cultural pursuits. He joined the popular Actor's Workshop as a business manager for one dollar a year, and in 1965 relocated with the ensemble to Lincoln Center in New York.

Returning to San Francisco in the 1970's, he cultivated an interest in fine bookbinding and collecting. He started a bookbinding studio in his office. He is a past president of The Book Club of California and Master of the Press of the Roxburghe [Club of San Francisco]." Gale joined the Guild of Book Workers in 1969 and was a founding member of The Hand Bookbinders of California in 1972. He remained a member of both organizations until last year. He was a member of the Mechanics Library, Bancroft Library at UC Berkeley and Library Associates at Stanford University. He left many of the books in his collection these libraries and to The Book Club.

1/4 page ad # 2

Gale Herrick was born in San Francisco in 1909, graduated in 1931 from the University of California at Berkeley in Civil Engineering, he was Commander of the Naval R.O.T.C program under Chester Nimitz and a member of the CAL Crew and was active in many Bay Area service organizations. He was a member of The Olympic Club and of the Old Guard at the Bohemian Club.

His wife, Marian Schaller Herrick, died not long before her husband's death. He is survived by his sons Stephen, Michael and Jerome, and daughters Ann and Andrea, and by 10 grandchildren.

Services will be private. The family asks that memorial donations be made to the Bancroft Library at Berkeley, Stanford Library, The Book Club of California or the San Francisco Symphony.

CHAPTER NEWS

The **New England Chapter** sponsored a workshop on September 15-16 with Pamela Spitzmueller, Chief Conservator for Special Collections of the Harvard University Libraries, on Girdle Binding. Participants in Pam's workshop constructed a model of a small, wooden-boarded book sewn on double-raised cords and covered in soft deerskin, with clasps and an overcover with an extending skirt terminating in a decorative knot for attachment to the girdle.

1/4 page ad # 3

Patricia Lovett, professional scribe, teacher and author, and a Fellow of the Calligraphy and Lettering Arts Society, was to speak on "Medieval Manuscripts to Modern Calligraphy" on September 19. Unfortunately, she was traveling to the US from London on the morning of the terrorist attacks on New York and Washington and her plane was diverted to Halifax, where she and her husband spent the night on the floor of a school gymnasium. They were ultimately unable to get to Boston at all, and were forced to cancel their trip and return to London.

The **New York Chapter's** 2001 Fall Educational Tour was a visit September 21-23 to the studio of Jeff Rigby, a conservator in Hudson, N.Y., followed by a visit to Claire Maziarczyk in her Paste Patterns studio in Niskayuna, N.Y. These visits were followed by a weekend stay at Ralph Ocker's home on Schroon Lake in the Adirondack Mountains of New York.

The **Midwest Chapter** members are working on entries for their exhibition Stone Eye, which will be shown at their next annual meeting April 19 - 21, 2002 in St. Louis. They are planning an exhibition catalogue as a compact disc. The jewel case insert will double as a catalogue for those who prefer a paper catalogue. Pamela Rups takes the lead on this project, with Jeanne Drewes providing assistance. They hope to have the poet reading the signature poem, as well as some images of locations mentioned in the poems and to have original music as part of the CD.

The **Potomac Chapter's** Spring Program included the discussion in March on "Art Law and Liability Issues of Book Conservation" led by Laura Possessky, a lawyer with a firm specializing in intellectual property and entertainment law, representing artists, writers, musicians and non-profit organizations. Other programs were the April one given by William Minter on "The Spring-back Binding"; "Leap of Faith: Setting up a Private Practice" in May, featuring Janice Stagnitto Ellis, a conservator in private practice in the Washington, D.C. area; followed by the annual picnic at Bill Minter's studio in Woodbury, Penna.

The **Rocky Mountain Chapter's** newsletter, *Book Arts Roundup*, for September 2001 gives an abbreviated look at all the workshops at this year's PBI held in Tooele, Utah, May 21 - June 1, 2001. Cindy Haller is the Editor of this Newsletter. A copy may be obtained from the Guild Library, or perhaps by contacting Cindy at sourceart@aol.com.

The **California Chapter** in Southern California is presenting two separate workshops on techniques in decorating paper and leather, both given by S.A. Neff, Jr. On November 2, 2001 he will give a one-day workshop in Alice Vaughan's studio on Creating a

The Guild of Book Workers Newsletter

Decorative Panel with Japanese Dyed and Gold Papers. On November 3 – 4, the workshop at Mel Kavin's bindery, Kater-Crafts, will be on Techniques in Decorating with Leather. On November 10 – 11, Mr. Neff will conduct a workshop in the San Francisco Center for the Book, sponsored by The Hand Bookbinders of California, on Techniques in Decorating with Leather.

NOTEWORTHY

ARCHIVES, ARCHIVES

Barbara Kretzmann, who is trying to deal with the GBW archives and writes for our *Noteworthy* column, sends the following: I think Margaret Johnson sent me an article on the New York City's Municipal Archives to help make my job of looking at the Guild's archives seem miniscule by comparison. The Municipal Archives is comprised of "three million pounds of materials, ranging from the original 1654 Dutch sales slip for the purchase of Coney Island, to a trove of stereoscopic Victorian pornography assembled by an antivice crusader" (*New York Times*, 7/2/01). Since these archives have had to move several times in the past, due to fires and flooding, let us hope that the recent disaster to the World Trade Center in NYC did not do damage to their headquarters at 31 Chambers St.

Barbara's request for original copies of the *GBW Journal* in the last issue has had some results.

Still needed are the following issues:

Vol. III, No. 3 Spring 1965

Vol IV, No. 3 Spring 1966

Vol. VI, No. 3 Spring 1968 (2 copies needed)

Vol. XXV, No. 1 Fall 1968

NORTHERN CALIFORNIA NOTES

The Hand Bookbinders of California are presenting six classes and workshops this winter on the Care and Repair of Books. These will be basic techniques used in the care and repair of non-valuable books, intended for librarians, bookbinders, collectors, booksellers and students considering a career in restoration and conservation, and people who simply want to better care for their everyday books. One can take all six workshops, or choose the ones that best suit their needs. They will be taught by members of HBC. More can be learned about the classes from The Hand Bookbinders of California, P.O. Box 193216, San Francisco, CA 94119. Classes begin January 12 – 13, 2002.

Other workshops at the San Francisco Center for the Book sponsored by HBC include: S. A. Neff, Jr.'s weekend workshop in November noted above and Chinese Bookbinding with Margaret Davis in October. Numerous other bookbinding and printing workshops are being given at the Center

1/4 pg ad #5

1/4 page ad # 4

EBOOKS TOO, BRUTE

Maria L. La Ganga's long, insightful article for the Los Angeles Times (7/17/01) entitled "There's No Stopping Those Letterpresses," about the Arion Press saga, should have cheered many a printer's heart. In addition to giving the public a short history of printing along the way, she also gave bouquets to bookbinders, marblers, book artists, the San Francisco Center for the Book with its annual 250 classes, and the Pacific Center for the Book Arts, whose members include almost 100 presses. This article dovetails nicely with a much later article in the *NYT* (8/28/01) by David D. Kirkpatrick, entitled "Forecasts of an E-Book Era Were, it Seems, Premature." After bookbinders heard the chair of the books division of AOL Time Warner declare: "We want to see electronic publishing blow the covers off of books," it is reassuring to read that a year later, "the main advantage of electronic books appears to be that they gather no dust. Almost no one is buying."

IPC COURSE ON STATIONERY BINDING

On March 14, the Institute of Paper Conservation will hold a one-day course on "An Introduction to the History of Stationery Binding" at the Public Records Office in Kew, England. Speakers: Fred Bearman, Peter Whithead and Maria Hernandez. The course will include new research on the history of limp and semi-limp stationery structures from 13th c. Italy and follows their structural changes as they spread through Europe. Some of the variations of these types of bindings from the 15th c. will be explored and their evolution followed through the to 19th c. springback. A slide show of Spanish wallet bindings will conclude the morning session. In the afternoon there will be a demonstration of binding a 16th c. stationery book, followed by an illustrated talk of case studies discussing some of the problems of preserving and conserving these books and their bindings. There will also be a small display of relevant bindings from the PRO's collections.

COST: £75 IPC members before January 18 -- £135 after. **Contact:** The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB U.K.; *t:* +44 (0)1886 832323; *e:* information@ipc.org.uk; www.ipc.org.uk

REPORTS

*Society of Bookbinders 2001 Conference,
Homerton College, Cambridge, England
July 19-22, 2001*

When Terry Buckley, at the 2000 Standards Conference in Salt Lake City, said "ya'll come" during his sessions.....some of us took it literally! He was inviting American bookbinders to the Society of Bookbinders 2001 Conference in Cambridge, England,

July 19-22, 2001. There were approximately twelve of us from the States.....joining the crowd of about 200....and we thanked Terry, the Conference Chairman, for the invitation!

The Conference was held at Homerton College, one of the many colleges at Cambridge University. The private accommodations were most comfortable, which along with the lecture/meeting rooms, made for excellent facilities. Both these buildings were recent additions to the College. Our meals, including the Conference Banquet, beautifully served, were in a dining hall typical of a Cambridge University dining hall – **Queen's Hall**.



QUEEN'S HALL • CAMBRIDGE UNIVERSITY

The Society opened its current exhibition of bindings at this Conference — their Biennial Bookbinding Competition – 2001 — so this made for a wonderful added attraction. Two Guild of Book Workers' members from the U.S. received certificates of commendation for their entries — David Lawrence and Cathy Adelman. Visits to various venues in Cambridge were available prior to the opening of the Conference. Buses took us near to these locations, then tour guides led us to the libraries or museums visited — the walks all allowing us a taste of the beautiful **surroundings**.



TERRY BUCKLEY & DOMINIC WALL

The Trade Fair Reception and evening meal “kicked off” the activities that Thursday, July 19, followed by the first presentation.

Fifteen presenters provided lecture-demonstration sessions, and thus, each attendee could attend five of the break-out sessions and the four sessions for the whole group. The Trade Fair was available to attendees throughout the Conference. A synopsis follows of the wonderful educational offerings.

BREAK-OUT SESSIONS

“Embroidered Bindings” by Alan Farrant

Mr. Farrant, Head of Conservation, University Bindery, Cambridge University, presented a lecture, including slides, on the history and use of embroidered bindings. He discussed at length the materials used for the bindings, including the origin and processing of raw materials followed by their application in embroidered bindings.

“Japanese Bindings”

by Mark and Midori Kunikata-Cockram



MARK & MIDORI KUNIKATA-COCKRAM

Midori and Mark gave two separate and different demonstrations of a sewn-through-the-fold 10th c. Japanese binding, *Tetsuyō-so*. Midori demonstrated the traditional binding, while Mark showed his variation on the style. Midori showed us her method of decorating paper for the endpapers, coating them with a gelatin mixture and sprinkling gold leaf

over it by rubbing through a strainer for a lovely effect.

Mark, who has a private bindery in England, introduced his binding structure as a “fusion of Japanese and European binding styles.” The boards for the binding have thinly pared leather on card stock on the outside, creating a small lip on the spine edge of the cover boards using a tin to create the lip or curve, similar to the lip of a chemise. The inside paper is drummed on. An uneven number of signatures are sewn together — Mark begins with the center signature — and the covers are also sewn to the text block during the sewing function. The sewing is knotted at the center—most sewing holes at both ends of the thread, again in the center of the signature and finally, each loose thread is knotted at the outermost holes.

Both used a somewhat similar technique to create their beautiful books – but not exactly the same. Mark and Midori’s handsome bindings have been seen in America in the Designer Bookbinder’s exhibition that has been traveling around the country this year.

“Chemise” by Nick Cowlshaw



NICK COWLISHAW

Stating that the chemise is like a shirt on a book — a book jacket — Nick noted that it can be made with leather or cloth...and proceeded to go through all the steps in detail for the construction of a chemise. Nick makes many structures of this type, having a private bindery in Reigate, Surrey. He also is a part-time instructor at Morley College, London.

A chemise must have a slipcase! Thus, he went through the general steps for constructing his slipcases, which most often include a ribbon, cleverly placed in order to “pull” the book and chemise from the case.

“Gold Finishing” by John Mitchell

John’s extensive career speaks to his master craftsmanship as a gold finisher. He currently has a private bindery, continues to lecture and bind books, has successfully published two books on edge decoration and gold finishing, and most recently was granted “The Royal Warrant of Appointment as Bookbinder to Her Majesty Queen Elizabeth II”. Those who attended John’s sessions at this Conference saw gold finishing in progress, as he worked on

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the same book doing his beautiful decorations. He carefully explained the tools and supplies necessary for gold finishing and demonstrated the steps to accomplish the planned decorations. In the room were samples of some of his work – most inspirational to all!

“Gold Finishing Surgery” by Clive Bovill



CLIVE BOVILL DEMONSTRATING GOLD FINISHING SURGERY

Clive started his career serving a six-year apprenticeship at Zaehnsdorf in London. With various positions since that start, he is now retired but still does occasional fine binding and private classes. His step-by-step explanations of gold finishing helped support what was learned in John Mitchell’s sessions, even though each gold finisher has his own favorite

supplies and/or steps to the finished product. Clive completed decoration of a book spine during the session, and then proceeded to rub out one whole area between two spine bands. Clive used this demonstration to explain how a mistake can be fixed, and noted the steps to do so.

“Paper Washing and Cleaning” by Sue Corfield

Sue, as an accredited conservator-restorer and member of the Institute of Paper Conservation, is a freelance paper conservator in London. She explained in a well-organized way the problems that can be found on paper items — passing samples around to all in the room. Being able to actually see and feel the damaged pieces, helped us to have a better understanding of what may be encountered when handling paper products. Sue went through the steps of how to clean these surfaces, noting the various methods based on the type and the amount of damage.

“Books Arts” by Mike Brunwin

Mike is currently Senior Lecturer at The London College of Printing and course director for the BA Book Arts program. He shared much information about the book arts, having been involved with the development of the BA Books Arts program and the HND Design bookbinding courses at LCP.

“Onlays” by Glen Bartley

Glen has a private bindery in Culham, Oxford. In this session he demonstrated the techniques he uses to create his design bindings. Unlike most binders, he completes his leather onlay designs before he puts the leather on the books. To join two pieces of

leather together Glen pares the leather at the joint and overlaps. He cuts onlay pieces at a slight inward angle with a scalpel. Once the entire onlay design is complete, he back pares the leather to create an even thickness to the entire covering material. For inlays, Glen pares the leather for all component pieces ahead of time and measures to ensure all pieces are of the same thickness. All component pieces are mounted on the same type of board with a paper lining that will split. Design shapes are then cut and assembled.

“K118 — The Perfect Structure” by Terry Buckley

Terry is a Senior Lecturer in Bookbinding at the London College of Printing, and maintains his own private studio. The “perfect structure,” as Terry puts it, is coded as “K118” and is based on a German medieval structure from about 1493 from the Nuremburg era. Terry has adapted the binding to provide the ultimate open book flexibility, quite suitable for journals, albums, guest books, etc. Through his presentation, he noted that he avoids recessed cord sewing, opting for French sewing or sewing on tapes. The book is rounded, but not backed. A vellum tab system protruding from spine to boards allows this flex. Terry presented his K118 structure to the participants of last year’s Standards Seminar in Salt Lake City.

“Medieval Bindings” by Nicholas Hadgraft

Nicholas is from Cambridge and currently in private practice, a Research Fellow to the London Institute, and part of the team working with Nicholas Pickwoad in Sinai. His education in bookbinding structures (especially historic structures), librarianship, and paper conservation, and his publications on book conservation and book history allowed for a most informative session on late 15th century book structures in England.

PRESENTATIONS FOR THE WHOLE GROUP

“All About the Folger Shakespeare Library, Washington D.C.” - by Frank Mowery

As the opening night presenter, Frank took us on a tour, via slides, of this beautiful library, noting how it came to be, and speaking about its vast contents, especially the noted collection of Shakespeare’s works. The slides allowed us to see how items are stored and retrieved, the conservation lab where Frank works his magic along with his staff, and what is in store for the future for the Library.

“Rigid Flexibility” by James Brockman

James runs a private bindery in partnership with his son, Stuart, in Oxford, England. (Yes, James is the inventor of the Brockman paring machine!) He demonstrated the creation (about 7 years ago) of his concave spine that allows a book board to move

freely to 180 degrees. In doing so, he noted how he does the sewing, makes the concave shape on the spine, lines and glues up the spine, prepares the boards to support the text block, sews the endbands, and adjusts the foredge to accommodate the bulge in the middle of the text block. James also explained how he does the titling on the spine and any decoration on the covers.

“Vellum Repair” by Don Etherington

Don is President and owner of the Etherington Conservation Center in Greensboro, North Carolina. He discussed various joint repairs that are possible and the materials involved. Don is well known for his Japanese paper repair for broken joints on cloth or leather bindings. Here he demonstrated a method of reattaching and/or supporting the weakened joints of vellum bindings using Japanese paper. Don believes in “minimal intervention” in doing repairs.

“Two and Three Board Structures” by Jan Sobota

Jan is owner of Sobota’s Book Arts Studio and Gallery, Loket, Czech Republic. He lived in the U.S. from 1984-1997.

Jan demonstrated his two & three board structure, a creation he has worked on for some years. He noted that the total thickness of the boards must fill

the space between the pages and the edge of the spine once rounded. He artfully showed the preparation steps for the boards, the doublures, the spine and the hollow back, and the leather covering. We were grateful for Jan’s handout to help us better understand the many details in this beautiful structure. The Saturday evening banquet officially closed the Conference, even though there was a breakfast on Sunday morning before our departures. It was at this banquet that awards were presented to the winners of the various categories in the Society’s exhibition, on display during the Conference. Outgoing Society President, Malcolm Lamb (Harmatan Leather) brought greetings and turned over the reins to incoming President, James Brockman. Attendees were invited to the next Conference to be in 2003.

—Catherine Burkhard and Julie Sullivan, Dallas, TX

REPORTS

Montefiascone School, Summer 2001

Written by Julia Miller, Ann Arbor, MI.

I had the great pleasure this summer of attending the conservation and bookbinding school at Montefiascone, Italy for the course on atlas structure taught by Pamela Spitzmueller. The summer

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school was begun five years ago by Cheryl Porter and has 3 to 4 one-week sessions each summer. This year also included a week on medieval pigments taught by Cheryl (an outstanding course which has been offered at PBI, HRHRC, and Harvard) and a class making a 15th century wooden-board binding model, taught by Nicholas Hadgraft and Jim Bloxam. In other years, the instructors have included Tony Cains, who may be returning next summer, John Sharpe, and Graeme Gardiner; Cheryl teaches her course on pigments each summer.

Cheryl began the school as an outgrowth of the Montefiascone Project, which she also initiated, in 1988. The purpose of the Project is the rescue of a wonderful "white library" housed at the Seminario Barbarigo. This mostly vellum-bound collection of 5000 volumes contains some wonderful MSS, incunabula, and 17th - 18th century imprints. The condition of the books in 1988 was terrible; filthy, pest-ridden, and water damaged. Cheryl and a crew of volunteers turned things around, and every summer she brings a group of conservation students from London to do cleaning and rehousing. Cataloguing of the collection is ongoing under the direction of Charlotte Miller. Father GianPaolo Guaram, director of the Seminario, has supported and

encouraged Cheryl's efforts to preserve the collection, and when possible allows participants in the summer school to volunteer time in the collection after class. The summer school profits go directly to the preservation of the book collection.

The school is very well done; Cheryl is a tireless host who takes great care to see that the needs of the students are met. She is also incredibly generous with her own time after class to get people around to 'the sights'; she knows the town and the countryside very well and clearly loves to share it. She arranged a tour of the beautiful church of San Flaviano with the local town historian; we also had a hands-on tour of the Seminario collection and a fascinating talk on the history of the collection from Nicolas Barker, who, fortunately for the School, lives part of the year in Montefiascone.

Monte is about 90 km north of Rome, situated on the rim of a volcano, the cup of which now forms Lake Bolsena. The Lake is reason enough to go to Monte; clean and beautiful, it has been carefully kept free of development, and the swimming is great...and so are the lake fish, corregoni! Students stay in the ancient walled city, which is small enough to learn in a week, and full of beautiful surprises.

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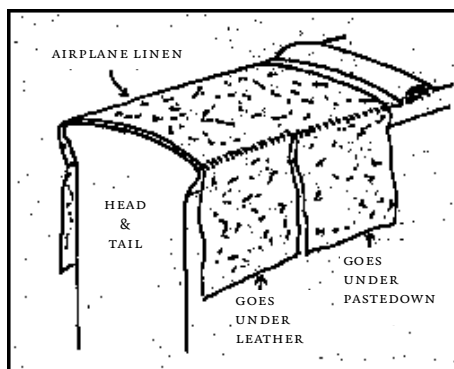
The class with Pam Spitzmueller on atlas structure was really good. If you haven't had an opportunity yet to take this class, do so if you get the chance. We had a daily slide talk drawing on Pam's marvelous documentary collection of historical atlas structures; the class itself was a solid experience of 'learn by doing', where we worked on samples of a variety of historical folded structures (vade mecum, Plan of St. Gall, Chinese atlas structure, French amulet) before moving on to our major undertaking: creating a wide variety of fold types and combinations, choosing and making compensation inserts, and sewing up the whole thing to end up with a great reference on folds, stress, grain, compensation, and how they all affect each other. If you are interested in finding out about the Montefiascone School or Project, contact Cheryl Porter at chezzaporter@yahoo.com, or at her home address: 7 Venice Lodge, 55 Maida Vale, London W9 1SD, England.

TIPS & TECHNIQUES

Board Reattachment

By David Brock

This is a technique I have been using at Stanford for the past two years to reattach the boards of leather covered tightbacked books sewn on raised bands. It involves lifting the spine leather, board leather and pastedowns at the head and tail only.



THE STEPS ARE AS FOLLOWS:

- 1 At the head and tail spine panels, make a cut through the leather near the base of the band, going from shoulder to shoulder.
- 2 Lift the spine panels.
- 3 Pastewash the spine to remove any deteriorated spine linings and adhesive.
- 4 Paste a light Japanese paper lining on the spine.
- 5 When the Japanese paper lining is dry, secure loose or broken endbands with thread.
- 6 Adhere with PVA an airplane linen or cotton lining. The cloth should be cut on the bias and extend ½" to 1" beyond the shoulders, and go

from near the base of the band to the end of the spine. If the spine has endbands, extend the cloth onto the endbands to help anchor them a little more strongly to the textblock. It is important to work the PVA well into the cloth, as the strength of this mend depends in part upon a strong bond between the cloth and the text spine. The cloth can be dampened slightly during the bonding to achieve greater adhesion.

- 7 Determine now if further spine linings are needed to support the spine when the book is opened.
- 8 Lift the leather and pastedowns of the boards at the head and tail.
- 9 Cut the extensions of the linen lining in half, and fray out the edges.
- 10 Place the boards in position on the book. Using PVA, adhere the outer half of the extensions to the boards, going underneath the lifted leather. Allow to dry.
- 11 Open the boards and glue (PVA) the inner half of the extensions to the boards, going underneath the lifted pastedowns. When dry, re-adhere the pastedowns.
- 12 Before gluing down the lifted leather, adhere a wet-torn strip of Japanese paper over the linen showing in the joint. I usually use a heavyweight Uda. This strip should begin slightly underneath the lifted board leather and extend a little way

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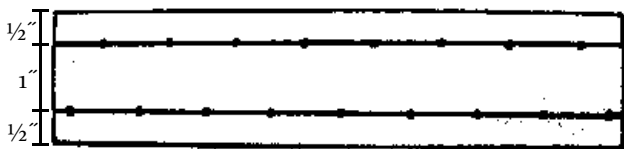
onto the spine. This will hide the weave of the linen and add strength to the joint. Color the Japanese paper to match with artist's acrylics mixed in a little methyl cellulose. Mixing the acrylics in methyl cellulose slows down their quick drying time and makes their application easier.

- 13 Re-adhere the lifted board leather and spine labels.
- 14 Open the boards and paste a strip of suitable weight Japanese paper in the hinge area, running from head to tail and from the base of the shoulder to the top of the board. This adds a little to the strength of the attachment, and gives a neater appearance to the inside of the covers. The narrow line of paper that shows in the joint when the boards are closed can be colored with the acrylic paint/methyl cellulose mixture to match the leather.
- 15 If the joint edges of the spine panels at the head and tail are visually distracting, a narrow strip of Japanese paper can be adhered just over the edges and then colored to match the leather.

I've successfully used this method of board attachment on large (quarto) and small books, with a few variations depending on the weight and size of the book. While this technique doesn't entirely replace leather rebacking in my conservation work, I'm finding that I use it more often.

David Brock is a Rare Book Conservator, Green Library, Stanford University. This article appeared in *Abbey Newsletter*, Vol. 24 #6, April 2001, and in *Gold Leaf*, Summer 2001.

MARBLING NOTES by Iris Nevins



PEACOCK OR BOUQUET FRAME

Every now and again people ask about building basic marbling tools, so here are instructions on how to build a Peacock or Bouquet Frame.

Take a 2" wide strip of lath board, cut to 1 1/2" to 2" shorter than the width of your marbling trough. This will allow extra space on the sides to "wobble" the frame downward in a serpentine motion to create the design.

Two lines are then drawn across the length of the board, each should be 1/2" from the edge. This will leave a 1" space between the lines. Mark dots on

the first line, 2" apart from each other. Then do the same on the second line, but started 1" further in, which will make the dots staggered 1" in from the first row. This can be seen in the diagram. * diagram

Then use #16 wire brads (I like the zinc ones because they will not rust) and drill holes a little smaller than the brads. Then you will be able to just push the brads through the holes. No glue is necessary. If you find you do need some glue, just put a dab of hot glue from a glue gun at the head of the brad where it meets the board. The wood may be coated with polyurethane if desired.

LETTERS TO THE EDITOR

Received recently by fax from the Campbell-Logan Bindery in Minneapolis is the following article from the 'Sports' pages of The Star-Tribune and the New York Times - it says:

Gregor Campbell, well known Minneapolis bookbinder, calls the recently held Xtreme Bookbinding Conference and Competition unfair.

Campbell contends that European bookbinders who won almost all the medals and accolades at last year's World Competition held in San Francisco's newly constructed "BinderWorld" Arena, have an unfair advantage.

It is well known that Europeans view their bookbinders in a different light than do Americans. European bookbinders are looked at as National Treasures and given huge subsidies in salaries, often while employed and working for State-run institutions such as libraries and schools.

American bookbinders who participated in this year's competitions were true amateurs. "Our team was made up of students, artists and studio binders," says Campbell. Such a group tends to be comprised of eccentric self-employed craftspeople, eking out meager livings by peddling their craft to a few patrons.

Campbell says, "No wonder the European binders excel. They have a longer history at their craft than we do and they can better afford expensive training."

Campbell intends to change that. He is calling on all interested parties, especially Commercial binders, to join him in his founding of a National Training Camp for American bookbinders.

Campbell's vision is to open up the training camp next spring in Grand Marais, Minnesota. It will be housed on a plot of land that Campbell has an arrangement for with fellow bookbinder Scott Husby. "It's a strange arrangement that Scott and I have," admits Campbell. "Years ago, Husby wanted to obtain a piece of antiquated equipment called a job backer. I had a spare. We traded - the job backer

for a 99-year tent site easement.” Now it will become the training camp.

Campbell says the training campsite is perfect. It overlooks a beaver pond and is surrounded by wild raspberry bushes. “I have hardly used the site,” admits Campbell. “Aside from a few mosquitoes, it’s perfect. A boggy area in the North Woods, just the place to use toughening up the old body.”

Both the National Hockey League and the National Basketball Association found it embarrassing to see American amateurs constantly humiliated by the Soviets and other European sports teams during Olympic Games. Those organizations lobbied successfully to allow professional players to represent the U.S.

Campbell envisions a similar occurrence with American bookbinders. “We intend to form a Dream Team that will be able to compete fairly with the Europeans,” he says. “No longer will Americans embarrass themselves in the Backing-Hammer Throw or Speedsewing. Enough is enough!”

ANNOUNCEMENT

FOR SALE ∞ *Binding Business*

I have developed a small mail-order business offering fine hand-bound notebooks, journals, portfolios and boxes and have been in operation for about 10 years. I sell directly to individuals across the United States, mostly from my catalog. I work alone, but have had employees in the past. I want to pass this endeavor on to a person or group that would take enjoyment producing high-quality bindings for a wonderful group of customers.

Initially, I acquired customers through small black and white space advertising (offering a free catalog) primarily in the *New York Times Book Review*, *The New York Review of Books*, *The New Yorker* and the *Atlantic* magazines. My only advertising of late has been word-of-mouth and a modest web site.

My customers are comprised of business people, professionals, artists, writers, journalists, teachers, etc. My name file totals about 15,000 with about 2,500 customers. All names and order history are computerized.

I produce my own catalog and print journal papers using desktop publishing software and a Deskjet printer.

My studio equipment includes the following:
Chandler & Price 30" guillotine paper cutter
Seybold 35" board shear
Hickock 20x28 platen standing press w/ 14 brass edge press boards
Kwikprint Model 55 hot-stamping press

Letang Fils stereotype press used as nipping press
Challenge paper drill machine
Latham cornering machine

Pictures of the large pieces of equipment mentioned can be found at www.home.earthlink.net/~hughstump/equipment.html If you have an interest, I would be glad to hear from you.

Hugh Stump, Bookbinder

1074 Monroe Streer, Eugene, OR 97402.

541-342-7439; hughstump@earthlink.net

www.hughstump.com

BOOK REVIEW

McLean, Ruari. *How Typography Happens*. Oak Knoll Press, 310 Delaware St., New Castle, DE 19720. 2000. \$21.95. ISBN 1-58456-019-3.

Reviewed by Kevin Driedger.

How Typography Happens is based on a series of three lectures Ruari McLean gave at the University of Cambridge in 1983. In this brief volume, McLean provides a history of the emergence of the craft and profession of typography. He divides his discussion into three traditions, which correlate with the geographic regions of Britain/America, Germany and France.

Central to the history of typography is the evolution of what “typography” means. It has been used to describe everything from setting type with little thought to design to designing books with little thought to handling type. McLean begins with the first appearance of typography in Joseph Moxon’s 17th century text *Mechanick Exercises on the Whole Art of Printing* in which Moxon describes the typographer as the person who oversees “all the Handy-works and Physical Operations relating to typographie.”

McLean suggests that for much of Western printing’s history, typography means little more than ‘printing’ or ‘printing as an art’. And for most of this time, design was largely the responsibility of the compositor. The greatest of the printed books, however, were designed by artists who were printers, or printers who were artists, and at times, designed by the publishers themselves.

It is the late 19th century development of mechanical manufacturing of type and revolution in thinking about design that McLean suggests propels the creation of the profession of typographer. Along with these developments, people began to analyze typographic design critically and aesthetically. For instance, the writings of Daniel Berkeley Updike and Theodore Low de Vinne gave greater definition and impetus to the art of typography.

Compared with their British and American counterparts, McLean writes that German typographers were much more responsive to modern design. While British ideas were the product of the 19th century art school and the Arts and Crafts movement, Germany's endeavors took their lead from architecture and design. McLean mentions on more than one occasion that German typography entered the 20th century long before Britain did.

The most striking turn of events in the history of German typography is the emergence of the Bauhaus school and the "New Typography." Here artists from outside the printing industry approached printing as a means of conveying ideas and information and less as a decorative art.

In the third chapter, McLean writes of France as the country with the longest and arguably the greatest history of typography. Their contributions include the point system and the typefaces of Grasset and Auriol, which were designed not with pen but with the paint brush. French book design has made greater use of book illustration, with their leading artists being commissioned to illustrate books of very short runs.

My only argument with this book is with the title, *How Typography Happens*. Selecting this book based solely on its title, its present tense led me to expect something more of a manual. "*How Typographers Happened*," though not as catchy, might better represent the contents of the book

At 98 pages, with numerous full-page illustrations, this book is an easy single-sitting read. The illustrations, though not the ones used during the lectures, are a wonderful companion to the text. People will finish this book not with a full understanding of Western typography, but with an appreciation of its past, and hopefully, a desire to dive in deeper.

PUBLICATIONS

BOOKS

Keith Smith, *200 Books: An Annotated Bibliography*. ISBN: 0-9637682-7-1. 336 pp., hard cover, \$35. Text and pictures describe 199 previous books by Smith. Includes an autobiography and numerous technical references and concepts of book structures.

Keith Smith, *Smith's Sewing Single Sheets, Vol. IV, Non-Adhesive Binding*. ISBN: 0-9637682-8-x, 336 pp., \$30.

Both books available from **keith smith Books**, 1115 East Main St., Suite 219, Box 8, Rochester, NY 14609; t & f: 716-482-2496; keith@keithsmithbooks.com; www.keithsmithbooks.com

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The Guild of Book Workers Newsletter

Jerry Lee Morton, *The Sound of Words, the story of the last editions of The Freeport (Michigan) News and The Clarksville Record, the last "hot type" papers in Michigan*. Available from the author, 6120 Gossard, East Lansing, MI 48823. \$19.95 includes postage.

John Neal Books has a number of new books that are available now. They will be in his 2002 Catalog which will be mailed later in the fall. They are listed now on his website at the NEW BOOKS section: www.JohnNealBooks.com. info@JohnNealBooks.com; t: 1-800-369-9598, 336-272-6139; f: 336-272-9015.

The Art and Craft of Handmade Books by Shareen Laplantz. 2001. List Price \$24.95. Special JNB Price \$19.99

Making & Keeping Creative Journals by Suzanne J. E. Tourtillott. 2001. 128pp. Hardcover \$24.95. JNB Price \$18.75

Simply Bound: Beginnings in Bookbinding by Cherryll Moote. 2001. 80pp. 8.5"x11". Spiral Paper \$19.99

Smith's Sewing Single Sheets. Non-Adhesive Binding Vol. IV by Keith Smith. 2001. 336 pp. 6"x9". Paper \$30

2002 *Calligraphers Engagement Calendar*. 128pp. 7"x9". Spiral Paper \$13.99. Published in August.

Calligraphic Type Design in the Digital Age: An exhibition of typeface of Hermann & Gudrun Zapf. Ed. by John Prestianni 2001. 204pp. 8.5"x11". Hardcover \$49.95. Due October/November 2001.

Price includes USA shipping through 10-31-01. You will not be charged until the book ships!

Hand Lettering for Crafts: A Decorative Guide from A to Z by Sandra Salamony. 2001. 128pp. 8.5"x11". Paper \$21.99

Letter Arts Review Wedding Issue. Vol 16. No. 2. 64 pp. \$16.50 s&h incl. in the USA.

Illumination for Calligraphy by Janet Mehigan. 96pp. 2001. 8.5"x11.5". Paper \$21.95.

JNB Price \$19.75. Available Sept/Oct 2001.

CATALOGUES

Exhibitions:

The checklist for the Exhibition of Bookbindings by Fellows and Licentiates of Designer Bookbinders, shown in London and Manchester in July and August, 2001 is available from DB, 6 Queen Square, London WC1 3AR, England.

Description of the Bindings in the Biennial Bookbindings Competition – 2001 of the Society of Bookbinders shown in July through September in

Cambridge, Liverpool and London is available from: Philippa Harvey, Natl. Secy., Plaster Hill House, Churt., Farnham, Surrey GU10 2QT, U.K.; email: bookbin@socbkbind.com

Libri d'Artista – Artist's Books 1976 – 2000 have sent us two catalogues of artist's books in their archives, works by Fernanda Fedi and Gino Gini. The catalogues will be sent to the GBW Library and will be available for borrowing in a few weeks. Information about Libri d'Artista can be had from them at : Gini, Alzaia Naviglio Grande, 54, 20144 Milan, Italy; t & f: 02-58110975, or Fedi, via Montecatini 15, 20144 Milan, Italy; t: 02-432862.

PERIODICALS

The following publications are now available for borrowing from the Guild Library. Please contact the Circulation Librarian, Kristin Baum. Her contacts can be found in the Executive Committee List, this issue.

The Abbey Newsletter, vol. 24, no. 3

- Angelica Pabel. "New Impetus for the Study of Binding History"

The Abbey Newsletter, vol. 24, no. 4, Dec. 2000

- "Controlling Mold on Library Materials with Chlorine Dioxide"
- Ellen McCrady. "Preserving Newspapers"

The Abbey Newsletter, vol. 24, no. (5), Feb. 2001

- Ellen McCrady. "Preserving Newspapers, part 2"

The Abbey Newsletter, vol. 24, no. 6, Apr. 2001

- "The National Library of Medicine's Preservation Practices"
- David Brock. "Board Reattachment"

The Abbey Newsletter, vol 25, no. 1

- Dominic Riley. Obituary of Stella Patri

The Ampersand, vol. 18, no. 4 & vol. 19, no. 1

- "The Ampersand Interview Bob Hawley"
- "Free Poems: Clifford Burke and Cranium Press"

Artists' Books Reviews, vol. 1, no. 2, Winter 2001

- Reviews of two books, one by Gloria Stuart, the other designed by Ward Ritchie and executed by Joe D'Ambrosio

- Peter Thomas. "A Collection of Thoughts on the Book as Art"

Arts & Metiers du Livre, no. 219, Mai/June 2000

- Olivier Maupin. "Etude d'une reliure du XVIIIe siecle"
- "Jacky Vignon: La Reliure multiple"

Arts & Metiers du Livre, no. 220, Jui/Aout/Sept 2000

- Paul Bruyere. "Bodoni: Orfevre et typographie"
- Pascal Fulacher. "Otto Dorfner et la relieure en Allemagne"
- Olivier Maupin. "Etude de la confection d'une reliure du XVIIIe siecle"

Number 130 — June 1999

- Mireille Marlier. "De l'enluminure medievale" *Arts & Metiers du Livre*, no. 221, Oct/Nov 2000
- Paul Culot. "Reliures decorees epoques directoire et empire"
- "Helene Segal: La beaute dans la simplicité" *Arts & Metiers du Livre*, no. 222, Dec/Jan/Fev 2000-2001
- This issue is dedicated to the Bibliothèque Mazarine and its manuscript and book collections
- Association of Book Crafts*, (New Zealand) Newsletter, Jan/Feb 2001
- Arthur W. Johnson. "A Joint Venture" *Association of Book Crafts*, (New Zealand) Newsletter, Mar/Apr 2001
- June McNicol. "Repairing a Split Book" *Binder's Guild Newsletter*, vol. 23, no. 1, Jan 2000
- Jim Dorsey. "Wire-edge Binding Presented by Daniel Kelm" from the Standards Seminar in Chicago in 1999.
- Daniel Kelm. "The Wide Awake Garage and Garage Annex School"
- Arthur W. Johnson. "Cosmetic Bindings" *Binder's Guild Newsletter*, vol. 23, no. 2, Mar 2000
- Jim Dorsey. "Case Binding" from Maureen Duke's presentation in Chicago.
- Jim Dorsey. "Binding's Future" *Binder's Guild Newsletter*, vol. 23, no. 3, Apr 2000
- Arthur W. Johnson. "Preparation of a Book for Binding" *Binder's Guild Newsletter*, vol. 23, no. 4, Jun 2000
- Jim Dorsey. "Rounded Leather Spine Drop Spine Boxes by Scott Kellar" from Chicago 1999.
- Binder's Guild Newsletter*, vol. 23, no. 6, Sep 2000
- Book Review of *Modern Simplified Book Repair*
- Binder's Guild Newsletter*, vol. 23, no. 7, Oct 2000
- Duffy Ross. "Paper: A History of Twinrocker Handmade Papers" *Designer Bookbinders Newsletter*, no. 113, Winter 2000
- Susan Allix. "In a Persian Bookbinder's Workshop" *Designer Bookbinders Newsletter*, no. 115, Summer 2001
- "British Wood-engraved Book Illumination 1904-1940" (a summary of a lecture given by Joanna Selbourne) *Morocco Bound*, vol. 22, no. 1, Mar 2001 (Journal of the NSW Guild of Craft Bookbinders)
- Arthur W. Johnson. "A Joint Venture"
- Henry Wheatley. "The Principles of Design as Applied to Bookbinding" *The New Bookbinder*, vol. 20, 2000 (Journal of Designer Bookbinders)
- H. L. Hunter & C. Whiley. "The Craft of Gold-beating"
- Mirjam Foot. "The Earliest-Known European Gold-Tooled Bookbindings"
- Roy Petit & Brian Skilton. "Bookbinding Finishing Tools: Their Engraving and Manufacture"
- "Personal Choice: A Book Decorated with Gold" (12 binders discuss their favorite gold-tooled bindings)
- Douglas Cockerell. "Lettering and Decoration."
- Sophie Budden. "Some Notes on Gold and Gilding"
- "Recent Bindings" [of members] *Paper Conservation News*, no. 95, Sep 2000 (Publication of the Institute of Paper Conservation)
- Catherine Rickman. "Toning Materials for Conservation"
- Sara Burdett. "The Use of Soya Milk in the Hirayama Conservation Studio"
- Becky Cameron. "Removal of Dry-mount Backing Using Solvent Vapours" *Paper Conservation News*, no. 96, Dec 2000
- Nikki Ralston. "Iron-gall Ink Meeting"
- Ian Maver. "An Alternative Method of Mounting and Displaying Large Parchment Membranes" *Paper Conservation News*, no. 97, Mar 2001
- Rosie Freemantle. "Preservation and Conservation Issues Related to Digital Printing" *Paper Conservation News*, no. 98, Jun 2001
- Andrew Megaw & Philippa Sterlini. "The Conservation of a Sixteenth-Century Chinese Fascicle"

NEW MEMBERS

CHANGE OF ADDRESS

REINSTATED MEMBERS

Suppliers and Services:

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Series of 4: 10% discount.

For inclusion in the December *Newsletter*, send camera-ready artwork **by November 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.

CALENDAR

CALL FOR ENTRIES:

See page 4 for GBW 2003 Call for Entries.

The Canadian Bookbinders and Book Artists Guild is accepting entries for its third juried members' exhibit, "Art of the Book '03," celebrating the 20th anniversary of CBBAG. This exhibit will open at the York Quay Gallery, Harbourfront, Toronto in the fall of 2003 and will travel to several venues across Canada from December 2003 into the year 2005. Up to three works per participant may be submitted and they must reflect at least one of the following distinct but overlapping elements of the book arts: Fine Binding, Papermaking, Paper Decorating/Marbling, Calligraphy, Box-making, Fine Printing, and Artists' Books. Jurors will be Carol Barton, Alan Stein, and Michael Wilcox. The exhibition will be juried in two stages: Stage one jurying will be done from slides; stage two from the work. The deadline for submission of slides is June 30, 2002. The entry fee is \$20 for CBBAG members and \$65 for non-members (includes a one-year CBBAG membership). To request an entry form, contact: Art of the Book '03, The Canadian

Bookbinders and Book Artists Guild, 176 St, Suite 309, Toronto, Ontario Canada M5T 1X5; 416/581-1071.

We want your work to be seen "Deep in the heart of Texas!" Until now, Texas has had limited exposure and education in the ever-growing craft movement. We at the Houston Center for Contemporary Craft, a new nonprofit craft organization and exhibition space, are dedicating ourselves to becoming a thriving creative center for crafts education, collaboration, and exhibition. We are seeking artists work to be shown in our sales gallery. The sales gallery will consistently reflect the work exhibited in the exhibition spaces and encompass a broad range of fine craft techniques year round. Work available to us primarily on consignment will be paramount to accomplishing our goals. Located on Main St., in the heart of the museum district, we will bring greater craft awareness to the 4th largest city in the U.S. All submissions should include visuals, artist biography, retail prices, and date of shipping availability. Contact: Amy Schilder, Houston Center for Contemporary Craft, 4848 Main

St, Houston, TX 77002; 713/529-4848x400; f: 713-529-4848; amy_schilder@hotmail.com

EXHIBITIONS

Until:

October 28: East Lansing, MI: "Rags to Riches: 25 Years of Paper Art from Dieu Donné Papermill" at the Kresge Art Museum, Michigan State University. Contact: 517/353-9834.

October 28: New York, NY: "A Tale of Two Cities" including the works of 10 artists from New York City and 10 artists from Bristol, England. At The Center for Book Arts, 28 West 27th St. Contact: 212/481-0295.

October 28: Santa Cruz, CA: "Peter and Donna Thomas: Art Undercover" at the Santa Cruz Museum of Art and History, third floor gallery, 705 Front St, Santa Cruz, CA 95060; 429-1964.

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.

October 31: San Francisco, CA: "Calligraphic Type Design in the Digital Age: An Exhibition at Zapfest 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

November 10: New York, NY: "A Private Reading: The Book as Image and Object" at Senior and Shopmaker Gallery, 21 East 26th St. Contact: 212/213-6767; e-mail: gallery@seniorandshopmaker.com; website: www.seniorandshopmaker.com

November 17: "Numismatics in the Age of Grolier." Contact: The Grolier Club, 47 E 60th St, New York, NY 10022; 212/838-6690; <http://www.grolierclub.org>

December 4: Dallas, TX: "Dorothy Westapher, Dallas: Bookbinder" honoring this bookbinder who passed away in August 1999. At the Hawn Gallery, Jake and Nancy Hamon Arts Library, Meadows School of the Arts, SMU, Dallas.

January 6, 2002: San Francisco, CA: "Artists Books in the Modern Era 1870-2000: The Reva and David Logan Collection of Illustrated Books" at the California Palace of the Legion of Honor. Contact: Fine Arts Museums of San Francisco, CA; *t:* 415-682-2480; *f:* 415-682-2492.

March 31: 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":
until: October 26: Dartmouth College, Hanover, NH
November 5 - December 21: Smith College, Northampton, MA
2002
January 16 - February 20: Swarthmore College, Swarthmore, PA
March 13 - April 23: San Diego State University Malcom A. Love Library
May 7 - June 27: San Francisco Public Library, San Francisco, CA
Contact: Barbara Metz, 312/549-5324; b-lazarmetz@nwu.edu

October 17 - January 13: Los Angeles, CA: The World From Here: Treasures of the Great Los Angeles Libraries at UCLA Hammer Museum. Contact: 310-443-7000

November 2 - December 28: New York, NY: SoCALled Books: Diversity in Southern California Artists Books, curated by Gloria Helfgott at The Center for Book Arts. The exhibition will travel in the spring of 2002 to the Rare Books Division of the Special Collections at the J. Willard Marriott Library, University of Utah. Contact: CBA, 28 W. 27th St., 212-481-9853; info@centerforbookarts.org

STUDY OPPORTUNITIES
London College of Printing: HND (Higher National Diploma) Bookbinding: This program offers a practical program in the creative art and craft of bookbinding. You will benefit from the College's long established international reputation for excellence in this highly specialist area of craft practice. The College houses one of the largest and best-equipped bookbinding and fine print facilities in the UK. All our staff provide a range of expertise built upon sub-

stantial commercial and professional practice including the British Library. LCP students have successfully entered work for international competitions into professional practice in libraries, binderies and craft studios in the UK, Europe and North America. Such international successes reflect the nature of the course and the students it attracts. Each year, students come from all over the world, providing a rich and stimulating cultural community of like minded people, bringing something new to the course and contributing to the development of the craft.

Year 1 focuses on developing essential bookbinding skills, building practical knowledge of book structures, materials and techniques. Lot of practice work that is supported by the study of design, materials and historical and contextual studies.

Year 2 concentrates on the bookbinding design, and historical restoration. Supporting studies in personal and professional practice, including small business development are designed to help you make career or even progress to our BA (Hons) Book Arts & Crafts.

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

WORKSHOPS, LECTURES & OTHER EVENTS
Upcoming Events:

The very successful Zapfest Lecture series which opened September 1 at the San Francisco Public Library is almost at an end. Still remaining:

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October 27: Robert Bringham Saturdays at 2pm at the San Francisco Public Library, Civic Center, Koret Auditorium (lower level). Contact: Nicholas Yeager: 707/664-1672; artifex@pipeline.com

October 19-21: St. Louis, MO: Washington University: APHA's 26th 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

October 25-27: Fort Bragg, NC: "Emergency Response Regional Workshop" will be offered by FAIC at JFK Special Warfare Museum. Contact: FAIC, 1717 K St NW, Ste. 200, Washington, DC 20006; t: 202/452-9545; f: 202/452-9328; e: info@aic-faic.org

November 1-3: Nacogdoches, TX: "IMAGE & TEXT III," the third biennial symposium exploring the interaction of text-based and visual arts to be held on the campus of Stephen F. Austin State University. Sessions, workshops, exhibits, and a book fair. Contact: Prof. David Lewis: 936-468-4328; e-mail: dlewis@sfasu.edu or Prof. Charlie Jones: 936-468-4240; email: cjones@sfasu.edu

November 2: Altadena, CA: S.A. Neff, Jr.'s workshop on Creating a Decorative Panel with Japanese Dyed and Gold Papers. In Alice Vaughan's studio. GBW Calif. Chapter sponsored. Cost: GBW members, \$80, non-members, \$105. Contact: Barbara Wood, 310-390-9185; f: 310-636-1973.

November 3 - 4: Pico Rivera, CA: S.A. Neff, Jr.'s workshop on Techniques in Decorating with Leather, at Kater-Crafts Bindery. GBW

sponsored. Cost: GBW members, \$155, non-members, \$180. Contact: Barbara Wood, as above.

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

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; tel: 01274 776649.

November 10-11: Oxford: UK Fine Press Book Fair. www.the-oldd-school.demon.co.uk/fpba/fpba.htm

November 10 - 11: San Francisco, CA: S.A. Neff, Jr.'s workshop on Techniques in Decorating with Leather. Hand Bookbinders of California sponsored, at the San Francisco Center for the Book, 300 de Haro St., SF, CA 94103; 415-565-0545; www.sfc.org. Cost: \$160 plus \$25 mats.

November 18: New York, NY: "The Society of Scribes Annual Holiday Fair" at the historic Brotherhood Synagogue, 28 Gramercy Park South (20th St. between Irving Place and Third Ave.). Contact: Chi Nguyen: 212-696-1423; or e-mail: ScribesNY@aol.com

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; tel: 01274 776649

December 9: New York, NY: The Center for Book Arts will host a poetry reading by the winner of the 2001 Poetry Chapbook Com-

petition, Jack Ridl, and others. Contact: 212-481-0295; info@centerforbookarts.org; www.centerforbookarts.org

2002

March 14: Kew, England: An IPC one-day course. An Introduction to the history of stationery bindings, at the Public Record Office. See Noteworthy, this issue, for details. Contact: The Secretary, Leigh Lodge, Leigh, Worcester WR6 5LB, UK. Email: information@ipc.org.uk ; www.ipc.org.uk

May 9-10: London, England: "Part and Parcel of the Job: Planning, Packing, and Transporting Loans for Exhibition," an IPC conference at the British Museum, The Clore Education Centre, Great Court BP Lecture Theatre, London WC1B 3DG

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. 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 email: 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;



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