



# Newsletter

521 Fifth Avenue

New York, NY 10175

Number 139

December 2001



*Incoming Journal Editor*  
SIGNA HOUGHTELING



*Incoming Secretary*  
CATHERINE BURKHARD



JEAN STEPHENSON  
*Retiring Journal Editor*



LOUISE KUFLIK  
*Retiring Secretary*

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## WANT TO JOIN

### *THE GUILD OF BOOK WORKERS?*

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

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

OR VISIT OUR WEBSITE

<http://palimpsest.stanford.edu/byorg/gbw>

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# The Guild of Book Workers Newsletter

Number 139 — December 2001

## GUILD NEWS

### MAILINGS

Due to delays, and other problems, in the postal system, members may not have received either the October *Newsletter* or the *Membership Directory*. Both were mailed out some time ago. If you have not received one or the other, please let us know so we can replace it.

### 22ND SEMINAR ON STANDARDS OF EXCELLENCE IN HAND BOOKBINDING

Next year's Seminar will be held September 19–22, 2002 in Minneapolis, Minnesota. Please NOTE the earlier date for this meeting. Pam Barrios has announced that four of the five presenters have been chosen and have accepted. The fifth presenter is still being planned. The four: Monique Lallier: Chemise & Slipcase; Deborah Evetts: Pastepaper; Olivia Primanis: Conservation Approaches to Photograph Album Structures at HRC; Bridgette O'Malley: Papermaking. More later.

### HONORARY MEMBERSHIP

Willman Spawn, American binding historian and conservator in Philadelphia, has been made an Honorary Member of the Guild of Book Workers in recognition of his contributions to the field of book conservation and the history of bookbinding. Betsy Palmer Eldridge presented Mr. Spawn with the Guild's certificate at the opening reception of the 21st Standards Seminar in October at the Library of Congress in Washington, DC.

### AUCTION

This year's auction, which took place during the Seminar, brought in a total of \$3,331, half of which will be set aside for the Guild's 100th anniversary celebration, the other half for next year's scholarships to the 22nd Standards Seminar.

### STUDY OPPORTUNITIES

The NEW and REVISED edition of the Guild of Book Workers Study Opportunities List is now online at the the Guild's website. The URL is <<http://palimpsest.stanford.edu/byorg/gbw/>>.

The Study Ops List, as it is called, lists study opportunities throughout the US and several countries abroad. Listings include individuals offering private instruction, workshops, schools, and academic programs covering the whole spectrum of the book arts.

A form for corrections and additions is also available. The print version will be available from the Guild soon.

## GUILD OF BOOK WORKERS

### ANNUAL MEETING MINUTES

October 6, 2001

THE ANNUAL MEETING OF THE GUILD of Book Workers was held on Saturday, October 6, 2001, at 5:30 p.m. at the Radisson Hotel, Alexandria, Virginia, following the 21st Annual Standards of Excellence Seminar.

President Betsy Palmer Eldridge called the meeting to order. The following were asked to stand to be recognized, and were duly thanked:

- The presentors at the sessions offered at the Standards Seminar: Suzanne Moore, S. A. Neff, Jr., Christine Smith, Peter Verheyen, and Jiri Vnoucek, banquet speaker Abigail Quandt, and Foundation Class instructor Martha Cole;
- The Potomac Chapter as hosts for the Seminar, and especially the Host Committee, chaired by Nancy Lev-Alexander;
- Pam Barrios, as Chairman of the Standards Seminars;
- Retiring Officers Jean Stephenson (Journal Editor) and Louise Kuflik (Secretary). Jean and Louise received well-deserved, calligraphed commendations, executed by Nancy Leavitt.

The minutes of the October, 2000, annual meeting were approved, as published in the December 2000 issue of the Guild Newsletter. Annual reports from the Guild Officers and Chap-

### *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

ters were published in the August 2001 issue of the Guild Newsletter. Motion made and seconded to accept these annual reports. MOTION CARRIED.

Betsy introduced the new Officers: Mark Andersson as Vice-president, Catherine Burkhard as Secretary, and Signa Houghteling as Journal Editor. She also introduced Susan Martin, re-elected as Supply Chairman. Two Officers not present, but who were re-elected to their positions were Bernadette Callery (Membership) and Alicia Bailey (Treasurer).

Betsy reported the following: the Executive Committee met on Wednesday, October 3, 5:30 p.m. this Committee will hold their meetings via one tele-conference call in the odd-numbered months; the Committee received a report from Archivist Barbara Kretzmann; surplus publications have been available at this Seminar; many goals and needs for the future of the Guild were discussed in the October 3 meeting, and can be summarized as the three C's:

- CONTINUITY: want to provide continuity among Officers and Chapters, while in office and when leaving office; considering notebooks/manuals with information and how-tos; want to have mechanisms in place to make smooth changes in the future.
- CHANGE: will be making changes to further improve the Guild and incorporate new ideas.
- COMMUNICATIONS: want to improve communications, mainly among members and between Officers and membership; proposing a question-

naire right away to have feedback from membership and a follow-thru on responses — with the questionnaire possibly in the February Guild Newsletter and via electronic mail.

Betsy also reported that the Guild's brochure needs to be updated and reprinted, especially since the current stock is low. Will consider a mission statement for inclusion.

Those present representing the Chapters were introduced, as follows: James Reid-Cunningham (New England); Alexis Hagadorn (New York); Mary-Parke Johnson (Potomac); Jim Canary and Jeanne Drewes (Midwest); Alice Vaughn (California); Marnie Powers-Torrey (Rocky Mountain); and Ann Frelsen for the Southeast Chapter, which is re-activating.

Betsy stated that the Guild needs to find ways to foster quality, basic instruction being taught to bookbinding students; and therefore, is reviewing ways to exchange ideas and share methods of teaching. This idea is to note what basics bookbinding students ought to be receiving in their education.

Dorothy Africa reported that a Medieval Book and Materials group had been formed, which was a result of discussions from the 2000 Salt Lake City Open Sessions which followed the Standards Seminar. She reported that 15-20 people are active in the group with Barbara Wood serving as secretary. Dorothy asks those who are interested in the group to contact her or Barbara.

Pam Barrios reported that: 175 persons attended this Seminar just completed, and again commended the presentors; a thorough evaluation for the files is to be done of this Seminar; the 2002 Standards of Excellence Seminar will be in Minneapolis, Minnesota, September 19-22, with presentors, to date, being Monique Lallier, Olivia Primanis, Bridget O'Malley, and Deborah Evetts; information for the 2002 Standards will appear in the April Guild Newsletter; and the Friday night of the 2002 Standards will be similar to the Demonstration Night at the Bookbinding 2000 Conference held in Rochester, New York -- with demonstrations and displays of how-to posters. Betsy noted that the Guild will be getting busy with the project of updating the videos that have been taken over the years at the Standards presentations. An article about this project will appear in the next Guild Newsletter.

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* are available for \$5.00 per copy, postage included.

**Items for publication should be sent to**

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marhiljoh@aol.com

**Deadline for the February issue:  
January 1, 2002.**

**Items for the Calendar should be sent to**

Chris McAfee 252 North 525 East  
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FAX: 801 240-1845; 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, Texas, and the Southeast 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 *Scala* with *Lyon* for display.

Those who were attending their first Standards Seminar were asked to stand. The Guild is still reviewing how to better assist 'first-timers' at these Seminars.

Betsy thanked Bill Drendel and his helpers for their work with the Silent Auction and the Banquet Auction, and also thanked Cindy Haller and Catherine Burkhard for assisting at the last minute with collecting monies from the Banquet Auction. All auction monies go towards the 2006 100th Anniversary activities and to scholarships for Standards Seminars.

Priscilla Spitler reported that the next Guild exhibition will be in 2003 with a theme of "In Flight". She asked those present to read the information on this exhibit which will be in the next Guild Newsletter. There being no further business, the meeting was adjourned. Those present participated in a raffle, receiving items donated by the presentors and vendors.

*Catherine Burkhard Secretary*

## CHAPTERS

### SOUTHEAST CHAPTER ARISES FROM THE ASHES

The **Southeast Chapter**, once disbanded, has reformed under the leadership of Ann Frellsen, Conservator in the Emory University Libraries in Atlanta, Ga. Ann reports 23 members and 10 more who are considering joining. They are planning three workshops for the fall and winter.

The **New York Chapter** held a workshop this fall. On November 3rd Deborah Evetts, of the Pierpont Morgan Library, presented a one day workshop on edge decoration at the New York Academy of Medicine. Ms. Evetts showed slides of historic examples and her own bindings illustrating different techniques and also brought a wide array of sample patterns on cards. She then demonstrated techniques including paste decoration, sprinkling, and gauffering. Students were able to try out all techniques on the edges of two adhesive bound sample books.

The **New England Chapter** sponsored a talk by Nancy Norton Tomasko on Chinese Papermaking on November 10 at the Rhode Island School of Design in Providence. Nancy is the editor of *The East Asian Library Journal* at Princeton University.

ty. She has a Ph.D. in Chinese literature and is now doing a research project on traditional hand papermaking as it is practiced in China today. On January 13th, Babette Gehrich will give a workshop on basic paper repair at the American Antiquarian Society in Worcester, MA. To register, contact Barry Spence, Workshops, 3 Masonic Ave., Shelburne Falls, MA 01370; 413-625-2980; bspence@openbookbindery.com

NEWS OF GBW MEMBERS

**Judith Reed**, longtime member of GBW, and member of both the Northeast and the New York Chapters, retired on July 31 from being head of the Conservation Department of The LuEsther T. Mertz Library of The New York Botanical Garden. She is now at home and, she says, enjoying a much more relaxed life.

**Donia Conn** was appointed to the position of Assistant Conservator at the Syracuse University Library in June. She was most recently Book and Paper Conservator at West Lake Conservators in Skaneateles, New York.

**Bill Drendel**, Director of the Book & Paper Center of Columbia College Chicago, spent the better part of September in China where he taught a book arts workshop for the Graphic Design Department of the Academy of Arts & Design of Tsinghua University in Beijing. Both the instructors and the students had heard there was such a thing as artist's books and were hungry for more information. Besides teaching a two week workshop he mounted an exhibition of his work and that of some of the students of the Book & Paper Center. His Chinese students now have a new meaning of the word "book," and it has been predicted that we will soon be seeing work of some of these new people in international exhibitions. The level of enthusiasm, inventiveness, design sense and creativity was very encouraging, and far exceeded his expectations. Besides the workshop he gave a 4-hour slide show/lecture to a group of classes of students who are studying English in preparation of furthering their art studies in Britain, Australia and the U.S. After Beijing, Bill headed south to a series of art schools in the Shanghai area to lecture on book arts, and the necessity of opening ones mind to new art and book concepts. Oh yes, and he did "Walk the Great Wall."



*Carolyn Price Horton (1909 – 2001)  
with her husband Donald*

CAROLYN HORTON, bookbinder and conservator, died peacefully at her New Jersey retirement home on October 21st at the age of 92. During her 50 years of practice, she played an important role in the development of the bookbinding and conservation fields in this country, training and inspiring the young American and European binders who worked with her. An enthusiastic supporter of professional organizations, she joined the Guild of Book Workers on August 9th, 1954, where she was made an Honorary Member in 1992, and joined the American Institute of Conservation of Historic and Artistic Works in the early 70's, where she was made an Honorary Member in 1982. After her retirement in 1984 her friends and colleagues honored her by establishing the Carolyn Horton Fund in AIC/FAIC for the professional development of book and paper conservators, which has provided support for the mid-career advancement of more than twenty young conservators.

By her own account, Carolyn first became interested in bookbinding when her high school English teacher in Easton, Pennsylvania suggested that she bind a story she had written and illustrated. Although she decided then that it was not

something she could teach herself, her interest stayed with her and when she later found herself in Vienna with her first husband in 1929, she studied bookbinding at the Woman's Academy of Applied Art. When they returned to Philadelphia, she worked for 5 years with Albert Oldach, an established German binder. This period served as a valuable apprenticeship, although Oldach's assistant took every opportunity to hiss at her "A viman's place is in the kitchen"! Subsequently she became the binder/conservator at the American Philosophical Society where she worked on the Bache collection of Franklin, and also on the Philadelphia College of Physicians' collections, doing a great deal of "silking" of the manuscript material as well as book repair. Divorced, she supported herself and her sister throughout the depression. It was during this period that a professor's water damaged collection provided her first experience in the virtues of freezing wet materials, a treatment she advocated and championed until it finally gained wide-spread acceptance in the late 60's. In 1939, remarried to Donald Horton, she moved to New Haven where she was appointed

the first book restorer at Yale University. Four years later after Don had obtained his PhD degree, they followed his work to Washington, New York, and Chicago, eventually returning to settle in New York in 1958.

In New York, she established "Carolyn Horton and Associates", a bindery/conservation studio in their brownstone home at 430 West 22nd Street. It started in one room on the first floor and gradually expanded to occupy three of the four floors. The 27 years in New York were busy ones. Regular Horton clients consisted of many of the large, prestigious institutions in New York, Washington and Chicago, as well as smaller favorites such as the Morton Arboretum and the Corning Glass Museum. Art dealers and private rare book collectors would show up, as well as the elite of New York, whose private collections she would often arrange to have cleaned and refurbished on site. In 1962 she and her staff undertook the huge job of cleaning the 37,000 volumes of the Grolier Club's collection. In 1966 she was a part of the American group that went to Florence after the flood to help with the salvage operations which

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THE HORTON ASSOCIATES AT THE 2000 CONFERENCE IN ROCHESTER LEFT TO RIGHT:  
*Louise Genest, Jane Bultman, Nelly Balloffet, Susan Martin, Maggy Magerstadt Rosner, Betsy Palmer Eldridge,  
Heinke Pensky-Adam, Deborah Evetts. Absent: Louise Kuflik and Ursula Hofer.*

she reported in "Saving the Libraries of Florence" in the *Wilson Library Bulletin*, June, 1967. Not long after that in 1972 she salvaged and restored 600 flood damaged rare books from the Corning Glass Museum. Meanwhile in 1967 she wrote for the Library Technology Program of the American Library Association, *Cleaning and Preserving Bindings and Related Materials*, a landmark book describing the proper basic care to conserve books and library materials.

The Horton Bindery during those years was staffed by an ever changing succession of European and in-house trained American binders, providing a rich mixture of English and continental binding traditions. What emerged with Carolyn's insistence on openness, discussion and exchange of ideas was a distinctive Horton approach. She was scornful of old binders who took their secrets to the grave. Based on a solid understanding of materials and techniques, the careful and individualized treatment of items became the hallmark of her work. She often commented that treating an old book was like dancing: you had to follow the lead of your partner. Conservation or restoration treatments were often justified by a favorite comment, "Well, it's an old book". In her mind,

the patina of age that provided character and often included important bibliographic information was to be respected and preserved if at all possible, in contrast to the commonly accepted treatment of rebinding with new materials. Early on she appreciated the importance of documenting treatments and attached abbreviated treatment reports typed in 8 point in the back of her books. For these reasons, she is often considered to be the first, true, American book conservator, who made restoration and repair her primary focus.

In her private life which she happily mixed with her professional life in lunches in the garden or parties in the parlor, she found time to raise two children, Chris and Lucy, and to foster a long and loving relationship with her husband Don. Together they shared an absorbing interest in their backyard garden in New York, and later in the natural world they found at their weekend camp in the Pine Barrens of New Jersey. After she retired they moved in 1985 into a nearby Quaker retirement community in Medford Leas where for the last 15 years they have been well cared for and happy. It was a quiet end to a life full of warmth, interest, and accomplishment.

Her contributions to the field of book and

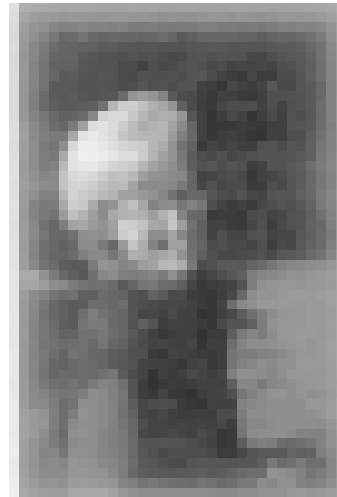


paper conservation were many and on various levels. As a practical and pragmatic problem solver, she came up with many low budget, useful solutions that often still carry her name, such as the Horton Humidifier (the double garbage can humidifier), the Horton Press (a small, versatile, portable press), and the Horton Hinge (a hinging technique for reattaching boards). An inveterate saver, she amassed an impressive collection of salvaged old papers and historic marbled endpapers, available for completion work. Her most important contribution however may have been her example of openness, optimism, and generosity of spirit. For these characteristics in particular, Carolyn Horton is remembered by her colleagues, friends, and former associates with admiration and affection. Anyone who wishes to do so may remember her with a contribution to the Carolyn Horton Fund at AIC/FAIC.

Betsy Palmer Eldridge  
Toronto

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## PROFILES



*Bernadette G. Callery, Membership Chairman*

Throughout my career as a special collections librarian/archivist, I've had the good fortune to work with conservators, both directly as fellow staff members and indirectly as members of organizations like the Guild. As we worked together in the service of the library and archives collections in the Hunt Botanical Library (Pittsburgh), the New York Botanical Garden Library (Bronx) and now the Carnegie Museum of Natural History Library (Pittsburgh), there have been opportunities for collaboration on exhibitions, collection surveys, conference presentations and publications. Working with them, I learned that my curatorial responsibilities included advising them on the nature of use of the library's materials and their relative value within the context of a particular collection. By discussing what conservation options were available, we could work within the constraints of time, materials and expertise to determine what was best for the materials in the collection.

Exhibitions are an important opportunity for bringing people and collections together. Some Guild members may remember an exhibition at the Hunt Botanical Library in 1979 entitled "The Tradition of Fine Binding in the 20th century" and co-curated by Jean Gunner, Betsy Mosimann and myself, which dealt with the decisions to be made on matters of design and structure by the conservator, curator and collector when dealing with the conservation of older materials. The accompanying symposium, with its combination

of scholarly papers and simultaneous sessions of lecture-demonstrations was a precursor to the Guild's Standards of Excellence seminars. [Copies of that exhibition catalog, including work by GBW members, is still available for \$5.00 from the Hunt Institute, Carnegie Mellon University, 5000 Forbes Ave., Pittsburgh, PA 15213]

In the early 1980s I discovered computerized databases and was very intrigued by the possibilities they offered in organizing information. After helping Jean Gunner prepare the 1985 edition of the Guild's Supply List, I was asked by Carolyn Schimmel to take on the responsibility of the Guild membership directory and the first of the directories produced directly from the membership database appeared in the fall of 1985. Both databased projects continue to benefit the Guild's membership, with the latest *Supply List*, edited by Susan Martin, distributed earlier this year and the 2001-2002 membership directory mailed to the membership in October 2001.

More recent conservation-related activities have included coordinating "Preserving Your Family Treasures: Preservation Fair 2002."

Scheduled for February 23, 2002, this will be the third Preservation Fair offered in Pittsburgh. This public information event, co-sponsored by the Carnegie Museum of Natural History and the Oakland Library Consortium's Preservation Working Group, now chaired by GBW member Jean Ann Croft, brings together area conservators, suppliers of conservation products and services and the public interested in preserving family letters, photographs, textiles, glass and wooden objects, including frames. For more information on this event, see [www.pitt.edu/~olcpwg/presfair.html](http://www.pitt.edu/~olcpwg/presfair.html).

My major interests have been in the history and bibliography of scientific publishing, specifically published botanical illustration, and I have lectured and published on these topics. Another co-curated collaborative exhibition, "Nature's Mirror," held at the New York Public Library in the summer of 1989, showcased the collections of the New York Botanical Garden, the New York Public Library and the Royal Botanical Gardens, Kew.

Since returning to Pittsburgh in 1995, I have become intrigued by institutional archives, and am working towards a Ph.D. at the University of Pittsburgh's School of Information Sciences. My research topic is changes in recordkeeping systems in natural history museums. I have developed and taught a graduate course in museum archives at SIS. *Bernadette G. Callery*

## STANDARDS

21ST SEMINAR ALEXANDRIA, VA.

OCTOBER 4 - 7, 2001

*A Quick Overview of **Extracurricular events***

This year's Seminar, the largest to date with 175 attendees, was outstanding in all respects. From the Opening Reception on Thursday evening through the Party at Bookmakers International on Saturday evening, it was declared a success by everyone. Nancy Lev-Alexander and her crew did a great job.

Thursday was devoted either to tours of the Library of Congress and the Bureau of Printing and Engraving, or to the Foundation Class with Martha Cole on "Color: theory and practical tips on how to color your own paper and cloth," a fascinating and useful session.

The Opening Reception in the evening was held in the Jefferson Building of The Library of

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Congress – that magnificently ornate pile that we always think of as The Library of Congress, although they have several other less exciting buildings nearby. Security being what it is these days, getting to the reception room took some time. Once there, however, we were faced with an amazing spread of Greek delicacies and a shot glass of ouzo – keep the glass for a souvenir – and wine and waters for the faint-hearted. Terry Boone and Sonja Reid were the coordinators of the food; a really special occasion.

Pam Barrios, Standards Chair, started the evening by introducing Mark Roosa, Preservation Officer at the Library of Congress, who welcomed the Guild members to the Library. Betsy Palmer Eldridge then introduced the speaker, Willman Spawn, American binding historian and conservator, who spoke on “Simple Notation for Quick Retrieval: 35 Years of a Conservator’s Observations”. Following Mr. Spawn’s talk, Betsy Eldridge presented him with a certificate of Honorary Membership in the Guild in recognition of his contributions to book conservation and the Book Arts through the years.



Friday was the start of the main work of the Seminar — the presentations, which will be written about in the next issue of this *Newsletter*, and in greater detail in the *Journal*. Friday evening was Banquet Night and the Auction. The local committee had provided beautiful table decorations of cleverly made paper flowers on book covers. The evening’s first speaker was Dr. William Noel, Curator of Manuscripts and Rare Books at the Walters Art Gallery in Baltimore, Md. Dr. Noel gave a very amusing and highly interesting talk about the Archimedes Palimpsest now being conserved at the Walters Gallery. Abigail Quandt, Senior Conservator at the Walters, followed Dr. Noel with a description of the work being done. We will hear more about that in the next issue, too.

Then Master Auctioneer Bill Drendel took over

the microphone and inveigled bidders into competing for the articles being shown around the room by lovely ladies. Who else could get a bid of almost \$200 for a plain glass book? Ah, Collectors....!

The General Meeting was held on Saturday following the last of the presentations. The Minutes of that meeting are published in this issue of the *Newsletter*. The meeting ended with the usual raffle and a rush for the buses to the Party at Bookmakers, Cindy Mowery’s gift to the Seminar. A bus or two wandered about a bit but at last arrived at the party. And the Party was a huge success, according to all accounts.

The warm weather broke, with rain on Saturday bringing chilly winds and clear skies on Sunday for the tour of Old Town Alexandria before everyone dispersed for home.

Margaret H. Johnson

### LETTER TO THE EDITOR

From Peter Thomas: *Re: Gregor Campbell’s letter in the last issue:*

For the last four years a “special forces” team of bookbinders has been training in the Santa Cruz mountains. Under the guise of being a sensitivity training camp for artisans, these mercenary binders, gathered from survivalist compounds around the country, have been drilled in all skills of the craft. Should the time come that they are needed, this stealthy crew, to a cry of “Bind or die. Stab, punch, pare, sempre fi”, they will, like a giant standing press, be able to squash any competition. There is no need to fear those Europeans.

(ED. NOTE: *And with this, we close the books on Xtreme Binding sports.*)

1/8 page ad # 2

*NOTEWORTHY*

HISTORIC PASTE PAPERS SEARCH

Susan Kristoferson, a paste paper artist living and working in Oregon, has been researching historic paste papers since 1990. Her research has taken her to the Deutches Bucherie in Leipzig, Germany, as well as to many research institutions in the United States, such as Harvard, the Universities of Washington, California Berkeley, Oregon, as well as Cooper-Hewitt, Library of Congress, Pierpont Morgan Library, New York Public Library, Grolier Club, and Dartmouth. She would like to correspond with book conservators and others who might have personal knowledge of unique and innovative paste papers housed in library collections. Both flat sheets of decorated paper and paste paper-covered books are of interest. She may be contacted at Kristoferson Studio, 1150 NW Alder Creek Dr., Corvallis, OR 97330, (541) 745-5554, kristudio@proaxis.com

ANL MOLD PROBLEMS

Ellen McCrady reports in the *Abbey Newsletter* v.

25#2, "Newsletter production fell 6 months behind schedule because of editorial time spent fighting mold in-house and mold-induced fatigue and memory problems. Remedies included installation of whole-house air purifier, rug removal, and structural repairs." ANL has published a number of articles in the last year on the problems brought on by mold in books and houses and how people are fighting it.

AML UPSETS

Despite rumors that *Art et Metiers du Livre*, the French periodical on book-collecting, bookbinding, calligraphy and prints, had disappeared, we have word that it continues under a different publisher. The former editor, Pascal Fulacher, who did such beautiful work on the magazine, was evicted by the Board of Shareholders on allegations of mismanagement. The editorship was taken over by someone else, then the magazine was declared in bankruptcy. Another publisher bought it and has published at least one issue. M. Fulacher is presently writing a book and is engaged in a legal battle to reclaim AML. A magazine as beautiful as AML is

1/2 page ad # 1

sure to be a money-guzzler – shareholders are uncomfortable with that.

The present address of AML is 110 av. de Villiers, 75017 Paris; email: [redaction@art-metiers-du-livre.com](mailto:redaction@art-metiers-du-livre.com). The new publisher is Editions Faton. For subscribing: [abonnement@art-metiers-du-livre.com](mailto:abonnement@art-metiers-du-livre.com). Editions Faton is based in Dijon and publishes several periodicals on art and archeology.

#### CBBAG NEWSLETTER EDITOR RETIRES

Richard Miller, who has edited the Canadian Bookbinders and Book Artists Guild Newsletter for the last 15 years, has typed his last column in their Winter 2001 edition, Vol. 19/No. 4. He says, "After a respectable recharging period, I am looking forward to some personal creative output before taking on other challenges or responsibilities." The newsletter will now be put together by a team gathered together by Reg Beatty.

*ED. NOTE: Richard also says that the time seems to have flown by, and yet, sometimes it seems like he's been doing it forever. This editor understands that feeling only too well.*

#### 2002 PRINTING WORKSHOP IN ITALY

An 8-day workshop with Alessandro Zanella at his private press Ampersand in Santa Lucia ai Monti, Valeggio sul Mincio, Verona will take place May 26 though June 2. Alessandro Zanella's press is one of Italy's leading private presses. He worked with Gabriel Rummonds at the Plain Wrapper Press between 1976 and 1982. Zanella's books were recently exhibited at the Universities of Washington, Oregon, San Francisco, Nevada, and Utah. Participants will collectively produce a 12-page pamphlet that they will handset and print on an 1854 Stanhope handpress at the Ampersand studio. Decorative elements will be printed from photopolymer plates which will be made in the workshop. One-day field trip to libraries and private presses in Verona. Limited to 6, basic printing skills required. Tuition: \$900 includes all materials. Lodging and some transportation: \$350. Does not include airfare.

Confirmation deadline is April 15, 2002. A \$300 deposit, refundable before April 15, is required to reserve a place in the workshop and hotel. Balance due by May 9. If an insufficient number reserve,

1/2 page ad # 2

deposits will be refunded and the workshop rescheduled. Queries to: Alessandro Zanella at [ampersand@globalway.it](mailto:ampersand@globalway.it) Information at: <http://www.ampersandpress.it/Workshop.html>

PRESERVATION FAIR 2002 IN PITTSBURGH

"Saving your family treasures", a public information event on February 23, 2002, is co-sponsored by the Preservation Working Group of the Oakland Library Consortium. The Preservation Fair will be held at the Carnegie Museum of Natural History in Pittsburgh, Penna. from 10 am to 4 pm. Visitors are invited to bring examples of objects and talk directly with conservators about conservation options. Visitors can also talk with vendors of conservation supplies and services, attend presentations on the importance of saving family records and pick up free handouts and catalogs. For information on the Preservation Fair held in 2000, see <http://www.pitt.edu/~olcpwg/presfair.html> GBW members are invited to participate in the Fair as exhibitors. For further information, contact Bernadette Callery at 412-622-8870.

PHOTOPOLYMER PLATE INFORMATION  
AVAILABLE ON THE WEB

For information on letterpress printing with photopolymer plates (including alternative approaches and investigative techniques) subscribe to PPLetterpress (a free online discussion group and information clearing-house), at <http://groups.yahoo.com/group/PPLetterpress>.

*MARBLING NEWS*

*by Iris Nevins*

I have heard differing reports as to how the events of 9/11 affected marblers who depend on marbling for all or part of their income. Several working marblers report that work was still going strong right after the attack, but has somewhat dropped off since then. I know of one studio whose work flow has almost come to a dead stop, because they had most of their larger customers based in NYC. Others reported that show sales were somewhat down right after the attack, although one mentioned sales were better than ever. This was actually for marbled clothing. Personally, I had an initial rush, but attribute that to projects already in progress. Things are now a bit slow for this time of year for paper, but supply sales are up. One other supplier reports sales down. What I can extract from this, fortunately, is

that most people are faring moderately well, and only slightly slower sales-wise. Marblers, and presumably other self employed book artists, are used to the ups and downs in work flow and not too many seem pessimistic.

*TIPS & TECHNIQUES*

*Signature Punching Cradle*

*by Richard L. Shepard*

INTRODUCTION

This cradle will complement your sewing equipment and can be built using readily available materials. Cost will be less than \$10.00 and should take about 4 hours to finish.

BUYING THE MATERIALS

Materials can be purchased at your local lumber dealer or hardware store. Parts list is as follows:  
(1) clear pine/select grade board, 1/2" x 6" (actual measurements will be 5 1/2" x 24")  
(1) pine strip, 3/4" x 3/4" x 48"  
(1) pine strip, 1/2" x 3/4" x 12"  
(2) No. 5 flat head phillips screws, 1"  
(10) No. 7 flat head phillips screws, 1"

1/4 pg ad # 6

MEASURING AND CUTTING

From the 48" length pine strip, cut (saw) 2 side brackets, each 6 1/2" in length. Then cut 2 bottom rails, each 8" in length. Note: ensure that the cuts for the bottom rails are square. Refer to Fig. 1

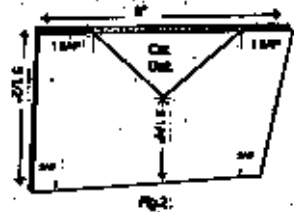


From the clear pine board, square off and cut one end. Then measure out for the two side pieces at 8" in length, then cut in two pieces. At the

top of each side piece measure in from the corners 1 3/4". Mark. At the bottom, measure into the center and then up 3 1/4". Mark. Then connect the lines and cut out "V". refer to Fig. 2 for layout. At the bottom of each side piece measure in from the corners 3/4" and mark.

ASSEMBLY

Against the 2 side brackets measure in from each end 1", locate center. Mark. Refer to Fig. 3. Punch locator holes at each mark, drill screw holes using 1/16th drill bit, and countersink. Lightly sand brackets and sides.

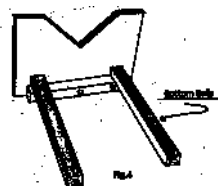


Glue out (PVA) back side of bracket and place against the side at prior marking, square to the base, let dry. Screw bracket to side using (3) No. 7 screws with Phillips screw driver. Now place bottom rail onto bracket



1" from the side and outline the rail configuration onto the side; locate the center point, punch locator hole, and drill screw hole through the side.

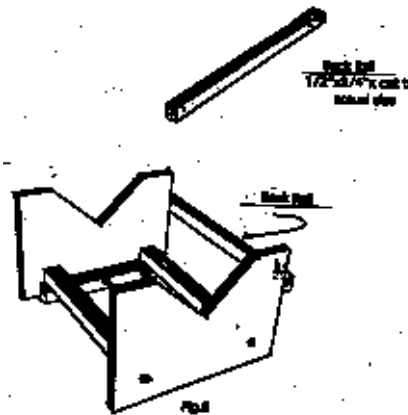
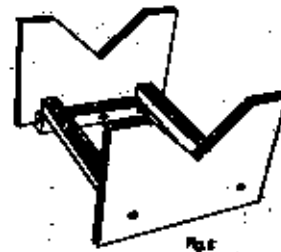
Place bottom rails onto bracket and, from the back of the side, drill screw holes through the side and into the end of the rail, countersink the back side holes. Attach rails to the side using (2) No. 7 screws. Refer to Fig. 4.



Repeat the above procedure on the second side to complete the bottom rail/side assembly. Refer to Fig. 5.

FINISHING

Place the 1/2" x 3/4" pine strip across the completed sides of the cradle to determine the actual length, then cut. Locate the position of the back rail against the back side - 1 3/8" down from the top edge; punch locator holes, and drill screw hole. Attach the back rail to the sides using (2) No. 5 screws. Refer to Fig. 6.



Sand around all corners and edges; finish off project by applying a coat of high gloss spray varnish.

USAGE

Select a piece of binder or museum board and bend to meet the inside shape of the cradle. Length will depend upon individual requirement. Place in cradle.

Prepare the back of your book for sewing using your method for either for cord or tape application. Sawcut/cut for kettle-stitch. Make a paper template with references to the kettle-stitches and locations of the sewing marks. Remove signatures from press or clamp. Open up the signature and place into cradle board. Line up template inside of signature with reference to the kettle-stitches and sewing marks; punch out sewing holes.

REPORT

ARTISTS' BOOKS IN THE MODERN ERA 1870 - 2000  
 The Reva and David Logan Collection of Illustrated Books  
 The Palace of the Legion of Honor, San Francisco  
 6 October 2001 to 6 January 2002

## *The Guild of Book Workers Newsletter*

THE LOGANS BECAME INTERESTED in collaborations between artists and authors in the making of books in the 1950s. The magnificent outcome of this enlightened collecting is the recent exhibition at the Palace of the Legion of Honor Museum in San Francisco.

There are 180 works on display, and if that isn't enough for you, Guest Curator Peter Koch, Berkeley letterpress printer, has set up a Book Artist Studio containing a printing press and other tools of the trade. On eight Saturdays from October to December, local contributors to the art of the book will be at work with typesetting, printing, and binding of books. No matter what part of it you choose, this is an exhibition not to be missed.

For those of us in the book workers' ranks, Curator Robert Flynn Johnson's essay in the catalogue, titled "Reva and David Logan: An Appropriate Passion," states the ambiguity between the bibliophiles and the fine arts community. Bibliophiles find the book to be submerged beneath the artist's vision, and the fine arts folk think books, even by recognized artists, beneath the stature of

individual works of art hanging on a wall in a gallery. Many of the finest artists of the last 100+ years are represented in this amazingly comprehensive collection. Book forms, over time, evolve from early examples of illustrated traditional books to the relatively simple container for the illustrations in sheets in more recent examples.

Compare, for example, this description:

Henri de Toulouse-Lautrec  
French, 1864-1901

*Histoires naturelles*  
Jules Renard

[This is a traditional book form, text and illustrations bound with a cover enlivened by a design binding.]

Housing: Fine binding in maroon morocco with image of silver spider web and spider and detailing in tan and black morocco onlays on cover, spine with raised bands and gold lettering, *doublures* in gilt tooled tan morocco, free made endpapers of snake-patterned brocade and marbled paper, all edges gilt, front *doublure* stamped by binder "Rel. E. Maylander Dor"; chemise of maroon morocco and marbled paper; matching slipcase with morocco flaps and calf lining; original pictorial wrappers bound in.

with

David Hockney  
British, b. 1937

*A Rake's Progress*

[William Hogarth is mentioned much lower down in the description, en passant.]

Images: 16 hard and soft ground etchings...from zinc plates, printed on Barcham Green Crisbrook Royal Hotpress paper.

Housing: Loose as issued in red linen portfolio; black linen slipcase.

This is not to detract from the lavishness of the display. And, it should be said, that the art of printing and layout and book design is everywhere in evidence. As for the artists, *everyone* is here, from Manet who illustrated *Cats* by Champfleury in 1870 to San Francisco's own Arion Press year 2000 edition of *Cane* by Jean Toomer with illustrations by sculptor Martin Puryear. And lots in between: Leonard Baskin, Georges Braque, Max Ernst, Yves Tanguy, Joan Miro, and Sonia Delaunay-Terk, to name a handful represented. It's fas-

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Full page ad # 1

## *The Guild of Book Workers Newsletter*

cinating to see how all of the past century's major movements in art have been interpreted as "books." There's a whole section devoted to Pablo Picasso's output from 1930 to 1972. Picasso illustrated 156 books over 68 years.

Curator Johnson of the Achenbach Foundation for Graphic Arts has divided the exhibit into periods: Evolution and Innovation 1870–1920; The Momentum of Modernism 1920–1930; Picasso as Book Illustrator 1930–1972; Dada, Surrealism, War, and the Aftermath 1930–1955; Europe to America: A Shift in Power 1955–1970; and Contemporary Tendencies 1970–2000. This works well, as the chronology is fairly consistent and the viewer sees a comprehensible evolution in style.

But for the bookbinder, only a small number of binders are identified. A few books seem to have been collected primarily for the bindings. And, as usual, if the illustrations are by Toulouse-Lautrec, the book is displayed so that the prints show, and the binding can't even be seen. As in all exhibitions of books in glass cases, you're itching to turn over the pages or rummage through the leaves.

Maybe the fine arts people have it right. At least in the gallery you can see the whole picture.

— Signa Houghteling

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### EDITOR'S NOTICE

We are asking for help in reporting on items of interest to GBW members that appear on the GBW ListServ and elsewhere on the Internet. Because almost half of our membership does not subscribe to the ListServ, we feel it would be a service to them to report on some of the items that appear there.

If you would like to help us by summarizing articles and discussions you think are interesting, it would be a service greatly appreciated. Please get in touch with the Editor through any of the contacts listed in the masthead on p. 5, or on the Executive Committee List in this issue.

Amy Lapidow has been sending us items for the last two years, but asks to be replaced. We thank her for all her contributions. Volunteers are essential to the Guild.

### POSITIONS AVAILABLE

Library Assistant IV, Conservation Technician for Special Collections Harvard College Library, Preservation and Imaging Services Cambridge, MA

Working in the Weissman Preservation Center under the direct supervision of the Conservator for Houghton Library Collections, the Conservation Technician for Special Collections treats materials held in special collections throughout the Harvard College Library.

Education, experience, skills: College preferred. Training in book conservation through a formal training program, or an apprenticeship required. Two years experience in a recognized conservation facility following training. Superior manual dexterity with emphasis on bookbinding skills.

#### DUTIES AND RESPONSIBILITIES:

A) Prepares condition and treatment reports including photo documentation. B) Carries out a range of routine and intermediate book conservation treatments including repair of rare paper, cloth, vellum, and leather bindings. C) Assists in preparing materials for contract boxing and commercial binding. D) Works on more complex treatments under the direct supervision of a conservator. E) Maintains inventories of supplies and tools. F) Participates in disaster recovery where library collections are involved. Portfolio of work required at interview.

How to Apply: Apply Online at <http://jobs.harvard.edu/>, or send your resume & cover letter to:

Harvard University,  
Resume Processing Center  
Req.#11570  
11 Holyoke St.,  
Cambridge, MA 02138

Harvard University is an Equal Opportunity Employer  
Committed to Diversity.

### SUPPLIES

Bookmakers International is on-line at: <http://www.bookmakerscatalog.com/>

#### 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 St., Eugene, OR 97402. 541-342-7439; [hughstump@earthlink.net](mailto:hughstump@earthlink.net); [www.hughstump.com](http://www.hughstump.com)

### PUBLICATIONS

#### BOOKS

Conroy, Tom. *Bookbinder's Finishing Tool Makers 1780 - 1965*, New Castle, DE, 2001. ISBN 1-58456-057-6. 315 pp, illus., hardcover. Price: \$55 or £38 (from Oak Knoll Press, 310 Delaware St., New Castle, DE 19720; 302-328-7232; 1-800-996-2556; email: [oakknoll@oakknoll.com](mailto:oakknoll@oakknoll.com); web: [www.oakknoll.com](http://www.oakknoll.com)) This well-researched and illustrated directory is divided into three main sections: Tool-cutters in the British Isles; ...in Continental Europe; and...in North America & Australia. With a foreword by Marianne Tidcomb. Publication date: December 2001.

Mauer, Diane, *Making Fold & Dye Papers*, a sister book to her popular *Making Paste Papers* and *Suminagashi Marbling*, teaches the making of luminescent papers for bookbinding and paper art projects. Handbound in decorative paper, with clear instruction for Japanese orizomegami techniques. Send \$15 + \$1.50 s&h to Diane Mauer, P.O. Box 78, Spring Mills, PA 16875, 814-422-8651, email: [DKMauer1@aol.com](mailto:DKMauer1@aol.com)

Lange, Gerald, *Printing digital type on the hand-operated flatbed cylinder press*, 2nd ed., 2001. Provides a wealth of detailed information on letterpress printing of photopolymer plates with proof presses such as the Vandercook. ISBN 0-931460-36-0. Available from The Bieler Press, 4216 - Glencoe Ave., Marina del Rey, CA 90292; 310-821-8269; email: [Bieler@worldnet.att.net](mailto:Bieler@worldnet.att.net). A Bieler Press Monographs imprint. Price: \$25 USD (CA sales with tax \$27). Shipping: US \$1.50; Canada \$1.85; Mexico \$2.45; So. Amer. \$4.55; Europe \$4.80; Pacific Rim \$5.30.

Moser, Barry, *No Shortcuts: An Essay On Wood Engraving*. Iowa City, 2001. A new title from The University of Iowa Center for the Book. 320 copies signed by Moser, 16 relief engravings. \$200 + \$5 s&h. Contact: UI Center for the Book, 216 North Hall, Iowa City, IA 52242; 319-335-0447; f: 319-353-2872; [center-for-the-book@uiowa.edu](mailto:center-for-the-book@uiowa.edu); [www.uiowa.edu/~ctrbook](http://www.uiowa.edu/~ctrbook)

*MEMBERSHIP*

NEW MEMBERS

REINSTATED

ADDRESS CHANGE

*Suppliers and Services:*

The Newsletter accepts advertisements:

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

Series of 4: 10% discount.

For inclusion in the February *Newsletter*, send camera-ready artwork **by January first**, along with

Extension, Hillsdale NY 12529; **t:** 518-325-7172;  
fitterer@taconic.net.

CALENDAR

CALL FOR ENTRIES

*Letter Arts Review* 2002

**Deadline: Postmark March 1.** To celebrate and showcase the best calligraphy worldwide, and to recognize creative excellence and quality of execution in the letter arts, you are invited to participate in Letter Arts Review's fifteenth annual international competition. This year for the first time, gift certificates to John Neal Bookseller Catalogue will be awarded to First (\$250), Second (\$200) and Third Place (\$150) winners. This is a call for traditional and nontraditional lettering, calligraphy, type design, graphic design, book art and fine art which employs letterforms or calligraphic marks as a major element. Works created since January 1, 2000 are eligible (except those previously published in Letter Arts Review). All works chosen by the jurors will be published in Letter Arts Review 2002.

Jurors: Philip B. Meggs, professor of Communication Arts and Design at VCU and author of *A History of Graphic Design*. Susan Goldman, Master Printer at the Pyramid Atlantic and faculty member at The Corcoran College of Art and Design and Maryland Institute of Art. Rose Folsom, author of *The Calligraphers' Dictionary*, recipient of a Hermann Zapf Education Grant, editor of Letter Arts Review as of August 2001. Her work appears in the rare book collections of Harvard, Yale and Swarthmore Universities, The Vatican Library and private collections.

Entry Fees: Single Submission: \$15 Quantity Discount: \$10 each. Four or more entries produced and submitted in one package, by a single individual. Contact John Neal at john@JohnNealBooks.com for

details of fees. Submission of entries to Review 2002 acknowledges the right of Letter Arts Review to use them for exhibition and publication purposes. Each winning entrant will receive a complimentary copy of Review 2002. Please request a complete call for entries before submitting entries. Call for entries can be sent as an attached MS Word Document, email, regular mail. A call for entries form will be available on our website: [www.JohnNealBooks.com](http://www.JohnNealBooks.com), Or write Letter Arts Review, PO Box 9986, Greensboro, NC 27429; Phone 336-272-6139, Fax 336-272-9015. E-mail: [info@johnneal-books.com](mailto:info@johnneal-books.com). Entries will be submitted to *Letter Arts Review*, 212 Hillsboro Dr, Silver Spring, MD 20902. *Letter Arts Review* is the international journal serving the calligraphic and lettering arts community. Edited by Karyn Gilman, it is published now by John Neal, Bookseller.

"Tolerance & Human Rights" Theme Exhibition of Artist Books in Portland, OR April 1 – May 14, 2002. This juried exhibition is open to residents of the US and Western Canada. Juried by Jim Carmin (John Wilson Room Librarian, Multnomah County Library), Barbara Tetenbaum (Book Arts Department Head, Oregon College of Art & Craft) and Helen Gundlach, project coordinator. The Artist Books Exhibition will take place at Central Library's Collins Gallery in association with the international exhibit, "Anne Frank: A History for Today." Artist Books chosen for this exhibition should relate to the concepts of tolerance and human rights. Entries must be received by March 2, 2002. Send submissions to Helen Gundlach, Anne Frank Pro-

ject Director PMB 393, 25 NW 23rd Place – Suite 6 Portland, OR 97210. Please enclose SASE (insured) for return. For inquiries, call 503.274.8600 or email: [info@annefrankinportland.org](mailto:info@annefrankinportland.org).

The VIIth Forum International de la Reliure d'Art (FIRA), organized by the Greek section of the ARA (Amis de la Reliure d'Art) will take place at the Municipal Cultural Center "Melina Mercouri" in Athens, Greece, November 21 – December 15, 2002. Each participant is limited to one binding. Its size shall not exceed 40x30 cm and must not have previously been exhibited. Each participant should fill in an application form and post it by **April 30, 2002**. The entry fee is 100 euro. Applications and information are available from Sotiris Koutsiaftis, 19 Didotou Street, Athens 106 80, Greece.

EXHIBITIONS

*Until:*

December 26: San Francisco, CA: the Second Exhibition of 2001 of The Hand Bookbinders of California at Thomas Goldwasser, Rare Books, 486 Geary St. Contact: Linda Barrett, 415-221-6135.

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 be shown April – June in 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@centerfor-bookarts.org](mailto:info@centerfor-bookarts.org)

December 28: Santa Monica, CA: "Works on Paper 2001" by Leonard

## The Guild of Book Workers Newsletter

Konopelski. Hiromi Paper, Bergamot Station, Gallery G-9, 2525 Michigan Ave., 310-998-0098.

December 31: San Diego, CA: "San Diego Book Arts Members Exhibition" at the San Diego Downtown Public Library. Contact: San Diego Book Arts, PO Box 90562, San Diego, CA, 92169; [www.geocities.com/sdbookarts](http://www.geocities.com/sdbookarts)

January 1, 2002: San Francisco, CA: "John De Pol: An American Treasure" from the Don & Kathy Fleming Collection, at The Book Club of California, 312 Sutter St., Suite 510. Contact: 415-781-7532; [www.bcc-books.org](http://www.bcc-books.org)

January 6: 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; tel: 415-682-2480; f: 415-682-2492.

January 11: New York, NY: "Beatrix Potter & Peter Rabbit: A Centenary Celebration from the Collections of Grolier Club Members". The Grolier Club, 47 E. 60th St.; 212-838-2245; [nsh@grolierclub.org](mailto:nsh@grolierclub.org)

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

February 9: New York, NY: "Borges: The Time Machine/LaMaquina del Tiempo" at the Grolier Club. The work of one of the 20th Century's pre-eminent literary figures will be celebrated. 47 East 60th st.; 212-838-6690.

February 28: San Francisco, CA: XF3: Experiments in the future of the book, an exhibition of artists' books by Xerox PARC artists-in-residence participating in "XFR: Exper-

iments in the Future of Reading" Mar - Sept. 2000. At the San Francisco Center for the Book, 300 DeHaro St. Contact: 415-565-0545; [www.sfcb.org](http://www.sfcb.org)

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

March 31: 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](mailto:info@hrc.utexas.edu)

### UPCOMING:

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

*Until:* 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](mailto:b-lazarmetz@nwu.edu)

March 3 - April 28: Orono, ME: "Betwixt and Between: the Life and Work of Fluxus Artist Dick Higgins", retrospective exhibit of this influential artist at the University of Maine. Contact: Barbara Lazarus Metz; [b-lazarmetz@nwu.edu](mailto:b-lazarmetz@nwu.edu)

April 19 - May 18: "Stone Eye", an exhibition by members of the Midwest Chapter of bindings of a book of poetry by Kentucky's 1999-2000 poet laureate, Richard Taylor. At the St. Louis Artists' Guild.

### STUDY OPPORTUNITIES

The Campbell Center offers several classes in Historic Preservation and Collection Care. For more informa-

tion, contact: Campbell Center, 203 East Seminary. PO Box 66, Mount Carroll, IL 61053; 815;244-1173.

### WORKSHOPS, LECTURES & OTHER EVENTS

#### *Upcoming Events:*

January through April: San Francisco, CA: The Hand Bookbinders of California are sponsoring a series of workshops on Care & Repair of Books intended for librarians, bookbinders, collectors, owners of books. Contact: Cathy Miranker, 415-752-4486; [cathy@miranker.com](mailto:cathy@miranker.com), or, San Francisco Center for the Book, 415-565-0545; website: [www.sfcb.org](http://www.sfcb.org)

Bookbinding Courses 2002: Bradford, England: Given at Cheapside Chambers, Rms. 85-88, 3rd floor, 43 Cheapside, Bradford BD1 4HP; ph: +44 (0)1274 776649; email: [Fullbound@aol.com](mailto:Fullbound@aol.com)

April 8 - 11 & April 29 - May 2: Account Book binding taught by Stanley Cranage. Cost: £280.

April 15: Mid 14th c. Student Monastic binding taught by Mark Cockram. Cost: £70

May 13 - 15: Boxmaking taught by Stephen Conway. Cost: £70

June 10 - 11 & June 15 - 16: Basic Bookbinding Repair Work taught by Richard Mouncey. Cost: £110

July 1 - 5: Open Studio Week. Professional binder available for advice & assistance.

July 29 - August 2 & August 26 - 30: Master Class: Aspects of Design Binding taught by Angela James and David Sellars. Cost: £445.

January 13: Worcester, MA: "Basic Paper Repair" with Babette Gehrich at the American Antiquarian Society, Salisbury St. Contact: Barry Spence, 3 Masonic Ave., Shelburne Falls, MA 01370; 413-625-4603.

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January 28: Toronto: Talks: Victorian Photo Albums from two viewpoints: Barbara Rosenberg will show slides of repair and restoration, and Betsy Palmer Eldridge will present the historical checkerboard album structure. Toronto Reference Library, 789 Yonge St.; 7 – 8:30 pm. Free to all. A CBBAG program.

February 23: Pittsburgh, PA: Preservation Fair 2002: Saving your family treasures. At the Carnegie Museum of Natural History, 440 Forbes Ave.; 412-622-8870; email: callery@carnegiemuseums.org (see Noteworthy this issue for more details)

March 9 – 10: Smithville, TX: "The Simplified Binding Examined" with Laura Wait. A two-day workshop will explore the structure and covering of the simplified binding. Contact Priscilla Spitler to sign up. A deposit may be required. Email: prispit@totalaccess.net; 512-237-5960.

March 10 -15: Cheerio, NC: Workshop with Monique Lallier on 2 - 3 boards structure. For information see: [www.CalligraphyCentre.com](http://www.CalligraphyCentre.com) and look for Monique's workshop. Or, contact Joyce & Tim Teta, 5200 Bear Creek Rd., Winston-Salem, NC 27106; h: 336-924-5681; studio: 336-724-5475; email: Tetascribe@aol.com

March 14: Kew, England: An IPC one-day course. An Introduction to the history of stationery bindings, at the Public Record Office. See Noteworthy in the last issue, for details. Contact: The Secretary, Leigh Lodge, Leigh, Worcester WR6 5LB, UK. e: [information@ipc.org.uk](mailto:information@ipc.org.uk); [www.ipc.org.uk](http://www.ipc.org.uk)

March 25: Toronto: Historical Albums at the Archives of Ontario. Senior archivist Kate O'Rourke will give a tour of archival albums and

photography cases, carte de visite albums, daguerrotypes, and sketch-books from the late 18th to 19th centuries. Limited. Call 416-535-9887 to register. 77 Grenville St. 6 – 8 pm. Free to all. A CBBAG program.

April 19 – 21: St. Louis, MO: Midwest Chapter Annual Meeting will feature a workshop by Richard Baker on spring back bindings for ledgers and guest books. Contact: Richard: 314-781-3035; [baker@richardbaker.com](mailto:baker@richardbaker.com)

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. Contact: The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB, U.K.; [information@ipc.org.uk](mailto:information@ipc.org.uk); [www.ipc.org.uk](http://www.ipc.org.uk)

May 26 – June 2: Verona, Italy: Printing workshop with Alessandro Zanella at his private press Ampersand. Tuition: \$900 + \$350 lodging. Contact Alessandro Zanella : [ampersand@globalway.it](mailto:ampersand@globalway.it)

(see Noteworthy this issue for more details)

June 5-11: Miami, FL: AIC Annual Meeting. Contact: AIC, 1717 K St., NW, Suite 200, Washington, DC 20006; 201-452-9545.

June 13 – 19: Atlanta, GA: American Library Association annual conference.

June 22 – 29: Minneapolis, MN: "The Calligraphy Connection" and International Assembly of Lettering Artists, to be held at St. John's University in Collegeville, MN. Contact: ACA office at 219-233-6233; web: [www.CalligraphicArts.org](http://www.CalligraphicArts.org). Or,

Lynn Ohlhorst, 5616 Thomas Ave. S, Minneapolis, MN 55410; 612-925-0103; email: [lynnohlhorst@qwest.net](mailto:lynnohlhorst@qwest.net)

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](mailto:info@papermaking.org) for details and registration.

September 1 - 6: Baltimore, MD: IIC Conference 'Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation'. Contact: IIC, 6 Buckingham St., London WC2N 6BA; fax: 011 44 207 976 1564; email: [iicon@compuserve.com](mailto:iicon@compuserve.com); web: [www.iiconservation.org](http://www.iiconservation.org)

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](mailto:marie@ctos.com)

September 19 – 22: Minneapolis, MN: 22nd GBW Standards of Excellence Seminar. To be held in the Minnesota Center for Book Arts. Contact: Pamela Barrios, h: 801-802-2988; [pam\\_barrios@byu.edu](mailto:pam_barrios@byu.edu) (see Guild News this issue for more details)

October 23 – 27: Lake Oswego, OR: Friends of Dard Hunter annual conference. Contact: FDH, Box 773, Lake Oswego, OR 97034; 503-699-8653; web: [www.slis.ua.edu/ba/dardo.html](http://www.slis.ua.edu/ba/dardo.html)



# *Newsletter*

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