

Czech Flood Relief Fund

In August of this year a period of heavy sustained rainfall caused rivers to engulf much of the Czech Republic. Preliminary reports from the Czech National Library state that about fifty Czech libraries were inundated and more than 600,000



volumes were soaked. Former GBW presenter, Jiri Vnoucek, who is the head of Conservation at the National Library of the Czech Republic in Prague, reports that millions of items have been damaged in libraries and museums. Similar reports of loss from the flooding have been received from book-

binder and conservator Jan Sobota, who distributed an e-mail that details the story of just one individual. "All his bookbinding material is gone, all leather, gold, boards, cloth, paper. All his paintings, all graphics ... gone."

In response to this disaster,

the Guild of Book Workers is offering to act as a conduit for relief funds. Contributions will be sent directly to the Society of Czech Bookbinders to assist in the relief effort.

For further details on the situation, visit: <http://www.nkp.cz/PublicRel/English/Floods.htm>

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The Guild of Book Workers Newsletter

Number 144 — October 2002

Guild News

president's report

The Guild of Book Workers will be a hundred years old in the year 2006. Many of us have been keeping a watchful eye on that approaching anniversary, wondering what we might plan to properly celebrate it. A number of ideas have been bantered about, including the wonderful fantasy of chartering a cruise ship to sail the New England waters! A recurring favorite however has been the idea of returning to New York City, where the Guild was founded in '06 and was based for so many years, despite concerns about finding a satisfactory NYC location. An Advisory Committee of past Presidents and Standards Chairs was formed, and inquiries were made left, right and center.

Another strongly supported idea has been that the centennial celebration should be open to a larger number than the usual Standards Seminars number. Based on the Rochester 2000 conference that drew over 450 participants, a target size of 500 felt about right. The Guild has almost 1,000 members, but inevitably not all will attend. In order to accommodate a 500 figure, it would be necessary to abandon temporarily the usual Standards' format of small group presentations and technical "how-to" demonstrations, and to stage instead a more conventional conference with lectures and slide talks.

The topic suggested as appropriate for the occasion and enthusiastically endorsed by the Committee was "Bookbinding in America," with perhaps a subtitle referring to book related arts and crafts. The idea was that GBW should stop and chronicle the history of book-related activities on this continent. After all, if the Guild does not use this anniversary as an excuse to do so, who will ever do it? And on what occasion? Envisioned also was a substantial publication of the proceedings that would serve as a permanent document, and as an important contribution to the field. The "Birthday" funds that the Guild has been collecting at its annual auctions at the Standards Seminars could be used for this purpose to everyone's benefit.

With all that in mind, we began to look for a suitable location in NYC, a quest that initially confirmed everyone's concerns. The choice seemed to be limited to large conference center hotels off of Manhattan in Brooklyn or New Jersey, or large museum auditoriums whose rental charges were out of sight, even for non-profits. Then Susan Martin suggested that we look at the facilities at the New York Academy of Med-

icine, where she, Elaine Schlefer and Anne Hillam run the conservation lab. It was love at first sight for me on an exploratory trip in July, and confirmed by Nancy Lev-Alexander on her visit in August.

For those of you who are not familiar with the New York Academy of Medicine, it is an old organization that regularly arranges conferences and meetings for medical groups, but that also rents out its facilities to other groups. NYAM has a handsome vintage building (1920s) on Manhattan's upper East Side. Located at 103rd Street and Fifth Avenue, it is right next to the Museum of the City of New York and across from the Conservatory Gardens of Central Park. It is at the north end of what is called "Museum Mile," which includes the Metropolitan, the Frick, and the Guggenheim, etc. The NYAM facilities include a proper auditorium (not a bunch of chairs in a hotel ballroom) that seats 530 and has good AV equipment. A couple of accompanying rooms on the first floor can be used for receptions or lunch, and two good sized rooms on the second floor can be used for vendors, a real plus for us. The early 20th century NY atmosphere just seems so appropriate for the Guild.

More importantly, NYAM has a wonderfully enthusiastic and experienced Special Events staff that is willing to help us with our conference plans, even those off-site. A Friday night boat trip around the island with dinner on board? No problem, they know all the operators. A Saturday night banquet to celebrate? No problem, they know lots of successful sites. Hotels and housing? They usually put together a list of ten possi-

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, 2003.

To obtain an application, write to: Carolyn Horton Fund, FAIC, 1717 K Street, NW, Suite 200, Washington, DC 20006 or visit the AIC website at <http://aic.stanford.edu>

ble hotels, reserving blocks of rooms in two nearby “boutique” hotels (rooms, but no restaurant or food service). New York has so many options that it seems best to let people make their own rooming arrangements. As for food, NYAM uses a caterer that they are very proud of and that seems quite reasonable. However the best news is that the NYAM package seems affordable—not cheap, but affordable. And they are a pleasure to deal with! All in all, it seems a perfect fit for GBW’s needs. After reviewing and discussing this at its recent September meeting, the Executive Committee has authorized Nancy to go ahead and negotiate a contract with them. Needless to say, we are very pleased, not to mention much relieved.

With the venue matter settled, the focus changes to the program. In New York there will be plenty of opportunities for tours and site visits. Already planned is a GBW exhibition at the Grolier Club, which will have both an historical and a contemporary component. Similarly the symposium presentations will cover both historical and contemporary topics. Already a half dozen excellent topics have been suggested or offered. To have the different geographic areas well covered and documented would be very nice. So much has gone on outside of New York—in Boston, Philadelphia, Chicago, and on the West Coast—that should be mentioned. The past is fascinating, and the present exciting. This announcement constitutes the first Call for Papers for ’06. “Book-binding in America” is a deliberately broad title. If you have ideas or suggestions of topics or presenters, please speak up. Everyone needs to start thinking to help make it a truly comprehensive, first rate conference and symposium.

The target date will be the first weekend after the long holiday weekend in October in ’06. The thought is to avoid the long weekend but to immediately follow it, so that the two could be combined by people traveling from a distance. The conference will be planned around the symposium on Friday, October 13th and Saturday, October 14th, 2006. Mark your calendars! Never mind if you don’t have one yet, start saving your pennies. Plan to be on hand to join the festivities in ’06.

Betsy Palmer Eldridge
President, GBW

Advertisements and views expressed in articles should not be construed as endorsements by the Guild of Book Workers.

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**Deadline for the December issue:
November 1, 2002.**

Items for the Calendar should be sent to

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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://palimpsest.stanford.edu/byorg/gbw/library.shtml>

This issue of *The Guild of Book Worker's Newsletter*
set in *Minion*.

Noteworthy

Campbell-Logan Bindery recently alerted the book-arts website to an AP story by Doug Mellgren. It concerns a Norwegian boy aged 15, who while on vacation with his parents in Italy spotted a book dated 1592 for sale and bought it for about 3 cents. Now 47 years later, he's amassed one of the world's largest collections of ancient mss., more than 12,000 pieces spanning 5 millennia, worth more than \$105 million. The collection includes fragments of Dead Sea Scrolls, ancient Buddhist scrolls rescued from the Taliban in 1995, symbols used by Australian Aborigines, among other things. What started the boy collecting, however, was not only the 1592 book, but what he found "inside the binding" — a handwritten religious sermon in French from c. 1300. Martin Schoyen is considering selling the collection. For more information see: <http://www.schoyen.net>.

✦ The Association for Library Collections and Technical Services has awarded Ellen McCrady the Paul Banks/Carolyn Harris Preservation Award. Since 1975, Ellen McCrady has been the editor and publisher of the "Abbey Newsletter," which has subscribers in 44 countries. During her long career, first in bookbinding and then in preservation, Ms. McCrady has made significant contributions to the library and archives preservation field. Besides her own publications, she has contributed numerous articles to publications in the fields of librarianship, papermaking, and conservation. In addition, she is known for her strong advocacy of alkaline papers and the development of a reliable pH testing pen to determine whether paper or cellulosic board is acid or alkaline. The Paul Banks and Carolyn Harris Preservation Award, which is presented by the Preservation and Preformatting Section (PARS) of the Association for Library Collections and Technical Services (ALCTS), honors the memory of Paul Banks and Carolyn Harris, early leaders in library preservation, teachers, and mentors for many in the field of preservation.

✦ J. Hewit & Sons are delighted to introduce a new range of papers. The embossed paper, which gives the traditional look of watered moiré silk, is available in a choice of 6 traditional colors. The papers are 90gsm and short grain: 762mm x 560mm for the Blue and Black shades and 762mm x 508mm for the Dark Green, Light Green, Red and White. You may mix the colours of the Watered 'Silk' Effect End Papers to obtain the discounted price. The papers may be viewed and ordered online at www.hewit.com.

Chapter News

midwest

Stone Eye, the Midwest Chapter's Binding Exhibition continues to travel. After touring to Lawrence, Kansas, Chicago, and Cincinnati, the exhibition recently opened at the Minnesota Center for the Book Arts. Sales of the catalogue have been strong and steady. October 19 and 20, Joy and John Tonkin of Canberra, Australia will present a workshop on the making of a *Miniature French Binding*. The workshop will be held at the art department of the College of Mount St. Joseph in suburban Cincinnati. Other recent visitors to the Midwest Chapter include book artist Richard Minsky, for a gallery talk and exhibition at Oberlin College in September, and Jan Sobota of the Czech Republic will give a lecture and workshop on *Three Coverboard Structure* this October in Cleveland.

rocky mountain

On October 6, new co-chair Karen Jones and Alicia Bailey, GBW treasurer, hosted a book workers-and-lovers picnic as an annual membership meeting and celebration of the upcoming GBW convention in Denver. Meanwhile, events continue to take place on a local level. Kitty Maryatt, from Scripps College in California, led a workshop titled *Five Fantastic Days of Fabulous Fury*. And Peter Madden, a book artist from Boston, gave a workshop called *Medieval Metal: Modern Mettle*, in which students experimented with techniques for treating copper plates and then used the metal to cover wooden boards for books. Past co-chair and current chapter treasurer, Laura Wait, continues to be a vital part of the group, concentrating on local arrangements for the convention and hosting upcoming workshops. These workshops include: Tim Ely presenting *The Painted Book* in early October; *Form and Fancy: The Cross-Pollination of Imagination and Structure*, Feb. 15-22, 2003, at Ghost Ranch in Abiqui NM, presented by Laura Wait and Laurie Doctor (For more information see www.lauriedoctor.com); and Gabrielle Fox presenting *Miniature Books* in April, 2003, both in Denver and Salt Lake.

new england

Christopher Clarkson, treated the New England Chapter to an entire weekend in July. On Friday evening, July 26, Mr. Clarkson gave a slide lecture, "The Kennicott Bible: a description of its illumination, box binding, and conservation problems." The lecture was held

at the Harvard Law Library, where the staff welcomed visitors with an exhibit of manuscripts from their collection. On Saturday and Sunday Mr. Clarkson taught a workshop, *Endbands, End of Spine-Bands, & Headbands*. Workshop notes are posted on the chapter website, along with reviews and news of other chapter events. (Also see "A Note on Terminology" and "Workshop Notes" immediately following the chapter updates.) Other events included a lecture on *The Making of an Armenian Manuscript* by Sylvie Merian on September 29, at The Bedford Free Public Library. In a special event co-sponsored by Masscribes, Patricia Lovett will lecture on *Medieval Manuscripts to Modern Calligraphy* on October 17, at the Arlington Center for the Arts. And, back by popular demand, on November 16, in the conservation lab at Dartmouth College, Elizabeth Morse will teach her workshop *Pressure Sensitive Tape Removal*.

A Note on Terminology

by Christopher Clarkson

When after the Florence flood Christopher Clarkson started to teach and write about the subject of conservation as it related to bookbinding he found a dearth of defined definitions. Although he would comb historical sources, in many cases he found only general terms.¹ Chris will always try to find an historical term or phrase and regards it as wrong to create one through ignorance of the history of the craft, but in Florence, when attempting to teach a new approach counter to the limited European hand-binding practices based on 17th-19th century, he had to do this.²

Endbands — To emphasize when they are essentially supportive and of structural importance I refer to them as endbands. For example one feature will be if one or more of their cords are laced into the boards. Later people have used the term as the generic for bands at the head and tail, but my intension was to reflect construction. For clarity I often refer to “tail-band” and “head-band.”

End of Spine-bands — A supportive band which I started to introduce into limp vellum binding structures after mid-1967, prompted by certain medieval techniques (not necessarily for that same purpose). I filled up the area between the kettle-stitch and the end of the spine. I referred to various types as “End of Spine-bands” — a rather clumsy term but over the years it has stuck and I have not thought of a better. End of spine-bands have an “overlay,” which is attached in one-way or another to the covers, depending whether the covers are limp, semi-limp or stiff board.

Foundational Sewing — Refers to the first sewing/working of a combination endband. At the time of Florence I used the term “primary,” which led to confusion so I changed and now use the word foundational.

Headbands — When cores are trimmed to the width of the text block, or when the band could be considered as purely decorative, having no structural support. I refer to them as “headbands.” In reference to headband as the generic term I feel that “the head-band at tail” is not only clumsy but leaves readers confused.

Primary Sewing — Only refers to the main sewing which holds and links the quires together — could be chain-stitch or sewn onto bands. Grey areas are those numerous late medieval bindings where extended

long-stitches, near to, or over ends of the spine are often described as endband tie-downs (indeed they may be serving such a purpose).

Reversing-stitch — As evident in the Italian back tie-down endband; the reversing-stitch is often misinterpreted as a “back bead.” In fact it was a simple and clever technique used by the late medieval binder to reverse the direction of the thread around the core to achieve repetitive back tie-downs.

¹A surprising example of this occurred during a recent article on the numerous Italian stiff board vellum bindings slotted at the spine. No Italian name could be discovered and so he had to use a clumsy long descriptive title, “A stiff-board vellum binding in which the covering has been slotted across the spine to accommodate raised bands” (International conference on conservation and restoration of archival and library materials, Erice, ed. C. Federici & P. F. Munafò (II) 537-549, 1999).

²An example is his “Limp Vellum Binding and its Potential as a Conservation Type Structure for the Rebinding of Early Printed Books — A Break with 19th and 20th Century Rebinding Attitudes and Practices,” ICOM Committee for Conservation, 4th Triennial Meeting, Venice 1975 15 3: 1-15, 1975. or, “The Conservation of early books in codex form: A personal approach,” *The Paper Conservator* 3 1978 33-50, 1978.

Workshop Notes

endbands, end of spine-bands & headbands with christopher clarkson 2002

*by Priscilla Anderson, Irina Gorstein,
Alan Puglia, & Pamela Spitzmueller*

“The top 12 things we learned in the workshop”

1. Endbands are important structural elements of a binding, and care should be taken to design them to greatest effect.

2. Paste and adhesives are only temporary; make sure that the structural elements of a binding are physically connected so when the adhesives fail, there is something holding the system together (ie, thread, trenails, lacing).

3. Pack the sewing structure in a separate step after the whole book is sewn, not during sewing. This enables you to assess the opening and page flow correctly.

4. For endbanding, use thread one size smaller than sewing thread.

5. To fill in gaps at head and tail when sections are uneven heights, use partial cores cut to the shape of the gap, then wind a figure 8 around the partial core during the foundational sewing. You may include it as part of an end of spine-band.

6. Every time you change the direction of the winding thread (reverse stitch), or do something that cinches the thread, you have an opportunity to regulate the tension of the endband sewing; you don't have to be knotting it to adjust the tension.

7. Twist the winding thread every time you wrap so it looks even across the width of the endband; as the thread is used more and more, it gets untwisted and looks ragged if you don't do this.

8. Linking the tiedowns to the sewing structure at the kettle station on the inside of the gathering ... tightens up and consolidates the entire structure, but requires access to the inside of the gathering during the foundational endband sewing.

9. A properly tensioned endband should ride along the inside of the spine fold, not aligned with the back of the text block spine. Back tiedowns (ie, tiedown coming from the back of the core, not from the front) ensure the proper tension and position. The result encourages a graceful curve in the cap (or, it leaves room for a thicker cap if you want to retain the strength of the leather in the vulnerable area).

10. At the end of foundational sewing, the tail can be knotted around the tiedowns at the kettle-stitch to make the kettle more pronounced and to even out uneven tiedown exit points.

11. The secondary endband sewing also has a structural function — it acts like packing to control the opening and flow of pages.

12. Lacing of endband cores: the angle should be planned to keep the spine round. Make a dummy to test the correct angle.

Marbling News
by Iris Nevins

Approximately 175 people attended the International Marblers' Gathering, which ran from September 4-7. The large international contingent included luminaries from Turkey such as Hikmet Baratcugil, Feridun Ozgoren, and Nedim Sonmez. One of the amazing newcomers to watch for in the future is Montse Buxo from Spain. Her astounding work contains deep colors that are built on traditional techniques with a new twist. The gathering was held at Arrowmont School of Arts & Crafts in Gatlinburg TN, where Laura Sims, Mimi and Patty Schleicher (the infamous mother/daughter marbler team), Marie Palowoda and others worked tirelessly to pull the event together. Presentations for the event were as follows:

Einen Miura, on the making of ink sticks for sumi-nagashi, the Japanese form of marbling; **Milena Hughes** on marbling for commercial reproduction, used on package design, brochures, etc.; **Marie Ange Doizy** on historical contributions made by France to marbling; **Jean Marie Seaton** created a fabulous hand lettered book, showcasing many marblers from all around the world. She produced only two copies and one copy will remain in the Arrowmont Library and is well worth the trip to Tennessee; **Tini Miura** on the use of oleographs in bindings; **Nedim Sonmez** on the influence of Islamic marbling on early European development; **Jake Benson** on the quest to clarify a cloudy history of marbling through database resources; **Sidney Berger** and **Muir Dawson** presented the works of Karli Frigge, a Dutch marbler; **Marie Palowoda** and **Jake Benson** on starting an online marbling journal; **Tom Leech** on the marbling collection in the New Mexico Palace of the Governors museum; and **Feridun Ozgoren** gave a historical perspective of the Ebru (Turkish marbling) tradition, and the use of stencils in marbling, with slides of his works with Islamic calligraphy in combination with marbling.

Demonstrations were given by Feridun Ozgoren, Daine Maurer-Mathison, Gail MacKenzie, Tom Leech, Nedim Sonmez, James Currier, Olaf Marie Palowoda, Marie Ange Doizy, Milena Hughes, Einen Miura, Jake Benson, and Iris Nevins.

Tips & Techniques

wrapper of .020 folder stock with .020 mylar spine & text block supports

by Mark Esser

This enclosure is a variation on a standard four-flap wrapper, and is intended for rare books in a non-circulating, special collections environment. It adds very little thickness to the book and is quick to make, but still gives considerable support and protection. The transparent spine provides a good appearance in public areas (though glare is sometimes a problem), allows for the convenient study of bindings and eliminates the need for labels. While this wrapper is often appropriate even for relatively large books, it is not a replacement for more substantial enclosures in every situation, and, in general, should only be used where the ambient light is kept at an acceptably low level. It is a two-piece construction. The inner half wraps over the height of the book and is made from one sheet of .020 folder stock. The outer half wraps around the width of the book and is made from a sheet of .020 folder stock joined to a sheet of .020 mylar (20 pt. clear polyester). The mylar forms the spine and the tongued flap. The instructions below assume some experience constructing similar types of enclosures.

- ◆ Measure the exact height, width and thickness of the book.

- ◆ For the inner half of the wrapper, trim a piece of .020 folder stock to the exact width of the book, leaving it a bit longer than twice the thickness of the book plus three times its height. **Note:** The inner half of the wrapper should have flaps equal to the height of the book if possible, as this seems to stabilize the wrapper and gives better support to the textblock if the book is

carelessly shelved at a slant. If the book is too tall, then the lower flap is trimmed to the height of the book, and the upper flap is trimmed back to about one quarter of that dimension.

- ◆ For the outer half of the wrapper, trim pieces of .020 folder stock and .020 mylar. Both are trimmed to the exact height of the book. The mylar is left a bit longer than the thickness of the book plus its width, and the folder stock is left a bit longer than the thickness of the book plus twice its width.

- ◆ Mark-up, trim, crease and fold all of the components. Remember to add 2 mm to the thickness when marking up the outer half of the wrapper.

- ◆ Trim out the tongued flap (see diagram below).

- ◆ Join the mylar and folder stock components of the outer half of the wrapper with a strip of double sided tape. The mylar should overlap the center panel of the wrapper by about 10 mm.

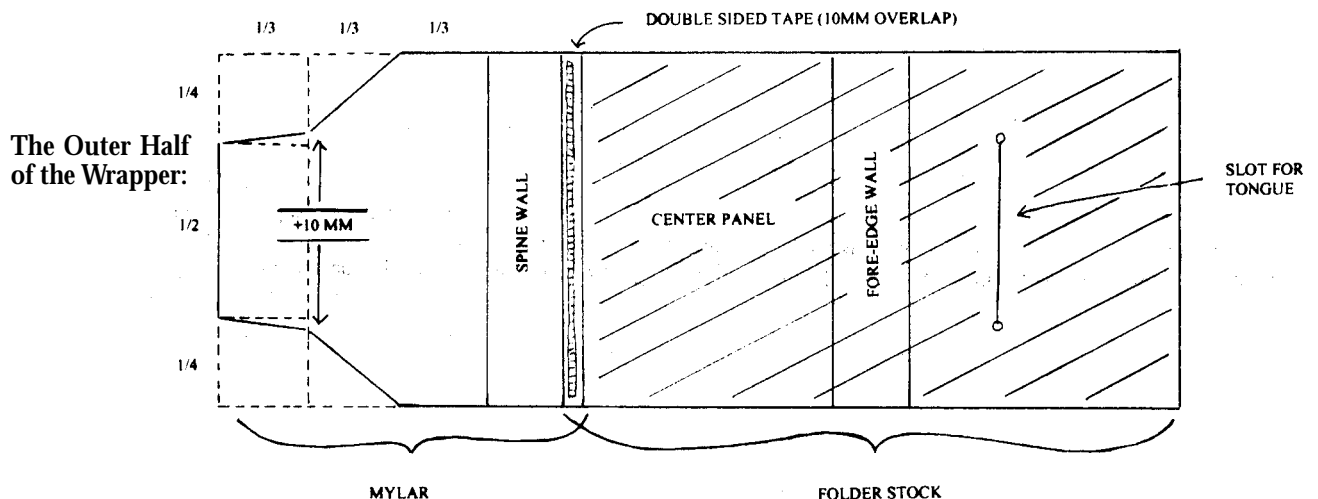
- ◆ Round all corners (optional).

- ◆ Peripheral bond the center panels of the two halves of the wrapper, applying adhesive to the outer half only. An additional strip of double sided tape is used on the 10 mm stub of the mylar component along with a bead of PVA around the center panel of the folder stock component.

- ◆ Cut a slot for the tongued flap.

- ◆ Use any alkaline buffered card or board stock to build up text block supports, and peripheral bond them to the head and tail walls of the wrapper with beads of PVA. **Note:** Adding a text block support at the head helps to further stabilize the wrapper, provides support if the wrapper is dragged by the head during removal from the shelf and offers an additional barrier to water penetration in the event of a leak from above.

Grain direction doesn't seem to matter, so it's usu-



ally best to cross the grains on the two halves of the wrapper, allowing for folds that are with the grain on both halves. The call number or title should be written somewhere on the wrapper to avoid confusion if a reader is consulting several books of similar size.

Positions Available

Conservator in private practice, Richard C. Baker, is seeking a full-time assistant conservator to work in his conservation studio in St. Louis, Missouri. This is an entry-level position and will include training for conserving books and items printed on paper and parchment. The studio has been in business for 13 years and does work for both institutional and individual clients. The work ranges from Elizabethan bindings to Civil War parchment to William Faulkner manuscripts. Occasionally, small edition bindings are also taken on. You can visit the studio and view examples of the work online at www.RichardCBaker.com

Candidates should have a BA and some experience in hand bookbinding and conservation. This is an ideal situation for anyone seeking broad, hands-on experience in book and paper conservation. The job will remain open until a suitable candidate is found. If

interested, contact Richard at 314-781-3035 or e-mail him at baker@RichardCBaker.com

Publications

The University of Iowa Center for the Book would like to announce 20 copies of the following book available in sheets for \$200 per copy.

All Things by Jorie Graham has been letterpress printed in an edition of 315 copies. The title poem of the collection appears in this edition only. The book is 44 pages and 8 x 11 1/2 inches. A pastel drawing by Ronald Cohen was re-created on the title page and printed from photopolymer plates in colors ranging from light lemon to cadmium yellow. Text pages were printed in black from Spectrum types composed at M&H Type Foundry. Folios appear in sky blue throughout. Three hundred copies were printed on Rives Heavyweight and case bound in indigo-dyed flax paper over boards with natural color flax paper on the spine. Silk-sewn headbands grace the head and tail of each book. Signed by the author.

Please call 319-335-0447 or e-mail us at: center-for-the-book@uiowa.edu.

In Memoriam

It is with very great sadness that we report the death of **Clare Hampson** on Thursday September 5, 2002, at 3:20 AM. Clare died peacefully at the Pirton Grange Nursing Home, near her home. Her family was with her. Many of us mourn the loss of a personal good friend; the Institute of Paper Conservation will mourn the loss of a person whose contribution to the IPC was immense. She talked of the IPC as her “fifth child” — a child that grew and thrived under her nurturing and care.

The IPC has opened a Memorial Book of condolences. Please send letters and e-mail to Clare’s family c/o the IPC office. The IPC will also be holding a Celebration of Clare’s Life in the future. Notices will go out in due course.

Tina Marshall
Institute of Paper Conservation
Leigh Lodge
Leigh, Worcester WR6 5LB
+44 1886 832323
Fax: +44 1886 833688

Eleanor Quandt, former staff member of the Library of Congress and the Corcoran Gallery of Art passed away in Washington on September 11. She had Alzheimers Disease and was in a long term care facility. Arrangements for a memorial service are in progress and will be announced in the near future. Expressions of sympathy may be sent to:

Abigail Quandt
The Walters Art Museum
600 N. Charles Street
Baltimore MD 21201

Editor's Note

Somehow, in amongst all of her other responsibilities, Margaret Johnson devoted more than twenty years of her time, energy, and sanity to the GBW Newsletter. Having just completed my first issue, I am now in even more awe of the scope of her accomplishment and dedication. We have all benefitted greatly from her grace and precision; from her attention to getting all the pertinent details in print. Thank you Margaret. And to Richard Siebert as well — who has expertly constructed a form for the Guild news over the past seven years. Content with no shape remains an abstract notion. The care that Margaret and Richard put into the Newsletter gave form to all those notions. My hope is that the Newsletter will continue to grow in the direction that Margaret and Richard have so ably set in motion.

Jody Beenk, Newsletter Editor

Calendar

exhibitions

call for entries

“23 Sins,” the 3rd International Artist’s Book Triennial Vilnius 2003. Deadline for entry is December 1, 2002. For more information contact: Kestutis Vasiliunas, Filaretu 9-5, Vilnius Lt2007, Lithuania; phone: 254796; e-mail: vasiliunask@arts.lt; www.arts.lt

“International Book Arts Exhibit,” at the Jordan River Art Center & Traverse Area District Library in Michigan, October 27th - November 24th, 2002. Deadline is October 22nd. E-mail Chad Pastotnik for a entry form and more information. entry is FREE. Contact: greenman@gtii.com

You can still register for “bel libro 2003” — innovation prize of the centro del bel libro Ascona. Registrations will be accepted until the end of June. Include: surname, first name, year of birth, occupation, address, phone number, e-mail, and the required number of books to be sent to you. Send to: Sekretariat Centro del bel libro (bel libro 2003), PO Box 2600, CH-6501 Bellinzona; or by e-mail: info@cbl-ascona.ch. For more information see the website: www.cbl-ascona.ch

gbw exhibit: The quest to discover the secret of flight, both in myth and science, has long captivated the human imagination. From ancient Greece, came the legend of Daedalus and his son, Icarus, who flew too close to the sun with waxed wings, while his father cautiously succeeded. In the late 15th century, Leonardo Da Vinci made curious diagrams of a flying machine well ahead of its time. It was Orville and Wilbur Wright's invention of a powered, "heavier than air" biplane at the onset of the 20th century that paved the way for unbelievable feats in aviation in the decades to follow.

The 2003 GBW Exhibit theme, "In Flight," offers a broad topic for GBW members to work with, whether inspired by aircraft from the past, of the future, or the beauty of flight in nature. While the theme is inspired by the centennial anniversary of the Wright Brother's first manned and controlled flight in 1903, it is not strictly limited to aeronautics. The theme of flight also lends itself to the whimsical such as a "flight of fancy," and to the dramatic interpretation of flight from a place, as in fleeing from danger.

Tragically, on September 11, 2001, 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 to be a positive source for expression via our book arts medium, which includes traditional design binding, fine printing, and the creation of artist's books.

until

October 18: San Diego, CA: "San Diego Book Arts Sixth Annual Member's Fall Exhibition" in the Malcom A. Love Library, 1st Floor Corridor, San Diego State University. Contact: San Diego Book Arts, PO Box 90562, San Diego, CA 92169.

October 31: Kalamazoo, MI: Robbin Ami Silverberg solo exhibition at Western Michigan University Art Gallery. Slide lecture and reception with the artist on Oct. 16, 8-9 P.M.

November 1: Laramie, WY: "The Liquid Language of Artist's Books" at the University of Wyoming. Contact: Claire Jeanine Satin, 101 sw 1st St, Dania Beach, FL 33004; 954/923-9117.

November 6: New Haven, CT: "By Chance: Serendipity and Randomness in Contemporary Artist's Books" at the Yale University Library. In conjunction with the exhibit, a lecture by Robin Price will be held Thursday, October 3 at 4:00 pm in the Sterling Memorial Library Lecture Hall. Contact: Jae Jennifer Rossman, Yale University Library, 120 High St, New Haven, CT 06520-8240; 203/432-1712; jae.rossman@yale.edu

November 7: "Counterform 2002" showcasing the best innovative works from University of Utah students, past

and present, in its annual exhibition. Marriott Library Special Collections Gallery. Contact: Book Arts Program, Rare Books Division, Special Collections, J. Willard Marriott Library, University of Utah, 295 South 1500 East, Salt Lake City, UT 84115-0860; 801/585-9191.

November 10: Baltimore, MD: "A Renaissance Gem Revealed: Petrarch's Triumphs Disbound" at the Walters Art Museum at the corner of North Charles and Centre Streets. The installation capitalizes on the rare opportunity to present all of the illustrations from the beautiful 15th-century Italian manuscript at one time, since the pages have been disbound for conservation. Adults: \$8; senior citizens (65+): \$6; young adults/college students (18-25): \$5; children 17 and under and Walters members are free. Contact: Catherine Pierre: 410/547-9000, ext. 304; cpierre@thewalters.org or Jennifer Renard: 410/547-9000, ext. 277; jrenard@thewalters.org

November 15: Murfreesboro, TN: "Four Dimensional Art: The Books of Peter & Donna Thomas" at Walker Library, Middle Tennessee State University. Contact: Alan Boehm 615/904-8501. In conjunction with the show, Peter Thomas will give a lecture on October 14th titled, "The Literary Book as a Work of Art."

November 23: New York, NY: "Quack! Quack! Quack! The Sellers of Nostrums in Prints, Posters, Ephemera and Books" at the Grolier Club, 47 East 60th St, New York, NY 10022. Contact: 212/838-6690; www.grolier-club.org

November 29: New Haven, CT: "Anatol Girs" showcasing the work of the Polish book designer and publisher, Anatol Girs (1904-1990). At the Yale University Library. In conjunction with the exhibit, a lecture by Professor Nitecki will be held Friday, October 11 at 3:30 pm in the Sterling Memorial Library Lecture Hall. Contact: Jae Jennifer Rossman, Yale University Library, 120 High St, New Haven, CT 06520-8240; 203/432-1712; jae.rossman@yale.edu

February 3: "BOOKS Chicago Bound and Bedecked," an exhibition focusing on the history of bookbinding and the book arts in Chicago, is on display at the Harold Washington Library September 21 - February 3. Curated by, and highlighting the work of William Drendel, Scott Kellar, and Barbara Korbel, this exhibit features the work of master binders from the late 19th through the 20th centuries as well as current artisans in the field. Harold Washington Library, 400 South Sate Street, Special Collections Exhibition Hall, 9th floor, Contact: eholand@chipublib.org

upcoming

"Stone Eye," an exhibition by members of the Midwest Chapter of bindings of a book of poetry by Kentucky's

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1999-2000 poet laureate, Richard Taylor. Until November 8: Minnesota Center for the Book Arts, Minneapolis, MN, and December 8 - January 18: The Portland Museum, Louisville, KY.

November 2 - December 15: Kresge Art Museum/Michigan State Libraries Exhibition, "Wrapped Words: Handmade Books from Cuba's Ediciones Vigia." Spencer Museum of Art, Univ. of Kansas, Lawrence, KS.

October 3 - October 27: Portland, OR: "Friends of Dard Hunter" at the Hoffman Gallery of the Oregon College of Art & Craft. Contact: Oregon College of Art & Craft, 8245 SW Barnes Rd, Portland, OR 97225; 503/297-5544; www.ocac.edu

October 9 - November 9: New York, NY: "Be Zany, Poised Harpists Be Blue, Little Sparrows," at Dieu Donn  Papermill. A limited edition artist book developed by Jane Hammond that centers on a four-poem cycle by Raphael Rubinstein, with images by Jane Hammond realized in hand papermaking, printmaking, photography and collage. November 9, 10 am - Noon is the brunch and publication party. Hammond will speak about the project and Rubinstein will read from the book. 433 Broome St., NY, NY; 212/226-0573; info@papermaking.org. To RSVP for the brunch, e-mail: mina@papermaking.org

October 10 - November 8: Budapest, Hungary: "5+1=2 Mail, Etc., Flux (art) World." Contact: Claire Jeanine Satin, 101 sw 1st St, Dania Beach, FL 33004; 954/923-9117.

November 6 - January 3: San Francisco, CA: "The Hand Bookbinders of California 30th Annual Members' Exhibition. In the Skylight Gallery on the 6th floor of the San Francisco Public Library. Contact: Laurine Jonopulos: 415/776-5251; Laurine7@aol.com

November 14 - January 9: "Ornaments: Beautiful Books, Beautifully Reproduced" exhibiting the Rare Books Division's outstanding collection of gorgeously produced facsimiles of the most beautiful books ever made. Marriott Library Special Collections Gallery. Contact: Book Arts Program, Rare Books Division, Special Collections, J. Willard Marriott Library, University of Utah, 295 South 1500 East, Salt Lake City, UT 84115-0860; 801/585-9191.

November 20 - February 8: Riverdale, MD/Washington, DC: "Built by Hand: The Book as Art" at Pyramid Atlantic and Eleven Eleven Sculpture Space. Contact: Claire Jeanine Satin, 101 sw 1st St, Dania Beach, FL 33004; 954/923-9117.

December 10 - February 1: New York, NY: "The Grolier Club Collects: Books, Manuscripts, and Works on Paper from the Collections of Grolier Club Members" at the Grolier Club, 47 East 60th St, New York, NY 10022. Con-

tact: 212/838-6690; www.grolierclub.org

January 10 - February 25: "Claire Jeanine Satin: Reconstructed Meanings in Artist's Books, Sculpture and Related Objects 1993-2002." Contact: Claire Jeanine Satin, 101 sw 1st St, Dania Beach, FL 33004; 954/923-9117.

January 17-February 28: Marsh Art Gallery, University of Richmond, Richmond, VA. Contact: Susan J. Bandes, Kresge Art Museum, 517-353-9834.

January 18 - March 24: Minneapolis, MN: "Toys and Games" at the Minnesota Center for Book Arts. Contact: MCBA, 1011 Washington Ave South, Suite 100, Minneapolis, MN 55415.

January 21 - March 8: Mesa, AZ: "25th Annual Contemporary Crafts" exploring innovations taking place in ceramics, fibers, basketry, metals, wood, glass, jewelry, papermaking, and book arts. Contact: Mesa Contemporary Arts at the Mesa Arts Center, PO Box 1466, 155 N Center St, Mesa, AZ 85211; 480/644-2056; patty_haberman@ci.mesa.az.us; www.mesaarts.com

February 14 - May 11: Toledo, OH: "Splendid Pages: The Molly and Walter Bareiss Collection of Modern Illustrated Books" at the Toledo Museum of Art. Contact: Toledo Museum of Art, PO Box 1013, Toledo, OH 43697; 419/255-8000; www.toledomuseum.org

February 18 - April 26: New York, NY: "Perishable Press Retrospective" at the Grolier Club, 47 East 60th St, New York, NY 10022. Contact: 212/838-6690; www.grolierclub.org

February 22 - March 22: Toledo, OH: "Building the Book: An Exhibition of Artist's Books" at the Toledo Museum of Art, 7 pm. Opening reception February 21. Contact: Toledo Museum of Art, PO Box 1013, Toledo, OH 43697; 419/255-8000; www.toledomuseum.org

April 1 - July 15: Toledo, OH: "Suave Mechanicals: Early to Modern Building Styles and Materials" at the Toledo Museum of Art, 7 pm. Opening reception April 4 with Pamela Spitzmueller as the featured speaker. Contact: Toledo Museum of Art, PO Box 1013, Toledo, OH 43697; 419/255-8000; www.toledomuseum.org

October 2003: Denver, CO: "In Flight," a Guild of Book Workers exhibit opens at the Denver Public Library.

study opportunities

The San Francisco Center for the Book catalog of classes is available. Contact: San Francisco Center for the Book, 300 De Haro St, San Francisco, CA 94103; 415/565-0545; www.sfcbook.org

The Northern Centre for Book Arts will be offering several bookbinding courses in 2002-03 as follows:

November 11-12: Boxmaking

December 9-10: Limp Vellum and Semi-limp Vellum
 February 10-14: Book Arts Week
 March 10-11: Photograph Album Making
 April 10-14: Historical and Cultural Binding Techniques
 (Islamic binding, Coptic binding, and Japanese scroll
 making)
 May 23-24, 30-31: Account Bookbinding

Costs range from £110 to £325 depending on the class. All courses include materials, full workshop facilities and a light lunch. Payment terms: a 25% deposit, refundable up to 2 weeks prior to start of course, the balance becoming due 1 week prior to start date. Please note: Should backword be given part way through a course, the whole of the course fees shall become due. Contact: Stephen Conway, Cheapside Chambers, Rooms 83-84, 3rd Floor, 43 Cheapside, Bradford BD1 4HP; phone: +44(0)1274 776649; e-mail: fullbound@aol.com.

The University of Utah Marriott Library Book Arts Program calendar is available. For more information, contact the Marriott Library Book Arts Program, Rare Books Division, Special Collections, J. Willard Marriott Library, University of Utah, 295 South 1500 East, Salt Lake City, UT 84115-0860; 801/585-9191. Upcoming classes and workshops include:

October 11-12: "Wood Engraving: An Art Rediscovered" with Rob Buchert. Book Arts Studio, Marriott Library, 5th floor. Cost: \$130; Materials: \$45 (participants may also purchase tools, in which case, the materials fee will be deducted from the purchase price).

November 1-2: "Hands Making Hand Tools" with Jim Croft. Produce your own hand tools from raw materials! Book Arts Studio, Marriott Library, 5th floor. Cost: \$150; Materials: \$25.

The Garage Annex School for Book Arts Spring, Summer, and Autumn 2002 course listing is available. Upcoming courses include:

October 19-20: "Full Metal Binding" with Daniel Kelm
 November 2-3: "Asian Bookbinding" with Barbara Mauriello

November 16-17: "Exploring Paper Through Science & Art" with Linda Lembke

December 7-8: "The Flatback Case Revisited" with Daniel Kelm

For more information contact: Daniel Kelm, The Garage Annex School for Book Arts, One Cottage St #5, Easthampton, MA 01027; 413/527-8044; Foliotrope@aol.com

workshops, lectures, & other events

October 4: New York, NY: "Center BroadSides Reading Series" at The Center for Book Arts, 7 pm. Linda Gregg

and Peter Covino read with limited edition broadsides of their work designed and letterpress printed by CBA Artist Members. Contact: The Center for Book Arts, 28 West 27th St, New York, NY 10001; 212/481-0295; info@centerforbookarts.org; www.centerforbookarts.org

October 8: Cleveland, OH: Lecture by Jan and Jarmilla Sobota, Kelvin Smith Library, Case Western Reserve University, 7 pm. Slide show on the Museum of Design Bindings in Loket and Sobota's new Two/Three Board Structure. The Sobotas will also discuss the recent flood in the Czech Republic and be taking donations for Czech binders. The lecture is a joint presentation of the Midwest GBW Chapter, The Ohio Preservation Council and NOBS (the Northern Ohio Bibliophilic Society). Contact: Cris Takacs: cristakacs@alltel.net or Ellen Strong: exs99@po.cwru.edu

Suppliers and Services:

The *Newsletter* accepts advertisements:

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

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 U.S. bank) to Jack Fitterer, 1076 Collins St. Extension, Hillsdale NY 12529; p: 518-325-7172; fitterer@taconic.net.

October 9: New York, NY: "An Historical Overview from the Inception of Papermaking to the 21st Century," a lecture by Katherine E. Hyde at The Center for Book Arts, 7 pm. Linda Gregg and Peter Covino read with limited edition broadsides of their work designed and letterpress printed by CBA Artist Members. Contact: The Center for Book Arts, 28 West 27th St, New York, NY 10001; 212/481-0295; info@centerforbookarts.org; www.centerforbookarts.org

October 10: Salt Lake City, UT: "Retrospective: Fifty Years as A Calligraphic Artist" with Sheila Waters. Gould Auditorium, Marriott Library, 1st floor. 7 pm. The Utah Calligraphic Artists and the Book Arts Program present a lecture and slideshow with Sheila Waters, fellow of the Society of Scribes and Illuminators. Contact: Judy Sommerfeldt, Utah Calligraphic Artists: 801/226-1680.

October 11-12: Syracuse, NY: "Dard Hunter Revisited: Handmade Paper & Craft Design Symposium."

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Contact: David Rudd: 315/463-1568; rudd@daltons.com or Cleota Reed: 315/472-6492; cleota@a-znet.com; www.newyorkbooks.org/dard_hunter_symposium

October 12: Los Altos, CA: "Foothill College and Bay Area Book Artists 1st Annual Book Arts Jam." Contact: Bay Area Book Artists, 157 Central Ave, Los Gatos, CA 95030; bayareabookartists@hotmail.com; www.sbowca.org/baba

October 12-13: San Francisco, CA: "Round and Compartmented Box," a workshop with Eva van Burgel at the Havilah Press. Contact: Margaret Johnson: 415/673-7130.

October 17-19: Estacada, OR: "Wooden Boards with Clasps" with Jim Croft. Contact: Jim Croft, Box 211, Santa, ID; 208/245-3043; oldway@imbris.com

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

October 24: Los Angeles, CA: "A Conversation with Jack Stauffacher" at the Getty Center, Museum Lecture Hall, 1200 Getty Center Dr., 7 pm. Reservations required. call after September 25th: 310/440-7300.

October 26-27: Portland, OR: "Wordplay: Expressive Typography on the Letterpress," a workshop with Heather Watkins. Contact: Oregon College of Art & Craft, 8245 SW Barnes Rd, Portland, OR 97225; 503/297-5544; www.ocac.edu

October 27: North Andover, MA: "A New England Wayzgoose" at the Museum of Printing, 800 Massachusetts Ave., 1-3 pm. Contact: 978/686-0450; www.museumofprinting.org

November 1 & 2: See fine craft in progress and visit with instructors and students at North Bennet Street School, 39 North Bennet St., Boston, MA. 10 am - 2 pm on November 1, and 10 am - 3 pm on November 2. Call 617/227-0155 for information, or e-mail www.nbss.org

November 14: Salt Lake City, UT: "A Delicate Art: The Preservation of Manuscript Illumination" with Jennifer Bauman. Gould Auditorium, Marriott Library, 1st floor, 7 pm. Jennifer Bauman, curator of Ornaments uses her exhibition as a backdrop to talk about preserving the delicate art of book illumination, and the important role and function of the facsimile in this process. Contact: Marriott Library Book Arts Program, Rare Books Division, Special Collections,

J. Willard Marriott Library, University of Utah, 295 South 1500 East, Salt Lake City, UT 84115-0860; 801/585-9191.

February 5, 2003: West Dean College — Open Day 9:30 to 3:00; "Conservation and restoration of Antique clocks, antique furniture, books, ceramics, fine metalwork." An Open Day will be held at West Dean College, Chichester, England. This will be an ideal opportunity for prospective students to visit the purpose-built conservation and restoration workshops and to meet with current students and tutors on an informal basis.

There will also be tours of the accommodation and staff will be available to offer funding and admission advice. For further information, please refer to: <http://www.westdean.org.uk>>

Or contact:

Academic Office
+44 1243 818219 OR 811301
diplomas@westdean.org.uk

February 15 - 22: "Form and Fancy: The Cross-Pollination of Imagination and Structure," a workshop at Ghost Ranch in Abiquiu, New Mexico with Laurie Doctor and Laura Wait. Join us on 21,000 acres of high desert for a week of stories, painting and poetry, culminating in the production of a sophisticated painted book, bound with a leather spine and wood covers. Workshop fee: \$550, Materials: \$75, Room and Board: \$500. To secure your place send a \$175 non-refundable deposit to Laura Wait, 3358 Pecos St. Denver, CO 80211-3519. All fees payable to Laura Wait, checks or cash only. Contact: Laurie Doctor 303/447-9852, laurie@lauriedoctor.co; Laura Wait 303/480-0172, laurawait@earthlink.net

March 28: Toledo, OH: "The Art of Paper," a lecture by Tim Barrett at the Toledo Museum of Art, 7 pm. Contact: Toledo Museum of Art, PO Box 1013, Toledo, OH 43697; 419/255-8000; www.toledomuseum.org

April 11: Toledo, OH: "Contemporary Artist's Books: The Creators and the Collections," a lecture by Martha Wilson, Lynne Avadenka, and Pati Scobey at the Toledo Museum of Art, 7 pm. Contact: Toledo Museum of Art, PO Box 1013, Toledo, OH 43697; 419/255-8000; www.toledomuseum.org