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[1905 Advertisement for a Dutch Bookbinder]

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Guild News

∞ president's report

A primary focus of the last two Executive Committee meetings and of the e-mail discussions in between has been the Membership Directory. With Bernadette Callery's announcement that she does not plan to stand for re-election as the Membership Committee Chairman this spring, it seemed an opportune time to take a look at the Membership Directory and see if any changes should be made. The present Directory was designed by Bernadette many years ago and has served the membership well. However a number of questions about it have been raised, most recently by comments in the GBW Questionnaire returns.

Some of the most troublesome questions have to do with the status designations of amateur (A) and professional (P). These designations have been self-selected, with no clearly stated definitions and a great deal of ambiguity as to their meaning. In most dictionaries, the first meaning of those terms is that amateur is for pleasure, and professional is for pay. That distinction would seem easy to make, although many of our members seem to fall in the middle as semiprofessionals, working partly for pleasure and partly for pay. The new brochure states "members may be full-time professionals, part-time semiprofessionals, or amateurs with little experience." However the last reference to "little experience" broaches the second dictionary definition that amateur means one whose work lacks professional finish. The first set of definitions refers strictly to a financial basis, while the second refers to the quality of the work. Members are understandably confused about what is intended.

A little time spent with the Directory and these confusions surface: extremely experienced and capable people who are known for their beautiful work are still listing themselves as amateurs, while many who are completely new to the field and whose work is unknown are listing themselves as professionals. Interestingly the majority of book artists list themselves as amateurs, while the majority of bookbinders and conservators list themselves as professionals. Strangely some amateurs list themselves as teachers. There are other anomalies. How accurate and useful can this information be? With no stated definitions or any objective criteria, these designations remain totally subjective selections. Increasingly these seemingly significant terms have become meaningless.

Furthermore, these designations are completely

unsatisfactory as a reference source for work inquiries, trying to determine who takes commissions and who does not. For example, many talented professionals who work full-time for institutions do not take commissions, while many part-time semiprofessionals and amateurs do. Some notation (perhaps an asterisk) in the listing for those who do take commission work might be useful. While the Guild cannot operate a proper referral service, as it has no way to test or vouch for the quality of work, it can give out the names of members in specific geographical regions who might be interested in taking work.

A slightly different problem exists with the self-selected designation for teaching (T). While there are no grounds to question whether or not someone is teaching, that fact alone does not give enough information to be useful as a reference source for teaching or studying. The teaching status is also basically irrelevant to one's membership status. More appropriately it belongs in the GBW's Guide to Study Opportunities, where the pertinent information would be listed more thoroughly according to the guidelines there. That Guide is now online where it can be easily updated, modified, and accessed.

After considerable review and discussion of these questions, the Executive Committee's conclusion is that these distinctions of Amateur, Professional, and Teacher are meaningless — or worse yet, misleading — and should be dropped from the Directory. Noteworthy too is the fact that none of GBW's peer organizations have chosen to use them or to include them in their directories. Several organizations do have different classes of membership, however those are not self-selected but are invariably based on rather stringent, objective, selection processes.

In line with the decision to drop these designations and for many of the same reasons, the Executive Committee has decided that the term "Expertise," and the index called "Areas of Expertise" should be changed to "Specialization" and an index of "Areas of Specialization." A "Specialization" indicates interest and focus, with less reference to experience, ability, or quality of work. Within the index of "Areas of Specialization," in response to the comments on the Questionnaire, the choice of areas of specialization will be simplified. The choices are still being analyzed in light of the current membership. The Guild is primarily an interest group, organized for promotional and educational purposes rather than for regulatory or certifying purposes. The terminology used needs to reflect that important fact.

The new Membership Directory will be simpler than the old, but hopefully just as useful. The main part, the alphabetical Roster of Members, will be basically unchanged but without the (A), (P), and (T) status designations. The second part, the Areas of Specialization, will list the members according to their primary areas of interest. The third part, the Geographical Listing, will list the members according to region. Other changes have been suggested and may be included, such as Chapter membership lists.

The Membership Directory is still under discussion. As always, members' comments and suggestions are welcome. Please let us know your thoughts.

Bernadette can be reached directly at bcallery@flounder.com. The Directory is a hard-used, important publication. The Executive Committee deliberately started the review process early to be sure that there was plenty of time for discussion and to build consensus for any changes. However the decisions need to be made in time for the membership renewal forms that will be sent out the first of June.

Bernadette who is in charge of the review and revision is clearly going to end her lengthy term of service to GBW as strong as she started. GBW has been extremely fortunate to have the benefit of her computer and organizational skills for so many years. Both as Membership Chair, and as a member of the Executive Committee, she has been an extremely valuable player. We are indebted to her, and will miss her.

*Betsy Palmer Eldridge
President, GBW*

brochures & bookmarks

As most of you know, the GBW has been redesigning and updating its promotional material with the help of Julie Sullivan. A copy of the new tri-fold brochure was sent to the membership in the August Newsletter, and was distributed at the Standards Seminar in Minneapolis. More copies are available upon request, free of charge, from GBW Secretary, Catherine Burkhard, in Dallas, Texas.

Also, a bookmark was designed to meet the need for an inexpensive hand-out. Made to be photocopied (on colored stock if you prefer) and cut apart, there are four bookmarks on a page. A master page was sent to the membership with the December Newsletter. The Executive Committee will be interested to hear whether or not these bookmarks are useful. Other suggestions for promotional ideas are most welcome.

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 April issue:
March 1, 2003.**

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 Workers Newsletter* has been set in *Minion*.

∞ elections

Annual elections will take place in June. Ballots will be sent out with Membership Renewal Forms on June 1. Offices and Committee Chairmen coming up for election in this odd-numbered year are: *Vice-President*, *Secretary*, *Treasurer*, *Membership*, *Journal*, and *Supply*.

Present incumbents Vice-President Mark Anderson, Secretary Catherine Burkhard and Treasurer Alicia Bailey have agreed to run for election again this year, as has the Supply Chairman Susan Martin.

We are asking for suggestions and proposals for the remaining two chairmanships that need to be filled this year. Please send suggestions to Margaret Johnson, Nominations Committee Chairman, at 415-673-7130, or, marhiljoh@aol.com

Bernadette Callery, who has done such a magnificent job of handling the Membership Committee since 1985, plans to retire this year. Her job is an extremely important one, needing computer knowledge and organizing skills. She is currently working on revising the Membership directory to more accurately reflect the interests and expertise of the membership. Members interested in this position are advised to talk to Bernadette about its duties and requirements and to contact Margaret Johnson.

Signa Houghteling, Journal editor, is reluctantly stepping down for family health reasons. We are asking for suggestions and volunteers for her replacement. Signa has material for several future issues and will be glad to talk to interested members. Please contact Margaret with suggestions.

In addition, in 2004, Susan Martin plans to retire from the Supply Committee position that she has held for more than 20 years. She is hoping to find a future replacement soon so as to begin the process of acquainting him or her with the duties and requirements of her position. The Supply Committee not only handles the gathering of material for, and the publication of, the Supply Directory, but is responsible for finding and organizing the vendors at each Standards Seminar. Interested parties should contact Susan directly.

The final slate of nominees for all offices decided on by the Nominating Committee will be announced in the April Newsletter. At that point, members at large may propose additional nominees by following the directions given in the current Bylaws that are published in the back of the Membership Directory.

Margaret Johnson

~ exhibition news

GBW In Flight Triennial Exhibition

A new flurry of Intent to Enter forms for the upcoming GBW *In Flight* exhibition were received in January, generated by the Exhibition report in the December newsletter. The count now stands at nearly 90 GBW members intending to enter the show, with 1/3 planning to enter more than one piece. Official Entry forms, with all the specifics about entering the show, will be sent to these members in the next month. The deadline for works to be submitted to the *In Flight* exhibition is July 18, 2003.

In 2002, the main focus of the exhibition committee was to secure the sites that *In Flight* will travel to. This has involved submitting proposals to potential venues and waiting for their approval (or rejection); balancing requests for the exhibit with an overall plan that might give it more geographic exposure; and, scheduling the sites to fit within a certain time frame. Many institutions plan their exhibits more than two years in advance, so obtaining commitments from them is high on the list when staging a major traveling show. Each site is required to provide a secure exhibit space and environment, insurance coverage of works when on location, and pays a fee to have the show. This fee helps GBW to offset the expense of shipping and insuring the works while in transit.

Coordinating the sites on a tight schedule has been like assembling a jig-saw puzzle. Finally, in January, the pieces came together. *In Flight* will open this October in Denver CO, in conjunction with the Guild's 2003 Standards of Excellence meeting. Other cities the show will travel to until summer 2005 are: Salt Lake City UT, Seattle WA, Atlanta GA, Chicago IL, Columbus OH, Boston MA, Claremont CA, Rochester NY, and Austin TX.

With the exhibit sites established, the attention now turns to early catalog preparation for *In Flight*, and the fundraising to help make a full color, bound catalog possible. A sponsor form appeared in the December newsletter as an insert, and has begun to stimulate contributions. If you have questions about a sponsorship, or would like to make a contribution to help produce the *In Flight* catalog, please contact Priscilla Spitler, GBW Exhibitions, at 512/237-5960, or e-mail: prisplit@totalaccess.net

Priscilla Spitler

Noteworthy

• In the 11/11/02 issue of *Time*, appeared an article "Book Smarts" by Jeanne McDowell of Los Angeles, with a few illustrations of artists' books and reportage of how surprising it is to find, in our paperless electronic age, how more and more people are turning to the hands-on craft of bookmaking. Among the book arts centers mentioned are: the Center for Book Arts in NYC, the Los Angeles Book Arts Center, & the Minnesota Center for Book Arts.

• The database of images and information from the British Library's rich collection of fine bindings dating from the 15th c. to the present day may be viewed at: <http://prodigi.bl.uk/bindings/index.asp>

• A detailed report on "Development of Archival Quality Leather" can be seen at www.hewit.com/sd12-leat.htm. The report represents research by tanners, bookbinders and researchers from the UK, Germany, Italy and Greece.

• The American Institute for Conservation of Historic and Artistic Works has announced the results of a much debated vote. The development of a certification program has been approved by the AIC membership with 62% voting in favor. This is believed to be

the largest response to an all member vote ever received in the organization. For more background information on this topic visit the AIC website at: aic.stanford.edu

Thank you to Barbara Kretzmann and Amanda Hegarty for their assistance with the Noteworthy section of the newsletter.

Chapter News

rocky mountain

The *International Edible Book Festival* is a yearly event on April 1 throughout the world. The edible books are exhibited and, at the end of the event, tea and/or coffee is served and the books are consumed. In Colorado, The Book Arts League will organize this event, to be held on Sunday afternoon at 4-6 pm, March 30, 2003. The Boulder Museum of Contemporary Art will host the festivities. For further information on the event, you can check the Edible Books website at <http://www.colophon.com/ediblebooks>

Contact Julie Seko at sekoj@colorado.edu for specific information about the Colorado activities. See http://bcn.boulder.co.us/arts/book_arts/balmenu.html for pictures of last years' Colorado event.

And please remember to check the calendar at the back of the newsletter for upcoming Rocky Mountain workshops.

new england

A dozen bookbinders braved the weather in November to attend the ever popular tape removal workshop taught by Elizabeth Morse. A full report can be found on the chapter website and in our January newsletter. The next chapter meeting takes place on March 8th at the public library in Portland, ME, featuring a lecture by Katie MacGregor on papermaking for the conservation of older books. Peter Verheyen will present a weekend workshop on springback ledger binding in May in Easthampton, MA. Several other lectures and workshops are currently in the planning stages; please watch for details on the chapter website. Allen Berrien resigned from the position of treasurer. The chapter executive committee voted for Kate Rich to fill the position, based on recommendations from several members.

midwest

Please note that "Suave Mechanicals: Early to Modern Binding Styles," is now scheduled for March 24 - July 26, and will take place at the University of Michigan Special Collections Library in Ann Arbor. Please disregard the listing in the December Newsletter. The exhibit's opening reception and lecture on April 3 will feature Pamela Spitzmueller speaking on "Beauty, craft, function: a history of book structure." The event begins at 7 pm, and the lecture at 8 pm. Exhibit contact: Special Collections Library, University of Michigan, Hatcher Graduate Library, 7th floor. 734/764-9377; special.collections@umich.edu; www.lib.umich.edu/spec-coll

The 2003 Midwest Chapter meeting will be held at Indiana University, Bloomington, IN. On Friday, April 4 they will begin at 1 pm with tours of the new E. Lingle Craig Preservation Lab and The Ruth Lily Auxiliary Library Facility. There will also be an opportunity to look at a selection of fine bindings at the Lily Library. S.A. Neff, Jr. will give a lecture about his work on Friday evening and a two day workshop on leather onlays will follow.

Tips & Techniques linings and warpings

by Arthur Johnson

Water-based adhesives, when used to stick materials together, will result in warping. To minimize this *pull*, boards are usually glued together and endpapers are made by pasting the thicker paper.

Paste has a high moisture content that penetrates the surface of the paper, which causes it to stretch up to eight times more across the grain than in the direction of the grain. This is used to advantage when counteracting the pull of the covers. Handmade papers stretch equally in all directions and problems arise when adhered to machine made substances.

Glue contains less moisture and is a surface adhesive, therefore its pull is limited. Its *grab* quality is needed in some procedures; the cloth case is an example. Glued cloth is easily manipulated and sticks immediately to the boards. When dry, the covers will warp slightly outwards. This is counteracted by pasting down the board papers which pulls the covers flat.

Lining papers are chosen by quality, pH and grammage. Acid free banks and bonds are commonly used, but ledger, mould and handmades are often required.

Thin and cheap boards warp considerably, but quality mill and blackboard require strong paper linings to control the pull of the covers. Lining boards with inferior paper is deplored. Although the results seem satisfactory and the cost is negligible these papers are 4 to 5 on the pH scale, thus sealing a source of decay within the binding.

Excessive warping is the result of thin, stretched leather, inferior cloth, watery paste, over damping and a lengthy time for covering.

Temperature and humidity is a consideration. In workshop conditions the effect of lining may be assessed, but in a warm and dry environment boards will curl as the moisture disperses. In a cold and damp atmosphere the pull is minimal and the binder cannot be responsible for reactions to different situations.

An important library exhibited a prestigious collection of fine bindings by leading crafts persons. In one week the eyebrows of visiting experts were almost as high as the curled up boards of every book. When seeking the cause it was noticed that the showcase had been placed over a hot air vent in the floor!

Early manufactured boards often contained impurities that could stain leather, therefore surfaces were sealed by lining paper. A long strip was pasted to the

board and wrapped around to cover one side twice. The edges and front were sealed and the double lining provided an initial counter pull. A common method today is to lace on unlined boards, and when set, a lining paper is pasted to the inner sides. Acid free manilla is glued to the front of the boards, which are sandpapered smooth to remove evidence of lacing.

A newly covered leather binding is dried between pressing boards under weights. These are removed so that the book can react to the humidity of the workshop. An hour later the covers are examined. If curled outwards, a second lining is pasted within the frame of the turn ins and the binding is replaced under weights until dry. The procedure is repeated until the boards are flat. The final pull is provided by the board papers, which are put down with glue or paste as necessary.

It is recalled that a student conscientiously applied nine layers onto a board that refused to flatten. On inspection it was found that the first lining was put down with reverted paste. Unsecured it exercised no pull, and the subsequent layers were ineffective. To ensure good adhesion, linings must be brushed with fresh paste until relaxed, and when positioned, pasted again on the surface and firmed with a folder.

Vellum is susceptible to changes in temperature and humidity, which causes covers to warp or cockle. Thus many vellum covered books are fitted with clasps or ties to prevent them from gaping. Unlined limp bindings are popular as the vellum contracts or expands without constriction. The sections of these books are sewn onto lengths of coloured tape, which are laced through slits cut in the cover to hold the text in place. A decorative effect is achieved by varying the width of the slits and by punching holes in the vellum to expose the tape. The loose ends are tied to secure the covers.

A vellum binding in boards is constructed in the library style with hollow back and French groove. The groove is necessary for the hinge, as vellum is too stiff to fold back on itself. Boards are substantial in order to resist the powerful pull of the vellum. Their thickness can be disguised by shaping wide bevels on the outer edges. Boards are prelined with strong paper before covering.

An alternative to minimize warping is to *drum* the vellum cover onto its boards. The vellum is cut to size and thinned at the head and tail of the spine with sandpaper. Thick horny skins may be thinned down the joints to ease the opening of the boards. The vellum is lined with opaque handmade paper and this is cut 6 mm larger on all sides. Both are pasted continu-

ally with thin paste and the process of softening the vellum may be hastened by damping its surface with water. When the vellum is judged to be workable remove the surplus paste and center the vellum on the liner. Both are nipped in the press between waxed sheets when covering can be carried out immediately. The book and lined vellum are pasted on the spine and joints areas, the turn ins, and for 30 mm around the edges of the boards. The centers of the boards are not pasted, and for accuracy a sheet of waste can be positioned as a guard.

Centre the book in its cover. The spine is rubbed vigorously and the vellum pushed firmly into the groove with the thick end of a folder. Plastic knitting needles are set in the grooves and the binding nipped in the press for a few seconds. The edges of the press boards rest on the needles. On removal the corners are mitred with a knife and a 45° set square. The head and tail turn ins are folded inside the slit hollow and over the edges at top and bottom. The vellum is stretched by pinching thumb and forefinger at each end of the spine so that the headcaps can be formed later. Set the grooves again and repaste the foredge turn ins before folding over. The corners are manipulated until neat and firmly stuck. Sometimes it is necessary to tap them with a hammer to consolidate them. Examine for faults and wipe away excess paste. Reposition the needles and nip in the press for a second time. A piece of cord is looped over the head and tail and held down in the grooves so that the headcaps can be shaped with a folder. Leave the needles in the grooves and place the binding between pressing boards with a heavy weight on top until it is dry.

Inevitably the boards will warp but the pull is considerably reduced by the unpasted area. Further linings on the inside will be necessary and boards are pulled round as previously described. The vellum will contract when dry and there will be no evidence of drumming. The procedure should be done with expedience and efficiency otherwise the cover will fail to adhere.

It is noted that the whole procedure of covering with lined vellum can be done with PVA instead of paste. The instant grab of this adhesive is difficult to control and speed is essential to prevent crinkles in the cover, lifted linings and unstuck areas. It is not a recommended method.

Marbling News by Iris Nevins

I had an interesting revelation at the marblers' conference at Arrowmont this summer. I learned that most marblers make their carrageenan size with cold water only. We are talking about the instant powdered variety here.

When I first began marbling 25 years ago, the few marblers I knew used the dried carrageenan seaweed in its natural state. We'd boil it, strain it, and hope it would come out the right consistency. Generally it was good, but always a little different each time. Then marblers discovered that you could use the instant powder used in the food industry by the tablespoon with water in a blender. A miracle!

When I first used the powder, I continued to use hot water to blend it by the quart, and then I would add another quart of cold water in a bucket and stir. The size was always good to use about 12-24 hours later. It created wonderful fine lines. Somewhere along the way I switched to using only hot water for the whole thing, thinking it would dissolve better. There was no noticeable difference.

At the conference I learned I was the only one using hot water, and decided to try it with all cold water, both distilled and tap water. Maybe it was my hard tap water, but I found that the lines were not as fine and clear the next morning. And then the same thing happened with the distilled water. There was a barely noticeable difference from using cold over the hot, but my critical eye did see it. So I am now doing what I did originally, doing the actual blendering with the hottest tap water I have, then adding cold to it to mix.

I would be curious to hear what other marblers do with the carrageenan, and what differences they might see, if any. In either case, by the next day the size is room temperature anyway. Perhaps using all cold water preserves the size a little longer, though I am not prone to ever keeping it going for more than two days.

The design and content of this exhibition catalog aptly reflect the attributes we all loved about Fritz Kredel and his work. Jerry Kelly's design is understated and allows the charm of Kredel's art to re-capture the reader. The title page incorporates one of Kredel's famous botanical engravings in a graceful design reminiscent of the way Kredel would integrate his images with text in books such as his *Wer will unter die Soldaten*. The text consists of affectionate and admiring reminiscences by his daughter, granddaughter, and his long-time friend and associate Hermann Zapf, and informative essays by Gay Walker, former curator of the Arts of the Book Department at Yale, and Ronald Salter, Professor of German Literature at Tufts University. The myriad illustrations range over Kredel's entire career, illustrating his lifelong fascination with military uniforms, his work at the Koch Werkstatt, his early triumph with the *Blumenbuch*, and works from the rest of his extraordinarily prolific career. Finally, there is a most useful bibliography of Kredel's work.

Walker and Zapf together provide a fascinating synopsis of Kredel's development as an artist, starting with his early training with Rudolph Koch at the Koch Werkstatt, his eventual flight to the United States

Reviews

✦ Mathilde Kredel Brown and Judith Kredel Brown (eds.). *Fritz Kredel 1900-1973*. New York: The Grolier Club, 2000. 135pp. \$35 plus \$5 shipping. Distributed by The Veatchs Arts of the Book, P.O. Box 328, Northampton, MA 01061 (veatchs@veatchs.com). Reviewed by Carol P. Grossman, Four Rivers Books, Ltd.

before the outbreak of the Second World War, and the many artists and publishers he worked with through his long career. Salter's essay is a perceptive survey of Kredel's art, which articulates the reasons for his enduring reputation as an artist and illustrator.

Kredel was not only an exceptional artist and craftsman (he, like Koch, firmly believed that one was not possible without the other), but also witty and humorous. His early training with Koch made him a master of the wood engraving, and the discipline and sense for the critical line of a work were present in all of his works, whether engraving or drawing. He went far beyond that in his ability to deftly suggest expression or detail with a stroke or two. Kredel had a remarkable sense for the *mise en page*, and managed to convey the spirit of a book through the balancing of text, images, and space on its pages. Salter points to the example of his early masterpiece, *Wer will unter die Soldaten*, privately printed by Georg Hartmann in 1933, where "...the musical nature of the subject illustrated ... is mirrored in the compositional employment of repetition and variation, of point and counterpoint, of rhythmically structured space, and ultimately, in the ordered array of rank and file in equestrian or marching formations emulating in visual cadence the musical rhythm of song." (p.47)

Kredel's work on military costumes also illustrates the change of focus in his work with the changing times. In his early work, he focuses on the costumes, with the figures almost appearing to be puppets or manikins. Later, in the States, he completed two works supporting the Allied cause, which have lost the almost fairy-tale innocence of the earlier work and now reflect more of the reality of war. Interestingly enough, he published his own memoirs of World War I, but chose not to publish the sketches he made at the time, presumably because he did not wish to diminish the horror of his experience.

While Kredel had a characteristic style in much of his work, he was also a master of the historic allusion. T.M.Cleland, himself adept at allusion, was one of many admirers of Kredel's productions in this vein. Two examples include works Kredel did for George Macy's Limited Editions Club: the 1940 *Decameron* with wood engravings reflecting contemporary Renaissance woodcuts, and Vasari's *Lives of the Most Eminent Painters*, where Kredel was able to create five missing woodcuts from Vasari's originals indistinguishable from the rest of the series. In addition to his sensitivity to the historic styles, much of his success in this area was also due to his close attention to his-

toric details of costume, architecture, and other accessories.

Perhaps the most important characteristic of Fritz Kredel's work was his own warmth and good humor. While his work will always appeal to the artist and the professional because of his technical abilities, his personality and sense of humor charm readers and children everywhere. Generations of children have grown up with the classics he illustrated: *Fairy Tales by the Brothers Grimm* (1931, LEC), *Fairy Tales by Hans Christian Andersen* (1942, LEC), *Robinson Crusoe* (1945, Doubleday, Doran and Co.), *The Adventures of Pinocchio* (1946, Grosset & Dunlap), *Aesop's Fables* (1947, Grosset & Dunlap), *und so weiter*. A more adult sense of humor is shown in a wickedly funny drawing for a Swiss magazine which depicts Odysseus being tempted by modern-day Sirens wearing red bikinis and playing a radio, all done in the traditional Attic style.

✦ Welford Dunaway Taylor. *The Woodcut Art of J.J. Lankes*. David R. Godine, Publisher, Box 450, Jaffrey, New Hampshire 03452. 1999. 112pp. \$40.00. isbn 1-56792-049-7. Reviewed by Kevin Driedger.

There is something magical about a well-executed woodcut. Using the simplest of materials and often only a single color, the master craftsman can create an image of texture, depth and wonder. J.J. Lankes was such a craftsman.

In *The Woodcut Art of J.J. Lankes*, Welford Taylor has written the first book devoted exclusively to the life and work of this artist. It is a book that attempts to straddle many genres. The author's aims for this book, as set out in the preface are: a biographical summary; commentary on technique and substance of his work; identification of salient categories among the woodcuts and reproduction of representative examples; and

a bibliography and “note on illustrations.” In large part, Taylor achieves what he aimed for.

J.J. (Julius John) Lankes (1884-1960) presented himself as the “artist-workman.” He harvested and cured his own wood. He was determined that he would make a living at his craft. But, as is common in the art world, to pay the bills, he frequently took on jobs that he didn’t particularly care for, such as teaching at Wells College. He was a man of high ideals — “wary of playing by other’s rules, particularly those of organizations and institutions.” (p.18)

He was a ruthlessly exacting craftsman who cultivated a casual, folksy persona. His emphasis was on the simplicity and naturalness of the finished creation. But this image of simplicity was a product of much experience, skill and determination.

He illustrated Robert Frost’s *New Hampshire* in 1923, which also produced a strong friendship between the two artists. Although Frost acknowledged that Lankes was a hard man to get along with, he remained a significant advocate for Lankes throughout his life.

Following ten chapters of biography, Taylor provides one longer chapter of commentary and analysis of Lankes’ art. Early engravers cut away the negative space leaving the black lines as the positive on a negative ground of white. Lankes credited late 18th century English engravers with turning this effort on its head and considering only the white lines, which create a white-on-black effect. Lankes mastered this technique and demonstrated its opportunities for shading, textures and even three-dimensional effects. Lankes’ clouds are a highlight of his work.

Lankes, in life as in art, disdained the urban life. During his adult life, he divided his time between New England and Virginia, and his art reflects these two places. Most of his work is of outdoor scenes: hard, rugged scenes of New England and soft and lush Virginia settings. Another of his favorite subjects is buildings, particularly buildings showing age. Lankes wrote, “A woodcut print ought to taste and sound and feel and smell and look woody. The nature of the medium should be as unmistakable as that of an etching or a watercolor.” (p.47)

The qualities of a Lankes print are highlighted when compared to his contemporary and sometime rival, Rockwell Kent. Taylor compares a Lankes print of two people riding horseback into the foreground, away from a factory shown far off in the distance. This print is contrasted with Kent’s print of a stylized steel plant full of angles and rigidity, with a few indistinguishable people huddling in the background.

The book is attractively designed and bound in a full-cloth case binding. The structure of the book is 55 well-illustrated pages of text followed by a categorized gallery of images. Augmenting this is a two-page chronology of Lankes’ life and a sizable bibliography of works by, about, and illustrated by J.J. Lankes. The book contains 170 labeled examples of Lankes’ work. This volume is the pleasure that it is because of these illustrations. Taylor explains in the “note on illustrations” that a virtually complete listing of Lankes’ woodcut and etchings was created by Lankes and his son. This list contains 1,242 numbered entries and has become the standard for identifying Lankes’ designs. It would have been nice if original dimensions were listed for each design.

This is a well-researched and easily read book. The author writes more as a fan than a critic and thus perhaps neglects to challenge Lankes’ work. However, it is a book that is at home in the academic library, the artist’s bookshelf, and on the book enthusiast’s coffee table.

Video Update

More good news about the videos: both Bill Minters' video on Board Shears and John Mitchell's video on Edge Gilding have been edited. Copies of both Standards videos will be available on loan from the library. Contact the GBW Library Chair, Jane Meggers, in Iowa City, Iowa.

Both videos will be available for sale soon too. The special price for members will be \$25 plus \$5 for shipping and handling; the price for non-members will be \$40 plus \$5 for shipping and handling. Orders should be sent directly to GBW Treasurer, Alicia Bailey, in Lake City, Colorado.

Another six have been adopted for editing and should be emerging soon. We are exploring other avenues for editing that might speed up the process. In the meantime, we are hoping that more videos of the sessions will be adopted.

To the right of this column is a list of those videos that have been adopted and a list of videos still available. Individuals or groups may select and sponsor a video. The editing costs are \$300 per video, which includes a free video for the sponsor. The sponsors will be entitled to a tax-free receipt for that amount. At the moment the copies are being produced in a VHS format. In the future a DVD format should be available as well.



For more detailed information on borrowing Standards videos from the GBW Library, refer to the column in the December Newsletter, or the GBW website:

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



GBW Standards Videos that have been adopted:

Presentation title	Presenter	Year	Standards Site
Rx for Sick Books from NYAM	Schlefer, Elaine	1995	Tuscaloosa AL
Danish Millimeter Binding	Hyltoft, John	1995	Tuscaloosa AL
Edge Gilding	Mitchell, John	1995	Tuscaloosa AL
Japanese Papers-Identifying & Using	Jacobi, Nancy & Etherington, Don	1997	Ann Arbor MI
Rounded Leather Drop-Spine Boxes	Kellar, Scott	1999	Chicago IL
Girdle Bindings	Spitzmueller, Pam	2000	Salt Lake City UT
Miniature Bindings	Fox, Gabrielle	2000	Salt Lake City UT

Videos still available for adoption:

Presentation title	Presenter	Year	Standards site
Contemporary Edition Binding	Dubansky, Mindell & Spitler, Priscilla	1995	Tuscaloosa AL
Cuir Cisele or Leather Schnitt	Sobota, Jan	1996	Pasadena CA
Opening Up Photo Album Possibilities	Horton, Richard	1996	Pasadena CA
Exposed Spine Binding	Genest, Louise	1996	Pasadena CA
Dyeing & Staining Leather	Buckley, Terry	1996	Pasadena CA
Long & Link Stitch Binding	Spitzmueller, Pam	1997	Ann Arbor MI
How To Treat Wooden Boards	Petersen, Dag-Ernst	1997	Ann Arbor MI
Gold Tooling	Glaister, Donald	1997	Ann Arbor MI
Paper Engineering & Pop-Ups	Barton, Carol	1998	Greensboro NC
On The Ellesmere Manuscript	Cains, Tony	1998	Greensboro NC
Decorative Papers	Hohneke, Linda	1998	Greensboro NC
English & German Style Leather Paring	Blaser, Linda and Mowery, Frank	1998	Greensboro NC
Action on the Case	Duke, Maureen	1999	Chicago IL
Know Your Endpapers!	Boone, Terry & Wooten, Mary	1999	Chicago IL
Wire-Edge Binding	Kelm, Daniel	1999	Chicago IL
Adhesives	Zukor, Karen	2000	Salt Lake City UT
Romanesque Bindings	Vnoucek, Jiri	2001	Alexandria VA
Paper Repair	Smith, Christine	2001	Alexandria VA
Vellum Binding	Verheyen, Peter	2001	Alexandria VA
Leather Decoration	Neff, S.A. Jr.	2001	Alexandria VA
Traditional Foundations of Non-Traditional Artwork	Morre, Suzanne	2001	Alexandria VA
Papermaking: Before & After: Pulp, Paper and Beyond	O'Malley, Bridget	2002	Minneapolis MN
Chemise and Slipcase	Lallier, Monique	2002	Minneapolis MN
Historical and Contemporary Album Structures	Primanis, Olivia	2002	Minneapolis MN
Illumination	Ruud, Dennis	2002	Minneapolis MN

Publications

Press Intermezzo is pleased to announce the availability of *Letter of Elizabeth, Lady Chandos, to Francis Bacon* a brief new work by two-time Booker prize winner J.M. Coetzee.

The letter is a plea from Elizabeth Chandos to Francis Bacon, written not long after a similar letter from her husband addressed to the same recipient. In it, she tries to convey some idea of their growing estrangement from words and language, an estrangement afflicting them both individually and, for her, together.

This short piece by J.M. Coetzee is accompanied by the original *Letter of Lord Chandos*, written by Hugo von Hofmannsthal, which serves as a reference for the *Letter of Elizabeth*.

The two texts are printed letterpress on Hahnemühle Schiller mouldmade paper, approx 40 pages total (four sections/signatures). The bound edition is hand sewn with a cover of Zander's elephant hide paper over flexible boards. price: \$24 unbound sheets, \$38 bound [Binders may order extra endsheets to match the text for \$2 per pair.] Texas residents add 8.25% sales tax. Please include \$3 total shipping for North American orders, or \$7 per copy for overseas airmail. To order, send payment with shipping instructions to: Randolph Bertin, Press Intermezzo, 2612 W. 49th St. Austin, Texas 78731. Information about this and other titles from Press Intermezzo: <http://web.wt.net/~rbertin/presintermezzo>

Supplies

Daniel Gehrlich is offering a Jacques board shear. The cutter has a 50" blade and a wooden table top. Price: \$2,500. Please contact Daniel by phone if you are interested (508/752-2782); Paxton, MA (near Worcester).

For sale in Michigan: Nipping Press with a 10" x 15" plate and a 33 1/2" tall wood stand; Gold Magic brand gold foil hot stamping machine (with instructions, a supply of type, and a wheeled stand). Price is negotiable. Contact: Allen Streeter, 6316 East Kearney Drive, Saginaw, MI, 48603-3427; allenstreeter@prodigy.net

Calendar exhibitions

call for entries

in flight, gbw triennial 2003-05 exhibition

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 artists' books.

categories: Fine Binding, Artist Books, & Broadsides
theme: In Flight

jurors: Madelyn Garrett, Craig Jensen, & Daniel Tucker
schedule:

- o Intent to Enter forms: now available online.
 - o Official Entry forms: January 2003.
 - o Deadline for Entry of actual work: **July 18, 2003.**
 - o Notification: **mid August, 2003.**
 - o Exhibit opening: **October, 2003, Denver Public Library.**
Duration of exhibit: **October 2003 to June 2005.**
- For more information, contact Priscilla Spitler, PO Box 578, Smithville, TX 78957; 512/237-5960; e-mail: prisplit@totalaccess.net

ACAC (American Concern For Artistry and Craftsmanship) will be sponsoring several craft events in 2003. Work must be original, handcrafted, and expertly executed. Applicants are asked to submit 5 color slides for juried selection of work representative of that which will be displayed. There will be a fee for participating in the events. The events are as follows:

June 14-15; 21-22: New York, NY: "27th Annual American Crafts Festival."

August 30 - September 1: New Rochelle, NY: "3rd Annual American Crafts Festival."

September 5-7: Roslyn Harbor, NY: "7th Annual Craft as Art Festival."

September 13-14; 20-21: New York, NY: "18th Annual Autumn Crafts Festival."

For more information contact: Raya Zafrina, Director of Operations, c/o ACAC, PO Box 650, Montclair, NJ 07042



Suppliers and Services:

The *Newsletter* accepts advertisements:

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

Series of 4: 10% discount.

For inclusion in the April *Newsletter*, send camera-ready artwork or electronic files (inquire for electronic specifications) by **March 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.

*And please let advertisers know that
you saw their listing in the Newsletter.
The continued support of advertisers
& GBW members is vital.*

🌀 until

February 23: "The Artful Book: Selections from a Contemporary Collection of Books by Artists." Whimsical and nontraditional 20th c. artists books from the collection of Betty and Edgar Sweren. Selected examples from the Walters' manuscript collection will complement these modern works. Contact: The Walters Art Museum, 600 North Charles Street, Baltimore, MD 21201-5185; 410/547-9000; www.thewalters.org

February 25: "Claire Jeanine Satin: Reconstructed Meanings in Artist's Books, Sculpture and Related Objects 1993-2002." Contact: St. Petersburg Art Center, St. Petersburg, FL.

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

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 85211-1466; 480/644-2056; patty_haberman@ci.mesa.az.us; www.mesaarts.com

March 22: Athens, Greece: "The Art of Bookbinding: Treasures from the Gennadius Library, 1464-1911" at 61 Souidias St, Athens 106 76, Greece. Visiting hours: M-F 9 am-5 pm; Sa 9 am-2 pm.

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.

🌀 upcoming

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"; 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

March 1-18, 2003: "Cross & Crescent." Through the medium of books, the exhibition illustrates the parallel existence of two religions, Islam and Christianity, and of a number of different cultures in the age of Ottoman

greatness: from the height of the Ottoman expansion about the year 1400 to about 1700 when their military decline set in. Contact: The Walters Art Museum, 600 North Charles Street, Baltimore, MD 21201-5185; 410/547-9000; www.thewalters.org

March 9 - April 4, 2003: Nashua, NH: "Contemporary Artists' Books: The Shape of Content: Artists' Books by Boston Book Arts Members" and "From the Heart: A Memorial Exhibition of Books by Berna Finley" at the Rivier College Art Gallery, 420 Main Street, Nashua, NH 03060; 603/897-8726; Reception: March 9, 2-4 pm. In *The Shape of Content*, Ben Shahn wrote, "form is not just the intention of content; it is the embodiment of content." This exhibition of artists' books by members of Boston Book Arts celebrates the connection between form and content. It illustrates the diversity within the world of book arts with themes ranging from the personal to the political and the serious to the whimsical, materials from paper to metal to wood, techniques from letterpress to digital printing, and book forms from folded accordions to sewn bindings.

The second exhibition focuses on the work of Berna Finley. When she died in the spring of 2001, she left an impressive collection of handmade books created over a 15-year period. They reflect her love of family, her faith, her connection with the natural world, and her lively exploration of materials and techniques. Her work communicates both her love of life and her joy in the creative process. Contact: Susan Kapuscinski Gaylord, Curator 978/462-3255, skgaylord@makingbooks.com

March 24 - July 26: Ann Arbor, MI: "Suave Mechanicals: Early to Modern Binding Styles" at the University of Michigan Special Collections Library. Opening reception and lecture April 3 with Pamela Spitzmueller as the featured speaker on "Beauty, craft, function: a history of book structure." Event begins at 7 pm, and the lecture at 8 pm. Contact: Special Collections Library, University of Michigan, Hatcher Graduate Library, 7th floor. 734/764-9377; special.collections@umich.edu; www.lib.umich.edu/spec-coll

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

study opportunities

The Oregon College of Art and Craft is accepting applications from emerging artists in Book Arts, Printmaking, Ceramics, Drawing, and Wood for the Junior Residency program, September 2003-April 2004. The Junior Residency program provides an opportunity for the post-graduate artist to pursue a proposed body of work over a four-month period in a stimulating arts environment using the resources and equipment of the College's studios. The application deadline is April 1, 2003.

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For more information, contact the College at 503/297-5544 or 800/390-0632 ext. 117.

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:

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 backwork 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 **American Academy of Bookbinding** in Telluride, CO has announced its Summer 2003 Course offerings, which include:

May 12-16, 19-23: "French Style Leather Binding" (3 years or more) with Tini Miura

May 26-30: "Gilding and Onlay" with Tini and Einen Miura

June 2-6: "Titling" with Eleanor Ramsey

June 9-13: "Roulette Gilding and Jewelry Box" with Tini Miura

June 24-28, 30 - July 4: "French Style Leather Binding" (2nd and 3rd year) with Tini Miura

JULY 7-11: "Chemise, Slipcase, Drop-Back Box or Solander Box" with Tini Miura

July 14-18, 21-25: "French Style Leather Binding for Beginning Students" with Tini and Einen Miura

July 28 - August 1: "Photo Albums" with Jeff Altepeter

August 4-8: "Case Bindings" with Tini Miura

The **Penland School of Crafts** summer catalog is now available, the 2003 summer courses are as follows:

May 25 - June 6: "Altar, Alcove, Peep Show" Elizabeth Clark & Rory Golden

June 8-20: "Sculpting with Handmade Paper" Lynn Sures

June 22 - July 4: "Exploring Book Structures" with Katherine McCanless Ruffin

July 6-18: "The Urgency of Teaching Art" with Cindy Boughner & Meg Peterson

July 20-August 5: "Sculptural Books" with Dan Essig & Dolph Smith

August 10-22: "All About 2-D Papermaking" with Bridget O'Malley

August 24-30: "A Boxed Set: Boxes, Portfolios, & Wrappers" with Mindell Dubansky

Registration is limited. Contact information: P.O. Box 37, Penland, North Carolina 28765-0037; phone 828/765-2359; fax 828/765-7389; www.penland.org

Oldways Workshops with Jim Croft in Santa, Idaho. Make your own tools, thread, paper, wooden boards, and brass clasps literally from the ground up. Take each class individually or take the whole course as follows:

June 26-27: "Hands Making Hand Tools." Make elk or deer bone folders and wood awls, and learn to sharpen tools. \$175

June 28-29: "Hemp and Flax Processing for Thread and Paper." Make thread from the seed or the stalk. \$175

July 1-3: "Hand Papermaking Using Hemp, Flax, and Cotton Pulps." Make, size, and loft-dry your own paper. \$240

July 5-9: "Wooden Boards With Clasps." Split your own boards. Cut and shape your own wooden boards and brass clasps. \$500

The cost to take all the classes at once is \$1,000. All costs include room and board. Limited to 10 students. Contact: Jim Croft, Box 211, Santa, ID 83866-0211; 208/245-3043; oldway@imbris.com

Hollander's have posted their class schedule for the Spring. Classes include letterpress, papermaking, bookbinding (including leather) and much more. For a complete listing, visit them at: www.hollanders.com/workshopschedule.htm; or contact Tom Hollander: 734/741-7531; Hollander's, 407 N Fifth Ave, Ann Arbor, MI 48104; www.hollanders.com

July 2003: The **Yale University Library Preservation Department** will sponsor a week-long Chemistry course, "Chemistry for Conservators," taught by David Dorning of West Dean College, United Kingdom. The course is the same as the two courses offered previously at Johns Hopkins University. Exact dates for the five-day course are yet undetermined. More announcements will be forthcoming. The course is designed as an introduction to chemistry for the practicing book or paper conservator who has not had specific training in chemistry and is also open to those who need a refresher. It will include both lecture and laboratory exercises. The following topics will be covered:

Day 1: The molecular view of materials; Basic chemistry. *Day 2:* Polymers, adhesives and consolidants; Cleaning and organic solvents. *Day 3:* Degradation of materials; Catalysts, enzymes and rates of reaction;

Energy, light and environment. *Day 4:* Molarity, acids and bases; Deacidification of paper. *Day 5:* Skin materials and tannins; Materials testing. David Dorning has served as Science Tutor to Conservation and Restoration courses, coordinator of Conservation Studies, and Head of Book Conservation at West Dean College. He also serves as assessor for the Society of Archivists Conservators Training Scheme. Dates, registration and lodging are forthcoming. Please direct any inquiries to: Laura O'Brien-Miller, Associate Conservator, Yale University Library; Laura.miller@yale.edu; 203/432-1711.

workshops, lectures, & other events

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. 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

February 22: Tucson, AZ: "The Art of Letterpress Printing" with Charles Alexander. Contact: Sandy Hogan, PaperWorks Workshops, PMB 343, 6890 E Sunrise Dr #120, Tucson, AZ 85750.

February 25: New York, NY: "The New Digital 'Monticello' Type: History and Inspirations," by Matthew Carter and Charles Creesy at the Grolier Club, 47 East 60th St. Contact: Mark Samuels Lasner, Vice President for Programs, APHA (The American Printing History Association), PO Box 4922, Grand Central Station, New York, NY 10163; 302/831-3250; programs@printinghistory.org

February 28 - March 2: Peter Thomas will be in Boston, MA giving a lecture and teaching two workshops for the Boston Book Arts group. The schedule is: Feb 28: Lecture: "The Literary Look as a Work of Art"

March 1: Session I of Workshop "Exploring the Miniature Book-innovative structures: the doweled flap book"

March 2: Session II of Workshop "Exploring the Miniature Book-innovative structures: the scrolling book"; Contact: Marcia Ciro, mc@PaperTraceStudio.com

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

March 28-29: Salt Lake City, UT: "Miniature Books"

with Gabrielle Fox. Contact: Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu

April 9-13: Claremont, CA: Frederic Goudy Workshop: "Leather-covered Coptic Bindings in Five Frisky Fulfilled Days" with Shanna Leino. Focusing on book production practiced in Egypt during the 7th to 11th century, participants will each build a book with laminated papyrus boards, covered in goatskin leather. They will also blind tool, punch, pierce, lace and stitch the leather BEFORE covering and fashion a peg and strap closure from bone, metal, and woven leather. The range of texture, weight, and scent of the materials, and the hand-work techniques and the feel of the completed book are what make this structure particularly pleasing, exquisite and thrilling. Location: Scripps or College Press, Sheets 100, Claremont, CA; Cost: \$325 plus \$50 for materials. Deadline for reservations is March 15. For further information, contact Prof. Kitty Maryatt, Director of the Scripps College Press, at 909/607-3866 or KMaryatt@ScrippsCol.edu

April 12: Claremont, CA: Frederic W. Goudy Lecture with Gary Frost "Future of the Book vs. Book of the Future" 7:30 pm Humanities Auditorium, Scripps College. One approach to the future of the book is to look at ways that books are used and read, and then project these behaviors forward. This illustrated talk will consider reading modes of the book and haptics or ergonomics of book use; and then from these observations project a future of the book. The Goudy Lecture is free and open to the public. For further information, contact Prof. Kitty Maryatt, Director of the Scripps College Press, at 909 607-3866 or KMaryatt@ScrippsCol.edu

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

April 12-13: CO: "Miniature Books" with Gabrielle Fox. Contact: Alicia Bailey: 720/351-3510; ravenpress@earthlink.net

April 22-24: "The International Conference on the Future of the Book"; Cairns, Australia at RMIT University's International Centre of Graphic Technology. This conference will showcase a range of well-known international and local industry professionals speaking on topics as varied as: the effects of print on demand and ebooks; the future of the book from a library perspective; new ways to translate text; emerging standards for electronic and printed books; learning in the electronic age; trends in reading and literacy; and how to improve the bottom line in the book industry.

Papers submitted for the conference will be peer-ref-

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ereed and published in print and electronic formats. If you are unable to attend the conference, virtual registrations are available, allowing access to the electronic versions of the conference, and virtual presentations, meaning that papers can be included in the refereeing process and published with the conference proceedings. 30 minute and 60 minute sessions are available for presentations of initiatives by practitioners in the book industry. The deadline for the first round call for papers and presentations is October 31, 2002. Details of the conference, including an online call for papers form, are at the conference website: www.Book-Conference.com

May 3-14: Tooele, UT: "Paper and Book Intensive" (PBI). The 20th anniversary of PBI returns to Camp Wapiti. Space is limited so early application is encouraged. Applications will be accepted through March 30th. Upon acceptance, a \$562.50 deposit* is required to reserve your place, with the balance due at registration upon arrival. Tuition for the PBI 2003 program, including room & board, workshops, class supplies and materials is \$1125.00. To apply for PBI, contact: Steve Miller, PBI Co-director, The University of Alabama/School of Library & Information Studies, Box 870252, Tuscaloosa, AL 35487-0252; 205/348-1525; stevemiller@bookarts.ua.edu; www.paperbookintensive.org

May 19-23: "History and Use of Pigments and Inks with Cheryl Porter": The Conservation Department of the Newberry Library will host this five-day workshop, which is partially funded through a grant from the Foundation of the American Institute for the Conservation of Historic and Artistic Works (FAIC). Each day will be divided between morning lecture and afternoon laboratory activities. Morning sessions will include lectures, slides, examples, and handouts. During the laboratory, participants will prepare samples of the pigments using historic recipes. Full workshop registration, which includes morning lectures and afternoon labs, is \$360; AIC member discount is \$300. Participants may choose to attend only morning lectures for a fee of \$10 per lecture; \$50 for the five-day morning session. Registration is limited. Contact: Giselle Simon; simong@newberry.org or 312/255-3549 for information and a registration packet.

June 5-10, 2003: Arlington, Virginia: 31st annual AIC meeting at the Crystal Gateway Marriott Hotel. Information at: 1717 K Street NW, Suite 200, Washington, D.C. 20006; 202/452-9545; Fax: 202/452-9328; e-mail: info@aic-faic.org; <http://aic.stanford.edu>

October 23-26: Denver, CO: 23RD GBW Standards of Excellence Seminar. Presenters are: Mark Esser, Richard Baker, Julie Chen, Claire Maziarczyk, Tini Miura and Craig Jensen for the Foundation Session.