

Newsletter

521 Fifth Avenue

New York, NY 10175-0083

Number 148

June 2003

23RD ANNUAL

Seminar on Standards of Excellence in Hand Bookbinding

Wednesday, October 22, 2003

Registration at the Hyatt Regency Denver, Denver, Colorado: 7PM – 9PM

Thursday, October 23, 2003

Registration at Hyatt Regency Denver: 8:30AM – 11:00AM & 1:00PM – 4:30PM

TOURS

Tour to Boulder (limited to 48): 9:30AM – 3:30PM

Denver book arts show/studio on your own: 1:00PM – 5:00PM

FOUNDATION SESSIONS

Demonstration: Constructing a double tray drop spine box

Presented by Craig Jensen at the Hyatt Regency Denver: 9AM – 12 NOON or 1PM – 4PM

OPENING RECEPTION FOR GBW EXHIBITION *In Flight*

Denver Public Library (15 minute walk or shuttles will run from hotel to Library): 5:30PM – 7:30PM

Dinner on your own

VENDOR ROOM HOURS

The Vendor Room will be open on Friday from 8:00AM through 5:00PM and 6:00PM – 6:45PM, and on Saturday from 8:00AM to 3:30PM

Friday, October 24, 2003

Registration: 7:30AM – 8:15AM

Coffee & Refreshments: 7:45AM – 8:45AM

Announcements: 8:30AM

MORNING SEMINAR SESSION: 8:45AM – 12 NOON

AFTERNOON SEMINAR SESSION: 1:30PM – 4:45PM

GBW Annual General Meeting: 5:00PM – 6:00PM

Friday Night Forum with light refreshments and cash bar: 6:15PM – 8:30PM

Dinner on your own

Saturday, October 25, 2003

Coffee & Refreshments: 7:45AM – 8:45AM

MORNING SEMINAR SESSION: 8:45AM – 12 NOON

AFTERNOON SEMINAR SESSION: 1:30PM – 4:45PM

Cash bar: 6:00PM

Banquet: 7:00PM

The banquet speaker is Joyce Meskis, owner of the Tattered Cover Bookstore

The Annual Live Auction directly follows the speaker

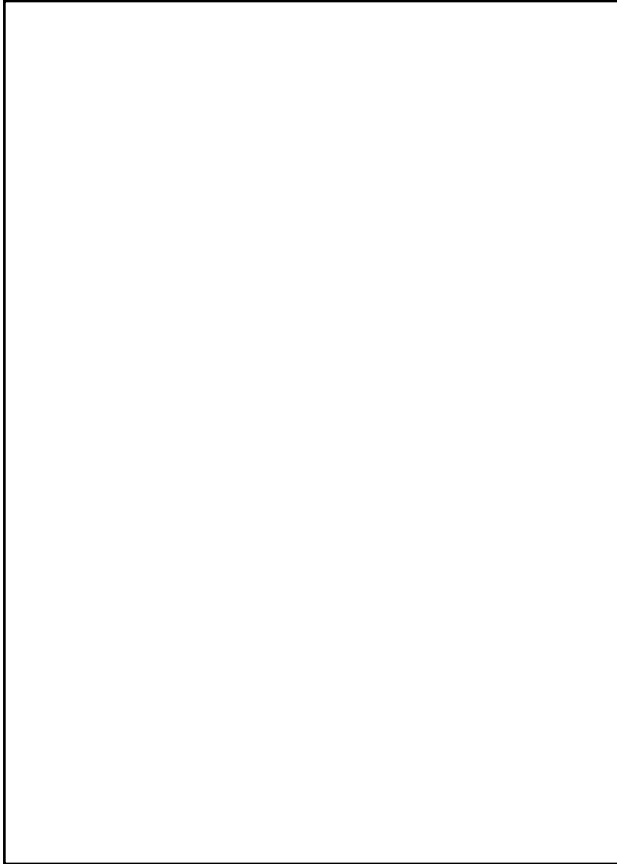
Sunday, October 26, 2003

Continental Breakfast: Hyatt Regency Denver: 8:30AM – 10:00AM

Symposium on Education in the Book Arts: 9:00AM – 12 NOON

Tour to local printing / book arts group: 1:00PM – 5:00PM

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The Guild of Book Workers Newsletter

NUMBER 148 — JUNE 2003

Guild News

∞ PRESIDENT'S REPORT

The ballots and biographical statements for the '03 election of officers and committee chairman again this spring are being sent out with the new '03-'04 membership renewal forms. The ballots are due back by July 1st, the start of the new GBW year. The membership renewal forms are also due back by July 1st. In the past, there has been a summer grace period of two months before members who had not renewed were dropped from the mailing list. Although the intention of the grace period was good, the result was unfortunate. As members still received the August Newsletter during the grace period, many did not realize that they had not renewed their membership until it was too late to make the September 1st deadline and to be listed in the annual fall Membership Directory. This year the summer grace period has been shortened to one month to try to eliminate that problem.

PLEASE NOTE THE CHANGE

Memberships must be received by August 1st to be on the August Newsletter mailing list, and memberships must be received by September 1st to be included in the annual Membership Directory. Don't forget. Don't wait until September. Renew now. Please note too that there has been an important change in the membership form: The old "Areas of Expertise" has been changed to "Areas of Specialization," and you will need to select and check new designations.

With these changes in the membership renewal forms, the nature of the GBW and its membership has been under review and discussion. Looking back, the aims and purposes of GBW have remained the same, but there have been many other changes. Mainly, the number of members has grown dramatically and the geographic balance has shifted substantially. As a result, GBW is much more of a national organization than it has ever been before.

In the early days GBW was essentially a small regional group of roughly a hundred members, the majority centered in the New York area. A disparate group, it would get together on an infrequent basis to try to plan what seemed to be very ambitious programs: the occasional lecture, such as a fine one by Roger Powell when he was in town, a field trip to the New York Public Library, or an exhibition of members' work. The Membership List, the Supply List, and the Newsletter all started as a couple of mimeo-

graphed typewritten sheets. Always there was the struggle to find people to do the work. Dogged determination mixed with camaraderie, and a certain soap-opera quality as people came and went, kept it going. To everyone's amazement, the group grew. New people. New ideas.

The transition to a large national group of almost a thousand members was made gradually over the decades, smoothly for the most part, if with a lot of work. The Newsletter is bigger and better, addressing a wide audience and carrying an impressive amount of interesting information. The Exhibitions are bigger and better, traveling to venues across the country and showing work that has improved immensely. The addition of the annual Standards Seminar, and now more recently, the addition of e-mail and the Internet, have greatly strengthened the Guild and extended its reach.

The one thing on a national scale that has been difficult to retain has been the "feeling of kinship and mutual interest" mentioned in the original Purpose of the Bylaws. For that, the Guild has depended heavily on its regional groups, the chapters. The personal contact, the interaction, and the support there are similar to the original Guild group, and so are the struggles. The newsletters, the meetings, the lectures, and the workshops offer opportunities for development and encouragement. The work that goes on at the grass roots, local level is extremely important in promoting the book arts but it is not easy to sustain.

The Guild looks constantly for ways to support and encourage the chapters. In various parts of the country other independent regional groups meet informally outside of the Guild. Recently, one such group that has been active in the Portland and Seattle area has formed a new chapter, the Northwest Chapter, which the Guild is very happy to welcome as its 10th chapter. To help the chapters, the Guild now sponsors a Chapter Chairs meeting at the annual Standards Seminar, and an occasional conference call to discuss problems specific to the regional groups. Also, the GBW Vice-president at Large is now directly in charge of the chapters to help with their problems and to help coordinate their activities. A separate e-mail Listserv has been started recently, specifically for the Chapter Chairs. Understandably their situations differ, but sharing their past experiences and collaborating on their future plans can be a benefit to all. The aim is to minimize the effort spent on the mechanics of running the groups and to maximize the content and gain.

In the end however, at both the national and the regional level, it comes down to individuals. People who are willing to go out of their way to devote the time and energy necessary to make these things happen. In recognition of this, the Guild's Executive Committee has just established a new award to honor those hard working, generous spirited people, who give so much to the Guild, and upon whom the Guild's success depends. The new award is named the Laura Young Award and recognizes members who have made an outstanding contribution of service to the Guild. It is named after Laura Young, who served as the GBW President for so many years and without whom the Guild would not have survived, and honors those who have followed in her footsteps. They — like those on our current election slate — deserve our heartfelt thanks for their willingness to serve. They keep us going.

Betsy Palmer Eldridge
President, GBW

EXHIBITIONS UPDATE

Have you finished your book yet? The July 18 deadline to submit books or broadsides for the GBW *In Flight* exhibit is approaching! The show will be juried from actual work by a group of excellent jurors: Craig Jensen, Madelyn Garrett, and Daniel Tucker. The book works should be sent to the studio of Laura Wait in Denver to arrive after July 4, but no later than July 18.

In case you did not receive the official Entry form and guidelines, you can now download this information from the GBW web page under "Exhibits" at <http://palimpsest.stanford.edu/byorg/gbw>. Or, it can be faxed or emailed to you by contacting Priscilla Spitler at 512/237-5960; e-mail: prisplit@totalaccess.net. After the exhibit opens, the show will also be posted for viewing on the web page.

In Flight will open at the Denver Public Library on October 23 during the Standards meeting, and will be on exhibit until the end of December. It will travel to nine other sites through June 2005: *The Book Arts Program at the J. Willard Marriott Library*, University of Utah, Salt Lake City UT; *Suzzallo/Allen Library*, University of Washington, Seattle WA; *The Shatten Gallery*, Emory University, Atlanta GA; *Chicago Center for Book & Paper Arts*, Columbia College, Chicago IL; *Columbus College of Art & Design*, Columbus OH; *Boston Public Library*, Boston MA; *Denison Library*, Scripps College, Claremont CA; *Cary Graphic Arts Collection*, Rochester Institute of Technology,

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

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Items for publication should be sent to

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**Deadline for the August issue:
July 1, 2003.**

Items for the Calendar should be sent to

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

Executive Editor: Jody Beenk
Production Editor: Cris Mattison
Associate Editor: Lawrence Yerkes
Book Review Editor: Sidney F. Huttner
Marbling Correspondent: Iris Nevins
Calligraphy Correspondent: Nancy Leavitt

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*.

Rochester NY; and the *Harry Ransom Humanities Research Center*, University of Texas, Austin TX.

Plans are to document the *In Flight* exhibit in a full color, Smythe sewn, bound format catalogue. This is an ambitious undertaking. Pre-production design work has already begun, and photography and printing bids have been obtained. A limited number of sheets will be made available for GBW members wishing to bind their own copies.

It is not too late to contribute to or to help sponsor the *In Flight* catalogue. In addition to a list of contributors, a special Sponsors' page will appear in the front section of the publication with donations of \$500 or greater. For information about contributing to the catalog or about becoming a sponsor, contact Priscilla Spitzer; or simply mail a check made payable to the Guild of Book Workers, to: Alicia Bailey, GBW Treasurer, PO Box 27, Lake City CO 81235. Credit card donations accepted!

 **GBW LIBRARY UPDATE**

**GBW Library needs back issues
of the following journals:**

The New Bookbinder: vol. 18, 1998.

The Paper Conservator, vols. 1 (1977), 7, 9, 11, 15 & 25 (2001).

Bookbinder, The Society of Bookbinders journal: vol. 14-16 (2000-02).

If you have any of these back issues, please contact Jane Meggers before sending them to GBW, so that the library is not flooded with multiple copies: 319/335-3921; jane-meggers@uiowa.edu

Noteworthy

✦ Over 1,000 historic 14th and 15th c. Hebrew documents, “hidden in the parchment covers of venerable books,” were recently discovered in Catalonia during restoration of the books’ covers. The director of the archival center in Gerona said “the documents apparently were abandoned by some of Spain’s 200,000 Jews when they were expelled from the country in 1492 at the urging of the Inquisition.” (NYT 3/19/03).

✦ The Sunday NYT (4/20/03) ran articles on the losses incurred in the unparalleled holdings of The National Museum and The National Library in Baghdad: “Lost in Iraq. Our First Words, Written in Clay, in an Accountant’s Hand”: <http://www.nytimes.com/2003/04/20/weekinreview/20MANG.html> and “Missing: A Vase, a Book, a Bird and 10,000 Years of History”: <http://www.nytimes.com/2003/04/20/weekinreview/20GOOD.html>

✦ On Friday, April 11, Montserrat College of Art in Beverly, MA celebrated the official opening of its new letterpress shop during its annual Open House. The evening’s spotlight fell on Beverly resident Fred Wales, who recently donated his letterpress shop to Montserrat. Wales, who taught Industrial Arts at Reading High



Sarah Smith at the opening of the Montserrat letterpress shop

School for fifty years — and also ran a private press (Beachcomber Press) — donated his entire studio, which includes an 8 x 12 Golding Platen Press, three full cabinets of type, ornaments, and cuts. Mr. Wales’s generosity has enabled the College to add to its existing equipment collection and to offer the new course, Elements of the Book, taught by Graphic Design Instructor (and GBW member) Sarah Smith.

Chapter News

NEW ENGLAND

Harlan James Altepeter became the youngest member of the New England chapter on May 12th and — at 7 lbs 12 oz, 21 inches — the wecest.

NORTHWEST

Too many times the question has been asked at Standards, “Why isn’t there a chapter in the Northwest?” and I’ve never been able to provide an adequate reply.

The Northwest has traditionally been active in the book arts community, with well-established organizations in both Washington and Oregon, such as the Oregon and Washington Book Arts Guilds, which have had a history of successful workshops and conferences. Area colleges and universities offer training in papermaking, bookbinding, and letterpress printing. Noteworthy rare books collections at the University of Washington Library in Seattle and the Multnomah County Library in Portland are home to both historic and contemporary examples of book arts. Workshops and classes have also been offered in this region out of the studios of such artists as Jim Croft and Tim Ely. Book workers in Portland and Eugene, Oregon, have for years held regular, informal meetings where both Guild members and non-members alike have gathered to exchange ideas, offer critiques, and share techniques. Recently, out of these meetings, the quest was once again taken up by Guild members to establish a chapter in the Northwest region.

Twenty-four Guild members from the states of Idaho, Oregon, and Washington have organized to form the tenth chapter of the Guild of Book Workers. We hope our membership will grow to include book workers from British Columbia and all parts of the Northwest, many of whom are becoming aware of the Guild for the first time thanks to the organization of a chapter here. Our membership spans the full spectrum of book workers, from professional conservators to book artists and letterpress printers. Many are new to the field, but we are also fortunate to have some members who have been working and teaching in the book arts for years.

One of our immediate goals is to gather information on what is happening in the book arts in this region and to keep Guild members informed of these opportunities. Projects for the future will include sponsoring exhibitions of work from our region, hosting instructors for a Northwest tour of classes and workshops, and organizing an area conference.

Planning for upcoming chapter activities will take place over the summer, so when I attend Standards this upcoming October, I will finally be able to answer, "Yes, we do have a chapter in the Northwest."

Andrew Huot

Video Update

THE FOLLOWING VIDEOS ARE NOW
AVAILABLE FOR PURCHASE FROM UTAH
2000 STANDARDS!

TERRY BUCKLEY: *Medieval Binding Technique*

This medieval binding technique adapts to modern binding and the desire for books to open absolutely flat. Terry demonstrates how to bind such a book. The advantages of this structure are apparent for such binding styles as photograph albums, visitors books, or any other book that you wish to read or look at without having to force the spine open.

The structure is based on a 500-year old German binding that Terry has adapted to allow for more modern day aesthetics. The binding has remarkable qualities; not only does it open flat but can be turned inside out without any apparent damage to the spine. You can even drop the book on its spine and it immediately goes back into shape. Terry also demonstrates sewing techniques to covering in full leather.

Terry Buckley has been a Senior Lecturer in Bookbinding at the London College of Printing for the last 18 years. He trained at the Central School of Arts and Crafts in London and holds a BA with honors in Book Arts, HND Design, and Craft Bookbinding.

PAMELA SPITZMUELLER: *Girdle Bindings*

This presentation of girdle bindings includes an historical look at the types and structures used in medieval Europe. There is a demonstration of how different types were made with leather, chamois, cloth, and velvet, including a general look at related bindings with overcovers. The Turk's head knot is demonstrated, and other useful techniques of leather working, such as hemming and stitching, and metal work.

Pamela Spitzmueller is Chief Conservator for Special Collections in the Harvard Library Systems. Previously, she was head of conservation at the University of Iowa Libraries and faculty member of the UI Center for the Book, where she taught many courses and workshops on book structure, history, and binding.

Pam served as GBW Librarian for nine years, was a rare book conservator at the Library of Congress, and also worked at the Newberry Library in Chicago. She has been a PBI Co-Director for many years and occasional PBI instructor. Pam also makes and exhibits artists' books.

GABRIELLE FOX: *Miniature Bindings*

Miniature bindings are not large bindings scaled down to size. The nature of most materials used in book production means that simply reducing things usually results in an unmanageable book. This presentation examines various possibilities in the structure and design of miniatures bound by Gabrielle and other bookbinders and book artists. The demonstrations cover particular stages of miniature work which can be applied to cased-in and fine binding, as well as restoring or conserving miniature bindings. The presenter hopes to inspire viewers with the possibilities in miniature work rather than the limitations.

Gabrielle Fox is a Cincinnati native who, after graduating from the University of Cincinnati, traveled to England where she received her diploma in Fine Binding and Restoration at Guildford College. Since then she has worked and taught in both the U.S. and England.

The special price of videos for members is \$25 plus \$5 s/h; the price for non-members is \$40 plus \$5 s/h. Orders should be sent directly to GBW Treasurer, Alicia Bailey. For more detailed information, refer to the GBW site:

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

Calligraphy Report

by Nancy Leavitt

While attending the Standards Seminar in Minneapolis, October 2002, I visited the Minnesota Manuscript Initiative (MMI) — a calligraphy collection held at the University of Minnesota. In particular, I wanted to re-visit the substantial collection of the work of Irene Wellington, an influential 20th century calligrapher and teacher.

Irene Bass Sutton Wellington, 1904-1984, was born in Lydd, Kent, attended Maidstone College of Art, and received a scholarship to study at the Royal College of Art in London in 1925. She studied with Edward Johnston and became his teaching assistant her last two years of study at the college from 1928-1929. Johnston started a calligraphy program at the Royal College of Art in 1898, and through his teaching and that of his students is considered responsible for the revival of the study and practice of calligraphy in the United Kingdom and the United States. Irene taught at the Royal College of Art from 1945-47 and at the Central School of Arts and Crafts from 1947-59. She dedicated her life to the practice of and teaching of calligraphy. She produced many important commissions of her time including the Accession and Coronation Addresses to HM Queen Elizabeth II from the London County Council.

The MMI collection of 20th century calligraphers started as an outgrowth of the parent group, the Colleagues of Calligraphy, which is a Minnesota state calligraphy guild established in 1976. The collection, which is owned by the Colleagues of Calligraphy, is kept in the Special Collections and Rare Books archives at the Elmer L. Anderson Library at the University of Minnesota in Minneapolis. Housed in a half dozen large archival boxes, the collection holds an amazing amount of Wellington's work, from childhood drawings to finished pieces of calligraphy. There are dozens of spacing and lettering roughs on tracing paper, mock-ups, and original work including proclamations, books, invitations and announcements, broadsides, and book designs. Her calligraphic gifts for friends are especially delightful. The collection also has photos of Wellington, Johnston, and a few small snippets of Johnston's lettering. Several pages of Irene's written notes from EJ's classes include her own recipe for gesso along with gilding trials. In her neat printing under the heading, "ruling" (on vellum) she notes, use "crochet hook not pencil" and adds, "tooth of a cat or mouse set in a ferrule of a paint brush."

There is a cassette tape and transcript of a "Thanksgiving Tribute for Irene Wellington," organized by the Society of Scribes and Illuminators and given on December 1, 1984. It is a remarkable collection of stories from her students, family, and friends. Anne Hechle, a former student and calligrapher spoke of her work as having a "liveliness of touch which is her special hallmark." Donald Jackson, a student of Irene's for a year, remarked that there was always "a purpose to her work."

Many of Irene's students remembered being asked, "What is your intention?" Ann Camp, calligrapher and former course leader at Roehampton Institute in London spoke about her "...remarkable gift for helping other people to develop in their own way. With her there were no easy answers to anything. You had to learn by looking, thinking, and doing. No one else could do this for you. What she did was give you a sense of direction." Joan Pillsbury, calligrapher and assistant to Irene, wrote that she demanded "honesty in her own work and others." In her later years Irene found teaching difficult but refused to give it up saying, "She had to do it, because like Johnston, she believed in it and it was her contribution to the continuance of calligraphy and its traditions."

It was educational and inspirational to look at this collection a second time. The qualities of Irene's work still shine through. Her roughs are inventive and lively. She had a strong yet delicate lettering hand, coupled with excellent drawing skills. You can discover her thought process and attention to detail by examining her studies. Many of her roughs could easily qualify as finished pieces of work. Irene's work captures the spirit of EJ's work without imitating it. Irene Wellington was a remarkable artist and teacher, and her work and influence is still monumental to calligraphy today. Anne Hechle wrote "In a sense we are all standing on her shoulders — just as she stood on Johnston's, and he on the medieval masters before him."

The Colleagues of Calligraphy showed great foresight in obtaining this invaluable work for their collection. There are also a few other finished pieces of work of contemporary American calligraphers in the collection. To be able to sift through this collection at your leisure is an honor and opportunity not to be missed for any serious student of calligraphy. I highly recommend visiting this collection if you have a chance. It is a remarkable look at the life, teaching, and work of Wellington.

For further information or to visit the collection

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contact: The Elmer L. Anderson Library, Special Collections and Rare Books - 1st floor, University of Minnesota, 222 - 21st Ave. South, Minneapolis, MN 55455.

For more information about the MMI, write the Colleagues of Calligraphy at P.O. Box 4024, St. Paul, MN 44104.

Further reading:

More Than Fine Writing, The Life and Calligraphy of Irene Wellington, by H. Child, H. Collins, A. Hechle, and D. Jackson, 1987, The Overlook Press, ISBN 0-87951-269-5. This is an excellent account of Irene's life and work and includes an abundance of full color reproductions of her studies and finished works.

The Scribe, Newsletter for the Society of Scribes and Illuminators, Spring 1985 issue, includes recollections of Irene Wellington by Heather Collins, Joan Pillsbury, Ann Camp, and Ewan Clayton.

Calligraphy Review, 1989, Vol 6, No 4, "Cataloging the Irene Wellington Collection by Heather Collins." An interesting article discussing the scope and cataloging of Wellington's work.

Internet:

The Crafts Study Centre in Bath, England has a website that includes images of Wellington's work: <http://vads.ahds.ac.uk/learning/pictiva/CSC/calligraphy.html>.

The bulk of Wellington's archives is held at the Centre along with work by Edward Johnston and other important United Kingdom calligraphers. To make an appointment to see the work, contact Barley Roscoe, Curator, Crafts Study Centre, The Surrey Institute of Art and Design, University College, Falkner Road, Farnham, Surrey, England GU9 7DS. The Crafts Study Centre relocated to the Surrey Institute of Art and Design in 2000, and is scheduled to reopen this year.

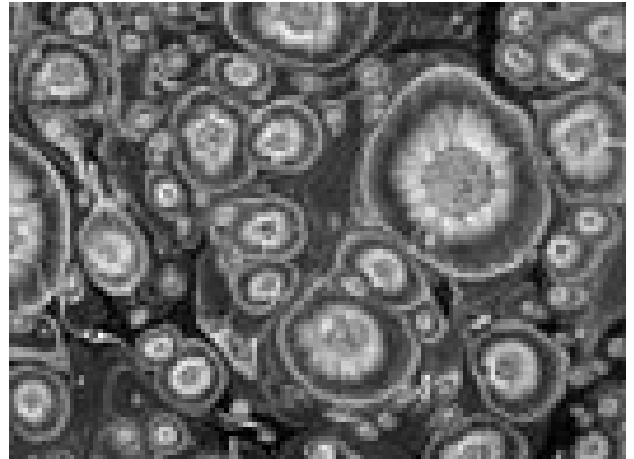
Marbling News

by Iris Nevins

I have been trying to figure out the sunspot (or tiger eye pattern) design for 25 years. Over that time, I have found odd instructions for it using blood albumen, and other not readily available ingredients. Potash is the ingredient mentioned most often — but how much? And the bigger problem — where to get it? Potash can be purchased from chemical suppliers but you usually have to buy it in large quantities, there is a \$25 hazardous shipping charge, and they are generally unwilling to send samples.

I finally located potash at one garden supply store (they will not ship). It is not pure potash, but it works. It is referred to as o-o-60 (60% soluble potash, K_2O).

OK, now that I have some potash, how much should I use? Formulas tend to say “use some.” Great! So I tried varying amounts, and found out that much more was needed than I’d first imagined. The best way to process the potash is with a mortar and pestle, pounding away at a few tablespoons of this compound that looks like rock salt. This mixture does have impurities, but they don’t seem to matter in the final product. While grinding away at the potash, I add a little of my black marbling paint, and enough paint to make a



Example of the Sunspot or Tiger Eye Pattern

rather light creamy consistency, then several drops of ox-gall. This process takes a few minutes and there might be a tiny bit of sludge left at the bottom.

Test this on your size (I use carrageenan, but others might work) and if it sinks or is too dense add more water and a little more gall. If it is used too thick, though the spots look great on the paper, they will rinse or run off. You have to find the right balance.

I realize that these instructions are almost as vague as the old formulas, and it works differently on different days even with the same brand of paints (I use both watercolor and acrylic with this). If the paint clumps visibly in the center of the eye, the paint is too thick, and you need to add some water and gall. It is difficult to give a precise formula with amounts of this or that in marbling because each different type of paint reacts differently. Then there are always the variables of type of size, thickness of paint, and the weather. Despite all these variables, this will hopefully be a good starting point for experimentation with this elusive and beautiful pattern.

Report

RARE BOOK SCHOOL

by Constance Wozny

Terry Belanger founded the Rare Book School (RBS) in 1983 at Columbia University. Later in 1992, RBS moved to the University of Virginia in Charlottesville. RBS offers about 35 non-credit courses in the winter, spring, and summers. The duration of each class is 6 hours/day for 5 days.

Courses are broken down into six areas:

- ✿ Techniques of Collecting
- ✿ The Manuscript Book
- ✿ Typography
- ✿ Bookbinding
- ✿ Book Illustration

Topics cover book history, old & rare books, manuscripts, book collecting and special collections. Those attending might be antiquarian booksellers, book collectors, bookbinders, conservators, teachers, archivists, or rare book librarians and curators.

One of my clients told me about RBS two years ago. Finally, I decided to pull up their website www.rarebookschool.org. My application and personal statement was mailed in Sept. 2002, and accepted in Oct. for the Jan. 6-10, 2003 session. Because this was my first visit to RBS, I chose to enroll in European Bookbinding 1500-1800, which was being taught by Nicholas Pickwoad for the 20th time.

There is a preliminary reading list of books, which I was able to get from the Guild of Book Workers Library in Iowa, and through the Inter-Library program at our Louisville Public Library.

On arriving Sunday, there was an opening dinner and lecture by Terry Belanger, the founding director. The schedule during the week began at 8:30AM with two punctual breaks, ending at 5PM. Various events were scheduled for the evenings. Monday, I attended a public lecture at 6PM followed by a reception. Tuesday evening, the antiquarian booksellers of Charlottesville were open late. Wednesday was museum night, as conducted by the staff of RBS, and thursday night featured videotapes from the RBS collection. The closing reception was held at 4PM, after the course evaluations were done.

Mr. Pickwoad moved quickly throughout the week showing over 800 slides that were broken down into 50 categories. Some of the topics we touched on were: dating bindings, finishing tools, books in sheets, end leaves, stitching, sewing, kettle stitches, edges, tacketed

bindings, sewn through wrappers, decorative limp parchments, covering materials, wooden boards, endbands, onlays, covering techniques, and much more. We were given a detailed booklet with drawings for reference. Even with all the data shown, there was still time for detailed questions.

The slide and lectures took place during the morning, and examples of books were shown in the afternoon. Thursday we spent the afternoon in UVA's Special Collections. Friday afternoon, Mr. Pickwoad set up his computer to show us how he inputs information into his databases as he views a book.



Nicholas Pickwoad teaching at Rare Book School

The one week that I spent at RBS seemed like a semester-long college course. I walked away with an enormous amount of historical insight on the time period of 1500-1800, the evolution of bookbinding. I am already planning my next class when Mirjam Foot will teach European Decorative Bookbinding in the summer of 2004.

My study was subsidized by a grant from The Kentucky Arts Council. This is the second time that I applied for a grant for classes. Grants ARE available if you take the time to fill them out.



In Memoriam

On March 4 the world of fine binding lost one of its leading exponents with the passing of Hugo Peller.

The son of a Swiss masterbinder, Hugo followed in his father's footsteps. From his beginnings as an apprentice from 1934-1938, he went on to study binding, finishing, and design with Professor A. Jeanne at the Ecole Estienne, Paris, from 1945-1946, completing his studies with honors.

From 1946-1967 he taught binding at the Fachgewerbeschule (specialized trade school) in Solthurn, and in 1978 he was a founding member of the Centro del Bel Libro. After retiring from the Centro del Bel Libro, Hugo made several trips to the United States in the mid-1980s to teach workshops for the Guild. It was while he taught at the Centro del Bel Libro and during these trips that Hugo influenced some of this country's best binders. Often honored for his design binding work he was elected a member of Meister der Einbandkunst in 1955.

While Hugo will always be remembered for his binding and teaching, what stands out are memories of his resourcefulness, sense of humor, and love of life. As a teacher, he set high expectations for his students' work, and helped them rise to the challenge with encouragement and support. When a student had a problem or something was not working out the way it should have, he always had a (randomly numbered) trick at the ready, turning what could have been a disaster into a valuable learning opportunity. During his workshops he instinctively sized up the participants, identifying those who would do well and those who would need extra assistance. It should not be a surprise that many of Hugo's students are among the best practitioners of the craft.

Once when he was given a collection of signatures to bind by a student, Hugo looked at the student and asked if he really wanted him to bind *this* book. The student said yes, and Hugo laughed, saying it would work out well. The student and Hugo worked on their designs together, the student learning about the relationship between text and design in the process. They bound their books together and when finished Hugo presented the student the binding he had done. Only later when showing the binding to some fellow students did he realize that the book was called *Kisses*, describing 19 of them in graphic detail. The student had never looked at the actual text. The design took on new significance for the student, especially Hugo's choice of red for the binding. When asked by a student

why her marbling worked so much better in Ascona than at home in Germany, Hugo responded that it was because of the warmer climate; that the water in Ascona was less wet. Whereupon the woman bought several bottles of water in Ascona to take home.

As much as Hugo loved his work and teaching, he loved the outdoors and sharing his world with his students. He would often bring his students to the alps above Ascona, where they would enjoy food, grappa, and hikes. After Switzerland, Finland became Hugo's second home, where he spent many months searching for solace and inspiration in the endless forests.

His epitaph reads: Fange nie an, aufzuhören, höre nie auf, anzufangen [Never start quitting, never stop beginning]. He will be missed.

[Special thanks to Sarah Creighton, Claudia Cohen, Monique Lallier, Todd Pattison, Deborah Wender, and others for sharing their memories of Hugo.]

Peter Verheyen

Publications

BOOK IN SHEETS AVAILABLE:

from Asa Peavy: POB 422185, San Francisco, CA 94142-2185; 415.285.6475; bullnettle@attbi.com; Scans are available on request.

Anatomy, Alice Jones (Berkeley poet and psychiatrist). Bullnettle, 1998. 20 poems; 8 reduction linocuts by Coriander Reisbord; 100 copies. Designed and printed by Asa Peavy. Set in Gill Sans cast by Michael & Winifred Bixler. Printed on Rives lightweight. 40 pp; 10.5" x 4.75". \$125.00. Two copies available.

A Life of Merlin, John Gohorry (English poet). Bullnettle, 2000. A sequence of 30 poems based on Geoffrey of Monmouth's Vita Merlini. Monoprint frontispiece by John Gruenwald (San Francisco artist), with 6 smaller images in the text made from photoengravings of a part of the frontispiece. 95 copies. Designed and printed by Asa Peavy. Printed from handset Poliphilus and Blado types on Somerset Textured 250gsm paper. Deckled edges. 52 pp + 4 pp insert; 11" x 7". \$115.00. Three copies available.

John DePol: A Celebration of His Work, Many Hands. Yellow Barn, 1994. Contributions from 23 private presses. As new; in sheets. \$200.00

Morte D'Arthur, Alfred, Lord Tennyson. Chatto & Windus, 1937. Facsimile of a manuscript "designed, written out, and illuminated" by Alberto Sangorski. Lacks cover. The book is bound in such a way that the

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page folds from the fore-edge rather than the spine. 24 pp; 10.25" x 8". \$40.00.

Peronnik the Fool, by George Moore. William Rudge, 1926. 785 copies. Designed by Bruce Rogers. With-drawn library book; stamps to one page, otherwise very clean. Unopened; deckled edges. 74 pp; 9" x 5.5". \$65.00.

The Romance of Tristram of Lyones & La Beale Isoude, drawn from the Celtic and illuminated by Evelyn Paul. Harrap, ca. 1923. Cover disintegrated and removed due to red rot; t.e.g. 164 pp; 9.5" x 7.25". \$100.00.

The Song of Songs Which Is Solomon's, illustrated & illuminated by Valenti Angelo. Heritage, 1935. Lacks spine, cover very worn. Pages very clean. The pages are frenchfolds. 32 pp; 10" x 6.25". \$30.00.

Tristram, Edwin Arlington Robinson. Macmillan, 1927. Cover disintegrated and removed due to red rot; t.e.g. Deckled edges. 210 pp; 7.5" x 5". \$25.00.

from *Shoestring Press*: Three Monte Vista Road, Orinda, CA, 94563

The Rubaiyat of Omar Khayyam, English Translation by Edward Fitzgerald, Fifth ed. 9 1/2" x 6 1/2", 108 pp. with tipped-in Lino-Block frontispiece. Printed in hand-set Goudy Catalogue Italic. Black Ink with moss green borders. Dampened Ingres D'Arches paper in Iovry. Two copies available. \$60 (includes s/h and tax).

To Every Thing There is a Season, 3 1/4" x 4 1/4", 36 pp. From Ecclesiastes III. Paper is ivory Gutenberg laid. Black ink with illustrations screened to grey. Sun illustration on title page is yellow. Drawings are by school children. \$20 per set (includes s/h and tax).

Study Opportunities

CALLING ALL TEACHERS!

Now is the time to list yourself in the Guild's Study Opportunities List. With the reorganization of the membership directory, the "Teachers" category has been removed. If you teach any aspect of the book arts, the Study Opportunities is an even better way to advertise your services and attract new students.

The Study Opportunities List is an online database of teachers in the book arts from across the country and around the world. It lists organizations (such as New York's Center for Book Arts and Colorado's American Academy of Bookbinding), teachers with formal studios, and those who travel elsewhere to teach. The list is currently searchable by state, so that those interested in finding a workshop or a longer term of study can do so geographically.

To have your name added to the list, either fill out the form which will accompany this year's membership renewal or go to the Guild's webpage to fill out the form online. The list is at: <<http://palimpsest.stanford.edu/byorg/gbw/studyopp.shtml>>.

If you have any questions or comments, please contact Eric Alstrom, Publicity Chair, at 603/643-8740 or via e-mail: GBWweb@dartmouth.edu.

Supplies

The new "hands-free" Stir Chef saucepan stirrer with cordless design and intermittent setting allows automatic stirring, fits any saucepan from 6 to 8 1/2 inches in diameter, and comes with three heat resistant paddles and four AA batteries. Cost: \$29.95. Contact: Now You're Cooking, 116 The Commons, Ithaca, NY 14850. Tel: 607.272.5818.

Membership

Bob Muens has, for the past ten years, generously donated his time and expertise to videotaping the Standards presentations. Bob needs a break. So, GBW is now seeking an individual with some video production experience who would be interested in coordinating the video production of the Standards presentations. This would include coordinating the rental of equipment, shooting the videos, and coordinating the editing of the videos. Also, this person would manage the closed circuit video systems used during the presentations so that the audience can see the details of the demonstrations from their seats. This person does not need technical knowledge to maintain the equipment, only the ability to operate it. It's not hard, only time consuming. The plus of doing this (besides helping the GBW) is that you get all of your expenses paid at the Standards meetings. Anyone with interest or questions about the position should please contact Bob Muens: bob20@earthlink.net; 305/293-8881

Due to a digital collapse, a few of the calendar events e-mailed to GBW may not have made it into this Newsletter. If you find that your listing is missing, please resend the notice to Chris McAfee at mcafee1@bigzoo.net

Calendar

EXHIBITIONS

📧 CALL FOR ENTRIES

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, which 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

SEPT. 6 - OCT. 2, 2003: Treadwell, NY: "Second Annual Bright Hill Press National Juried Book Arts Exhibition" at the Bright Hill Center, 94 Church Street, Treadwell, NY 13846. Opening reception will be held from 3-5 PM. The exhibit will be juried by Rory Golden, Director of the Center for Book Arts in New York City, and Keith Smith, Keith Smith Books, Rochester, New York. Postmark deadline for slide entry is June 14, 2003; notification will be sent by July 30; accepted works must be received at the Center no later than August 20, 2003. There is an entry fee of \$25 for up to 3 entries; each entry may be represented by two slides. Best of Show entry will receive \$200.00; Second place will receive \$100.00. Each accepted artist will receive a free copy of the catalog produced for the exhibit. For guidelines and entry form in PDF format or RTE, e-mail wordthur@catskill.net. For more information e-mail wordthur@catskill.net or bkrogers@catskill.net; phone: 607/829-5055; fax: 607/829-5056

SEPT. 21 - NOV. 1, 2003, St. Louis, Missouri: "Under Cover: Book Arts." Open to all artists 18+. A national slide-juried exhibit of book arts. Juror/Curator: M. J.

Goerke. Postmark Slide Deadline: July 21, 2003; Entry fee: \$25 for up to 3 works. Entry form required. For prospectus and entry form: #10 SASE w/Under Cover to St. Louis Artists' Guild, 2 Oak Knoll Park, St. Louis, MO 63105. Contact: Anne Murphy amurphy@stlouis-artistsguild.org

📧 UNTIL

JUNE 22: Loveland, CO: "Books as Art" in the Greenroom of the Loveland Museum. Contact: 970/962-2410; www.ci.loveland.co.us

JUNE 27: La Jolla, CA: "Publishing Granary's Books: A Conversation in the Margins"; a retrospective exhibition of Granary Press books at The University of California, San Diego, Mandeville Special Collections Library, 9500 Gilman Dr., La Jolla, CA 92093. For more information, contact Granary Books at 212/337-9979 or UCSD at 858/534-2533. Also: "An Exhibition of a Single Book: The Traveler and the Hill and the Hill" at The Athenaeum Music & Arts Library, 1008 Wall Street, La Jolla, CA For directions to UC San Diego, visit <http://libraries.ucsd.edu/services/directions/geisel.html>

JUNE 28: Durango, CO: "Chisholm Hours and Other Trails-Artist's Books by Sue Ann Robinson." Solo exhibition of limited edition mixed media artist's books presented with support to the artist from The Durfee Foundation. Durango Arts Center Art Library Gallery, 802 East Second Ave. Contact: Brian Wagner, Director of the Center at 970/259-2606 or Curator and Librarian Mary Ellen Long: 970/259-4363; dac@frontier.net

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

📧 UPCOMING

JUNE 12 - JULY 31: Salt Lake City, UT: "Design/Construct/Engage." Ed Hutchins' work reveals the possibilities inherent in the structure of the book by drawing from multicultural and historical sources. University of Utah Marriott Library Special Collections Gallery. Gallery Hours: M-Th 8:00-8:00; F 8:00-5:00; Sa 9:00-5:00. Contact: Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu

AUGUST 7 - SEPTEMBER 11: Salt Lake City, UT: "Botanical Rarities" at the University of Utah Marriott Library Spe-

cial Collections Gallery. Gallery Hours: M-Th 8:00-8:00; F 8:00-5:00; S 9:00-5:00. Contact: Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu

October 2003: Toronto, Canada: The Miniature Book Society Announces "The Sixteenth Annual 2003 Miniature Book Competition and Exhibition." The distinguished book award will be given to the top three books selected by the judges and the winners announced at the Miniature Book Conclave held in Toronto. Additional information may be obtained by sending a self-addressed business-size envelope to: Barbara J. Williamson, Chair, Book Exhibition Committee, 10487 Fair Oaks, Columbia, Maryland 21044-4141; 443/778-7381 or 410/730-2886; barbara.williamson@jhuapl.edu; www.mbs.org

OCTOBER 2003: IN FLIGHT, GBW TRIENNIAL 2003-05 EXHIBITION

CATEGORIES: Fine Binding, Artist Books, & Broad-sides

THEME: In Flight

JURORS: Madelyn Garrett, Craig Jensen, & Daniel Tucker

SCHEDULE:

- 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: prispit@totalaccess.net

STUDY OPPORTUNITIES

The **Women's Studio Workshop Summer Arts Institute** 2003 class catalog is available. Contact: WSW, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net Courses are as follows:

- JULY 12-13: "Leather-Bound Books" with Biruta Auna.
- JULY 16-20: "Coptic Relatives: Early Book Structures and Modern Manifestations" with Melissa Moreton.
- JULY 24-27: "Books Take Shape" with Nancy Callahan.
- JULY 31 - AUGUST 3: "Books as Containers, Books as Objects: From Journal to Sculpture" with Adele Outeridge.
- AUGUST 14-17: "Sewing as Binding and Content" with Stacey Kirby.
- AUGUST 29-31: "Introductory Bookbinding," Tracey Bey.

The **University of Utah** offers classes each semester in bookbinding and letterpress printing. A new catalog is available. For more information contact Marnie Powers-Torrey: 801/585.9191; marnie.torrey@library.utah.edu or the Department of Art and Art History: 801/581-8677

The **North Bennet Street School** catalogue of Summer 2003 Workshops is now available. For more information contact Janet A. Collins, Workshop Program Director; 617/227-0155 ext.102; e-mail: workshophop@nbss.org; www.nbss.org

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 program provides an opportunity for the post-graduate artist to pursue a proposed body of work over a four-month period using the resources and equipment of the College's studios. The application deadline is April 1, 2003. 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.sfcfb.org

The **American Academy of Bookbinding** in Telluride, CO has announced its Summer 2003 Course offerings: JUNE 9-13: "Roulette Gilding and Jewelry Box": Tini Miura

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

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

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

JULY 28 - AUGUST 1: "Photo Albums": Jeff Altepeter

AUGUST 4-8: "Case Bindings": Tini Miura

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

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

JUNE 22 - JULY 4: "Exploring Book Structures": Katherine McCanless Ruffin

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

JULY 20-AUGUST 5: "Sculptural Books": Dan Essig and Dolph Smith

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

AUGUST 24-30: "A Boxed Set: Boxes, Portfolios, & Wrappers": 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

MONTEFIASCONE 2003: Summer 2003 courses are:

July 21-25: "Recreating Medieval Colors": Cheryl Porter

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July 28 - August 1: "Gold Tooling on Leather": Terry Buckley

August 4-8: "Maximising Minimum Intervention": Tony Cains

August 11-15: "Girdles, Books and Prayers": Dr. Nicholas Hadgraft and James Bloxam

Costs: The cost of the course is £345.00 (\$520.00) per week. This includes all materials (save week 4) and tuition, which is in English. The programme is non-profit and any extra money is used to buy materials for the library, archives, and their collections. Contact: Cheryl Porter at 8 Ashen Green, Great Shelford, Cambridge, CB2 5EY, England; chezzaporter@yahoo.com

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; 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, UK. The course is the same as the two courses offered previously at Johns Hopkins University. Dates for the five-day course are yet undetermined. 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. 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

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>

JUNE 7, 2003: Dallas, TX: "The Helen Warren DeGolyer Triennial Exhibition and Competition for American Bookbinding," an international conference at the Bridwell Library, Southern Methodist University.

JUNE 14-15: Easthampton, MA: "Monoprinting with Cutouts: Exploring Mirror Images," a workshop with Leni Fried. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JUNE 16-21: Easthampton, MA: "The Leather Intensive," a workshop with Dan Kelm. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JUNE 17-21: Salt Lake City, UT: "Developing Your Book-brain," a class with Julie Chen at the University of Utah Marriott Library Book Arts Studio. Workshop fee: \$350. Materials fee: \$40. Contact: Marnie Powers-Torrey; 801/585-9191; marnie.torrey@library.utah.edu

JUNE 19: Salt Lake City, UT: "Flying Fish: The Evolution of an Artist's Book," a lecture by Julie Chen at the University of Utah Marriott Library Gould Auditorium. Contact: Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu

JUNE 26: Salt Lake City, UT: "A Brief History of the Alphabet," a lecture by Richard Firmage at the Salt Lake City Public Library. Contact: 801/524-8200, or Luise Poulton: 801/585-6168, luise.poulton@library.utah.edu

JUNE 26: Boston, MA: "Wooden Board Conservation Binding" with Renate Mesmer at North Bennet Street School. Contact: Barry Spence, 3 Masonic Ave, Shelburne Falls, MA 01370; 413/625-2980; bspence@open-bookbindery.com

JUNE 28-29: Easthampton, MA: "Paper Repair," a workshop with Babette Gehrlich. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JULY 10: Salt Lake City, UT: "Unfolding the Nature of Books," a lecture by Ed Hutchins at the University of Utah Marriott Library Gould Auditorium. Mr. Hutchins talks about how an idea becomes a book, and how folding and unfolding can be used to deliver an artist's message in book form. Contact Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu

JULY 11-12: Salt Lake City, UT: "Book Stew: Cooking Up Excitement in the Classroom," an educator's workshop with Ed Hutchins, University of Utah Marriott Library Book Arts Studio. Fee underwritten for educators. In-service credits & relicensure points available from the Utah State Board of Education. Contact: Marnie Powers-Torrey; 801/585.9191; marnie.torrey@library.utah.edu

JULY 12-13: Easthampton, MA: "Dyed Limp Vellum," workshop with Mark Tomlinson. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044.

JULY 12-13: Rosendale, NY: "Leather-Bound Books," a workshop with Biruta Auna. Contact: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net

JULY 14-18: Easthampton, MA: "Letterpress Printing and Composition," a workshop with Art Larson. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JULY 14-18: Uniontown, WA: "Drum Leaf: The Truly Perfect Binding," a workshop with Tim Ely at the Churchyard Inn Bed and Breakfast. Arrive Sunday, July 13 for a buffet supper and show and tell. Contact: Tim Ely: 509/397-3573; axt1221@aol.com

JULY 16-20: Rosendale, NY: "Coptic Relatives: Early Book Structures and Modern Manifestations," a workshop with Melissa Moreton. Contact: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net

JULY 16-20: Rosendale, NY: "The Dance of the Nagashizuki," a papermaking class with Catherine Nash. Contact: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net

JULY 17-20: University of Reading, UK: "Society of Bookbinders Conference," Talks include: Covering with vellum over boards; Library preservation and the care of library books; Mexican Inquisition Trial Documents; Rebacking of victorian cloth covered bindings; Puckering a Leather Binding the Artistic Way; 'One Mastercraftsman & His Apprentice' (the life & work of the late John Vivian); I bind, you repair, he or she restores; Marble paper and paste paper; Forwarding and covering of leather bindings; Working Alone; Purchase of New & Secondhand Machinery; The Genetics of Adhesives; Period finishing; In-situ leaf repair (wet, dry & pulp

methods); Give Tradition a Break; Aspects of designer binding; Account books — how to repair and rebind with archival materials; The work of the Leather Conservation Centre; The history and making of millboard; Keynote speakers: Bernard Middleton MBE, James Brockman; Full details and booking through website: www.societyofbookbinders.com

JULY 18-19: Salt Lake City, UT: "Beyond the Basic Book," an advanced educator's workshop with Mary Wells at the University of Utah Marriott Library Book Arts Studio. Workshop fee is underwritten for educators. In-service credits and relicensure points are available from the Utah State Board of Education. Contact: Marnie Powers-Torrey: 801/585.9191; marnie.torrey@library.utah.edu

JULY 21-25: University Library, London: "A History of Decorated Bookbinding." Tutor is Mirjam Foot. Sponsored by Institute of Paper Conservation. Contact IPC for applications at: +44 (0)1684 591150; Fax: +44 (0)1684 592380; information@ipc.org.uk

JULY 24-27: Rosendale, NY: "Books Take Shape," a workshop with Nancy Callahan. Contact: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net

JULY 24-27: Rosendale, NY: "Refining Techniques in Handmade Paper," a workshop with Eugenie Baron. Contact: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net

JULY 26-27: Easthampton, MA: "Looking at the Details: Using Historical Binding Techniques in Modern Bookwork," a workshop with Pam Spitzmueller. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JULY 28: New York, NY: "Exploring the Miniature Book: The Doweled Flap Book," at The Center for Book Arts. A three-hour workshop that explores the exciting world

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

of miniature books. Participants make a doweled flap miniature book, a unique and innovative “stick structure” binding created by Peter and Donna Thomas, which has been used in their editions of *Forty, Paradise*, and their artist book connoisseur. All materials will be provided including Peter’s handmade paper and various soft and hardwoods. The workshop runs from 6-9 PM. Contact: The Center for Book Arts, 28 West 27th St., 3rd Floor, New York, NY 10001, 212/481-0295; info@centerforbookarts.org; www.centerforbookarts.org

AUGUST 4-8: Salt Lake City, UT: “Full-Leather Reliure Simplifiée” with Paula Gourley at the University of Utah Marriott Library Book Arts Studio. This intensive workshop is designed for those interested in advancing their skills in leather bookbinding. Contact: Marnie Powers-Torrey: 801/585.9191; marnie.torrey@library.utah.edu

AUGUST 9-10: Easthampton, MA: “Coloring and Texturing Bookcloth for Unique Covers and Repairs,” a workshop with Bill Minter. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044.

AUGUST 11-15: New York, NY: Free workshop in bookbinding for teens, “Cultural Autobiography,” a weeklong daytime workshop at the Center for Book Arts. Contact: 212/481-0295; info@centerforbookarts.org; www.centerforbookarts.org

AUGUST 15-18: Easthampton, MA: “Innovative Hinging: Beyond Wire Edge,” a workshop with Daniel Kelm. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044.

AUGUST 23-24: Easthampton, MA: “Tunnel Books,” a workshop with Carol Barton. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044.

SEPTEMBER 6-7: Easthampton, MA: “Board Reattachment Using Japanese Papers,” a workshop with Eric Alstrom. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044.

SEPTEMBER 13-14: Easthampton, MA: “Prints from Photopolymer Plates,” a workshop with Amaryllis Siniosoglou. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044.

SEPTEMBER 20-21: Easthampton, MA: “More, More, & More Accordions,” a workshop with Linda Lembke. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044.

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

AUCTION ALERT!

Please keep the Annual GBW Auction in mind. Your seldom used tools, materials, printed items, or book arts related objects could become the highlight of someone’s shop or home library. The revenue from the annual auction helps fund scholarships, the upcoming 100th anniversary meeting, and other critical Standards of Excellence expenses. Let’s work together to make this the most successful year yet.

Look for the auction forms and details in the August Newsletter. If you have something you must send sooner please contact:

Nancy Lev-Alexander:
guilfordbindery@hotmail.com,
202-707-8844 for shipping info.



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