



In 2001 Barbara Kretzmann began gathering materials for the GBW archives — boxes filled with publications, correspondences, photos, files, and other ephemera. Prior to Barbara, little had been done since the time of Laura Young, who resigned in 1973-74. Laura once commented that “In the early files of the Guild’s history, there is pitifully little.” Laura boxed some GBW records from 1947-1974 in scrapbook form enclosed in slipcases, otherwise even more would have been lost. Thanks to Barbara’s excellent work, the Guild’s history is gradually being recaptured. At this time the archives are with her in Ithaca, but the hope is that once they are thoroughly *fine* sorted, they will be moved to a permanent home, perhaps the University of Iowa, where the GBW library is housed. Although the archives are not currently accessible to all members, questions about the collection are welcomed. ❖

See page eight of this Newsletter for *Notes from the Archivist* including a list of materials that the archives are missing, & keep watching for an organizational outline of the archives in a future issue. If you have items that you would like to donate to the archives, or have questions about the collection, write to Barbara Kretzmann at: 117 Brandon Place, Ithaca, NY 14850; e-mail: cutleaf7@lightlink.com

Also, for those interested in other GBW volunteer possibilities, please see the Guild announcement concerning the videotaping of Standards on page four of this issue.

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The Guild of Book Workers Newsletter

NUMBER 149 — AUGUST 2003

Guild News

∞ PRESIDENT'S REPORT

At the Executive Committee's conference call on July 10th, the group welcomed its newest member, Cris Takacs, who is joining as Membership Chairman, replacing Bernadette Callery. It also welcomed back for a second term Mark Andersson as Vice-President, Catherine Burkhard as Secretary, and Signa Houghteling as Journal Committee Chairman, and for a third term, Alicia Bailey as Treasurer. Last but not least, it welcomed back Susan Martin, now its most senior member, who has served as Supply Chairman for sixteen years.

Trying to balance change with continuity, new ideas with old, is a challenge in any volunteer organization. GBW currently has a reassuring mix. In this election, the ballot returns numbered well over 300, a good third of the membership and a gratifying number for an uncontested election. Undoubtedly it is the same 300 that responds to questionnaires and other requests, although the number is growing slowly. The Executive Committee appreciates the interest and support.

The eight Committee Chairs are particularly hard at work at the moment.

Priscilla Spittler as the Exhibition Chair is moving into high gear with the forthcoming exhibition *In Flight*. Material is arriving in Denver for the jury selection that will be held the last part of July. Laura Wait in Denver is doing a yeoman's job both in helping out with the exhibition and in heading up the local arrangements committee for the October Standards Seminar. Meanwhile, Nancy Lev-Alexander as Standards Chair already is focusing on the next Seminar to be held in Providence, Rhode Island in '04, working on the program with Jim Reid-Cunningham, the '04 local arrangements chair, to select and invite the presenters.

Beyond the immediate concern with the Exhibition and Standards Seminar, Signa Houghteling as Journal Editor is pulling together the last articles for the next Journal that will be covering the Standards presentations from Chicago and Salt Lake City, after which she will move on to Minneapolis. Jody Beenk as Newsletter Editor is becoming more comfortable with the challenges of producing the bimonthly Newsletter, Jane Meggers as Library Chair is pursuing the editing of the videos of past Standards with a vengeance, and Susan Martin as Supply Chair continues to update the suppliers and their information. Cris Takacs as the Membership Chair is just getting her feet on the

ground with a new computer program and all of the renewals, and Eric Alstrom as Publicity Chair is assimilating the new information and additions to the Study Opportunities list.

All of these activities and accomplishments require a great deal of initiative and perseverance, and are very dependent on the help of all the modern forms of communication. The telephone answering machines, the fax machines, and above all more recently the advent of the Internet with the various lists, and e-mail communications. The last is particularly indispensable for the Executive Committee in the discussion necessary to prepare agenda items for these bimonthly conference call meetings. Looking back, the GBW archives from the early years are full of nicely crafted and penned business correspondence, but it all proceeded by regular mail at a snail's pace that would not meet the current needs.

Of course these modern forms have their own shortcomings and frustrations. Answering machine messages can end up in an endless game of telephone tag, where in the end no one remembers what the original question was. Fax machine messages can end up in limbo, lost somewhere along the way. E-mail messages often get buried in the onslaught and left unanswered. Most of us are still trying to find the extra hour or two in the day to deal with the flood of e-mail correspondence. Expectations are high and reality often falls short. Even with all these forms of communication it is sometimes surprisingly difficult to connect. Nevertheless, much more happens than otherwise would be possible.

We are all still learning how to live with these new developments and how to use them effectively. The continued rapidity of the changes and advances keep one humble. But clearly they are here to stay and will be an integral part of our future. Not only will they improve communications within the Guild, they have the potential of opening possibilities of communicating and working more closely with our various peer groups abroad. With the recent changes in the book-binding scene in England for instance, there may be opportunities for some collaboration there. In addition, the various methods of "distance learning," an emerging field in its own right, need to be explored to see what role they can play in the future of the book arts. We all need to be thinking "outside of the box" and coming up with new solutions for these challenges.

The major limitation, of course, as always will be available time. People are busier than ever, partially a

result of all of these same factors. The explosion of information is difficult to deal with. Many in the membership have trouble finding the time to read even the Journal and the Newsletter, the traditional stalwarts of GBW communication. The printed word remains the most reliable form of communication with the membership; however how to hear back from the membership is more problematical. Traditionally the Guild has relied on feedback from the regional representatives, the officers and the committee chairs. The more of that there is, the better.

These problems of communication are in the background as the Executive Committee works on its more immediate concerns. It has a long list of projects and issues to address this year, but it is getting off to a good start. The membership renewals and the Standards registrations are rolling in so the new year is successfully underway.

*Betsy Palmer Eldridge
President, GBW*

EXHIBITIONS UPDATE

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

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 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 catalogue or becoming a sponsor, contact Priscilla Spittler; 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!

AWARDS ANNOUNCEMENT

The Awards Committee of the Guild of Book Workers is pleased to announce the 2003 Awards for outstanding contributions to the Book Arts and for outstanding service to GBW. Both Awards will be presented during the 34th Standards of Excellence in Hand Bookbinding Seminar being held this year in Denver in October.

Bernard C. Middleton will receive the Honorary Membership Award for outstanding contributions to the Book Arts.

Mary C. Schlosser will receive the newly created **Laura S. Young Award** for outstanding service to GBW.

GBW ANNOUNCEMENT

G BW is 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. 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, please contact Bob Muens: bob20@earthlink.net; 365.293.8881. Bob will also be in Denver, if you want to speak with him and see the process in action at Standards.

& PLEASE NOTE

Starting with the October Newsletter, all Calendar items should be sent to **Shawn Gerwig** at 5 Whitney Road, Falmouth, ME 04105; w: 207.409.0152; shawn.gerwig@briloon.org.

The Guild would like to thank Chris McAfee for his more than numerous years corralling Calendar items for publication in the Newsletter. It is an arduous but necessary task that he performed flawlessly. Chris will now no doubt funnel more of his energy into other corners of the book community and life outside of books. Thank you Chris.

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 October issue:
September 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*.

Chapter News

ROCKY MOUNTAIN

The Rocky Mountain Chapter is getting ready for Standards! In addition to *In Flight*, which opens in Denver on Oct. 23, chapter members will exhibit work at the 2003 ROUNDUP. The show will open at the Denver Book Mall, Oct. 3 - Oct. 30 and move to Regis University Library, Nov. 1 - Nov. 30. Entry applications were inserted in the last chapter newsletter. Members can also find an entry application on the Guild website under the Rocky Mountain Chapter link.

The chapter is sponsoring a workshop with Peggy Johnston on Aug. 23 in Denver. "Piano Hinge: Distortions and Exaggerations" will explore variations of Hedi Kyle's seminal book art structure.

The 19th Annual Rocky Mountain Antiquarian Book Fair will be held August 1 & 2 in Denver (www.RMABA.org). Also, the Chapter will co-sponsor an exhibit of pop-up structures in 2005. Ed Hutchins will curate "Stand & Deliver: Engineering Sculpture Into a Book Format." This national tour will stop in Denver during June and July of 2005. All entries must be postmarked by November 17, 2003. For more information see Ed's website (www.artistbooks.com).

NORTHWEST

As reported by Andrew Huot in the last GBW Newsletter, 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. They are hoping that 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 the chapter. Keep watching for news from the Guild's most recent chapter.

1/8 page ad #1
North Bennet

Noteworthy

Reported by Simon Barcham Green

A serious fire occurred at Hayle Mill, Maidstone starting in the late evening of June 20, 2003. Seven fire pumps attended very promptly and quickly brought the fire under control. By the time I arrived at 11:30 PM there was a lot of water and steam but very little flame. Sadly Hayle Mill House has been completely destroyed apart from the chimneys and lower parts of the stone walls. A small section of the roof of the nursery behind has also been burnt out. However the other buildings behind the house were undamaged and the loft, rag house vat house, and other buildings were not affected.

Many readers will know Hayle Mill and the House and will appreciate its vulnerability due to its largely softwood construction. All of the archives, moulds, and other small artifacts were moved to another location several years ago. This is thought to be one of the best business archives in the UK and possibly the most comprehensive paper mill archive in the world.

Please note we do not have the facility for people to visit or research the archives at present.

I have not kept most people, apart from friends, up to date on the Mill in recent times and this seems to be

an appropriate occasion to do so.

Production ceased in the summer of 1987. Most of the paper was sold in the following year or so although I have some small stocks for sale as well as moulds (details at <http://members.aol.com/simon-green/>). Over the intervening years we have had numerous discussions with planners, English Heritage, national conservation bodies, architects, developers and potential buyers. For the first ten years, proposals were delayed as council planners insisted there could be no change of use away from commercial whilst no buyer ever came forward except for residential conversion. We even secured permission for an office conversion to test the market but no buyer was interested. We have discussed museum options for several decades but there is no possibility of a paper museum being a financially viable option in this case.

In 2000, a practical scheme was turned down. This proposal, like all others that have any possibility of being viable and sustaining the historic buildings, involved what is known as “enabling development.” This means converting the existing buildings from their present industrial use to any economic use that enables the buildings to be preserved. All enabling development involves establishing a balance between the need to keep historic integrity and current build-

ing standards for fire safety and escape, hygiene, ventilation, energy conservation etc. At Hayle Mill we are also in a Conservation Area (resulting from the struggle by generations of my family to prevent the valley being overwhelmed by railways and heavy industry), an Area of Special Landscape Importance and the ponds and streams are a Site of Nature Conservation Interesting.

Following the rejection in 2000, our own resources were exhausted-having spent hundreds of thousands on maintenance, insurance, architects, etc. over 13 years with the support of our ever patient bank. However, we were able to find a new partner who purchased the Mill in June 2002. They are PJ Livesey Ltd, a nationally renowned company specializing in restoring and converting historic buildings to new use. Virtually all their projects involve listed buildings and ancient monuments including mills, mansions, hospitals and warehouses. Their details are at www.pjlivesey-group.co.uk. A key feature of the proposals is the inclusion of a heritage area, which will be accessible by appointment to visitors.

If you wish to express support for the preservation of Hayle Mill you can do so by contacting katedean@pjlivesey.co.uk and please copy to me at simongreen@aol.com.

✦ The Wells College Book Arts Center was one of the featured departments in this year's Wells College Alumnae College during Reunion Weekend '03. The staff was introduced to the assembled alumnae at an evening reception held at President Lisa Marsh Ryerson's home on Thursday 5 June. An open house titled "A Total Mind/Body Experience: A Hands-on Look at the Book Arts Center" was held on Friday 6 June. Book Arts Center Director Terrence Chouinard, Victor Hammer Fellow Sarah Roberts assisted 80 alumnae in printing a keepsake octavo pamphlet entitled *A History of the Book Arts at Wells College*. The keepsake was written by Sarah Roberts and designed by Terrence Chouinard. After printing, the alumnae moved on to the Jane Webster Pearce '32 Bindery where Binder-in-Residence Donia Conn assisted them in folding, assembling and binding their pamphlets.

The text & illustrations of *A History of the Book Arts at Wells College* are available for viewing online at www.wells.edu/bookarts. A few copies of the pamphlet are still available from the Wells Book Arts Center. For information, please contact the Center at bookartscenter@wells.edu or 315.364.3420.

✦ The world's oldest multiple-page book-in the lost

Etruscan language - has gone on display in Bulgaria's National History Museum in Sofia. It contains six bound sheets of 24 carat gold, with illustrations of a horse-rider, a mermaid, a harp and soldiers. The small manuscript, which is more than two-and-a-half millennia old, was discovered 60 years ago in a tomb uncovered during digging for a canal along the Strouma river in south-western Bulgaria. It has now been donated to the museum by its finder, on condition of anonymity. Reports say the unidentified donor is now 87 years old and lives in Macedonia. The authenticity of the book has been confirmed by two experts in Sofia and London, museum director Bojidar Dimitrov said quoted by AFP. The six sheets are believed to be the oldest comprehensive work involving multiple pages, said Elka Penkova, who heads the museum's archaeological department. There are around 30 similar pages known in the world, Ms. Penkova said, "but they are not linked together in a book." *Story from BBC NEWS:*

<http://news.bbc.co.uk/go/pr/fr/-/1/hi/world/europe/2939362.stm>

✦ The San Francisco Public Library and the Book Club of California have co-published *Inscriptions* at the Old Public Library of San Francisco, a photographic history of the literary inscriptions from the Old Main Library. Designed by Jack W. Stauffacher of the Greenwood Press, this is a limited edition collector's item celebrating our literary history.

This book, which honors the Old Main Library's inspirational quotations and author name inscriptions, features essays by four internationally recognized writers and artists, including historian Gray Brechin, British stone cutter and type designer Michael Harvey, and type designer Sumner Stone. Photographer Dennis Letbetter captured the images of the interior and exterior inscriptions prior to the reconfiguration of the Old Main into the new Asian Art Museum. *Inscriptions* places the names and quotations in context historically, technically, aesthetically, and architecturally.

Inscriptions can be ordered through the Marjorie G. & Carl W. Stern Book Arts & Special Collections Center, San Francisco Public Library, or purchased at Book Bay at the Main, 100 Larkin Street, San Francisco, California 94102. The cost is \$55.00, plus applicable CA sales tax, payable to Friends & Foundation of the San Francisco Public Library. For a prospectus or for more information, please call the Book Arts & Special Collections Center at 415.557.4560.

Notes from the Archivist

by Barbara Kretzmann

This spring I visited Margaret Johnson in San Francisco for the express purpose of helping her sort the mountains of archival material she's accumulated over her long tenure as editor of the Guild Newsletter. There was much to be saved for the archives, especially many wonderful photographs of Guild members, as well as much that could be safely discarded: material already in the archives or no longer relevant. I'd like to take this opportunity to thank Margaret for saving all she did for the archives over the years and for contributing a few catalogs we were missing.

I'd also like to take this opportunity to thank Howard Stein for sending a batch of archival material, mostly clippings and articles about GBW members, but including some black & white photographs. I only found out about this material after reading a 1988 letter in the archives from Margaret to Howard, which mentioned sending him a batch of stuff. I e-mailed Howard, asking him if he still had this material, and lo and behold, he did! So all of you members out there who may be hoarding or have forgotten about boxes or files of old clippings, articles, or photos of Guild members, please send them on to me for the archives.

Which leads me to the next step of listing some of the items that are MISSING from the archives in the hope that some members will be able to help us fill those gaps. Ideally we would like to have 3 copies of each exhibition catalog in the archives.

1. *1st Year Book 1906-1907* (We have one complete set, and a second set missing only the 1st Year Book.)
2. *1907 Exhibition Catalog* (We have NO copies of this catalog & we'd dearly love to have even one!)
3. *1912 Illustrated Exhibition Catalog* (We have NO copies; the Guild's first illustrated exhibition catalog.)

4. *Exhibition of Contemporary Hand Binding*, Princeton Library (1951) (We have only one.)
5. *50th Anniversary Exhibition 1906-1956 Poster* (We have two.)
6. *Bookbinding: A Medieval Craft in the 20th Century* (1961) (We have two.)
7. *New England Chapter 1982 Fall Exhibition Catalog* (We have only one.)
8. *John Franklin Mowery Bookbindings Catalog* (1982) (We have none!)
9. *Bound to Vary*, Exhibition catalog of the limited edition of Billy Budd, Sailor (1988) (We have none!)
10. *Midwest Chapter 1989 Exhibition Catalog* (We have one.)
11. *New England Chapter 1989 Exhibition Catalog* (1989) (We have one.)
12. *Chicago Hand Bookbinders 10th Anniversary Exhibition* (1989) (We have none!)
13. *Book Arts Exhibition: Polychrome Polytechnique* (In honor of Polly Lada-Mocarski, 1990) (We have one.)
14. *Contemporary American Bookbinding*, Grolier Club (1990-91) (We have none!)
15. *Lallier, Bourgie, & Etherington's Etchings and Design Bindings* (1991) (We have none!)
16. *Midwest Chapter Exhibition* (1991) (We have none!)
17. *Lone Star Chapter Exhibition* (1993) (We have one.)
18. *Heaven on Earth*, Lone Star Chapter Exhibition (1999) (We have none!)

I'm sure that there are exhibition catalogs of other individual members that ought to be in the archives but are not, such as some of Gerard Charriere's. If anyone has a copy of Peter Fahey's book *Parchment and Vellum* that they'd like to donate to the library, do please send it on. And finally anyone having old copies of the AIGA Journal for the period when GBW was affiliated with it, (from 1948-1978), could help by contributing those issues to the archives that mention the Guild's activities.



Florence, Italy: Christmas 1967 (from left) Elizabeth Greenhill, Philip Smith, Stella Patri, Bernard Middleton, and Peter Waters

Tips & Techniques

MOVING ON

by Rebecca Shaffer

“Move” is one of those four-letter words a binder hopes they never have to use. Lessons learned from those of us who have moved can benefit those who have yet to move for the first time. I hope the following list of suggestions will stimulate input from others who have ... moved on.

1. First thing: have a tag sale of everything you really don't have to move. Rules: cash and carry/ no returns. Sometimes the space you are moving to will dictate supplies and even equipment to sell. You won't regret being realistic about your limitations. Give away scrap board to whoever buys the most.
2. Do not get rid of waste paper. Use it to pack supplies. It's not worth paying for shipping as waste paper. It will be clean and easily recycled at the other end.
3. Packing supplies yourself is easy, if time consuming, but saves money. Roll all paper of value into tubes. Roll leather in corrugated cardboard. I buy “irregular” boxes from my moving company. They are either sized wrong for standard packing or misprinted and can be bought at half price. They are much cheaper than what you can find at the U-Haul type companies. Partially used rolls of corrugated, unused portions of packing paper bundles, and partial boxes of tape are free. I own an automatic tape dispenser so it goes that much quicker and smoother.
4. Take photos of all equipment from a number of viewpoints for insurance and reassembly.
5. Taking down and reassembling the equipment should be left to professionals. Moving companies do not know what it's all about. The moving company crew loads it on and off the truck but my local bindery equipment guru breaks down and reassembles. No matter how far he and his crew have come to service me it has always been worth the money. When I moved from California the crew drove 1 1/2 hours. In St. Louis they only drove 20 minutes. Here in Kentucky they came from Pennsylvania! In the midwest the two people I've relied upon are “Charlie” at Pavyers in St. Louis and Paul Brubaker in Ephrata, PA.
6. Oil all of your pieces before they are disassembled.
7. Do not be concerned if your equipment is being taken down further than you expected. It is very heavy. The individual weights have to be manageable.
8. Be sure every bolt, washer, nut, and screw is returned to its hole for shipping. Trying to sort out placement from a baggy is time consuming.
9. Packing in corrugated cardboard is wise. I've had heavy board with tons of tape added to blades unless

the blades have a wooden shipping pallet. Stay away from plastic; rust is guaranteed. The larger parts will be wrapped in moving quilts. My movers have been willing to leave equipment wrapped in them at no extra charge.

10. Before I move I graph out my new space, accurate to the inch. When the pieces arrive I have them sorted and placed approximately where they will go in the bindery. Parts that are lowest are placed on the bottom then the other parts are placed on top. These top pieces can be set aside when reassembly begins. Legs or bottom parts can be bolted and placed EXACTLY to the inch where you want them and the rest of the piece can be reassembled without having to move it afterward (if they can even be moved).
11. Keeping track of parts and where they go is easiest if you use a system of colored dots. For example, all board shear parts have a blue dot, both on the piece and on the packing. When you run out of colors mark them with symbols, such as blue dots with triangles. Buy the dots at an office supply store.
12. I check the floor ahead of time for weight bearing. I have it reinforced where needed. In St. Louis, three steel “I” beams running the length of the floor were needed. In Kentucky, I only need a jack under my standing press.
13. When pieces are unpacked, be sure the crew does not gouge your equipment with their very damaging box cutters. They do not necessarily realize that these robust pieces of iron and steel are vulnerable. It is best to let the reassembly crew unpack your pieces.
14. Packing and unpacking the truck are full day events. Schedule disassembly a day or two before and, likewise, schedule reassembly a day or two after.
15. Lastly, buy lunch for everyone and have plenty of ice water on hand.

*Originally appeared in the Midwest
Chapter journal Quarto*

Video Update

3 NEW VIDEOS NOW AVAILABLE

❁ ANN ARBOR, 1997 ❁

DON GLAISTER: *Gold Tooling*

Gold tooling, well executed, has fascinated and delighted bibliophiles and others for centuries. It has also frustrated and eluded many would be practitioners of the craft. Though this demonstration will not be a substitute for years of practice, it will demystify some of the elements of gold work, using both type and line tools, and will present a step by step plan for successful hand tooling.

After receiving a Masters Degree in Painting and Sculpture, DON GLAISTER studied bookbinding with Barbara Hiller in San Francisco. He then studied binding and finishing full time in Paris with Pierre Aufschneider and Roger Arnoult. In 1977 Don began his professional career as a full-time design binder and teacher in California and then in Massachusetts. In 1996 Don began work at his second career as a book conservator at NEDCC in Andover, Massachusetts, and then moved on to Professor of Book Arts at University of Alabama. His bindings have been exhibited and collected throughout the U.S. and Europe. Don currently lives and works in Cleveland, Ohio.

NANCY JACOBI: *Washi: the challenge of identifying, understanding, and using quality Japanese papers*

The world of Japanese paper is an ancient and complex yet rapidly changing one. As a result it can be confusing to an artist confronted with a wide choice of papers when the paper to be chosen must perform in a particular way. The names and visual similarities between vastly differing qualities make it difficult for bookbinders to select papers appropriate for specific uses. In this session, Nancy clarifies the confusion around washi with a hands-on examination of a variety of samples. The presentation also includes slides depicting the ongoing changes affecting papermaking in Japan today which necessitate an increasingly more educated selection of paper by artists everywhere.

NANCY JACOBI became interested in Japanese papers while teaching English in Japan in 1975 and soon after her return began importing handmade stocks. In 1982 she opened the The Japanese Paper Place in Toronto, which has gradually become an internationally-utilized storehouse of fine quality Japanese paper. For the last twenty years she has made

annual trips to the papermaking villages in Japan to learn about and document the changing world of “washi” and to purchase the diminishing varieties of handmade papers. A modest letterpress printer and a lover of books, her main mission is to encourage artists, especially bookbinders and printmakers, to learn about and use the unique qualities of these traditional handmade papers of Japan while they are still being produced.

DON ETHERINGTON: *Japanese Paper in Bookbinding and Conservation*

The various ways in which Japanese paper is used in bookbinding and conservation is demonstrated. The differing qualities of each type of Japanese paper create within themselves the wide choices that we need when we have to decide which one is the most successful. Guarding, mending, lining, and reinforcement is shown.

DON ETHERINGTON has been practicing book and paper conservation since 1955. First in England at the BBC Music Library, then with Roger Powell and Peter Waters. In 1970 he assisted Peter Waters in developing the program at the Library of Congress. In 1980 he accepted the position of Assistant Director and Chief

Conservation Officer at the Harry Ransom Humanities Research Center. In 1987, he set up the Conservation Division for Information Conservation Inc., which is now named the Etherington Conservation Center.

The Jacobi and Etherington presentations are combined on one video.

✿ TUSCALOOSA, 1995 ✿

JOHN HYLTOFT: *Danish Millimeter Binding*

The name of this technique derives from the fact that only a few millimeters of leather or vellum are seen on the cover of the finished book. The binding serves three purposes. 1. Preserves the book through sound construction. 2. Creates harmony between the book's literary content and the physical binding. 3. Produces an aesthetical unity between materials, colors, and technique. The final result should be a well-constructed binding that combines the elements of good design, elegance, and an economic use of costly materials. The presentation starts with a short history of this binding style and a sketch of the innovative 1940s Danish designer and bookbinder, Henrik Park.

JOHN HYLTOFT was trained at the Danish government's Institute for Technical Teacher Education with certification in graphic arts and social studies, Anker Kysters Eftf. (Purveyor to His Majesty), and the Graphic College, Copenhagen. He received certification with a Medal of Honor and studied full leather binding techniques with Professor Ignatz Wiemeler. Hyltoft is the Former Head of Conservation for the Smithsonian Institute Libraries, and since 1993 established as an independent contractor in Virginia.

Marbling News
by Iris Nevins

Many people have questions about marbling paint dispersants. The dispersant is used to make the paint float on the size bath, generally carrageenan or methylcellulose. It is also used to adjust the paints to one another so that they spread in approximately equal amounts and do not fight each other on the bath.

The most widely used dispersant for water-based marbling paints (watercolors) is ox-gall. This is the liquid in the gall bladder of a bovine animal. It does not have to be technically an ox; in fact, the gall of any animal will work in varying degrees as a dispersant. Old manuals even refer to the use of salmon gall. Regardless of the animal, it is best to get the gall from a marbling supplier as it is stronger than what is sold in art stores. Because the gall has a very strong smell, the types that you can buy in an art store are most likely diluted quite a bit to minimize the odor.

I have had vegetarian students who objected to the use of ox-gall. Soap can be used as a substitute in this instance. I prefer a plain liquid soap with no additives, if possible; sometimes the cheapest store brands have the fewest additives. Pure liquid castile soap also works well. A few drops of the soap mixed with a half-cup of water, and added to the paint with an eyedropper as one would use ox-gall, is the best method. Generally the paint will spread on the size a little slower than with gall.

For acrylic paints, I have never had any success with ox-gall. The dispersant of choice with acrylic paints is Photo-Flo, which is used in photographic developing and is readily available from various art and photographic supply stores. I use it much like the soap for watercolors, diluting a few drops in a half-cup of water. It is extremely strong. Photo-Flo would work for watercolors as well, but it must be even more diluted.

There is no exact measure for ox-gall or other dispersants to put into the paints, as paint from different companies is manufactured differently.

Also, if gouache is used, there is generally dispersant already mixed in, but the ox-gall is usually necessary for balancing the colors one against the other so that they spread properly.

Peter Waters: A Life in Books

Peter Waters, age 73, former Conservation Officer for the Library of Congress in Washington, died at home in Fairfield, Pennsylvania, June 26, of heart failure due to complications from mesothelioma. A conservation administrator, fine bookbinder, book arts and design expert, Waters was noted as a man of fiercely determined convictions whose many innovations, personal interests and drive contributed greatly to the maturity of the profession of library and archival conservation.

In addition to many creative developments during his twenty-five year career at the Library of Congress, Waters was perhaps best known for his outstanding contributions to the fields of book restoration and library materials preservation following natural disasters that occurred in two major European centers of culture in the late 1960s. Waters devised a system for the repair and restoration of thousands of priceless library treasures, including the famed Magliabechi and Palatino collections, which were damaged by floods that swept through the Biblioteca Nazionale Centrale, Florence, in November 1966. He supervised some 120 persons working in the book restoration center that was established as an integral part of the Florence national library. Following floods in Lisbon the next year, the Gulbenkian Foundation Museum Library there engaged Waters as a consultant for its restoration efforts. An outgrowth of these and related experiences was one of Waters' best known of many publications, *Procedures for Salvage of Water Damaged Library Materials*, first published in 1975 and subsequently translated into Spanish, French, and Japanese.

Waters studied bookbinding under master craftsman William Matthews at the Guildford College of Art, Surrey. He continued studies in graphic design, lettering, and bookbinding at the Royal College of Art, South Kensington, London, in 1949, and was awarded his Master's degree and a Silver Medal special achievement award as an Associate of the Royal College of Art upon his graduation in 1953.

Waters enjoyed a twenty-two year professional association with Roger Powell, another noted English bookbinder (known especially for his restoration and rebinding, in 1953, of the famed *Book of Kells*) who had also been a student of William Matthews. Waters spent four years as a student of Powell at the Royal College of Art, followed by over fifteen years as his business partner, working in their bindery at The Slade, Froxfield. Their business association began in 1955 when Waters, at age twenty-five succeeded Powell

as he retired from his part-time teaching position at the Royal College of Art and continued until the Waters family immigrated to the U.S. in 1971. The partnership of Peter Waters and Roger Powell was responsible for the restoration of such rare volumes as the *Book of Durrow*, the *Books of Dimma* and *Armagh*, and the *Lichfield Gospel* (the *Book of Chad*). Powell and Waters' study of the Stonyhurst Gospel, a Coptic manuscript of the Gospel of St. John, dating from the seventh century, revised previous opinions regarding the binding of that rare volume. They offered convincing evidence that the volume was in its original binding, rather than in an 18th century binding as was previously supposed. Waters produced decorative bookbindings for many institutions such as the British Museum, the Victoria and Albert Museum, and the Aberdeen University and Winchester College libraries.

In 1969, Waters became co-director with James Lewis of a research effort aimed at investigation of some of the many problems involved with library materials preservation resulting from the Florence flood. The project, funded by the Council on Library Resources, Washington DC, and headquartered at the Imperial College, London, focused on preservation issues such as mud and stain removal, deacidification techniques, parchment and vellum repair, and related problems.

In April 1971, the Library of Congress announced the appointment of Peter Waters as the Library's first Restoration Officer, later renamed Conservation Officer and Chief of the Library's Conservation Division. During the two preceding years, Waters had commuted to Washington ten times for two-week consultations in order to design and set up the new state-of-the-art conservation lab at the Library. Prior to his retirement from the Library in 1995, he also served as Preservation Strategic Planning Officer from 1992 to 1994. At the Library of Congress, Waters inaugurated new concepts and programs relating to the conservation of the Library's extensive collections of books, manuscripts, maps, and other invaluable materials. He is credited with development of the Library's world-class, professionally trained conservation staff and a conservation internship program that has had a critical influence on the preservation field.

In order to better plan treatment schedules for special collections at the Library of Congress, Waters devised a time management system called the "point system," whereby the Library's custodial divisions were assigned a budget of treatment hours in a given year, which were responsibly committed through ongoing

liaison with senior conservators on his staff. The staff recruited and trained by Waters became responsible for a full range of treatment and preventive care activities for rare, intrinsically valuable, bound and unbound materials in the Library's diverse collections, including incunabula and other rare books and related artifacts.

Waters' philosophy was rooted in the Bauhaus tradition of "fitness for purpose" in design, which, through his extensive knowledge of book structure,

member of the National Archives Preservation Advisory Committee and on an advisory board on preservation of the Charters of Freedom (U.S. Constitution, Declaration of Independence, and Bill of Rights). He was a fellow of the International Institute for Conservation and the American Institute for Conservation of Historic and Artistic Works, and held many consultancy positions dealing with recovery of fire and water-damaged collections.



Photo courtesy of Betsy Eldridge

Peter and Sheila Waters, Rochester 2000

culminated in the widely-followed concept of "phased preservation" that he first introduced at the Library of Congress during the mid-seventies--practices that have evolved into non-invasive conservation strategies which are now generally described as "preventive conservation" and are used throughout the library and museum conservation world.

Other innovations credited to Waters include the introduction of photographic conservation to the Library's preservation program and customized boxing of damaged materials to buy time for later conservation treatment. Following a devastating fire in 1988 that damaged or destroyed many 17th-19th century books at the Library of the Academy of Sciences in St. Petersburg, Russia, Waters visited that institution many times to help it develop a phased preservation program for collections that were seriously damaged.

Waters served for many years until his death as a

Just as Peter Waters is remembered today for his influence on the careers of many professional conservators and preservation administrators, he was quick to acknowledge others who had a major influence on his own career, including William Matthews, Bernard Middleton, Frazer Poole, Roger Powell, Philip Smith, and his wife Sheila Waters, a noted calligrapher. It is appropriate to remember Waters with the same words of praise that he voiced over a decade ago for his mentor and business partner in England: "The twin fields of fine binding and library conservation owe him a great debt. While mourning his passing, we must celebrate his long and fruitful life and give thanks for what he has meant to us all."

~ Ken E. Harris

*Cards & condolences should be sent to:
Sheila Waters, 851 Boyle Rd., Fairfield PA 17320*

Publications

The Women's Studio Workshop is pleased to announce the publication of *Scars*, an artist's book by April Gertler.

Scars explores one woman's transformative experience and the long lasting residue of meaning it leaves on her life. *Scars* also refers, more broadly, to processes of contemplation and growth which are shared by many who have experienced change. Repeating text and enigmatic photographs both obscure and allude to the emotional impact of a profound life event.

Silkscreen, letterpress, and black and white photographs. Accordion format bound in hardcover.

13 PAGES, 9 X 7 IN X 3/4 IN
2002, EDITION: 100 COPIES
ISBN 1-893125-26-2, \$250

To Order: please enclose a check for \$265 (\$250+ \$15 postage), payable to WSW, PO Box 489, Rosendale, NY 12472 or order online at www.bootstrap-media.com/bootmedia/wsw/search/ipab_ordpg.html.

To see our archive of out-of-print artists' books visit us online at <http://wsworkshop.org/artistsbooks.html>

For more information about WSW's Artists' Books e-mail us at wsw@ulster.net or call (845) 658-9133.

Member News

The 2003 Third Helen Warren DeGolyer Triennial Exhibition and Competition for American Bookbinding was held June 5-7, at the Bridwell Library on Dallas' Southern Methodist University campus.

Vendors were available to attendees, and the educational facet included wonderful speakers and instructors, many of whom are also GBW members, including:

Barry Moser: Opening Reception

Jarmila Sobotova: Paste Papers

Daniel Kelm: Non-adhesive Spine Structures

Mirjam Foot: Aspects of Bookbinding History

Einen Miura: The Making of Ink Sticks Used in Calligraphy and Suminagashi, with workshop

Tini Muira: Leather Onlay

Jamie Kamph of Lambertville, New Jersey, was the winner of the DeGolyer Award for American Bookbinding with her design proposal for Mark Twain's *The Adventures of Huckleberry Finn*, illustrated by Barry Moser. She offered a slide presentation of her work at the Saturday evening banquet.

The other winners were also GBW members— all of whom received elegantly etched glass awards with generous cash awards:

✿ **Priscilla Spitler** received the Jury Prize for Binding for the sample binding she submitted with her design.

✿ **Monique Lallier and Eleanore Edwards Ramsey** tied for the Jury Prize for Design with their design proposals for *The Adventures of Huckleberry Finn*.

✿ **Jan Sobota** received the Judges' Distinction for Interpretation for his design.



Photo courtesy of Catherine Burkhard

Barry Moser with Jamie Kamph and her winning design

Many Guild members were among the participants who entered the competition. They are: **Jeanne Bennett, Patty Bruce, James Reid-Cunningham, Abigail S. Jones, David Lawrence, Pam Leutz, Jarmila Sobotova, Julie Stackpole, Julie Sullivan, Cris Takacs, Peter and Donna Thomas, and Laura Wait.** Catherine Burkhard served as one of the jurors and **Jace Graf** designed the logo for this 2003 Conference, and designed and typeset the exhibition catalog.



Photo courtesy of Catherine Burkhard

Tini Miura working with leather onlays

All of the 18 pieces submitted for this competition were on exhibit at the Bridwell Library through July 28. The book that won the 2000 competition was also on display. Catalogs are available for \$17.00 from Bridwell Library at SMU. For catalog information: www.smu.edu/bridwell or 214.768.3483.

Membership

Calendar

EXHIBITIONS

📅 CALL FOR ENTRIES

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 P.M. 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. Post-mark deadline for slide entry: 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 RTF, e-mail wordthur@catskill.net. For more information e-mail wordthur@catskill.net or bkrogers@catskill.net; p: 607.829.5055; f: 607.829.5056

FEB 8, 2004: Book designers, printers, and publishers throughout the United States are encouraged to submit books printed in 2002 or 2003 for the 9th Competition for the Carl Hertzog Book Design Award. Sponsored by the Friends of the University Library of the University of Texas at El Paso, this national award honors the lifework

of one of this countries most accomplished book designers and printers, the late Carl Hertzog (1902-1984). The competition is open to presses and publishers of all types and sizes. The winner and runners-up will receive national publicity and will be exhibited in the University Library of the University of Texas at El Paso. Announcement of award is February 8, 2004. The winner will receive a \$1,000 cash prize. **All entries must be postmarked by OCTOBER 1, 2003.** For information on submission and entry form, contact: Hertzog Award Competition, c/o University Librarian, UTEP Library, El Paso, Texas, 79968-0582

🌀 UNTIL

AUGUST 24: Las Vegas, NV: "A Way with Words: Unique Multimedia Books by Artist Susan Hensel" at the Charleston Heights Arts Center Gallery, 800 S Brush St, Las Vegas, NV 89017; 229.6383. (Free Japanese book-binding workshop on August 17. Call to register).

SEPTEMBER 11: Salt Lake City, UT: "Botanical Rarities" at the University of Utah Marriott Library Special 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

DECEMBER 14: Baltimore, MD: "Secret Signs: Egyptian Writing" at the Walters Art Museum. This exhibition focuses on deciphering Egyptian writing and includes 49 books and objects, which explore the science of deciphering hieroglyphs. 410.547.9000; www.thewalters.org

🌀 UPCOMING

ACAC (American Concern For Artistry and Craftsmanship) is sponsoring several craft events as follows:

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

The Centro del bel libro in Ascona staged an International Competition for the Innovative Book Cover in 2003. 177 participants from 25 countries submitted a total of 187 works. The winning entries chosen in June of 2003 were presented awards and are now going on exhibit along with winners of a competition for trainees of the bookbinding craft. The schedule is as follows:

JULY 17 - SEPT 21: "bel libro 2003" and OCT 7 - NOV 30: "Youth Bookbinding Competition" at Gutenberg Museum Mainz, Liebfrauenplatz 5, D-55116 Mainz

OCT 10 - NOV 23: "bel libro 2003" at Gutenberg Museum Fribourg, Place Notre Dame 16, CH-1701 Fribourg

JANUARY 16 - FEBRUARY 15: "bel libro 2003/Youth Book-

binding Competition" at Gewerbemuseum Winterthur, Kirchplatz 4, CH-8400 Winterthur

For further information please visit: www.cbl-ascona.ch

AUGUST 7 - SEPTEMBER 11: Salt Lake City, UT: "Botanical Rarities" at the University of Utah Marriott Library Special Collections Gallery. Gallery Hours: M-Th 8:00-8:00; F 8:00-5:00; S 9:00 to 5:00. Contact: Marnie Powers-Torrey: 801.585.9191; marnie.torrey@library.utah.edu

SEPTEMBER 17 - NOVEMBER 22: New York, NY: "Whistler and His Circle in Venice" at the Grolier Club. Contact: Megan Smith, Grolier Club, 47 E 60th St, New York, NY 10022; 212.838.6690; msmith@grolierclub.org

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

OCTOBER 2003: Toronto, Canada: The Miniature Book Society Announces "The Sixteenth Annual 2003 Miniature Book Competition and Exhibition." 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 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 Pyramid Atlantic, Center for Print, Paper & Book Arts fall calendar of classes is now available. Keep an eye on the website for workshops as well as faculty biographies and other exciting news. 304.459.7154; www.pyramidatlantic.org; pyratl@earthlink.net

The Women's Studio Workshop Summer Arts Institute 2003 class catalog is available. Contact: WSW, PO Box

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489, Rosendale, NY 12472; 845.658.9133; wsw@ulster.net
Remaining courses are as follows:

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. Listings for the Fall, Winter & Spring 2003-2004 classes are now also posted on the school's website. For more information contact Janet A. Collins, Workshop Program Director; 617.227.0155 ext.102; e-mail: workshophop@nbss.org; www.nbss.org

The **American Academy of Bookbinding** Courses, Telluride, CO. Contact: AAB, P.O. Box 1590, Telluride, CO 81435; 970.728.3886; www.ahhaa.org

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.sfcg.org

!AUCTION ALERT!

Please support the Annual GBW Auction, which supports the 2006 Anniversary Fund as well as Scholarships for Standards. Tools and materials you no longer use will find a welcome new home. Books about books, broadsides, ephemera, and calligraphic art are all popular items. Books in sheets are always in hot demand. Let's all help our auctioneer Bill Drendel make this a lively and record-breaking year.

Complete the enclosed form and return it with your item(s) whether you send them in advance or bring them to the conference. Photocopy the form if you wish to contribute many items. Items can be sent in advance to Laura Wait, 3358 Pecos Street, Denver, CO 80211. Please clearly mark the outside of the box with "GBW Auction item" and be sure to include a description form for each item. There will be space at the registration table to deliver items brought to the conference.

The **Penland School of Crafts** summer and fall catalog is now available, the remaining 2003 summer courses are:

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

Hollander's 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

Designer Bookbinders organises 5-6 evening lectures every winter. Themes are not always about design bookbinding, but guest speakers talk about everything ranging from paper treatments (marbling, paste papers) to artist's books and makers talking about their work. Next winter's schedule has just been published and if you can make it to London for a Tuesday evening, it's well worth it. The lectures are held at The Art Workers Guild, which in itself is worth the visit! Come and meet people, and have a drink afterwards! It's a good time to meet up with several enthusiasts. Related lectures are as follows:

DECEMBER 2: "Traditional European Paste Paper" with Susanne Krause

JANUARY 13: "Gold-tooling work" with Tracey Rowledge

FEBRUARY 3: "Contemporary Artists' Books": with Emma Hill. A publisher's viewpoint; commissioning, production, collaboration and presentation within the context of a gallery.

MARCH 2: "13 years of design bookbindings for the Booker Prize" with Angela James.

Location: The Art Workers Guild, 6 Queen's Square, London WC2 at 6:30 PM. Admission £4 (£2 for fulltime students) Nearest tube: Holborn / Russell Square / Tottenham Court road. For more information contact: Patty Harrison <Patty@XCLENT.CO.UK> or Designer Bookbinders <http://www.designerbookbinders.org.uk/>

With their ongoing commitment to support the art and craft of bookbinding, **J. Hewit & Sons Ltd.** announced the launch of a 'Study Opportunities' page on their website. This new page offers educational establishments and private tutors the opportunity to advertise their courses and services. The 'Study Opportunities' page can be found at: www.hewit.com/studyopps.htm

WORKSHOPS, LECTURES, & OTHER EVENTS

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 Sinioglou. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

SEPTEMBER 14: Ann Arbor, MI: The Kerrytown District BookFest will be the first event of its kind in Ann Arbor and will feature a number of on-going activities. There will be many outdoor demonstrations including book-binding, papermaking, paper marbling, paste papers, book repair, letterpress printing, calligraphy, as well as a historic linotype print shop tour. On hand will also be many of Ann Arbor's new, used and rare book dealers, local authors and poets, various readings (including excerpts from Harry Potter), and even two professional book appraisers available to put a value on your old and rare books—so bring them along.

The University of Michigan Conservation Lab will also be on hand to do a number of activities including a chance for the public to bring a personal book or document and have options for care, conservation, and repair discussed with a book conservator. Demonstrations, lots of free handouts and related information will be available, all courtesy of the UM Conservation Lab.

The Special Collections Library at UM as well as the Friends of the University Library, Clements Library, and the Bentley Historical Library will also have booths at the BookFest with lots of information available. In addition, three book artist slide presentations will take place at Hollander's School of Book and Paper Arts beginning at 12:00.

12:00-1:00 Lynn Avedenka presents Book Artist Montage, a slide presentation of works by book artists from around the country. Questions and answers to follow.

1:30-2:30 Susan Hensel presents Dynamic Storytelling: An Active Slide Show. People who attend will hear about the use of storytelling in visual art with a special emphasis on the artists' books and narrative sculptures of Susan Hensel. Processes and finished work will be shown.

3:00-4:00 Jean Buescher presents "Exposed Sewing Slide, Talk, and Mini Workshop." Jean will show slides of the exposed sewing techniques that she uses in her own book work. Then, try your hand at one of these sewings on your own sample sewing card, provided. For more information go to www.kerrytownbookfest.org

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 4-5: Easthampton, MA: "Preservation Enclosures," a workshop with Hedi Kyle. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

OCTOBER 16-18: Minneapolis, MN: Friends of Dard Hunter Annual Meeting. For more info contact: The Friends of Dard Hunter, Inc. PO Box 773, Lake Oswego, OR 97034; or visit www.friendsofdardhunter.org

OCTOBER 18: Los Gatos, CA: "Book Arts Jam" at Bay Area Book Artists. Contact: Bay Area Book Artists, 157 Central Ave, Los Gatos, CA 95030; info@bookartsjam.org; www.bookartsjam.org

OCTOBER 18-19: Easthampton, MA: "Woven & Interlocking Quilt Pages & Structures," a workshop with Claire Van Vliet. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

OCTOBER 22: TAKE OUT: Dieu Donn  Papermill's Benefit Auction; Harmony Palace, 62 Mott Street, New York, NY, 6PM - Midnight; \$750 for table of 10 tickets and \$100 for individual tickets. Evening will include- cocktails, five-course meal, dancing, Live and Silent Auctions. LIMITED TICKETS LEFT! Call Breck Hostetter to reserve tickets. 212.226.0573 x.302.

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 Oct. Newsletter, send camera-ready artwork or electronic files (inquire for electronic specifications) by **Sept. 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.

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Auction Preview Night Wednesday, September 24, 2003 at The Gallery at Dieu Donne Papermill, 433 Broome Street, New York, NY 6:30-8PM FREE.

Confirmed Live Auction Artists: Polly Apfelbaum, Nina Bovasso, James Brown, Beth Campbell, Nancy Cohen, Eyal Danieli, Elena del Rivero, Lesley Dill, Ming Fay, Rosemarie Fiore, Arie Galles, James Hegge, Jim Hodges, Eric Hongisto, Amy Kao, William Kentridge, Joyce Kim, Peter Kreider, Abby Leigh, Glenn Ligon, Winifred Lutz, Karen Margolis, Suzanne McClelland, Cyrilla Mozenter, Bruce Pearson, Arlene Shechet, Juan Sanchez, Jonathan Seliger, James Siena, Lyle Starr, Paul Wong and more. View Live Auction Works: <http://dieudonne.org/main.cfm?chID=1&inc=artist-detail&ID=888>

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.

OCTOBER 25-26: Easthampton, MA: "Creating Decorative Papers on the Etching Press," a workshop with Leni Fried. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

NOVEMBER 1-2; 15-16: Easthampton, MA: "Leather Rebacking," a workshop with James Reid-Cunningham. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

NOVEMBER 8-9: Easthampton, MA: "Odd Boxes," a workshop with Barbara Mauriello. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

NOVEMBER 28-30: London, England: "London Artists Book Fair" at the Institute of Contemporary Arts (ICA). Contact: Marcus Campbell Book Arts, 43 Holland St, London SE1 9JR, United Kingdom; phone: 020 7261 0111; lab@marcuscampbell.co.uk

DECEMBER 6-7: Easthampton, MA: "Gold Tooling on Leather Spines and Labels," a workshop with Daniel E. Kelm. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

FEBRUARY 6-8: 37th California International Antiquarian Book Fair at the Los Angeles Airport Marriott Hotel. With over 200 booksellers from around the world, book enthusiasts will enjoy the finest selection of rare books, manuscripts, and ephemera. Please contact info@winslowevents.com for more information.

June 9-14, 2004: The American Institute for Conservation of Historic and Artistic Works will hold their 32nd Annual Meeting in Portland, Oregon. For more information, see <http://aic.stanford.edu>



Newsletter

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