



*Illustration taken from the Exquisite Notebook by Sylvia Alotta, detailing headband construction from a session taught by Scott Kellar*

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# The Guild of Book Workers Newsletter

NUMBER 152 — FEBRUARY 2004

## Guild News

### ∞ PRESIDENT'S REPORT

One thing that everyone hated about the 20th century was the way the cost of everything constantly kept going up. And now the 21st century seems no better, at least as far as the Guild's finances go. One tweaks and worries and plans, and still the totals go up. Last spring, as the Executive Committee put together the draft budget for the '03-'04 year, it realized that it was looking at a deficit budget, again. Not wanting to cut into activities, the officers and committee chairs agreed to the deficit budget with the understanding that there would be a midyear review of the situation in January, once some of the major financial events (namely Standards and the Exhibition) were over. With that very thorough January review of the figures just completed, the financial situation appears to be no worse than expected, but also no better, unfortunately.

The Standards figures show that it was a successful conference, as if anyone had any doubts. While the expenses ran considerably over budget, the income did too, which left a similarly sized positive net. The Exhibition, with a lot of help from everyone, kept its expenses in line, and its income seems to be coming in as expected. The new Directory with the recent changes weighs a whole ounce less than the former one and therefore should cost somewhat less to print and mail. The Newsletter and various other projects seem to be on target. In fact, the expenses are on a very tight rein. Even the administrative costs are closely watched. But there is the inevitable creep in costs and a decline in anticipated income. Low interest rates, less advertising income, reduced dues income from students and family members, the costs of the peer periodical exchanges, the bank fees for credit card transactions: a few hundred dollars here, or a thousand or two there, all conspire to keep ends from meeting.

As with most membership organizations, the main source of income for GBW's general operating fund comes from membership dues. A few years ago, the dues barely covered the costs of the publications, not to mention the administrative costs. A raise at that time substantially improved the situation, but not entirely. Increasingly, with the size and complexity of its activities, GBW is resorting to paid professional services, such as bookkeeping that alone requires a half-day a week. Volunteers simply cannot afford to

give that much time. Problems with work overload and burnout are already very real with some officers and committee chairmen who spend long hours working on GBW's behalf.

During this recent review, the Executive Committee analyzed the various projects and programs to make sure that the administrative costs are fairly dispersed and distributed. For instance, the general operating fund has always covered the administrative costs of the Standards Seminar; more correctly, those should be included in the Standards registration fees, and borne by those who attend. Similarly, the general operating fund has always carried the administrative costs of the chapters. GBW could absorb those costs when there were only a few chapters with a few members, but now that there are 10 chapters with a total of 725 members, the costs are substantial. It seems appropriate that the chapter dues be raised to contribute to those costs. The chapter chairs are concerned, understandably, that any increase will impact negatively on their memberships. While a GBW membership is a big commitment for those new to the field, or with marginal interest, the chapter dues (a token \$10) have never been raised in the 35 years since the first chapter started in the '60s. A small increase would contribute significantly toward those costs. The chapters' representation and participation on the GBW Executive Committee is extremely important but the costs must be covered.

Perhaps the most unfortunate result of an ongoing budget squeeze of this sort is that projects that need to be undertaken are postponed. For the second year, limited funds are forcing the postponement of printing and sending out the Newsletter Index and the Indexing of the Journal. The Executive Committee is still committed to having the various GBW projects, such as the Journal, the videos, and the archives etc., caught up and the organization on sound footing in time for the centennial celebration in 2006. These are ambitious and difficult goals that require perseverance and some money; constantly looking for available funds makes them doubly difficult.

Oh for a magic wand, or a fairy godmother, or even a good sugar daddy!

Otherwise, the Executive Committee will need to make some small raises in the dues and fees this spring, as it puts together the budget for '04-'05. The Executive Committee bears the ultimate financial responsibility for the organization. As such, it realizes that it must cover the annual operating expenses, and also that it must respect the GBW cash reserve, so

carefully accumulated in past years. To do so—without resorting to annual incremental increases—occasional small raises are inevitable. It may be consoling to remember that during the years when GBW was a part of AIGA (American Institute of Graphic Arts), the annual dues were \$75! In the 25 years since incorporating independently in 1978, the dues have been much less and the accomplishments much more. And the dues are still less than most of the comparable peer organizations.

As always, if you have questions or would like more information, please feel free to contact us. It is no one's favorite subject, but we would be glad to discuss the details with you.

*Betsy Palmer Eldridge*  
President, GBW

#### ~ ELECTION 2004

Annual elections will take place in June. The President and Committee Chairs for Exhibitions, Library, Publicity, Newsletter, and Standards are elected in even years. Descriptions for these positions can be found in the by-laws at the back of the GBW Directory.

The following incumbents have agreed to run for the 2004-2006 term:

President—Betsy Palmer Eldridge  
Library—Jane Meggers  
Publicity—Eric Alstrom  
Newsletter—Jody Beenk  
Standards—Nancy Lev-Alexander

We are seeking suggestions for Exhibitions Committee Chair. Priscilla Spitler has decided not to seek reelection in 2004. We appreciate and applaud all of her work with the Exhibitions committee. This included assistance to Barbara Metz on the *Best of the Best*, organization of *In Flight*, and pre-organization of the show for 2006.

Please contact Pamela Barrios, chair of the nominating committee, with suggestions, comments, or information on any position at 801-422-2988 or e-mail her at [pam\\_barrios@byu.edu](mailto:pam_barrios@byu.edu).

*Pamela Barrios*

#### ~ EXHIBITION NOTES—THINK 2006

GBW *In Flight* is an exciting traveling exhibition predominately featuring artist books in response to its theme. Since its opening last fall, much discussion has taken place about the future of design or fine binding because few appeared in the show. *In Flight* exhibitor Scott Kellar posed this question online through the Book\_Arts-L list in October 2003. He suggested that design binding might not be in decline so much as is the traditional practice of placing a fine binding on a previously printed text not created by the binder. Theme show or not, it is becoming more difficult for fine binders to find appropriate text in sheets to bind, if not prohibitive for them to purchase unless working on commission.

Following the thread or discussion Kellar's question stimulated, several book artists commented on a lack of accessibility for learning the core skills necessary to execute fine binding. Yet, ironically, it seems that more programs have actually been created in the U.S. since the early 1980s that include some fine binding classes. But, the fact remains that the number of binders actively working on and exhibiting fine bindings today is shrinking, causing concern that, in future, these skills could be lost.

It is my conviction that if there were greater demand for learning fine binding techniques, more

## GBW IN FLIGHT EXHIBIT CATALOG!

Full color, 48-page Smythe sewn,  
publication featuring  
54 Book Works  
\$25 plus \$3.85 shipping (\$28.85)



Order by check or credit card  
from Alicia Bailey, GBW Treasurer  
PO Box 200984, Denver CO, 80220-0984  
[ravenpress@earthlink.net](mailto:ravenpress@earthlink.net)

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**Items for publication should be sent to**

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**Deadline for the April issue:  
March 1, 2004.**

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

Shawn Gerwig, 5 Whitney Road,  
Falmouth, ME 04105  
W: 207.409.0152  
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*Production Editor:* Cris Mattison  
*Associate Editor:* Lawrence Yerkes  
*Book Review Editor:* Barbara Halporn  
*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, the Northwest 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 Adobe Caslon & Minion.

programs would be offered or the existing ones would be reinforced. Demand can come simply from more exposure to modern fine binding. Instead of fretting about the future of design binding, it is critical that, by more participation and representation in exhibitions, fine binders spur inspiration and the demand for learning the craft. In the 1970s, the field of print-making, particularly lithography, experienced a major revival because students demanded it in their art departments. Many dusty litho presses were found and put back in use. By the 1990s, students began to demand classes offering book art structures and we have witnessed a phenomenal popularity in the book arts movement.

Those involved in the craft of producing fine design bindings are acutely aware of the time it takes to execute one well. Add the challenge of creating their own text ... Meeting exhibit deadlines requires planning and perseverance. So, *now* is the time for GBW members (not just fine binders) to begin work on their entries for the 2006 GBW 100th anniversary exhibition! No theme! This contemporary exhibit should feature the best of all categories, well representing the diverse skills of our membership. It will be scheduled to open at the Grolier Club, New York City, in conjunction with a Guild celebration in the fall of 2006. The projected deadline for entry is June 2006. Fine binders, rise to the challenge!

*(GBW In Flight traveled to its second site, opening January 16, at the Book Arts Program at the J. Willard Marriott Library, University of Utah, Salt Lake City. Afterwards it can be seen at Suzzallo/Allen Library, University of Washington in Seattle, opening March 22, to an event cosponsored by the Seattle Book Arts Guild and Wessel & Lieberman Booksellers.)*

*Priscilla Spitler*

∞ FROM THE ARCHIVIST

Following is a DRAFT of an Organizational Outline for the Archives. The early material covering the years 1906-1946 is contained in four Yearbooks, by decade (2 copies). Five ledgers compiled by Laura Young entitled GBW Records cover the years 1947-1974. Both early and late material below is arranged chronologically by year unless otherwise noted.

1. ORGANIZATION (Source: President)

Includes Annual Reports, By-Laws, Tax matters, copyright, miscellaneous legal matters, ISBN#, bulk mail permit, related business correspondence

2. MINUTES (Source: Secretary)

- 2.1 Annual Meeting Minutes
- 2.2 Executive Committee Minutes

3. FINANCIAL (Source: Treasurer)

Includes budget reports, registers/ledgers, summaries, grants, related correspondence

4. MEMBERSHIP (Source: Membership Chair)

- 4.1 Directories
- 4.2 List of Honorary Members
- 4.3 Questionnaires
- 4.4 Related Correspondence

5. PUBLICATIONS

- 5.1 Journal (Source: Journal Editor)
  - 5.1.1 Journals
  - 5.1.2 Photos/related correspondence
- 5.2 Newsletter (Source: Newsletter Editor)
  - 5.2.1 Newsletters
  - 5.2.2 Photos/related correspondence

6. EVENTS

- 6.1 Pre-Standards and Pre-Chapters Programs/Workshops/Lectures, including presenters, place, etc., related correspondence (Source: Archives)
- 6.2 Standards (Source: Standards Chair)  
Packets arranged chronologically including place, programs/presenters, attendance lists, photos, financial summaries, related correspondence

7. EXHIBITIONS (Source: Exhibition Chair)

- 7.1 Exhibition catalogs (two copies of each)
- 7.2 Folders arranged chronologically by exhibition year including one catalog, lists of exhibitors, sites, participants, photos, financial summaries, related correspondence

8. INDIVIDUAL FILES (Source: Archivist/ Misc.)

Folders arranged alphabetically by individual names, including biographies, clippings, reviews, xeroxes, related correspondence, photos, obituaries

9. SERVICES

- 9.1 LIBRARY (Source: Library Chair)
  - 9.1.1 Lists of Books and Periodicals
  - 9.1.2 Lists of Disks
  - 9.1.3 Lists Videos
- 9.2 SUPPLY (Source: Supply Chair)
  - 9.2.1 Directories
  - 9.2.2 Related correspondence
- 9.3 STUDY OPPORTUNITIES (Source: Study Ops Chair)
  - 9.3.1 Directories
  - 9.3.2 Related Correspondence

10. PUBLICITY (Source: Publicity Chair)

- 10.1 Brochures, logo competition, other mailings
- 10.2 Website

11. CHAPTERS (Source: Vice-President)

- 11.1 New England Chapter
  - 11.1.1 Guidelines/Organization/Annual Report
  - 11.1.2 Minutes
  - 11.1.3 Financial
  - 11.1.4 Membership
  - 11.1.5 Publications
  - 11.1.6 Events (Programs/Workshops, etc.)
  - 11.1.7 Exhibitions
  - 11.1.8 Individual Files
- 11.2 New York Chapter
  - 11.2.1 (same sub-categories for all other chapters)
- 11.3 Delaware Valley Chapter
- 11.4 Potomac Chapter
- 11.5 Midwest Chapter
- 11.6 Lone Star Chapter
- 11.7 California Chapter
- 11.8 Rocky Mountain Chapter
- 11.9 Southeast Chapter
- 11.10 Northwest Chapter

*Barbara Kretzmann*

## Chapter News

### NORTHWEST

For its inaugural Newsletter, the Northwest chapter produced a full color special edition booklet that includes reports of PBI 2003, as well as member news and upcoming workshops.

### NEW YORK

Co-Chair Anne Hiram recently spent three months working in the Conservation and Restoration Laboratory of the Vatican Secret Archives under the direction of Dr. Enrico Flaiani. The Archives were established in 1610, and as the central repository of the Holy See, contain material from the eighth to the 20th century. There are three laboratories that comprise the Secret Archives: one for the restoration and conservation of documents and books, one for the restoration and reproduction of seals, and one for photography and photographic (digital) reproduction. During her time there Anne worked on selected projects, including the repair of a green leather bound manuscript, leafcasting and paper splitting of manuscripts, and the flattening and repair of a verdigris parchment binding.

## Noteworthy

✿ The current exhibition at the NYPL, “Ninety from the Nineties: A Decade of Printing,” of 90 letterpress books from the library’s collection of over 4,000 received an interesting review entitled “Books as Art Objects (Reading is Optional)” by Michael Frank in the NYT (1/2/04). The exhibition is slated to continue until May 28th.

✿ Since I know many binders like to rebind Folio Society books, I thought I would pass this on. I just sold a large number of Folio Society books to Wahrenbrock’s Book House, here in San Diego. In addition to the titles I sold, they have many others. I have always found them to be honest, very knowledgeable and very, very reasonably priced.

If you are interested, contact them directly at:

Wahrenbrock’s Book House

726 Broadway

San Diego, CA 92101

Phone: (800) 315-8643

*Frank Lehmann*

*Lehmann Bindery*

## Video Update

NEW VIDEOS NOW AVAILABLE

✿ ALEXANDRIA, 2001 ✿

Jiri Vnoucek: *Romanesque Bindings*

This presentation focuses on early medieval book-bindings dated from the 10th to the 13th century. In the first part of the presentation, several types of bindings of western European codices from that period are documented with slides and lecture. In the second part of the presentation, practical examples of binding construction such as sewing, spine treatment, and covering are shown and discussed.

Jiri Vnoucek was born in Prague, Czech Republic. He worked as a paper and book conservator at the Strahov Library in Prague from 1984-1991. The following year he worked as conservation officer in the National Library in Prague and studied Archivist studies and Art History at Charles University in Prague. In 1992-93 he worked as an intern with Christopher Clarkson at West Dean College, England. Since then he has been the head of the conservation department in the National Library in Prague. He teaches and lectures at schools and cultural institutions.

✿ ANN ARBOR, 1997 ✿

Pamela Spitzmueller: *Long and Link Stitch Binding*

The presentation looks at historic sources of this non-adhesive sewing technique, both the casual and the preplanned types. Models, diagrams, and slides demonstrate the underlying structure and break it into its component parts. Historic cover materials, wrapper styles, and fastening methods are shown. There is also a look at contemporary expressions of long and link sewing.

Pamela Spitzmueller is Chief Conservator for Special Collections in the Harvard Library Systems. Previously, Pam 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. She served as GBW Librarian for nine years. She 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.

### GBW Videos Currently for Sale

*Design Applications & Possibilities*: Ely, Tim-1994-Dallas  
*Modified Limp Vellum Binding*: Espinosa, Robert-1994-Dallas  
*Mending Vellum Bindings*: Mowery, Frank-1994-Dallas  
*In Search of Elegance: Board Edges Redefined*: Ramsey, Eleanor-1994-Dallas  
*Rx for Sick Books from NYAM*: Schlefer, Elaine-1995-Tuscaloosa  
*Danish Millimeter Binding*: Hyltoft, John-1995-Tuscaloosa  
*Edge Gilding*: Mitchell, John-1995-Tuscaloosa  
*Gold Tooling*: Glaister, Donald-1997-Ann Arbor  
*Long & Link Stitch Binding*: Spitzmueller, Pam-1997-Ann Arbor  
*Japanese Papers: Identifying & Using*: Jacobi, Nancy & Etherington, Don  
1997-Ann Arbor  
*How to Treat Wooden Boards*: Petersen, Dag-Ernst-1997-Ann Arbor  
*On the Ellesmere Manuscript*: Cains, Anthony-1998-Greensboro  
*Rounded Leather Drop-Spine Boxes*: Kellar, Scott-1999-Chicago  
*Action in the Case*: Duke, Maureen-1999-Chicago  
*Girdle Bindings*: Spitzmueller, Pamela-2000-Salt Lake City  
*Miniature Bindings*: Fox, Gabrielle-2000-Salt Lake City  
*Medieval Binding Techniques*: Buckley, Terry-2000-Salt Lake City  
*Adhesives*: Zukor, Karen-2000-Salt Lake City  
*Examination of the Jacques Board Shear*: Minter, Bill-2000-Salt Lake City  
*Romanesque Bindings*: Vnoucek, Jiri-2001-Alexandria

The special price of videos for members is \$25 plus \$5 s/h; the price for non-members is \$40 plus \$5 s/h. Maximum shipping on domestic orders is \$15, so no shipping is charged after three videos. On orders of ten or more videos, a 20% discount with the higher non-member price is waived (\$20/video), along with a flat shipping charge of \$15. Orders should be sent directly to GBW Treasurer, Alicia Bailey. For more detailed information:  
<http://palimpsest.stanford.edu/byorg/gbw/library.shtml>



## Marbling

Iris Nevins

The Society Of Marblers will shortly issue their Annual, which can be obtained either on CD-ROM or a printed version. The CD will have photographs and marbled art in color where the printed version will not. This will be the second annual thus far.

Featured in this annual will be many interesting articles and images, and here is a partial listing of the contents: *Society News*, *Conference Memories*, *Marbling on Wood* by Mary-Celine Thouin Stubbs, *Christopher Weimann: 1998 Memorial Exhibition* by Ingrid Weimann, *Copyright Issues for the 21st Century* by Kay Radcliffe, *The Marbling Paper Crisis* by Iris Nevins, *Marbling Party in Phoebe's Garden* by Phoebe Jane Easton, *Combining Marbling with Fine Art Printing* by Robert Hollingsworth, *Collection Reviews*, *An Oz in Search of Decorated Paper Collections* by Joan

Ajala, *The Paper Collection of Sid Berger and Michele Cloonan* by Sid Berger, *Book Review*, *Christopher Weimann Tribute Book*—Review by Tom Leech, *Exhibit Reviews*, *Rebirth of a Craft: Paper Marbling in New Mexico* by Marie Palowoda, *Australian Calligraphy and Marbling Exhibition* by Alison McMahon, *Marbled Art and Paintings*, by Iris Nevins, *Tips and Tricks*, *Marbling Made Pain Free* by Gail MacKenzie

For those of you wishing to join or obtain the annual for your collections, the subscription prices start at \$15. For further information contact:

Marie Palowoda  
2605 W. 19th Street Road  
Greeley, Colorado 80634 USA  
970-352-3524  
marie-p@despammed.com



Bob Muens taping Julie Chen's presentation at Denver Standards

## Internship Opportunities

The New York Academy of Medicine is offering a 2-3 month internship in its Gladys Brooks Book & Paper Conservation Laboratory with a stipend of \$4,000. The internship is open to graduates of/students in recognized conservation programs or to applicants with equivalent experience and training in book conservation. Candidates should submit a detailed letter of interest, a current résumé, and three professional recommendations. An interview is required (preferably on-site) and candidates should present a portfolio of completed bindings or treatments. Deadline for completed application is April 15th and selection will be made by May 1, 2004. Specific dates and project plan will be arranged with intern selected. The Academy is an Affirmative Action/Equal Opportunity Employer; we are unable to assist with visa or housing. Please send application to: Susan Martin, Gladys Brooks Book & Paper Conservation Laboratory, New York Academy of Medicine, 1216 Fifth Avenue, New York, NY 10029. Tel: (212) 822-7364; e-mail: smartin@nyam.org

### **The Victor Hammer Fellowship in the Book Arts**

Victor Hammer was a master craftsman in printing, bookbinding, calligraphy, typography, and punch cutting. Hammer taught in the Wells Art Department from 1939 to 1948, where in 1941 he founded the Wells College Press.

In honor of Hammer, Wells College inaugurated the Victor Hammer Fellowship in 1998. The two-year fellowship consists of a residency at Wells College and an apprenticeship at the Press & Letterfoundry of Michael & Winifred Bixler in Skaneateles, New York.

The responsibilities of the Fellow include teaching one course in the book arts each semester of the two-year appointment. Previous courses have included Letterpress Printing I and II, History of the Book, and Calligraphy. In the Book Arts Center, the Fellow usually designs and prints broadsides for the Creative Writing Department's Visiting Writers Program; helps organize lectures, exhibits and workshops; and serves as liaison between the Center and the community. As an apprentice at the Bixler's Press and Letterfoundry, the Fellow assists in the daily functions of the foundry. The Fellow is encouraged (and expected) to produce her or his own portfolio of work, copies of which become part of the Center's permanent collection. To that end, an additional \$1000 per annum

is budgeted for the Fellow's supplies. For Fellows interested in letterpress printing, the Center has a Vandercook Universal 1 in the Wells College Pressroom dedicated especially for their use.

The stipend is \$24,000 for each of the two years covering the period 15 August 2004 through 31 July 2006. Limited funds for professional development, conference or workshop attendance are available.

Candidates are expected to have a range of skills in the book arts and an advanced degree in a related field. Experience teaching one or more aspects of the book arts is preferred. Writing skills are an asset.

Candidates should submit a current curriculum vitae or résumé. A brief statement concerning career objectives, four to ten slides of recent work, and three letters of recommendation are required. Applications should be sent to:

*Victor Hammer Fellowship Search*  
Office of the Dean  
Wells College  
Aurora, New York 13026

Applications are due 15 February 2004. Finalists will be asked to submit a portfolio of work. Notification of the award will be 15 April 2004.

## Calligraphy

Nancy Leavitt

*Review of a companion set of videos on the life, work, and teaching of David Howells—calligrapher and Fellow of the prestigious Society of Scribes and Illuminators. “Pen with David” and “A Lesson with David” are the work of filmmaker Fran Haydon.*

David Howells’ remarkable story begins with the video “Pen with David,” which reviews his formal education and life experience, including his 15-year service in the RAF, study at the Brighton College of Art, appointment as the calligrapher of City of Leicester since 1952, a Fellow of the Society of Scribes and Illuminators, and as a teacher and artist. You see studies from his formal training including his college thesis project, a book in which he assembles his writing and drawings to create an original study on the signage of Brighton in 1950. He takes his inspiration from nature, from the things he loves—the garden, flowers, and birds; his painterly development of letterforms and drawings is shown in his work of the *Garden Diary*. Using a broad edged pen and a keen naturalist’s eye he transposes his detailed pencil drawings into brilliant abstract paintings filled with lettering. Howells letters and paints with the same tool. But don’t let this combination fool you into thinking his work is in any way sentimental. With a minimum of materials—pen, paper, and watercolors—he deftly transforms nature and words into cohesive paintings.

The video includes a great range of Howells’ work, from his formal proclamations such as the Lord Mayor’s Address, a pen interpretation of heraldry, lettering design in stone, through his unique creative pen drawings as in the demonstration of writing roses from the garden. Much of this visual gallery of work has never been seen before.

In the second video, “A Lesson with David,” David discusses his process as he demonstrates his skill of lettering and painting with an edged pen. His pen, loaded with watercolor, floods onto paper making the characteristic lines and forms of a brilliant daffodil. He then adds an accompanying text with the same pen. Whether at the blackboard or with pen and ink on a student’s paper, Howells gives helpful and common sense advice about lettering. The video is structured into six lessons: drawing and painting daffodils; writing formal capitals; designing flourishes; learning to write Caroline minuscules; using the Automatic lettering pens with watercolors for

both writing and drawing; and learning to write the foundational hand.

The length of these videos gives added value as the films are arranged in cohesive segments so it is easy to focus on one section at a time. It is an amazing thing to watch the hands of a master craftsman with 50 plus years of drawing experience at work. At 80+ years, his hand is steady and there is no hesitation or doubt in his mark making. His mind, eye, and hand continue to work with great facility. His work is painterly, modern, and pertinent.



“Pen with David” runs 85 minutes in color and costs \$35. “A Lesson with David” is 144 minutes in color and costs \$50. You may purchase both films together for \$75 (a savings of \$5). These NTSC/VHS videos for USA, Canada, Japan and Central and South America, can be purchased in the U.S. from: David Howells Video Order, c/o Donna Lee, 2318 27th Street, Santa Monica, CA 90405 and from John Neal Bookseller, e-mail: [info@johnnealbooks.com](mailto:info@johnnealbooks.com), [www.johnnealbooks.com](http://www.johnnealbooks.com) or call 800-369-9598.

If you have questions about the video or wish to purchase the PAL/VHS videos for Britain, Europe, most British Commonwealth, and African Countries, you may e-mail Nancy Ouchida-Howells at [nyohowells@yahoo.co.uk](mailto:nyohowells@yahoo.co.uk) or fax her at international code +44 1273-453387.

## Report

### DEVELOPMENT OF THE EARLY CODEX WITH DR. JOHN L. SHARPE

*Irina Gorstein*

In December 2003 the New England Chapter organized an evening lecture and a full-day seminar on the history and development of the early codex with Dr. John Sharpe.

I was one of the participants in both parts of this program. I would like to summarize what I managed to write down for those who didn't have the opportunity to take part in the lecture and the seminar.

During the Friday lecture (December 12, 2003) Dr. Sharpe mostly talked about Coptic books. There are 5 major types of Eastern book traditions:

*Coptic, Byzantine, Syrian, Islamic, Ethiopian*

Earliest of them are Coptic and Byzantine. One can follow the development of a book form throughout history by studying various book binding traditions. The model for the early codex was a wooden tablet. Single-quire text blocks of papyrus bound in simple leather covers with a fore edge flap and a strap for fastening resemble the proportions and shape of many wooden tablets that survived as archeological evidence of the Early Christian Era.

The further development of the book structure resulted in the necessity of multi-quire text blocks. Papyrus failed when used for the multi-section structures. Parchment became the material of choice. Coptic structures used link stitching. Covers of wooden boards and leather spines were made separately and attached as "case bindings." Best examples of early Coptic bindings are books from the Nag Hammadi find (1945, Egypt). A similar single-quire Coptic codex is the Berlin 8502. Leather on its cover is similar to the one used in the Dead Sea Scrolls. It neither resembles tanned leather, nor does it resemble parchment or alum tawed skin.

Single-quire text block was not the only codex form during the third and fourth centuries AD. Out of surviving codices from before 400 AD the majority is of the multi-quire type. Early bindings were quite elaborate. They used fringed leather strips that were laced through numerous holes in the board and used as wrapping pieces finished with bone pegs as fasteners. Those early multi-quire text blocks were sewn link stitch and bound in wooden boards with leather spine structures that were assembled separately from the

text block and attached in a manner of case bindings. Bindings found under the ruins of the Monastery of Apa Jeremiah near Saqqara (1920) were dismantled and partially described by Lamacraft in 1939.

Late Coptic codices date to the period when the Coptic Church was already alienated from Byzantium and suffered from the Arab rule. The most significant archeological find of this period dates back to 1910 (Monastery of St. Michael of the Desert near Hamuli). Hamuli bindings had boards constructed of sheets of papyrus pasted together and attached to the text blocks, and separate cases attached to the papyrus boards. These late Coptic bindings were very elaborate in decoration. They employed several layers of pierced leather with colored or gilt parchment underneath. Several layers were held together with stitching and parchment lacing. Coptic bindings of this style and period are characterized by the bridling of boards.

It is also important to realize that we draw our conclusions from the accidental archaeological discoveries of the artifacts from a very remote historical period. Therefore, our knowledge of the book structures of the Late Antiquity is very fragmented.

The second part of the program on Dec. 13, 2003 consisted of the morning show and tell lecture at the

Houghton Library, Harvard University and the slide show at the Lamont Library Forum Room, Harvard University.

The materials that we saw at the Houghton Library can be broken into 4 groups:

*Syrian, Ethiopian, Islamic, Byzantine*

They represented the evolution of the codex from the case bindings and leather wrappings to the boards integrated in sewing of a text block.

**Syrian Bindings:**

Syriac is a Semitic language that is similar to Aramaic and that uses the Arabic script. MS Syriac 150. Binding dates probably to the 17th century with paper text block of the Three Crescents type (Venetian paper made for the Eastern Consumption). Syrian bindings usually don't have high end bands. The sewing looks like link stitch. Boards probably broke off and were re-attached. The binding bears the signs of multiple repairs. The boards look like boxwood. The grain of the boards runs short and is typical of Armenian bindings. Armenians tended to use thinner boards. The book is of typical monastic use.

**Byzantine bindings:**

The main characteristic of the Byzantine structure is the text block sewn in two separate halves. Boards (often of sweet chestnut or cypress) are bridled to each half. Then the text block is joined together in the middle (you can see knots at sewing stations in the middle of the spine in case of the MS GR 31, for instance). The boards almost always have grooves in the edges.

You don't usually find alum tawed skins in the Greek bindings.

**Ethiopian structures:**

Ethiopic is a Semitic language. The written tradition formed late—in the 14th and 15th centuries. Ethiopian bindings used wood or rawhide for boards. The text block and boards formed one continuous sewing structure. Satchels were used for hanging storage. The finished book very often consisted of difat (inner satchel) and mifat (outer satchel). Outer satchel had a long strap for hanging.

In the afternoon during the slide show at the Lamont Forum Room, Dr. Sharpe talked about Coptic bindings (there are no examples of Coptic books at the Houghton Library).

There was some additional information to the Friday night lecture on the known Coptic bindings. Among them are the Chester Beatty Coptic Bindings. There are three codices with fringed leather

pieces laced through another piece of leather, each containing two pieces joined together at the spine with a separate spine piece over it. The "hollow tube" of very thin parchment was used as a spine lining for the text block.

The Chester Beatty codices were bound in the style of Lamacraft's reproduction. Fringed leather straps were added to the fore edge and head of the upper board. The fore edge was re-enforced with a strip of parchment. The upper right corner has a hole for a marker. Pegs and markers were usually made of bone. The Berlin Codex is similar to the Glazer Codex at the Morgan Library and to the Chester Beatty Codices.

Dr. Sharpe also talked about the Nag Hammadi 6 (Cairo, Egypt). It is a limp case structure of leather covers with fore edge flap over stiffeners of re-used papyrus and leather stays inside the text blocks. The tackets at head and tail hold the boards.

Dr. Sharpe emphasized many times during his presentation that the archeological evidence of the early codex structures is accidental. There are a few hundred documents in the form of a codex of the Early Christian Era that survived the turmoil of history, the environmental hazards and the wear and tear of use and misuse. They represent several binding styles and can be grouped roughly into several categories. But it's only a fragment. We don't know and probably never will know the whole picture of this very complicated historical period that gave birth to the form of a book as we know it now.

In writing this review I used my notes from Dr. Sharpe's presentation, and also *Coptic Egypt: History and Guide* by Jill Kamil (The American University in Cairo Press, 1996) and *The Archaeology of Medieval Bookbinding* by J.A. Szirmai (Ashgate, 1999) for verifying some references and proper names.

[*Appeared in the New England Guild Newsletter*]

## Report

### TOPICS IN CONSERVATION SCIENCE

*John Bertomaschi*

On September 29 – October 1, 2003, the Library of Congress hosted a symposium on Adhesives and Leather as part of a series of lectures entitled “Topics in Conservation Science.” The Library of Congress Preservation Directorate, the Center for the Book at the Library of Congress, and the Folger Shakespeare Library, sponsored the symposium. The goals of the three-day program were to improve our treatment of old leather, and to gain some understanding of modern production methods so that we might make more informed choices when buying new skins.

The speaker for the first day was Jane Down, Senior Conservation Scientist at the Canadian Conservation Institute. The main part of Ms. Down’s presentation dealt with the research CCI has done into polyvinyl acetate, acrylic, and vinyl acetate ethylene adhesives, but before plunging into that, she gave an informative introduction to adhesives and bonding.

In the most basic terms, an adhesive will stick to a substrate because of positive and negative charges on the surfaces of both materials attracting one another. This is called adhesion. Polymer molecules bond strongly because they are large and have many sites where they can join with the substrate, as well as with each other. The bonding that occurs within the bulk of the adhesive is called cohesion.

Adhesives are applied as liquids, or go through a liquid stage at some point, to ensure good contact between substrate and adhesive. The liquid adhesive must wet the substrate well. A liquid will only wet a solid surface with a higher energy level than its own. Surfaces with a high energy level are said to be polar, and with a low energy level, non-polar. (A polar molecule has separate positive and negative charges.) An adhesive will bead up when the adhesive molecules are more attracted to themselves than to the substrate. There is no good adhesive for Teflon because there is no commonly available liquid with a lower surface energy. Etching or sanding can modify low energy surfaces. This allows oxygen to react with the surface molecules, increasing polarity and surface energy, and making wetting possible.

Part II of Ms. Down’s talk dealt with the polyvinyl acetate (PVAC) and acrylic adhesive research conducted at the Canadian Conservation Institute. The research was carried out in 1983, and updated and

expanded in the early 1990’s. Twenty-seven PVAC and twenty-five acrylic adhesives were selected for testing. All were adhesives known to the conservation community, including mixtures of products, and products with different forms (solid, emulsion, etc.)

The adhesives were evaluated after dark aging at room temperature and fluorescent light aging. They were tested for pH, volatile emissions, strength/flexibility, and yellowing.

pH was measured for extracts of dry adhesive film samples, and for wet emulsions to test shelf life. The researchers set the acceptable pH range of an adhesive at 5.5 - 8.0. In their opinion, most artifacts would not be significantly affected by contact with an adhesive with an extracted pH in this range. In general, dry PVAC films were found to be more acidic than acrylic films. Light aging tended to decrease pH.

Studies were conducted to measure the amount of volatile compounds emitted from dried adhesive films over time. Acetic acid was measured quantitatively, with other compounds being identified qualitatively.

Over half the PVAC’s released measurable quantities of acetic acid during the first year. Amounts decreased significantly in subsequent years. Acetic acid emissions were highest after three months of light aging. All adhesives released fewer volatiles in the dark. The only acrylic adhesive that released any acetic acid was Lascaux 360, in very small quantities. In correlating acetic acid emissions to pH, the general trend is that the lower the pH, the higher the emission.

In general, there is an inverse proportion between flexibility and film strength – the higher the strength, the lower the flexibility. It is best if the adhesive mimics the strength and flexibility of the substrate, except where the substrate is rigid. In most applications, flexible or semi-flexible adhesives are most beneficial. Adhesives generally became less flexible after dark aging. PVAC adhesives were stronger and less flexible than the acrylics. All adhesives yellowed more quickly in the light than in the dark. PVAC adhesives yellowed twice as quickly as acrylics.

Taking all data into account, the PVAC adhesives which tested best were Jade 403, Beva 371, R-2258, and Mowilith DMC2. (DMC2 has now been replaced by DM427, which has a slightly different formula and was not part this investigation.) Other mixtures which performed well were Rabin’s Mixture and Elvace 1874. The acrylic adhesives which tested best were Acryloid B-72, B-82, and F-10, and Rhoplex AC-33, AC-234, AC-235, and AC-234 + AC-73. Others performing well were Lascaux 360, Acryloid B-

44S, B-48S, B-67, B-99, and NAD-10, Elvacite 2028, and Rhoplex N-560, N-580, N-619, and N-1031. Test results should be viewed within the limitation that aging advanced only five years, and in some cases less.

A detailed report of this research, including tables and graphs showing the performance of each adhesive tested, can be found in *Studies in Conservation* 41 (1996), pgs. 19-44.

The third part of Ms. Down's talk dealt with another avenue of research at CCI, this one concerning the effect of modifiers on the stability of vinyl acetate/ethylene (VAE) copolymer emulsion adhesives.

The research summarized in Part II indicated that many aged PVAC films have problems with acidity and brittleness. The PVAC adhesives with properties most suited to conservation were VAE adhesives, particularly Jade 403, but when a newly purchased container of Jade 403 was opened by conservators at CCI, it revealed a strong odor which older batches did not have. The mixture of volatiles in the new Jade was clearly different from that of the old. This brought up one of the major problems encountered when testing commercial products. Formulators can change recipes or stop selling them without prior notice.

In 1994, a new research project was initiated to examine VAE copolymers in detail. The project focused on VAE emulsions sold by manufacturers (primary producers), as opposed to formulators, suppliers, or distributors. Manufacturers of VAE emulsions produce "neat" (additive free or pure) products. Neat emulsions could be used as a base for adding known modifiers in known quantities.

The size of the project had to be limited, so only one VAE emulsion could be examined. Six neat emulsions were considered, all of them acidic. Since none could be used in conservation without pH modification, it was decided not to use pH as a determining factor in selecting one. Dur-O-Set E-150 was eventually chosen as the object of research.

There are a wide variety of modifiers available for VAE emulsion adhesives. The modifiers chosen for the study were as follows: 3 plasticizers, 3 solvents, 2 surfactants, 5 thickeners (including methyl cellulose and wheat starch paste), 3 fillers, a freeze-thaw stabilizer, and a humectant. Additive concentrations were kept as high as possible so that any changes after aging would be more apparent.

Dur-O-Set formulations were tested for pH, yellowing, gloss, stress/strain, and removability (swelling).

About half the samples tested pH neutral initially. After two years of light or dark aging, most samples fell into the acid range. (Acceptable pH range was set at 5.5 - 8.) pH of neutral or acidic samples went down with age, with light increasing the effect.

All mixtures performed relatively well in terms of yellowing except that containing the china clay filler Kaolin K-2, which was yellow to begin with.

All samples were considered to have acceptable gloss. Gloss is really dependent on application.

Dry samples were swelled in toluene to test removability. The additives had no effect on swelling, or a slightly decreased effect, as compared with the neat sample.

Measurements were taken for strength, elongation, and stiffness. After two years, no overall trend has emerged in strength tests. Some samples are getting stronger with age, and some are getting weaker. Most have exhibited no change. No sample was inextensible. Aging in light or dark conditions does not seem to effect the elongation of the samples. There is no difference between light and dark aged samples in terms of stiffness. Most samples became stiffer with age, but all remained flexible, and none approached the brittle range.

An analysis of all results produced several conclusions. VAE's are pretty stable polymers. Dur-O-Set E-150 was a fine adhesive all by itself, except for the low pH. Some modifiers performed only slightly less well than pure Dur-O-Set, methyl cellulose and starch paste among them.

*[This report is Part I of II. The second installment of the report will appear in the April Newsletter, and will cover topics such as tanning methods and the quest to produce archival leather.]*

## In Memoriam

Joanne Sonnichsen passed away on December 25, 2003. She was a member of The Hand Bookbinders of California from 1991 to 1999. A few months ago, I wanted to ask her a question but, when I called, she was sleeping and I was told she was ill.

She wrote an essay for GBW several years ago, "Written to Last, Built to Self-destruct," that should be read by everyone interested in bookbinding. Hopefully at some point in the future, GBW will reprint the essay.

*Betty Storz*

✧ Sandra DeNola Kirshenbaum, self described Wordpusher, Editor and Writer, died at home on December 26, 2003.

Born July 4, 1938, in Milan, she came to San Francisco with her parents in 1940 to escape fascism. Awarded a Phi Beta Kappa from UC Berkeley, she then earned a Master's degree from the Carnegie Library School in 1960.



After living on the East Coast and in Argentina for a few years, she returned to San Francisco with her family. Sandy became a rare book dealer before founding *Fine Print* in 1975. As editor and publisher, she was a central figure in the renaissance of the Bay Area-based book arts movement, through its pages supporting and encouraging its many practitioners world-wide. Another publication, *Pro Arte Libre*, followed for a time. A founder of the Colophon Club of San Francisco, she lectured widely and earned many honors, including the American Printing History Association Award, and the Oscar Lewis Award from the Book Club of California in 1998. The Bancroft Library at UC Berkeley published her oral history in 2002, and an index of *Fine Print*, authored by Sandy, was published this year.

❖ Patricia “Patty” Schleicher, 77, died peacefully in her sleep on Thursday, Jan. 8, 2004, at her home.

Patty was born in St. Louis on Aug. 2, 1926. Throughout her life she pursued a diverse education including architecture, painting, weaving, sculpture, organic gardening, theology, and bookbinding.

She was a passionate reader and the Weaverville Librarian from 1973-1980, and assisted in the transition to the current library.

In 1976 she rediscovered the art of marbling from incomplete descriptions in obscure books and joined by her daughter, Mimi Schleicher, built a craft business. She taught marbling workshops, co-authored two books, and an educational video. Patty was awarded a Lifetime Membership in the Southern Highland Craft Guild for dedicated service. She devoted countless hours in setting up the Guilds craft library now containing over 4,000 volumes.

## Calendar

### EXHIBITIONS

#### 📖 CALL FOR ENTRIES

New England Chapter members are invited to submit entries for this long-awaited exhibition; timed to coincide with the GBW Standards meeting in Providence in November 2004. This no-juried, no-theme exhibition is open to all current New England Chapter members. The exhibit will be hosted by the Providence Athenaeum from October–December 2004. Chapter members may submit up to three entries. Entry fees are \$20 for the first entry and \$10 for each additional piece. **The deadline for submission of all work is June 18, 2004. Intent forms should be submitted by February 18, 2004.** For more information contact Lori Foley at [LFoley@nedcc.org](mailto:LFoley@nedcc.org)

Journals of Discovery: The Oregon Book Arts Guild announces the Eighth Oregon Book Biennial, marking the anniversary of the Lewis and Clark Expedition. Make your own Journal of Discovery, reflecting on the journey of Lewis and Clark or on your own personal journey. For entry forms and more information contact Patricia Grass at 503-357-7263 or [PAGrass@aol.com](mailto:PAGrass@aol.com). This juried show of handmade books will be held at the Collin Gallery of Multnomah County Library in May, 2004. **Deadline for submission is March 15, 2004.**

Pop-Up Book Show! The Book Arts League is co-sponsoring *Stand and Deliver*, a juried, traveling show at the Denver Public Library, June & July 2005. Books can include paper mechanisms, fantastic folds, motors, sound chips, fiber optics, wire springs, and other materials to lift the message (in work or illustration) off the page and present it to the reader/viewer in an engaging fashion. The goal of the exhibit is to “showcase inventive and well-crafted books with strong intellectual content. **Deadline for submission is November 17, 2004.** For more info: <http://www.artistbooks.com/snd/c4e.htm>

BookFest 2004, New York City’s international celebration of the book arts, will take place at the YWCA at 53rd Street and Lexington Avenue on Friday, April 2, from 4 to 8PM and on Saturday, April 3, from 10AM to 5PM. Dozens of book artists will be presenting their handcrafted limited edition and unique books. BookFest 2004 will showcase pop-up, movable, tunnel, carousel, flexagon, flag, petal, concertina, as well as conventional codex books. This is an ideal opportunity for collectors to discover innovative books and to meet the artists. Entry applications and additional information can be obtained at [www.BookFest.com](http://www.BookFest.com).

Museum, Scripps College, Claremont CA

🌀 UNTIL

February 15: The Centro del bel libro in Ascona staged an International Competition for the Innovative Book Cover in 2003. 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 continues until Feb 15: "bel libro 2003/Youth Bookbinding Competition" at Gewerbemuseum Winterthur. For further information please visit our website: [www.cbl-ascona.ch](http://www.cbl-ascona.ch)

February 27, 2004: Atlanta, GA: "Papua New Guinean Tapa Cloth Painting" by Jena Sibille at the Robert C. Williams American Museum of Papermaking, 500 10th Street, NW Atlanta, GA. Opening reception held December 11, 5-7PM. Call 404-894-6663 for info.

March: Idaho: "Booker's Dozen 2004." The Idaho Center for the Book's biennial traveling book exhibit, featuring fourteen juried bookworks by Idahoans, moves its Gem State tour to Moscow Junior High School Library (February), and the East Bonner County Library in Sandpoint (March). A virtual tour of the exhibit will be available on the ICB website [www.lili.org/icb](http://www.lili.org/icb)

March 21, 2004: Baltimore: Walters Art Museum: "The Closed Book: Seven Short Stories." This exhibition explores how certain markings on or materials of bindings often reveal fascinating details about the people who once owned the books.

April 10: Philadelphia, PA: The Print Center presents Prints by Lesley Dill of New York, NY, Young-Sook Jang of Korea, and Debra Werblund of New York, NY & Venice, Italy. The Print Center is located at 1614 Latimer St, Philadelphia, PA 19103; 215-735-6090; [www.printcenter.org](http://www.printcenter.org)

🌀 UPCOMING

GBW *IN FLIGHT* TRAVEL ITINERARY:

JANUARY 16 – MARCH 5, 2004: Book Arts Program at the J. Willard Marriott Lib., Univ. of Utah, Salt Lake City

MARCH 22 – MAY 7, 2004: Suzzallo/Allen Library, University of Washington, Seattle WA

MAY 20 – JULY 2, 2004: Schatten Gallery, Robert W. Woodruff Library, Emory University, Atlanta GA

JULY 16 – AUGUST 28, 2004: Columbia College Chicago Center for Book & Paper Arts, Chicago IL

SEPTEMBER 13 – OCTOBER 29, 2004: Columbus College of Art & Design, Columbus OH

NOVEMBER 11 – DECEMBER 31, 2004: Boston Public Library, Boston MA

JANUARY 18 – FEBRUARY 25, 2005: Clark Humanities

MARCH 10 – APRIL 22, 2005: RIT Cary Graphics Arts Collection, Rochester NY

MAY 10 – JULY 17, 2005: Ransom Center Galleries, The University of Texas at Austin

February 27 – March 21: Denver, CO: "Touched by Fire." New books by Alicia Bailey on display at the Edge Gallery, 3658 Navajo, Denver, CO. For info and directions call 303-477-7173.

March 3 - April 3: Murfreesboro, TN: Peter and Donna Thomas: The Ukulele Book Series at The Center for the Arts, 110 W. College. Murfreesboro, TN 615-904-2787

March 4: Ft. Lauderdale, FL: "Turning Pages: Celebrating South Florida Artist Made Books." Centre Gallery, Miami-Dade Community College, Miami, FL. The Arthur & Mata Jaffe Collection, Florida Atlantic University, Wimberly Liberty Library, Boca Raton, FL. Bienes Center, Main Library Broward County, Ft. Lauderdale, FL.

March 12 - May 1: Denver, CO: Book Buffs, Ltd., a Denver fine-press and first-edition book store presents it's Second Annual Book Arts Lounge featuring book artists Alicia Bailey, Alicia McKim and Laura Russell. The opening reception is March 12. Book Buffs is located at 1519 S. Pearl Street in Denver and can be reached at 303-722-3630. For more info, see [www.laurarussell.net](http://www.laurarussell.net)

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May 21 - July 2: Smithville, TN: Peter and Donna Thomas: The Ukulele Series & Other Sculptural Books at The Appalachian Center for Crafts, Smithville, TN. 615-597-6803

2003/2004: Miami Beach, FL: Group Invitational Exhibition. A.J. Japour Gallery

2003/2004: Personalities, Art, and World of the Third Kind: Parallel Realities. Artpool Art & Research Center. Budapest, Hungary; traveling to Lithuania, Belgium & France.

2004: Spartanburg, S.C.: "3rd Biennial Women's Book

Artist Exhibition.” Convers College, Dept. of Art & Design.

## STUDY OPPORTUNITIES

### North Bennet Street School

Summer Workshop Schedule:

June 7 – 11: Bookbinding for book artists. Margot Ecke will be teaching bookbinding techniques and their applications for those in the book arts community.

June 14-18: Non-adhesive Bookbinding. Mark Andersson will teach coptics, historic longstitch, and other new and old non-adhesives.

June 21 – 25: Cloth case binding. Instructor to be announced. This introductory course will teach sewing and covering cloth bound books.

July 6 – 9: Boxes and enclosures. Amy Lapidow will teach drop spine boxes and other simple enclosures.

July 6 – 16: Album structures. Stacie Dolin will teach stiff leaf albums (and other structures as time permits).

July 19 – 30: Medieval leather structures (TWO WEEKS!). Adam Larsson will teach the Carolingian, Single Quire, and Double Board Coptic bindings. We think a fourth binding will be taught as well, if time permits. Sewing experience would be helpful, though not a requisite.

August 2- 6: Cloth Case binding. Instructor to be announced later.

August 9 – 13: Non-adhesive binding, Stacie Dolin

August 16 – 20: Japanese Bookbinding, Kioshi Imai

August 23 – 27: Gold tooling and finishing. Mark Andersson will teach gold, carbon and blind tooling. Leather inlays and other decorative techniques will be covered as time permits.

For more information contact Mark Andersson or email [workshop@nbss.org](mailto:workshop@nbss.org)

**A new program in the Book Arts is beginning at New England College summer 2004.** The ten-day program (still looking for an official name) will offer three workshops, lectures, presentations, shop and studio visits, discussions, and consultations for book artists both practicing and entering the field.

Workshops will be taught in book structures (two days) by Claire Van Vliet of Janus Press, whose accomplishments in the book arts span nearly fifty years; in the conception and design of artist's books (two days) by Michele Burgess and Bill Kelly, co-directors of Brighton Press, a prominent publisher of limited edition books and livres d'artistes in San Diego, California; and in type composition and letterpress printing (three days) by Dan Carr and Julia Ferrari of Golgonooza Letter Foundry, printer, publisher, typographer, printmaker (Julia), punch cutter, and poet (Dan). In addition, presentations by and visits to bookbinders, printmakers, printers, curators, and collectors are planned (two days).

New England College is located in Henniker, New Hampshire, about 15 minutes from Concord (the state capital) and 1 1/2 hours from Boston, Massachusetts. NEC Book Arts will run concurrently with the outstanding low-residency MFA in Poetry program <<http://www.nec.edu/graduate/mfa/mfa.html>>, and will offer opportunities for interaction and collaboration with visiting writers. We are hoping this is the start of an ongoing biannual residency in book arts concurrent with the graduate poetry program.

Participants may enroll in one workshop or for the entire ten-day program which runs from June 24 through July 3, 2004. Accommodations and meals at the College are available. Graduate credit may be awarded for the program—please contact me for details.

Please contact me by e-mail or at my studio/home at (802) 722-4029 if you would like to learn more. A brochure will be prepared in January with a schedule and details. Please send me your address to make sure you receive one.

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(802) 722-4029; [bridge\\_press@yahoo.com](mailto:bridge_press@yahoo.com)

Please visit [www.GarageAnnexSchool.com](http://www.GarageAnnexSchool.com) in order to see the new 2004 schedule of workshops.

The **American Academy of Bookbinding** in Telluride, Colorado, has announced its 2004 schedule. The catalogue of classes is available by calling the AAB at 970-728-3886, emailing to [staff@ahhaa.org](mailto:staff@ahhaa.org), or writing to AAB, P. O. Box 1590, Telluride, CO 81435. Or visit the website at [www.ahhaa.org](http://www.ahhaa.org): May 3 – 7 & 10 – 14: “Advanced French Binding” (4th & 5th year) with Tini Miura (returning students only)

May 17 – 21: “Design” with Tini Miura

May 24 – 28 & 31 – June 4: French Binding (2nd & 3rd year) with Monique Lallier (returning students only)

June 7-11: “Vellum on Boards” with Peter Verheyen

June 22 – 26 & 28 – July 2: “French Binding for Beginning Students” with Monique Lallier

July 5 – 9 & 12 – 16: “German Fine Binding” with Frank Mowery

The **Book Arts Program at the J. Willard Marriott Library**, Salt Lake City, UT

February 28: “A Portfolio in Four Hours” with Madelyn Garrett

March 5-6: “Quarter leather Binding, Double Time” with Pamela Barrios

August 4-8: “Full-Leather Reliure Simplifée” with Paula Gourley

For more information contact Marnie Powers-Torrey at

801-585-9191 or marnie.torrey@library.utah.edu

**The Los Angeles Book Arts Center**

February 21: "Beginning Pop Ups" Explore the intriguing and delightful pop up structure for use in your books, cards, gifts, and art. 9:30 to 4:00 Saturday. \$110.00 nonmember fee/includes materials

February 27: Free lecture with Dayle Doroshow. 7:30PM General meeting of the Los Angeles Book Arts Center and lecture. Please visit our website, [www.LABookArts.com](http://www.LABookArts.com) for more info as it comes in

February 28 & 29: "Exploring Polymer Clay" with Dayle Doroshow. Learn to make "ivory" covers with carved designs and intricate Xerox transfer images in clay. Also create detailed molds from old jewelry and knickknacks. 9:30 to 4:00 Saturday and Sunday. \$195.00 nonmember fee/includes materials

March 6 & 7: "Quick and Simple Quarter Leather Binding," Keith Smith and Scott McCarney. The Los Angeles Book Arts Center has brought these amazing book artists to LA to show us how they do it. We still have a few spaces left, but the classes are filling fast. Join us for this unique opportunity to learn from the masters. 9:30 to 4:00 Saturday and Sunday. \$220 non-member fee/materials included

March 11 - Free Lecture with Keith Smith and Scott McCarney. Join us for an enlightening evening with these gentlemen and learn about their visions and book art. Thursday evening exact time and location to be determined, please check our website [www.LABookArts.com](http://www.LABookArts.com) for updated information as it comes in.

March 13 & 14: "Non-Adhesive Binding," Keith Smith and Scott McCarney. Still a few spaces left, but classes are filling fast. 9:30 to 4:00—Saturday and Sunday. \$215 non-member fee/includes materials

March 20: "Books Without Fear." This class will give you the courage to find your voice in book art. Basic bookbinding and book art techniques will be taught and you will make a number of easy books from junk mail. Prepare for a fun day of art and recycling. 9:30-4:00 Saturday. \$85.00 nonmember fee/includes materials - but don't forget to bring your junk mail.

Please visit our website at [www.LABookArts.com](http://www.LABookArts.com) for full explanations of classes and fees or call 310-657-2616.

March 2: "13 Years of Design Bookbindings for the Booker Prize" with Angela James. at The Art Workers Guild, 6 Queen's Square, London WC2 at 6:30PM. Admission £4 (£2 for fulltime students) Nearest tube: Holborn / Russell Square / Tottenham Court road. For more information contact: Patty Harrison <[Patty@XCLENT.CO.UK](mailto:Patty@XCLENT.CO.UK)> or Designer Bookbinders <http://www.designerbookbinders.org.uk/>

April 29 - May 1: "Matter & Spirit: The Genesis and

Evolution of the Book" sponsored by The Wells College Book Arts Center. The exhibit will be part of the major national symposium of the same name to be held at Wells College. It will explore the process and challenges that go along with collaboration and the aesthetic stamina required to see an idea through to its embodiment. For more information please contact Peter Verheyen at [verheyen@philobiblon.com](mailto:verheyen@philobiblon.com) or 315-443-9937.

July 10 - 17 & July 26 - 31: Calligraphic Arts with David & Nancy Howells; Residential Calligraphy Courses in Southern England at Lancing College, Sussex. Write for a brochure: 14 Mill Hill Dr., Shoreham-By-Sea, West Sussex, BN435TL, UK. [nyohowells@yahoo.co.uk](mailto:nyohowells@yahoo.co.uk)

**WORKSHOPS, LECTURES, & OTHER EVENTS**

February 10, 2004: Dallas, TX: Linda Disosway, "From Rags to Writing: A Papermaking Workshop." Linda Disosway, instructor with the Craft Guild of Dallas and gifted fiber artist, will help kids of all ages create their own paper from a variety of pulps ranging from recycled mail to pure cotton; adding texture and design with silk threads, dried flowers, and other materials. Call the Bridwell Library of Southern Methodist University at 214-768-3483 for more information.

February 21: Philadelphia, PA: "Book Plate on the Vandercook Press" with Jessica Kahle. Learn the fundamentals of hand typesetting and letterpress printing while creating a bookplate for your personal library. Designed for those without prior printing experience, this workshop will cover setting lead type by hand and the mechanics of printing with the Vandercook. The group will work collaboratively while creating individual bookplates. Paper and ink will be provided. Saturday, February 21, 9:00AM to 5:00PM at the University of the Arts: 6th floor Letterpress Shop, Arronson Hall, 333 S. Broad Street. Cost: \$60 GBW members, \$75 non members (A check holds your spot.) Fee is non-refundable after February 10th. There is also a \$5 materials fee payable to instructor at the workshop. Limit: six participants. Make check payable to Guild of Book Workers and mail to: Jennifer Rosner, Library Company, 1314 Locust St., Philadelphia, PA 19107. Please include your name, phone number, address, and e-mail address with your check. For questions call Patty Hammarstedt at 610-518-5214 or e-mail [pattyham@comcast.net](mailto:pattyham@comcast.net)

February 25 & 26: Utah: "The Medium is the Message: The Artist's Book of the 20th and 21st Centuries." February's presentations showcase the book—adopted by artists in the twentieth and twenty-first centuries as their choice for aesthetic communication. The Rare Books Division offers presentations based on the rare book collections. Presentations are developed on specific topics at the request of specific audiences. They

are designed for University of Utah classes, but may accommodate other groups. Presentations are free and open to the public. Speaker: Madelyn Garrett or Luise Poulton at The Book Art Studio, Marriott Library, 5th floor. For more information or to arrange for your group to attend, contact Luise Poulton at 801-585-6168 or [luise.poulton@library.utah.edu](mailto:luise.poulton@library.utah.edu)

February 28: Los Angeles: William Andrews Clark Library: "Woman of Letters: Kitty Maryatt" Lecture explores making books both editions and one of a kind

March 5: Dallas, TX: Olivia Primanis, "How Books Are made, How They Deteriorate, and How To Fix Them." Olivia Primanis, Senior Book Conservator at the Harry Ransom Humanities Research Center at the University of Texas at Austin, will acquaint participants with book structure, discuss common problems, and demonstrate some repair techniques one can do at home. Call the Bridwell Library of Southern Methodist University at 214-768-3483 for more information.

March 5 & 6: "Dyed Limp Vellum Binding." A two-day workshop with Mark Tomlinson. 9AM to 4PM at the Preservation Laboratory of The New York Academy of Medicine, 1216 Fifth Ave. This intensive workshop will provide participants with the chance to work with vellum, play with color, and learn a unique method of exposed sewing. Space is limited to 10 participants. Workshop fee: Member \$145, Non-member \$175, Materials fee \$20. RSVP: Kelli Piotrowski at [kellipotrowski@hotmail.com](mailto:kellipotrowski@hotmail.com) or call 212-547-0645.

March 14-19: North Carolina: Monique Lallier and John Stevens will present a joint workshop on the Cross Structure Binding and Brush Roman. For more information contact Joyce Teta at [Tetascribe@aol.com](mailto:Tetascribe@aol.com) or visit [www.calligraphycentre.com/](http://www.calligraphycentre.com/)

March 21: Dallas, TX: David Moss, "On Illustrating the Haggadah." One of six lectures in Bridwell's Tenth Annual Judaica lecture Series. At 2pm in the Blue Room of Bridwell Library. 214-768-3483.

March 26-28: Philadelphia, PA: "Late Medieval Binding Part 2." The class will pick up where last year's workshop with Maria Fredericks left off. It will address primary covering, endbands, pin-and-strap fore-edge closures, and the secondary covering (chemise or overcover). Students should come to class with a book block already sewn and with boards attached in 15th-century or "gothic" style. The class will begin with a review session on the primary endband, followed by creation of simple tawed straps with brass hardware to hold the book closed. We will cover the book in full chamois to simulate the soft tawed skin used on many late medieval books, and execute a secondary endband typical of the period. At the end of the class, students should have an

understanding of the basic structural features of the 15th-century English binding, which they can use for historical models, conservation work, or for incorporation into artists' books or design bindings. Friday, March 26, 5:30 to 8:30, Saturday & Sunday, March 27 & 28, 9:00AM to 5:00PM at the 2nd Floor Bindery, Arronson Hall, 333 S. Broad Street, University of the Arts, Philadelphia, PA. Cost: \$150 GBW members, \$175 non members (A check holds your spot.) Fee is non-refundable after March 10. There is a \$30 materials fee payable to instructor at the workshop. Limit, 8 participants. Make check payable to Guild Of Book Workers and mail to: Jennifer Rosner Library Company, 1314 Locust Street, Philadelphia, PA 19107. Please include your name, phone number, address, and e-mail address with your check. Participants should come to the workshop with a prepared textblock sewn on cords/thongs with beveled wooden board covers. Detailed specifications can be mailed or e-mailed to those interested. Questions: Patty Hammarstedt at 610-518-5214 or e-mail [pattyham@comcast.net](mailto:pattyham@comcast.net)

March 27-28: San Francisco Center for Book Arts: "Case Study: The Laced Case" with Kitty Maryatt. Kitty Maryatt is Director of the Scripps College Press in Claremont, CA. More info at [www.sfcba.org](http://www.sfcba.org)

April 3: Boulder, CO: "Edible Book Show & Tea" from 4 - 6PM at the Boulder Museum of Contemporary Art. For more information see [www.bookartsleague.org](http://www.bookartsleague.org). For more information on this ongoing international happening see <http://www.colophon.com/ediblebooks/>

April 16: Dallas, TX: Christopher de Hamel, "Why Elephants Cannot Lie Down: Medieval Bestiaries and Their Purpose". Hamel is Fellow Librarian of Corpus Christi College, Cambridge. At 4pm in the Bridwell Library of Southern Methodist University. Call 214-768-3483 for more information.

May 7-9: Denver, CO: Three Day Boxmaking Workshop with Julie Chen. Presented by the Rocky Mountain Chapter of GBW. Space is limited, so register early! To hold your space, send a non-refundable deposit of \$100 to Alicia Bailey, GBW Treasurer, PO Box 200984, Denver, CO 80220. Workshop fee for members is \$250. For more information contact Alicia Bailey: 303-340-2110, [ravenpress@earthlink.net](mailto:ravenpress@earthlink.net)

May 14 & 15: "Long and Link Stitch Binding" with Pamela Spitzmueller. Participants will make two bindings; one set piece and one of your own design. Workshop will be held from 9AM to 4PM at the Preservation Laboratory of The New York Academy of Medicine, 1216 Fifth Ave. Space is limited to 10 participants. Workshop fee: Member \$145, Non-member \$175; Material fee: \$20. RSVP: Kelli Piotrowski at [kellipotrowski@hotmail.com](mailto:kellipotrowski@hotmail.com) or call 212-547-0645.

June 3 – July 29, 2005: Denver, CO: “Stand and Deliver, an exhibit of moveable book structures” curated by Ed Hutchins will be in Colorado at the Denver Public Library. The show is co-sponsored by the Rocky Mountain chapter, the Book Arts League, and the University of Colorado, Boulder.

June 5-6, 12-13: New York, NY: 28th Annual American Crafts Festival at Lincoln Center for The Performing Arts. Contact: Raya Zafrina, Director of Operations, c/o ACAC, PO Box 650, Montclair, NJ 07042

JUNE 7-18: PBI 2004 will be held at Camp Collins, located outside Portland, Oregon. The online brochure and application information will be posted in the first week of Jan, 2004. <http://www.paperbookintensive.org/>

JUNE 9-14: 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>

June 25-29: Philadelphia, PA: “German Leather Binding” with Don Rash. This workshop offers the opportunity to construct a leather bound book in the traditional German style. Participants will learn leather techniques of endbands, paring, and binding. Titling will not be covered. Participants should have some binding experience. Friday, June 25 through Tuesday, June 29, 9:00AM to 5:00PM at 2nd Floor Bindery, Arronson Hall, 333 S. Broad Street, University of the Arts, Philadelphia, PA. Cost: \$300 GBW members, \$325 non members (A check holds your spot.) Fee is non-refundable after June 4. Students should arrive with a textblock of 15-20 signatures sewn on 4-5 raised cords. Specifics will be mailed. Materials: students will purchase ahead of time 1 Harmatan second-quality Nigerian goat skin of about 6 square feet. Available through Talas for about \$100-150. Limit, 8 participants. Make check payable to Guild Of Bookworkers and mail to: Jennifer Rosner, Library Company, 1314 Locust Street, Philadelphia, PA 19107. Questions: Call Patty Hammarstedt at 610-518-5214 or e-mail [pattyham@comcast.net](mailto:pattyham@comcast.net)

September 4-5, 11-12: New York, NY: 19th Annual Autumn Crafts Festival at Lincoln Center for The Performing Arts. Contact: Raya Zafrina, Director of Operations, c/o ACAC, PO Box 650, Montclair, NJ 07042

September 17-19: Roslyn Harbor, NY: 8th Annual Craft As Art Festival at The Nassau County Museum of Art. Contact: Raya Zafrina, Director of Operations, c/o ACAC, PO Box 650, Montclair, NJ 07042

November 11-14, 2004: 24th Annual GBW Standards of Excellence Seminar will be held in Providence, Rhode Island. Look for information on presenters and registration in the June Newsletter.



**SUPPLIERS AND SERVICES:**

The Newsletter accepts advertisements:

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

Series of 4: 10% discount.

For inclusion in the **April Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **March first**, along with payment (made out to the Guild of Book Workers, through a U.S. bank) to Jack Fitterer, 1076 Collins St. Extension, Hillsdale NY 12529; p: 518-325-7172; fitterer@taconic.net.

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