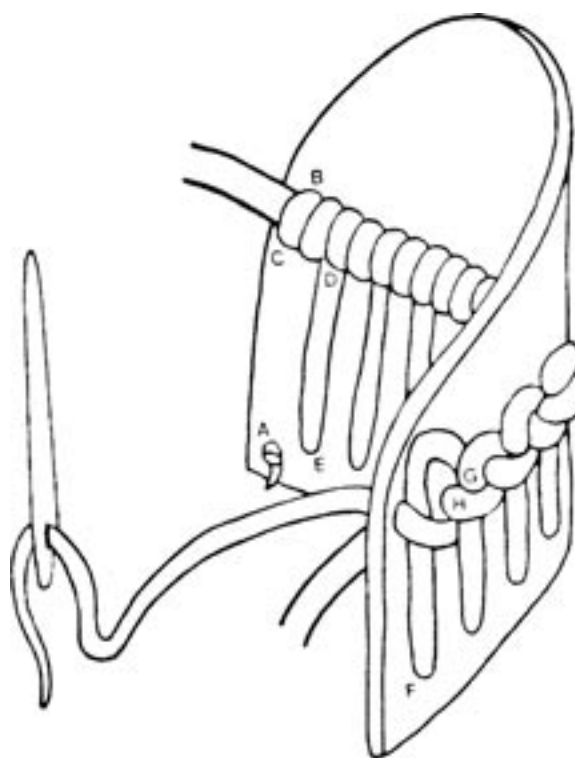


ENDBAND FOR A TAB BINDING

Use one needle and a single thread with a knot at one end.


1. At A (kettle of first gathering), pierce from the inside of gathering and go to the spine side.
2. Pierce the tab at B and come to the front under the core C.
3. Wrap the core twice.
4. From behind the core at D, drop into the next gathering and pierce kettle at E.
5. After the first gathering is secured, a chain is begun on the back of the tab behind the core. The thread travels up from the kettle (see F) and links under the two previous threads (G & H) and pierces the tab, under the core (step 2). Repeat steps 3, 4, & 5.



*Text & illustration by Pamela Spitzmueller;
taken from a broadside designed by Al Buck*

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The Guild of Book Workers Newsletter

NUMBER 153 — APRIL 2004

Guild News

☞ PRESIDENT'S REPORT

The first announcement of the Guild of Book Workers Centennial Celebration in 2006 was made a year and a half ago in the October 2002 Newsletter, when the date was still a comfortable four years away. With the date now two and a half years away, it is time for a report on the progress that has been made on both the plans and the program.

In January, a small group of the '06 Advisory Committee of past Presidents and Standards Chairs met in New York to work on the program. The first decision they made was that the title of the symposium should be broader than originally announced. After discussing it with the rest of the group, the currently favored title is "The Guild of Book Workers Centennial Celebration: A Symposium on the Art of the Book in America." And similarly, the suggested title for the exhibition is "The Guild of Book Workers 100th Anniversary Exhibition," following the lead of the 75th exhibition in 1981. The decision to start both with "GBW" was made to help with future indexing.

The group then went on to discuss a list of possible speakers to be approached. There are lots of interesting stories to be heard, and lots of wonderful work to be seen. Fortunately there was general agreement about where to begin, but less about where to end, without turning the symposium into a weeklong marathon. Since then, a number of those on the list have been spoken to and the response has been wonderful: generally they have been delightfully enthusiastic, and most generous in offering to participate. Those on the list thus far include: Willman Spawn on 17th century bindings, Sue Allen on 19th century publishers' bindings, Barbara Kretzmann on the first half century of the Guild, Monique Lallier on the Montreal binders, Don Etherington on Otto Zahn, Nancy Leavitt on Calligraphy, Iris Nevins on Marbling, hopefully Deborah Evetts on late 20th century binders, and, with luck, Tom Conroy on the binders of the "Rivers of America" exhibition. Others are yet to be reached, and we are still open to suggestions.

While many of the papers will be on specific topics such as the list above, the plan is for another group to be regional reports, covering the historical activities in different parts of the country. To help with those, a number of people have been approached or have offered their services: Doris Fritag and Sam Ellenport in New England, Bill Minter and Scott Keller

in Chicago, Margaret Johnson and Tom Conroy in California, Karen Jones in Colorado, and hopefully others. For those reports to be as comprehensive as possible, they will need help from the rest of us in the field. Much of this material is badly scattered, with some in institutional collections and some in private hands. The network of GBW members should be able to help in locating this material to make it available. The published proceedings of the meeting would then provide a more permanent record. If you know of small collections that are not known, or individual items that are hidden away, do speak up. It may be an important piece in a bigger puzzle.

While in New York, I visited the New York Academy of Medicine where the symposium will take place. The NYAM has a new director of Special Events, again very knowledgeable and helpful. It has also done some remodeling and redecorating that make it all the more attractive. The rooms on the second level designated for the vendors now have windows that look out on the treetops of Central Park. And I understand they are thinking of some improvements for the auditorium. It should all be most satisfactory for our purposes.

Their director has recently sent us their list of recommended small hotels in the area, and Nancy Lev-Alexander will begin negotiating with them to reserve blocks of rooms for GBW. She is also looking into boats that offer dinner cruises around the island, and other possible venues for evening activities that they have recommended.

While in New York, I also had a very complete tour of the Grolier Club, thanks to Mary Schlosser, and met the various people who would work with GBW on the 100th Anniversary Exhibition. They were all exceedingly nice and helpful. The Grolier Club has a good sized exhibition room on the first floor that should handle the GBW exhibition nicely. They also felt that the Club could accommodate the traditional GBW Thursday night opening reception too, although for larger groups they usually rely on everyone spreading out on several floors. The exhibition is scheduled to be at the Grolier Club from September through November of '06. The fact that it will open there a month before the GBW meetings should make it easier for the local arrangements group to avoid the last minute rush that was a problem in Denver.

The planning for the exhibition is beginning to get underway as well. Although Priscilla Spitler is officially stepping down as Exhibition Chair this

July, she has agreed to stay on to help where needed. Fortunately Peter Verheyen has offered to take on the job, and has many good ideas already. His being located in Syracuse should be helpful. Similar to the 75th Anniversary Exhibition, the 100th Exhibition is currently planning to have both an historical part and contemporary part. The contemporary part will go on tour and Priscilla is already lining up sites. The parameters of the historical part are yet to be decided. The early GBW work shown in the 75th may be difficult to obtain again. In the twenty-five years since, many key people in the field have gone, leaving work that should be seen.

In addition to the competition planned for the exhibition, a competition for a new GBW logo is being planned. The current logo is GBW's second logo and has served GBW well for fifty years. The organization has changed rather dramatically in the last 50 years and perhaps its logo needs to change too. Some design genius may have something new in mind for its second century.

My trip to New York confirmed another fact: New York will be expensive. A subway ticket is \$2, a short cab ride \$5, a hamburger \$7, and so on. We are doing what we can to keep the expenses down but there is no way to avoid the fact that they do add up in a rather amazing way. In my first report, I suggested that you start saving your pennies: you had better include your nickels and dimes. But we think it will be worth every cent.

Betsy Palmer Eldridge
President, GBW

ELECTION 2004

Annual elections will take place in June. Ballots will be sent out with Membership Renewal forms on the first of June. Offices and Committee Chairs due for election in this even-numbered year and the names of those nominated by the Nominating Committee are:

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

If you wish to nominate a candidate for any position, please send the name of your choice to the Nominating Committee Chair, Pamela Barrios, before May 15, 2004, accompanied by:

- 1) Biographical sketch of your nominee.
- 2) Statement of willingness by the nominee to serve if elected.
- 3) Signature endorsements of five members in good standing who support the recommendation.

Pamela Barrios, 640 North 900 West, Orem, UT 84057; 801-422-2988; pam_barrios@byu.edu.

Pamela Barrios

EXHIBITION NOTES

Review of In Flight Exhibit

January in Salt Lake City is a dull gray. The city sits in a large, mountain-ringed valley plunged into an inversion that can last for weeks. The inversion coils around the valley like a snake, flattening the landscape in a low, thick cloud. The sun disappears. The mountains disappear. The temperature huddles at nine degrees at night and hovers below thirty degrees during the day. The gray of the inversion can be seen in our faces. One January, I, who dread needle and thread, spent hours in fabric stores as an antidote to the gray. It helped. I suggested this to friends. This January, I recommended *In Flight*, a nationally touring exhibition of artists' books produced by the Guild of Book Workers, at the Special Collections Gallery of the J. Willard Marriott Library at The University of Utah.

In Flight dazzles with unabashed color and texture and shape and, just as importantly at this mind-numbing time of year, metaphor. *In Flight* celebrates the centennial of the first flight of the Wright Brothers, whose imagination and innovation began the reality of a dream thousands of years old. The books chosen for this juried exhibition reflect the same kind of imagination and innovation. The Wright brothers flew because of an unrelenting attention to detail and an obsession to soar above the ground, to uncover the earth from a new perspective. These books reveal the same kind of detail with meticulous workmanship and an obsession for storytelling not only through words, but through the book as an icon of literal and figurative sculptural movement.

The fifty-four books and broadsides range from grieving, awe-stricken responses to egregious acts of

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Brookline, MA 02445

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beenk@rcn.com

Deadline for the June issue:
May 1, 2004.

Items for the Calendar should be sent to

Shawn Gerwig, 5 Whitney Road,
Falmouth, ME 04105

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shawn.gerwig@briloon.org

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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
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This issue of *The Guild of Book Workers Newsletter*
has been set in Adobe Caslon & Minion.

human folly to the fanciful and whimsical. On the darker side are the tall, narrow accordion-fold panels of Elsi Vassdal Ellis' *Icarus*, exquisitely printed, which, in spite of its theme of genocide, lifts the reader's eye upward, when the final panel is filled with a growing pile of skeletons absorbing the text altogether.

From nightmares of reality to nightmares of sleep, we are confronted with Mimi Shapiro's *The Poet's Dream*, a carousel book full of landscapes, timepieces, early scientific instruments, animals, and mythical figures merging in the haphazard sequence of a bad dream where the only saving grace for the dreamer is the structure of the book itself. The book opens and closes. Nightmares end. Lisa Olson's *She Looks Upon the Part of Her That Left* is less dark in its imagery, but the black bird that emerges on many of the pages suggests a brooding, a suspension of something unnamed.

Melissa Jay Craig's *Night Flight (To Bright Lights)* is bound with a hemp-corded spine reminiscent of "old" books, but any resemblance ends there. The colorful boards and leaves are frayed (by endless readings?) beyond hope of repair. The fraying resembles wings. There is a sense of longing and yet fulfilled expectation in the wings. In a book we hear distant voices, travel without traveling, escape without leaving.

Many books in this exhibition are filled with reminiscence. *From Uncle Will*, by Mary Howe, begins with a cloth-covered box encasing a biplane made of toothpicks and paper. A side opening holds a mahogany, wallet-like paste-papered folder with pockets for a 1910 postcard and a newspaper account both describing an air show. Souvenirs worth keeping. Looking at this series of connected objects we realize that flight, one hundred years old, and technically sophisticated in ways unimaginable at the turn of the twentieth century, still awes us in the twenty-first century. They said it then and we say it now when we watch airplanes take off—take us with you! Stephanie Wolff says just that with *Take Me with You*, a miniature suitcase covered in brown book cloth with attached thin leather straps and a clasp that reveals when opened an accordion pull-out whose panels consist of blue jeans, a tee shirt, and a suit.

Karen Hanmer's two entries, both formed as accordion flag books, move from the nostalgia of the Wright flight to the beginnings of the space program, initiated by President Kennedy in the early 1960s. As a pair, the message is lofty. Look where we were. Look where we went. Imagine where we're going.

Of all the books in this exhibition, the one that

wowed me the most was Cathy Adelman's *A Million Miles on United: She Who Flies the Most Gets the Best Seat*. Adelman saved five hundred and fifty airline boarding passes from airplane trips she made. She bound all of these tickets into a Coptic bridge book that swoops into an inverted arch mounted on a base of bird's eye maple. At first the viewer wonders what on earth compelled her to save all those boarding passes. But then we want to read them. Where did she go? When did she go? Why did she go?

The Guild of Book Workers members are known for their fine bindings, which often begin the story before a book is even opened. Barbara Korbel's goatskin binding for Beryl Markham's *West with the Night*, is an intriguing beginning to the story of this 1930s flight. Marbled paper inserts looking like distant planets waiting for visitors float on the midnight blue leather. Pricilla A. Spitler's binding for *By Air* is charming. Goatskin is gold tooled and has leather onlays mixed with cut-foil stamping and painted acrylic decoration, depicting airplanes, envelopes, and clouds against a deep blue-black background.

From the graphic to the abstract, Kristin Alana Baum's *The Book of Millie-Ba* (Ba is an early Coptic concept of soul-bird) is bound in a modern Coptic leather binding dyed light blue to symbolize the use of indigo during death rituals. When opened, a tooled and stitched abstract bird soars towards a blue sun, its wings spread from cover to cover. Monique Lallier's binding for *The Phoenix* by Alun Briggs is breathtaking in its simplicity and integrity. Black and bright yellow goatskins are joined at the spine. A stylized Phoenix created with lines of contrasting leather onlays reaches across the length of the binding. The final flight of the soul-bird Ba is in striking contrast to the flight of the Phoenix.

It is this kind of heart that the artists of *In Flight* expose us to, in their work and in the possibilities of the book as a catalyst for exploration and discovery. These books are as thought provoking as the first Wright Brothers flight was in its time and as the landing on Mars is to us today. Nothing here is gray. Anything is possible. Even springtime in the Rockies.

*Luise Poulton, Associate Curator of Rare Books
J. Willard Marriott Library*

Noteworthy

GBW would like to thank (again & again) Sid Huttner for all his work over the years as Book Review Editor for the Newsletter. One of the most daunting tasks in recorded history is extricating reviews from folks who've promised to write them. In the same breath, GBW would like to welcome and thank Barbara Halporn (while diverting her gaze from the aforementioned "daunting task") for agreeing to take over as Review Editor. Barbara has recently retired as the Head of Collection Development in Widener Library at Harvard University.

~ An article on the springback account book binding by Peter Verheyen and Donia Conn has appeared in the latest issue (vol 23) of the *New Bookbinder*, the journal of Designer Bookbinders. The article provides the required step-by-step instructions to complete a springback binding in the German binding tradition.

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Centennial News

THE RIVERS OF AMERICA COMPETITIONS OF 1946: A REQUEST FOR INFORMATION

Tom Conroy

In 1946, Rinehart and Company and the Guild of Book Workers held a hand bookbinding competition to celebrate the publication of Edith Diehl's *Bookbinding: Its Background and Technique*. Twenty-eight American binders and binderies were commissioned to bind the volumes of Rinehart's *Rivers of America* series, drawn by lot, in full leather. Two prizes of \$500 (equal to perhaps \$10,000 today) were given: one to the late Harold Tribolet and the Lakeside Bindery for their binding on *The Lower Mississippi*; and one to the late Polly Lada-Mocarski for her dark green binding on *The Brandywine*. In New York the 28 bindings were shown as part of the Guild of Book Workers' first post-war exhibition; the best of them were sent on a tour of American public and university libraries, and did "much to focus attention on the high standards of fine binding in America at mid-century." The tour was planned to continue until 1952. The books may have been seen in the Rinehart office as late as 1959.

The *Rivers of America* bindings are lost; only a few black and white photos are left. Yet the *Rivers* competition was a major event in our binding history; it reminds us that we had great binders in the middle 20th century, though we have forgotten who they were and we have forgotten what their work was like. Some of the *Rivers* binders were active from the 1900s until the 1950s; others from the 1930s to the 1980s. Few of them made a living at fine binding; they were restorers, trade binders, binding teachers, had private incomes, or worked in subsidized prestige shops. Fine binding was an avocation, a passion; and passion forced them to produce the highest quality work despite the lack of patronage and interest in America.

I am preparing a paper on the *Rivers of America* competition as a showcase of American binding in the middle 20th century. Though the *Rivers* bindings are lost and the half-dozen surviving photos are murky black-and-white, other bindings by the *Rivers* binders in public or private hands could show the brilliant, colorful nature of their work. There is ample biographical information available on some of the binders, but almost none on others. I hope that members of the Guild will be able to aid me with information on the *Rivers* competition and on the binders

listed below, including reminiscences, current location of bindings, archival materials, and printed articles. Tom Conroy 1526 Edith St. Berkeley, CA 94703; 510-524-9518; booktoolcutter@yahoo.com

BINDERS AND THE VOLUMES THEY BOUND:

Belle McMurtry Young. *Kennebec: Cradle of Americans*
Gaston Pilon. *Upper Mississippi: A Wilderness Saga*
Fanny Dudley. *Savannah River: Strange Green Land*
Rosanne Roudebush. *Powder River: Let'er Buck*
James MacDonald. *The James*
Arthur W. Launder. *The Sacramento: River of Gold*
Jean Eschmann. *The Wabash*
Herbert and Peter Fahey. *The Arkansas*
Marshall Johnson. *The Delaware*
Otti von Wassiliko. *The Illinois*
Hope Weil. *The Kaw: The Heart of a Nation*
Polly Lada-Mocarski. *The Brandywine*
Charlotte Ullman. *The Charles*
Stefan Salter. *The Kentucky*
Oscar Hugh de Boyedon. *The Sangamon*
Caroline Weir Ely. *The Allegheny*
Louise Russell James. *The Wisconsin: River of a Thousand Isles*
Harold Tribolet. *Lower Mississippi*
Christine Hamilton. *The St. Lawrence*
Florence E. Cook. *The Chicago*
Nancy Blakiston. *Twin Rivers: The Raritan and the Passaic*
B.E. Watters. *The Humboldt: Highroad of the West*
Mrs. Stanley Rinehart. *The St. Johns: A Parade of Diversities*
Arno Werner. *Rivers of the Eastern Shore: Seventeen Maryland Rivers*
Julia Parkman Wightman. *The Missouri*
Gerhard Gerlach. *The Salinas: Upside-Down River*
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LIBRARY UPDATE

The list of GBW Standards video-taped presentations available for “adoption” is getting short. We are down to the final countdown with just 10 left in the backlog of unedited tapes of Standards Presentations since 1994 (including Denver 2003). Just 18 months ago we initiated the “Video Adoptions Program” at Standards in Minneapolis. At that time there was a staggering backlog of over 30 taped presentations in need of editing. As a result of the wonderful response of our membership, 22 have been sponsored. Each videotaped presentation at the Guild of Book Workers Standards of Excellence Seminar costs \$300 to edit. Members, Chapters, or other groups can sponsor a presentation of their choice by donating the cost of editing. The sponsor receives one complimentary copy of the adopted video, and the option of purchasing as many more as they wish with a 20% discount. Credit is given each sponsor at the end of the adopted video tape unless anonymity is requested. These videos are a fantastic educational resource for members to borrow from the GBW Library, or to purchase for personal or institutional libraries. If you or your group are interested in sponsoring a presentation, please contact Jane Meggers for instructions and a current list of presentations available for adoption. Mail or e-mail requests to: Jane Meggers, GBW Librarian, 402 Iowa Ave, Iowa City, Iowa, 52240; jane-meggers@uiowa.edu

NEW VIDEOS NOW AVAILABLE

✿ PASADENA 1996 ✿

Jan Sobota: *Cuir Cisele or Leather Schitt*

The technique of cuir-cisele was used to decorate leather bindings from about 1350-1500 in central Europe. It was used extensively around 1900 in France where a new artistic style utilizing the technique was created during the Art Nouveau period. Jan demonstrates many different variations on this technique and shows slides of a selection of historical bindings created in cuir-cisele.

Jan attended the School of Applied Arts in Prague in 1957, received his Masters of Applied Arts, Majoring in Bookbinding in 1969. He was accepted into MDE in 1979, receiving the title *Meister des Einbandkunst*.

Louise Genest: *Exposed Spine Binding*

This presentation focuses on the binder's approach to the exposed spine binding of a multiple-section text-block, demonstrating from beginning to completion, the step-by-step process of a full leather binding.

Louise studied bookbinding in Montreal with Monique Lallier, served an apprenticeship in book conservation at Carolyn Horton and Assoc., and took courses with Deborah Evetts and Laura Young.

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>

In other GBW Library news, we are missing from the collection of The Institute of Paper Conservation's journal, *The Paper Conservator*, volume 15, 1991. If anyone can locate this issue to either donate or sell to the library, please contact Jane Meggers, Guild Librarian, State Historical Society of Iowa, 402 Iowa Ave, Iowa City IA 52240; 319-335-3921; jane-meggers@uiowa.edu

The Library is pleased to announce the addition of Sylvia Ramos' *The Exquisite Notebook* to our collection. Sylvia has generously donated a copy of her class notes on the book structures taught in the Interdisciplinary Art Book and Paper Program at Columbia College Chicago. This beautifully illustrated and annotated work, reproduced exactly from her notebook pages, will be a valuable resource for our members.

The GBW Library would also like to thank Tom Conroy for the donation of his book, *Bookbinders' Finishing Tool Makers, 1780-1965*. Tom's extensive research on historic bookbinding tools is widely respected and is reflected in this unique work. It lists hundreds of tool-cutters from this period in the British Isles, Europe, North America and Australia, including biographies and illustrations of trade marks and advertisements. With sincere thanks to both authors, the library is pleased to offer loan of these books to GBW members.

Marbling

Iris Nevins

The two most widely used marbling paints are acrylics and watercolors. As a rule, if a more traditional look is desired, as would be used to rebind an early book, waterbased marbling colors are generally chosen. Gouache, tube watercolor, sometimes certain brands of tempera (I have not tested every single type of paint, but generally temperas contain too much dispersant—whether soap based or ox-gall—to be cooperative for marbling), or watercolor paints that are made specifically for marbling work well. One of the cons is that all colors do not work; in fact, at least half of the colors will not cooperate with the marbling process. Pigments all have certain physical and chemical properties and differing specific gravities (heaviness comes into play when you want to float them on the size bath). These properties, or personalities, of the pigments come to life when floated on water. They are free to expand, contract, push other colors out of the way, or make them sink. In my decades of paint making experiments I have thrown out tens of thousands of dollars worth of pigments and other materials that just have not worked. Oddly, and not coincidentally, I was left with a handful of basic pigments that were marbling friendly and, lo and behold, they were the same pigments used centuries ago—earth colors, lamp black, ochres, ultramarine, etc. Cadmiums work well among the more modern pigments; however, they have a high specific gravity so you have to use them a little thinner to ensure a deep color.

Another problem is that watercolors are not 100% waterproof when dry. The alum mordant used on the paper prior to marbling enables the sheet to be rinsed without running, but if you smear it while wet it smudges. Some binders use a non-workable fixative—such as Grumbacher makes—if they want to waterproof it further. Watercolor marbling is somewhat trickier than acrylic. It is more prone to problems, but they can be overcome with a little practice, and if you want a traditional look this is the way to go.

Acrylics tend to be more bright, intense colors that are suited for craft projects or books that do not need a period binding with a history appropriate paper. In addition, most brands float on their own without the use of dispersant (ox-gall is generally ineffective on acrylics; photo-flo or another detergent based dispersant is necessary). Generally dispersant is only needed to adjust the colors to one another. This is also the

paint of choice when working with children, or for those whose goal is the effect rather than the traditional process and result. An added plus is that when acrylics dry they are 100% waterproof. Acrylics also tend to work on more types of papers than watercolors. The recent problems that marblers have faced with buffered papers affects the watercolor marblers more than the acrylic marblers. Also, it is possible to use a wider range of pigments with acrylics because the acrylic base is a great equalizer—it floats by itself, so pigments that spread too much or little on their own (such as watercolors) tend to be overruled by the acrylic base. The main drawbacks are the decidedly non-traditional look, and the fact that you must work very quickly. The acrylic base tends to dry rapidly upon exposure to air. When the paint droplets are floating on the marbling trough, they tend to “crackle” up, which looks like crazing on pottery.

Both materials have their pros and cons. For beginners, generally acrylics are a bit easier, but if your interest is the tradition and history of marbling, it is vital to use the traditional waterbased methods and materials.



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Report

TOPICS IN CONSERVATION SCIENCE

John Bertonaschi

This is the concluding segment of an article on the Symposium on Adhesives and Leather held at the Library of Congress on September 29–October 1, 2003. This was part of a series of lectures entitled “Topics in Preservation Science.”

The first speaker of the second day was Mr. Roy Thomson, leather chemist, and chief of the Leather Conservation Centre, Northampton, UK. Mr. Thomson presented a brief history of leather making. He defined leather as a material made from the skin of any vertebrate by any process which renders it resistant to putrefaction under warm, moist conditions, and which retains this property after repeated wetting and drying. (Note that this definition excludes tawed skins.) The main process for producing leather is vegetable tanning, which dates back to Greco-Roman times.

After this introductory presentation, the floor was yielded to Mr. Roger Barlee, a director of J. Hewit and Sons, Ltd., Edinburgh, manufacturers of leather for almost 200 years. Mr. Barlee began by giving the scientific background of modern leather production.

The basic leather molecule is a protein called tropocollagen. It bundles together to form fibers called collagen. The tanning process removes unwanted material from around the collagen to create cross-links between the fibers. Older animals have more cross-links occurring naturally, resulting in a tougher, stiffer leather. Leather is made from the dermis of the skin, as distinct from the epidermis and the flesh portions. The dermis is divided into three layers—the grain, the corium, and the junction between the two.

Mr. Barlee described the modern process of tanning skins. The steps are essentially the same as those of the old process related by Mr. Thomson, but mechanized, streamlined, and with much greater control over the final result.

The composition of vegetable tannins was discussed. The vegetable tan liquor is a complex mixture of tanning and non-tanning molecules. The non-tans are small molecules. They have no tanning power, but are important as buffering agents and greatly influence the properties of the leather as it ages.

Skins are often shipped out from their countries of origin having been dried out after an initial tan. These skins are said to be “crusted out,” or in the

crust state. This is particularly true of leathers from the more tropical regions of the world, as the tanned skins won’t rot in the humid climate. Goatskins for bookbinding that come from India and Nigeria are sold in the crust state. There are no problems due to putrefaction, but the types of tannage offered are very limited. These basic tans are partially removed at Hewit’s, with best results being 70%–80% removal, and the skins are then retanned.

Crusted skins are soaked in water and then shaved to a uniform thickness. Skin thickness is referred to as substance. Shaving reduces the substance to a uniform and precise figure. Skins then move to the dye-house where they are retanned, dyed, and finished.

Mr. Barlee then went on to cover the causes of deterioration of bookbinding leathers. Deterioration of vegetable tanned leathers proceeds from five sources: acidity, temperature, and moisture, which all work in conjunction, and ultraviolet light and metal ions, which advance oxidation from UV.

Book conservators are familiar with the phenomenon of 19th and early 20th century leathers being in much worse shape than skins from earlier eras. In the 19th century, European tanners began using less expensive leathers and tannins such as mimosa and quebracho from their colonies, resulting in leathers composed of compounds that were more susceptible to acid hydrolysis. Acids cause hydrolysis of the peptide chains, breaking bonds in the collagen. Sulphur dioxide in the air combines with oxygen and water to form sulphuric acid.

Oxidation proceeds from exposure to ultraviolet light, and is catalyzed by metal ions. The result is a breakdown of the polymers of which the skin is composed. The leather may be exposed to iron from shaving knives, plumbing pipes, or simply dust in the air. Metals may also be present in certain dyestuffs. Dyes containing iron or copper are to be avoided.

Vegetable tans fall roughly into two categories: catechols (condensed tans), and pyrogallols (hydrolysable tans.) The catechols bind quickly and strongly to collagen. This characteristic is known as “astringency.” Undyed skins tanned with catechol extracts have a reddish brown color. They are very supple, with wonderful aesthetic qualities. Mr. Barlee described them as “round” and “full.” The tanning agent comprises up to 80% of the extract. Catechol tannins are inexpensive and easy to get, as they come from the bark of tropical hardwood trees that are harvested for their wood.

Catechol tanned leathers also have severe draw-

backs: They have poor lightfastness. The tanning complex is easily oxidized. The non-tan content is low and does not yield much benefit in terms of buffering. As a result, leathers tanned with catechols exhibit the all-too-familiar “red rot” as they age. Catechol tannins include mimosa, quebracho, and mangrove.

Pyrogallol tannins have less astringency. They penetrate deep into the skin before fixing to the collagen. This produces a deep tanning action, and a leather which Mr. Barlee described as “mellow.” Natural pyrogallol tanned leathers have a yellowish or greenish brown color with good lightfastness. This tanning complex does not oxidize easily. Around 40%, and sometimes up to 50% of the extract may be composed of non-tans, which act as buffering salts and protect the leather from acidic attack, so pyrogallol tanned leathers have much better aging characteristics.

One of the main drawbacks of pyrogallol tannins is their cost. In some cases, they may be 100 times the cost of the cheapest catechol tans. Pyrogallols come chiefly from nuts and leaves, so supplies may be uncertain at times, and harvesting is always rather difficult. These leathers tend to darken with age. Also, because the tanning component of the complex may be as low as 50%, these leathers don’t have the sensuous aesthetic qualities which Mr. Barlee talked about in the catechol tanned skins. He described pyrogallol tanned leathers using terms such as “thin,” “hollow,” “empty feeling,” and “tinny.” Pyrogallol tannins include sumac, myrabolan, tara, bagarewa, and, of course, oak.

Mr. Thomson returned to the podium at this point to briefly discuss the scientific examination of leather. From a conservation standpoint, it is usually not necessary to know what type of animal the skin came from. Various spot tests are available to determine the type of tannage. An iron salt solution will produce a bluish-black spot in the presence of vegetable tannins, for example. There are also tests to indicate whether condensed or hydrolysable tans were used. pH tests can be done to determine the presence of a strong acid, such as H_2SO_4 . Acidic deterioration resulting in red rot is easy to detect by its appearance and smell. Shrinkage temperature, or T_s , is another standard test of leather quality. A piece of leather is put into a beaker of water and heated. At a certain point, a sudden and dramatic shrinking or shriveling of the leather piece will be observed. The temperature at which this occurs is called the shrinkage temperature. Shrinkage temperature goes down as leather deteriorates.

Mr. Thomson next spoke about the repair systems

he uses at the Leather Conservation Centre. (Bear in mind that they normally work on artifacts other than books.) He tries to use like materials, in other words, new leather to repair old leather, but cautioned that new leather tends to react much more to environmental changes. He doesn’t find fabric to be a good match as a repair material for leather, as it moves differently. He prefers non-wovens. They have more space between the fibers resulting in a more gentle movement. The Centre uses PVA/EVA adhesives widely, particularly the reversible PVAs. They use BEVA in its various forms, but very little starch paste or methylcellulose.

A tip was contributed by Mr. Frank Mowery, Chief of Conservation at the Folger Shakespeare Library. At a recent IADA conference in Germany, Mr. Mowery saw a presentation given by a conservator from Serbia that described lifting brittle leather spines with the aid of a coating of rubber cement. The spine is first brushed lightly with melted microcrystalline wax, and then a thick coating of rubber cement is applied. The spine can be lifted beautifully in one piece. Cling wrap is pressed into the adhesive for easier handling. When repairs and lining are done, the spine is replaced. The rubber cement can be peeled off harmlessly within three days without the use of solvents.

The question of dressings, finishes, and consolidants for leather was taken up by Mr. Thomson. In general, dressings are applied to soften the leather and make it more flexible. So, the first question to be asked before putting on a dressing is, “Does the leather need to be flexible?” If the answer is no, there is no sense in adding a substance which could eventually have adverse effects or change the appearance of the leather as it ages. It is Mr. Thomson’s opinion that dressings do the conservator more good than the leather. They can be polished to make the leather look good, but do little else. Mr. Thomson has used Marney’s Leather Dressing very sparingly.

A consolidant is applied to hold together the fibers of deteriorated leather. Klucel G is widely used for this purpose, but doesn’t penetrate deeply into the leather because it is a rather large molecule. Mr. Thomson prefers Pliantex, which has a smaller molecular weight, but he has not lately been able to find a distributor of it. The so-called “red rot cocktail,” developed at the Conservation Center in Philadelphia, is another popular consolidant. It is a 1:1:1 mixture of SC-6000, 2% Klucel G in isopropyl alcohol, and isopropyl alcohol. All of these consoli-

dation treatments seal the surface of the leather, but deterioration continues underneath.

Next came a description of the long-running and still unresolved struggle to produce a truly archival leather which has desirable working properties. In London it had been noticed since the mid- 19th century that many leather covered books and furniture were deteriorating at an alarming rate. In 1900, the Society of Arts formed a committee to look into the deterioration of leather. Their report was issued in 1905 and found a definite drop in the quality of leathers produced after 1820. This lowered standard was almost total by 1860. Some leathers began to degrade severely after only 5-10 years. The best skins were found to be the following: alum tawed and chrome tanned leathers generally, and alum tawed pig in particular, vellum (if stored in the proper conditions), 15th-16th century oak tanned calf, and 16th-18th century Morocco. Modern leathers of the time dyed with the then new aniline dyes were the worst.

Examining production methods of the time provided some answers. Machine shaving was not an improvement over the old and difficult method of hand shaving. Traditionally, thinner skins were chosen for bookbinding to reduce the need for shaving. Once machine shaving was developed, it was simply too easy to shave heavy skins down to substance and sell them to the binding trade. Also, binders became lazy, demanding thinner skins to reduce the need for paring. Continuous grinding of the shaving knives caused iron stains in the skins, which were bleached out with acid.

Traditional vegetable dyes offered a limited range of rather dull colors, but the dyes were mordanted with alum and did not require an adjustment in pH. Aniline dyes, originally developed for the clothing trade, offered a wide array of bright, attractive colors. These were demanded by binders, booksellers, and readers. The new dyes had to be fixed in a low pH environment, which was achieved with sulphuric acid.

Finally, the main traditional tanning agents were oak and sumac, which have high percentages of non-tans. During the 19th century, many different tanning materials from the Empire were used, which did not have the buffering capabilities of the traditional pyrogallol tans. It was realized for the first time that the type of tanning agent had a great deal to do with the longevity of the leather, though the reason remained unclear.

The 1905 report contained some recommendations for tanners. Bookbinding leathers should be produced

1/2 page ad #1
(vertical)
Campbell-Logan

using pyrogallol tans only. Alum tawed and chrome tanned leathers were singled out for their longevity, although the chrome leather recommendation was dropped because its working properties make it unsuitable for bookbinding. Sulphuric acid was to be avoided at all costs. Any exposure to iron was detrimental to the life of the leather. Skins should not be shaved thin.

In 1933, R. F. Innes identified the buffering capacity of the non-tan component of tanning agents. This led to the development of the PIRA (Printing Industry Research Association) test for measuring the buffering capacity of leather. The test was designed to distinguish between pyrogallol and catechol tanned leathers, as the distinction was difficult to make after leathers had been dyed. Unscrupulous tanners were able to give false results with buffer salts such as potassium lactate while still using the cheaper catechol tans. Chelating agents were developed about this same time, which allowed iron to be removed from skins without using sulphuric acid.

In the 1970s, at the urging of the British Library, the British Leather Manufacturers Research Association examined the problem of leather stability again. This led to the publication of a British Standard for bookbinding leather. The Standard recommended that vegetable tanned leathers be retanned with aluminum oxide to a minimum 2.8% of the dry weight of the leather. This type of tannage is called semi-alum, and leathers tanned this way had greater tensile strength and a higher shrinkage temperature after accelerated aging than skins tanned with pyrogallols alone.

Problem solved? No! As Mr. Thomson pointed out, most binders and conservators do not prefer this archival leather because it has poor working properties. These leathers are water resistant, so wetting out, staining, tooling—any operation which requires the leather to absorb moisture—becomes difficult. It's also very stretchy, making it hard to pare. The LCC conducted a survey of 72 leathers available for use in Europe. Leathers were chosen which were produced specifically for bookbinding, and some which were used for binding but were manufactured for other purposes. Evaluation of the skins was done by bookbinders using an admittedly subjective set of criteria. They looked at appearance, feel, sound, smell, taste, dye penetration, dye rub-off, grain appearance, wettability, softness, plasticity, and elasticity. All of the leathers rated excellent or good were manufactured specifically for bookbinding except the archival standard leather, which rated as poor. Hewit reports that

there is little consumer interest for semi-alum skins except among some of the big national libraries.

Mr. Barlee hastened to add that a good quality, pyrogallol tanned bookbinding leather will still last a long time. They have sumac-tanned skins from the 1930s in their offices which are very soft and supple. As for the future of archival leather, there is a new initiative under way funded by a group of tanneries and the European Union to produce an archivally sound leather that bookbinders can actually use.

[This is the second and final part of the report. The first installment appeared in the February GBW Newsletter.]

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1/4 page ad #5
P&S Engraving

In Memoriam

Joanne Sonnichsen, well-known fine binder in the traditional French style, as well as in experimental styles, died peacefully in her sleep at home on December 25, 2003 after a long battle with cancer.

Joanne was a member of the Guild of Book Workers for more than 20 years and in 1992 she organized and coordinated the 12th GBW Standards Seminar in San Francisco and the opening of the Guild's 85th anniversary traveling exhibition, *Fine Printers Finely Bound, Too* during the Seminar.

Joanne studied bookbinding with Don Glaister in the 1970s and set up her own studio in Menlo Park. She taught bookbinding in her studio and in workshops in America and Europe. Her meticulous, beautifully designed and crafted bindings have been displayed in museums, libraries, and private collections in Europe, North America, Australia, Japan, and Russia. Her binding for the AIDS Name Project Book is on permanent display in San Francisco's Grace Cathedral.

Joanne was a member of the Hand Bookbinders of California from its beginning in 1976 until her death; she was president of HBC in 1987-88. Her bindings in the HBC Members' Exhibitions over the years were always outstanding and her generosity in sharing her knowledge and techniques of the art with other binders was invaluable.

Joanne curated and organized a number of exhibitions, including *Containers for Intragrammes* [2000], *From Codex to Cross-Structure: A Bookbinder's Working Collection* [1998], *Fine Hand Bookbinding for Book Club of California Publications* [2001], (all shown at The Book Club of California), as well as *Hand Bookbinding Today: An International Competition and Exhibition in Memory of Leah Wollenberg* [1992] held at Stanford University. Joanne wrote a number of articles on bookbinding for the Book Club of California publications, the Hand Bookbinders' newsletter *Gold Leaf, Imprint*, and the *Guild of Book Workers Newsletter*. "Commissioning a Fine Binding" appeared in the GBW Newsletter [No. 135, April 2001] and "Written to Last; Bound to Self-destruct" [GBWNL No. 105, April 1996] and in *Imprint* [vol. 19, no. 1, spring/summer 2000], an article deploring perfect bindings.

Joanne was president of the Book Club of California from 1995 to 1997, president of the Colophon Club, and was one of the nine founders of *AirNeuf*, the Paris-based bookbinder's organization. She was

a member of Designer Bookbinders, the Roxburghe Club, the International Association of Bibliophiles, the Bancroft Library Associates, and Associates of the Stanford University Libraries. In February 2003, Joanne was presented with The Book Club of California's Oscar Lewis Award for "her outstanding contributions in the field of the Book Arts."

A party was held in her memory on January 31, 2004 at the Stanford Faculty Club and a Retrospective of her work was mounted in Special Collections of the San Francisco Public Library, with the sponsorship of the Hand Bookbinders. The opening reception at the Library was held February 7 and the books remained on view until February 26, 2004.

✦ GBW member Fred Harris Shihadeh, 78, one of the premier hand bookbinders in America, died February 13, 2004.

Mr. Shihadeh was a voracious reader and book collector and was fascinated with arts and crafts. As if by fate, Mr. Shihadeh met an old, German hand bookbinder who desperately needed an apprentice. Thus began a career that spanned over 40 years. He traveled extensively throughout Europe to acquire skills and archaic tools of his craft. In 1961, with his wife and partner, Elke, he brought his craft to America and opened a hand bookbindery in Ardmore.

The Shihadehs restored some of the most important books and documents in American and European history, including a two volume set of *The Federalist Papers*, essays in favor of ratification of the Constitution; broadsides announcing the *Declaration of Independence*; and original works of Audubon including a double elephant-size set, which sold at auction for over three million dollars.

Mr. Shihadeh was also an inventor and patented the leather restoration formula known as "Fredelka," which is now marketed under the name of "Triple Crown."



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FOR SALE: Two sets of Elizabethan brass hand letters, 10pt. & 12pt. in wooden boxes—\$210 ea. Set of ten brass single line pallets in wooden box—\$165. Several Decorative brass pallets and hand tools, including a pair of Italian corners, prices ranging from \$12 to \$72. Rolls of 2in.-wide 22k gold foil—\$100 ea. Harmatan goat skins, already split—\$8 per sq. ft. Will send color samples. Beverley Thompson; 434-293-4461.

FOR SALE: 18in. Semiautomatic Triumph Paper Cutter—\$1800.00 OBO. Standing press (iron)—\$350.00. Lying press and plough with tub stand—\$375.00. Sets of brass hand letters—\$250.00 each. Many other quality bookbinding tools. Will consider all offers, call for complete details. Contact: Dorothy Teringo, 301-424-7928; Fax: 240-314-0669; terbookbind@juno.com

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Harcourt

Calendar EXHIBITIONS

🌀 CALL FOR ENTRIES

New England Chapter members are invited to submit entries; 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 May 31, 2004.** For more information contact Lori Foley at LFoley@nedcc.org

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>

International Competition for a Bookbinding Design Sponsored by Meister der Einbandkunst, e.V. MDE—Innovation 2004—€60 000 in prizes. **Entry deadline, June 1, 2004. Actual entries must be received by December 1, 2004.** With this project MDE is hoping to revive the decorative aspects of bookbinding and to promote this art in the surrounding artistic world. For full information and entry forms go to <http://www.mde2004.org> or contact Peter Verheyen at MDE-USA@mde-einbandkunst.de

🌀 UNTIL

April 2004: Lexington, KY: “Kentucky Bindings by Gabrielle Fox”: Institutions and collectors throughout Kentucky have been kind enough to lend the Special Collections Department at University of Kentucky fine bindings produced by Ms. Fox over the last fourteen years for the month of April 2004—plus a few new bindings to show, all associated with Kentucky. The exhibition will take place at King Library Special Collections Department, University of Kentucky, Lexington, Kentucky. The library is open 9 to 5 Monday to Friday, 9 to noon on Saturday. For further information phone Special Collections at 859-257-8371

April 16: Dallas, TX: “The Bible in English”: Rare manuscripts of the first translation of the Bible into English and first editions of all the significant English versions up to and including the King James Version on display at The Elizabeth Perkins Prothro Galleries; 214-768-3483

April 24: New York, NY: “Volvelles: The Magnificent Art of Circular Charting” on view at the Grolier Club, 47 East 60th Street, NY, NY 10022; 212-838-6690; www.grolierclub.org

May 1: Denver, CO: Book Buffs, Ltd., a Denver fine-press and first-edition book store presents its 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.laurarussel.net

May 7: Salt Lake City: “AIGA Fifty Books/Fifty Covers”: The Book Arts Program and AIGA Salt Lake City are proud to present “50 Books/50 Covers,” the international traveling exhibition from the American Institute of Graphic Arts. The exhibition presents the best designed books and covers of 2003 as selected through the annual AIGA competition at Special Collections Gallery, Marriott Library, 5th floor Monday through

1/4 page ad #7
Japanese Paper Place

Thursday, 8-8; Friday, 8-5; Saturday, 9-5 The reception will be April 1st, Thursday, 5:30-7:30. For more information please contact Marnie Powers-Torrey at 801-585-9191 or marnie.torrey@library.utah.edu

☞ UPCOMING

GBW *IN FLIGHT* TRAVEL ITINERARY:

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 Museum, Scripps College, Claremont CA

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.

May 2004: Journals of Discovery: The Oregon Book Arts Guild announces the Eighth Oregon Book Biennial, marking the anniversary of the Lewis and Clark Expedition. Works include Journals of Discovery, reflecting on the journey of Lewis and Clark or personal journeys. Contact Patricia Grass at 503-357-7263 or PAGrass@aol.com. The juried show will be held at the Collin Gallery of the Multnomah County Library.

May 12 – July 31: New York, NY: "For Jean Grolier and his Friends: Treasures from the Grolier Club Library, 1884-2004" Curated by Eric Holzenberg and J. Fernando Pena. 47 East 60th St., NY, NY; www.grolierclub.org

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

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.

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

2003/2004: "Personalities, Art, and World of the Third

Kind: Parallel Realities" at the Artpool Art & Research Center, Budapest, Hungary; traveling to Lithuania, Belgium and France

2004: Spartanburg, S.C.: "3rd Biennial Women's Book Artist Exhibition" at Convers College, Dept. of Art & Design

STUDY OPPORTUNITIES

Center for the Book: San Francisco, CA

April 19 & 26: Basic Longstich & Long/Linkstitch with Margaret Kessler

April 21: Headbands with Victoria Heifner

April 29 & 30: Deluxe Album with Multiple Page Styles with Sabina Nies

For more information: 415-565-0545. www.sfcg.org

The Canadian Bookbinders and Book Artists Guild

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Phone information: Shelagh Smith, 905-851-1554

Artist in Residence Position available for Fall 2004

The art department at Central Michigan University is looking for an innovative book artist for the fall 2004 semester (August 23-December 18). The artist is encouraged to work across disciplines and will have access to printmaking, photography, computer lab, and paper-making facilities.

The Stephen Barstow Artist in Residence responsibilities include: teach one course in book arts; teach one course in foundations; conduct occasional lectures, workshops and demonstrations; present a one-person exhibition; and contribute a completed work to the Central Michigan University's permanent collection. In addition to salary and benefits, the artist is provided with a wooded, riverfront residence in the country.

MFA required. Send: resume, artist statement, SASE, names and contact information for three references, 20 slides of own work, 10 slides of student work if available to: Artist in Residence, 132 Wightman Hall, Central Michigan University, Mt. Pleasant, MI 48859. **All materials must be received by Friday, April 23.**

Women's Studio Workshop: Summer Arts Institute 2004

July 9-10: Suminagashi & Stab Binding with Katherine

McCanless Ruffin

July 16-18: Metal & Ceramic Book Covers with Ellen Kucera & Autumn Seguin

July 17-18: Text on the Page: Simple Alternatives with Angela Lorenz

July 21-25: Developing Ideas for Artist's Books with Susan King

For a complete listing of workshops visit www.wsworkshop.org or call 845-658-9133.

Book Workshops with Barbara Schmelzer in New Zealand

May 1-2: "Photo Album I": 9-4pm

May 15-16: "German Case Binding": 9-4pm

May 22-23: "Bookbinding—Photo Album II": 9-4pm

For more information contact Barbara Schmelzer, 58 Wilson Street, Newtown, Wellington; schmelzer@paradise.net.nz or call 04-389-4451

2004 Calligraphic Arts with David & Nancy Howells

Residential Calligraphy Courses in Southern England at Lancing College, Sussex. July 10-17 & July 26-31. Write for a brochure: 14 Mill Hill Dr., Shoreham-By-Sea, West Sussex, BN435TL, UK; nyohowells@yahoo.co.uk

Penland School of Crafts

May 30-June 11: Building the Book with Hedi Kyle

June 13-25: Spinning, Carving, and Paring with Jim Croft & Dan Essig

June 27-July 9: Paper as Content with Marilyn Sward

July 11-23: Words, Marks, Ink, Paper with Steve Miller

July 25-August 10: Papermaking with Stencils with Mina Takahashi

August 15-27: A Stitch a Day with Eileen Wallace

August 29-Sept 4: Marbling: Paper, Fabric, Wood with Laura Sims

For more information and a complete listing of courses: 828-765-2359; www.penland.org

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 cotics, 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, Kiyoshi 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

A new program in the Book Arts at New England College summer 2004. The ten-day program will offer three workshops, lectures, presentations, shop and studio visits, discussions, and consultations for book artists.

Workshops will be taught in book structures (two days) by Claire Van Vliet of Janus Press; in the conception and design of artist's books (two days) by Michele Burgess and Bill Kelly, co-directors of Brighton Press; and in type composition and letterpress printing (three days) by Dan Carr and Julia Ferrari of Golgonooza Letter Foundry.

NEC Book Arts will run concurrently with the 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 info: 802-722-4029; bridge_press@yahoo.com

Brian D. Cohen

Bridge Press

4976 US Route 5, PO Box 103

Westminster Station, VT 05159

Please visit **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, or writing to AAB, P. O. Box 1590, Telluride, CO 81435. Or visit the website at 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

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

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. For more information see the website: http://aurora.wells.edu/~wbac/bookarts/evnt_symp_matterspirit03b.html

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

WORKSHOPS, LECTURES, & OTHER EVENTS

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.

April 17: San Francisco, CA: Open House at The San Francisco Center for the Book; 1-4pm. Teachers will be on hand to talk about their May - August workshops. 300 De Haro St, San Francisco, CA; 415-565-0545; www.sfcbook.org

April 17 & 18: Boulder, CO: "Beauty & Repetition: Exploring the Relationships Among Drawing, Writing & Beauty": A class with Laurie Doctor, working from two and three dimensional objects. The class will be held again May 16-22 at Ghost Ranch, New Mexico. For more information contact Laurie Doctor at 303-

447-9852 www.lauriedoctor.com

May 7-9: Denver, CO: Three Day Boxmaking Workshop with Julie Chen. Presented by the Rocky Mountain Chapter of GBW. 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: Alicia Bailey at 303-340-2110; 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 or call 212-547-0645

May 20-23: New Orleans, LA: 2004 Craft Organization Development Association Conference "Studio Works" Louisiana Artworks, a project of the Arts Council of New Orleans. For more information contact Linda Van Trump 870/746-4396; Lvt.coda@mvtel.net

June 2-4: Chicago, IL: School for Scanning: Building Good Digital Collections. Presented by the Northeast Document Conservation Center at the Palmer House Hilton Hotel in Chicago, IL. For more information on registration visit www.nedcc.org

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

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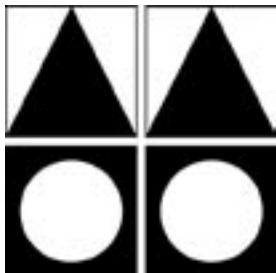
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1/8 Page:	\$35.00 (3 1/2" w x 2 1/2" h)
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Series of 4: 10% discount.

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

American Academy of Bookbinding



An International School for Professional Bookbinders

Telluride, Colorado

SUMMER 2004 COURSE OFFERINGS

French Style Leather Binding 4th & 5th year students

Instructor Tini Miura

May 3-7 and 10-14 • Two Weeks

Design

Instructor Tini Miura

May 17-21 • One Week

French Style Leather Binding 2nd & 3rd year students

Instructor Monique Lallier

May 24-28 and May 31-June 4 • Two Weeks

Vellum on Boards

Instructor Peter Verheyen

June 7-11 • One Week

French Style Leather Binding beginning students

Instructor Monique Lallier

June 22-26 and June 28-July 2 • Two Weeks

(This class begins on a Tuesday)

The Logic of German Fine Binding

Instructor Frank Mowery

July 5-9 and 12-16 • Two Weeks

For more information and to register contact:

American Academy of Bookbinding

PO Box 1590, Telluride, CO 81435

(970) 728-3886 • fax (970) 728-9709 • www.ahhaa.org

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>

JULY 9-13: 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 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

JULY 24-31: Southern Illinois University: "Exploring Writing Through the Senses" with Laurie Doctor. Explore writing visually by developing and altering one's handwriting. For more information contact Laurie Doctor at 303-447-9852; www.lauriedoctor.com

August 16-20: Montefiascone, Italy: "The Treatment and Repair of Gutta-Percha and Other Single Leaved Books" with Anthony Cains. Cost: \$595 per week, which includes all materials and tuition. For further information: Cheryl Porter, 8 Ashen Green, Great Shelford, Cambridge CB2 5EY, England; chezzaporter@yahoo.com

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

October 20-24: San Antonio, TX: Friends of Dard Hunter Annual Meeting: www.friendsofdardhunter.org

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

JULY 22-25, 2005: Iowa City, IA: The University of Iowa

Libraries will present the conference "Preservation of the Changing Book," celebrating the legacy and future of book conservation. A retrospective exhibit of the work of Bill Anthony, as well as other exhibits at the University of Iowa Libraries, will provide historical perspective. The current speakers' list tentatively includes: Lynn Amlie, Jim Canary, Chris Clarkson, John Dean, Katherine Hayle, Chela Metzger, Bill Minter, Roberta Pilette, and Pamela Spitzmueller. The call is out for presentations and technical demonstrations. Please see the website for more details: www.lib.uiowa.edu/preservation/pages/newsEvent2005.htm

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60.000 € total prizes

www.mde2004.org

Information and entry forms | August Kulche | Square Marie Louise 57 | B 1000 Brussels | t 0032 (0)2 230 70 96 | f 0032 (0)2 230 65 44

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