

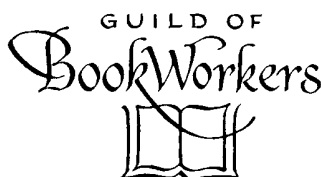
All GBW members are invited to submit their idea for a new GBW logo.

As we approach the Guild's 100th Anniversary, the Executive Committee has decided that it is time to update our organization's logo. Our current logo has been in use since the 1960s and is only the second logo in our long history. Below are the rules and the tentative timetable for the contest. Please send all entries to:

GBW Logo Contest  
c/o Eric Alstrom, Publicity Chair  
2184 Iroquois Road  
Okemos, MI 48864

### Contest Rules

- All entries must be received by October 29, 2004.
- Entries must be made in reproducible, black and white line art, like the current logo. Both handdrawn and computer-generated entries are acceptable. Please keep in mind that the logo will be reproduced in a variety of sizes and colors.
- Your design must be presented on an 8.5" x 11" sheet of paper in three different sizes:
  - 1) No larger than 5.5" x 8.5" for the contest presentation;
  - 2) No larger than 4.25" x 5.5" for use on Guild promotional materials;
  - 3) No larger than 2.25" x 2" for use on letterhead, the Newsletter, and other day-to-day uses.



**A**  
Prize  
will be  
awarded  
to the Logo  
winner

- 3) No larger than 2.25" x 2" for use on letterhead, the Newsletter, and other day-to-day uses.

The winner of the contest agrees to donate his/her design to the Guild of Book Workers with no fees attached. Proper credit will be given as appropriate.

### Timeline

- OCTOBER 29, 2004: Entries due.
- NOVEMBER 11-14, 2004: Entries presented at Providence Standards. A straw vote will be taken by those attending Standards.
- DECEMBER 2004: The top six entries will be featured in the December 2004 GBW Newsletter. All GBW members will be able to vote on the final design. For fairness, all entries received will be reproduced in the Newsletter, but only the top six will be reproduced at a larger size.
- MID-WINTER 2005: Contest winner announced.
- OCTOBER 2005: Ceremony at Portland Standards to officially announce the new GBW logo.

Final approval rests with the GBW Executive Committee, based on the vote of the membership.

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# *The Guild of Book Workers Newsletter*

NUMBER 155 — AUGUST 2004

## *Guild News*

### PRESIDENT'S REPORT

With the ballots back and the slate of officers and committee chairman for '04-'05 now elected, the Executive Committee gives a special welcome to Peter Verheyen, who is taking Priscilla Spitler's place as Chairman of the Exhibition Committee. Peter is hardly a newcomer to the GBW Executive Committee as he has served in several positions before. This time he will be focusing on the Centennial Exhibition in NYC in '06, which will be a challenging task. In addition, back for a second term is Jane Meggers as Library Chairman, Jody Beenk as Newsletter Chairman, Eric Alstrom as Publicity Chairman, and Nancy Lev-Alexander as Standards Chairman, all of whom have been doing excellent work. I will be back as President, serving for a third (and last) term.

With such a seasoned group now serving on the Executive Committee, it is a good time to return to the matter of reviewing the GBW Bylaws. The project was started several years ago but was postponed both by circumstances and by deliberate intent. With so many changes in the officers and committee chairs of the EC occurring during that period, the group as a whole was still feeling its way, discovering how GBW actually works as an organization, uncovering its unique quirks and peculiarities. It did not seem wise at that point to try to tackle the many issues that inevitably arise in a Bylaws review. It is easy initially to come up with a lot of bright new ideas and suggestions that on closer inspection might not seem suitable for GBW's operations.

One such suggestion for example is the idea of limiting the number of terms that an elected officer or chairman can serve. Many organizations do have a fixed limit of two, or three consecutive terms. It seems a sensible idea. But in GBW's case, where the officers and chairs not only carry the responsibility for the position but also shoulder the accompanying workload in lieu of paid professional staff, it does not seem so reasonable. For instance, there is often a long learning curve of a year or two as newcomers learn the ropes before they feel comfortable in the position. Certainly new ideas, some regular turn over, and sharing the load are all good ideas and desirable; and alternatively becoming entrenched to the extent of being stuck in a position is undesirable. But arbitrarily fixing the number of terms might cause more problems than it cures. Encouraging turn over rather than mandating it might be more effective.

Similarly the idea of contested elections is an attractive one that is mandated in many organizations. But again in GBW's case, the load required by any one of these positions is such that it is difficult enough to find one person, able and willing to serve. If two such good souls were found, it would be a shame to discourage one by a defeat in an election. There is a natural tendency not to ask a defeated candidate to run a second time to avoid the "two time loser" scenario. GBW cannot afford to lose good candidates that way in a contested election. Currently it is possible for GBW to have a contested election if the membership brings forward an alternative candidate, but it is not mandated.

Another attractive idea is that of automatic succession, usually where the VP steps automatically into the Presidential spot after a short period as an understudy. However, that seems to work best in organizations where paid professional staff—usually an Executive Secretary or an Executive Director—carries most of the workload and the positions of President and VP are not so demanding. Again, in organizations such as GBW, it is hard to find people willing to give the necessary time and effort, and their availability due to personal circumstances may change substantially from year to year. To try to bind them to the commitment involved in automatic succession would be almost impossible.

The nominating procedure is another issue that often comes into question. The present GBW procedure where the President annually appoints a Nominating Chairman may not be the most democratic, but it is simple and effective. More democratic procedures with elections for nominating committees and chairmen are common and could be implemented, but how much is to be gained by complicating the process further? Currently the GBW custom is to ask someone who is stepping off of the EC to chair the Nominating Committee, as they are familiar with the requirements of the positions, not to mention the personalities of the people involved. As successful as that has proven to be, leaving it as a custom or tradition seems wiser than to try to mandate it in the Bylaws.

Of all the potential issues in a Bylaws review, the one that recurs most frequently now for GBW and should be resolved is the issue of the position of the regional chapters and their relationship to the Executive Committee. In the current GBW Bylaws, the chapter chairmen are members of the Executive Committee, "ex officio." There has been considerable

discussion as to whether the intent of the “ex officio” is to be with or without the vote. However, the problem is usually avoided because most decisions on the EC are made by consensus. The chapter chairs definitely have a voice, which is the most important part, if not an actual vote. The Bylaws’ wording undoubtedly antedates GBW’s incorporation in 1978, as standard corporate structure has its own dictates in that regard.

Corporations are invariably governed by their Directors, who are elected by their shareholders. In GBW’s case, the officers and committee chairmen, who are elected by the entire membership (its shareholders), are the Directors and carry the responsibility for the governance. Normally that group is referred to as the Board of Directors (or Governors, or Trustees); an Executive Committee is usually a subset (often just the officers) that is empowered to act on behalf of the entire Board. The fact that what is effectively the GBW’s Board of Directors has always been called the Executive Committee is undoubtedly another vestige of GBW’s long past, dating back to when the Executive Committee, the governing body, was simply a subset of the entire membership. Historical semantics aside, in modern corporate terms it is probably not technically correct to have the chapter chairs (who are elected by their regional groups, a subset of the entire membership) sit *on* the GBW Board of Directors, although they certainly can sit *in* on the Board meetings. In effect, this is what they presently do. And they are very welcome, as they make a major contribution to the governance by adding their voice and their opinions to the topics under discussion.

In theory, this solution seems to be working quite well. However, the reality of trying to run a bimonthly telephone conference call meeting with 22 people on the line (12 officers and committee chairs and 10 chapters) is far from satisfactory. When there were only a few chapters, it might have been possible; now that there are ten chapters it has become extremely cumbersome. Every effort is made to have committee reports and updates posted on the EC’s listserv beforehand, as well as any topics for discussion. Still it is almost impossible to collect a meaningful response from that many people in so short a time. Four years ago the group was divided into two with the chapter chairs meeting on one night and the officers and committee chairs meeting on the next night. But that was not liked and abandoned. More recently, the chapter chairs have been excused from some of the EC meetings to hold their own meetings chaired

by the VP to discuss matters more closely related to chapter problems. These independent meetings have been in addition to the recently instituted chapter chair listserv started for the same purpose.

For the present, this seems like a feasible solution, but just barely. In the future, if more chapters are formed—which is certainly desirable and seems likely, given the increased interest in the field through book arts programs, etc.—the present arrangement may become even more difficult. Another “port” on the conference call may be the straw that breaks the camel’s back.... The question then in the current review of the Bylaws is whether or not the governing structure should be changed to facilitate the present situation and to allow for more chapters in the future. The suggestion that stems from models of other organizations is for the regional chapter chairs to form a separate group, perhaps called an Advisory Council. That group could meet independently to address their chapter matters but could also meet jointly with the Board of Directors several times a year, with representation on the Board in between via the VP. Actually this is close to the current practice, and seems to be the direction that GBW is going. Central to this decision is the question of chapter communication and representation, both of which are extremely important to preserve, and if possible, to improve. These are all “growing pains” that come from the growing popularity of the book arts field.

Changes of this sort, which are fundamental enough to require a Bylaws change, must be undertaken slowly and discussed thoroughly. Time for input from everyone is necessary in order to develop the required support within the membership. The challenge is to keep the spirit of GBW the same, but to come up with a structure that better reflects the present reality and that will better serve GBW in the future. As it reaches its centennial mark, GBW is no longer a small, Eastern organization with a few members elsewhere; it has become a large national organization with many active groups in different parts of the country. As the EC tries to deal with these various issues, your questions and comments will be welcome as always.

*Betsy Palmer Eldridge*  
*President, GBW*

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

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H: 617.734.0661; FAX: 617.734.0661  
newsletter@guildofbookworkers.allmail.net

**Deadline for the October issue:**  
**September 1, 2004.**

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

Shawn Gerwig, 5 Whitney Road,  
Falmouth, ME 04105

W: 207.409.0152  
shawn.gerwig@briloon.org

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The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, 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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Library Listings:

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

## Exhibitions Update

On July 1, the beginning of the GBW 2004-05 fiscal year, Peter Verheyen returned to the Guild's Executive Committee as the new Chair of Exhibitions, but not for the first time. Peter has had previous experience in this position and was responsible for two GBW exhibitions in the 1990s: *Fine Printers Finely Bound, Too* (1992-94) and *Paperbound* (1996-97), which featured different interpretations of Peter & Donna Thomas' book entitled, *Paper*. Following his first run as Chair of Exhibitions, Peter also served the Guild as Publicity Committee Chairman until 1998. He is currently Conservation Librarian at the Syracuse University Library.

The 2003-05 GBW *In Flight* exhibition, currently traveling, marked a change in major GBW exhibitions to a triennial schedule. All past Exhibition Chairs, including Barbara Lazarus Metz, will agree that managing one show while planning the next is very demanding. Now, with ten regional Chapters, we are hoping to see more smaller exhibitions during the interim years between the openings of its national shows. This year, on November 11, the New England Chapter will open their chapter exhibition in conjunction with the 24th annual Standards of Excellence Seminars in Providence, RI. In fact, that very week, the GBW *In Flight* exhibition will begin its debut at the Boston Public Library, on view through December 31. If you have not seen the *In Flight* exhibition, I encourage GBW members traveling to the Standards meeting next November to stop by the BPL and see the show as it appears in the region, only one hour away from Providence.

*In Flight* recently appeared in Atlanta at the Schatten Gallery, Robert W. Woodruff Library, Emory University, co-sponsored by the GBW Southeast Chapter. It is currently on view at Columbia College Chicago, Center for Book & Paper Arts through August 28, followed by a stop in Ohio at the Columbus College of Art & Design, co-sponsored by the Midwest Chapter from September 13 to October 29.

Though my term (since 2000) has officially ended, I remain committed to the *In Flight* exhibition as it travels through July 2005. I will continue to deal with all upcoming sites and will see to the safe return of all works at the end of the exhibition. My purpose in remaining active on the GBW exhibitions committee in this capacity is to give Peter Verheyen time to focus fully on the next triennial exhibition, the *GBW 100th Anniversary Exhibition*, scheduled to open September

2006 at the *Grolier Club* in New York City. It is certain to be the Guild's most important exhibition.

I extend thanks and gratitude to all of the GBW members who responded to the call for submissions for the *In Flight* exhibition in the summer of 2003, to Laura Wait and all who helped with the exhibition, our catalog sponsors and exhibition hosts. It was gratifying to see such response and support. The GBW Exhibition Committee hopes that in 2006 we will continue to see such participation from our membership. The intent of the *GBW 100th Anniversary Exhibition* will be to feature the finest work created by members in all areas, including a new category for some aspect of conservation work. Now is the time to begin work on our entries.

### Standards Update

Members may notice that there is no Instructors' Symposium scheduled on Sunday morning at this year's Standards Seminar in Providence. The reasons are several: First, it was the best timeslot for a presentation by P&S Engraving that many members will want to attend. Second, in spite of the fact that the Instructors' Symposiums have been well attended and have received a lot of favorable comments, a question has been raised about how effectively such an important topic can be addressed at the end of a long, activity packed conference.

And third, an extra day of video taping adds considerable expense. The matter will be reviewed in connection with plans for the Portland Seminar next year. Suggestions are welcome.

### Friday Forum

Yes, once again, the Friday Forum will be a feature of the GBW Standards Conference. Let's make this event as successful as the past two years. The Friday Forum is a chance for all of those attending Standards to show off a special technique, project, or lead a discussion on a topic of interest to them. In order to encourage as many to participate as possible there is no theme for this event.

Posters in preparation for this Standards include: *Edelpappband/Millimeter binding*—Peter Verheyen; *Teaching Bookbinding: Report on a Survey*—Donia Conn.

The reports of the last two years' Friday Forum in Denver and Minneapolis are on the Friday Forum website at <http://palimpsest.stanford.edu/byorg/gbw/standards/forum.shtml>, with pictures. Also at the site are some tips on creating your poster and sources of supplies.

In order to plan for the event, registration is required. To register, please send an e-mail to Peter Verheyen at [FriForum@philobiblon.com](mailto:FriForum@philobiblon.com), or call 315-443-9756, indicating what the topic of your poster will be and how much space you will require. As was the case last year, each presenter will get half of a 2' x 8' table (or similar) in which to place their display. Easels can also be arranged. Full instructions and suggestions on creating a poster can be found on the Friday Forum page at <http://palimpsest.stanford.edu/byorg/gbw/standards/forum.shtml>.

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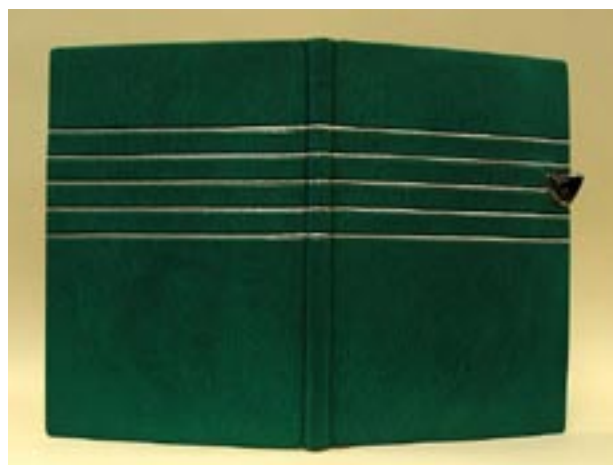
## Noteworthy

• MARK KIRCHNER recently completed the formal five-year course of study and received his Diploma in Professional Bookbinding from the American Academy of Bookbinding (AAB), located in Telluride, Colorado. Over twenty bindings and a research paper on Edge Gilding were judged by a juried panel of highly respected fine binders. The jury consisted of Tini Miura, Einen Miura, and Daniel Tucker, all founders and faculty of the AAB, plus independent jurors Eleanore Ramsey, Monique Lallier, and Frank Mowery. Mark works out of his studio, Silver Works, in Newport Beach, California.

The AAB was founded in 1993 to fill the gap of both academic and apprenticeship tradition in the U.S. which would give professional, as well as amateur, bookbinders the opportunity to refine their skills by receiving top level instruction without having to study abroad. The goal of the Academy is to graduate professional binders who have the knowledge and skills to produce fine leather bindings of the highest quality and to pass on these skills to the next generation. Guest faculty has included Monique Lallier, Hans-Peter Frölich, Louise Genest, Frank Mowery, and Eleanore Ramsey. Classes are limited and students must apply for acceptance into the program. For additional information call 970-728-3886.

• ERIC ALSTROM became Collections Conservator for Michigan State University Libraries (East Lansing, MI) on April 1, 2004. Previously he was conservator for Dartmouth College (Hanover, NH) and at Ohio University (Athens, OH). His accomplishments include designing and moving conservation laboratories as well as creating new, innovative techniques for binding pamphlets and softcover materials in-house. He is active in the American Institute for Conservation and the Guild of Book Workers. He also teaches binding and conservation and exhibits design bindings and artists' books both nationally and internationally.

• Winners of the 11th Triennial Competition for Artistic Fine Binding were announced May 20th in Brány nad Labem, Czech Republic. David John Lawrence of Dallas Texas, USA was awarded a Special Mention for his submission on the "Song of songs" in the category, Aesthetically Most Beautiful Binding.



*"The song of songs which is Solomon's": Ascona, Switzerland: Centro del bel libro, 2002. Tight-back tight-joint binding in full teal goatskin over sculpted boards with onlays of silver lamé goatskin into the recesses. Black druzy mounted in sterling silver, inset into front board and extending over the fore-edge. Top edge graphited; reverse head headbands of green and pink silk. Binding executed 2004.*



## Chapter News

### CALIFORNIA

*The Scene:* The Reef Restaurant, Long Beach

*The Cast:* 40 Binders, Printers, Collectors, Conservators, and Friends

*The Lead Actor and Box-Office Draw:* Mel Kavlin

Long overdue, GBW members of California made an attempt to thank Mel Kavlin for his years of encouraging, mentoring, and facilitating the training of binders in the Southern California area. Expecting a demure Sunday brunch with a few local binder buddies, he was completely surprised by 40 friends all there for the love-fest. Margaret Johnson and the traitorous Joanne Page represented the Northern California contingent. Lauralee Bennett and others came from San Diego and many from points east, including the Birds. We even had a table of Kavlins. We could have spoken for hours of our individual appreciation of Mel's contribution to the bookbinding world in Southern California but instead of fighting the acoustics and breaking up all the interesting conversations around the tables, we gave him one big thanks and a cosmic group hug. Here is what we think is probably an incomplete list of the binding people Mel has shared with us: Bruce Kavlin, Bernard C. Middleton, Frazier Poole, Philip & Dorothy Smith, Henry & Pearl Morris, Tony Cains, Alan Blackman, Hans Ed Meier, Jim Brockman, Lili Wronker, Sheila Waters, Betsy Palmer Eldridge, Mirjam Foot, Marianne Titcombe, Dudley Weiss, Werner Rebsamen, Bill Minter, Iris Roswell, Simon Green, Tini & Eimen Miura, Arnold & Mimi Elkin, Sun Evrard, Donald Jackson, Hugo Peller, Paul Parisi, Silvia Nussio-Rennie, Sam & Avril Ellenport, John & Rose Randel, George W. Cook, Dominic Riley, Michael Burke, Adam Larsson, Fred & Gundy Pohlman, Flora Ginn, Stephen Byrne, John & Joy Tonkin, Sharon & Kathy Sterndahl, Sid Neff, Stan Singpiel, Peggy Skycraft, Don Etherington, Monique Lallier, and John DeMerrit. On April 18, we held an open house in Altadena to practice leather and cover paper treatments. Alice Vaughan and Bob Gostand worked diligently on sample templates of various leathers and papers with polishing irons, burnishers, and waxes, and Tini Miura generously did some much needed coaching. Meanwhile, in the living room others were dreaming up the party for Mel Kavlin and playing around with the miniature tools for the miniature bindings that Cathy Adleman is making.

## Video Update

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

#### ✿ GREENSBORO 1998 ✿

Carol Barton: *Paper Engineering and Pop-ups*

This presentation demonstrates five basic paper engineered pop-up structures and explains the mechanical principles that allow them to function with the motion of the turning page. Also discussed is the creation of a simple mat board jig to allow for production for a small edition of pop-ups, and the process of die-cutting for larger editions.

Carol Barton is a book artist, curator, and arts administrator who has published several editions and organized local and national shows of artists' books. She has taught at all academic levels and conducted workshops at Penland School of Crafts, the Virginia Museum of Fine Arts, the Center for Book Arts, The International Centre for Photography, and the Metropolitan Museum of Art, among others. Her work is exhibited internationally and is in the collections of the Library of Congress, MOMA, and the V&A in London. Most recently she curated the exhibition "Science and the Artist's Book" for the Smithsonian. Her artist's book edition, *Instructions for Assembly*, was published by Nexus Press in Atlanta during an artist's residency in 1993.

✿ GREENSBORO 1998 ✿

Linda Blaser & Frank Mowery: *English & German Style Leather Paring*

Shown are two leather paring methods, the German method and the English method.

Linda Blaser studied Crafts in college and worked as a draftsman/illustrator before taking the opportunity of being trained at the Library of Congress. She studied with Peter Waters, Don Etherington, and Christopher Clarkson. This training position lasted five years and included studies in papermaking history, paper conservation, photography, conservation bookbinding techniques, bookbinding history, boxmaking, exhibition cradling of books, typography, and chemistry. Following that, she went into private practice as a book conservator, and she teaches bookbinding, boxmaking, and conservation through the Smithsonian Resident Associate Studio Arts Office.

Frank Mowery, the son of two librarians, got his first taste of bookbinding while working for his father at the library of Wittenberg University in Springfield, Ohio, dusting books and mending them with pressure sensitive tape and self-adhesive book cloth. He went on to study bookbinding at the Staatliche Hochschule für bildende Kunst in Hamburg, Germany, under the guidance of Professor Kurt Londenberg. He worked as a student in the conservation department of the University Library in Hamburg and, after his training at the Art School, went to the Academie of Art in Vienna to train as a paper conservator under Otto Wachter. He spent six months working as a book conservator in Florence, Italy at the Biblioteca Nazionale before returning to the U.S. His first job was at the Huntington Library in California. Then in August 1977, he became the head of Conservation at the Folger Shakespeare Library in Washington, DC, a position he still holds. His fine bindings have been on display in exhibitions around the world. For nearly 10 years, he was GBW President.

✿ DENVER, 2003 ✿

Richard Baker: *Spring Back Ledger Binding*

Richard Baker demonstrates the construction of a traditional, spring back ledger style binding. Ledgers, journals, diaries, and guest books are all enhanced by this sturdy, functional and attractive style that can be done in quarter, half, or full leather. Baker explains how to make the particular endsheets, board attachment, and spring back that make this leather binding so well suited to books that need to open fully to

allow writing near the gutter margin.

Richard Baker has been binding books since 1973, when he started taking classes with the late Bill Anthony. Since then he has worked in conservation departments at Johns Hopkins University, the Smithsonian Institution, and the American Antiquarian Society. Since 1989, he has had his own book and paper conservation studio in St. Louis. He has been teaching students the art and craft of bookbinding for twenty years. You can see examples of his and his students' bindings at [www.RichardCBaker.com](http://www.RichardCBaker.com).

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## Marbling

Iris Nevins

Mr. Takaji Kuroda of Tokyo will be visiting the Chicago area Sept. 15–25. He and Milena Hughes will have a joint exhibition (September 10–October 22) at the Japan Information Center of the Japanese consulate. There will be a public reception September 19th. Mr. Kuroda will display artwork incorporating his unique Suimonga technique, which is quite different from Suminagashi. Ms. Hughes will display contemporary Suminagashi. Both techniques include expansion and contraction of colors to achieve various effects. The event, “New Branches from Ancient Roots,” will also include two days of public demonstrations and workshops at two Chicago Public High Schools. Photos and artwork from the workshops will be on display in the administration building lobby of the CPS in downtown Chicago at a later date.

In other marbling news, Nuri Pinar was invited to Puerto Rico the first week of May to demonstrate Spanish Wave marbling. At the same festival Ogu-zhan Tugrul demonstrated handmade paper from tropical fibers. Nelle Tresselt’s marbled cut outs of petroglyph designs were also exhibited during the week-long festival.

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## Tips & Techniques

*The following articles by Tom Conroy and Jeff Peachey continue the discussion on tuning a spokeshave that appeared in the June 2004 GBW Newsletter.*

### TUNING A SPOKESHAVE

Tom Conroy

Some parts of David Lanning's article on spokeshave tune-up (found in Hewit's *Skin Deep*, Autumn 2003, v.16) could use more detail. Most points below are from my own experience, with some from a useful article by Brian Boggs, a chairmaker, on tuning a spokeshave for woodworking.

1. *An out-of-the-box spokeshave will serve perfectly well.* Tuning gives the tool a sweeter action, cutting rather than scraping the leather and wasting off shavings rather than dust, but a student might not notice the difference at first. Many types of spokeshave are available used or in hardware stores. Binders use only the Stanley #151 or Record (now Irwin) #151, with two adjusting screws and a flat sole; the brands are almost identical, and their blades are interchangeable. A similar two-screw model from Kunz has pretty brass nuts, but Kunz blades are often soft and Stanley/Record blades won't fit. There is now an inexpensive 151 from Mujingfang, but I haven't yet seen one. Other styles cannot be adjusted precisely enough for leather.

2. *Get fine blades and regrind them to long bevels.* Keep several blades in case one goes dull in the middle of a cover. Top-quality blades from Ron Hock or Jerry Glaser are four times the cost of Stanley or Record blades, but they are really flat on the back, saving hours of hand flattening; they are thicker so they chatter less; and their steel holds a better edge but also sharpens easily. Because these blades are thick the spokeshave's mouth must be opened out for them.

Regrind the primary bevel to 1/4" wide, which gives an angle near 15° on a Stanley/Record blade;

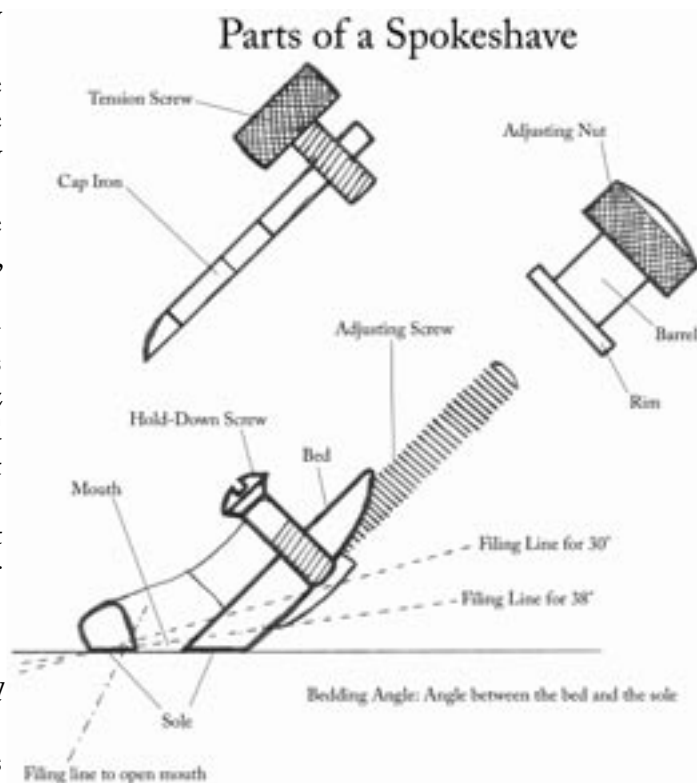
with 5° extra for the secondary (honing) bevel the cutting edge is roughly 20°. For a Hock blade a 15° bevel will be 3/8" wide. A 10° grind on a Stanley/Record blade would be 3/8" wide, but might be too fragile. Don't try to judge the grinding angle by the distance between the top of the bevel and the central hole since even new blades differ in this hole's location. Regrinding the primary bevel with whetstones is a soul-destroying waste of time; a used hand-cranked grinding wheel is cheaper than a good spokeshave blade, and runs slower and cooler than a power grinder. Rounding the corners to 1/4" radius will narrow the usable width; 1/16" radius is enough.

3. *Open out the mouth.* The mouth should be opened left-to-right as well as front-to-back since shavings clog at the ends. Start with a 6" bastard flat file ("double-cut" with two crossing rows of teeth), then smooth off with a 4" bastard mill file or a 6" second-cut mill file (flat-shaped but "single-cut" with one row of teeth).

4. *Lower the bedding angle by filing the sole.*

If you do this you **must** regrind the blade. I find it easier to file the sole with the adjusting screws pointing toward me, not in toward the bench. Lanning recommends dropping the bedding angle from 45° to 30°, but I would say that 35-40° is normally the practical limit. I lowered one shave to 31°, but this distorted the tool's geometry; now it needs a shorter cap

iron and blade, and it must be held delicately. On my spokeshaves, at 38° the sole almost touches the cast-in Stanley model number on the back of the body; at 31° the model number is filed away, and the sole almost touches the bottom of the hold-down screw hole. Also, the soles of out-of-the-box shaves measure near 3/4" back-to-front; my 38° shaves are between 7/8" and 1", and my 31° shave is about 1 1/8". These are just



hints, though, since body castings vary.

The cutting angle must be smaller than the bedding angle. If the cutting angle is too large the rear end of the bevel will rub, holding the edge off the leather and preventing the blade from cutting. If the grind angle is too close to the bedding angle, then any slight rounding of the edge from use or bad sharpening will cause this problem.

5. *Flatten the bed, by file or epoxy.* For smooth adjustment and solid contact between the blade and body the rough, painted bed should be flattened by a little filing. Don't overdo this: if you round over the bed the damage is hard to correct.

Boggs describes building up a thin layer of epoxy to flatten the bed. Badly fitted adjusting screws may dictate the use of epoxy instead of filing. If the blade touches the barrels of the adjusting nuts, it will not lay flat on the bed; it should touch only the rims that pull it back and forth. To correct this problem the bed must be built up or the barrels must be filed down.

6. *Polish the sole.* For this, coarse to fine emery cloth and crocus cloth glued onto something flat will be as fast and as true as a diamond stone, which is short-lived and fragile.

7. *Tune the cap iron.* With a lowered bedding angle the cap iron may be too long, the cap iron's "keyhole" may be too high, or the knurled tension screw may drop into the blade's central hole. File away the cap iron's front edge to improve its fit; also, smooth its underside along the front so that it bears on the blade without a gap.

You might make a new cap iron from brass. The keyhole and adjusting screw can be spaced correctly for your other modifications, and it can be wider than an out-of-the-box cap iron, reducing any tendency to twist. I haven't yet tried this, however.

#### FURTHER READING:

Boggs, Brian. "Soup Up Your Spokeshave." *Fine Woodworking* No. 158 (September/October 2002), p. 45-49.

*File Philosophy; and How to Get the Most Out of Files.* 17th edition, 2nd printing. Providence, R.I.: Nicholson File Co., 1950.

Kingshott, Jim. *Making & Modifying Woodworking Tools.* Lewes: Guild of Master Craftsmen, 1992.

Kramer, Henry T. "Files in the Workshop." *Fine Woodworking* No. 46 (May/June 1984), p. 40-43; reprinted in *Fine Woodworking on Hand Tools*

(Newtown, CT: Taunton Press).

#### ADDRESSES:

Hock Tools  
16650 Mitchell Creek Dr.  
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I have used Hock blades for ten years with great satisfaction. Hock also makes blades for Kunz spokeshaves, but these are for an adjustable-mouth model and will not fit the Kunz two-adjusting-screw model.

Hock offers blades of high-carbon steel or of cryogenically treated A2 tool steel. At the 30 degree grind angle favored by woodworkers A2 steel is slightly harder to sharpen and lasts far longer, a good trade-off. However, Ron Hock tells me that at the very low angle used for leather the larger grains of A2 steel may chip out of the edge, dulling the blade more rapidly and losing this steel's advantage. Binders should get the high-carbon steel blades.

Glaser Engineering  
P.O. Box 95  
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I haven't used Glaser blades, but Boggs says that they are even flatter than Hock blades, and come already honed. Glaser offers blades in A2 tool steel and in M4 high speed steel; Mr. Glaser tells me the M4 has an even longer edge life than A2, but is harder to sharpen.

*This article originally appeared in The Gold Leaf (Spring 2004)—the journal of the Hand Bookbinders of California.*

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A FEW MORE THOUGHTS ON  
SPOKESHAVE MODIFICATION

*Jeffrey S. Peachey*

In addition to the points made about spokeshave modification in the June, 2004 Newsletter, I would like to add a few observations of my own.

The Hock blade is indeed excellent, especially the A2 version, as opposed to the High Carbon version that he also makes. The A2 seems to hold its edge quite well, even when beveling binders board.

Instead of filing the bed where the blade makes contact, I find it much easier to fill it with 5-minute epoxy, followed by a thin piece of paper, and then clamp the blade tightly while it dries. The dried epoxy is fairly easy to chip off once dried if it squeezes out the sides. This will ensure that any gaps or irregularities between the bed and blade are eliminated. (There is a good article about this by Boggs, Brian. "Soup Up Your Spokeshave." *Fine Woodworking*. No. 158, October 2002.) The epoxy/paper combination also seems to help dampen vibrations that can lead to chatter. This does, however, bring the blade closer to the front of the mouth; so additional filing might be necessary to have adequate clearance for the leather shavings.

The sole of the shave should be polished as highly as the blade.

The adjustment knobs must be in line with the bed—they should not push the blade off the bed or chatter will result. If necessary, bend them so that only the slot in the adjustment knob makes contact with the blade.

Wrap a little Teflon thread tape (the kind used for stopping leaks in pipes) around the adjustment rods—this will help keep them in place when you remove the blade for resharpening, and it gets rid of the play.

I prefer the Record to the Stanley, because the cap iron has a slightly larger screw, which makes it less likely to strip out. The cap iron is also unpainted and usually seats better. Unfortunately, Record was recently bought by Irwin, which in turn was bought by Rubbermaid, and they are discontinuing a lot of their woodworking tools, but some retailers may have a few on the shelves. Older Records came in red, and are worth picking up at used tool sales, since they were made of malleable cast iron, which supposedly is less likely to crack if you drop it.

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## Review

*Dorothy Africa*

### **Suave Mechanicals (CD-Rom)**

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*Suave Mechanicals* is a show of deliberate sophistication, and therefore far more likely to enjoy repeated visitation than one featuring the latest and most outré for which novelty provides the strongest draw. So much the better, then, that the creative and thoughtful minds behind the exhibition have put their catalog on CD disk.

The show was hosted by the Special Collections department of the University of Michigan Library from March 24–July 26, 2003. The guest curator for the show was Julia Miller, with the assistance of Kathryn Beam, Curator of the Humanities Collections, and many other staff members at the University and the local community. The CD provides a detailed description of the many different individuals whose interest, expertise and skill supported the success of the show. A review of the CD version of the show can hardly overlook the contributions of the photographer, J. Wayne Jones, and of John MacKrell who was the producer for both the paper and CD catalogs. Anyone who has cracked a skull, or thrown out a back, trying to peer through the back or side of a display case for a glimpse of a cover or end band will have reason to thank both of them. The vast majority of the pieces were exhibited closed, and separate photographs are provided for the display of pertinent details such as end bands, edge treatments or similar details. The supporting photographic details do not include inside features such as corner treatments, inside hinges and doubleurs/paste downs. Since the show included around 150 items, such additional photo documentation probably would have pushed the volume of information well beyond the capacity of a single CD.

The largest number of the items displayed was taken from the Special Collections at Michigan University, but a number were also supplied from the Taubman Library at the medical school, and other

private and institutional collections. The provenance of all items in the show is clearly indicated in the label for the item. The information provided for each item in the show is brief, but informative, and specifies the reasons for its inclusion in the show as well. As is so often the case, the historical bindings often show modifications and changes made to the bindings over time, and these are also cited in the labels for the items. The items themselves were carefully chosen by Ms. Miller for specific features of their bindings. The catalog preface offers the observation that the University collections have accumulated over the past hundred and sixty years of selection and acquisition on the basis of textual selection rather than bindings. In the course of textual acquisition, however, "...there inevitably developed an assemblage of bindings from different eras and different types." Sadly, there is nothing inevitable about it. Many libraries in the past routinely rebound acquisitions deemed shabby or unsuitable for various reasons. Michigan University is to be commended for eschewing such a course of action for its acquisitions. Most of the items displayed are in the western tradition, but the small selection of Byzantine, Ethiopic, Armenian, and Greek bindings included shine as examples of their type, for the most part, in excellent condition.

The disk begins with a detailed and absorbing description of the process of selection and preparation of items for the exhibit. There is also a detailed listing of the content of the show, all 150 items, with a brief identification of the item so that a specific piece can be quickly located by noting its number and then scrolling through the disk to reach it. The exhibit was arranged chronologically within material type, rather than chronologically over all. Each section begins with a brief commentary on the material highlighted in that section of the exhibit, and something about the historical circumstance for its production and use. There are five such divisions: wooden boards, vellum, leather, cloth, paper, and a brief concluding section on modern binding practice and book arts. This insightful arrangement highlights the social context of each material as new techniques and customer demand reflect social changes over time. By moving chronologically within each material category, the exhibit also allows the viewer to observe the concomitant crossover influences of techniques from one material to another. The themes of fashion in design, exhibitions of skill, and practicality, weave throughout the show. Some techniques can cross from one material to another, but others must be modified, or

even transformed, in order to transfer. Another such modified transfer is worked by demands for economy, and effected through the imagination and skill level of the binder.

The exhibit begins with wooden boards. In the earliest instances these are wax filled or plain wooden tablets, but over time, as the wooden boards shift from substrate to protective covers of a codex, one sees innovation in response to a cultural need as the importance of the written word increases and its physical circumstances change. The show contains two historical examples of tablets. One of them contains a legal document, the other a diagram of some kind. The document displays the traditional format for a legal document; a text written parallel with the 'spine' (i.e. the edge bored for the thong loops) in a single line running across the entire surface. The orientation of the diagram is not clear, but may conform to the same custom. The second example has a side view to show the registration marks in the surface to keep the sections of the tablet in the proper sequence. Anyone who has seen the marked spines of unsewn text blocks lined up in production work will immediately know the purpose of these edge markings. The sheer practical efficiency of the system has perpetuated it for over two thousand years. It seems worth stating this obvious point because the enduring technical and decorative features of binding, as well as its transitory ones, arise, fall, or persist because of the practicality of their execution. Fashion lasts only as long as it sells.

The chronological arrangement of wooden board bindings in the first session highlights the amazing amount of research and development during the late Antique and early Medieval period in the west as the physical book evolved. Since the books are displayed closed, the various lacing patterns are not visible, but much of the sewing and endbanding is. Since these are the crucial features for the actual operation of the book, one can hardly quibble. In this section there is a truly fine example of an Armenian binding on a 12th century manuscript, MS 141 (Michigan), item 7; and an intriguing 15/16th century Ethiopian one, MS 131 (Michigan), item 16, showing what appears to be an unused set of holes along the spine. Since the binding also displays a split in the front board that has been tied back together, perhaps the board was salvaged for reuse. The section ends with two schoolbooks, items 23 and 24 (imprints 1795, 1809), that are bound in scaleboard, also known as scabbard, a crudely split, thin wooden board that looks like roofing shingle.

The vellum section of the show does a fine job of displaying the amazing versatility of this extraordinary material, too often thought of exclusively as the text medium for medieval manuscripts. In the preliminary write up for the session, Ms. Miller cites a theory which I have seen cited often, that vellum was preferred by early Christian communities over papyrus because vellum was cheaper. This has always seemed a dubious proposition to me, the more so as I have learned more about late Antique economies in the Mediterranean. Furthermore, it completely overlooks the cultural influences of two extremely important literary traditions, namely the Jewish vellum torah scroll and near eastern legal texts, which were often on vellum. This debate does not detract in the least from the exhibit. Its samples of vellum bindings range from the cheap cover for a pamphlet, to sturdy coverings for account books, to a fine limited edition specimen from London, 1912. From the sixteenth century onward, as the literate proportion of the European population increased, one sees an explosion of decorated vellum covers imitating the decorative styles of the more expensive leather bindings executed for the gentry and aristocracy.

The leather section of the exhibit leaves no doubt as to why one would covet these expensive bindings. The range of decorative technique for leathers—tooling in gold and blind, onlay, inlay, various methods of staining and coloring the leathers, panel stamped designs, inset gems and cameos—also displays the creativity of the binders. Many of the decorative and technical features found on books certainly must have come from other sources, the fashions in clothing and shoes for instance, but the adaptations are often ingenious. The brightly colored leathers imported from the east through Venice and Turkey (to which one should certainly add Morocco) originated largely in sub-Saharan Africa, but were tanned, dyed and shipped from Mediterranean ports. Cheaper domestic leathers in brown and black could also become handsome bindings in skilled hands for those with more sober tastes. If one hankered after a fine, brightly colored leather without the means to acquire it, however, there was an alternative—painted vellum (items 32 and 33 in the show). In her comments on each item, Ms. Miller provides the viewer with a fine survey of the various methods binders used to please their patrons and the general market.

If wood, vellum and leather are the basic materials of the early book, cloth and paper are just as certainly the materials of the modern book. Very few

medieval cloth bindings survive, making it difficult to know much about them. The earliest item in this show (item 82) is a mid-seventeenth century Bible in embroidered silk. Once mechanical cloth production was perfected, however, it was not long before it turned up on books. Commercial book cloth began to appear ca. 1825-30, ushering in a period of experimentation and rapid development in design and decoration. The invention of aniline dyes for textiles in the late 1850s, and the increasing mechanization of book printing and binding, transformed the book trades. This is the period in which the western book—as a handsomely bound, readily, and cheaply available book to supply a literate public—flowers. The range in design and quality of materials of books in this period, from the early nineteenth through the early twentieth century, is evident in all the sections of the exhibit, but Ms. Miller's commentary reminds that some items are unique bindings or limited editions, often in leather and vellum, while the cloth and paper bindings were often produced in quantity.

The paper section of the exhibit features some fine books, a lovely paperbound limited edition example is provided by item 136, but as paper became readily available it quickly squeezed out vellum as the preferred covering material for 'the quickie,' such as a pamphlet or short term use item, and the student's textbook or trade manual, be it for doctor, lawyer or Indian chief. For practitioners' books, economy and functionality are primary features. These are the long stitch books, the ledgers, the manuals. In some cases bound by bookbinders, but some times made at home, and frequently repaired at home. These books display the personal taste of their owners, often using recycled or remnants of decorative papers, paint, or stain to mimic the popular designs of the day. In quality they range from the expert to the clumsy, but their appeal is always in their individuality.

The modern section could have featured the new frontier of book publishing—books completely produced by machine and sold on line as often as in stores. These range from mass produced paper backs printed on newsprint in sterile typefaces with no margins and few if any illustrations in plain covers, to better designed texts bound in plain cloth with illustrated paper dust jackets or paper covers. Instead, Ms. Miller chose to end the show with its humanity intact. She offers a selection of modern design bindings and pieces of book art, with a selection of hand made models of historic book structures or conservation/repair treatments. Her wit and sensitiv-

ity, revealed throughout by the selections of items in the exhibit, shines brightly in its final item, number 150. It is an ingenious piece of book art by Julie Freimuth called "Pieces in a Box" from 2003 that evokes the antique wooden tablet codex, bringing this marvelous show not to an end, but to full circle.

## *In Memoriam*

ELIZABETH B. SHERRED, known to one and all as "Penny," died July 7, 2004, at the Adirondack Medical Center in Saranac Lake, NY from esophageal cancer. Penny was born in London on September 2, 1925 and moved to the USA in 1963 with her husband, Peter, and their girls. Penny was encouraged by her husband, a publisher, to study bookbinding. She became a student of Catherine Stanescu in NYC and later ran her own bookbinding business in Croton on Hudson, NY. She moved her studio to Salem, MA and retired in 1999.

*Jean Stephenson*

AIKO NAKANE the founder of Aiko's Art Materials in Chicago passed away on Wednesday, May 19 around 4:00 PM. She was 95 years old. Known for decades as one of the leading suppliers of materials to the Book and Paper fields, Aiko's was one of the first importers of fine Japanese papers and art supplies. Until recently, the pleasant and charming Mrs. Nakane could be found in her store, always willing to give advice and information of the materials she loved and was so knowledgeable about.

The family requests that in her honor, contributions may be made to: Chicago Symphony Orchestra, 220 S. Michigan Ave. Chicago, IL 60604 & the contact is Michelle Miller; Japanese American Service Committee; or the Aiko Nakane Fellowship, Columbia College Center for the Book and Paper Arts, 1104 S. Wabash, Chicago, IL 60605.

DR. NICHOLAS HADGRAFT, a conservator of books and medieval manuscripts, died suddenly on Sunday July 4th. Dr. Hadgraff worked at both the British Library and as a Conservation Officer for college libraries within the University of Cambridge for fifteen years. He trained as a manuscript and rare book conservator with Christopher Clarkson, and eventually went into private practice. He was a popular teacher at the Wellcome and Hamilton-Kerr Institutes, at Duke University, and at Montefiascone.

## Publications

*Classic Haiku*, a recent miniature book by Shoestring Press, Orinda, California is available unbound in sheets. A limited number of copies is being offered to binders at \$35 postpaid. Book size is 2 in. x 3 in., 74 pages, printed letterpress on a Washington Handpress in Red & Black inks. Paper is handmade Mulberry with Suminagashi marbling in soft grey and blue. Pages set up for folded fore-edges with stab Oriental binding. The book features Haiku by three Haiku Masters writing in the 17th, 18th, and 19th centuries with translations by renowned poet and University of California Professor, Robert Hass. Dr. Hass served as U.S. Poet Laureate in 1995 and 1996. The edition as bound by the press won the MBA Distinguished Book Award in 2002.

*Classic Haiku* in sheets at \$35 ppd. may be obtained from Philip Morrison, 3 Monte Vista Road, Orinda, CA 94563. Phone: 925-254-6639, e-mail: pianoprint@aol.com.

## Job Listing

### **Assistant Conservator (Full-Time) at the Indiana Historical Society.**

The IHS library, the William Henry Smith Memorial Library, is a special collections library consisting of rare and archival materials including early manuscripts, bound manuscript volumes, books, pamphlets, maps, graphic works and photograph and negatives focusing on Indiana and the Old Northwest. The Conservation lab is a state-of-the-art facility with a current staff of one full-time paper Conservator and one full time Senior Director, Conservation. For more information about IHS, please visit our Web site at [www.indianahistory.org](http://www.indianahistory.org).

The Assistant Conservator helps to implement the preservation and conservation plans for the IHS library's rare books, pamphlet, and bound manuscript collections. Complete job description available upon request.

Candidates must have knowledge of conservation principles and practices and the physical and chemical nature of paper and books, including a thorough knowledge of book and paper history, materials, and construction, as well as a demonstrated ability to work on a wide range of rare book and paper collections. Candidates must also have experience performing a broad range of book conservation treat-

ments, including documenting treatments in written and photographic form. Well-developed skills in the examination, evaluation, treatment, and use of a variety of equipment to treat library and archival material are also a must.

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Please send a cover letter, resume, and the names, current addresses and telephone numbers of three professional references to: Susan P. Brown; Senior Director, Human Resources; Indiana Historical Society, 450 W. Ohio Street, Indianapolis, IN 46202-3299. Fax: (317) 234-0076. Please note: Candidates invited to interview must present a portfolio of conservation treatments to rare books including documentation materials. Fax: (317) 234-0076. Applications will be accepted until the position is filled. IHS is an equal opportunity employer.

## Calendar EXHIBITIONS

### 📖 CALL FOR ENTRIES

#### THE BOOK OF ORIGINS: **Entry Deadline Extended!**

A design binding exhibition organized by Les Amis de la Reliure d'Art with the Bibliothèque Gabrielle-Roy. *The Book of Origins*: A Huron creation myth collected in the 1940s by the famous ethnologist Marius Barbeau serves as the basis for the *Livres des Origines*, a poetic rewriting of the myth that André Ricard, writer and homme de théâtre, produced. Professionals specializing in literary works then helped to translate the work in English, and the two versions co-exist and are intermingled in the book. The final work, produced in a luxury edition and illustrated with original lithographs by artist Carmelle Martineau, will be published as a limited, numbered edition. Out of one hundred and twenty-five copies, one hundred will be reserved for the international bookbinding competition. The goal is to work at the junction of art and myth, in particular the great creation myths. One of these myths, which inspires by its singularity, will serve as the figurehead for the project.

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Lithographs in 5 colors by Carmelle Martineau

Exhibition Price: \$275 Canadian

Participation rules and requirements, and selected images of the book can be seen at [www.aracanada.org/activities\\_exhibitions\\_en.html](http://www.aracanada.org/activities_exhibitions_en.html)

Les Amis de la Reliure d'Art du Canada

à l'attention d'Anne-Marie Saint-Onge

Case postale 38007,

1275, chemin Sainte-Foy,

Québec (Québec) Canada

G1S 4W8

[anne-marie@aracanada.org](mailto:anne-marie@aracanada.org); [www.aracanada.org](http://www.aracanada.org)

9th Annual "It's About Excellence" Juried American Arts & Crafts Fair. September 19: Brooklyn, NY. For more information and cost of space at the fair contact Natasha Harsh 718-855-8175.

IMAGINE THAT: La Jolla FiberArts continues its focus on book arts with a juried national exhibit October 1 - November 20. Eligible work may be unique or editioned and may fall within any area of book arts and artists' books. Jurors will look for work that reflects the title of the exhibition, in addition to applying their own high standards of craft, form, and content. For an entry form visit [www.lajollafiberarts.com](http://www.lajollafiberarts.com) or send a stamped, self-addressed envelope to PO Box 12265, La Jolla, CA 92039.

### UNTIL

August 8: Baltimore, MD: "A Cathedral of Books: Rediscovering George Peabody's Gift to Baltimore," celebrates the re-opening of the George Peabody library following renovations. Over 100 works from the collection are featured, including 15th-century books and modern editions of Edgar Allan Poe. For more information, call 410-659-8179.

SEPTEMBER 24: Ninja Press at Twenty: A retrospective exhibition of books, broadsides & ephemera produced by Carolee Campbell between 1984-2004. William Andrews Clark Memorial Library, 2520 Cimarron St., Los Angeles, CA 90018. Call 323-731-8529 for an appointment to see the exhibition in this glorious library setting. Group tours will be lead by Carolee Campbell. A check list of books is available.

OCTOBER 3: Baltimore, MD: "Illuminating the Word: Gospel Books in the Middle Ages," at The Walters Art Museum. The Gospel books range in date from the 9th to the 17th century, including illumination from the Latin West to the far reaches of the Byzantine Empire. Contact: Jennifer Renard; 410-547-9000, x. 277; [jrenard@thewalters.org](mailto:jrenard@thewalters.org)

FALL 2005: "Stand and Deliver, an exhibit of moveable book structures" curated by Ed Hutchins will conclude at the Columbia College Chicago Center for Book and Paper Arts. Before then it will be shown at the following sites: Mesa College (sponsored by San Diego Book Arts) during September and October 2004; The Movable Book Society will host their biennial conference in San Diego as part of the exhibition; Florida Atlantic University (The Arthur and Mata Jaffe Collection) from January 10, 2005 to March 25, 2005; Denver Public Library (sponsored by Rocky Mountain chapter of the Guild of Bookworkers) during June and July 2005.

### 📖 UPCOMING

#### GBW *IN FLIGHT* TRAVEL ITINERARY:

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

SEPTEMBER 15 - NOVEMBER 20: Bound to be the

## Number 155 — August 2004

Best: The Club Library. Curated by Thomas Boss at The Grolier Club. 47 East 60th St., NY, NY. [www.grolierclub.org](http://www.grolierclub.org)

### STUDY OPPORTUNITIES

#### Center for the Book: San Francisco, CA

AUGUST 16–20: History Lives: The Glazier Codex or “Crocodile” Book with Michael Burke. With its bone clasps, leather hinging thongs, leather bands over wooden boards and a crocodile-like pattern, this book is an exciting addition to your historical repertoire. Experience in paring leather would be an advantage; some binding experience is essential. Mon–Fri, 10 a.m.–5 p.m. \$490 plus \$75 materials fee.

AUGUST 21 & 22: Handtooling Techniques with Dominic Riley: A thorough introduction to the art of hand tooling—in blind, with carbon and with real gold foil. Sat & Sun, 10 a.m.–5 p.m., \$180 plus \$30 materials fee.

AUGUST 30 & 31: Book Restoration Intensive with Dominic Riley: Three restoration classes in one weeklong intensive: basic paper repair; guarding and resewing, and cloth rebacking. This class is open to all. Mon–Fri, & September 1–3, 10 a.m.–5 p.m. \$490 plus \$40 materials fee. For more information: 415-565-0545. [www.sfcfb.org](http://www.sfcfb.org)



**The Canadian Bookbinders and Book Artists Guild**

1/8 page ad #4  
North Bennet

#### CBBAG

60 Atlantic Avenue, Suite 112  
Toronto, Ontario M6K 1X9

Fax 416-581-1053

e-mail: [cbbag@web.net](mailto:cbbag@web.net) or [bembo@sympatico.ca](mailto:bembo@sympatico.ca)

Phone information: Shelagh Smith, 905-851-1554

#### Women's Studio Workshop:

For a complete listing of upcoming workshops, please visit [www.wsworkshop.org](http://www.wsworkshop.org) or call 845-658-9133.

#### Penland School of Crafts

August 15–27: “A Stitch a Day” Eileen Wallace

August 29–Sept 4: “Marbling: Paper, Fabric, Wood” Laura Sims

For more information and a complete listing of courses: 828-765-2359; [www.penland.org](http://www.penland.org)

#### North Bennet Street School

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](mailto:workshop@nbss.org)

#### Garage Annex School

AUGUST 23–27: “Thinking Inside the Box: A Drawer in a Slipcase Under a Book” Daniel Kelm

SEPTEMBER 11: “Edge Gilding” Peter Geraty

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OCTOBER 2–3: “Asian Albums” Amaryllis Siniosoglou

OCTOBER 30–31: “The Medieval Girdle Binding—Then & Now” Pamela Spitzmueller

The Garage Annex offers workshops in traditional and non-traditional book arts, printmaking, and the conservation of books—all taught by expert instructors. Contact: One Cottage Street #5, Room 503 Easthampton, MA 01027; [contact@garageannexschool.com](mailto:contact@garageannexschool.com); [www.garageannexschool.com](http://www.garageannexschool.com)

The **American Academy of Bookbinding** 2004 schedule is available by calling the AAB at 970-728-3886, e-mailing 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):

**WEST OF 105:** This regional exhibit of artists' books will showcase the works of artists who reside on or west of 105° longitude in the United States. Selection will be made from actual work by Madelyn Garrett, Curator of Rare Books at the University of Utah J. Willard Marriott Library. The exhibit will be shown in two venues during the fall of 2004, at Idaho State University and BYU-Idaho. It is sponsored by the Pocatello Book Arts Group, a well-established advocate of book arts and related events in this region, with ties to Idaho State University. Eligibility: Artists who reside on or west of 105° longitude in the United States may enter. For example, the city of Denver, Colorado, straddles this longitude; all persons in this city are eligible. The cities of Santa Fe and Albuquerque, NM, are west of this longitude and are eligible. Artists may send up to two pieces completed in the last two years. Actual work must be sent for jurying, in a sturdy, reusable container for return shipping. Fee—\$10 per entry, plus return shipping. **Postmark deadline for receiving work is Monday, August 9, 2004.** Works will be returned Nov. 1, 2004. For more information contact Paula Jull at [jullpaul@isu.edu](mailto:jullpaul@isu.edu)

**SPRING[BINDING] HATH SPRUNG—A WORLDWIDE SPRINGBACK "BIND-O RAMA":** Long threatened with an untimely extinction, we seek to resurrect the springback account book style, and promote its use as a canvas for creative binding by organizing a worldwide springback "Bind-O-Rama," titled Spring[binding] Hath Sprung. While the title, timing, and play on words may not seem serious, rest assured, we are serious about promoting this style of binding. In either the English or German tradition, design and complete a creative springback binding. The book can be bound in any workable material (cloth, leather, paper...), and incorporate any number of decorative techniques, including edge treatments, visible structure and cut-outs, inlays and onlays... The main intent of this exhibition is to have fun re-purposing the technique. Entries will be compiled into an online catalog, which will be viewable on the Book Arts Web at <http://www.philobiblon.com>. For full entry and submission information see [www.philobiblon.com/springbackbindorama.htm](http://www.philobiblon.com/springbackbindorama.htm). **Entry deadline, September 1, 2004.**

**Wedding Issue:** Letter Arts Review will publish the second special Wedding Issue in 2005. The issue will include invitations, announcements, ketubah, place cards, menus, reply cards, thank you notes—any letter art uninvolved with weddings, holy unions, and wedding anniversaries. There are no entry fees and no entries will be returned. For more information contact Rose Folsom at Letter Arts Review 301/681-9688. [folsonlar@aol.com](mailto:folsonlar@aol.com).

**2005 Workplace Grant for NY Emerging Artists:** The Center for Book Arts in NYC Artist's Residency Pro-

gram. Postmark deadline is October 1, 2004. For more information: [info@centerforbookarts.org](mailto:info@centerforbookarts.org).

**Poetry Chapbook Competition:** The Center for Book Arts in NYC. 2005 Judges will be Jean Valentine & Sharon Dolin. Postmark deadline is December 1, 2004. For more information: [info@centerforbookarts.org](mailto:info@centerforbookarts.org)

## 🌀 UNTIL

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Harmatan

Gospel Books in the Middle Ages,” at The Walters Art Museum. The Gospel books range in date from the 9th to the 17th century, including illumination from the Latin West to the far reaches of the Byzantine Empire. Contact: Jennifer Renard; 410-547-9000, x. 277; jrenard@thewalters.org

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

SEPTEMBER 15 – NOVEMBER 20: Bound to be the Best: The Club Library. Curated by Thomas Boss at The Grolier Club. 47 East 60th St., NY, NY. [www.grolierclub.org](http://www.grolierclub.org)

October 9 – January 2, 2005: “Gathering Jewels: Japanese Illustrated Books from the Lionel Katzoff Collection,” at the Walters Art Museum. This exhibition presents 25 beautiful and diverse books of woodblock prints dating from the 17th to the 19th c. The objects on display include color and black-and-white picture books. Contact: Jennifer Renard; 410-547-9000, x. 277; jrenard@thewalters.org

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Fax 416-581-1053

e-mail: [cbbag@web.net](mailto:cbbag@web.net) or [bembo@sympatico.ca](mailto:bembo@sympatico.ca)

Phone information: Shelagh Smith, 905-851-1554

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

AUGUST 26: "Ebru: Technique, History, Art" presented by Feridun Ozgoren. Ebru is an Islamic paper artform prepared by floating water-based colors on the surface of a liquid medium and then manipulating them to create a desired composition. Next, a sheet of paper is laid on the surface of the medium, transferring the design and colors to the paper. Feridun began working with ebru in the 1980s, at a time when there were only a few of its practitioners left in his native Turkey. Lecture takes place at the Gould Auditorium, Marriott Library, 1st floor at 7PM.

AUGUST 27-28: "The art of Ebru: Turkish Paper Marbling" Feridun Ozgoren. Participants learn about the materials and basic techniques needed to create ebru; including how to cut and glue paper stencils for use in several ebru applications. Book Arts Studio, Marriott Library, 5th floor from 9AM-5PM. Fee: \$140; Materials fee: \$15. For more information contact Jen Sorensen at [jen.sorensen@library.utah.edu](mailto:jen.sorensen@library.utah.edu); 801-585-9191.

The **American Academy of Bookbinding** 2004 schedule is available by calling the AAB at 970-728-3886, e-mailing 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)

#### **Minnesota Center for Book Arts**

AUGUST 14-15: "Small Leather Journal in a Snap" Dennis Ruud

AUGUST 18-19: "15th Century Paperback Binding" Jana Pullman

Visit the website at [www.mnbookarts.org](http://www.mnbookarts.org)

#### **WORKSHOPS, LECTURES, & OTHER EVENTS**

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](mailto: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

SEPTEMBER 17-26: Mineral de Pozos, Mexico: "Ancient Papers, Modern Methods" with Carol Tyroler. Having worked and lived with the Otomi Indians, Tyroler will introduce participants to the Pre-Columbian art of amate. After a field trip to San Pablito, home to the Otomis, the remainder of the week will be spent gathering native plants and transforming them into handmade paper, which will then be used in the creation of various book structures. Workshops are held at Colectiva de Pozos at Cinco de Mayo #5. Participants will be housed at one of the two hotels on the plaza. For more information: [colectiva@aol.com](mailto:colectiva@aol.com); [www.colectivadepozos.com](http://www.colectivadepozos.com)

OCTOBER 20-24: San Antonio, TX: Friends of Dard Hunter Annual Meeting: [www.friendsofdardhunter.org](http://www.friendsofdardhunter.org)

OCTOBER 23 & 24: Denver, CO: Miriam Schaer, NY Book Artist, will lead a workshop. For more information contact Alicia Bailey at 303-340-2110; [ravenpress@earthlink.net](mailto:ravenpress@earthlink.net)

NOVEMBER 11-14, 2004: Providence, RI: 24th Annual GBW Standards of Excellence Seminar.

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P&S Engraving

## Number 155 — August 2004

NOVEMBER 19-21, 2004: Pyramid Atlantic will host the 8th Biannual 2004 Washington Book Arts Fair and Conference.

During the Fair, over forty book sellers from all over the US will be offering contemporary examples of limited edition hand crafted fine press books, cutting edge artist books, antiquarian books, handmade papers, marbled papers, and much more. Everyone from the serious collector to the general art-loving public, as well as newcomers to the field, will discover new and exciting books during the three days of the Fair.

There will also be a Book Arts Conference with ten speakers consisting of preeminent book arts scholars and working book artists. The educational component of the Fair will assist attendees in understanding this burgeoning genre of contemporary art. By coupling these two activities we have insured that there will be an audience of informed and dedicated book collectors, scholars and students.

Borders Books in Silver Spring will host a book signing of Carol Barton's new book on how to make pop-up books on the evening of Saturday, November 20. Letterpress, Silkscreen, Bookbinding, Intaglio and Papermaking demonstrations will take place at Pyramid Atlantic during the Fair. The Book Arts Fair and Conference will take place at the convention space and auditorium of the National Oceanographic and Atmospheric Agency—within walking distance of Pyramid Atlantic's new building in downtown Silver Spring, Maryland. .

NOAA Auditorium and Science Center  
Silver Spring Metro Center  
1304 East-West Highway  
Silver Spring, MD 20910

Admission to the Fair all three days: \$12  
Admission to Fair, Conference, and events at Pyramid Atlantic: \$75; (students: \$35); [www.bookartsfair.org](http://www.bookartsfair.org)

For more information please contact:

Pyramid Atlantic  
8230 Georgia Avenue  
Silver Spring, MD 20910  
301-608-9101, ext 101  
[tharris@pyramid-atlantic.org](mailto:tharris@pyramid-atlantic.org)

Pyramid Atlantic is a 501(c)(3) non-profit contemporary arts center dedicated to the creation, appreciation and exhibition of hand papermaking, printmaking, digital arts, and the art of the book.

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](http://www.lib.uiowa.edu/preservation/pages/newsEvent2005.htm)

AUGUST 18-25, 2005: Somerset, England: The Society of Bookbinders conference will take place at the University of Bath. For further information, please contact Ray Newberry at [ray.newberry@ntlworld.com](mailto:ray.newberry@ntlworld.com).

SEPTEMBER 17-24, 2005: Saint-Remy-les-Chevreuse, France: "8th Worldwide Art Bookbinding Festival." Each participant, of any nationality, will undertake to bind the book *Le Tour Du Monde En 80 Jours* by Jules Verne. Registration fee is 100 Euros. Receive the book and the colored catalog of all bindings entered in the competition. **Completed bindings with an enrollment form will be due May 15, 2005 to go before the jury.** The Exhibition will be held in September 2005. For more information contact Anne Perissaguet at [biennales@aol.com](mailto:biennales@aol.com).



### *Jordan - Dehoff Finishing Press*

We are pleased to offer the Jordan-Dehoff universal finishing press for book workers. Not only is it good for finishing, but also for headbands, restoration and holding the book to apply leather. For more information on the Jordan - Dehoff Finishing Press, contact [jdpress@frontiernet.net](mailto:jdpress@frontiernet.net), or by surface mail: Fred Jordan •4380 Richmond Center Road •Livonia, NY 14487 <http://www.frontiernet.net/~efjordan/jdpresshome.html>

### SUPPLIERS AND SERVICES:

The Newsletter accepts advertisements:

1/8 Page:	\$35.00(3 1/2" w x 2 1/4" 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 **October Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **September 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](mailto:fitterer@taconic.net).



521 Fifth Avenue New York, NY 10175 Number 155 August 2004

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