

Newsletter

521 Fifth Avenue

New York, NY 10175-0083

Number 156

October 2004



Don't forget to add the Boston Public Library to your Standards itinerary. A quick drive up the coast from Providence, the library will be showcasing the GBW *In Flight* exhibit NOVEMBER 11 – DECEMBER 31. For more information, please check out www.bpl.org

Please Note:

The December Newsletter will be out a few weeks late in order to give us time to incorporate reports from Standards in Providence.

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GBW 2004-2005 EXECUTIVE COMMITTEE

OFFICERS AND COMMITTEE CHAIRMEN

- PRESIDENT: Betsy Palmer Eldridge, 24 Castle Frank Crescent, Toronto, ON M4W 3A3 h & w: (416) 967-4589; f: (416) 967-3992;
president@guildofbookworkers.allmail.net
- VICE PRESIDENT: Mark Andersson, N. Bennet St. School, 39 North Bennet St., Boston, MA 02113 w: (617) 227-0155;
vicepresident@guildofbookworkers.allmail.net
- MEMBERSHIP: Cris Clair Takacs, 112 Park Avenue, Chardon, OH 44024, w: (440) 286-9773, f: (216) 623-1113;
membership@guildofbookworkers.allmail.net
- SECRETARY: Catherine Burkhard, 6660 Santa Anita Dr., Dallas, TX 75214; h & w: (214) 363-7946;
secretary@guildofbookworkers.allmail.net
- TREASURER: Alicia Bailey, Box 200984, Denver, CO 80220-0984; p: (303) 340-2110; f: (303) 479-9556;
treasurer@guildofbookworkers.allmail.net
- STANDARDS: Nancy Lev-Alexander, 2927 Guilford Ave., Baltimore, MD 21218; w: (202) 707-8844;
standards@guildofbookworkers.allmail.net
- EXHIBITIONS: Peter Verheyen, 8 Pebble Hill Rd North, Dewitt, NY 13214, p: (315)-443-9756; f: (315) 443-2671;
exhibitions@guildofbookworkers.allmail.net
- JOURNAL: Signa Houghteling, 737 Bay St., San Francisco, CA 94109; h: (415) 771-1743; f: (415) 928-1961;
journal@guildofbookworkers.allmail.net
- LIBRARY: Jane Meggers, 402 Iowa Ave., Iowa City, IA 52440; w: (319) 335-3921; f: (319) 335-3935;
library@guildofbookworkers.allmail.net
- NEWSLETTER: Jody Beenk, 25 White Place, Brookline, MA 02445 h: (617) 734-0661;
newsletter@guildofbookworkers.allmail.net
- SUPPLY: Susan B. Martin, 225 W. 71st St., Apt. 74, New York, NY 10023; w: (212) 822-7363;
supply@guildofbookworkers.allmail.net
- PUBLICITY: Eric Alstrom, 2184 Iroquois Road Okemos, MI 48864 w: (517) 347-7534;
publicity@guildofbookworkers.allmail.net

CHAPTER CHAIRMEN

- NEW ENGLAND: Jeffrey Altepeter, h & w: (617) 623-7344; newengland@guildofbookworkers.allmail.net
- NEW YORK: Anne Hillam, (212) 822-7365
Kelli Piotrowski, (718) 832-5915; newyork@guildofbookworkers.allmail.net
- DELAWARE VALLEY: Denise Carbone, w: (215) 440-3413; h: (856) 784-7526; delaware@guildofbookworkers.allmail.net
- POTOMAC: Mary-Parke Johnson, w: (540) 672-3026; potomac@guildofbookworkers.allmail.net
- MIDWEST: Jim Canary, w: (812) 855-3183; h & f: (812) 876-1290
Rebecca Shaffer, h & f: (859) 269-6057; midwest@guildofbookworkers.allmail.net
- LONE STAR: Julie Sullivan, h, w & f: (214) 987-2234; lonestar@guildofbookworkers.allmail.net
- CALIFORNIA: Alice Vaughan, h: (626) 794-0091; f: (626) 794-5573; california@guildofbookworkers.allmail.net
- ROCKY MT.: Marnie Powers-Torrey, w: (801) 585-9191
Karen Jones, w: (303) 275-2214; h: (303) 458-5944; rockymountain@guildofbookworkers.allmail.net
- SOUTHEAST: Anna Embree, (205) 348-2398; southeast@guildofbookworkers.allmail.net
- NORTHWEST: Paula Jull, (208) 282-4260; northwest@guildofbookworkers.allmail.net

The Guild of Book Workers Newsletter

NUMBER 156 — OCTOBER 2004

Guild News

PRESIDENT'S REPORT

The President's column has been used frequently in the past to announce plans for the Centennial Celebration in 2006. In this October issue, I would like to turn it over to our recently elected Exhibition Chairman, Peter Verheyen, to report on the plans for the Centennial Exhibition. Peter has been hard at work already, building on Priscilla's initial groundwork. The Exhibition will open at the Grolier Club in New York City in the fall of '06. Along with the Symposium, the Exhibition will be a star attraction to bring us all together to celebrate the Guild of Book Workers' hundredth anniversary. Plan to be there!

Betsy Palmer Eldridge
President, GBW

100TH ANNIVERSARY EXHIBITION UPDATE

As I assume my duties as Exhibitions Chair I would like to thank Priscilla Spitler for the excellent job she has done, and continues to do with *In Flight* as it travels about the country. *In Flight* has just taken off from Columbia College's Center for Book and Paper Arts and will be landing shortly at the Columbus College of Art & Design in Columbus, OH where it will remain on display through October 29th. I encourage all those in the region to see this wonderfully diverse exhibition.

As we all plan for the Guild's upcoming 100th anniversary celebration in NYC, it is also time to think about the accompanying exhibition that will travel throughout the country after it's opening at New York's Grolier Club. As befits the Guild's 100th, we encourage all binders and book artists to begin thinking about their entries. May 2006 may seem like a long time off, but we all know how deadlines creep up.

The exhibition in New York will be a special event highlighting the work of Guild members throughout its century, while at the same time presenting the work of its current members, looking toward the future.

The retrospective component will focus on the Guild's and American binding's centers including New York, Chicago, Boston, and San Francisco, mirroring the presentations which will be held at the conference. Representative works will be borrowed from the binder's themselves where possible, descendants, and other holders. Due to the constraints presented by borrowing, this retrospective component will not travel.

The juried traveling exhibition will be open to all members of the Guild, and will not have a theme. While the Guild's most recent exhibitions have for the most part had a theme, it is hoped that more members will be encouraged to submit book works by the open format. The exhibition will feature the categories of fine binding, edition binding, and artist's book, and decorated paper, calligraphy, and printing. A new category will be conservation treatments and historic structure models. This is in recognition of the fact that many of the Guild's members are involved in conservation activities, and not necessarily book artists.

In response to comments from past exhibitors, we will limit the traveling time for this exhibit to one year, or no more than six venues. To allow for catalog production, works will be due approximately 4 months in advance of the opening at the Grolier club during the fall of 2006.

As befits exhibitions of this caliber, a fully illustrated catalog will be published including the works from the retrospective and contemporary components of the exhibition. Fundraising will be a major component of preparing for this exhibition with an estimated \$30,000 being required. In order to secure this amount, grants and other proposals will be submitted. Members with ideas are encouraged to contact the Exhibitions Chair.

During the course of the next 18 months, we will be publishing regular updates, reminders, and calls for volunteers. Let's all begin to think about and plan our exhibition pieces, building on the traditions of the past to lead the way into a vibrant future for this, our chosen craft and art.

Peter Verheyen
Chair, Exhibitions Committee

Standards Update

This year, at the Providence Standards Seminar, vendors will be available for sales from 1-4:30pm on Thursday, November 11th, prior to the opening reception. They will be open on Friday, November 12th, from 8am - 6:45pm and again on Saturday, November 13th, from 8am - 1:30pm. All sales must be completed by 1:30pm on Saturday in order to prepare the ballroom for the banquet.

☞ Once again, the Friday Forum will be a feature of the GBW Standards Conference. The Forum will be an opportunity for those attending the conference to informally exchange practical ideas about tips and techniques. The Forum will take place just outside of the Vendor area, and the vendors will be invited to stay open late. So, bring your favorite tools, materials, or structures to share with your friends and colleagues. The format for the Forum can be a poster, a table display, or a short demonstration.

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, 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. 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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2004 Awards

HONORARY MEMBERSHIP

GBW is pleased to announce the awarding of Honorary Membership in The Guild of Book Workers to Don Etherington in recognition of his Outstanding Contributions to Bookbinding, Restoration and Conservation. The Award will be presented at the 24th Guild of Book Workers Seminar on Standards of Excellence in Hand Bookbinding in Providence, Rhode Island, November 11-14, 2004. With this Award the Guild honors a long-time Guild member who has not only served the whole field of bookbinding, restoration and conservation, but has served the Guild itself for many years.

LAURA YOUNG AWARD

Louise Kuflik has been awarded the Laura Young Award in recognition of her Outstanding Service to the Guild during the 18 years she served as Secretary of the National Executive Committee. Volunteer service such as Louise's is the life blood of our organization and we are happy to honor her in this way. The Award will be presented at Standards in Providence.

APPLY FOR THE CAROLYN HORTON FUND AWARD

This award, administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), is offered annually to support continuing education or training for professional book and paper conservators. You must be a member of AIC's Book and Paper Group in order to qualify. The amount of the award varies with need. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

DEADLINE FOR APPLICATIONS
FEBRUARY 1, 2005

To obtain an application, write to:
Carolyn Horton Fund, FAIC, 1717 K Street, NW,
Suite 200, Washington, DC 20006 or visit the
AIC website at <http://aic.stanford.edu>

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

The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York NY 10175. Claims for issues paid for but not received will be honored without question. Back issues and copies of all *Newsletters* are available for \$5.00 per copy, postage included.

Items for publication should be sent to

Jody Beenk 25 White Place
Brookline, MA 02445

PHONE: 617.734.0661

newsletter@guildofbookworkers.allmail.net

Deadline for the December issue:

November 1, 2004.

Items for the Calendar should be sent to

Shawn Gerwig, 296 Maine Street,

Brunswick, ME 04011

PHONE: 207.725.5676

srgerwig@hotmail.com

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Associate Editor: Lawrence Yerkes

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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

Newsletter:

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

Library Listings:

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

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

Noteworthy

FINE BINDING INTENSIVE ANNOUNCED: This summer, in response to past discussions questioning the future of fine binding, Priscilla Spitler rallied a group of her regular students to participate in a pilot class on *Fine Binding*. The goal was to execute a fine binding in seven full-day sessions. Seven students met one day a week over a period from July 11 to August 29, with the exception of one two-day weekend when the texts were ready for covering in full leather.

Each week Priscilla prepared lessons and handouts for each step, which has become the basis of a future class manual. While each student had some experience in hand binding, none of the students had ever executed a full leather, fine binding.

For this reason, Priscilla is pleased to announce an intensive workshop on Fine Binding technique:

CLASS: Hands On Bookbinding, Smithville, Texas.

INSTRUCTORS: Priscilla Spitler, Olivia Primanis, and Craig Jensen.

DATE: April 17 to April 24, 2005.

WHERE: Buescher State Park, Smithville, Texas (45 miles SE of Austin). The workshop will take place in a historic WPA hall with ample space, air conditioned.

Focusing primarily on the English style of fine binding, in which all the instructors were originally trained, this intensive deals with the forwarding of the text only beginning with sewing on a frame, to lacing on boards and covering in full leather. The *Fine Binding Intensive* does not include finishing with gold tools or other decorative techniques. The intent is to pass on fine binding technique whether the student may choose to do traditional binding, repair work or ultimately design binding.

A variety of camping options are available at the park and other accommodations close by. Three new cabins have been booked specifically for the *Fine Binding Intensive* that house four students each (two bunk beds).

This is a master class, so students may be screened for experience. It will be hard work, physically demanding, and requires patience and attention to detail. Class size is limited. For an application and information about fees, contact Priscilla Spitler at (512) 237-5960, email: prisplit@totalaccess.net or check out Priscilla's new website for current updates at: <http://priscilla.bookways.com>

BERLIN (Reuters, September 3) — A fire in one of Germany's most historic libraries has destroyed up to 30,000 rare books.

"The destruction of many thousands of books, particularly from the 16th to 18th centuries, is an irreplaceable loss to the city's UNESCO World Heritage legacy," the eastern city's mayor, Volkhardt Germer, said on Friday of the fire at the Anna Amalia library.

A spokeswoman for the library, which was founded in 1691 and houses almost 1 million books in several buildings, said the cause of the Thursday evening blaze was still unclear.

"The market value of the stocks damaged and destroyed cannot be estimated, because the stocks were unique and thus there was no insurance cover."

The library spokeswoman said some 25,000 to 30,000 works including many musical texts had probably been lost, although she added Luther's writings and the library's Bible collection were saved.

Rescuers saved 50,000 of the remaining 90,000 books. The rest were unaffected by the blaze; however, the spokeswoman said water had damaged around 40,000 of the books rescued, some of them severely.

The New York Chapter presents Photography and Scanning for the Professional Book Conservator: A Two-Day Workshop with Dwight Primiano, Friday and Saturday, September 17th-18th, 2004; 9AM-4PM. The workshop will be held at the Preservation Laboratory of the New York Academy of Medicine located at 1216 Fifth Avenue at the corner of East 103rd Street in Manhattan.

The Challenge: Photo-documentation plays a major role in conservation, but many professionals who use photography are self-taught or have never participated in a photography class structured for conservators. This two-day workshop will present the necessary techniques and demonstrate the skills needed to achieve better photo-documentation specifically for the professional conservator.

Participants will be able to compare an original object under studio lighting with a slide of that object, a scanned image of the slide (on a monitor) and the same image in print form (inkjet); hence, illustrating the differences between film rendering, digital rendering and the human eye's perception. The techniques to eliminate these differences will be presented in depth. Participants will be able to make exposures with film or digital cameras for personal reference if they choose.


The Foundation: The first half of day one will begin by covering the relationship between f/stops, shutter speeds, film speeds (2:1 system) and correct metering (manual and automatic). Other issues such as lens choice, focusing (manual and automatic), depth of field, choosing correct film, selecting correct white balance, creating slides that scan easily, capturing in the appropriate digital format, working with processing labs and choosing the correct equipment (film and digital) will also be covered.

Implementation: In the second half of day one, the technical issues discussed in the morning will be put to use by lighting and photographing an actual object (i.e. book). Each step of the photographic capture process will be demonstrated and explained in detail. The exposed film will be developed that night and returned the following day for evaluation and scanning. Everything discussed and demonstrated in the first day will be applicable to both film based and digital photography.

Digital Implementation: The entire second day will be focused on demonstrating 35mm color film scanning techniques. We will begin by calibrating the monitor and film scanner, followed by selecting the cor-

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rect color space, creating an archival scan, creating a derivative of the archival scan, making adjustments for image quality, and finally printing the image using archival ink and paper. Issues of color space and color management will be presented by demonstrating all the necessary steps for proper color management; including monitor calibration, scanner calibration and printer calibration.

Hardware and software issues will also be discussed and recommended. There will be handouts and time for questions and answer. For those who plan on bringing a camera (film or digital), please remember to bring film or memory cards. Also, bring your camera manual and any manual for film scanners and printers. If you are planning on purchasing equipment feel free to bring the list of equipment. Please do not purchase any equipment for this workshop.

Workshop Fees: Members: \$165.00; Non-Members: \$195.00. Limited to 12 participants. RSVP: Anne Hillam at ahillam@nyam.org or call 212-822-7365

Dwight Primiano has taught numerous workshops and seminars at the Conservation Center at New York University, Institute of Fine Arts at NYU and for the Historic Preservation Program and History Department at Columbia University. He is a freelance photographer with clients such as The New York Historical Society, New York University, Columbia University, The Pierpont Morgan Library, The New York Public Library and the Museum of American Art. You can view his resume and samples of his work at www.dprimiano.com

A workshop led by Monique Lallier and hosted by the Craft Guild of Dallas. Ms. Lallier will be teaching two sections (the first on Saturday & Sunday 16-17 October; the second on Monday & Tuesday 18-19 October).

Space is limited, so if you'd like to register for the class please telephone or fax you information to the Craft Guild. The Craft Guild's website may be accessed at: <http://www.craftguildofdallas.com>

MONIQUE LALLIER: LEATHER CHEMISE AND SLIP CASE: Monique Lallier, internationally recognized bookbinder and book artist, is conducting a hands-on workshop for creating a chemise and slipcase. Participants will make a chemise with the spine and fore-edge in leather, as well as the opening side of the slip case. You will pare the leather to the correct thickness using a Scharfix or a Brockman paring machine and a paring knife. The chemise will be done

over a book already bound, or a book with a hard cover and rounded back. The book can be cloth- or leather-bound. If the book is leather bound, similar or same leather should be used for the chemise and case. Decorative paper will be used with the leather, and should be in harmony. Paper will be used to line the case. Paper, suede, and/or felt can be used to line the chemise. This workshop is for intermediate & advanced bookbinders who have worked with leather.

Saturday & Sunday, Oct. 16-17, 9:00AM-5:00PM

Monday & Tuesday, Oct. 18-19, 9:00AM-5:00PM

Tuition: \$265

Ms. Lallier began her studies in the 1960s in Montreal at Cotnoir Cappone School of Fashion and L'art de la Reliure bookbinding school with Simone B. Roy. She continued studies in Paris with Roger Arnoult, at Centro del bel Libro in Ascona with Edwin Heim and in Solothurn, Switzerland with Hugo Peller. Her work may be found in the collections of: McGill University, Montreal; St. Joseph Oratory in Montreal for the Pope Jean-Paul II; Louisiana State University; University of North Carolina; and in many private collections in the USA, Canada, Europe, and Japan. She practices the craft fulltime from her studio in Summerfield, North Carolina.

The deadline is fast approaching to participate in the Michigan Book Arts exhibit at the Library of Michigan. Anyone who can claim some kind of Michigan connection is invited to participate. The exhibit will run Nov. 1 - Dec. 31, 2004. There will be an open house on Sunday Nov. 7. More information can be found at: http://www.michigan.gov/documents/hal_lm_BookArtExhibit_98385_7.pdf; or contact Edwina Morgan emorgan@michigan.gov or Kevin Driedger at kdriedger@michigan.gov. The official deadline is Sept. 15, but late entries will be considered.



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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

✿ CHICAGO 1999 ✿

Jesse Munn, Terry Boone and Mary Wootton:
Know Your Endpapers!

In repairing and rebinding books, a bookbinder or conservator aims to increase a book's longevity in a manner that is sympathetic with the original materials. The relationship of new materials with the old is vital to the success or failure of a rebinding project. The selection of an appropriate new paper to serve as endpapers is one critical element of a successful rebinding. It is essential to select a paper that has working properties that complement the older text paper and that is also visually and tactually sympathetic to it. To make this selection requires careful observation of the characteristics of papers.

Jesse Munn, Terry Boone and Mary Wootton, all senior rare book conservators at the Library of Congress, conduct a presentation and a series of exercises designed to increase awareness of characteristics of handmade papers. This presentation is an outgrowth of their work with hand papermakers to develop papers for use with a wide range of books.

✿ ALEXANDRIA 2001 ✿

Peter Verheyen: *Vellum Binding*

Vellum, one of the oldest covering materials for books, is also beautiful and durable; useful in both conservation and fine-binding applications. It has been used in limp bindings, tight-back bindings and case bindings, the subject of this presentation. It is seen as stubborn and tricky to work with, due to its hygroscopic nature. But it doesn't have to be that way.

In this presentation, participants learn about covering a book in vellum, using a technique based on the German case or Bradel binding, constructing a case which alleviates some of the pull created by the expansion and contraction of the vellum. Variants shown include laced vellum sewing slips, full vellum, quarter vellum and making corners and molding headcaps.

Peter Verheyen, following a work-study program in the conservation lab at Johns Hopkins University Library, interned for two years (1984-1986) in the

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conservation lab of the Germanisches Nationalmuseum in Nuremburg, Germany. He apprenticed at Kunstbuchbinderei Klein in Gelsenkirch, Germany in 1987 and studied at the Professional School for Book Restoration in Ascona. He was Mellon intern at the Folger Library in 1988 before working in Chicago with Heinke Pensky-Adam at Monastery Hill Bindery and as assistant to William Minter. He was assistant conservator at the Yale University Library in 1991, rare book conservator at the Cornell University Library in 1993, and established the rare book conservation lab at Syracuse University Library.

✿ MINNEAPOLIS, 2002 ✿

Monique Lallier: *Chemise and Slipcase*

This presentation focuses on the making of a chemise and a slipcase over a book already bound. The French “chemise” wraps around the book with narrow flaps at the foreedge. The slipcase fits over the chemise and follows the roundness of the spine. They can be lined with suede leather, felt or paper.

Chemises and slipcases can be made in full leather or with leather strips on the spine and the edges of the chemise and the slipcase, with paper or cloth to cover the front and back.

Monique Lallier studied French techniques at L'art de la Reliure in Montreal with Simone Roy, in Ascona, Switzerland with Edwin Heim, and in Solothurn, Switzerland with Hugo Peller. She has more than 30 years experience in book making and her work has been exhibited internationally.

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

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

Marbling

Iris Nevins

I have recently learned about an old abandoned village in Berkeley Heights Township, NJ, now maintained by Union County Parks & Recreation Division, called Feltsville. They apparently included marbling in their book production. This should also be of great interest to the bookbinders and printers of the Guild.

I took down this information from their website: <http://www.rootsweb.com/~njmorriss/passaicvalley>

“James B. Hawley of Summit, a member of the Trailside Museum Association, connected with the Union County parks, has taken on the role of historian and promoter of the Feltsville area. The two mills, one for grinding grain and the other for sawing lumber, are believed to pre-date the settlement which was then in the Township of New Providence. The two mills, combined with an adequate water supply and bountiful countryside, suited David Felt, a prosperous New York City merchant, when he was looking for a place to locate his printing and other ventures.

Records of the Post Office Department in Washington reveal that the community was officially named Feltsville in 1845 and a Post Office was opened there. A population of 200, according to census figures, included a general manager, clergyman, school teacher, 12 printers, 6 bookbinders, a blacksmith, shoemaker, barber, tailor, wheelwright, machinist, farmers, housewives, domestics and laborers. Felt adapted the mills to the making of paper from wood pulp, printing and binding of pads, business journals and even the printing of books and pamphlets.

Used for Books

A product of Felt's genius and the mills at Feltsville was the so-called marble paper used so widely for inside cover sheets of books.

Felt sold the community lock, stock and barrel in 1860 and left the village in August of that year. His destination and later activities have not been learned. Gradually the people of the village left. The mills, printing shops and bindery closed down. Attempts to get started again were without success. The village became practically a ghost town by 1880, with cottages and other buildings deserted and lacking repairs. “For more information, visit: www.midnightsociety.com/web/Towns/Watchung/watchung.html

I have gotten in touch with the head of The Friends Of Feltonville, and we will be speaking further regarding the marbling that took place at Stationers Hall, which was apparently the name of the business. Hopefully by next issue there will be more information. This was quite an exciting find, as far as I know it has never been mentioned in the histories of marbling. I do not have any idea at this point what type of marbling they did or in what quantity.

If any of you are familiar with Feltonville and would like to share your information, please contact me at: irisnevins@verizon.net

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EDUCATING THE CALLIGRAPHER

Nancy Leavitt

The Calligraphy and Lettering Arts Society or CLAS, is ten years old this year. Centered in England, CLAS has members not only in the United Kingdom but throughout the rest of the world. This society organizes calligraphic workshops and publishes a magazine with articles about lettering and other connected arts and crafts. The society includes in its goals that it “has a special responsibility for the education of all those interested in calligraphy and the lettering arts” and offers a method of formal calligraphic study to its membership. In this article I will discuss the problems of obtaining a calligraphic education in the United States and describe how CLAS trains its members.

A colleague of mine recently remarked how concerned she is about the future of learning calligraphy in this country. For decades hand lettering has been removed from the course listings of art and graphic design schools. Now, most students use digital and electronic media to add lettering to their work rather than draw letterforms by hand. However, short courses on lettering may occasionally appear in conjunction with related book arts programs or in adult education programs. Most calligraphy classes are not offered in conjunction with art history or design classes at the college level. And, U.S. calligraphers must look to their local guilds for guidance in their education. Many guilds sponsor a variety of weekend workshops taught by traveling teachers throughout the year to its members, and some students have the option of traveling to guilds or craft centers around the country who offer more specialized classes. Some communities have resident calligraphers who teach

classes locally. But, even a series of weekend workshops can only scratch the surface of any serious education, and students often feel they have gaping holes in their education because they have no formal plan or direction to their study. Since there are few institutions who offer a calligraphic education and this is not always an option for some, it is up to the serious student to take responsibility for the development of their own education.

CLAS publishes a helpful booklet detailing the steps necessary for a calligrapher to achieve its National Diploma in Calligraphy. After reading through it I found it to be a helpful guideline in developing a plan of teaching for any calligraphic student and would like to share its basic foundations, which could work in many arts and crafts, including a course in bookbinding. The three levels of diploma are Foundation, Intermediate, and Advanced Diploma. Each has their own requisite module with a detailed list of assignments and accompanying assessment criteria to be used in grading the work. Each level builds on the previous module working toward a firmer understanding of the craft of calligraphy. CLAS's aim is to stimulate and to develop the working skills and vocabulary necessary to produce calligraphic work while offering accreditation to practicing calligraphers and calligraphy teachers. Their six-part system encourages growth in each area at every level:

- I. Analysis and historical study—encourages the appreciation and knowledge of traditional calligraphy and relate it to contemporary work.
- II. Calligraphic study—to develop an understanding of the structure of letters and alphabetic hands.
- III. Design and layout—to develop the use of formal elements in design.
- IV. Creativity—to develop sensitive and imaginative responses to work.
- V. Skills and techniques—knowledgeable use of tools and materials.
- VI. Working Process—learning to initiate and develop works from beginning to end.

Working through this “ladder of progress” requires hard work and commitment at every level. This educational program is well organized, detailed and thoughtful. Each level outlines a useful and practical method of study for any calligrapher at any level of expertise. It offers a sound program of understand-

ing of the history of calligraphy while simultaneously encouraging a solid working process in contemporary work. The British tradition is not the only way to study calligraphy and my discussion of it here in no way lessens the importance of other European traditions or Eastern traditions of calligraphy.

For a more detailed look at the Calligraphy and Lettering Arts Society and its National Diploma in Calligraphy program, send a large self-addressed envelop to: CLAS, 54 Boileau Road, London, England, SW13 9BL or visit their website at www.clas.co.uk.

24th

Seminar on Standards
of Excellence / Providence, RI

November 11-14, 2004

If you misplaced your June issue of the
Newsletter, information on GBW Standards
is currently available online:

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

1/2 page ad #1
(vertical)
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1/4 page ad #3
Harcourt

In Memoriam

TRUDI EBERHARDT passed away on August 30. She hadn't been well for quite a while, having gone through two hip replacements, pneumonia and, finally, kidney failure. An excellent teacher and binder, in 1991 Trudi and her husband Fritz were awarded the status Honorary Member-for-Life for their decades of work in the field of bookbinding and within The Guild of Book Workers.

Born in Romania in 1921, Trudi started her work as an apprentice bookbinder at the age of 26 in Germany. Eventually settling in Harleysville, Pennsylvania in the early sixties, Fritz and Trudi restored and rebound hundreds of leather and vellum books, and acted as mentors for a host of some of today's most renowned bookbinders.

For more information on Trudi's life, please see Volume XXXVII, Fall 2002 of the GBW Journal, which is devoted to an oral history of the life and work of Fritz and Trudi Eberhardt.

"Trudi [with Fritz] ... was partner, collaborator, paper conservator, teacher. Together they produced a major legacy of work.... One of the most important ideas that Trudi and Fritz taught was that a simple binding, in appropriate materials and well crafted, can be more esthetically valid than an ill-conceived and/or ill-executed work in some precious material." (*From the introduction to Volume XXXVII by Don Rash*)

The GBW Journal concludes with a personal statement from Trudi:

"Bookbinding is not just a hobby, but a serious craft. The isolation which Fritz and I experienced no longer exists. In its place we have cooperation and sharing of ideas and knowledge.... Maybe our story documents some of the struggle the Guild as an organization and many of its member who took their craft seriously enough had to go through. It is my hope that our concern with the quality, integrity and respect of the craft and art of bookbinding has had some impact."

Memorial donations may be made to the Montgomery County Association for the Blind, 212 N. Main St., North Wales, PA 19454.

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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.

144 pages in 9 signatures

Format 140mm x 216mm

Letterpress on Super fine Mohawk paper

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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

Les Amis de la Reliure d'Art du Canada
à l'attention d'Anne-Marie Saint-Onge

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1275, chemin Sainte-Foy,

Québec (Québec) Canada

G1S 4W8

anne-marie@aracanada.org; www.aracanada.org

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 or send a stamped, self-addressed envelope to PO Box 12265, La Jolla, CA 92039.

POETRY CHAPBOOK COMPETITION: The Center for Book Arts in NYC. 2005 judges will be Jean Valentine and Sharon Dolin. **Postmark deadline is December 1, 2004.** For more information: info@centerforbookarts.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. For more information contact Paula Jull at 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

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P&S Engraving

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 spring-back 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>.

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. folsomlar@aol.com.

2004 La Petite XII-Small Format Competition. 2 & 3D entries, open to artists residing in North America. All mediums accepted including: painting, sculpture, fiber, metal, jewelry, photography, ceramic, glass, paper, wood, up to 10 in plus frame or base.



\$12 per entry. \$2200 in Awards. **Postmark deadline October 6.** For more information send an SASE to Alder Gallery, PO Box 8517, Coburg, OR 97408. www.alderart.com

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

UNTIL

NOVEMBER 20: Bound to be the Best: The Club Library. Curated by Thomas Boss at The Grolier Club. Co-curators Thomas G. Boss and Martin Antonetti will speak about the exhibition at the Club on Thursday, October 28, 2004, at 6:00PM. To RSVP, please contact Megan Smith at 212-838-6690. 47 East 60th St., NY, NY. www.grolierclub.org

December 8: Poppy Fields: A photo-based installation by Lina Maria Giraldo at Babson College, Wellesley, MA, Reynolds Campus Center, Global Lounge. Opening Reception: Thursday, October 14, 4-6PM. Artist's Talk: Monday, October 25, 12:15PM. Gallery Hours: Monday through Saturday, 9AM- 7PM. Please call Artist-in-Residence and Gallery Curator Danielle Krcmar, 781-239-5888, with questions.

DECEMBER 31: Handfuls of Lilies: The Art of Sarah Whitman at the Boston Public Library Rare Book Room. An exhibit of over 200 books and other objects by the Boston artist traces her development as a major American book and stained glass designer from 1880 to her death in 1904. The Rare Book Department is open 9 to 5 Monday through Friday. For more information, 617.536.5400 x.2225, or contact Stuart Walker at swalker@bpl.org.

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

JANUARY 20, 2005: January 20, 2005: From George to George—Presidential Elections in the United States from 1789 to the Present at the Bridwell Library, Southern Methodist University, Dallas, TX. For more information call 214-768-3483.

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 follow-

ing 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:

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

DECEMBER 10-JANUARY 18: Designer Bookbinders at the Bibliotheca Wittockiana 2004-05. This is not only the first major exhibition that Designer Bookbinders has shown in Europe for almost twenty years, but it is also the largest in terms of the number of bindings on display. There are just over ninety pieces of work in the exhibition which comprises work from twenty-seven of the exhibiting Fellows and Licentiates, including bindings from established Fellows to those recently elected, together with bindings from Alec Taylor's collection. None of the bindings have been exhibited in Europe before, and this collection of new work demonstrates a variety of personal styles from bindings that could be described as employing a traditional approach, to contemporary designs that explore a variety of materials and structures. Contact: www.designerbookbinders.org.uk

STUDY OPPORTUNITIES

Oregon College of Art & Craft Fall Schedule:

September 7 – December 22: Degree Classes:

Beginning Book Arts: Survey with Barbara Tetenbaum Bookbinding with Barbara Tetenbaum

Printmaking: Relief, Monotype, Collagraph & Dry-point with Brian Shannon

Advanced Letterpress: Edition Artists' Books with Inge Bruggeman

Workshops:

November 6 & 7: Holiday Cards with Rebecca Wild.

November 13 & 14: Lamps & Lanterns II: More Shades & Screens to Illuminate Paper with Helen Hiebert.

Classes:

September 16 – November 18: Beginning Letter Press with Diane Jacobs

September 15 – November 17: Intro to Hand Paper-making with Helen Hiebert

September 13 – November 15: Calligraphy: The Influence of Ireland with Marilyn Zornado

September 14 – November 16: Boxes & Portfolios with Marilyn Zornado

September 17- November 19: Introduction to Leather Binding with Rory Sparks.

For more information: www.ocac.edu

Center for the Book: San Francisco, CA

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

The Canadian Bookbinders and Book Artists Guild

OCTOBER 30-31: "Miniature Leather Binding with Slipcase" with Gabrielle Fox at the CBBAG Bindery, 10AM-5PM. Prerequisite: Bookbinding III, or permission of instructor Course fee: \$180 members/\$225 non-members* Materials fee: \$50.00 payable to instructor. Binding miniature books is an intriguing challenge. To create tiny books

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that open and shut comfortably, traditional bookmaking techniques and materials must be adapted. Participants will bind a miniature book in a multi-section pamphlet structure using their own laminates of leather, colored tissues, and watercolor paper. There will be time to explore leather onlays and an introduction to hand tooling with foil. They will also make a slipcase to fit their book.

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bembo@sympatico.ca; Phone: Shelagh Smith, 905-851-1554; or visit <http://www.cbbag.ca>

Women's Studio Workshop:

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

Penland School of Crafts

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

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Harmatan

North Bennet Street School

SATURDAYS, OCT. 16 - NOV. 20, 2004: Cloth Case Bookbinding, 8:30AM - 4:30PM. No class on Nov. 6. Amy Lapidow, Instructor \$450.00. This workshop will introduce students to basic hand binding techniques. Each student will complete at least two bindings, one square and one with rounded and backed spine. Students can choose to make quarter covers using decorated paste papers produced in class. Through demonstrations and exercises, students will learn the steps of cloth case book construction: folding, sewing, making and attaching endpapers, trimming, and covering in cloth. Decorative techniques including headbands, paste papers, and sprinkled edges will be covered in class and practiced by the students. This class is open to all skill levels.

TUESDAYS & THURSDAYS, OCT. 19 - NOV. 18, 2004: Cloth Case Bookbinding, 6:00PM - 9:30PM Instructor to be Announced \$450.00

MONDAY - FRIDAY, OCTOBER 11 - 15, 2004: Advanced Non-Adhesive Bookbinding, 8:30AM - 4:30PM Stacie Dolin, Instructor \$450.00 This course will explore the issues and designs of creating advanced book structures without using glue (or using a very minimal amount of glue). Through demos and exercises students will have the chance to investigate and practice several different exposed spine sewing techniques. The main focus on this class will be the caterpillar binding and it's variations. Other exposed sewn bindings will be explored as time and student skill permits. Students should have taken the Introduction to Non-Adhesive Bookbinding workshop or have equivalent experience.

For more information contact Mark Andersson or e-mail: workshop@nbss.org. For a complete listing of workshops, visit www.nbss.org

Garage Annex School

OCTOBER 30-31: "The Medieval Girdle Binding—Then & Now" Pamela Spitzmueller

December 4-5: "The Book Restructured—Wire Edge Binding" Daniel Kelm

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; 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, or writing to AAB, P. O. Box 1590, Telluride, CO 81435. Or visit the website at www.ahhaa.org:

WORKSHOPS, LECTURES, & OTHER EVENTS

2004/2005: London, England: Designer Bookbinders Lecture Series at the Art Workers Guild.

OCTOBER 5: Papermaking in Japan with Clare Prince

NOVEMBER 2: Medieval Books with Michelle Brown

DECEMBER 7: Tabernacle with Ron King

JANUARY 11: Making a Mighty Manuscript Book with Sue Hufton

FEBRUARY 1: Three Binders—Three Styles: Kathy Abbott, Midori Kunikata-Cackram, and Rachel Wars-Sale

March 1: Book Art on the Edge with Martin Frost

For more information go to <http://www.designerbookbinders.org.uk>

OCTOBER 15-16: New York, NY: Storage Books with Hedi Kyle at the New York Academy of Medicine. Contact Kelli Piotrowski at kellipiotrowski@hotmail.com or call 212-547-0645.

OCTOBER 16-17: Fort Lauderdale, FL: Covered Boxes with Bob Muens at The Bienes Center for the Literary Arts. Participants will construct two types of boxes—a lidded box covered with decorative paper using bone pin closures & an archival clamshell box. Contact: James A Findlay at 954-357-8692.

October 21-22: Atlanta, GA: Lectures & Workshops on Tunnel Books with Jill Timm of Mystical Places Press. For more details contact Ann Frellsen 404/727-0307.

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

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

OCTOBER 29-30: Atlanta, GA: Georgia Antiquarian booksellers Association 12th annual Atlanta Antiquarian Book Fair at Oglethorpe University. www.gaba.net

SEPTEMBER 17-18: New York Academy of Medicine:

Photography and Scanning for the Professional Book Conservator, a two-day workshop with Dwight Primiano from 9:00 – 4:00PM. Workshop fees: Members: \$165.00 Non-Members: \$195.00; Limited to 12 participants. RSVP: Anne Hillam at ahillam@nyam.org or call 212-822-7365. The workshop will be held at the Preservation Laboratory of the New York Academy of Medicine located at 1216 Fifth Avenue at the corner of East 103rd Street in Manhattan.

NOVEMBER 5-6: New York, NY: Tool Making, Customizing and Sharpening with Jim Croft at the New York Academy of Medicine. For more information contact Kelli Piotrowski at kellipiotrowski@hotmail.com or call 212-547-0645.

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

NOVEMBER 19-21: Silver Springs, MD: Pyramid Atlantic's Book Fair and Conference at the National Oceanographic & Atmospheric Agency. For more information visit www.pyramidatlanticartcenter.org

DECEMBER 10-11: New York, NY: Ethiopian Bookbinding with Shanna Leino at the New York Academy of Medicine. To register contact Anne Hillam at ahillam@nyam.org or call 212-822-7365.

APRIL 17 – APRIL 24, 2005. Buescher State Park, Smithville, Texas: Fine Binding Intensive, offered by *Hands On Bookbinding* with Instructors: Priscilla Spitler, Olivia Primanis, Craig Jensen. A master class focusing on forwarding a fine binding in the English style in six days. Limited class size. For further information & application contact Priscilla Spitler 512-237-5960 or e-mail: prisplit@totalaccess.net.

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

1/8 page ad #5
North Bennet

APRIL 2005: Atlanta, GA: The Southeast Chapter, in conjunction with the New England Chapter, is currently planning an event with British book artist Martin Frost. Mr. Frost does fore edge paintings, a craft infrequently practiced in these modern times. This event will include lectures, an exhibition and hopefully a workshop.

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, Jeanne Drews, Katherine Hayles, 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

AUGUST 18-25, 2005: Somerset, England: The Society of Bookbinders conference will take place at the University of Bath. The preliminary list of speakers is as follows:

Wes Baker (USA): *The history and working/tooling of Russian leather*

Glenn Bartley: *Leather joints and doublures*

Tony Cains (Ireland): *Repair treatments for vellum manuscripts: an update*

Lester Capon: *Leather covering*

Julie Chen: *Artists' books*

Chris Clarkson: *15th Century Spanish boxed bindings*

Mark Cockram: *Bradel bindings*

Neil Holroyd: *Traditional edge gilding*

Katinka Keus (The Netherlands): *Conservation bindings in carton*

Tini Miura (USA): *Onlay techniques*

Ann Muir: *Paper marbling*

Nicholas Pickwood: *Early paper bindings 1480 - 1800*

Dominic Riley: *Sewn boards*

Geert van Daal: *Self-heating finishing tools*

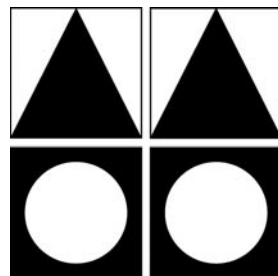
Wim Visscher: *Making vellum/parchment*

Tony Ward: *Managing a small bookbinding business*

For further information, please contact Ray Newberry at 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.

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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:

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