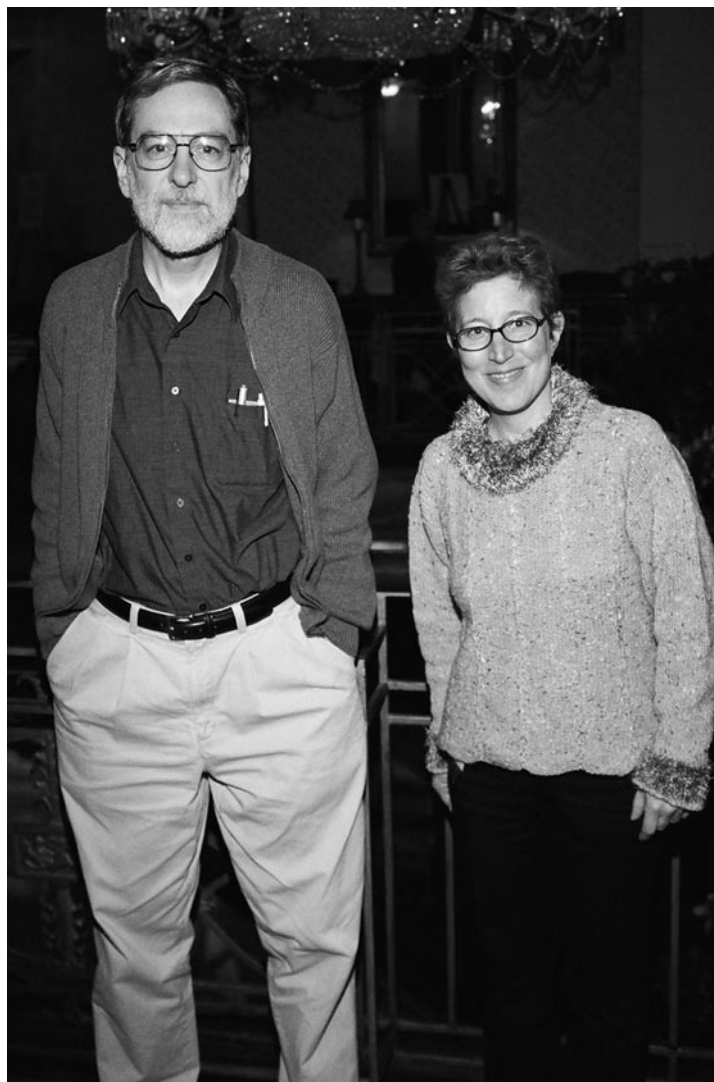




SCENES FROM PROVIDENCE STANDARDS

clockwise, top left: From the hotel in the snow; Standards organizers Jim Reid-Cunningham & Nancy Lev-Alexander; Jesse Meyer from Pergamena in the Vendor Room; Andy Small (Iowa City), the new Standards videographer



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All photographs in this issue of the GBW Newsletter were taken by Catherine Badot-Costello, except for the cover shot of Providence post-snow by Catherine Burkhard. The Newsletter staff is especially grateful to the Catherines and the numerous North Bennet Street students who participated in the December Newsletter.

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; 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 157 — DECEMBER 2004

Guild News

PRESIDENT'S REPORT

The 24th Guild of Book Workers Seminar on Standards of Excellence in Hand Bookbinding was held in Providence, Rhode Island, November 10-14, 2004. With a full house of 175 attendees, it was a grand success. Held on the East Coast for the first time in several years, it attracted many familiar faces, which made it a particularly warm and friendly gathering. The conference hotel was the Providence Biltmore, an historic landmark building that had been comfortably updated; it looked across the central square to the State Capitol building, appropriately flag bedecked for Remembrance Day, and to the church spires and red brick houses of the old part of town. A sudden cold snap and a surprise 5 inches of snow made it a most picturesque view.

The opening reception was held Thursday evening, across the way in the Providence Athenaeum, another delightful historic building. In addition to the wine and nibbles and a chance to catch up with friends, everyone had the additional plus of seeing the New England Chapter's exhibition, "New England Vignettes." The non-juried exhibition was a varied collection of 38 pieces, including calligraphy, fine press work, fine bindings, and artists' books. The accompanying catalogue with large colored photos is particularly handsome and worthwhile. It is a pity that these Chapter exhibitions traditionally have not traveled so that more people might enjoy them. Along with the exhibition, there was a display about Arno Werner and his students' work as a precursor of the Saturday night talk.

The tours earlier that day were particularly enjoyable. In addition to the historic walking tour, the full day tour of the libraries in the area gave the group a unique opportunity to visit those well-known collections. The enthusiasm of the keepers of those collections for their materials was remarkable and a special treat for all.

Also on Thursday two Foundation Sessions introducing digital photography were given by P.J. Saine. On Friday and Saturday the five regular presenters gave their presentations: Mark Andersson on Swedish Half-leather Trade Binding; Peter Geraty on Edge Decoration Techniques; Kiyoshi Imai on Japanese Four Hole Binding; Adam Larsson on Swedish Medieval Limp Vellum/Leather Structures; and Nancy Southworth on Conserving Parchment Bindings. As usual, much was learned from them and

the many discussions that ensued. Brief reports will be included in this issue of the Newsletter with longer reports to follow in future Journals. The sessions this year were professionally videotaped in digital and should be available relatively soon for loan or purchase by those who were not able to attend. The video collection of former presentations is now almost complete and will be available as well.

The Friday Night Forum was a lively, informal occasion with a half dozen attendees presenting their ideas to a jam-packed crowd. This opportunity to exchange ideas begun experimentally a few years ago apparently continues to be popular, but its future depends totally on the willingness of members to join in and participate.

Throughout the day from Thursday afternoon to Saturday afternoon, the vendor room was open and crowded with shoppers. Every year as space allows, a few new vendors join the stalwarts, adding variety and interest. Their participation is greatly appreciated. The vendors remain a prime attraction at Standards.

Late Saturday afternoon, a short Annual General Meeting was held. Minutes of the meeting appear elsewhere in this issue. At the end of it, Eric Alstrom announced the results of the straw vote in the Logo contest, pointing out the 6 favorites from the 22 entries submitted. The current logo and even the original logo were both popular, but so were several of the new designs. The entire membership will have a chance to vote in the future.

Saturday night's Banquet began with the presentation of the Laura Young Award to Louise Kuflik for her 18 years of service, recording the activities of the Guild as Secretary of the Executive Committee. Second came the award of Honorary Membership to Don Etherington in recognition of his many outstanding contributions both to the field in general and to GBW specifically. Once again the attractive award certificates were made by Nancy Leavitt and David Ashley. The awards were followed by an excellent talk by Daniel Gehrich on Arno Warner that sketched in wonderful detail his life as a binder and the influence he had in Massachusetts. Hopefully it will be published; it was a superb example of documenting our history. The night finished with Bill Drendel's traditional auction, which reached a record high of more than \$6,000, part of which will go toward scholarship and part toward the '06 Anniversary Fund.

The Seminar ended Sunday morning with a continental breakfast and a fascinating talk given by

Roy Pettitt and Brian Skilton on the history of P&S Engraving and the manufacture of bookbinders' finishing tools. Their generosity was greatly appreciated. For the many bookbinders who use their tools, it was important background information. The Sunday morning time slot may prove to be useful for more general presentations of this sort for the entire group as opposed to the demonstrations given in the regular, more specialized presentations.

Thanks for arranging the myriad of details that need to be attended to in staging such a successful conference go to Jim Reid-Cunningham and his local arrangements crew from the New England Chapter, and of course to Nancy Lev-Alexander, the GBW Standards of Excellence Chairman. It all came together beautifully. The Guild appreciates their efforts, singly and collectively, enormously. The Guild tries to pack as much value as possible into the Standards Seminars while keeping the costs at a reasonable level. Its success in doing so inevitably depends on the tremendous contributions of local volunteers who spend endless hours working toward that goal. There is no way to thank them enough.

*Betsy Palmer Eldridge
President, GBW*

APPLY FOR THE
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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.

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MINUTES OF ANNUAL GBW MEETING

The Annual Meeting of the Guild of Book Workers, Inc., was held on Saturday, November 13, 2004, at 5:00 p.m. EST, in the Providence Biltmore Hotel, Providence, RI, during the 24th Annual Seminar on Standards of Excellence in Hand Bookbinding.

President Betsy Palmer Eldridge called the meeting to order and welcomed all present. A printed agenda was distributed. The elected Officers, Standing Committee Chairmen, and Chapter Chairmen were recognized. Betsy called attention to the ribbons on their nametags designating them as members of the Executive Committee. Ribbons were also used on name tags for the presenters and Host Committee volunteers.

In memoriam of the Guild members and professional colleagues who have died recently, Betsy asked those present to stand in silence while the names were read.

Those persons who were attending a Standards Seminar for the first time were asked to stand and introduce themselves.

The minutes of the October 24, 2003, Annual Meeting were approved, as published in the December 2003 issue of the Guild Newsletter. Annual reports for the 2003-04 year submitted by the Executive Committee members and Chapters, were published in the August, 2004, issue of the Guild Newsletter. **Motion made and seconded** to accept the 2003-04 Annual Reports as published. **MOTION CARRIED.**

REPORT OF THE PRESIDENT

Betsy reported the following:

1) The 2004-05 Membership Directory is at the printers, and should be mailed soon. There are 857 members as of this date, which is close to the same number as this time last year.

2) The basic membership dues were increased for the 2004-05 year, which should improve the year-end financial balance. In the future the bi-annual financial reports will appear in the appropriate Newsletters.

3) The Guild Journal covering the 2002 Minneapolis Standards Seminar is at the printer, and shall be mailed soon.

4) The Supply Committee Chairman Susan Martin is working with Donia Conn to update the Supply Directory and get it on the Guild web site. This is a joint effort with Canadian Bookbinders and Book Artist Guild (CBBAG).

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 February issue:
January 15, 2005.

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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Executive Editor: Jody Beenk

Production Editor: Cris Mattison

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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.

5) The December issue of the Guild Newsletter will be later than usual in order to include reports from this Standards Seminar.

6) The Guild videos are successfully being sponsored. Three from the ten-year backlog remain to be sponsored and edited. Andy Small, Iowa City, IA, is the new person doing the videotaping this year under Bob Muens guidance. Video production will be its own line item in future budgets.

7) The *In Flight* Exhibition is currently in Boston, MA. Its last venue will be mid-summer 2005.

8) Publicity Chairman Eric Alstrom has been handling the Guild Logo Contest, with preliminary voting taking place at this Seminar. Eric announced the results, using the poster with all entries display and noting the six receiving the most votes. All entries will be in the next Guild Newsletter with a ballot for all members.

9) Standards Committee Chairman Nancy Lev-Alexander has confirmed, as of this date, the following presenters for the Standards Seminar for 2005 in Portland, OR: Tim Ely, Renate Messmer, Peggy Skycraft, Paul Delrue, with Inga Bruggeman doing the Foundation Sessions. The 2006 Anniversary Event will focus on the history of the Art of the Book in America. Nancy will not serve another term after 2006, and would like to work with the next prospective Chairman during the 2005 Seminar. The Lone Star Chapter is interested in hosting the 2007 Standards Seminar in Dallas, TX.

10) For the 2005 officer elections the following positions will be open: Vice-president, Supply Committee Chairman, and Journal Committee Chairman.

11) The Executive Committee is working on revising the Guild Bylaws.

Nancy announced that items from the Silent Auction need to be picked up and paid.

Betsy called for questions. Inquiry was made as to remuneration for foreign presenters, and how this worked. The Guild is making a strong effort to be in compliance with Internal Revenue Service and the Immigration and Naturalization Service regulations in this matter. Suggestions were made as to ways payment can be made, and these will be investigated.

There being no further business, the meeting was adjourned.

Catherine Burkhard,
Secretary

FRIDAY FORUM

The Friday Forum was a part of Standards for the third consecutive year featuring 5 displays and demonstrations. The Forum is a terrific way to broaden involvement at Standards, offering attendees the opportunity to demonstrate or depict techniques, tips and tricks, tools, or just show off their own work.

Shown at Standards this year were:

Catherine Burkhard: Models depicting over ten sewing variations described in Richard Horton's "A Small Book of Practical Sewings" which is a bench guide to several major book sewings from 1200 to the present. The book covers link stitches, sewings over tapes, and sewings on sunken or raised, single or double, supports of many materials, including the herringbone stitch and packed stitches. Catherine uses the models in her bookbinding classes. Copies of the book were also available for sale.

Betsy Palmer Eldridge: "Hand Trimming Book Edges" and "Binding Folio Images: Maps and Art Work" were the topics of Betsy's demonstrations. The trimming of book edges by hand enable the binder to trim textblocks when no plow or guillotine are available using a straight edge and utility knife. Critical are clamping the textblock with the straight edge,

and keeping the knife blade absolutely vertical and perpendicular to the surface being cut.

Betsy's other demonstration focused on how to include large folio images, such as maps or artwork, where the image extends continuously across a double-page spread. Traditionally these were attached to guards or tipped in. The solution Betsy proposed is based on a 20th century French method in which the folio is tipped in along the foreedges after sewing.

William Minter: Bill showed a brush wipe made of stainless steel wire, which can be fitted, into a Nalgene container. Bill also showed an assortment of other useful implements designed to make work easier.

Eric Alstrom, Pamela Barrios, Donia Conn, Karen Hanmer and Peter Verheyen hosted an informal show and tell of creative springback bindings which were submitted for the "Spring[binding] Hath Sprung" bind-o-rama. All entries can be seen online www.philobiblon.com/springbackbindorama.htm

Thank to all who participated as presenters and attendees in the Friday Forum, contributing to its success. This is your opportunity to show off at Standards and contribute to the event. Let's make next year bigger and better.

Peter Verheyen

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NOTES FROM THE ARCHIVIST

I'd like to thank several people for sending more material to the archives. Mary Schlosser discovered another large box from the Grady Jensen period, containing mostly financial information, but she also sent along a brand new catalog the archives was missing—*Contemporary American Binding* (1991).

And then Priscilla Spitler sent me a box in June containing a lot of *Best of the Best* archival material, including slides, PR photos, and other paper work; also a few items from the Lone Star Chapter's first exhibition, including a deluxe boxed catalog of same; a CD of the *Paperbound* exhibition; and two of the *In Flight* catalogs, along with a file of paper work relating to that exhibit.

I'd like to thank Margaret Johnson for generously giving up six of her own exhibition catalogs to the archives, including a copy of *Etchings and Design Bindings* (1991) signed by both Monique Lallier and Don Etherington and *The Tradition of Fine Binding in the Twentieth Century* (1979). And most recently, Paulette Rosen sent me a package of material from the 60s that they'd acquired from Elizabeth Hull in CT.

I would be very grateful if members have any archival material they've been meaning to send me, that they do so sooner rather than later, as I'll be too busy to do much in 2005 in anticipation of our 2006 celebration. You can also send me xeroxed articles about yourself or other GBW members, as we now have about six document cases containing folders on individual members, past and present. Thanks!

Barbara Kretzmann
The Cutleaf Bindery
117 Brandon Place
Ithaca, NY 14850

AWARDS 2004

LAURA YOUNG AWARD

A year ago, the Executive Board of the Guild approved the decision to create two separate awards: one to honor Guild members for their contributions and services to the Guild; the other to Guild members and non-members for their contributions to the field of bookbinding and book arts.

The Laura Young Award was created to honor specifically members of the Guild who have served the Guild of Book Workers in outstanding ways. Without members like this year's recipient, Louise Kuflik, the Guild would have ceased to exist many years ago.

Louise, during her years as Secretary of the Executive Committee, may not have been well known to the general membership, especially among our newer members, but she was an important and indispensable Officer of the Guild to those who worked with her. She was always a pleasure to work with while she and I were on the Board, dependable, efficient and always cheerful and upbeat, but quiet and low-key—as she remains today.

Louise joined GBW in 1981 and in June 1983 she took on the office of Secretary to the National Board; she retired from that office in 2001. For all those 18 years Louise took careful Minutes, typed them up and sent copies to all of us on the Board—using a typewriter and the USPS. She didn't get a computer until after she retired. Board meetings were held in New York for years; occasionally in Washington, once, even in Philadelphia. But when the Board decided to go telephonic, having gotten too large and too spread out around the country, it was Louise who set up the meetings with AT&T.

Louise's bookbinding life began when she was working as a reference librarian at a large advertising agency in New York City (she holds an MLS and Certification in Advanced Librarianship) and she decided to study binding with Deborah Evetts. While studying with Deborah, she learned that Carolyn Horton was looking for an apprentice binder, so she applied and got the post, sometime around 1972 or 73. She worked for eight years in the brownstone in Chelsea. The bindery was on the ground floor, with the garden behind it, Carolyn's office/living room and a paper laboratory upstairs. Working there

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at the same time were Heinke Pensky-Adams and Ursula Hofer, occasionally Sonia Weil making boxes, and for a time, Betsy Eldridge, who worked with Carolyn off and on for years, among others who came and went.

When Carolyn Horton announced her coming retirement, Ursula Hofer, Leah Maneaty and Louise set out on their own. In 1981 they converted a three-car garage on the grounds of an estate on Sky Meadow Road, in Suffern, NY where Ursula and Leah were living in the caretakers cottage. They were able to purchase an entire bindery and a huge supply of marbled papers from a wealthy dilettante binder. Louise commuted from New York until she purchased a converted chicken coop in the lower Hudson Valley for a weekend house. 10 years later, when Leah left for Chicago and Ursula moved to Woodstock, she and Louise moved the bindery into a garage/workshop attached to Louise's house. (The moving company told them NOT to call them if they decided to move again.) Louise spends most of her time upstate but keeps her apartment in the city, as well.

Sky Meadow bindery work has always been very diverse and interesting for them—from work on a George Washington letter to rebuilding a box for a Mickey Mantle baseball glove—as well as boxes, cloth, leather, post-bindings, lots of restoration work—all the things small binderies find themselves doing.

HONORARY MEMBERSHIP

The Guild of Book Workers' Honorary Membership Award may be given to members and non-members who have made outstanding contributions to the field of bookbinding and the book arts.

The decision to present Don Etherington with Honorary Membership in the Guild, rather than the Laura Young Award for Service to the Guild—or both—was not easy. However, his work in book conservation and restoration began long before he came to the United States and joined the Guild—which he did in 1971, shortly after he began work in the Library of Congress in 1970.

Don is a Fine Binder, book restorer and conservator. His contributions to practical conservation; his generosity in sharing his ideas and techniques; his enthusiasm, patience, and dedication in teaching them to others have been major reasons for the advance in the

conservation of books everywhere.

Don trained at the Central School of Arts & Crafts and the London College of Printing from 1948-51 and then apprenticed at Harrison's & Co. in London until 1958. For a year he was Conservator at the Music Library BBC, going on to work with Roger Powell and Peter Waters for a time. He was Lecturer at the Southampton College of Art for ten years (1960-70), developing a four-year program in bookbinding and design. During those years, the Florence Flood occurred (in 1966)—a major factor in the growth of conservation knowledge, as binders from all over the world gathered to rescue the mud-soaked libraries. Don was a consultant for the Biblioteca Nazionale in Florence from 1967-69.

In 1970, Don came to the United States, working for six years as Training Officer, and as Assistant Restoration Officer for three more years, at the Library of Congress. Working with Peter Waters, new programs and techniques for the conservation of large collections was developed. Don was co-author with Matt T. Roberts of *Bookbinding and the Conservation of Books: A dictionary of descriptive terminologies* and helped write *Boxes for the Protection of Rare Books: Their design and construction*, both publications of the Library of Congress in 1982.

In 1980, Don was asked to take on the positions of Assistant Director and Chief Conservation Officer at the Harry Ransom Humanities Research Center in Austin, Texas, which he did for seven more years.

1987 was an important year in Don's life, as he founded a Conservation Division at Information Conservation Inc. (ICI) at the Joseph Ruzicka Library Binding plant in Greensboro, NC. He married Monique Lallier that year and they set up D & M Bookbinding, Inc., their joint bindery. Don is now the owner and president of the Etherington Conservation Center in Greensboro.

In 2002, Don was consultant to the National Archives for the display of the Declaration of Independence, which was in need of safer housing.

Besides his membership in GBW, Don is a Fellow of both AIC (American Institute for Conservation) and IIC (International Institute for Conservation) and a member of IPC (Institute of Paper Conservation, Designer Bookbinders, the Society of Bookbinders, the Canadian Bookbinders and Book Artists Guild, and the Amer-

ican Library Association.

Don was largely responsible for organizing the Guild's Standards Seminars, taking over the committee chairmanship from Laura Young in 1979, the committee that drew up the format for the Seminars, which began in Wash., DC in 1982. He stepped down as chairman in 1985 and was followed by Bill Anthony, and then Monique Lallier in 1988 on the death of Anthony.

Don has given five presentations at Standards Seminars and too many workshops to count through the years. Many GBW members have taken at least one workshop with Don to learn his technique for reattaching leather or cloth boards using Japanese tissues. There have probably been more books repaired using that technique than with all the rebacking done through the last hundred years. I find that every time I see Don demonstrate this, he has made a refinement in the technique that is a clear improvement over his own previous methods. And one always picks up a new trick or two.

His bindings have been exhibited internationally, including the 1984 exhibition at the Metropolitan Museum of Art in New York City sponsored by GBW, with bindings by Don, Jean Gunner and Fritz & Trudi Eberhardt, and are in many private and institutional collections in the United States and abroad.

The Awards Committee 2004
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Noteworthy

Check out the **first issue of the BONEFOLDER**, a new peer-reviewed "open-access" e-journal for bookbinding and the book arts. The Bonefolder is an outgrowth of the Book Arts Web at www.philobiblon.com, enabling it to reach a global audience and contribute to the body of knowledge in the book arts.

The namesake of the Bonefolder is the *Falzbein*, a bookbinding journal which existed under various other names from 1927 to 1966 in Germany, providing generations of bookbinders with an important source of learning. We also pay homage to the excellent journals published by Designer Bookbinders, the Society of Bookbinders, and the Guild of Book Workers.

The first issue, full subscription (notification of new issues), article submission, and advertising information can be found at:

www.philobiblon.com/bonefolder

✿ One of the best kept secrets in recent years has been the **DeGolyer Triennial Exhibition and Conference** held at the Bridwell Library, Southern Methodist University, Dallas. Those fine binders who have taken part in previous years have enjoyed a first class exhibition on view for a short time period, a full color

catalog, an intimate conference with great speakers and presenters, a banquet, and all for a bargain registration fee. Not only is there a \$6000 prize for the fine binder selected for the commission, but there are usually other cash awards for best in design, or binding. It is not necessary to attend the conference when you submit a design and binding for the exhibition.

This competition was established due to the generosity of the late Helen DeGolyer, a charter member of the GBW Lone Star Chapter, who had a passion for fine binding. It is the only fine binding competition in the United States that offers cash prizes. The 4th DeGolyer Triennial Exhibition & Conference will take place in late spring 2006.

The book selected for a proposed binding for the triennial is Jorge Luis Borges's *Ficciones*, printed by the Argentine fine press *Ediciones Dos Amigos*. Do not be intimidated by the competition. The requirements are for your own design for the proposed binding commission, which only needs to be created on museum board (they will frame it); and a recent binding of your own choice to represent your skills. For specifications and a submission form, please visit the the Bridwell Library website at: <http://bookbinding.smu.edu>



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Video Update

NEW VIDEOS NOW AVAILABLE

❖ TUSCALOOSA 1995❖

Mindell Dubansky and Priscilla Spitler

Approaching Contemporary Edition Binding

This two-part presentation explores possibilities for binding limited editions. Multiple books propose problems which require a different approach to binding than making the one-of-a-kind book. Mindell Dubansky evaluates a range of binding structures, simple to complex, through her extensive slide lecture representing works created by contemporary artists and small presses for limited editions. Priscilla Spitler follows the lecture with demonstrations of time-saving jigs, tools and methods for handling bound editions.

MINDELL DUBANSKY is currently the Preservation Librarian and the Conservator of the Thomas J. Watson Library, Metropolitan Museum of Art, New York. PRISCILLA SPITLER, formerly Head Edition Binder at BookLab, has recently established "Hands On Bookbinding," an instructional workshop and bindery in Austin Texas.

❖ PASADENA 1996❖

Richard Horton

Opening Up Photo Album Possibilities

Richard gives a short history of album production and talks about material and tools, photo mounting and stubbing, historical and recent models: advantages and disadvantages. He also demonstrates several complete album pages in different styles.

RICHARD HORTON is bookbinder/conservator at Bridgeport National Bindery, Inc. at Agawam, MA. He attended the School of Library Service, Columbia University, and holds degrees in Spanish and Portuguese Literature, and in World History, from the University of Texas, Austin. He studied hand bookbinding with Craig Jensen and completed internships with Ocker & Trapp and Mindell Dubansky at the Metropolitan Museum of Art.

❖ GREENSBORO, 1998❖

Linda Hohneke

Decorative Papers

The presentation is a survey of historic decorative papers used in bookbinding and some of the techniques used in their manufacture.

LINDA HOHNEKE began working in book conservation as a volunteer with the Smithsonian Institution Book Conservation Lab and has worked in the Folger Shakespeare Library Conservation Lab since 1992. She began marbling in 1990 in a workshop with Paul Maurer. Her interest in historic decorative papers was further sparked with the Folger's acquisition of the Lada-Mocarski Decorated Paper Collection in 1993 and the in-depth research for the 1998 Porcelain and Papers: Two Gift Collections exhibition.

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>



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Under the direction of the Associate Archivist the Conservation and Preservation Specialist performs conservation and restoration procedures to correct damage and/or control the deterioration of the Archives, Special Collections and rare books. Duties include: performing conservation treatments on archival materials and printed books, including mending, sewing and disbanding; performing aqueous and non-aqueous treatments; constructing and restoring bindings using tools such as a book press and a fan gluing press; participating in exhibit preparation activities; supervising support staff. H.S diploma with four years of work or experience appropriate to the requirements of the department; or a combination of at least four (4) years of education and work experience beyond high school.

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Standards Presentations

NORTH BENNET STREET SCHOOL played a major role in this year's Providence Standards. Of the registered participants, 24 are graduates of the school and another 6 are current students. Standards organizers Jim Reid-Cunningham and Nancy Lev-Alexander are both graduates of the school and 8 other alumni volunteered. Three of the presenters are directly linked to NBSS (including current instructor and GBW Vice President Mark Andersson), and the following reports on Standard's Presentations were all penned by current students. For more information on the bookbinding program visit www.nbss.org

Nancy Southworth

*The Conservation of Limp and Hard Board
Parchment Bindings*

Nancy Southworth began her presentation by explaining one of the inherent difficulties in working with parchment, namely that because of the collagen fibers of which it consists, it will undergo changes when it encounters moisture. While on a live animal, the fibers arrange themselves in a haphazard, three-dimensional pattern. Once the skin is removed from the animal and stretched to dry, the fibers are confined to a parallel plane; this makes parchment hard and tensioned. However, should the parchment be rehumidified, the fibers will swell and revert to their original chaotic configuration. It is therefore necessary, when working with parchment, to anticipate these changes when introducing moisture.

Southworth outlined methods for cleaning parchment, recommending the Mars Plastic eraser (which can be ground into powder) or a vulcanized sponge as good products for dry cleaning. If wet cleaning is necessary, a methyl cellulose poultice, or saliva applied with a cotton swab, can work well provided they do not come into contact with any writing or tooling on the parchment surface.

She demonstrated the flattening of a detached limp parchment cover, placing the cover in a plastic bag between Remay and dampened blotters and emphasizing the importance of carefully monitoring its progress. After about ten minutes, she declared the parchment properly humidified. Clipping the edges between bulldog clips lined with 4-ply museum board, she explained that, due to the changes the collagen fibers had experienced during humidification, the parchment must be held in place in order to dry

flat. She placed the parchment on a coated homesote board to which she pinned the clips securely, mentioning that tears or losses should be given temporary Japanese tissue mends before beginning this process. Once dry to the touch, the parchment should be unpinned and kept under weight for about a week.



Nancy Southworth

Southworth then discussed mending techniques for covers. Because of the unstable nature of the parchment, she feels that Japanese tissue used for cover mending should be reinforced with conservation cotton; to adhere the cotton she prefers PVA Jade 403 (diluted to a heavy cream consistency), wheat paste, or gelatin. For mechanical attachments, she often uses parchment strips, choosing them over silk or linen thread because of their strength and compatibility with the look of the original material. Later in the presentation, she demonstrated this technique by perforating the edges of a tear with a rosette sewing wheel, then slitting the perforations with a modified pin. To facilitate sewing, she stiffened the strip with diluted PVA and cut its end at an angle. Threading the strip through the slits in a figure-8 pattern, she fastened the two sides of the repair stoutly together.

Southworth uses parchment to cover most rebacks, but opts for tawed skin on large books sewn on cords as it conforms well to the shapes of their spines. To tone her materials, she uses acrylics, either painted on for in situ repairs, or as dyes for Japanese tissue. For coloring small areas, she will sometimes mix ground

pastels with Klucel G. She has also employed leather dyes both for surface toning, and for a dye bath (in which case the parchment must be pinned out to dry). A series of slides delineated some techniques for cleaning and lining spines, stabilizing endbands, and reinforcing spines and sewing.

Southworth concluded her presentation by filling a loss with Japanese tissue, layering the paper with diluted PVA and using a micrometer to confirm that the thickness of the repair matched that of the parchment. She then coated the tissue with Klucel G. Boning down on this configuration yielded a parchment-like surface, allowing the repair to blend in with its surroundings.

Rebecca Smyrl

Adam Larsson

Medieval Limp Vellum/Leather Structure

Adam Larsson eased into his presentation on the limp vellum binding with a brief introduction to the library at the University of Uppsala where he has worked for about a decade. This ominous-looking library houses nearly one thousand medieval manuscripts and, incredibly, approximately 90% of these are still in their original bindings. Adam baited us with slides depicting a few different examples of these structures, each unique in varying ways, and, sandwiched between them was a slide of the infamous "Silver Bible."

Adam then elaborated on the relatively changeable characteristics of the limp vellum structure: several layers of vellum on the cover, extreme variations in the long stitch weavings on the spine, inner guards of vellum, spine supports of metal and horn (which are both more durable than wood), and straps that were used in lieu of adhesive. He convinced us that most of the limp vellums were not heavily decorated and, if they did exist, the designs (scores, circles, and lines) would be on the spine. Also, Adam insisted that most of these structures were relatively small in stature, despite the huge discrepancy between the model he was working on and the size of the slides on the wall.

Adam then sewed two different books for us. The sewing for both books varied between the link stitch and the long stitch, and to set up, he had marked and pre-punched the leather pieces as well as the cover. He dug four stations, no kettles, used waxed linen thread, and his choice in vellum was, obviously, of the



Adam Larsson

reindeer persuasion. The sewing pattern used for the second book was difficult to wrap our minds around and even after Adam gladly offered up an elaborate drawing, we still refused to be conquered by it, so he said that we might have an easier time actually doing it ourselves.

Upon being asked whether or not some of the limp vellum structures Adam had seen/worked on in the library were paginated, Adam jokingly replied, "I'm a bookbinder, you know. I don't pay much attention to the contents."

Emilia Ellison



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Peter Geraty

Edge Decoration Techniques

Peter Geraty presented two edge gilding techniques. He began with a thorough walkthrough of his method for solid edge gilding, and wrapped up with a fun and less technically taxing method for creating a sprinkled edge with color and gold flake.

Peter began with an introduction to some of the tools used in edge gilding, and a few words about how to prepare them for use. He described the shape and grain pattern for gilding boards, and showed how to redress the top of them with a block plane; he walked us through the steps he uses to dress his elliptical cabinet scraper prior to using it to smooth the edges of the book block. Throughout his demonstration, Peter took the time to discuss his choices of tools and materials, and his reasons for preferring them to some of the alternatives.



Peter Geraty

For the purpose of the demonstrations, Peter began with books that had already been rounded and backed with the cords pasted down only on the inside of the boards, and the edges plowed or guillotined. He discussed the relative merits of doing the edge gilding at this point versus earlier in the binding process.

He dusted the edges of the pages with talc, gave the gilding boards a quick lick to help them hold the book, and showed us how to position the whole thing in the press. Next he applied a coat of size made of PVA and water with bole added—the size to dampen the edge of the text block to make scraping easier, the

bole to color the edge to make it clear which areas had been scraped—and showed us how he uses the cabinet scraper. There was a great deal of interest in the fact that he was using PVA as size rather than more traditional options. After scraping, he demonstrated his technique for sanding, explaining why he uses his thumbs to make the sandpaper conform to the shape of the surface instead of using a sanding block. A comment from the audience prompted Peter to explain that the purpose behind his seemingly absent-minded and frequent brushing of the edge with a horsehair shoe brush was to keep it free of dust or sandpaper particles while avoiding getting any oil from his hands on the prepared surface. Next he showed his method for applying bole with a brush and rubbing it in using a wad of Japanese tissue. He then burnished with both brush and agate burnisher, using the same horsehair shoe brush and an agate burnisher that he first cleaned with naphtha to remove any oil or dirt.

Peter discussed his tools and methods for handling gold leaf, including how to get leaf from its booklet to the gold cushion, how to hone a gold knife and the various options for transferring gold from cushion to book edge. He explained why for this purpose he prefers to use a gilder's frame, and gave a brief explanation of how to make and maintain one. He then put the necessary gold on the gilder's frames, and proceeded with the final coats of size—two relatively thin coats followed by a heavier coat—and moved quickly to laying down the gold. He then showed how he sets the gold by pressing it down with cotton batting, working carefully and pressing more firmly as it dries. He also mentioned that this was one of the points in the process where the gold can be patched if needed, and showed how to do so. He finished this part of his presentation by demonstrating how to do the final burnishing of the gold edge, first through dry-mount release paper, then directly on the gold, then one last time after the application of a light coat of bees wax.

After the beautifully gilt edge had made the rounds of the room, Peter presented an edge decorating technique that he hoped even those without any gilding experience would be tempted to try. The preparation of the edge was the same as for the solid edge gilding, except that no bole was used when scraping the edge. After the edge was sanded, he colored it with gouache diluted with PVA size. In two or three coats the color was deep and even, and Peter allowed it to dry before brush burnishing it. He then introduced us to the

materials required for this technique: a tea strainer, a toothbrush, and some otherwise unusably brittle gold leaf. Peter put the gold in the tea strainer, put a coat of size on the edge, and used the toothbrush to brush the gold through the strainer onto the edge. He again used cotton batting to set the gold, and burnished as he had done with the solid edge gilding, but this time produced a lively, elegant blue and gold edge.

Peter's presentation helped to demystify the process of edge gilding for those of his audience whom had never attempted it, and offered a clear delineation of the method that works for him for those already familiar with the process, and, in all likelihood, to inspire more than a few of us to go home and try it.

Jessica Henze

Kiyoshi Imai

Japanese Pouch Binding

Kiyoshi gave a lively demonstration of the Japanese pouch binding. In this style of stab binding, each page is printed on a single side and then folded in half, with the fold at the fore edge forming the pouch. The folded pages are bound together with paper twists inserted through stab holes on the cut edge of the paper. After the paper twists are secured,



Kiyoshi Imai

the textblock is trimmed at the head, tail and spine. The corners of the textblock are protected with pieces of silk backed with Usu-mino (aka Kizukishu) and adhered to the head and tail; they extend from front cover to back cover, wrapping around the spine and onto the textblock. Finally, flexible covers are made—Kiyoshi used Usu-mino lined colored kozo paper wrapped around a paper core. The outside sewing that holds the cover is decorative and fragile. Kiyoshi demonstrated various sewing patterns, using multi-colored embroidery thread. In general,

the more colorful or decorative the sewing, the more simple the cover paper.

There were a number of interesting facts and tips smattered throughout the demonstration. When burnishing the cover paper, Kiyoshi uses a ceramic mug instead of an agate stone. For an easy way to pick up wet Japanese paper, he uses a bamboo (or wooden) ruler. He has modified an awl into a triangular shape to make stab holes for the inner paper twists. Kiyoshi warned not to wriggle the awl about when punching the sections; one should use a hammer to get a straight hole. Kiyoshi trims the text block with a modified English paring knife and a straightedge. This is less costly than traditional Japanese knives. In lieu of a *karibari* drying board, Kiyoshi uses a piece of sheet rock covered with kozo paper and coated with a polyacrylic finish.

Kiyoshi distributed handouts with clear diagrams of the sewing pattern and descriptions of the parts of the books as well as tools and materials used. He advised making a thinner book of about twenty pages before attempting thicker books. He told us that it is a myth that Japanese paper does not have a grain. Kiyoshi recommended perusing the flea markets of Hong Kong or Hanoi for good cheap silk.

Hannah Tashjian

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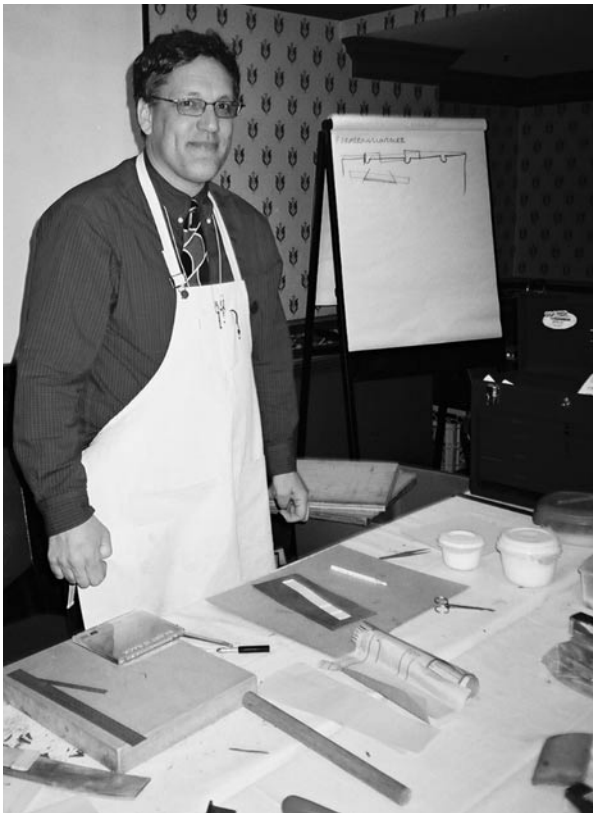


Mark Andersson

Half-Leather Trade Binding

After opening our ears to the warbling voice of Eilert, Sweden's answer to Elvis, Mark Andersson began his presentation with a slide show of his time in Sweden, where he studied binding and conservation at the library of the University of Uppsala. While there, he first encountered the trade binding technique that he demonstrated.

The binding features hooked made endsheets consisting of marbled paper over Mohawk vellum paper, along with hinges of Kraft paper, super and leather. Andersson demonstrated their construction, commenting on the many complexities of made endsheets, and noting that an entire presentation could easily be filled solely by a discussion of different endsheet configurations.



Mark Andersson

He then showed the process of cutting stations for sewing on sawn-in cords, as well as discussing how to sew the endsheet to the textblock through the "hook." The textblock was then rounded and backed with hide glue; machine-made endbands were used at the head and tail, and the spine was lined with a heavy, slightly felted cotton cloth.

The boards had back corners cut into them and were then attached to the textblock by splaying the

cords over them and pasting the super and Kraft paper hinges on top. Mark then prepared a spine strip with false raised bands, which are traditionally placed around a label near the head, but can be placed anywhere according to the binder's whim. A slit through the Kraft paper at the head and tail was then made to allow for the turn-ins of the spine leather.

Next came the paring of the leather for the spine using a spokeshave and French knife—a narrow edge pare along the sides, and a much wider one at head and tail. The joints were thinned by wrapping the leather around a dowel, and using a sandpaper block to slightly thin the leather. Mark then pasted the spine strip to the leather, nipping it with binder's board between the false raised bands in order to accentuate their shape. He then put it in place on the book, allowing for drying time before continuing with the turn-ins.

After drying, he re-pasted the turn-ins, molding them around the back corners with a piece of string, then shaping the headcaps with a bone folder and litho stone.

Fortunately, when the time came to cut leather for the book's corners, Mark had brought along his set of handy corner jigs and was thus able to measure them with speed and efficiency. He gave the long edges of the corners a thin edge pare, and the other edges wider ones. It was then necessary to nick the board corners from the inside to accommodate the double thickness of leather created by the corners before adhering them to the book with paste.

Rather than trimming the leather on the covers, Mark explained that it was more expedient to score them with a bone folder, then to bone down on the areas that would ordinarily be trimmed in order to flatten them as much as possible. A quick demonstration of the HÖRNINGSLAGNINSHAMMAR, a traditional Swedish tool for crimping and flattening cloth corners, floored all those present. Then the time arrived to put the paper covering on the boards, which he did with a traditional Swedish-style paste paper.

Mark then cut away the pastedown from the made endsheet, setting it aside for later use, and put down the super and leather hinges with a PVA/methyl cellulose mix. After the hinges dried, he completed the Swedish trade binding by putting down the doublure, which was the trimmed pastedown previously cut off from the endsheet.

*Emilia Ellison, Claire Grund,
Hannah Tashjian, Andrew Rabkin,
Claudia Constanzo, & Rebecca Smyrl*

Marbling

Iris Nevins

There is a current shortage of carrageenan that is used for marbling. Apparently every container, according to FMC, the main manufacturer, is being held up in port in order to check that each box does indeed contain carrageenan. With homeland security high, all pale colored powders are under suspicion.

I was contacted by FMC about this problem because I sell marbling supplies. They asked me to test a sample of their "Viscarin GP 109." We have been using 209 for many years, decades in fact. Independent testing has shown that 109 works just as well, but it does require more of the powder to achieve the needed viscosity. What I have found is that you may want to round your tablespoons instead of leveling them off. I saw no difference in my marbling work when using either 109 or 209. The price is the same, though you do need slightly more 109.

First our marbling paper starts to go bad because of calcium carbonate buffering, and now this. At least this problem was considerably easier to solve. The 209 is expected to be back in stock by next month, and my current supply should last until then.

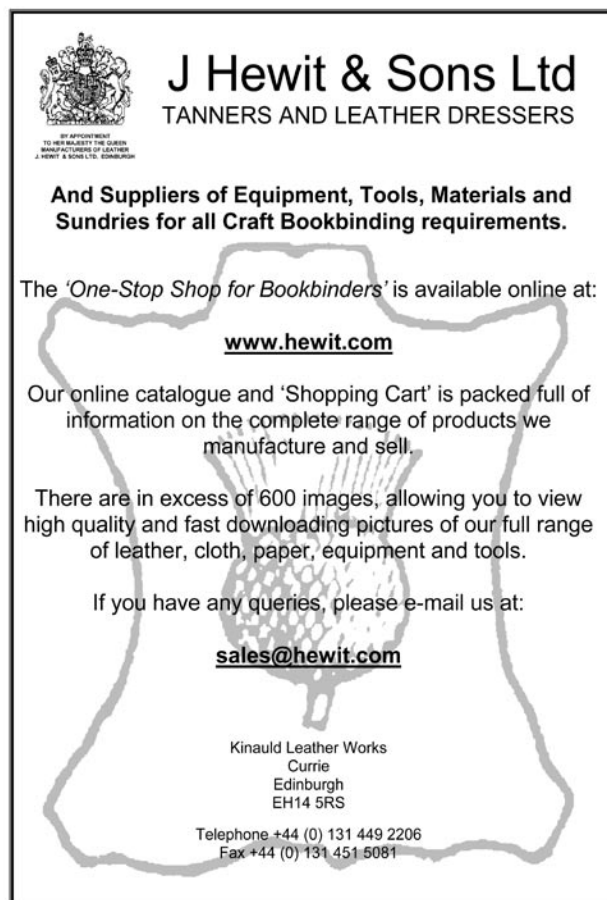
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tion by the same name, is now available. The installation, consisting of books, prints, paintings, and glass opened in October and runs through December 10 at the Sheehan Gallery, Whitman College, Walla Walla, WA.

The catalog, designed and essayed by curator Ian Boyden, is available from Timothy Ely for \$25, which includes S&H within the US.

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Calendar EXHIBITIONS

CALL FOR ENTRIES

3RD ANNUAL BOOKFEST is scheduled for April 8 and 9, 2005 in midtown Manhattan. Information is online at www.BookFest.com. Or call Carolyn Chadwick 845-679-6707 or Ed Hutchins 914-663-9366.

Calligraphers and artists from around the world are invited to participate in the **11th annual Graceful Envelope Contest**, conducted by the Washington (DC) Calligraphers Guild under the sponsorship of the National Association of Letter Carriers. The contest is open to all ages, with two separate categories for children. This year's theme is **ANYTHING BEGINNING WITH P**. "P" is for post office, penguins, peaches and so much more ... so give P's a chance as you design an artistic envelope around anything that begins with the letter "P." The **deadline for entries is Monday, April 18, 2005. There is no entry fee**. Entrants are encouraged to incorporate the theme in a creative and artistic way while using hand-executed calligraphy or fine lettering to address the envelope. Inventive relationships between the postage stamp(s) used and the envelope design are also encouraged. Complete details are at <http://calligraphersguild.org/envelope.html>

THE ELEMENTS: CREATIVE ENERGY: August 14-October 16, 2005 at The Hunterdon Museum of Art in Clinton, NJ. Western belief was that four elements: earth, water, fire and air work in concert; to create balance out of chaos. In eastern tradition there are forms of energy, or forces of nature, that interact with our whole physical, psychological and emotional balance. This exhibit asks you to explore and respond to the theme by creating an artist's book or broadside. The exhibit will be curated by Maria G. Pisano. For more information contact Donna Gustafson at 908-75-8415 ext17 or donna@hunterdonarmuseum.org.

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. 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. One of these myths, which inspires by its singularity, will serve as the

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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.

UNTIL

January 7, 2005: *The Pursuit of Reading: Private People, Private Presses*. Eric Gill, Leonard and Virginia Woolf, and others were dedicated to and believed in the book as an object worthy of the text within it. The printers, designers, typographers, illustrators, and literati of the private presses represented in this exhibition had a huge impact on even the largest publishers of the time and the world of western literature for decades to come. Exhibitions are free and open to the public. Special Collections Gallery, 5th floor, Marriott Library, Salt Lake

1/8 page ad #5
Hollanders

City, UT. Gallery Hours: Monday through Thursday, 8:00 - 8:00; Friday, 8:00-5:00; Saturday, 9:00 - 5:00. For more information, please contact Jen at 801-585-9191 or jen.sorensen@library.utah.edu

JANUARY 2: "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 15: Minneapolis, MN: VIII Jerome Book Arts Fellowship Exhibition. Opening reception November 13, 6-9pm. For more information visit www.mnbookarts.org

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. 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. Contact: www.designerbookbinders.org.uk

JANUARY 20: 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.

JANUARY 30: The British Library: Exhibition showing work from The Bookbinding Competition and 2004 Man Booker Bindings.

FEBRUARY 5: A Heavenly Craft: The Woodcut in Early Printed Books at The Grolier Club, 47 East 60th St., NY, NY. www.grolierclub.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: 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:

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

JANUARY 1 - FEBRUARY 15: Turning Pages: New Student Work from The University of the Arts will be on display at the Bonnie Bell Wardman Library at Whittier College in Whittier, CA. This show is an exhibit of current work from the undergraduate and graduate students of the Book Arts/Printmaking Programs at the The University of the Arts located in Philadelphia. For times and directions call 562-907-4200 and ask for the library.

JANUARY 14 - FEBRUARY 19: Columbia College Chicago Center for Book & Paper Arts: *Hooked Up: ±1387 Artists Collaborate*. Artists talk and ideas percolate. Artists collaborate and remarkable creations are born. Columbia's Center for Book and Paper Arts gathers some of the finest examples of historic and current artists' book and printing collaborations in their upcoming exhibition. Included are works produced by WPA-era printing trade schools, projects from the collections of book programs across the country and the Columbia Center, creations that celebrate the 500th anniversary of the Gutenberg Bible, as well as an 'exquisite corpse'—an homage to the game created by the Sur-

1/4 page ad #9
P&S Engraving

realists in the early 20th century. Several projects in the exhibition have been created specifically for "Hooked Up." Come see what happens when artists pool their talents. Gallery hours: 10:00AM to 4:00PM Monday through Saturday. Opening reception: Friday, January 14, 5:30-7:30PM at the Columbia College Chicago Center for Book & Paper Arts, 1104 S. Wabash Avenue, 2nd Floor 312-344-6630 or book&paper@colum.edu; www.bookandpaper.org

FEBRUARY 23 – APRIL 30: Past Presence: The Objects of Study at the Getty Research Institute at The Grolier Club, 47 East 60th St., NY, NY. www.grolierclub.org

MAY 11 – JULY 30: The Western Pursuit of the American Dream: Selections from the Collection of Kenneth W. Rendell at The Grolier Club, 47 East 60th St., NY, NY. www.grolierclub.org

STUDY OPPORTUNITIES

The Center for Book Arts New York City

For more information call 212-481-0295 or visit www.centerforbookarts.org

Hollander's Fall Workshops

Hollander's also would like to announce it's partnership with the **American Academy of Bookbinding**, beginning in the fall term, 2005. Contact AAB at staff@ahhaa.org for more information regarding the Ann Arbor campus program. For more information visit www.hollanders.com

Green Heron Book Arts

Easy Books for Beginners, Copperplate Calligraphy, Box Making I & II, Iris Fold, Spirelli String Arts, and more. For more information 503-357-7263 or e-mail bookkits@aol.com.

Oregon College of Art & Craft Fall Schedule:

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

CBBAG

60 Atlantic Avenue, Suite 112

Toronto, Ontario M6K 1X9

Fax 416-581-1053; e-mail: cbbag@web.net or

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

North Bennet Street School

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

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

American Academy of Bookbinding

2005 COURSE OFFERINGS

Telluride, Colorado Campus:

MAY 2-6 & 9-13: Advanced French Style Leather Binding with Monique Lallier

MAY 16-20: Introduction to Book Conservation Series:

1/4 page ad #10
Hafmatan

Restoration of Cloth and Leather Bindings with Don Etherington

MAY 23-27 & MAY 30 - JUNE 3: Advanced French Style Leather Binding with Monique Lallier

JUNE 6-10: Design and Titling with Don Etherington

JUNE 21-25 & JUNE 27-JULY 1: Beginning French Style Leather Binding with Monique Lallier

Ann Arbor, Michigan Campus:

OCTOBER 3-7 & 10-14: Beginning French Style Leather Binding with Monique Lallier

OCTOBER 17-21: Introduction to Book Conservation Series: Restoration of Cloth and Leather Bindings with Don Etherington

For more information or to request a brochure please contact the Academy at 970-728-3886, staff@ahhaa.org, or visit our website at www.ahhaa.org.

American Antiquarian Society

2005-06 RESEARCH FELLOWSHIP PROGRAM, Worcester, MA: In order to encourage imaginative & productive research in its unparalleled library collections of American history and culture through 1876, AAS will award to qualified scholars a number of short- and long-term visiting research fellowships during the year June 1, 2005-May 31, 2006. For more information contact James David at Jmoran@mwa.org or call 508-471-2131.

WORKSHOPS, LECTURES, & OTHER EVENTS

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

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>

FEBRUARY 19 & 20: Columbia, SC: South Carolina Book Festival at the Columbia Metropolitan Convention Center. www.schumanities.org/bookfestival.htm

APRIL 17 - APRIL 24: 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: prispit@totalaccess.net

March 13 - May 6: North Carolina: BOOKS AS VOICE, BOOKS AS ARCHITECTURE with Jean

Buescher Bartlett at Penland School of Crafts. Words, images and their physical presence on a page's surface will direct our investigations in the interconnected Books & Paper, Photography, and Printmaking studios. This Concentration. Numerous ideation and writing exercises will coax out content to then be housed in tandem with photographically derived imagery in one-of-a-kind or limited edition book inventions. In turn, these constructions will be explored for their many tactile, visual, portable, architectural, and geometric qualities. The photo instructor is Deborah Brackenbury. Visiting artists: Nancy Leavitt and Deborah Luster. For more information call 828-765-2359 or visit www.penland.org

APRIL: 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 lovely fore edge paintings on books, a craft infrequently practiced in these modern times. This event will include lectures, an exhibition and hopefully a workshop.

MAY 19 & 20: Columbia, SC: 1st Annual Southeast Association for Bookarts Conference at the university of South Carolina Art Department. Workshops in papermaking, printmaking, pop-up books, plant printing, studies in structure, and demonstrations of letterpress printing; An exhibit of handmade books; A book barter on the last night of the conference. <http://www.cla.sc.edu/ART/SABA/conference.html>

JUNE 6-17: Steamboat Springs, CO: PBI 2005 will be held at the Lowell Whiteman School outside Steamboat Springs. Instructors include Sylvia Alotta, Jim Canary, Anna Embree, Liz Jeneid, Chela Metzger, Bea Nettles, Martha Romero, Margaret Sahlstrand, Rich Spelker, Mina Takahashi, and Eileen Wallace.

JUNE 18-22: Forest Grove, OR: The Oregon Book Arts Guild 7th Biennial Focus Conference at Pacific University. Contact: Laurie Weiss at 503-357-7263 or www.oregonbookartsguild.org

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JULY 22-25: 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: Jim Canary, Chris Clarkson, John Dean, Jeanne Drews, Katherine Hayles, Chela Metzger, Bill Minter, Roberta Pilette, Mary Lynn Ritzenthaler, and Pamela Spitzmueller. The call is out for presentations and technical demonstrations. Please see the website for more details: www.lib.uiowa.edu/book2005

AUGUST 18-25: 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*

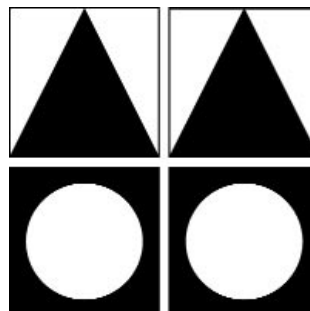
For further information, please contact Ray Newberry at ray.newberry@ntlworld.com.

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.

OCTOBER 27-30, 2005: Portland, Oregon: GBW Standards of Excellence. Presenters will include Tim Ely, Renate Messmer, Peggy Skycraft, Paul Delrue, with Inga Bruggeman doing the Foundation Sessions.

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Advanced French Style Leather Binding (4th-6th year)

Instructor Monique Lallier — Two Weeks, May 2-13

Introduction to Book Conservation Series:

Restoration of Cloth and Leather Bindings

Instructor Don Etherington — One Week, May 16-20

Advanced French Style Leather Binding (2nd-3rd year)

Instructor Monique Lallier — Two Weeks, May 23 - June 3

Design and Titling

Instructor Don Etherington — One Week, June 6-10

Beginning French Style Leather Binding

Instructor Monique Lallier — Two Weeks, June 21 - July 1

Ann Arbor, Michigan

Beginning French Style Leather Binding

Instructor Monique Lallier — Two Weeks, October 3-14

Introduction to Book Conservation Series:

Restoration of Cloth and Leather Bindings

Instructor Don Etherington — One Week, October 17-21



For more information and to register contact:

American Academy of Bookbinding

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