

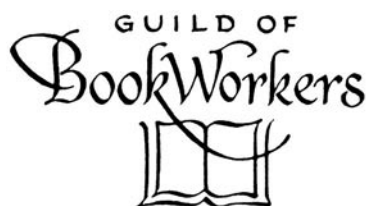
Newsletter

521 Fifth Avenue

New York, NY 10175-0083

Number 158

February 2005



Above are the 6 top vote getters for the GBW LOGO CONTEST, as selected by a poll taken at Providence Standards. Read all about the upcoming logo vote and see the other entries inside this issue of the Newsletter.

In This Issue

GUILD NEWS	3	MARBLING	12	MEMBERSHIP	14
LIBRARY UPDATE	7	LETTER FROM JAPAN	12	CALENDAR	15
JAPANESE PAPERS AND PAPERMAKERS	11	IN MEMORIAM	13		



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The Guild of Book Workers Newsletter

NUMBER 158 — FEBRUARY 2005

Guild News

PRESIDENT'S REPORT

More growing pains. Like a grown dog that still thinks it is a lap dog from its puppy days, GBW no longer fits on anyone's lap. The Executive Committee has recently decided to change the fixed membership year with a universal renewal date of July 1st to a rolling membership year with a renewal date 12 months after joining. Under the old system, having to process approximately 900 memberships at once became a summer nightmare for both the Membership Chairman and the Treasurer. The prospect of processing only 100 a month is considerably more palatable. Of course the majority of the renewals will still fall in the summer months for some time, but eventually the workload should distribute more equitably across the year and become more manageable.

Another disadvantage of the old system was the difficulty of trying to send the year's back publications to members joining midway in the year. With GBW's decentralized office spread over so many states—the Secretary in Texas, the Treasurer in Colorado, the Membership Chair in Michigan, and the inventory in Indiana—it was extremely difficult to coordinate and keep track of those details. It has been a constant frustration for all concerned. With the new system, members will start receiving the publications once they have joined. Any back issues that they (or anyone else) want will be handled the usual way, by placing an order with the Treasurer, who will then have the item sent directly from the inventory.

For the most part, members should not notice any change with the new system. They will be sent a renewal notice prior to the expiration of their membership, and a receipt afterward (often by e-mail). The Membership Directory will include all current members as of September 1st, the election ballot will be sent to all current members as of June 1st, and the Newsletter and other publications will be sent to all current members as of the date of mailing. What makes all of this possible, of course, is the modern computer programs that can sort and produce current lists at the drop of a hat.

Turning to other matters, more progress has been made on the Bylaws review. As the Guild was incorporated as a nonprofit corporation in New York State in 1978, it is mandatory that its Bylaws comply with the various relevant New York State statutes, which are notoriously idiosyncratic. After several unsuccessful attempts to find New York lawyers to advise us, it

was suggested that we get in touch with VLANY, the Volunteer Lawyers for the Arts in New York. Three of us finally met with them the first part of January and had a very successful meeting. They were able to answer immediately a number of questions that we had been debating and wondering about for some time, and had some suggestions for subjects that we had not thought about at all. They also recommended that they try to find us a pro-bono lawyer, a service that they provide to many large law firms, who could help us with such matters. They think that the occasional legal check-up for organizations such as ours is well worthwhile; just to make sure that everything is in order. We couldn't agree more heartily, and hope that it all works out that way. In the file on GBW that we left with them there was a copy of both the *In Flight* exhibition, and the New England Vignettes exhibition, which they loved!

Meanwhile, more pieces of the '06 Centennial puzzle have fallen into place. A contract has been signed with the Spirit of New York, the dinner cruise ship that will provide the centennial birthday bash on the Saturday night following the symposium. In November, three of us visited the ship and were quite pleasantly surprised. It can seat several hundred on its main dining room deck, but then has a mezzanine type of a balcony that can accommodate a hundred or so more. So it has ample space. It also has a bar and a dance floor on the deck below that would serve well for cocktails. And there are outside decks on every level to step out and enjoy the view. In December, Nancy Lev-Alexander, Mary Schlosser and Susan Martin went on a trial dinner cruise, gratis. The boat was attractively done up, white table cloths et al, the buffet-style food was quite acceptable, and the view—when they stepped out and were right beside the Statue of Liberty—was definitely memorable. It could only be better (definitely warmer) in October. It all sounds like great fun.

At the other end of the conference, the Grolier Club has agreed to allow us to hold a tea opening reception to view the exhibition on the Thursday afternoon before the symposium begins. Initially we had hoped to have a cocktail opening reception as has been so successful at the recent Standards Seminars, but our anticipated numbers (300-400) were a problem for the Club's fire law limit of 250. To comply with their limits, the viewing will have to be in staggered time slots throughout the latter part of the afternoon. Given the alternatives, however, everyone seems pleased with this solution. An old-fashioned

afternoon tea and viewing seems altogether appropriate for the centennial exhibition, the Guild of Book Workers, and the Grolier Club.

Both events—the opening tea reception and the dinner cruise—plus the

breaks and lunches during the symposium will be included in the registration fee, which at this point has a guesstimate of the \$300 range. First we suggested that you start saving your pennies, then your nickels and dimes, and now your dollars. We still think that it is a bargain.

Looking beyond the '06 Centennial, the Executive Committee at its recent meeting accepted the Lone Star Chapter's offer to host a Standards Seminar in Texas in '07, and then approved an offer from CBBAG, the Canadian Bookbinders and Book Artists Guild, to stage a joint conference (a la a Standards Seminar) in Toronto in the fall of '08. Both sound like an enthusiastic way to start the Guild's second century.

Betsy Palmer Eldridge
President, GBW

1/4 page ad #1
Harmatan

GBW LOGO CONTEST

On the front cover of this issue of the GBW Newsletter you can see the results of the poll taken at this year's Standards seminar. Out of the 20 entries submitted for the contest (plus our current logo and the original logo), Guild members at the Providence Standards had a chance to see the logos and vote on their top three. From those votes, the top six were chosen to be featured as possibilities for our new logo. The other 16 logos can be seen directly following this article.

Before you despair and think to yourself: "How could anyone have picked THAT one!" remember that the entire membership will have a vote. In June, along with the Executive Committee election ballot, there will be a ballot for the logo contest. All GBW members will be able to vote on their top two choices for our new logo. The Executive Committee will then review the top vote getter(s) and make the final decision on the logo we will adopt for our next fifty years. The winner will be announced this coming summer and an official "unveiling" ceremony will take place at the 2005 Standards in Portland, Oregon.

A short history of the GBW logo:

The Guild has had two logos so far in its almost 100-year history. For the first 50 years or so a very ornate logo, featuring a book flanked by a type holder and a quill with our organization's name in Roman capitals, served us well. This logo, called a seal by our earliest members, first appeared in the Guild's first year book, accompanied by the following explanation: "Fourteen numbered designs were received in competition for the Guild seal. Number 12 received 32 out of 38 votes. The design is used in this book and will appear on the stationery of the Guild." Frank Tolles Chamberlain designed the winning logo. He is listed in an early membership directory as a "Designer of Book Covers" and "Designer of Book Plates." In 1936, Mr. Chamberlain was given an Honorary Life Membership. He was both a charter member of the Guild and a long-standing member of the Guild's Executive Committee.

In the late 1950s, the Guild decided it was time for a new seal (although this time it was called an insignia) to reflect our growing organization and the changing times. This is the logo we are all familiar with and like so much. Drawing inspiration from the original with the outline of a book, the name

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

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Items for publication should be sent to

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Brookline, MA 02445

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newsletter@guildofbookworkers.allmail.net

**Deadline for the April issue:
March 1, 2005.**

Items for the Calendar should be sent to

Shawn Gerwig, 296 Maine Street,
Brunswick, ME 04011
PHONE: 207.725.5676
srgerwig@aol.com

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Marbling Correspondent: Iris Nevins

Calligraphy Correspondent: Nancy Leavitt

The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the *Journal*, the *Newsletter*, *Membership Directory*, *Supplies List* and *Study Opportunities List*. New members receive all publications for the current year which begins July 1. For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York NY 10175.

THE GUILD OF BOOK WORKERS ON THE WEB
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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.

was updated with a clean, calligraphic look. The open book welcomed all aspects of the book arts as our organization expanded to adopt not just binders but calligraphers, printers, marblers and the nascent artists' book movement. This logo was also chosen through a contest, held in 1959, and was conducted by Paul Banks, who then held the position of Publicity Chair. Even though a \$25 award was being offered, only five entries were received. The winner was Miss Anita Walker, a Guild member from New York City. Unfortunately, we don't know any more about Miss Walker.

Now as we enter our second 100 years and we are firmly planted in a new century, it is time to look at our logo again. Although we are all comfortable with the logo we currently have, will it still serve us as it should for the next 50 years? Should we choose a design that reflects both our tradition and the changes in our craft? As you look at the designs submitted for the logo contest, keep an open mind and think of the next generation of Guild members. What design will they want to represent our organization and all the traditions of the book arts?

Thanks go to Barbara Kretzmann, Guild Archivist, for researching the information about the Guild logo. Barbara says that only some of the five designs from the 1959 contest are in the archives. All of the current entries will be added to the archives, along with details about the contest and the final winner. In 50 years, when future Guild members are holding the fourth logo contest, they will be able to easily research the logo's history because of Barbara's adept organization of the archives. If you have any pieces of Guild history, please contact Barbara Kretzmann so we can help document our illustrious history.

Eric Alstrom

Publicity Chairman



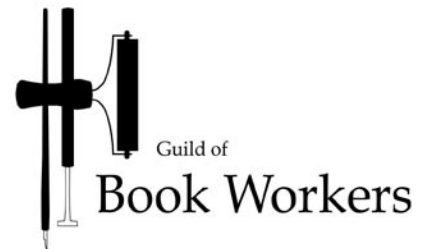
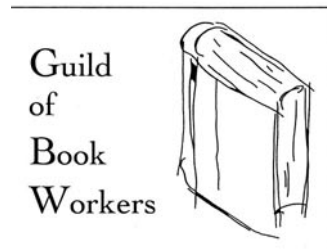
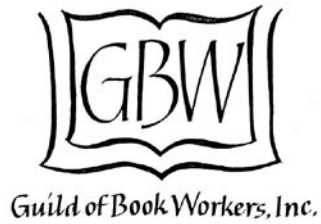
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ELECTIONS 2005

A Call for Nominations

The annual GBW elections will take place in June. This year the following positions are up for election: Vice President, Secretary, Treasurer, Membership Chair, Journal Editor, and Supply Chair.

These incumbents have agreed to run for the 2005-2007 term:

Secretary—Catherine Burkhard

Treasurer—Alicia Bailey

Membership Chair—Cris Clair Takacs

We are asking for suggestions for the following positions:

Vice President: (Mark Andersson not seeking re-election)

Journal Editor: (Signa Houghteling not seeking re-election)

Supply Chair: (Susan B. Martin not seeking re-election)

Nominations may be made for any position up for election. Please contact Priscilla Spitler, chair of the nominating committee, with your suggestions, comments, or questions at 512-237-5960 or by e-mail at prispit@totalaccess.net.



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Library Update

New materials in the GBW Library available to members include the first three home study courses produced by the Canadian Bookbinder and Book Artists Guild.

Each of the Bookbinding I, II, and III course packages consist of 6 videos and supporting materials. Bookbinding II has a special segment on endpapers and Bookbinding III has a special segment on leather. For a complete description of the course contents see the CBBAG website:

<http://www.cbbag.ca/HomeStudy.htm>.

Members may borrow any (one at a time) of these home study course packages for one month by submitting a written request and two checks: One \$20.00 check for shipping and one deposit check for \$260, which will be returned after the materials are returned. These items cannot be sent to members outside the U.S.

Also available from the library are all the presentations from Providence Standards and the Foundation session. These six videos may be borrowed according to the normal library video loan guidelines. Members can borrow a video tape for one month with a written request to Jane Meggers, GBW Library/State Historical Society of Iowa/402 Iowa Ave/Iowa City IA 52240, and two checks: one for \$5 per video for shipping, and one for \$20 per video for a refundable deposit. See the complete library loan policy on the web at:

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

These videos are also available for sale. The order form for purchasing these videos is at:

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Japanese Paper & Papermakers PHOTOGRAPHS & CAPTIONS BY Pamela Spitzmueller

W*ashi*, Japanese handmade paper, can be found in nearly every book and paper conservation studio. Many bookbinders and artists are also familiar with Japanese paper, but few are fortunate enough to have the chance to travel to Japan to witness the papermaking process firsthand, and to meet the actual people behind the paper and tools. In the spring of 2004, both the Japanese Paper Place and Hiromi Paper International sponsored tours of paper studios in Japan. The June '04 issue of the GBW Newsletter contains a report by Barbara Kretzmann on the tour led by Nancy Jacobi of the Japanese Paper Place and Kayoko Moriki of Moriki Paper Company.

A recent article entitled "Papermakers in Japan: Changes After Twenty Years" by Betty Fiske with Hiromi Katayama appeared in *Hand Papermaking*

Volume 19, No. 2, Winter 2004, pp 2–10. Rather than reprinting the entirety of the excellent *Hand Papermaking* article, the following photos are meant to supplement information found in the Fiske/Katayama report, and to serve as an introduction to the people behind the paper and tools.

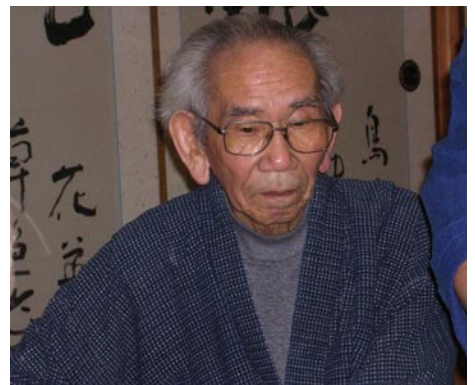
Hiromi Paper Int. has announced that because of the intense interest generated by the first tour, "Washi Tour 2005" will again be led by Hiromi Katayama. The tour, which includes visits to several traditional Japanese papermaking villages, will run from March 12 to

March 19, 2005. More information about the 2004 Hiromi tour can be found in a report by Susan Sayre Batton in the Hiromi Newsletter, *World of Washi*, Summer 2004, Vol. 6, No. 4.

[hiromipaper.com/newsletter/summer04.htm]



Yasuichi Kubota (*below*) and his son **Akira** (*left*) carry on the tradition of *sekishu* papermaking, an Important Intangible Cultural Property. Drying paper on wood boards is the gentlest way to dry sheets, causing less internal stress, but taking more time to produce.





Akira Abe stands in front of a photograph of his father, National Treasure **Eishiro Abe** (who opened a papermaking museum in 1983, close to the papermaking shop). The family continues to produce folk art style papers today using traditional natural dyes and chemical dyes.

The best hand papermaking doesn't happen without immense amounts of fiber preparation by the often unsung craftswomen who scrape the steamed and peeled kozo bark to remove the black and green bark layers.



Takenobu Tanino, designated a National Living Treasure papermaker, makes opaque, clay loaded papers from local, colored clays at his studio.

The papermaker is seated at his paper vat with clay slurry in an adjacent small vat that can be ladled in as needed. He doesn't use an overhead bamboo support system, but has a mold with removable deckle and two su. While one drains, the other can be dipped.

The paper is very delicate when wet, so drying requires a highly skilled craftsperson. An unusual step in the board drying is burnishing through a cloth to make the paper denser.





Satoshi and Kiyoko Hasegawa, are a dynamic team of papermakers, trained by Mr. Furuta in Mino. Though young, they make the highest quality Mino papers from locally grown kozo. Their papers are used in the Kyoto mounting studios for the remounting of works of art. Satoshi is straining tororo aoi, a mucilaginous formation aid that keeps the fibers distributed in the vat and slows drainage so the layers of fiber can be built up on the su through multiple dippings in the vat.



A flexible su (screen), supported on a wooden keta (mould), is used to dip the paper slurry from the vat and then drain the water away. The su is made from bamboo splints woven together with silk threads. **Mrs. Furuta** weaves new sus to the papermakers' specifications or repairs old ones, selecting new splints of the same diameter to match the old. Craftspeople who construct papermaker's tools are becoming rare.



Mr. Nishimura is the premier brushmaker in Kyoto, producing numerous traditional brushes used in scroll mounting. Cabinets filled with various types of hair, gathered for natural characteristics such as flexibility or stiffness, absorbency or water repellency, are bundled and stitched in various shapes for the many tasks of scroll mounters and artists.

The **Sajio Hamada family** are makers of *tengujo*, a thin long fibered paper used by western conservators for paper mending. Grandson Hironaga (*below*) has taken up the craft and now produces a paper historically crumpled and used to wrap precious lacquer ware.



Mr. Iwano



Mr. Hamada

At the Echizen Washi Papermaking Co-operative, **Ichibei Iwano** (designated an Intangible Cultural Asset) makes with his family the highest quality Echizen Kozo Hosho paper for wood block printing. After cooking and rinsing the fiber, he demonstrates the use of a wooden beater to tease fibers apart without cutting them.

Echizen Papermaking Co-op has a division that produces really big paper. Teams of two work in mirrored unison to dip, shake, and couch paper onto cotton sheets. After pressing, the sheets are brushed onto huge drying boards and placed into steam cabinets to speed drying.



Marbling

Iris Nevins

I have recently met a chemist who works for a company that makes calcium carbonate for papers. He was able to shed some light on the problems that marblers are having now that it is standard to buffer with calcium carbonate. I have been wondering why my new paper of choice, Natur Text, made in Germany by Hahnemühle (which is buffered with CC) works well; whereas American commercial papers do not work and repel the color by apparently neutralizing the alum (the mordant we sponge on that in effect binds the pigments to the paper).

I am told that the difference is that in the Natur Text it is likely that they use just enough CC to buffer the paper, rendering it acid free. In the large American mills they are now using massive amounts of it because it can replace much of the paper wood pulp and be used as a filler, as it is cheaper than wood. This also makes the fibers shorter, and we have all wondered why, if we can get these papers to work at all, when we hang them to dry they have a tendency to rip down off the clothesline at the corners. Shorter fibers are the answer.

This chemist is going to compile a list of papers made commercially in the US that are less buffered, of remaining older, slightly acidic papers, and also papers that are buffered with other additives such as magnesium or titanium. Hopefully by the next issue of the Newsletter we will have this list. Meanwhile, many are switching to the Hahnemühle papers. They have also promised to inform me of any changes in the formulas and to send test sheets to see if they still marble. If they do not, they are willing to make a run of the old formula, though it may mean having to purchase the whole run, which would be several thousand sheets.

1/8 page ad #5
Hollanders

Letter from Japan

Dear Friends Abroad:

As many of you may already know, there was a terrific fire January 2005 at Jionji, the zen temple where I've been caretaker for more than 25 years. 15 or so years ago, I was given permission by the head temple in Kyoto to construct a small zen practice hall adjacent to the temple. This building, which I donated to the temple, has served as my paper and printmaking studio. Both buildings were lost in the fire. The only salvageable items were in the print/paper studio. Everything is under cover at a friend's farm, and they will be looked over and decisions will be made about their condition.

At the present moment, because I know so many people care and wish to help, the most useful contribution would be donations of money. If you were here with me, I would much rather receive your time and skills, which is what I have been receiving from those who are near. Kozo bark-off will take place as planned on Feb 6th with 30 volunteers, and whatever work remains will take place on Feb 13th, at the Washi Taiken Center (former paper testing station). The Taiken Center will serve as my workspace for papermaking until a new studio can be built in a new location.

As a Jionji danka (parishoner/member), my most pressing needs are to support the construction of a new temple. (Please understand that I was the caretaker of Jionji, and it was not and is not my personal home or studio). Again, at this time the most helpful support would be purely monetary, and any amount would be greatly appreciated. For the time being, donations can be sent to Tim Barrett in the form of checks payable to him (1302 Ginter Ave., Iowa City, IA 52240). Tim will be keeping a record of contributions, and updating me on a regular basis.

Richard Flavin

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In Memoriam

ARTHUR JOHNSON died in Barnet, Hertfordshire on November 18, 2004. Johnson was a leading designer bookbinder and teacher. He maintained that the decoration on a book was of secondary concern in comparison to the binder's responsibility to preserve precious and enduring literature. Good examples of his designs are to be found in many of the major institutional libraries, such as the British Library, and in numerous private collections.

Arthur Johnson was born in London in 1920. At 15 he found employment with a Fleet Street photographic agency and spent four or five hours each day walking round London delivering photographs. After serving in the Royal Armoured Corps in WWII, Johnson studied at colleges of art in Hornsey, Hammersmith and Camberwell, and he had begun to teach bookbinding at Hammersmith. Most instructors in bookbinding, he saw, were journeymen from the best trade workshops. While he recognized and admired their achievements in forwarding and finishing, he thought their design work deplorable—"their covers were reminiscent of carpets and chocolate boxes." Feeling the need to exchange ideas with like-minded people, in 1950, the year he gained his Art Teacher's Diploma, he became a founder member of the Hampstead Guild for Scribes and Bookbinders. Bernard Middleton was another member from this time, as were Sally Lou Smith, Elizabeth Greenhill, Edgar Mansfield, Trevor Jones, Ivor Robinson, and Philip Smith. The name was changed to the Guild of Contemporary Bookbinders, and then to Designer Bookbinders.

Johnson was a prolific writer and illustrator on the subject of bookbinding techniques. He contributed numerous articles to the GBW Newsletter. Books published include *The Thames and Hudson Manual of Bookbinding* (1978), *The Practical Guide to Craft Bookbinding* (1985), *The Practical Guide to Book Repair and Conservation* (1988), *Lettering on Books* (1993) and *The Repair of Cloth Bindings* (2002).

excerpted from an article by Anthony Rota

JOHN DEPOL, the well-known wood engraver, passed away on December 16. He was 91. His familiar woodcut images were long a considerable presence in American art. Although Mr. DePol had no formal art training and was largely self-taught, he attended night classes in lithography at the Art Students League in New York. From 1943-45, he served in the

U.S. Army Air Force, and while on duty in Northern Ireland continued his lithography studies at the College of Art in Belfast. During this period, he sketched the sights and scenes of Ireland, images that would later form the basis for a series of wood engravings and a 1982 exhibition catalog. "Ireland Remembered: A GI's Recollections." In 1950, he became a production assistant with Lewis F. White & Co., a small commercial printing firm in New York. This new job provided the opportunity to learn all aspects of the printing business, including typography and graphic design. Throughout this period, Mr. DePol continued to develop as an artist, refining his techniques as a printmaker, especially wood engraving, in which he had been seriously engrossed since 1947.

By the mid-1950s, he began to accept independent commissions illustrating private-press booklets, separate prints, broadsides and limited edition books. In 1952, his work was chosen to appear in a series of publications by The Woodcut Society. In 1953, he began illustrating the Ben Franklin Keepsake editions for the annual New York Printing Week celebration and continued to do so for the next 30 years. He was recognized as one of the premier wood engravers and over the last several decades worked with some of the best-known fine-press printers.

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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.

APRIL 29 – JUNE 19: The Intensive Spirit: Celebrating 22 Years of the Paper and Book Intensive, an international juried exhibition of book arts and paper constructions, sponsored by the Steamboat Springs Arts Council. **Deadline to enter: March 15.** Prospectus is available at www.steamboatspringsarts.com or call 970-879-9008.

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 A 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>

SOCIETY OF BOOKBINDERS INTERNATIONAL COMPETITION: Entries may be made in one of four categories—Fine Binding, Restored/Conserved Binding, The Complete Book (a section where the content of the book is also judged and can be the work of more than one craftsman) and cased bindings. The estimated prize fund is approximately 5000 pounds sterling with two top prizes of 1000 pounds (one for best binding by a Professional binder the other an amateur or Non-Professional). There are first and second prizes available in all the above categories along with prizes for forwarding, finishing, and highly commended prizes. In 2003 there were 16 prize winning binders—7 of whom came from outside the UK. Registration is required, for a form which includes all the rules and fees payable, e-mail StuBrockman@aol.com and we can send you all the relevant information. **The registration deadline is March 7, 2005 with bindings due June 1.** All bindings are exhibited at an exhibition at the Conference in Bath and the winning bindings are then taken on a travelling exhibition around the UK to include the Barbican Centre, London.



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P&S Engraving

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. The museum has fixed the problems with downloading the prospectus for the exhibit. For more information contact Donna Gustafson at 908-75-8415 ext17 or donna@hunterdonartmuseum.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 figurehead for the project.

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Participation rules and requirements, and selected images of the book can be seen at www.aracanada.org/activities_exhibitions_en.html

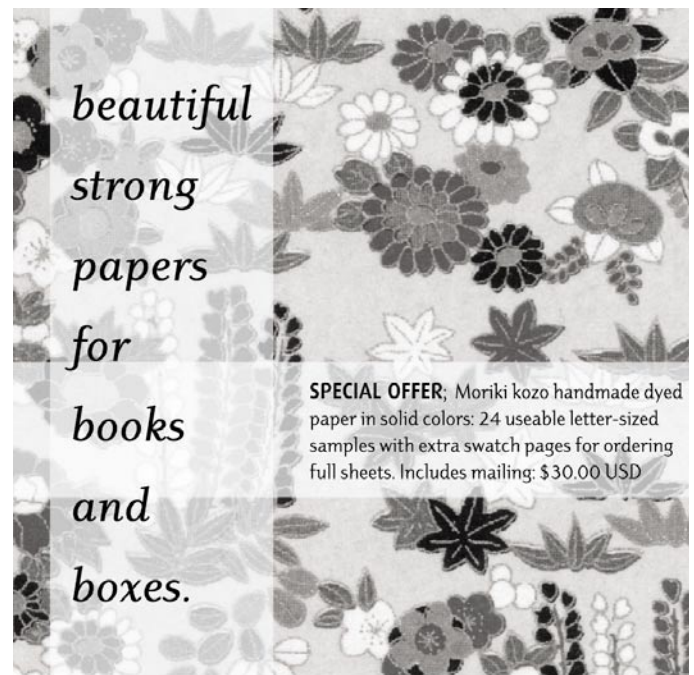
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Wedding Issue: Letter Arts Review will publish the second special Wedding Issue in 2005. The issue will include invitations, announcements, ketubah, place cards, menus, reply cards, thank you notes—any letter art uninvolved with weddings, holy unions, 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. folsolar@aol.com.

UNTIL

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.

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 Surrealists 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: 10AM-4PM Monday through Saturday. Opening reception: Friday, January 14. 5:30-7:30PM at the Colum-



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FEBRUARY 26: Interior Alchemy—Making Books by Hand: An exhibition of fine hand bookbindings and decorated papers by Paula Marie Gourley is on exhibit at the Downtown Initiative for the Visual Arts (DIVA), 110 West Broadway Ave. Eugene, Oregon. A series of bookbinding and paper decoration classes and demonstrations by Gourley will occur simultaneously and continue throughout the year. FMI contact DIVA by calling 541-344-3482 or www.divanow.org

March 11: The Design Bindings of Scott Kellar in Salt Lake City, UT at the Special Collections Gallery, Marriott Library, 5th floor Gallery. Hours: Monday through Thursday, 8-8; Friday, 8-5; Saturday, 10-5. Contact: Jen at jen.sorensen@library.uta.h.edu or 801-585-9191

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

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

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

MARCH 25 – MAY 6: An exhibition of fine bindings by Monique Lallier and Don Etherington in the Small Gallery at Creative Arts in New Haven, CT. In celebration of the 25th Anniversary of Creative Arts Workshop's Laura K. Lada-Mocarski Book Bindery, a series of workshops, tours, and lectures aimed at promoting and continuing awareness of the fine art of bookbinding will be offered throughout the year. Please contact Creative Arts Workshop at 203-562-4927 or visit: www.creativeartsworkshop.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

MAY 20 – JULY 15: Salt Lake City, UT: Counterform. For more information on all of these events please contact Jen at jen.sorensen@library.utah.edu or 801-585-9191

MAY 27 – JUNE 3, 2006: Washington, D.C.: Washington 2006 World Philatelic Exhibition. Manuscript and autograph dealers and antique booksellers are invited to have stands at this event. Collectors from 60 countries will be in attendance. For more information, visit www.washington-2006.org

SEPTEMBER 14 – NOVEMBER 19: New York, NY: No Other Appetite: Sylvia Plath and Ted Hughes, 1956-1963 at The Grolier Club, 47 East 60th St., NY, NY. www.grolierclub.org

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STUDY OPPORTUNITIES

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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

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Oregon College of Art & Craft Fall Schedule

MARCH 19-20: Printing on "Found" Papers (BA782) 9-4PM; \$160; Studio Fee \$15. Explore the lively possibilities of letterpress printing on "found" papers. After setting a small amount of type and ornaments, students will work collaboratively to print onto old book pages, wallpaper, decorative papers, and other materials supplied by Macy and participants. On the first day students will look for happy accidents that arise from type juxtaposed with the images and text on the pages. The second day is a further exploration of planned overlaps of type over images. **Register by March 4.** No prerequisite. Location: Calligraphy & Printmaking Studios.

MARCH 9 - APRIL 13: Papermaking Open Studio (BA885, 5 Sessions); 6-9pm; \$170; Studio Fee \$35. This class is designed for people who need access to a papermaking facility and want to work on their own projects. Create 2-D or 3-D artwork in paper, make cards, book pages or plain old flat sheets of handmade paper. Instructor will provide technical assistance when necessary. Equipment available: Hollander beater, hydraulic press, restraint drying system, various fibers and pigments, an assortment of moulds and deckles, Japanese sugetas, deckle boxes and vats. A phone or studio consultation will take place prior to the first class. Additional fees may be charged if excess materials are needed, based on individual needs. Register by March 2. Prerequisite: Some papermaking experience preferred. Location: Instructor's studio in NE Portland. Helen Hiebert instructor.

For more information: www.ocac.edu

Center for the Book: San Francisco, CA

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

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1554; or visit <http://www.cbbag.ca>

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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



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

MAY 16-20: Introduction to Book Conservation Series: 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

Oregon College of Art & Craft

is accepting applications from emerging and mid-career artist for the Junior and Senior Artist-in-Residence Programs. The Junior Residency Program runs four months in the fall (September - December 2005; wood or fiber artists) and spring (January - April, 2006; ceramics or photography artists) for post-graduate artists with less than five years experience as an exhibiting artist. **Application deadline for this program is April 1, 2005.** The Senior Residency runs six weeks (June 25 - August 3, 2006) for mid-career artists working in book arts/printmaking, ceramics, drawing/painting, fibers,

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The Newsletter accepts advertisements:

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1/2 Page: \$120.00(3 1/2" w x 9" h; or,
7 1/2" w x 4 1/2" h)

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Series of 4: 10% discount.

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

metal, photography, or wood. Application Deadlines for this program is April 1, 2006. For more information visit www.ocac.edu

INTERNSHIPS

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.

The New York Academy of Medicine

is offering a 2-3 month internship in its Gladys Brooks Book & Paper Conservation Laboratory with a stipend of \$5,000 for 2005. The internship is open to graduates of/students in recognized conservation programs as well as to applicants with equivalent experience and training in book conservation. Candidates should submit a detailed letter of interest, a current resume, and three professional recommendations. An interview is required (preferably on-site) and candidates should present a portfolio of completed bindings or treatments. **Application materials must be postmarked by April 15 and a personal interview must be completed by April 29th, 2005. Candidates with completed applications will be notified during the first week of May, 2005.** Specific dates and project plan will be arranged with the intern selected. The Academy is unable to assist with visa or housing. The Academy is an Affirmative Action/Equal Opportunity Employer. Please send application material to: Susan Martin, Gladys Brooks Book & Paper Conservation Laboratory, New York Academy of Medicine, 1216 Fifth Avenue, New York, NY 10029. Tel: 212-822-7363; e-mail: smartin@nyam.org

WORKSHOPS, LECTURES, & OTHER EVENTS

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

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. 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 1-2: Salt Lake City: a workshop given by Tom Conroy. Solidity, Elasticity, and Elegance: The Rational Choice of Sewing Structures, Friday 9-5, 5:30-7:30 and Saturday 10-5. Contact: Jen at jen.sorensen@library.uta.h.edu or 801-585-9191

APRIL 1: Salt Lake City, UT: A lecture given by California bookbinder, Tom Conroy: The Moving Function of the Book. 5:30PM. Contact: Jen at jen.sorensen@library.utah.edu or 801-585-9191

APRIL 6: Salt Lake City, UT: Co-sponsored lecture given by Sheila Waters of Pennsylvania: Beautiful Writing: A Calligraphic History. 7PM at Gould Auditorium, Marriott Library, 1st floor. For more information, please contact Judy Sommerfeldt at judithsommerfeldt@comcast.net

April 8 & 9: New Haven, CT: As part of the 25th Anniversary of CAW's Book Bindery. there will be a workshop with Monique Lallier and Don Etherington:

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Volcano (2)

New Ad

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Gold tooling, inlays and onlays, illustrating French and English methods. Fri. & Sat. 9:30–5. Please contact Creative Arts Workshop at 203-562-4927 or visit: www.creativeartsworkshop.org

APRIL 10: Lecture and Bindery Reception & Celebration: A talk and slide show by Monique Lallier and Don Etherington, illustrating the influence they have had on one another in their differing binding approaches at 1PM. A reception will follow, celebrating the 25th anniversary of the Creative Arts Workshop Bindery and the current exhibition of fine bindings by Lallier and Etherington. Contact Creative Arts Workshop at 203-562-4927 or visit: www.creativeartsworkshop.org

APRIL 10: The Curious Art of Fore-Edge Painting, presented by Martin Frost at the Milton S. Eisenhower Library in Baltimore, Maryland. The one-day, hands-on workshop will teach the techniques of English water coloring onto book-edges. Martin Frost teaches fore-edge painting in England and has taught the art in Northern California. He has painted over 3,000 book-edges and his work can be found in many institutions, national and private collections worldwide. The lecture is Friday, April 8, 2005 from 6PM–9PM. It is free and open to the public. The Workshops are April 9 and 10. The time for each is 9AM–5PM. Fee: \$250.00, plus cost of supplies \$60 (for pre-gilded book, clamp, and instructional booklet). For more information about the

workshop and registration, contact Martha Edgerton at 410-516-4677 or Martha.Edgerton@jhu.edu.

APRIL 17–24: 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: prisplit@totalaccess.net

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 18 – AUGUST 3: Salt Lake City, UT: Beginning and Intermediate Letterpress Class with Marnie Powers-Torrey. Wednesdays, 4–8pm. Contact: Jen at jen.sorensen@library.utah.edu or 801-585-9191

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>

MAY 22–27: College Station, TX: 2005 Book History at A&M Workshop: The fourth annual Book History at A&M Workshop in the Cushing Memorial Library and Archives. This five-day workshop provides an intensive, hands-on introduction to the history of books and printing with an emphasis on hand press era printing and its allied technologies—typesetting, papermaking, bookbinding, illustration, and ink-making. Students will have the opportunity to cast type in a hand mould, set lines of type, impose formes, make paper, produce relief and intaglio illustrations and print on a replica common press. The workshop is intended for librarians, archivists, students, teachers, book collectors and private individuals who work in areas related to or who have an interest in the subject. The workshop also includes a series of evening lectures by scholars active in the field of book history. To register, find out more, or see photographs from previous workshops, go to: <http://library.tamu.edu/bookhistory>.

JUNE 1–4: Salt Lake City, UT: Intensive workshop with Hedi Kyle of Pennsylvania: A Portable Hoard. Wednesday through Friday, 9–5, Saturday, 10–5. Contact: Jen at jen.sorensen@library.utah.edu or 801-585-9191

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JUNE 2: Salt Lake City, UT: Lecture given by Hedi Kyle: Show and Tell: Of Booklore and Book Madness. 5:30PM. Contact: Jen at jen.sorensen@library.utah.edu or 801-585-9191

JUNE 2-5: Kentucky: 2005 National Conference of the Craft Organization Development Association, "Building Communities: Partnerships in Craft." For more information visit www.codacraft.org

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 8-13: Minneapolis, Minnesota: American Institute for Conservation of Historic & Artistic Works, 33rd AIC Annual Meeting, The Documentation Dilemma: Managing Conservation Data in the 21st Century. For more information visit <http://aic.stanford.edu>

JUNE 10-12: Worcester, MA: The American Antiquarian Society announces, "Histories of Print, Manuscript and Performance in America." More than two dozen speakers will explore how the verbal arts of print, manuscript, and performance reflected and influenced each other in pre-twentieth-century America. For more information visit www.americanantiquarian.org

JUNE 15-18: Wellesley, MA: ABC: The Artists' Books Conference Wellesley College. Conference intended for book artists, curators, collectors, educators, booksellers, and book arts students to exchange viewpoints, share information, and explore ideas about artists' books. The ABC will consider artists' books from several perspectives: academic and institutional collecting; private collecting, practical issues in creating and marketing artists' books, and higher education in the book arts. For more information: www.wellesley.edu/Library/ABC/index.html

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

JUNE 18-22: Forest Grove, OR: The Oregon Book Arts Guild 2005 Focus Conference. One and two day classes include "Embellishment Extravaganza: Clasps, Closures & Cling-Ons" with Cheri Aldrich, "Mini Slide Mount Books: Deck of Inspiration" with Diane Downs, "Paperback Rebinding" with Karen Hanmer, and "Tooling on Leather" with Doug Shafer For more information visit www.oregonbookartsguild.org

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*

1/4 page ad #11
Harcourt

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].

MONTEFIASCONI PROJECT 2005: Montefiascone is a small medieval walled city north of Rome, on Lake Bolsena. Since 1988, conservators and others interested in books and their history have come together to work, to learn and to enjoy this special place. The Montefiascone Project is a nonprofit organization, set up to fund the restoration of the Library of the Seminario Barbarigo in Montefiascone.

JULY 25-29: Re-creating the Medieval Palette

Course tutor: Cheryl Porter

AUGUST 1-5: Historic Album Structures

Course tutor: Olivia Primanis

AUGUST 8-12: The Conservation and Repair and binding of Parchment Manuscripts

Course tutor: Tony Cains

AUGUST 15-19: The Stonyhurst Gospel

Course tutors: Jim Bloxam and Kristine Rose

Further Information from info@monteproject.com or Telephone +44 (0)7899 856 314. / +44 (0)1223 367 511

The Montefiascone Project, Cheryl Porter, 24 Grafton Street, Cambridge, CB1 1DS, England, UK.

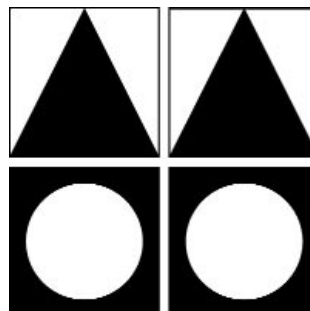
AUGUST 27 & 28: Janesville, WI: The Mid West Chapter of GBW is sponsoring a two-day workshop with S.A. Neff, Jr., "Techniques in Decorating with Leather," at the Aubergine Studio and Bindery of Jim Welker. This workshop is not recommended for beginner bookbinders. Cost is \$125 plus \$25 materials fee. Contact: Rebecca Shaffer at 859-269-6057 or e-mail at bookhart@insightbb.com

SEPTEMBER 17-24: 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: 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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Instructor Don Etherington — One Week, May 16-20

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

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Instructor Don Etherington — One Week, June 6-10

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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:

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