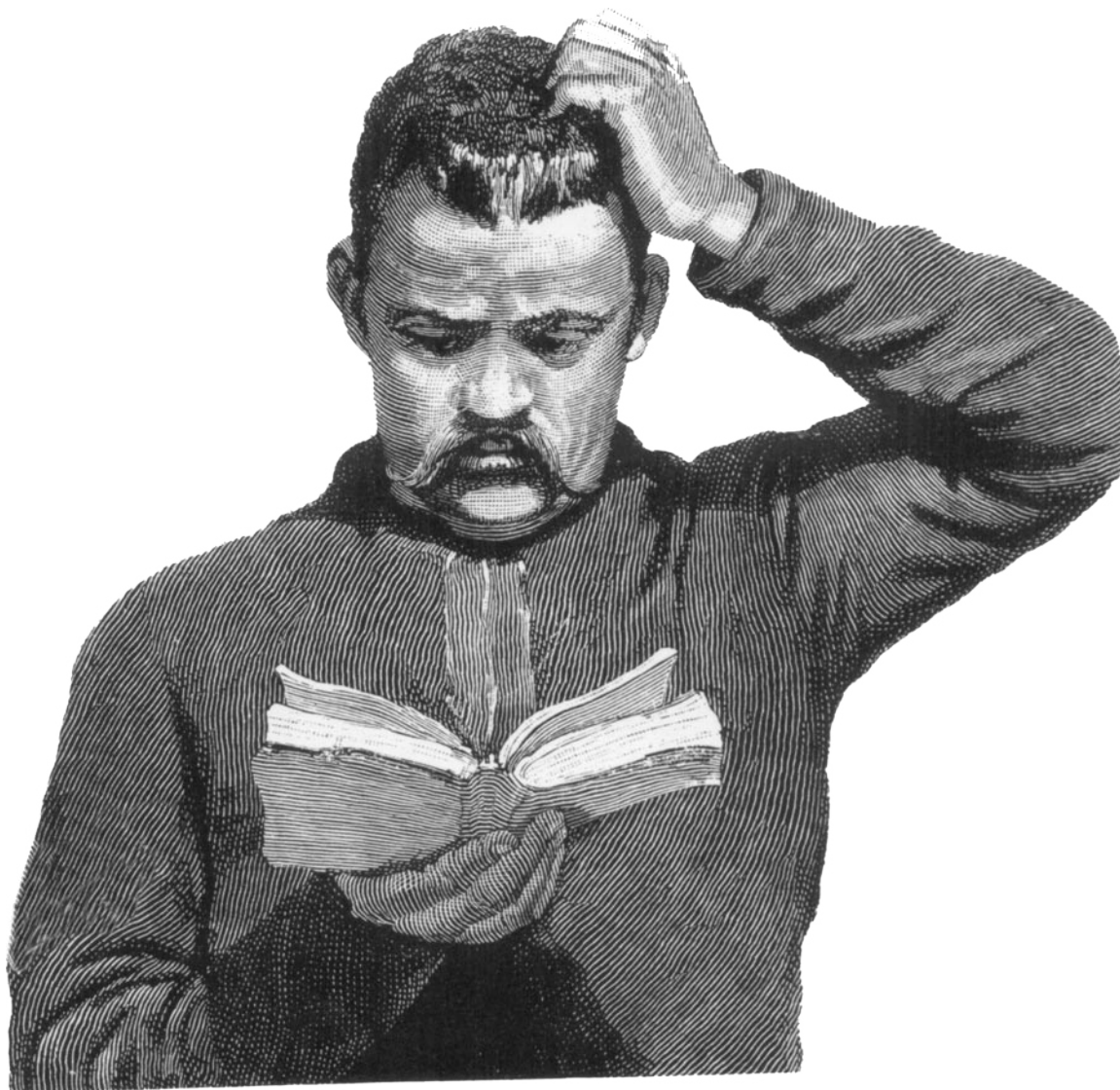


*... but did I mail in my GBW questionnaire?  
I remember weeding the kozo and ordering a  
new spokeshave ... that was Tuesday, after lunch ...*



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# *The Guild of Book Workers Newsletter*

NUMBER 159 — APRIL 2005

## *Guild News*

### PRESIDENT'S REPORT

The Guild has decided to embark on another project in conjunction with its hundredth anniversary in 2006: to canvas its current membership for archival information for its files. The Archives Questionnaire is enclosed with this April Newsletter.

To date, the most comprehensive report on the field of bookbinding in America was the article written by Lawrence S. Thompson entitled "Hand Bookbinding in the United States since the Civil War," published in *Libri* in 1954. Thompson did an admirable job of trying to cover the activities in the various centers around the country but the coverage was uneven. In some cases, he went into considerable detail with their stories, but in others he simply mentioned names in passing. It remains the best account that we have.

Trying to flesh out more information about those names, and then to add the names and basic information of those who were active in the remaining half of the twentieth century is the task that many of us are working on to present at the Centennial Symposium. It is a challenge to say the least. The field has no central repository for this sort of information; no library that we know of has taken it up as their special cause. Our own Guild Archives has a great deal of information in it, but is still distressingly incomplete, particularly in regard to basic information about our members. Barbara Kretzmann, our acting archivist, finds that some of the best information she has on individuals comes from the early membership questionnaires that were required when someone joined—a requirement the Guild now does not have. In the early days of the Guild, when the activities were centralized in New York, it was easier to collect additional material, such as newspaper clippings, to add to the files. But now that the Guild is spread out across the country, that material is not being collected, or at any rate is not finding its way back to the general GBW Archives.

The result is that information on our current GBW membership, numbering almost 1,000 members, is virtually non-existent in our own files. Who we are, where have we come from, and what work we do are questions that we would be hard put to answer—beyond the brief information in the annual Membership Directory. It is for that reason that we are circulating the enclosed questionnaire and encouraging everyone to fill it out. The occasion of

our hundredth anniversary is a good excuse for us to stop and take a census; to try to get a picture of who we are, where we come from, and what we do, both as individuals and collectively.

This is another extremely ambitious project. The 100% participation that we hope for may be a dream. But it is another instance where anything is better than nothing, and every little bit helps. We can only try. As for the question of what we plan to do with that information, the answer depends to a large extent on the response. If only a few respond, the information will simply be filed in the Archives to be made available on request. If a statistically significant number were to respond, we might be able to analyze the responses, extrapolate from them, and come up with some interesting statistics. Unfortunately, developing a proper Who's Who in the field—a most appealing idea—is probably beyond our means at the moment.

The success of the project depends totally on you—each and every one of you—participating by filling out the questionnaire and sending it in either to the archives or the GBW office address. We realize that filling out such a questionnaire can be a daunting prospect, particularly if you have been involved in the field in many ways over a number of years. Please do not put it on a back burner. Do not bury it in your mountainous "to do" pile. It is on colored paper for a reason, namely so that you cannot lose sight of it. Do not worry if you cannot be exact about dates and places: generalize if you need to. Skip sections that are not applicable, or that you have a problem with for some reason. We would rather have something—even if it is not as detailed as we might wish—than nothing. And anyone who sends in articles and photos gets extra points. But do it today. Or at the latest, send it back with the election ballot in June. Or at the very latest, include it with your membership renewal. We aren't quite to the point of saying that you cannot renew without it, but it is tempting! We are counting on you to do your part, and we will be reporting back.

This project is for posterity, for the biographers of the future. Please help out.

*Betsy Palmer Eldridge*  
*President, GBW*

## MID-YEAR REPORT

This is the first time that a mid-year report has been published for the membership. In recent years, the executive committee has reviewed GBW's financial position throughout the year and evaluated how that position relates to the approved budget for the year. Please note that this summary covers the 6 month period ending 12/31/04. Much of GBW's revenues are received from June through November (membership and Standards revenues). To a lesser degree, much of GBW's annual budget is disbursed during that same time period. Not yet disbursed in the first 6 months of this fiscal year are ongoing administration expenses, publication of the remaining journals, newsletters, the remaining backlog of videos (there are only 4 remaining to be edited and produced) and membership directory. Also in this years' budget, but not yet accomplished, are the supply directory and newsletter indexing. I anticipate that GBW will end this year very close to budget. I do not anticipate having to draw from the Cash Reserve fund for budgeted expenses and projects.

## 2005 GBW ELECTIONS

Ballots for the 2005 Elections will be sent out to GBW members on June 1. The Nominating Committee has prepared the following slate of nominees for the offices up for election in this odd-numbered year:

Vice President:

DONIA CONN

JAMES REID-CUNNINGHAM

Secretary: CATHERINE BURKHARD

Treasurer: ALICIA BAILEY

Membership Chairman: CRIS CLAIR TAKACS

Journal Editor: DOROTHY AFRICA

Supply Chairman: SYLVIA RAMOS ALOTTA

If you would like to nominate a candidate for any of these positions, please send the name of your nominee to the Nominating Committee Chairman, Priscilla Spitler, before May 15, 2005.

Your nomination should also include brief biographical information about the nominee, a statement of their willingness to serve if elected, and a signature of endorsement from five members in good standing who support the recommendation.

*Priscilla Spitler, Chairman  
2005 Nominating Committee*

## Treasurer's Report

Operating & Cash Statement for the 6 month period: 7/1/04-12/31/04

<b>Fund Balances: 6/30/04</b>		<b>Fund Balances: 12/31/04</b>
Operating Fund	2,239 *	5,018
Cash Reserve	65,614	102,480
Chapter Funds	39,651	38,385
100th Anniv.	19,569	24,074
<b>TOTAL:</b>	<b>\$127,073</b>	<b>\$169,957</b>

## Operating Fund Summary:

July 1, 2004-December 31, 2004

<b>Income:</b>		<b>Expenses:</b>	
Dues (04-05)	45,840	Admin	9,105
Contributions	250	Board	6,855
(Video)	1,400	Contractors	250
Exhibitions	3,945	Exhibitions	2,456
Interest	1,581	Library	664
Library	90	Membership	984
Label Sales	270	Misc. Projects	75
Publications	1,236	Publications	10,412
Standards	51,613	Standards	45,174
<b>TOTAL:</b>	<b>\$106,225</b>	Video Prod.	7,570
			<b>\$83,545</b>

## Regional Chapter Balances

<b>Chapter</b>	<b>12/31/04</b>
California	5,036.62
Delaware Valley	2,693.21
Lone Star	3,329.03
Midwest	4,800.60
New England	4,341.68
New York	9,691.94
Northwest	1,228.38
Potomac	1,241.31
Rocky Mtn	4,700.34
Southeast	1,322.15
	<b>\$38,385.26</b>

Respectfully submitted, *Alicia Bailey*, Treasurer

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 June issue:**

**May 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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*Production Editor:* Cris Mattison

*Associate Editor:* Lawrence Yerkes

*Book Review Editor:* Barbara Halporn

*Marbling Correspondent:* Iris Nevins

*Calligraphy Correspondent:* Nancy Leavitt

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

**THE GUILD OF BOOK WORKERS ON THE WEB**

Newsletter:

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

Library Listings:

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

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

**100TH ANNIVERSARY EXHIBITION**

Organizational work on the 100th anniversary exhibition is proceeding well on all fronts. At this stage I am confident to be able to announce that the exhibition will travel to: The Grolier Club, New York; the Newberry Library, Chicago; the University of Utah, Salt Lake City; Portland State, Portland, the Bridwell Library, Dallas; the Boston Athenaeum, Boston.

The intent-to-enter form went online several weeks ago and to-date over 30 entries have been received, with more on a daily basis. Early returns show an even split between fine/edition binding and artists' books. The online intent-to-enter form can be found at <http://palimpsest.stanford.edu/byorg/gbw/>, with a paper-based back-up form being included in this issue of the Newsletter. To facilitate catalog preparation, much of the entry process will be online.

The official entry forms along with information on jurors, the final exhibition schedule, and other details will be released when available, but no later than early 2006. Initial jurying will be online from digital images, with final selection from the actual pieces. Digital images, slides, and prints will be accepted, and remember a good first impression is critical, so make sure your images are good. **The entry deadline is May 1, with actual items due June 1, 2006.** The three jurors will be announced at a later date.

In addition to the juried traveling exhibition, there will also be a retrospective component that will only be on display at the Grolier Club, but included in the catalog. We are viewing this as "50 from the past 50 years," recognizing that the vast bulk of obtainable retrospective works will likely fall into this category. Of course, older works will gladly be included.

All members are encouraged to look through their old GBW exhibition catalogs and to nominate their favorites. Please fill out the suggestion form at <http://palimpsest.stanford.edu/byorg/gbw/> as completely as you can. If you have a longer list, please send it in an e-mail or typed with all necessary information. This includes: binder, title of work, title of exhibition and date, and information that will help us locate the book. **Don't wait, as we will need to have secured all items by May 1, 2006** so that they can be included in the catalog. Please direct all nominations to the URL above, or to:

Peter Verheyen, Exhibitions Chair  
8 Pebble Hill Rd North  
Dewitt, NY 13214  
[verheyen@philobiblon.com](mailto:verheyen@philobiblon.com)

## Video Update

NEW VIDEOS NOW AVAILABLE

✿ ALEXANDRIA 2001 ✿

Christine Smith

*Mending Paper*

This presentation reviews materials and techniques that fine art conservators use to mend tears and fill losses. Natural and synthetic adhesive possibilities are surveyed, with emphasis on the preparation and use of wheat starch paste. Choosing tissues and papers and toning or bleaching them is also discussed, with samples. Various mending techniques are described and demonstrated, including traditional mending with wheat starch paste and tissue, remoistened adhesive strips, heat-activated tissues, solvent-activated tissues, and pressure-sensitive materials. Filling materials and techniques are outlined, including tissue laminates, paper inlays, and pulp. Tools and methods for adjusting the surface finish are discussed and demonstrated, including texturing tools, tissue overlays, and pulp.

**Christine Smith** is President and Chief Conservator at Conservations of Art on Paper, Inc. (CAPI) in Alexandria, Virginia. CAPI treats fine art and rare manuscripts for an international clientele of museums and collectors. Ms. Smith received an M.S. in Art Conservation from the Winterthur Museum-University of Delaware and served as paper Conservator for the Smithsonian Institution's Conservation-Analytical Laboratory and National Portrait Gallery before founding CAPI. She also holds an A.B. in Art History from Vassar College.

✿ MINNEAPOLIS 2002 ✿

Dennis Ruud

*Illumination*

Ruud constructs an illuminated page on vellum, using tools and techniques of modern calligraphers, inherited for the most part from pre-Gutenberg scribes and illuminators. Included in the demonstration is quill-cutting (and knife-making), vellum preparation, writing, gilding on gesso (essentially the Cennino method), and application of color onto a traditional design motif. At the end there is a finished illuminated folio (double-page folded opening).

**Dennis Ruud** has studied and practiced calligraphy for twenty-five years, with special interest in the traditional tools and methods. He is the supplier of cut quills to the retail mail-order calligrapher suppliers, and has taught many workshops in these areas of study at Minnesota Center for Book Arts and elsewhere nationally. He has been, for nineteen years, a book conservator, working privately out of his home workshop in South Minneapolis.

*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:*

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## *In Memoriam*

MUIR DAWSON, who oversaw the Dawson's Book Shop in Los Angeles for more than 50 years, died Monday night in his Silver Lake home of heart failure. Dawson's is Los Angeles' oldest continuously operating bookstore.

A partner in the store since 1947, Muir Dawson specialized in rare books on the history of printing. He also led several projects in the Dawson family's publishing business. Between 1906 and 2003, Dawson's Book Shop published 383 projects. "It is questionable if publishing by booksellers at present is a moneymaking activity, but it certainly is fun," Dawson wrote recently in an essay on his life in the book trade due for publication later this year.

The shop is known for its rare books on California history, Western Americana and more recently, photography. Tragic events directed the bookshop toward its specialty of California and Western books a year after it opened — the 1906 San Francisco earthquake and fire, which destroyed most of the state's rare books. Seeing an opportunity, Ernest Dawson bought all the old California books he could locate and sold them to the barren libraries, bookstores and collectors at considerable profit. Ernest Dawson published the city's first catalog of rare books in 1907. Four years later, he made his first buying trip to London and Rome with \$300. He shipped home dozens of books in crates. "This business was built on buying cheap in London and selling cheap in Los Angeles," Muir Dawson told *The Times* decades later.

The bookshop also became known for its catalogs, indexed for years at the UCLA Powell Library and considered a valuable tool for bibliographers and librarians. The Dawson brothers were credited with helping UCLA librarian Lawrence Clark Powell build the university's Special Collections after World War II.

After a course in printing at Scripps College while completing his degree at Pomona College in 1949, Muir Dawson began building the shop's inventory of books devoted to fine printing and book art. Intrigued with the work of early 19th century British wood engraver Thomas Bewick, he gradually added woodblocks and other artifacts of printing history, as well as graphic art from Japan.

"Father said a bookseller shouldn't be a book collector because it competes with the customers," Muir Dawson said. "But we think he meant they shouldn't be big collectors. I think that if a seller isn't collecting, there's something dead in him. You've got to have the passion for books."

Muir Dawson was a former local and national president of the Antiquarian Booksellers Assn. of America and former president of the Book Club of California. A memorial service is planned for April in connection with Dawson's centennial.

## *Marbling*

*Iris Nevins*

Many of us knew Muir Dawson from rare book shows. He was both a collector and bookseller, and he sold and promoted books on marbling for several decades. My dearest memory was when I went to his shop and he had arranged a meeting with Christopher Weimann and myself in the upstairs room at his store. Chris and I swapped marbling stories and shared our mutual enthusiasm for various techniques. Muir sat with us and said little, but was thoroughly enjoying himself listening to our rather arcane discussions on the chemical and physical properties of different pigments, what works or doesn't work, how we could make our reds behave better, the best papers to use, adventures in publishing, and on and on.

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## Publications

*Paradise Printed & Bound: Book Arts in Northampton & Beyond* celebrates the activities of people involved in the book arts in Northampton, Massachusetts, and vicinity. The book contains a historical overview by the book's editor, Barbara B. Blumenthal; Barbara A. Brannon, a scholar in the field of publishing history, remembers the Hampshire Bookshop, a beloved institution in Northampton from 1916 to 1971; bibliotect David P. Bourbeau recalls Leonard Baskin and the Gehenna Press. A census of book workers and organizations in the area from 1954 to 2004 completes the generously illustrated volume. The first 300 copies include an original letterpress-printed wood engraving of a pomegranate by Leonard Baskin [135pp. 18.25 x 9.5 inches].

*Paradise Printed & Bound*, published in December 2004 by the Northampton 350th Anniversary Committee, is available for \$24.00 (plus \$2.00 s/h) from the Committee at P.O. Box 1420, Northampton, MA 01061. An order form is available at <http://www.gazettenet.com/350> (Books without the Basking engraving are \$20.00). Contact:

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*Announcing two new publications from the  
Scripps College Press, Claremont, California:*

### Cut & Dried

Published December 2004, on that most fascinating of subjects, food. Case-bound in avocado and iridescent green bookcloth and letterpress printed on Frankfurt Creme, with woodcuts, photographs and accompanying poems and stories.

Edition 100 copies; 6.5" x 16.875"; \$200.00

### Beorum II: Fragmentary Evidence

Published June 2004, with risky stories and images. It is an artists' book version of a leaf book, with a facsimile of a page of the Gutenberg Bible from the Denison Library Collection using B-42 metal type produced by the Dale Guild Typefoundry.

Edition 93 copies; 6" x 16"; \$250.00

The transition from medieval to Renaissance is a fascinating period in history, where letters written by hand are supplanted by those made of metal. At the

center is Gutenberg, who copied contemporary German textura and the scribal practice of abbreviating words to produce his magnificent Bible and other printed works in the fifteenth century. His inventions of the hand mould for casting movable type and the printing press were risky ventures, requiring ingenuity, determination and not least, capital. The eight student producers of this book are also risk-takers. They assessed the various levels of risk one takes in creating a new book: stories and images have to be developed, cohesiveness managed, and technical skills learned.

To purchase either of these editions, please send a check to:

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Claremont, CA 91711

plus \$9.00 for shipping and insurance; include sales tax of \$16.50 if you are a California resident for *Cut and Dried* and \$20.63 for *Beorum II*.

For further information, contact Kitty Maryatt, Director of the Scripps College Press, 909-607-3866 or [KMaryatt@scrippscollege.edu](mailto:KMaryatt@scrippscollege.edu). These books are also available for purchase at UCLA's Hammer Museum in Westwood.

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## *Supplies*

**Phase Box Maker** by Hollinger: 50 in. high, 30 in. wide, 63 in. long. Estimated weight—345 lbs. Original cost \$2295. Asking \$1100 plus crating and shipping.

**Press and Plow:** All wood, made in England. Jaws are 5 in. square and 39 in. long. 24 in. between the wooden screws. Tub is 42 in. long, 30 in. wide, and 31 in. high. Asking \$500 plus crating and shipping.

**Backing Press:** steel and cast iron. 36 in. high, 18 1/2 in. wide, and 26 in. long. Opens 8 in. Accommodates a 22 in. book. Estimated weight—200 lbs. Original cost \$600. Asking \$300 plus crating and shipping.

If interested in any of these items, please contact Paul James in Tucson, AZ at 520-881-7172.

1/4 page ad #3

Volcano

[Use hard copy on p.20 of  
February Newsletter]

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



*Jordan - Dehoff  
Finishing Press*

We are pleased to offer the Jordan-Dehoff Finishing Press for book workers. Not only is it good for finishing, but also for headbands, restoration and holding the book to apply leather. For more information on the Jordan - Dehoff Finishing Press, contact [jdpres@frontiernet.net](mailto:jdpres@frontiernet.net), or 585-229-2144 by surface mail: Fred Jordan • 4380 Richmond Center Road • Livonia, NY 14487 <http://www.frontiernet.net/~efjordan/jdpres-home.html>

## Calendar EXHIBITIONS

### CALL FOR ENTRIES

Plans for GBW's 100th Anniversary Exhibition are currently underway. All the current details can be found on p.5 of this Newsletter. Official entry forms along with information on jurors, the final exhibition schedule, and other details will be released when available, but no later than early 2006. Initial jurying will be online from digital images, with final selection from the actual pieces. Digital images, slides, and prints will be accepted, and remember a good first impression is critical, so make sure your images are good. **The entry deadline is May 1, with actual items due June 1, 2006.** The three jurors will be announced at a later date. Contact: Peter Verheyen; verheyen@philobiblon.com

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](mailto:StuBrockman@aol.com) and we can

send you all the relevant information. **The deadline for submitting bindings is 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.

75th Anniversary Celebration of The Crane Museum of Papermaking: This exhibit will showcase the creativity of papermakers and paper artists using recycled United States currency as the central design element. The Crane family first made currency paper in 1775 for Paul Revere to help finance the American Revolution, and has made the paper for all US Currency since 1879. Artists wishing to create works for the exhibit will receive a four-ounce supply of shredded currency, which must appear as a significant element of the work submitted. Inclusion of a work in the exhibition will be at the discretion of the Curator. **Artwork must be received by May 1, 2005.** For more information, contact: Peter Hopkins [peteh@gargancommunication.com](mailto:peteh@gargancommunication.com)

THE ELEMENTS: CREATIVE ENERGY: August 14–October 16 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](mailto: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.

144 pages in 9 signatures  
Format 140mm x 216mm  
Letterpress on Super fine Mohawk paper  
Limited edition of 125 copies  
Lithographs in 5 colors by Carmelle Martineau

Exhibition Price: \$275 Canadian

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

Les Amis de la Reliure d'Art du Canada  
à l'attention d'Anne-Marie Saint-Onge  
Case postale 38007,  
1275, chemin Sainte-Foy,  
Québec (Québec) Canada  
G1S 4W8  
[anne-marie@aracanada.org](mailto:anne-marie@aracanada.org); [www.aracanada.org](http://www.aracanada.org)

In Memory of Shereen LaPlantz: Her Bookbinding Abecedary Book. Inspired by Shereen's research and planning notes for her latest book, edited by David LaPlantz and written by a team of Book Artists. Slides are requested. Interested Book Artists should download slide entry prospectus from [LaPlantz.com](http://LaPlantz.com). **Postmark Deadline: November 15.**

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

#### UNTIL

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](http://www.grolierclub.org)

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](http://www.creativeartsworkshop.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:

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](http://www.grolierclub.org)

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. Prospectus is available at [www.steamboatspringsarts.com](http://www.steamboatspringsarts.com) or call 970-879-9008.

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](http://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](mailto:jen.sorensen@library.utah.edu) or 801-585-9191

MAY 27 – JUNE 3, 2006: Washington, D.C.: Washing-

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P&S Engraving

ton 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](http://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](http://www.grolierclub.org)

#### STUDY OPPORTUNITIES

##### **The Center for Book Arts New York City: Fall Workshops**

April 11: Innovative Miniature Book Structures: Peter & Donna Thomas

April 30 & May 1: Japanese Bookbinding: Yukari Hayashida

May 19 & 20: Conservation Enclosures: Maria G. Pisano

May 21 & 22: A Classic Hardcover Book—in Leather: Susan Mills

For more information call 212-481-0295 or visit [www.centerforbookarts.org](http://www.centerforbookarts.org)

##### **The Book Arts Program at the J. Willard Marriott Library, University of Utah**

For more information on upcoming workshops and classes call 801-585-9191, or contact Jen at [jen.sorensen@library.utah.edu](mailto:jen.sorensen@library.utah.edu)

##### **University of Alabama: Spring Workshops**

May 9–11: Hand Papermaking: Anne Marie Kennedy

May 12: Vandercook Proof Press Maintenance Workshop: Paul Moxon

May 13–14: Letterpress Printing: Paul Moxon

##### **Hollander's Fall Workshops**

Hollander's also would like to announce its partnership with the **American Academy of Bookbinding**, beginning in the fall term, 2005. Contact AAB at [staff@ahhaa.org](mailto:staff@ahhaa.org) for more information regarding the Ann Arbor campus program. For more information visit [www.hollanders.com](http://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](mailto:bookkits@aol.com).

##### **Oregon College of Art & Craft Fall Schedule**

For more information: [www.ocac.edu](http://www.ocac.edu)

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

For more information: 415-565-0545. [www.sfcbook.org](http://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](mailto:cbbag@web.net) or

[bembo@sympatico.ca](mailto: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](http://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](http://www.penland.org)

##### **North Bennet Street School**

For more information contact Mark Andersson or e-mail: [workshop@nbss.org](mailto:workshop@nbss.org). For a complete listing of workshops, visit [www.nbss.org](http://www.nbss.org)

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Harmatan

### 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](mailto:contact@garageannexschool.com); [www.garageannexschool.com](http://www.garageannexschool.com)

### American Academy of Bookbinding

#### 2005 COURSE OFFERINGS

*Telluride, Colorado Campus:*

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

*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](mailto:staff@ahhaa.org), or visit our website at [www.ahhaa.org](http://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, metal, photography, or wood. Application Deadlines for this program is April 1, 2006. For more information visit [www.ocac.edu](http://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](mailto: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](mailto:smartin@nyam.org)

#### WORKSHOPS, LECTURES, & OTHER EVENTS

MARCH 13 – MAY 6: North Carolina: BOOKS AS VOICE

#### EXPLORE THE CRAFT OF

## BOOKBINDING

**Home Study** Follow our five-course programme in the comfort of your own home. Each course features instructional videos and a manual, as well as the option of critical feedback from experienced bookbinders. Available courses include:

**Bookbinding I:** from the sewn pamphlet to case binding

**Bookbinding II:** sewn endbands, rounding and backing, Bradle attachment of boards

**Bookbinding III:** raised cord sewing, laced-in boards, covering in leather

**Coming Soon:** Repair and Restoration, Finishing, Paper Treatments for Binders



### Canadian Bookbinders and Book Artists Guild

60 Atlantic Avenue, Suite 112, Toronto, ON M6K 1X9  
T 416.581.1071 F 416.581.1053  
E [cbbag@web.net](mailto:cbbag@web.net) W [www.cbbag.ca](http://www.cbbag.ca)

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](http://www.penland.org)

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: 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](http://www.creativeartsworkshop.org)

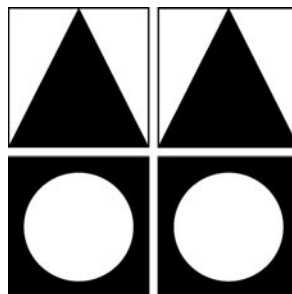
APRIL 9: Portland, ME: Pop-ups! with Crystal Cawley at Wolfe Editions. Contact Crystal at 207-772-0811 or visit [crystalcawley.com](http://crystalcawley.com) for more information.

APRIL 9 & 10: Aurora, NY: Decorating Paper with Colored Paste with Carol Blinn at the Wells Book Arts Center. For more information call 315/364-3266.

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](http://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](mailto:Martha.Edgerton@jhu.edu).

## AMERICAN ACADEMY of BOOKBINDING



*An International School for Professional Bookbinders*

### 2005 COURSE OFFERINGS

#### NOW IN TWO LOCATIONS

#### **Telluride, Colorado**

**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**

PO Box 1590, Telluride, CO 81435

(970) 728-3886 • fax (970) 728-9709 • [www.ahhaa.org](http://www.ahhaa.org)

APRIL 14 & 16: Atlanta, GA: Martin Frost Fore-Edge Painting Lecture & Workshop in the Robert W. Woodruff Library at Emory University. For more information contact Ann Frellsen at 404-727-0307 or [ann.frellsen@emory.edu](mailto:ann.frellsen@emory.edu)

APRIL 16: Portland, ME: Tunnel Books with Crystal Cawley at Wolfe Editions. Contact Crystal at 207-772-0811 or visit [crystalcawley.com](http://crystalcawley.com) for more information.

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: [prisipit@totalaccess.net](mailto:prisipit@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 fore edge paintings on books. This event will include lectures, an exhibition and hopefully a workshop.

MAY 6 – JUNE 18, 2005: Eugene, Oregon: Pushing the Margins: an Exhibition of Northwest Book Arts at the White Lotus Gallery—an invitational exhibition of 16 Northwest artists that will showcase artists' books and fine press books that use traditional and innovative book structures. Book-related Events during the Exhibition:

*Common Threads Workshop*, Roberta Lavadour May 14, 9-5 and May 15, 9-noon at Lane Community College, Eugene, Oregon. Roberta Lavadour of Mission Creek Press will offer a daylong workshop using the link stitch to construct a Coptic bound book with elegant traditional endbands. The workshop will also explore other decorative embroidery and leather working stitches. A second half-day workshop will use alternative printing processes to make a collaborative book in a small edition. Contact Elizabeth Uhlig ([uhlige@lanecc.edu](mailto:uhlige@lanecc.edu)) for registration information.

*Book Works, Book Arts: an Exploration of the Book Demonstrations*: May 21, 1PM to 4PM, Eugene Public Library, Eugene, Oregon Display: May-June, 2005, Eugene Public Library, Eugene, Oregon

A three-hour event on May 21 is designed to encourage the community to explore the notion of what a book is. Local bookbinders, conservators, calligraphers, and book artists and artisans will offer individual presentations on various book art specialties that may include book conservation and repair assessment, traditional case bound books, altered books, multicultural book constructions, artists' books and journals. The Eugene Public Library will display the book arts of local book artists and artisans during the months of May and June.

Sandra Kroupa Lecture May 26, 7PM Knight Library Browsing Room, University of Oregon, Eugene, Oregon. Sandra Kroupa, Curator of Book Arts in Special Collections at the University of Washington, has spent over 30 years building UW's celebrated 11,000-volume collection of artists' books. Please contact curators Jennifer Rowan ([jrowan@darkwing.uoregon.edu](mailto:jrowan@darkwing.uoregon.edu)) and Elizabeth Uhlig ([uhlige@lanecc.edu](mailto:uhlige@lanecc.edu)) or Hue-Ping Lin at the White Lotus Gallery ([lin@wlotus.com](mailto:lin@wlotus.com)) for more information.

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](mailto: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 21-24: Los Angeles, CA: ABC LA Conference: Artists' Books: Creating, Collecting, Cataloging, Conserving, Collaborating, presented by the ARLIS/NA

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Harcourt



Southern California Chapter. Join us for four intensive days of seminars, workshops, and panels—or register on a daily basis. Topics will include: the history of artists' books, a look at emerging Los Angeles artists, current trends in cataloging artists' books, access and preservation issues, and facilitating the collecting of artists' books. Each of the conference's four days will take place in a different cultural venue, including MOCA, Otis College of Art and Design, William Andrews Clark Memorial Library, and the Getty Research Institute. The last day of the conference will coincide with the opening of the exhibit, *The Artist Turns to the Book* (May 24 – September 11, 2005) at the Getty Research Institute. One of the books chosen for the exhibit is *Faster Jim*, an edition of 30 books bound in aluminum by Kitty Maryatt.

A bonus for all will be the opportunity to exchange information with artists, librarians, archivists, collectors, and others. The cost is \$80 for ARLIS members and \$100 for non-members. Kitty Maryatt will be giving two three-hour workshops at the ABC LA conference on May 22 on making artists' books and will lead a panel discussion on May 23 on the subject of education in the book arts. There will also be a space for vendors and artists who sell books. For further information, go to the web site [arlis-sc.org](http://arlis-sc.org) and click on the link to ABC LA Conference.

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](mailto:jen.sorensen@library.utah.edu) or 801.585.9191

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](mailto: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](http://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](http://www.americanantiquarian.org)

JUNE 12–18, Cynthia Thompson (from the Memphis College of Art) will explore various western sheet forming and watermarking techniques. On June 19–

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25, Helen Hiebert, who owns "Enlightened Papers" in Portland Oregon, will work with participants to make paper with which they will create lamps and lanterns. Also during the June 19-25 week, Iowa artist Emily Martin will lead a book arts class in which participants will learn a variety of techniques to create handmade books, often using handmade papers.

Shakerag Workshops is a small workshop program, operating for only two weeks in June, in which participants and faculty members live, eat, and work together for a week on the Sewanee mountaintop. Each evening after dinner faculty members give slide/lectures, and our studios are open through the evening. Our website, [www.shakerag.org](http://www.shakerag.org), has pictures of our facilities and of our 2004 program, as well as more information about our June 2005 workshops. Enrollment in our classes is very limited, but we still have a few places left in our papermaking classes (our limit is 15 participants in each class). The cost of the week-long workshop is \$550 which includes tuition and meals, and housing costs vary from \$125-\$200 for the week. I thought that you might enjoy this program, and June is a wonderful time for an escape from the ordinary routine.

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](http://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](http://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](http://www.oregonbookartsguild.org)

JUNE 23 - JULY 3: The New England College Book Arts Workshops are taking applications for their summer residency. Workshops by Bill Kelly and Michele Burgess of Brighton Press (*Design & Conception of the Artist's Book*), Dan Carr and Julia Ferrari of Gollonooza Letter Foundry (*Typography & Letterpress*), Brian D. Cohen of Bridge Press (*Printmaking for The Artist's Book*), and Claire Van Vliet of Janus

Press(*Innovative Book Structures*) are offered, as well as lectures, presentations, consultations, and field trips. Please contact Brian D. Cohen at [bridge\\_press@yahoo.com](mailto:bridge_press@yahoo.com) or 802-722-4029 if you'd like to receive a brochure or for any questions.

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](http://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*



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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].

**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](mailto:info@monteproject.com) or Telephone +44 (0)7899 856 314. / +44 (0)1223 367 511

#### SUPPLIERS AND SERVICES:

The Newsletter accepts advertisements:

1/8 Page: \$35.00 (3 1/2" w x 2 1/4" h)

1/4 Page: \$60.00 (3 1/2" w x 4 1/2" h)

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

Full Page: \$240.00 (8 1/2" x 11")

Series of 4: 10% discount.

For inclusion in the **June Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **May first**, along with payment (made out to the Guild of Book Workers, through a U.S. bank) to Jack Fitterer, 432 Big Brook Rd. Indian Lake, NY 12842; p: 518-648-6494; [fitterer@acmenet.net](mailto:fitterer@acmenet.net).

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](mailto: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](mailto:biennales@aol.com).

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

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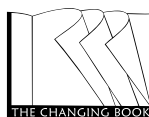
This conference will provide perspective on the continuing role of the paper book, trends in production, its preservation and visions for the future.

Professionals and students dedicated to the traditional book and its preservation in the digital age are invited to attend. Early bird registration (by June 20, 2005) provides a remarkable discount.

For more information and to register:

**[www.lib.uiowa.edu/book2005](http://www.lib.uiowa.edu/book2005)**

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# *Newsletter*

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