

## SEMINAR ON STANDARDS OF EXCELLENCE IN HAND BOOKBINDING

# 25TH

**Wednesday, October 26, 2005**

Registration at the Hilton Portland 7 – 9PM

**Thursday, October 27, 2005**

Registration at the Hilton Portland 8:30 – 11:00AM & 1:00 – 4:30PM

### TOURS

Willamette Valley Book Tour (*limited to 50*): 8:00 – 6:00PM

Portland Garden Tour (*minimum of 30*): 1:00 – 5:00PM

Portland Self-Guided Book Tour

### FOUNDATION SESSION

Demonstration: Letterpress Printing: Handset Metal & Photopolymer Plate

Presented by Inge Bruggeman at her studio, Textura Printing

8:30 – NOON or 12:30 – 4PM

### OPENING RECEPTION AND EXHIBITS

Designer Bindings from the Collection of Cynthia Sears & Frank Buxton and the  
NW Chapter Exhibit, N x NW: 6 x 6 x 6, Multnomah County Library, Central Branch,  
801 SW 10th Ave.: 6:30 – 8:30PM

Dinner on your own

### VENDOR ROOM HOURS

Vendor Room opens Thursday: 1:30 – 5PM (SOME VENDORS MIGHT NOT BE OPEN THURSDAY)

Friday: 8:00 – 4:45PM and 6:00 – 7PM

Saturday: 8:00 – 3:30PM

**Friday, October 28, 2005**

Registration: 7:30 – 8:15AM

Coffee & Refreshments: 7:45 – 8:45AM

Announcements: 8:30AM

MORNING SEMINAR SESSION: 8:45 – NOON

AFTERNOON SEMINAR SESSION: 1:30 – 4:45PM

GBW Annual Business Meeting: 5:00 – 6:00PM

Friday Night Forum with light refreshments and cash bar: 6:00 – 8:00PM

Dinner on your own

**Saturday, October 29, 2005**

Registration: 7:30 – 8:15AM

Coffee & Refreshments: 7:45 – 8:45AM

MORNING SEMINAR SESSION: 8:45 – NOON

AFTERNOON SEMINAR SESSION: 1:30 – 4:45PM

Cash bar: 6:00PM

Banquet: 7:00PM

**Sunday, October 30, 2005**

Tour to the Oregon College of Art and Craft (*minimum of 26*) 10:00 – NOON

Breakfast on your own

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# *The Guild of Book Workers Newsletter*

NUMBER 160 — JUNE 2005

## *Guild News*

### PRESIDENT'S REPORT

In the past months the members of the Executive Committee have had numerous discussions, attempting to tackle the difficult question of revising the GBW Bylaws. The need to update the Bylaws has been recognized for a number of years. Even as the basic issues—some of which were mentioned in the August '04 Newsletter—began to be resolved, the Executive Committee kept running up against the question of what was legally allowable for corporations in New York, where GBW was incorporated in 1978. Despite the similarities in corporate law from state to state, there are enough differences that our various individual past experiences were not particularly helpful, or applicable to New York, which is notoriously quirky. Finally after reviewing GBW's situation, a friendly lawyer in NYC (the second we had consulted) suggested that we contact the VLANY, the Volunteer Lawyers for the Arts in New York, who help arts organizations like GBW with their legal problems.

The VLA was contacted in December. They agreed to meet with us, but suggested that as an orientation, we should first read the book "Getting Organized" (350 pages) written by the Lawyers Alliance for New York, and possibly a second book "Advising Nonprofits" (another 450 pages) written by the same group. Finally in the middle of January, armed with that information and a packet of GBW information (copies of the Certificate of Incorporation, the present Bylaws, and examples of our publications) three of us met with them. The three were Mary Schlosser, one of the original three GBW incorporators and a past president, Susan Martin, a senior member with 20 years experience on the Executive Committee—both conveniently in New York—and myself, the current president. The VLA could not have been more helpful and spent almost two hours discussing GBW's case. Their recommendation was that we have a thorough legal review—a legal check-up—and that they find us a "pro bono" with one of the large law firms to help guide us through it. What became increasingly clear was that GBW needed a restatement of its original Certificate of Incorporation as well as an update of the Bylaws in order to be compliant with the current New York Not-For-Profit Corporate Law. A month later they had indeed found us a pro bono, in fact a whole pro bono team. After another thorough review and discussion, that team came back

with their recommendations.

The main problem with the present GBW Bylaws, common with many vintage documents, is that it has tried to be both a corporate bylaws and an operations manual, all rolled into one. The GBW Bylaws has both provisions about who has the right to vote, and details about the committee job descriptions. These days, the two are kept as separate as possible. The bylaws deal with the rights and responsibilities of the various components of the corporation; the operations manual deals with the implementation of its goals and objectives. Both documents need to be flexible enough to accommodate changes: in the first case, changes in the corporate rules and regulations; in the second case, changes in the goals and needs of the organization.

This brings up the second problem with the present Bylaws, namely that it has not been flexible enough to respond to the needed changes, in spite of the tweaking and minor changes that have been made from time to time. As a result, GBW has often not made the changes that should have been made, and instead has happily ignored the fact that it is not complying with its own Bylaws. For instance, the provision in Article XI of the present Bylaws requires that "all matters of Guild policy shall be voted upon by written ballot," and that "For change in the Bylaws, a two-thirds majority of the votes cast shall be required." Neither of these requirements is very practicable, and simply have not been done. They might have been more feasible when GBW had fewer than 100 members, centrally located in New York. But now that the membership is almost 1,000, spread out all over the country, getting a significant response on a regular basis from such a large group is almost impossible—certainly cumbersome and difficult at best. The standard solution these days is to move the responsibility for these decisions to the Board of Directors that meets more frequently and is more reasonably sized. The membership still retains the ultimate authority and control as it elects the Directors and has the opportunity at the annual meeting to approve—or disapprove—the actions of the Board.

The pro bono team put together a preliminary draft of the revised By-Laws (NY state spelling!) for GBW that reflects this modern approach. It focuses on the structure of the organization, the rights and responsibilities of the various components, and places the main responsibility on the Board of Directors. It includes a number of provisions that are not in the

present Bylaws but are required by NY law, such as a quorum stipulation and a conflict of interest provision; it does not include a number of provisions currently in the present Bylaws that are thought to be too specific and more appropriate to an operations manual, such as the committee job descriptions. Although the proposed By-Laws cast in this new format looks and sounds very different from the present Bylaws, it should in fact result in very little change to the actual functioning of GBW. It should however make it easier for the Board of Directors to both make and implement the decisions it feels need to be made to keep GBW functioning smoothly and effectively.

The Executive Committee (the future Board of Directors) has reviewed this preliminary draft, and has commented and discussed it by email. At the recent EC conference call meeting, the group voted unanimously to approve the basic premises of the draft and to support the efforts and recommendations of the NY pro bono team. A number of minor changes and suggestions need to be incorporated into the next draft. After that, the draft should be ready to send to you for your approval, hopefully in the August Newsletter. The required vote by mail ballot would then follow in the early fall.

As always, if you have questions or comments about these Bylaws matters, please let us know. Bylaws are no one's favorite topic but they are important. We hope to arrive at the '06 Centennial Celebration with our legal house in order.

*Betsy Palmer Eldridge*  
*President, GBW*

## CHAPTER NEWS

The Southeast Chapter of the Guild of Book Workers is very pleased to announce that Kim Knox Norman has offered to take on the assignment and duties of the Secretary position for the Southeast Chapter.

This position had not been filled before, so with the addition of Kim to the officer slate you can expect communications to be more prompt and information to spread more swiftly.

Please join me in saying thank you to Kim.

*Ann Frellsen*

## 100TH ANNIVERSARY EXHIBITION

The venues for the 100th anniversary exhibition have now been finalized, and are as follows: Grolier Club, New York; Newberry Library, Chicago, IL; University of Utah Library, Salt Lake City, UT; Portland State University Library, Portland, OR; Bridwell Library, Dallas, TX; Boston Athenaeum, Boston, MA.

The intent-to-enter forms continue to arrive. A paper-based version was included in the last newsletter. Please use the online form at <http://palimpsest.stanford.edu/byorg/gbw/exhibit/2006exhibit.shtml> if you have online access as it will greatly facilitate the work of the Exhibitions Committee. Over 60 individuals have sent in their intent-to-enter form with most planning on entering two pieces, the maximum. Responses are fairly evenly split between artist's books and "fine"/edition binding, with a small number of broadsides and decorated papers. Interestingly the category of conservation treatment/historical model has received no response. We hope that by this stage we're thinking about what we want to create for the exhibit, or are perhaps well underway with our projects. Remember, *tempus fugit*, and the May 1, 2006 entry deadline isn't as far away as we would like.

Work is also being done on identifying works to include in the retrospective, which will be on display at the Grolier Club only. Members are invited to nominate their favorites using the online form available at <http://palimpsest.stanford.edu/byorg/gbw/exhibit/2006exhibit.shtml>. Regrettably the response to this opportunity has been very underwhelming. So, take a look in catalogs of GBW exhibits past that we all have, and let us know what your favorites are. But, don't wait as we intend to complete curation before the spring.

We welcome your suggestions. If anyone has any questions or concerns, please contact Peter Verheyen at [verheyen@philobiblon.com](mailto:verheyen@philobiblon.com) or 315-443-9756 (8-4:30EST).

*Peter Verheyen, Chair, Karen Hanmer, Marie Oedel*

*Remember*, if you do not renew your GBW Membership by July, you will not receive the August newsletter. If you renew later in the year you will not receive back issues unless you order (and pay for) them.

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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newsletter@guildofbookworkers.allmail.net

**Deadline for the August issue:**

**July 1, 2005.**

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

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

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

Newsletter:

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

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

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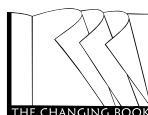
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## Video Update

### NEW VIDEOS NOW AVAILABLE

#### ✿ MINNEAPOLIS 2002 ✿

Bridget O'Malley

*Papermaking: Before and After: Pulp, Paper & Beyond*

There are two components to this presentation: The choices made before the sheet is formed, and the choices made after the sheet is formed.

The choices made in raw materials and how they are ultimately processed determine what the sheets will look like, how they feel and how they perform as cover sheets, text sheets, or other uses. How any given sheet can be processed further with surface dyes, gelatin sizing, burnishing and calendaring, produces often unexpected results.

This presentation attempts to demystify many of these possible choices. Also discussed are several different fibers, and Bridget walks the session through the various ways of cooking and beating, then she takes one of these fibers—flax—and shows the finishing processes often used to produce the Cave Paper sheets (walnut dyeing, indigo, gelatin sizing, etc.).

2006

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*announces*

**The 4th DEGOLYER TRIENNIAL and  
AMERICAN BOOKBINDING COMPETITION**

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+  
The book for the fourth triennial competition is  
Jorge Luis Borges's *Ficciones*, printed in a very limited  
edition at the Argentine fine press Ediciones Dos Amigos.  
+  
Entries must be received by December 31, 2005.  
+  
Awards will be announced in conjunction with a  
conference and exhibition in late Spring 2006.  
+  
For more information and to register,  
visit our web site at  
<http://bookbinding.smu.edu>

**Bridget O'Malley** is co-proprietor of Cave Paper, a hand paper mill specializing in decorated and hand dyed flax papers. Cave Paper is located in Minneapolis. She has taught book and paper-related workshops around the country, including PBI. In 1994, she completed a 5-year apprenticeship in papermaking at the University of Iowa Center for the Book Paper Facilities with Tim Barrett.

#### ✿ DENVER 2003 ✿

Tini Miura

*Incorporating 3-Dimensional Objects into Cover Design*

Have you admired and wished to achieve the texture and design of covers made more beautiful and complex through the addition of gemstones but wondered how the cover was constructed? Tini Miura will demonstrate several techniques to fix pyrite, a thin slice of agate, semi precious stones and mother of pearl into and onto the covers of books.

**Tini Miura** was born in Kiel, Germany where she studied bookbinding and design. She continued her studies in Switzerland and Paris at the famed Ecole Estienne and received her Master's Degree in Stockholm in 1975. Her work can be found in royal collections, museums, libraries and private homes. She has exhibited her work in over 43 venues on three continents and has won many national awards. Five books have been published on her binding and design including one for the facsimile edition of Audubon's Birds of America elephant folio.

Tini Miura devotes a part of each year to teaching upcoming designer binders including appointments at the School for Graphic Professions, Stockholm and Meisei University, Tokyo. She is the Executive Director of the American Academy of Bookbinding where she selects and plans the program each year.

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

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

## Marbling

Iris Nevins

The University of Washington Libraries is extremely proud to announce the generous gift to the Book Arts Collection of the Emerald Edition of *Modern Marbler's Tribute* by Jean Marie Seaton. As part of the presentation of this gift, Ms. Seaton lectured at the Suzzallo/Allen Library on May 19. The lecture complemented the exhibition of the book in the Special Collections Lobby exhibition area.

*Modern Marbler's Tribute*, an edition of two copies, contains samples of and commentary on the work of sixty contemporary marblers and highlights four "masters" of the craft. Remarkably, Ms. Seaton is responsible for all the elements of *Tribute*, including the beautifully calligraphed text, her own marbling, and a magnificent box and binding that she worked on for over ten years.

## Notes on Book Design

### Derek Birdsall

The prominent British book designer Derek Birdsall here discusses and illustrates the process of book design and presents many of his favorite text faces, spreads, and covers.

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—Robert Fawcett-Tang, *Grafik*

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## Chip Kidd

### Véronique Vienne

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## Calligraphy

Nancy Leavitt

### Laws Regarding the Collection of Bird Feathers for Making Writing Quills

In 2004, I received a 'Good Idea Grant' from the Maine Arts Commission for a project entitled "Cutting a Thousand Quills." I spent a year learning how to properly sharpen and care for a penknife, cure and cut quills, and compared the qualities of domestic and wild feathers. This article is one in a series of articles about making writing quills from domestic and wild fowl feathers.

John Adams wrote in his diary that he loved: "my farm, my family and my goose quill ...The only way to compose myself and collect my thoughts is to set down at my table, place my diary before me, and take my pen in hand. This apparatus takes off my attention from other objects. Pen, ink, and paper and a sitting posture are great helps to attention and thinking."

The Latin word for feather is *penna*. Writing quills are

made of the first 4 or 5 primary feathers from the wings of non-singing birds, or fowl (turkey, goose, and swan). The process for curing feathers for quills involves soaking them in water and then heating them until they clarify, or turn clear. The heating hardens the feather barrel so that it may be shaped into an edged pen with a penknife, a small precisely sharpened blade perched on a handle. Until the beginning of the 20th century every writing desk had a penknife included among the accouterments of paper and ink. Writing quills make a nearly weightless writing tool for the calligrapher and gives one a sense of directness when touching pen to paper, a key to precise and spirited lettering. Feather quills have remained the most supple and responsive writing tool since medieval times.

### History of quill use

Domesticated birds have lived alongside humans since early Egyptian times, evidenced by hieroglyphic images found on the great pyramids. Domesticated geese were found in Ancient Rome, China, and the Middle East provided food and down, which was used for pillows and mattresses. The quill pen and vellum replaced papyrus and the reed pen around 190 BC. Quill pens were the principle writing implements through the Middle Ages up until the 19th century. William Bishop, in the first edition of *The Calligrapher's Handbook*, wrote: "Large bales of quills were

imported into England during the eighteenth and nineteenth centuries from various countries including Ireland, Greenland, Iceland, Hudson Bay, Norway, Russia, Poland and Germany. They were sorted according to the length and size of the barrels into primes, seconds, and pinions, the best swan and goose quills coming from countries with



**Figure:** Cured and cut quills, domestic turkey, wild turkey, domestic Toulouse goose, domestic grey goose, peacock, and Canada goose quills.

the coldest climate. For over one hundred years, Hudson Bay goose quills (from Canada Geese) have been well known for their durability and good quality and are distinguished from other quills by their black feathers. Goose and turkey farming in England also supplied thousands of quills. The time of moulting was considered the best for collecting quills, as the large wing feathers were then in the best condition for making into pens." It is interesting to note that the feathers of turkeys were not used for writing quills until North America was colonized.

### Laws regarding use of feathers from wild birds

By the late 1880s many species were greatly reduced and nearing extinction due to the heavy harvesting of birds for food and decoration (especially fashionable



ladies hats). The Lacey Act, passed in 1900, prohibited the transportation of illegally taken game across state boundaries. This was followed by the Weeks-McLean Law in 1913, which sought to stop commercial market hunting and illegal transportation of migratory birds anywhere in the United States. The Migratory Bird Act of 1918 ended the commercial trading of birds and feathers between the U.S. and Canada, Japan, Mexico, and the former Soviet Union. Under the Act, taking, killing, or possessing migratory birds is unlawful. Over 800 migratory birds are protected under this act excluding the house sparrow, pigeon, and resident game birds. Grouse, pheasant, quail, and wild turkeys are managed by individual states where they exist. The Endangered Species Act of 1973 broadened the protection of migratory birds as well as other animal species. Since that time the U.S. has established many federal and international animal protection treaties.

Under Title 50 of the U.S. Fish and Wildlife Service, Department of the Interior, Part 20 Migratory Bird Hunting, Subpart J—Feathers and Skins, Section 20.91 Commercial use Feathers reads: “Any person may possess, purchase, sell, barter, or transport for the making of fishing flies, bed pillows, and mattresses, and for similar commercial uses the feathers of migratory waterfowl (ducks, geese, brant, and swans) killed by hunting pursuant to this part, or seized and condemned by Federal or State game authorities, except that: (a) No person shall purchase, sell, barter, or offer to purchase, sell, or barter for millinery or ornamental use the feathers of migratory game birds taken under authority of this part; and (b) No person shall purchase, sell, barter, or offer to purchase, sell, or barter mounted specimens of migratory game birds taken under authority of this part.” (38 FR 22021, Aug. 15, 1973, as amended at 45 FR 70275, Oct. 23, 1980)

Collecting naturally molted feathers for any reason is illegal. One may not possess a feather of a migratory bird unless it is obtained from a licensed hunter or by obtaining a special permit issued by federal and state officials. By requiring licensing, the Fish and Wildlife Department is able to more effectively trace the origin of migratory bird feathers.

Sec. 20.92 of Title 50 reads: “Any person for his own use may possess, transport, ship, import, and export without a permit the feathers and skins of lawfully taken migratory game birds.” This means that possessing and selling feathers from protected species, in whole or in part, in craft items or as ornament is illegal. However, feathers from legally hunted protected species may be used in or to make utilitar-

ian items such as mattresses and fishing flies or pens.

Provisions are made by the U.S. Secretary of the Interior for licensed seasonal hunting and migratory bird permits. Permits regulate a variety of activities involving migratory birds including but not limited to bird propagation and rehabilitation, educational use, control of deprecating migratory birds, scientific collecting, and miscellaneous uses.

There is anecdotal information in the calligraphic world that suggests that the barrels of naturally molted year-old feathers are stronger than four-month-old feathers from a hunted bird. I attempted to apply for a Permit (50 CFR 21.27 – special purpose) which would allow salvage collection of naturally molted Canada goose, *Branta canadensis*, feathers from any one of dozens of wild flocks found in Maine. Although I hoped I might be granted a special use permit for collecting feathers, my request was denied by a federal wildlife official for lack of scientific data to prove my claim and because I already had a legal option to obtain feathers—from bird hunters.

I read on the Internet about a hardy soul who climbed over the fence at Disneyland to collect molted swan feathers. And, although I’m relatively sure that no one is going to come to my studio and “do a feather-search” I was determined to work the system and follow the law. I began reading the sportsman’s columns in our local newspaper, hung posters at hunting establishments, placed ads in local magazines advertising for feathers, and attended hunter safety classes where I handed out fliers asking for legally hunted migratory bird feathers. Bird farmers gladly sent dozens of domesticated goose, turkey, and peacock feathers. Hunters too, were interested in my project and provided feathers. I was pleasantly surprised and grateful for the many kindnesses of farmers and hunters who donated their feathers. It allowed me to obtain enough feathers to compare qualities of pens made from domesticated and wild birds, which will be the topic of the next column.

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**Shepherds polishing iron – barely used**

2" / \$75 (\$125 at Talas)

**Scharfix paring machine**

\$200 (\$325 new at Talas)

**Brass tooling handle gouges – barely used**

Half set numbers 1 – 43 – odd numbers – 22 in all /  
\$350

**Brass tooling handle gouges – barely used**

Set of 7 numbers 1-7 / \$140

**Brass handle tools – straight lines – barely used**

Even numbers 2 – 10 / \$100

**Glue pot – 1 quart size (two round brushes included  
– ½" and 1 ¼") / \$50**

**Gold knife – pointed tip / \$15**

**Sewing frame**

32" between posts and 24# high

\$150 (similar at Talas \$225)

For more information on any of these tools, please contact Lindsay Hague: [relieuse@hotmail.com](mailto:relieuse@hotmail.com)



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<http://www.frontiernet.net/~efjordan/jdpres-home.html>

## Positions

The Pierpont Morgan Library is accepting applications for the position of **Drue Heinz Book Conservator** in the Thaw Conservation Center, a world-class laboratory for the conservation of works on paper and vellum. The position will be responsible for performing and supervising conservation treatments of the Library's rare books and manuscripts. The position will also be actively involved in all loan and exhibition-related activities, as well as research and teaching. For a detailed job description and application instructions and information on the Center, see:

<http://www.morganlibrary.org/opportunities/html/book-conservator.html>

## Publications

GBW members who are interested in commercial binding designs may want to know about the forthcoming catalog of my exhibition and collection, *American Decorated Publishers' Bindings 1872-1929*.

The limited edition catalog or the CD-ROM version can now be ordered online at substantial savings by pre-publication advance subscription. Details and an extended sample of the checklist with about 30 photos are online at <http://minsky.com/pub-dec-other.htm>

Subscribers also have access to a private website while the book is being produced, with images of all the covers that have been scanned or photographed. There are currently over 300 titles listed, with images of about 125 covers. About 20 scans or photos are being added weekly, as well as additional titles.

Subscribers can also read the illustrated catalog essays as they are completed. A sample page is at <http://minsky.com/garden-of-allah.htm>

Installation photos of the exhibition with a list of the 42 identified artists included in the exhibition are at <http://minsky.com/gallery.htm>

The order form is at <http://minsky.com/orderform-subscriptionr.htm>

The exhibition has been extended through May 2005, and the books now on display are mostly new acquisitions. If you would like to view the exhibition, which is in Hudson, New York, please let me know if you are coming for tea or cocktails. Tea is before 4 p.m., cocktails after.

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Volcano

## Calendar EXHIBITIONS

### 📅 CALL FOR ENTRIES

**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 908-735-8415 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](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. **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. [folsonlar@aol.com](mailto:folsonlar@aol.com).

**The 4th Degolyer Triennial and American Bookbinding Competition:** The book for the fourth triennial competition is Jorge Luis Borges' *Ficciones*, printed in a very limited edition at the Argentine fine press Ediciones Dos Amigos. First Prize Winner receives a \$6000 commission. Awards will be announced in conjunction with a conference and exhibition in late Spring 2006. **Entries must be received by December 31, 2005.** For more information and to register, visit <http://bookbinding.smu.edu>

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**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.

**JUNE 25:** Spot On: the Art of Zines and Graphic Novels featuring text, layout, imagery, pages, cover art, posters and zines at the Minnesota Center for Book Art, Minneapolis, MN. For more information visit [www.mnbookarts.org](http://www.mnbookarts.org)

**JULY 1:** New York, NY: The Center for Book Arts 30th Anniversary Celebration, including the work of Claire Jeanine Satin. Contact: [www.centerforbookarts.org](http://www.centerforbookarts.org)

**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

**JULY 17:** Ransom Center Galleries, The University of Texas at Austin. GBW *In Flight* Exhibition.

**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)

**JULY 31:** the Bibliothèque historique de la Ville de Paris

will present an exhibit of master bindings by book artist Odette Drapeau. Drapeau, the first North American to be honored by a solo exhibit at the Bibliothèque historique, learned and practiced bookbinding in Montreal before going to Paris, where she studied binding with Henri Mercher and gold finishing with Roger Arnoult.

The exhibit is divided into two parts. The first is a retrospective of the artist's career, consisting of fifty works especially lent for the occasion from the collections of Library and Archives Canada and the Bibliothèque nationale du Québec, as well as by private collectors. The second presents fifty recent bindings dating from 2001 to 2005, for the most part being shown for the first time. A catalogue of the exhibit will be available, published by Édition d'art La Trachefile, Montreal.

For additional information: Jeanette M. Biondi, curator: 7, avenue Querbes, Outremont, Quebec H2V 3V7, Canada; Telephone: 514-270-4266, Fax: 514-278-0942; Email: [jbiondi@hotmail.com](mailto:jbiondi@hotmail.com)

**JULY 31:** Bill Anthony's Fine Book Binding: Curated by Larry Yerkes, this exhibit features over 50 of these remarkable examples of binding at the University of Iowa Center for the Book. For more information visit [www.uiowa.edu/~ctrbook](http://www.uiowa.edu/~ctrbook)

**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.

**SEPTEMBER 11:** Baltimore, MD: Pearls of The Parrot of India: The Emperor Akbar's Illustrated Khamsa, 1595-98. One of the most sumptuous manuscripts ever produced by the Mughal court of India, an illustrated edition of the *Khamsa* (Quintet of Tales) by poet Amir Khusraw. All 29 of the illustrations are displayed as well as the ornamental pages and cover. Contact: Walters Art Museum: [www.thewalters.org](http://www.thewalters.org)

**SEPTEMBER 11:** Los Angeles, CA: The Artist Turns to the Book. Contemporary artists' books may intentionally elude definition, but their hands-on, often collaborative, experimentations help identify them. This exhibition highlights the Getty Research Institute's collection of recently published artists' books and focuses on developments in this phenomenon, where viewers perceive these works by comprehending text while absorbing visual images. Contact the Getty at 310-440-7330.

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**DECEMBER 31:** Boston, MA: New Skills for New Americans: Education in Craftsmanship at the North Bennet Street School. Presented by The North Bennet Street School & the Federal Reserve Bank of Boston. The exhibit is located downtown at the Federal Reserve. For more information call Melita Podesta at 617-973-3197.

**JUNE 3, 2006:** Washington, D.C.: Washington 2006 World Philatelic Exhibition. Manuscript and auto-graph 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)

### ☞ UPCOMING

**JULY 23 – SEPTEMBER 18:** Baltimore, MD: The Closed Book: Seven Short Stories. This exhibition explores how certain markings on or materials of bindings can reveal fascinating details about the people who once owned and used these 24 books. Contact: Walters Art Museum: [www.thewalters.org](http://www.thewalters.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:**

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

#### **Studio-on-the-Square, NYC**

Summer Book Arts & Printing Workshops

JUNE 12: Blockprinting: Linocut

JULY 16-17: Introduction to Artists' Books: Understanding & Planning Your Edition

JULY 23: Tunnel Books

For more information: [www.StudioOnTheSq.com](http://www.StudioOnTheSq.com) or contact: 32 Union Square East, #310, New York, NY 10003. 917-412-4134.

#### **American Antiquarian Society: Worcester, MA:**

2005-2006 Research Fellowship Program: 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.

**2005 Summer Seminar:** Publishing God: Printing, Preaching, and Reading in the Eighteenth Century America with Peter Stallybrass, Michael Warner, James N. Green & David D. Hall. June 12 – 17. For more information contact James David at [Jmoran@mwa.org](mailto:Jmoran@mwa.org) or call 508-471-2131.

**Old Ways with Jim Croft:** Making wooden boards with clasps — including how to find, harvest, and cure you local woods and quarter splitting from the block and sawing, hewing, and shaping by hand if you want, or take the easier route of just board shaping from machine sawn and planed, to be cut to length, then shaped with rasp, file, plane, hand drill, knife, etc . . . Participants will take home a completed wooded-covered, brass clasped book with their own handmade paper and linen thread from the flax stalk.

June 29-30 Tools

July 1-2 Fiber

July 4-6 Paper

July 8-13 Boards & Clasps

Contact: Jim Croft at 208-245-3043.

#### **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)

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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](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 email [bookkits@aol.com](mailto:bookkits@aol.com).

### Sobotas' Book Arts Studio Workshops

September 2005 is a month of workshops with the Sobotas in the Czech Republic. Information available at: [www.jsobota.cz/workshops.htm](http://www.jsobota.cz/workshops.htm)

### Oregon College of Art & Craft Summer Schedule

JULY 11-15: Gocco Printing for Artists with Shu-ju wang: M-F 9AM-4PM: \$325 (1 credit \$425); Studio fee \$45. Explore the lo- and hi-tech possibilities of silkscreen printing with a Japanese children's toy, the Print Gocco. Using the most common methods of Gocco printing, this workshop will begin with the participants creating single-screen prints. Students will then spend two days exploring hi-tech tools to create multi-layered artwork to print with the Gocco. Photoshop, registration techniques, and full color printing (CMYK) will be discussed. The last two days will focus on a return to stenciling techniques that can be used to get more life out of 'spent' screens, and will also look at ways of making prints that are larger than the size of the print bed. Each participant will create an editioned print for the class exchange portfolio. The workshop will focus on printing on paper, but participants are encouraged to scour their basements and garages for potential printing surfaces. Wood, textiles, and metal are excellent materials for the Gocco, as are tortillas—any flat or semi-flat surface is fair game for experiments. **Register by July 1.** Prerequisite: Basic computer skills; some printmaking experience helpful, but not required. 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

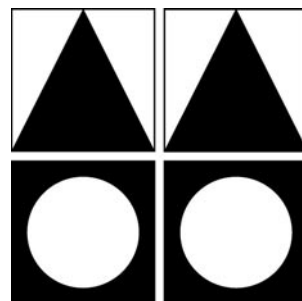
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**North Bennet Street School**

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)

**Pyramid Atlantic Art Center**

JULY 6–8: Variations in Letterpress Printing with Emily Martin

JULY 9 & 10: Engraving with William Fleishell

JULY 11–13: Creating Monotype with the Solar Plate

Etching Technique with Isabelle Geiger

JULY 14 & 15: Marbling: Hypnotic Designs on Paper and Cloth with Steve Pittlekow

JULY 16–18: Screamin' Screenprint with Susan Goldman

JULY 19–21: Papermaking Intensive with Amanda Degener and Bridget O'Malley of Cave Paper

JULY 23 & 24: Flag Books: The Interplay of Image & Text with Karen Hanmer

JULY 25–27: Woodcut with Karen Kunc

JULY 28–30: Sculptural Books with Daniel Kelm

For more information call 301-608-9101, extension 105, or visit [www.pyramidatlanticartcenter.org](http://www.pyramidatlanticartcenter.org).

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WORKSHOPS, LECTURES, & OTHER EVENTS

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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Harmatan

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 17-21:** Forest Grove, OR: The Oregon Book Arts Guild 7th Biennial Focus Conference at Pacific Univer-

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For inclusion in the **August Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **July 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).

sity. 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. Contact: Laurie Weiss at 503-357-7263 or [www.oregonbookartsguild.org](http://www.oregonbookartsguild.org)

**JUNE 23:** Yes, But Can She Type? The Remarkable History of a Typographer. The Book Arts Program and the Utah Center for the Book present the sixth annual History of the Book lecture. Beatrice Warde (1900-1969) was an American typographer who spent much of her working life in England. She was instrumental in bringing typography out of the specialized circles in which it had resided for centuries and into the public consciousness. Please join us for the fascinating story of this remarkable woman's life as told by Shelley Gruendler of the St Bride Printing Library in London. For more information please contact Jen Sorensen at 801-585-9191 or [jen.sorensen@library.utah.edu](mailto:jen.sorensen@library.utah.edu)

**JUNE 24 & 25:** Creating the Crystal Goblet: Typography's Transparency. A workshop. In 1930, Beatrice Warde gave a lecture in London emphasizing that neither typography nor design should interfere with the reader's experience of the text. Participants will investigate the theory that the most successful typography is transparent typesetting their solutions in metal, print broadsides on a letterpress, and leave with a copy of the class portfolio. For more information please contact Jen Sorensen at 801-585-9191 or [jen.sorensen@library.utah.edu](mailto:jen.sorensen@library.utah.edu)

**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 Golgonooza 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.

**JUNE 26 – JULY 2:** Aurora, NY: Content, Form and Sequence: Genesis of the Hand Lettered Book with Nancy Leavitt: With content as the idea of the work and the book as form, the course will use poetry and mark-making exercises as a springboard to develop narratives. Instruction will include group and individual activities, slides, demonstrations, and discussion.

Text and Image: The Printed Narrative with Walter Tisdale: The class will cover the simple mechanics of the Vandercook proof press using movable type, and relief printing with wood and lino blocks. Each person will print a folded-broadside in a small edition. There will be instruction in binding and hand stencil/pochoir work. All skill levels will feel comfortable in this class. Registration is ongoing for classes at the Wells Book Arts Summer Institute. Open to all levels. For more information, please call us at 325.364.3420, email us at [bookartscenter@wells.edu](mailto:bookartscenter@wells.edu), or visit our website at [www.wells.edu/bookarts](http://www.wells.edu/bookarts), and click the link to Summer Institute.

**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. For more information call 1-800-551-9029 or visit [www.lib.uiowa.edu/book2005](http://www.lib.uiowa.edu/book2005)

**JULY 25-30:** Minneapolis, MN: Symposium 2005: A festival of classes, lectures and activities led by national and local artists—bringing together the best in the fields of printing, papermaking, binding and book. Instructors will include Monique Lallier, Dennis Ruud, Gayord Schanilec, Bill Drendel, Kitty Maryatt, Peter Verheyen and others. For more information visit [www.mnbookarts.org](http://www.mnbookarts.org)

**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*

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Glenn Bartley: *Leather joints and doublures*  
 Tony Cains (Ireland): *Repair treatments for vellum manuscripts: an update*  
 Lester Capon: *Leather covering*  
 Julie Chen: *Artists' books*  
 Chris Clarkson: *15th Century Spanish boxed bindings*  
 Mark Cockram: *Bradel bindings*  
 Neil Holroyd: *Traditional edge gilding*  
 Katinka Keus (The Netherlands): *Conservation bindings in carton*  
 Tini Miura (USA): *Onlay techniques*  
 Ann Muir: *Paper marbling*  
 Nicholas Pickwood: *Early paper bindings 1480–1800*  
 Dominic Riley: *Sewn boards*  
 Geert van Daal: *Self-heating finishing tools*  
 Wim Visscher: *Making vellum/parchment*  
 Tony Ward: *Managing a small bookbinding business*

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

**August 19–20:** A cosponsored workshop with The Guild of Book Workers, Rocky Mountain Chapter, and the University of Utah Book Arts Program—Edition Bookbinding with Priscilla Spitler, focusing on the unique problems associated with multiple or edition binding. The workshop focuses on the importance of good planning, developing specific steps to carry through the binding process, and teamwork. For more information please contact Jen Sorensen at 801-585-9191 or jen.sorensen@library.utah.edu

**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, Hedi Kyle, Renate Messmer, Peggy Skycraft, Paul Delrue, with Inge Bruggeman doing the Foundation Sessions.

**OCTOBER 12–16, 2006:** New York, NY: GBW Standards of Excellence celebrating 100 years of GBW.



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