

# Newsletter

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#### ON THE COVER:

Sally Key models the latest in bookbinding attire at the *Changing Book Exposition* last month in Iowa City, Iowa. Key was one of five individuals to speak on a panel about their time as apprentices with fine binder, conservator and mentor Bill Anthony. More about the conference can be found in the upcoming October GBW Newsletter.



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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 [jdpress@frontiernet.net](mailto:jdpress@frontiernet.net), or 585-229-2144 by surface mail: Fred Jordan • 4380 Richmond Center Road • Livonia, NY 14487 <http://www.frontiernet.net/~efjordan/jdpress-home.html>

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# *The Guild of Book Workers Newsletter*

NUMBER 161 — AUGUST 2005

## *Guild News*

### PRESIDENT'S REPORT

The contested position in the '05 election, the first in many years, necessitated waiting until the ballots postmarked by the June 30th deadline had been received in New York and forwarded to Catherine Burkhard in Texas before the results could be known. Finally in the middle of July, Catherine was able to announce that a majority vote for the VP position had gone to James Reid-Cunningham, although Donia Conn had received strong support as well. GBW appreciates the willingness of both to run; obviously both were not only able but popular candidates. The suggestion that a contested election might bring out a larger vote was not born out. The total number of ballots was 261, slightly more than a quarter of the membership and close to the usual response.

Jim will be a welcome addition to the Executive Committee, having experience in the past serving on the EC as Chairman of the New England Chapter. A newcomer will be Dorothy Africa replacing Signa Houghteling as Journal Chairman. Dorothy already has been working with Signa, which should provide a smooth transition, and has been lining up reporters for the forthcoming Standards Seminar in Portland. Another newcomer will be Sylvia Alotta, who will be replacing Susan Martin as Supply Chairman. Susan, who has been the senior member of the EC for several years, is the last of the loyal "Old Guard" to step down after decades of service, but she will continue to help with the vendors at the Standards Conference. Sylvia will be bringing new ideas to the position, as well as her skills as an illustrator.

Elected incumbents who ran unopposed were Cris Takacs in her second term as Membership Chairman, Catherine Burkhard in her third term as Secretary, and Alicia Bailey in her fourth term as Treasurer. All of them are welcomed back as valuable players on the GBW team.

In addition to the ballots for the Officers and Committee Chairmen, the membership's ballots for the logo competition were due the end of June and the results were tallied by Eric Alstrom, the Publicity Chairman. To a remarkable degree, the membership's vote followed the straw poll taken last fall at the Standards Seminar in Providence. Once again, the present logo outnumbered the next most popular design by 2 to 1, and the same six designs received the strongest support. Although many members were looking forward to GBW starting its second century with a fresh

design, the Executive Committee decided after some discussion to honor the twice-declared wishes of the membership to stay with the present logo.

With the major pieces in place for the '06 conference, work is now focusing on the details. Nancy Lev-Alexander as Standards Chairman has confirmed that it is unlikely that GBW will be able to reserve rooms for the conference at a preferential rate due to the tremendous demand during the popular fall season in New York. Participants will need to make their own rooming arrangements well in advance. GBW is preparing a list of suggested hotels and accommodations in various price ranges (all expensive!) that will be made available, although many may prefer to use alternative methods such as the Internet — or friends — to search for housing.

Peter Verheyen as Exhibitions Chairman has been reporting regularly on the progress of the 100th Anniversary Exhibition. For the contemporary part of the exhibition, more than 100 intent-to-enter forms have been received, which is most encouraging. Interest seems to be evenly split between the two categories of fine/edition binding and artists' books, but due to apparent lack of interest, the conservation treatment/historical model category may be dropped. For the retrospective part of the exhibition, the responses have not been as numerous. With such a large amount of potentially interesting and important material available, Peter needs help in identifying special items. Members who know of memorable pieces and examples of work from binders in the 20th century that should be included should contact Peter as soon as possible as he and his committee are already starting to assemble that material. **SEND IN YOUR SUGGESTIONS!** October '06 is now only a little more than a year away. Don't let these chances slip away. It will be a unique opportunity to showcase the work done in the USA during the 20th century.

Please take note of the Annual Reports that are included with this August Newsletter. Each year at the Annual General Meeting of the members at the Standards Seminar, the members are asked to approve the actions of the Executive Committee during the previous year. The Annual Reports are a summary of those actions, of course, and the best way to review them. We look forward to seeing as many of you as possible there at the AGM, and will welcome your questions, comments, and suggestions based on these Annual Reports.

*Betsy Palmer Eldridge*  
*President, GBW*

## 2005 AWARDS

### Honorary Membership

The Guild of Book Workers is pleased to announce that it will award Honorary Membership to Hedi Kyle in recognition of her lifetime of achievement in bookbinding, book conservation and the book arts. She is both the creator of innovative structures, and a teacher well known throughout the craft. The award will be presented at the 25th Guild of Book Workers' Seminar on Standards of Excellence in Hand Bookbinding in Portland, Oregon, October 26-30, 2005.

### Laura Young Award

The Guild of Book Workers is pleased to announce that it will award the Laura Young Award to Margaret Johnson in recognition of her outstanding service to the Guild during the many years she served as Newsletter Chairman on the Executive Committee. The Guild would be unable to sustain its range of programs and publications without the contribution of members like Margaret. The award will be presented at the 25th Guild of Book Workers' Seminar on Standards of Excellence in Hand Bookbinding in Portland, Oregon, October 26-30, 2005.

## STANDARDS UPDATE

There has been a change in the itinerary of the Willamette Valley Book Tour. A presentation of Artists' Books in the collection of the University of Oregon Architecture and Allied Arts Library will replace the Knight Library Press presentation.

Also, if you've misplaced your June GBW newsletter, information on the 2005 Standards is now online at <http://palimpsest.stanford.edu/byorg/gbw/>

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## Noteworthy

✂ MINA TAKAHASHI's first issue as editor of *Hand Papermaking Magazine* is back from the printer and ready for distribution. Centered on contemporary art in hand papermaking, the issue features:

If you would like to become a subscriber or would like to give a gift subscription to your favorite library, institution, or friend, please visit their website [[www.handpapermaking.org](http://www.handpapermaking.org)] for details on ordering online (also can order by phone, fax, mail). One-year subscription (in the US) is \$45 for two issues of the magazine and four quarterly newsletters.

Hand Papermaking is a non-profit organization dedicated to advancing traditional and contemporary ideas in the art of hand papermaking. All comments and suggestions should be directed to:

Mina Takahashi  
Editor, Hand Papermaking Magazine  
[editor@handpapermaking.org](mailto:editor@handpapermaking.org)  
[www.handpapermaking.org](http://www.handpapermaking.org)

✂ ON JUNE 3, 2005 at a ceremony in historic Old North Church, North Bennet Street School graduated six students from its Bookbinding program.

Claudia G. Constanzo  
Emilia Anne Ellison  
Emily Claire Grund  
Andrew Mark Rabkin  
Rebecca S. Smyrl  
Hannah B. Tashjian

The two year program advances from basic to highly sophisticated technical training. Graduates will bind books in leather and perform simple finishing operations, including blind tooling, gold lettering and do repair work on leather bound volumes.

Graduates of the Bookbinding program typically work in major libraries and institutional conservation departments, custom shops, production shops; some become self-employed.

Mark Andersson is head of the Bookbinding Department.

North Bennet Street School, a nonprofit post-secondary institution in Boston's North End, has been training individuals in handcraft since 1885. The School is internationally renowned for excellence in teaching traditional hand skills, and for its role in promoting preservation. Full-time, career-oriented programs include Bookbinding, Carpentry, Cabinet

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**

Jody Beenk 25 White Place  
Brookline, MA 02445  
PHONE: 617.734.0661  
newsletter@guildofbookworkers.allmail.net

**Deadline for the October issue:  
September 1, 2005.**

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

Shawn Gerwig, 296 Maine Street,  
Brunswick, ME 04011  
PHONE: 207.725.5676  
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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*. 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.

and Furniture Making, Jewelry Making and Repair, Locksmithing, Piano Technology, Preservation Carpentry, and Violin Making and Restoration.

Ms. MARIA L. FREDERICKS was announced as the new Drue Heinz Book Conservator for The Pierpont Morgan Library. She will join the staff of the Library's Thaw Conservation Center, a world class laboratory for conservation of works on paper and for conservation studies.

Ms. Fredericks was most recently Head of Conservation at Columbia University Libraries, where she managed the systemwide book conservation program for more than twenty libraries.

In addition to working at Columbia University, Ms. Fredericks has held positions at the Library of Congress, the Newberry Library in Chicago, the Huntington Library in San Marino, California, and the Winterthur Museum in Winterthur, Delaware. She has also contributed to conservation and preservation efforts on rare manuscripts at the Metropolitan Museum of Art and the Jewish Theological Seminary in New York.

CONSERVATION BY DESIGN LIMITED are pleased to announce the winner of the first Nicholas Hadgraft Memorial Scholarship; Marieka Kaye of Buffalo State College, Buffalo, NY, USA who presented an outstanding application supported by strong references.

Marieka is currently a second year Masters student in Art Conservation and has worked in many libraries and museums including Brandeis University Libraries, Brooklyn Museum of Art, New York Historical Society, Metropolitan Museum of Art, New York Municipal Archives and Syracuse University.

The quality of applicants was impressive and what would have particularly delighted Nicholas was an understanding of the importance of both academic and practical skills to good conservation.

Applicants came from many countries and we were most impressed with the depth of and widespread commitment to skilled and informed conservation.

An application form for the 2006 scholarship will shortly be posted on the Conservation by Design website: <http://www.conservation-by-design.co.uk>

## Calligraphy

Nancy Leavitt

*This article is the second in a series on making writing quills from domestic and wild bird feathers.*

### FEATHERS SUITABLE FOR MAKING WRITING QUILLS

Beautifully shaped and nearly weightless, feathers allow flight, insulate, and protect the body, and give birds their color. A feather barrel also makes a perfect writing implement and when properly cured and cut, the writing quill glides easily over writing surfaces. As part of my project, “Cutting a Thousand Quills”, I compared barrel thickness measurements of domestic and wild non-singing fowl.

Feathers have a tapering central shaft, called a rachis, consisting of a solid upper part which supports the vane and a hollow lower barrel called the quill. The calamus, at the end of the vane where downy feathers are found, separates the two parts. The vane is composed of branches covered with barbed hairs that interweave and interlock, attaching to each other to make a web tight enough so that air does not pass through the feather. This web responds to the pitch of the wind, making gliding and flight possible. By rubbing your fingers downward over the vane, the branches separate easily and re-zip back together simply pulling your fingers back up the shaft. Downy feathers do not have this attaching barb. The feathers of flightless birds, such as ostriches, also do not have these attaching barbs.

Feathers are modified scales and begin as horny outgrowths from follicles in the skin. Each individual pore has its own blood source which nourishes the growing feather. Once the feather is fully grown the blood supply is cut off at the base of the feather and there is no vascular tissue in the mature feather. Feathers are produced each season when birds molt their feathers.

### NON-SINGING FOWL

There are three types of non-singing fowl — turkey, geese, and swan, whose feathers are large enough to make quill pens. The flight feathers, or the first five wing feathers of fowl have the longest barrel and are suitable for making writing quills. The shape of the vane and the length of the barrel vary depending on where the feather sits on the wing. The pinion, or first flight feather, is easily recognized with its narrow outside vane that has been trimmed by the wind. It is a long feather with a short barrel. The seconds, the second and third feathers, and thirds, the third and fourth feathers, have more vane on their air facing side and have longer and more robust barrels. The sixth and seventh feathers are shorter with smaller



*Feathers from top to bottom: wild turkey, Canada goose, and white swan. All are pinions or the first flight feather from the left wing.*

barrels and a more evenly balanced vane as they are protected from the wind. If the feathers have a large arc to them then feathers from the bird's left wing are used to make quills for a right handed person and those from the right wing work best for a left hander. Wing feathers from large swan and migratory geese feathers work well in either hand.

**Order Galliformes:** Guans, Grouse, Quails, Pheasants, Turkeys

Turkeys are native to North America and their feathers were not used for writing quills until North America was colonized. Turkey feathers have robust round barrels that are shorter than either goose or



swan feathers. The barrels of the feathers are marked by vertical striations at the calamus where the vane begins. The wing feathers have a strong arc to them so one must pay attention to the fit in the hand. Wild turkey feathers are brown and white striped. There are many varieties of domesticated turkeys with feathers ranging from white, brown, blue-grey, black, and variegated in color. The barrels of feathers taken from domestic turkeys were surprisingly robust and made excellent pens. One expert said this was due to breeding and good diet.

**Order Anseriformes:** Swans, Geese and Ducks

The barrels of goose feathers are less round and more oblong and narrower than those of turkey or swan. The flight feathers of Canada geese have more robust and longer barrels than those of domesticated geese. Canada geese fly over 4,000 round trip miles on their yearly migration from the Gulf of Mexico to the Arctic circle, making their feathers significantly stronger than those from domestic geese. Feather color of the domesticated goose varies with the species and feathers range from white, grey, dark brown, or are variegated in color.

Swan feathers are the longest and largest feathers of the three species mentioned here. Their barrels are round and robust and have a perfectly square membrane floating inside. The thickness of the barrel allows them to have a remarkably long life as a writing quill. Swans have white flight feathers.

#### MOLTING

The molt, or the change from one plumage to another, occurs in several ways. Sequential molting takes place very gradually. Only one or two feathers are shed at a time and are replaced before other feathers are shed. Turkeys molt their feather sequentially. Domestic turkey feathers may be easily gathered from their pens. Wild turkeys are protected under the jurisdiction of state laws, but anyone may collect their feathers from the wild as they are molted or obtain them from a licensed hunter.

Spontaneous molts occur in swimming and diving birds such as geese and swan, where all of the flight feathers are lost at once. Geese and swans molt or shed their feathers in late June and July. At this time they congregate in safe marshlands to feed while growing new flight feathers. They replace their feathers quickly and within two to three weeks are able to fly. Migratory geese and swan are protected under the federal Migratory Bird Act of 1918 which strictly prohibits the collection of feathers from wild birds

except through a licensed hunter or by obtaining a permit from federal and state authorities.

With enough dexterity one may cut and prepare a quill from the feather of any bird, such as crow, peacock, or seagull as long as the barrel is strong enough to withstand curing and cutting. The tail feathers of the peacock which push up the brightly colored display feathers are large and strong enough to be made into writing quills.



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## Publications

Christopher Clarkson's seminal study, *Limp Vellum Binding and Its Potential as a Conservation Type Structure for the Rebinding of Early Printed Books* is now back in print with an updated introduction. The book was first published by M. Gullick at the Red Gull Press: (Hitchen, 1982) with line drawings by the author in a limited edition of 200 copies.

Books may be obtained from the author for £27.50. This amount includes shipping to the U.S. The cheapest and easiest way to make payment is by Bank Transfer. Email Clarkson and ask for his Bank & Swift code details: c.clarkson@bindery.freeseve.co.uk. The subject line of the email should read "CEL.V. Binding book."

✂ The American Library Association is pleased to announce the availability of the following publication:  
*Preservation and Conservation for Libraries and Archives*  
by Nelly Balloffet and Jenny Hille (New York Chapter members)

2005 / \$125.00 / ALA members: \$112.50  
240 pages, 8.5 x 11 inches  
Hardcover / ISBN: 0-8389-0879-9

In this essential resource, two conservation experts show library administrators and decision makers optimal collection preservation techniques, what it takes to set up a conservation work area, and safe ways to mount a small exhibit. In between, those responsible for repairs will find easily learned, illustrated, step-by-step instructions to repair and conserve books and documents. Appendixes include care of photographs as well as lists of suppliers, and additional resources.

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*Calendar*  
EXHIBITIONS

☞ CALL FOR ENTRIES

BRIGHT HILL PRESS will host its Fourth Annual North American Juried Book Arts Exhibition at Bright Hill Center's beautiful Word & Image Gallery, 94 Church Street, Treadwell, NY, from October 2-28, 2005. The first three annual exhibits were noteworthy for the innovative books and fine quality of the exhibitors, and we look forward to another great exhibit! Postmark deadline for shipping actual books (not slides) is August 17, arriving no later than August 24 at Bright Hill. For complete guidelines and entry form, email [wordthur@stny.rr.com](mailto:wordthur@stny.rr.com) or [bkrogers@delhitel.net](mailto:bkrogers@delhitel.net). This year's exhibit will be juried by Edward H. Hutchins and Bertha Rogers.

The jurors will be looking for a sequential presentation of words and images in a book format. They will be looking for a clearly stated concept, thought-provoking text, engaging visual presentation, the relationship of the words and images to each other, exceptional technical presentation, an imaginative approach, and an integrated overall delivery of the message. Two books for be selected for special recognition, in the form of first and second places and cash awards of \$200 and \$100.

Entries may include traditionally-bound books, artists' books, sculptural bookworks, hanging books, etc., that have been created in the period 2001-2005 and never exhibited at Bright Hill Center. Entries will be juried from the actual books and should be shipped to BHC **no later than August 17, 2005, to arrive no later than August 24, 2005**. For complete guidelines and entry form, email Bright Hill at [wordthur@stny.rr.com](mailto:wordthur@stny.rr.com). Additional information about Bright Hill may be found at <http://www.brighthillpress.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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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).

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>

🌀 UNTIL

FALL 2005: Chicago, IL: 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.

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.

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)

OCTOBER 16: Clinton, NJ: *The Elements: Creative Energy*: at The Hunterdon Museum of Art. 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

1/4 page ad #4  
Harmatan

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

**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.

## 🌀 UPCOMING

**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)

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

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Volcano

## STUDY OPPORTUNITIES

### The Getty Conservation Institute

announces the residential & non-residential fellowships for the 2006-2007 year. **Applications must be received by November 1, 2005.** Applications and further information about the program available at [www.getty.edu/grants/research/scholars/conservation.html](http://www.getty.edu/grants/research/scholars/conservation.html)

### 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

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.

### 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)

### 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

For more information call 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

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

### Women's Studio Workshop

For a complete listing of upcoming workshops, please  
visit [www.wsworkshop.org](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)

### Pyramid Atlantic Art Center

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

### Garage Annex School

The Garage Annex offers workshops in traditional and  
non-traditional book arts, printmaking, and the con-  
servation 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

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Binding* with Monique Lallier

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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)

### WORKSHOPS, LECTURES, & OTHER EVENTS

SEPTEMBER 9-10: Long Beach, CA: Slideshow and  
lectures with Tini Miura. On the 9th Tini will present  
*Making Japanese Ink Stick* and on the 10th there will be a  
demonstration of *Sumi-nagashi*. For information and to  
reserve a spot, email Tini at [tinimiura@mac.com](mailto:tinimiura@mac.com)

SEPTEMBER 17-24: Saint-Remy-les-Chevreuse,  
France: *8th Worldwide Art Bookbinding Festival*. Each  
participant 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



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For inclusion in the **October Newsletter**, send cam-  
era-ready artwork or electronic files (inquire for  
electronic specifications) by **September first**, along  
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ers, 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).

in September 2005. For more information contact Anne Perissaguet at [biennales@aol.com](mailto:biennales@aol.com).

**SEPTEMBER 18:** Santa Monica, CA: Hiromi Paper International: *Kite Making* with Drachen Foundation and Canadian Master Kite-maker, Robert Trepapier. [www.hiromipaper.com](http://www.hiromipaper.com) or call 310-998-0098.

**SEPTEMBER 22-23:** Oakland, CA: The American Printing History Association: 2005 Conference: *[r]Evolution in Print: New Work in Printing—History and Practice* at the Sir Francis Drake Hotel in San Francisco and at Mills College. For more information: 510-430-2047; [alpha2005@mills.edu](mailto:alpha2005@mills.edu)

**OCTOBER 20-22:** Salt Lake City, UT: Friends of Dard Hunter Annual Meeting. For more information, see [www.friendsofdardhunter.org](http://www.friendsofdardhunter.org)

**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 12-14, 2006:** New York, NY: *GBW Centennial Celebration*.



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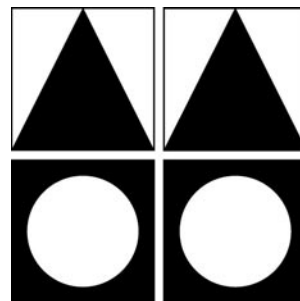
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Instructor Monique Lallier

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