



LAURA YOUNG AWARD

In recognition of her outstanding service to GBW during the many years she served as Newsletter Chair, Margaret Johnson will be receiving the Laura Young Award. The Guild would be unable to sustain its range of programs and publications without the contribution of members like Margaret.



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 well known teacher. .

The awards will be presented at the 25th Guild of Book Workers' Seminar on Standards of Excellence in Hand Bookbinding in Portland, Oregon, October 27-30, 2005.

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*Cover photograph of Margaret Johnson by **Signa Houghteling**
and photograph of Hedi Kyle by **Paul Warchol***

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The Guild of Book Workers Newsletter

NUMBER 162 — OCTOBER 2005

Guild News

PRESIDENT'S REPORT

In recent months the Executive Committee has worked regularly with a pro bono legal team recommended by the Volunteer Lawyers for the Arts of New York to update the Guild's old bylaws. The goal was to fulfill the requirements of corporate law for nonprofits in the state of New York, where the Guild was incorporated in 1978, while including the working elements of the present organization. The EC reviewed, discussed, and agreed upon the main issues, and wordsmithed the many details, until it felt comfortable with the results.

Predictably, the newly proposed By-laws appear to be a very different type of document than the old, familiar bylaws that GBW has worked with for so many years. There are many differences. For instance, a Statement of Purpose is not included here, as it properly belongs in the Certificate of Incorporation, which will be the next legal document to be restated (fortunately, much briefer than the bylaws). Similarly, a listing of the specific committees and a description of their duties is not included, as that information properly belongs in an Operations Manual. However, included in this document are a number of items not in the old, such as stipulations for a quorum, provisions for removal of officers, directives covering duties and indemnification, issues regarding conflict of interest, and so on. Many of these may seem unnecessary for GBW, but they are commonly required in modern law. The proposed By-laws focuses primarily on the rights and responsibilities of the various components in the organization. A major change is that it places the prime responsibility for the legal aspects of the corporation on the Board of Directors, although the ultimate control remains with the membership, which retains the power to approve (or disapprove) at the Annual General Meeting the previous actions of the Board.

To briefly summarize the proposed By-laws: The Guild of Book Workers, Inc. will be governed by a Board of Directors that will include the elected Officers, Committee Chairmen, and Chapter Chairmen (just as the present Executive Committee does), and that will meet a minimum of four times a year. An Executive Committee, a smaller group consisting of only the Officers and Committee Chairmen, can meet more frequently if necessary to handle interim matters. The Board will be responsible for all of the activities of the Guild including the various commit-

tees and regional groups, subject to annual approval by the membership. While various details are spelled out in the document, many have been deliberately left out to allow the Board the flexibility to make necessary administrative changes. The document may seem longer and wordier, but it is actually simpler and more straightforward. In fact, it should have virtually no impact on the day-to-day activities and running of the Guild. Basically the EC likes the way the Guild currently operates and went to considerable efforts to ensure that the proposed By-laws reflect that fact.

The Executive Committee would very much like to put this matter to rest, and is counting on your support. Any questions may be submitted to the Executive Committee or to the President by email or in writing twenty-four hours before the Annual Business Meeting on Friday, October 28, at the Standards Seminar in Portland, and an attempt will be made to answer them. The ballots are due to be returned one week later.

Please remember to mail in your By-laws Ballot as soon as possible. **VALID BALLOTS MUST BE POST-MARKED BY FRIDAY, NOVEMBER 4, 2005.**

Betsy Palmer Eldridge
President, GBW

APPLY FOR THE CAROLYN HORTON FUND AWARD

This award, administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), is offered annually to support continuing education or training for professional book and paper conservators. You must be a member of AIC's Book and Paper Group in order to qualify. The amount of the award varies with need. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

DEADLINE FOR APPLICATIONS **FEBRUARY 1, 2006**

To obtain an application, write to:
Carolyn Horton Fund, FAIC, 1717 K Street, NW,
Suite 200, Washington, DC 20006 or visit the
AIC website at <http://aic.stanford.edu>

HURRICANE KATRINA

Everyone everywhere was horrified to watch the cataclysmic events that unfolded last month in New Orleans in the wake of hurricane Katrina. Several members have asked if the Guild has plans to help. Unfortunately very little can be done initially because of the immense scope of the devastation.

In recent years several major conservation organizations and agencies have been stressing disaster preparedness and response through conferences and workshops following the disastrous floods in Florence in 1966. Their efforts may have helped to mitigate the damage in some cases. Libraries in particular that have frequently suffered major water damage events through broken pipes, etc., have been especially cognizant of these problems and have developed many response mechanisms, such as freeze-drying, that have been effective. That is not to say, of course, that there will not be a tragically heavy loss of collections, not to mention life, in the area.

Fortunately the Guild appears to have few members in the area that might have been directly affected. However, our hearts go out to all those who must deal with the aftermath of such destruction. The Guild would like to express its appreciation of the sympathies sent by the Society of Czech Bookbinders, who recently had its own disastrous flood experience. This international display of sympathy of friends and colleagues in the bookbinding field is most heartwarming.

The Guild and its members stand ready to help in whatever ways appear feasible as the situation clarifies. The Guild has listed on its listserv the organizations and agencies that are developing and coordinating specific response programs, such as AIC (American Institute of Conservation) and HP (Heritage Preservation), as well as other better known nation wide organizations [<http://palimpsest.stanford.edu>]. In the meanwhile, it can only watch and wait. Hopefully the world at large will realize the need to be better prepared for these hitherto unbelievable events and the tragic consequences they have on cultural heritage.

CENTENNIAL UPDATE

Those of us who have been working on the presentations for the '06 Centennial Celebration program will be meeting during the Standards Seminar in

Portland to report on progress and to discuss future plans. We will be meeting on Thursday throughout the afternoon from 12NOON until 5PM in the East Boardroom of the Hilton. Anyone interested in helping with this special project is welcome to join us. We will be needing more volunteers who are interested in working on documenting this fascinating history. Your help would be appreciated!

ARCHIVES QUESTIONNAIRE

Take advantage of this opportunity: Bring your Archives Questionnaire, and any photographs of you and your work or additional material to the Standards Seminar in Portland. Barbara Kretzmann reports that she has received over 150 Archives Questionnaires, which is wonderful. However it means that there are approximately 750 to go! Let us know who you are and what you are up to for the Centennial Census.

*Betsy Palmer Eldridge
President, GBW*



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Items for publication should be sent to

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Brookline, MA 02445

PHONE: 617.734.0661

newsletter@guildofbookworkers.allmail.net

Deadline for the December issue:

November 1, 2005.

Items for the Calendar should be sent to

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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.

Noteworthy

♫ TERRY BELANGER was recently announced as one of twenty-five recipients of a \$500,000 fellowship from The John D. and Catherine T. MacArthur Foundation. MacArthur Fellows are selected for their creativity, originality, and potential. By providing resources without stipulations or reporting requirements, the MacArthur Foundation offers the opportunity for Fellows to accelerate their current activities or take their work in new directions.

Belanger received a B.A. (1963) from Haverford College and an M.A. (1964) and Ph.D. (1970) from Columbia University. He was on the faculty of the School of Library Service at Columbia University (1971-1992), where he served as assistant dean (1980-86). He established the Book Arts Press (1971) at Columbia as a bibliographical laboratory for the training of rare book and special collections librarians and antiquarian booksellers. In 1983, he instituted the Rare Book School, also at Columbia. Belanger moved both the Book Arts Press and Rare Book School [www.virginia.edu/oldbooks] to the University of Virginia in 1992, where he now holds the position of University Professor and Honorary Curator of Special Collections.

Two other past recipients of the MacArthur Fellowship that may be of interest to GBW members are Adrian Wilson (awarded 1983) and Clair Van Vliet (awarded 1989). Adrian Wilson was an internationally known printer, book designer, typographer, author, teacher & scholar. Clair Van Vliet is a graphic designer and proprietor of The Janus Press in New-ark, Vermont. She is a publisher of first edition poetry and is known as a pioneer in the use of colored paper pulps for book illustration, and has created distinctive non-adhesive book structures.

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Video Update NEW VIDEOS NOW AVAILABLE

✿ ALEXANDRIA 2001 ✿

S. A. Neff, Jr:

Techniques in Decorating with Leather

A demonstration using an Ascona-type tool with stiff paper templates of techniques to create a design that will include a flat on-lay, a raised on-lay, some linear in-lays, and blind and gold tooling. How to plate, cut, and apply leather strips to blind-tooled lines is shown.

S. A. Neff, Jr. is a fine binder, lecturer on the history of the book and President Emeritus of the Pittsburgh Bibliophiles.

✿ MINNEAPOLIS 2002 ✿

Olivia Primanis

Historical and Contemporary Album Structures

Different types of historical album structures are demonstrated, and their various advantages and disadvantages are addressed. How nineteenth and twentieth century albums are constructed offers inspiration for the design of contemporary albums.

Olivia Primanis is a Book Conservator at the Harry Ransom Humanities Research Center in Austin TX. She was an apprentice of Jean Gunner at Hunt Institute, Carnegie Mellon University in Pittsburgh.

NEW BOOKS IN GBW LIBRARY

The GBW Library is pleased to announce two substantial donations to the print collection. Thanks to the generosity of GBW members S. A. Neff, Jr. and Barbara Blumenthal, the following titles are now available by loan to all members.

12 Titles from S. A. Neff, Jr.:

The Collector as Bookbinder: The Piscatorial Bindings of S. A. Neff, Jr., Sordoni Art Gallery, Wilkes University, 1999

The Smithsonian Book of Books, Michael Olmert, 1995 edition, Wings Books, Avenel New Jersey, Copyright 1992, Smithsonian Institution, Washington D. C.

Alphabets and Ornament, William Rowe, Dover Publications, New York, 1974

Champ Fleury, Geofroy Tory, Dover Publications, New York, 1967

The Tradition of Fine Bookbinding in the Twentieth Century, Hunt Institute for Botanical Documentation, Pittsburgh PA, 1979

The Angler's Life, Collecting and Traditions, Clarkson Potter, New York, 2000

Modern Book Design, Ruari McLean, Faber & Faber, London, 1958

The 26 Letters, Oscar Ogg, Thomas Y. Crowell Co., New York, 1948

Alphabets, Laurence Scarfe, Batsford, London, 1954

The History of the Christmas Card, George Buday, Spring Books, London, 1954

The Book About Books, The Anatomy of Bibliomania, Holbrook Jackson, Avenel Books, New York, 1981, Copyright 1950, Farrar, Straus and Co.

Handbook of Printing Processes, Deborah L. Stevenson, Graphic Arts Technical Foundation, Pittsburgh PA, 1994

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5 titles from Barbara Blumenthal:

Paradise Printed & Bound, Book Arts in Northampton and Beyond, City of Northampton, Northampton MA, 2004

Holding In, Holding On, Artists Books by Martha A. Hall, Smith College, Northampton MA, 2003

Books Illustrated, Smith College, 1997

Modern Illustrated Books, The Selma Erving Collection, Smith College Museum of Art, Northampton MA, 1977

Illuminating Works: The Artist's Books of Christopher Gausby, Smith College Museum of Art, Northampton MA, 1999

Library loans requests are submitted by mail to Jane Meggers, GBW Librarian at:

Conservation

State Historical Society of Iowa

402 Iowa Ave

Iowa City, IA 52240

Information on the GBW library lending policy can be found on the web at:

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

Marbling

Iris Nevins

Feridun Ozgoren, marbler and calligrapher, reports that there is a new shop in Istanbul devoted solely to marbling, or Ebru as it is also known. The name of the shop is Ayan Ebru. They have a website in progress, though there is just an opening page for now with their address: www.ayanebru.com. So, if you happen to be traveling to Turkey please make this one of your stops if you are a marbler or interested in the art.

☞ Jake Benson reported to the online marbling list that a new book: Goetzmann, Willian N. and Rouwenhorst, Geert. *The Origins of Value: The Financial Innovations that created Modern Capital Markets*. (Oxford and New York: Oxford University Press, 2005, ISBN 0195175719) makes mention of the marbled currency used in America in Benjamin Franklin's time. This printed currency was, according to historians, marbled to prevent counterfeiting. Since marbling was a secret process, the general public and presumably counterfeiters, had no knowledge of this

rather arcane craft and therefore could not complete the process of counterfeiting. This practice was allegedly Ben Franklin's idea. He was a printer and likely had knowledge of the book arts, including bookbinding and marbling. Jake mentions this book goes into detail on the origins of the idea, which was first used by Franklin while living in France, when he suggested adhering a strip of marbling to loan agreements.

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Changing Book Conference at the University of Iowa

Gary Frost

Four exhibits, a Tent Show of over twenty-five book craft and book materials demonstrations, tours, receptions and banquet filled the four days of the Changing Book conference. Book specialists of all varieties described the quick advances of their fields while at the same time they learned of other book specialties that they never knew existed. The momentum of prospects for the print book drove each topic. In all 225 participants from 30 states, Canada and England attended.

The conference proceedings were opened by Mary Lynn Ritzenthaler with her presentation on the craft of hand bookbinding in the mid-west. She presented connections between Chicago and Iowa and connections between the social movements and production settings of book work in the first half of the 20th century. Don Etherington then followed this theme with an intricate interlacing of developments in book conservation during the second half of the century. Don mentioned that his talk was only his "own perspective" but then it proved that his perspective was compiled first hand across all the pivotal personalities and events.

Chris Clarkson performed next, offering his own uniquely informative and lyrical description of illumination and structure of the manuscript book. His talk focused on the Hebrew Bible of Moorish Spain known as *Kennicott #1*, detailing its physical features and conservation treatment. Focused on the specific, Chris also converted his descriptions into a magical investigation of all hand written books.

The next session discussed the continuing role of the print collections in libraries. Yvonne Carignan reported on faculty presentations at the "Who Wants Yesterday's Papers?" symposium and attitudes toward the print collections. These were mixed responses with some faculty primarily dependent on electronic resources and others primarily dependent on print collections. However, there was consensus support for simultaneous access to both books and screen resources. So the librarians' role is to define and extend the efficient interactivity between books and screens.

Walter Cybulski followed with an irresistible discussion that featured both his comic poise and his profound insight. "You may find this presentation

bizarre and indecipherable, but imagine my surprise, when I realized that I wrote it." Then Walter broke through a haze of the future of the book. With illuminating references to modern literature and library practice, Walter concluded that the relegation of books to a subsidiary role in the transmission of knowledge is not as consequential as a relegation of the functionality of libraries to a subsidiary role in sustaining the organization of knowledge required for the transmission of culture. It was a dark realization; that the future of the libraries is directly connected to the future of the print book and that the future of libraries is a much more momentous issue.

Next we extended our sense of the book and its prospects as Kate Hayles demonstrated the reach and allure of her powerful reading skills in a critical evaluation of two exceptionally complex modern books. Her presentation prepared and then gripped her audience in an experience equivalent to trauma. In essence she conveyed the psyche of the book itself as its own consciousness responds to the intrusions of the alien media of electronic communication.

Sarah Townsend and Kim White next gave a tandem presentation on electronic near-equivalents of the book. They examined the qualities of equivalence in a methodic and revealing review, navigating

1/4 page ad #4
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their beautifully designed “End[of]Paper” reference website. Mass-market publications, textbooks, collaborative and critical works and ephemeral, all now manifest an electronic, non-paper presence.

Two panels addressed the educational programs in book crafts and the related legacy of Bill Anthony as an instructor of apprentices. Chela Metzger, Mark Anderson, Anna Embree and Julie Leonard profiled their respective programs; Kilgarlin Center for Preservation of the Cultural Record, the North Bennet Street School of bookbinding, the University of Alabama Book Arts Program and the University of Iowa Center for the Book. These various program titles suggest their differences and similarities. Likewise, the statements of the apprentices of Bill Anthony; Bill Minter, Mark Esser, Larry Yerkes, Sally Key and Annie Tremmel Wilcox portrayed a discipline and focus exemplified by Bill Anthony himself so that in the second panel there was an eerie presence of the missing master.

John Dean’s evening lecture was divided into separate symphonic parts. He described the jeopardy of collections and librarians at risk during war and disaster around the globe. His ability to manage sal-

vage operations and communicate with strangers is legendary. Another portion of his talk illustrated the assessment and preservation of a collection of antiphonals in a Cathedral Library. Then John also provided an oral history of his apprenticeship in Manchester account bookbinderies. These recollections were vivid and filled with detail of the hours of the workday assignments and they provided a living narration of a working environment that had been unchanged for centuries. John’s memories of his apprenticeship were timeless memories of the whole expanse of the work of making handmade books.

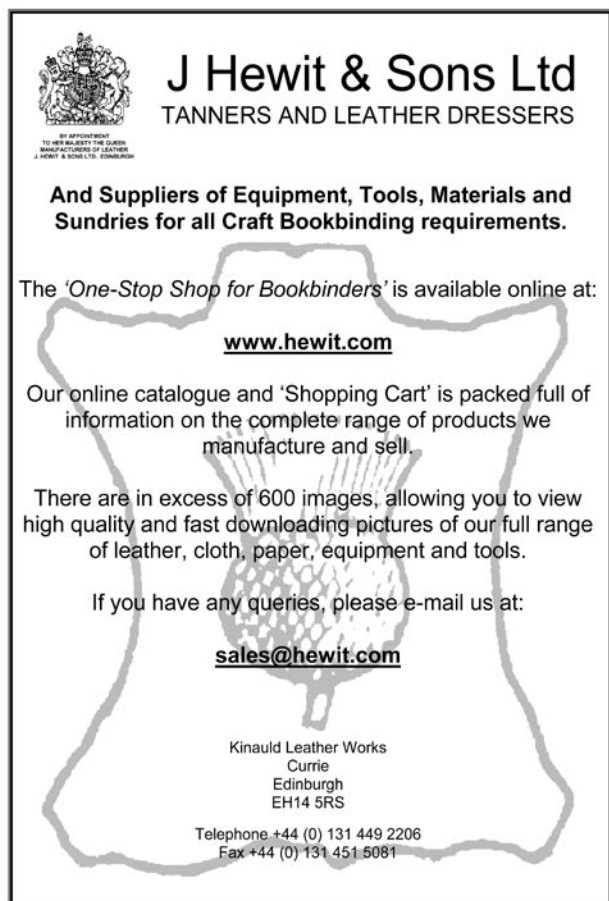
Sunday began another four sessions; two on change in the perception of the book, a session on impact of the changing book on preservation and a final session concerning the transformations of print and binding on demand technologies.


Jim Canary reported on the survival and evolution of Tibetan bookwork. Jim offered a preview clip from his documentary video on Tibetan book production. The camera walks into the workshop and watches the gymnastic activities of hand block printing. The speed and agility of this work is both exquisite and exhausting and illustrated that the mechanization of book production is associated with the speed and motions of the hand processes. He showed how the Tibetan books are being distributed through digitization and print on demand. Jim also illustrated cooperative projects to conserve Tibetan collections and book making both on-location and in the West.

“Until you hold a book in your hand, you can’t tell what it is about.” This comment by D.J. Stout conveys his particular dedication to good design expressed in book format. As a book designer D.J. accepts and challenges the two-page spread as he explained his interplays of typography and illustration and historical and contemporary graphics. The quality and finesse of his productions presented complete success in book design. D.J. Stout represents Pentagram Inc., an international design firm specializing in print productions.

Pam Spitzmueller discussed working relations between book conservation and book art. In a number of examples from her own work, Pam illustrated a type of reversed meaning where disaster damaged books invigorated book art and where book art was saved by more direct reference to historical exemplars. The attributes of such hybrids then suggested that the communities of book conservators and book artist could tolerate and even benefit from each other.

Tim Ely suggested no scenarios of community




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building but described propensities of his own mind. Citing the human capacity to construe pattern from random noise, he cataloged the kind of denials that he must make to convince viewers that his drawings are not personalized communications. "This is what I do, not what I need to know about." The dismissal of his beautiful, hand drawn cosmographies didn't work since the audience was busy reading Tim's exquisite, inexplicable illuminated manuscripts.

The session on the impact of the changing book on preservation was first addressed by Jeanne Drewes as she discussed publishing trends in the use of alkaline papers. While preservation librarians have longed for a sunset to the use of acidic book papers, the adoption of alkaline papers has been incomplete, spotty and strangely distributed. Surveys based on simple assessment spot testing prior to alkalization indicates that the trend to alkaline papers continues overall, but only US publishers of scholarly monographs can be depended on for consistent, persistent use of such stock.

Bobbie Pilette positioned book conservation within the larger field of library preservation and recommended their mutual integration. Under the administrative umbrella of a preservation program, the book conservator can focus on item treatment while the overall program benefits from a productive specialist. Of course it is unlikely that this symbiosis is that simple and challenges of institutional redirections could sweep away the whole infrastructure.

A final session toured the fast moving industries of printing and binding books on demand. The segment of this industry of most interest to the library world is the segment derived from library binding. Two leaders of the transformation of library binding to books-on-demand multiplexes are Jim Larsen and Paul Parisi, and both profiled their growing operations.

Jim used his Biblical metaphors to good effect to provide reference to the strange environment of high-speed copiers, streaming electronic text transmission, and in-line book manufacturing. Jim noted that the pivotal technologies of the Xerox Docutech and the Mechatronics Ultrabind were each developed independently for separate utilization prior to the emergence of short run book-on-demand concepts. Much of the needed, pioneering integration took place in the library binding industry. The bind-on-demand component is as crucial as the print engine and the library binders were intimately familiar with the needed double-fan binding technology.

And the next generation of book-on-demand technology is on the way approaching in-line production rates of six case bound copier printed books each minute. Jim's "brethren" Paul continued the book-on-demand visualization with a dazzling Power Point tour of the Acme plant. Paul detailed the application of the technologies to high quality edition binding including exceptional Acme production in oversize and custom work. Paul's high paced presentation was awesome, but he concluded with a simple expression of his pride to be building new prospects for the print book. "The book is one of the great inventions, right up there with fire and the wheel."

Susan Peterson concluded the conference with an enjoyable presentation on electronic books on demand. She emphasized that the publishing industries have always "followed the readers," producing formats and products that correspond with changing reading behaviors. She mentioned various genres and uses for electronically distributed and delivered book content and the slow, rather than sudden, increasing adoption of screen-based reading habits. She can now recognize, in its early state, a "traditional" ebook.

Looking across the whole conference some themes emerge. There are the prospects for the print book and how expansive, and lively, these have become. There is the paradox of changing and persistent features of a reading device that must stretch across new content, new design, new production technologies and yet remain faithful to the persistent bionic needs of the human reader. Across time and cultures we are the same. This includes our survival method of interpreting and conveying patterns and arranging books. If these books are not corporeal, they will not be arranged, but will scatter and be dissolved in an ocean of information. If books are scattered and dissolved in an ocean of information we will be reading only the screen drawn in front of each of us at any moment.

There is the dark implication that the destiny of print books is connected to the destiny of libraries and that enclaves, rather than societies at large, may carry the book and libraries across the near future, and there is the deliberate purpose of the Changing Book conference itself, to mediate between these enclaves of book specialists. The Changing Book conference was designed to interplay the skills and insights of book specialists with the future of the book itself. Tim Ely invited us to enjoy this Bingo game, but mentioned that the "stakes are high."

Society of Bookbinders Education and Training Course

BATH UNIVERSITY, AUGUST 18–20, 2005

Margaret H. Johnson

This was the fourth Society of Bookbinders biennial conference, of the 15 they have held through the years, that I have attended. The first was in 1999 in Telford, Shropshire. Since then they have been held in alternate years in Homerton College, Cambridge, and Reading University, Reading.

Like the Guild of Book Workers Standards Seminars, these conferences are three or four days of presentations, of meeting and talking to friendly like-minded people, of having the chance to handle and buy binding supplies and equipment, and of visiting local binderies and interesting sites. This year the visits included the Bindery and Bookshop of George Bayntun, the Roman Baths & Pump Room, Number One The Royal Crescent and The Royal Circus, and the Philip Smith Studio.

The chief difference between the GBW Seminars and the SoB Conferences is the format of the presentations. SoB offers more speakers in shorter sessions: 18 speakers in an hour or one and a quarter hour sessions. Most gave their presentations twice but three talks were only given once. Tony Cains on the Binding of the Ellesmere Chaucer, Nicholas Pickwood on Early Paper Bindings, and Chris Clarkson on 15th century Spanish Boxed Bindings were given between presentation sessions so everyone could attend (except those who chose to watch Simon Haigh demonstrating Box-making or Stuart Brockman on Tool Sharpening and Modification.)

Tini Miura (Onlay Techniques), Julie Chen (Artists' Books) and Wesley Baker (Russian Leather), from the US, were presenters, along with British binders Glenn Bartley (leather joints), Lester Capon (leather covering), Mark Cockram (Bradel bindings), Robert Holroyd (edge-gilding), Ann Muir (marbling), Dominic Riley (sewn boards), and Tony Ward (managing a small business); and Europeans Katinka Keus (conservation binding), Wim Visscher (preparation of vellum), and Geert van Daal demonstrating his self-heating finishing tools.

The conference opened with a reception on Friday evening and a talk after dinner by Tony Cains on his life in bookbinding: *London to Florence via Letchworth: apprentice to journeyman*. The university campus contains the spaces for everything: meals,

barbecue on Friday, dinner on Saturday, a bar, a mini-market with post office and ATMs. In addition to the classrooms for demonstrations and vendors, there were two auditoriums for the larger groups attending the lectures. And, of course, a room for the exhibition of the 85 bindings in the Competition.

Bindings were submitted in the categories of Fine Binding, Restored/Conserved, The Complete Book, and Cased Binding. (Brenda Parsons, GBW member from North Carolina, took a second prize in Restoration.) The £5000 in prizes were given by a number of organizations and businesses that sponsor the exhibition, which travels to several sites in the UK after the opening.


In England the choices of supplies are even greater than in the USA. Some 26 vendors were showing their wares: marbled papers by Victoria Hall, Ann Muir and Payhembury (all UK); leathers by Harman, Hewit, William Cowley (UK), Franz Hoffman (Ger.), and ZH DeGroot (Neth.); conservation papers and board by Damien/Papier Royaal (Neth.), Griffen Mill (UK), Hamburger Buntpapier (Ger.), John Purcell (UK), Windpapermill de Schoolmeester (Neth.); cloth, tools, supplies from de boekenmarkt/Boektotal (Neth.), Homeward Bound (UK), Louet b.v. (Neth.), Ratchford Ltd. (UK). Gwasg Gregynog and Old Stile Press were there, along with Scott Brinded selling books on bookbinding, P&S Engraving and Fine Cut. Geert van Daal gave a demonstration of his electrically heated Tool Holder for gold tooling during the sessions and sold them in the vendors' rooms afterwards.

Shepherds Bookbinders were not selling this time due to moving their shop from Rochester Row to Falkiners in Southampton Row in London. But they hosted the reception before the dinner on Saturday night. The dinner included the first-ever auction for this group, with Dominic Riley as auctioneer.

The next conference will be held in the city of York in the summer of 2007. I would urge GBW members to put it on their calendars and plan to go. At least ten Americans attended this year, including Cathy Adelman, Elaine Nelson and myself from California, Mark Pollei (and others) from Utah, Don Etherington, Monique Lallier and Brenda Parsons from North Carolina, Constance Wozny from Kentucky, and Sabina Nies from Oregon. But other GBW members were there: Sün Evrard, Yehuda Miklaf, Bernard Middleton, as well as familiar names and faces: Flora Ginn, Maureen Duke, Dominic Riley and Michael Burke.

Information about joining the Society of Bookbinders is always available at their website: www.societyofbookbinders.com, or email: info@societyofbookbinders.com

As with the GBW seminars, an Annual General Meeting (AGM) was held on Saturday for members. The organization differs from the Guild in having a president appointed, not elected—an honorary position that has been held for the last two years by James Brockman. This year Maureen Duke was appointed to universal approval. Gordon Hartley was re-elected as Chairman, the officer who holds the same position as our president. The Regional Secretaries reported from their regions, the equivalent of our chapters. They have, in addition, an Overseas Region whose Secretary is Dermott Creece. He can be contacted by email at: membership@societyofbookbinders.com



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Letter To The Editor

Tom Conroy

Recent information on spoiled PVA should be of interest and concern to those who have not seen the original text. My summary below includes statements of strong likelihood as well as statements of fact without trying to make fine distinctions between them; those concerned should go to the original communications, initiated and digested by Andrew Hart and primarily published in the Conservation DistList for June 16, 2005.

It would seem that the EPA has lowered the permissible levels of formaldehyde and other Volatile Organic Compounds formerly used to retard the spoiling of PVA in the container. In consequence, manufacturers have had to switch to less effective biocides. One manufacturer has lowered the recommended shelf life; it was formerly up to a year but is now 60 to 90 days from manufacture to use.

Although we think of PVA as a sterile, inert substance not subject to the biological attack that affects paste and hot glue, unused PVA without preservatives is an excellent mold nutrient. Symptoms of spoiling in PVA include brown swirls and film, separation, a sour odor, clumping, and a general minginess that is hard to describe but also hard to forget. No one is likely to use spoiled PVA willingly, quite apart from the matter of likely damage to paper; but it is helpful to know that spoiling occurs sooner now than it did formerly, at times even before retail sale occurs.

Trouble can be delayed substantially by what is really just good workshop hygiene. Buy PVA in small quantities. Brushes, fingers, and old containers can contaminate PVA, so keep separate stock and bench containers. Never return material from the bench to the stock container; never dip fingers, brushes, or small containers into the stock container, and don't reuse stock containers—use the supplier's jar for stock. Discard spoiled PVA immediately, even before getting a replacement supply, lest you be tempted to use it. If PVA is already spoiled when received, return it to the supplier.

If I may add my own gloss, those of us who never use up the smallest container in 90 days need not panic, nor need we worry about what to do when the freezing season (when PVA is not shipped) lasts longer than 90 days. The adhesive is not invisibly useless at the end of its recommended shelf life; it is just more likely to spoil, and symptoms of spoiling are dramatic and unmistakable. With the old

preservatives, my supply often remained in good condition until it was used up, long after the recommended year; and my most recent quart of Elvace was three-quarters gone before developing brown swirls. No change in good workshop practice should be needed—just a bit more attention to the condition of the stock container, with perhaps an occasional check of the pH. And those of us who have partly returned to the use of high-grade fresh hot glue, an adhesive superior to PVA in every way except convenience, may feel a little smug.

[*Editor's Note:* For further study of PVA and adhesives]

Down, J. *Towards a Better Emulsion Adhesive for Conservation—A Preliminary Report on the Effect of Modifiers on the Stability of a Vinyl Acetate/Ethylene (VAE) Copolymer Emulsion Adhesive* (Canadian Conservation Institute, 2000).

Down, J.L., M.A. MacDonald, J. Tétreault and R.S. Williams. "Adhesive Testing at the Canadian Conservation Institute—An Evaluation of Selected Poly(vinyl acetate) and Acrylic Adhesives." *Studies in Conservation* 41 (1996), pp. 19-44.

Wheatcroft, A. ed. *Adhesives and Coatings*. Science for Conservators, Conservation Science Teaching Series, vol. 3 (London: Crafts Council, 1992).

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Publications

The Work of Ismar David

Selected by Helen Brandshaft, edited by David Pankow

RIT Cary Graphic Arts Press, 2005

Paperback, 160 pages; color ill., 8 x 11 in.

ISBN 0-9759651-2-3, \$29.95

Order from http://library.rit.edu/cary/CP_publications/CP_David.html

Ismar David (1910–1996), an artist of extraordinary range and ability, mastered a variety of media during the course of his long career in Berlin, Jerusalem, and New York. In tribute to his achievements, RIT Cary Graphic Arts Press has now published *The Work of Ismar David*—the first comprehensive volume on the designer's oeuvre—that includes vivid reproductions of his book and type design, illustration, calligraphy, and architectural adornment. Content for the book was selected from the extensive Ismar David Archive, held in the Melbert B. Cary, Jr. Graphic Arts Collection at Rochester Institute of Technology.

The Work of Ismar David includes an extensive color plate section, as well as an authoritative biographical sketch of the artist, written by Helen Brandshaft. The book concludes with a selected list of American architectural sites containing David's work, and a meticulous 15-page bibliography of his known book projects. Research for the book was carried out at the Cary Graphic Arts Collection, which holds numerous important Design Archives. To download a finding aid to the contents of the Cary Collection's Ismar David Archive, visit: <http://library.rit.edu/cary/CCpages/CCAids.html>.

Helen Brandshaft collaborated on several design projects with Ismar David—among them are editions of *The Family Haggadah for Passover*, and *The Book of Jonah*. She runs the Shunammite Press in New York City.

David Pankow is the curator of the Melbert B. Cary, Jr. Graphic Arts Collection, and currently edits the scholarly journal, *Printing History*, published by the American Printing History Association. He is also a professor in the RIT School of Print Media.

RIT Cary Graphic Arts Press is the publication arm of the Melbert B. Cary, Jr. Graphic Arts Collection at Rochester Institute of Technology, a renowned resource for those studying printing history, book-binding, typography, papermaking, calligraphy, and book illustration processes. Contact: Amelia Hugill-Fontanel, (585) 475-6766 or ahfwml@rit.edu.

In Memoriam

MICHAEL ANTHONY CANOSO of Cambridge, MA died August 29, 2005 at the age 85. A longtime member of GBW and the New England Chapter, Michael was manager of Harvard University Herbaria's botanical collections for four decades, he was of unfailing generosity to all who know him. His ashes will be interred in Wyoming. A memorial service was held at Appleton Chapel, Memorial Church Harvard University. Donations may be made to Harvard University, the Michael Canoso Fund, (c/o Harvard University herbaria, 22 Divinity Ave., Cambridge, MA 02138), a fund established in Mike's honor at his retirement to assist graduate students using the Harvard Herbaria collections or to a charity of choice.

—*from the Boston Globe*

♥ JOEL SPECTOR, rare book and paper conservator, woodworker, musician, poet, apple tree planter, teacher and friend died from cancer on June 4, 2005. In Iowa City, Joel was a Mellon Foundation Apprentice with Pamela Spitzmueller at the University of Iowa Library Conservation Lab, 1994–97. Following his apprenticeship, he did an Internship at the Folger Library and received a grant to work in The National Library, Aberystwyth, Wales. In 1999 Joel established Hollow Woods Bindery in Peacham, Vermont and most recently was living and working in Portland, Maine. In addition to his conservation work, Joel translated the work of Peter Huchel, Yvan Goll and other modern German poets. Special Collections at The University of Iowa Library recently purchased his last binding, *New York Revisited*, a Grolier Club edition.

—*Lucy David*

♥ JANE WEBSTER PEARCE was born June 2, 1911, in Toledo, Ohio. She graduated from Wells College in Aurora, NY in 1932, marrying that same year. That marriage ended in divorce and in 1946, she moved with her four children to Princeton, NJ. The following year she married John Inman Pearce of New York City. Tragically, in 1951 John Pearce died, leaving Jane with 8 children to bring up, four from Jane's first marriage, three from John's first marriage, and a two-year old they had together. When her children were finally out of the nest, Jane became interested in bookbinding and first studied with the bookbinder, Fredericka Child, sister-in-law to Julia Child. When Freddy Child died, Jane bought

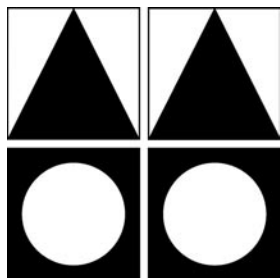
most of her tools and equipment and proceeded to set up her own bindery in Princeton. Even though she'd had five years with Fredericka, she made a much more important step in her development as a binder when she met and persuaded Gerard Charriere, the renowned artist and design binder, to come and hold regular classes in Jane's studio for herself and some of her friends. This Gerard proceeded to do over the next six years. Although Jane was always modest about her own talent and thought of herself as an amateur binder, she loved every minute of it. Admiring the work of Charriere that she'd seen in exhibitions, Jane decided to buy his binding of *Les Mains Libres*, which became the cornerstone of her future design bindings collection. Her collection grew by leaps and bounds, and Jane often tried to meet the binders whose work she bought. She was still collecting fine bindings up until shortly before her death. When Jane left Princeton and thought she should retire, she gave all of her bookbinding equipment, tools, and bookbinding library to her alma mater, Wells College. After trying a retirement community near Boston, she moved back year round to her beloved "Tree House" in Maine in 1993, where she and the rest of her family owned property on Mount Desert. In the spring of 1995, Wells held a symposium entitled "Bookbinding and the Book Arts" at which time Jane was present to be honored and a selection of her collection was exhibited, accompanied by a catalog. Books from her collection have been shown also in libraries and traveling exhibitions, and in 2002 by the College of the Atlantic. The collection is to go to Bowdoin College. Jane Webster Pearce died peacefully on August 29, 2005, surrounded by her family. In addition to her eight children, she had 14 grandchildren, and 7 great-grandchildren. A memorial service was held on September 25, 2005 in Somesville, Mount Desert, ME.

—*Barbara Kretzmann*

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July 17 – 21, Instructor Don Etherington

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March 20 – 24, Instructor Monique Lallier

Introduction to Conservation
March 27 – 31, Instructor Don Etherington

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September 25 – 29 & October 2 – 6, Instructor Monique Lallier

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October 23 – 27, Instructor Don Etherington

Conservation: Sewing of Textblock
October 30 – November 3, Instructor Don Etherington



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Calendar EXHIBITIONS

🔗 CALL FOR ENTRIES

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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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

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à l'attention d'Anne-Marie Saint-Onge
Case postale 38007,
1275, chemin Sainte-Foy,
Québec (Québec) Canada
G1S 4W8
anne-marie@aracanada.org; 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.

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.

OCTOBER 28: Northampton, MA: Paper, Bone, Vellum, Stone: Bookworks by Susan Barron is on exhibition in the Book Arts Gallery (Neilson Library, 3rd floor), Smith College. Approximately 100 items—including drawings, calligraphy, books, and photographs—are featured in this display sponsored by the Mortimer Rare Book Room. Gallery hours are the same as those for Neilson Library (Mon-Fri: 8AM-11PM; Sat & Sun: 10AM-11PM). A checklist (not illustrated) of the exhibition is available on site at no charge, or by mail for \$3.50, to cover shipping & handling costs. For more information about the exhibition and the artist, contact the Rare Book Room at 413-585-2906 or bblument@smith.edu, or select these links: www.smith.edu/libraries/libraries/rarebook/exhibitions.htm; www.smith.edu/libraries/info/friends/events.htm

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



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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

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

DECEMBER 31: San Francisco, CA: Hand Bookbinders of California 33rd Annual Members' Exhibition in the Kalmanovitz Library of the University of California, San Francisco. To view all the entries and to learn about the Hand Bookbinders of California go to www.handbookbinders.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.

JANUARY 2, 2006: Washington, D.C.: *Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum*. The National Gallery of Art is presenting an exhibition that focuses on six cities or geographic regions that were important for manuscriptmaking, each with its own artistic traditions and circumstances of production. For more info: www.nga.gov.

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

🌀 UPCOMING

OCTOBER 15-JANUARY 8: Baltimore, MD: *Dressed in Gold: Books of the Italian Renaissance*. Rarely seen Italian Renaissance manuscripts from the late 14th through the early 16th century at The Walters Art Museum. The texts range from liturgical texts to private prayer books and from classical poetry to diplomatic documents. More info: www.thewalters.org.

OCTOBER 23-DECEMBER 18: Weston, MA: *The Spirit Book Series*, A Retrospective Exhibition by Susan Kapuscinski Gaylord at the Carney Gallery, Regis College Fine Arts Center, 235 Wellesley Street, Weston.

Opening Reception: October 23 - 2:30-4:30
Gallery Talk & Hands-on Viewing: November 20: 2:30-4:30; Gallery Hours: Monday-Friday: 10-4 and by appointment 781-768-7034. The Spirit Book Series,

a thirteen-year project, connects the artist's experience of the inherent spirituality and mystery of nature with the longstanding tradition of books as testaments of faith and belief. "Reading" the books is meant to be a contemplative experience that takes the reader out of the everyday world and into a state of gratitude and reverence. For additional information, contact Susan at Susan Kapuscinski Gaylord Newburyport, MA 01950; 978-462-3255; susan@susankapuscinskigaylord.com; www.susankapuscinskigaylord.com

APRIL 15, 2006-JULY 16: *Interpretation By Design: Contemporary Bookbindings* by Stanley M. Sherman. Sherman is a bookbinder living and working in Washington D.C. Trained as an architect, many of the bindings that he designs are for books on the history of town planning and architecture, but he also designs bindings for books on museums, painters and manuscript illumination. Approximately 28 of his bindings will be displayed. For more info: www.thewalters.org.

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

John C. Campbell Folk School

NOVEMBER 6-12: *Papermaking to Books—Pulp to Pages*: Rajeania Snider

NOVEMBER 18-20: *Book Arts Galore*: Joyce Sievers

JANUARY 8-14: *Edition Binding*: Dea Sasso & Debbie Ogle

For more information and a complete listing of courses: 1-800-FOLK-SCH x 122; www.folkschool.org

The Center for Book Arts New York City

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

Studio-on-the-Square, NYC

For more information: 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.

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For more information on upcoming workshops and classes call 801-585-9191, or contact Jen at 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 for more information regarding the Ann Arbor campus program. For more information visit www.hollanders.com

Green Heron Book Arts

For more information call 503-357-7263 or email bookkits@aol.com.

Oregon College of Art & Craft Summer Schedule

For more information: www.ocac.edu

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

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North Bennet Street School

For more information contact Mark Andersson or e-mail: workshop@nbss.org. For a complete listing of workshops, visit www.nbss.org

Pyramid Atlantic Art Center

The Fall schedule for the Center is now online. For more information call 301-608-9101, extension 105, or visit www.pyramidatlanticartcenter.org.

MGP Studio Arts Gallery

has recently been opened by Maria G. Pisano in New Hope, PA, at 430 Union Square Drive. The gallery features prints, photographs, and handmade paper works and artists books. The gallery will also carry blank journals and handmade greeting cards. Designed

on the European model, the gallery will be both an exhibit space and the artist's studio, where she can be seen at work. It is here that you can see Maria binding some of her books from Memory Press. She will also be offering book arts classes for children and adults. The current exhibit is Anatomy of a Landscape featuring work by Elza Dima, Sarah Van Keuren, Elizabeth Mackie, Maria G. Pisano and Kathy Liontas Warren. Information about upcoming exhibits and classes at: mgpstudio@aol.com or 215-862-9690.

Garage Annex School

The Garage Annex offers workshops in traditional and non-traditional book arts, printmaking, and the conservation of books—all taught by expert instructors. Contact: One Cottage Street #5, Room 503 Easthampton, MA 01027; contact@garageannexschool.com; www.garageannexschool.com

American Academy of Bookbinding

2006 COURSE OFFERINGS

Telluride, Colorado Campus:

MAY 1-5 & 8-12: *Beginning Bookbinding*: Monique Lallier
MAY 15-19: *Introduction to Book Conservation: Restoration of Cloth and Leather Bindings*: Don Etherington
JUNE 21-24: *Concept and Design of Artist Books and Binding*: Don Glaister
JUNE 26-30 & JULY 3-7: *Advanced French Style Binding* (3rd 5th year students): Monique Lallier
JULY 10-14: *Chemise, Slipcase and Clamshell Box*: Monique Lallier
JULY 17-21: *Conservation: Treatment of Textblocks*: Don Etherington
JULY 24-28: *Conservation: Sewing of Textblock*: Don Etherington

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 **December Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **November 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.

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Ann Arbor, Michigan Campus:

MARCH 20–24: *Case Bindings*: Monique Lallier

MARCH 27–31: *Introduction to Conservation*: Don Etherington

SEPTEMBER 25–29 & OCTOBER 2–6: *French Style Leather Binding* (2nd and 3rd year courses): Monique Lallier

OCTOBER 23–27: *Conservation: Treatment of Textblocks*: Don Etherington

OCTOBER 30–NOVEMBER 3: *Conservation: Sewing of Textblock*: Don Etherington

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

WORKSHOPS, LECTURES, & OTHER EVENTS

OCTOBER 20–22: Salt Lake City, UT: Friends of Dard Hunter Annual Meeting. For more information, see 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.

NOVEMBER 4: Boston, MA: *North Bennet Street School's Open House* 10AM–2PM, and Saturday, November 5, 10AM–3PM. Tour, meet faculty and view student work in eight distinctive hand craft traditions—Bookbinding, Cabinet & Furniture Making, Violin Making & Restoration, Piano Technology, Locksmithing, Jewelry Making & Repair, Preservation Carpentry and Carpentry. North Bennet Street School is located at 39 North Bennet Street, at the corner of North Bennet and Salem Streets in Boston's historic North End. The event is free, as well as wheelchair and MBTA accessible (Orange line via Haymarket; Green line via Haymarket or North Station). Visit www.nbss.org or call 617-227-0155 for more information.

NOVEMBER 16: Minneapolis, MN: *Book Arts Round Table: Artist Table—More Thoughts on "What is an Artist Book?"* with Minnesota Center for Book Art's new artistic director, Jeff Rathermel. For more information call 612-214-2520.

JUNE 10–21, 2006: LaPorte, IN: PBI will be held at LaLumiere School. Instructors will be Tom Balbo, Richard Flavin, Karen Gorst and Sybil Archibald, Cathy Hunt, Cheryl Jacobsen, Martha Little, Julia Miller, Priscilla Spitler, Laura Wait, and Cecile Webster: paperbookintensive.org

JUNE 16–19, 2006: Providence, RI: American Institute of Conservation annual meeting: aic.stanford.edu

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

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Newsletter

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