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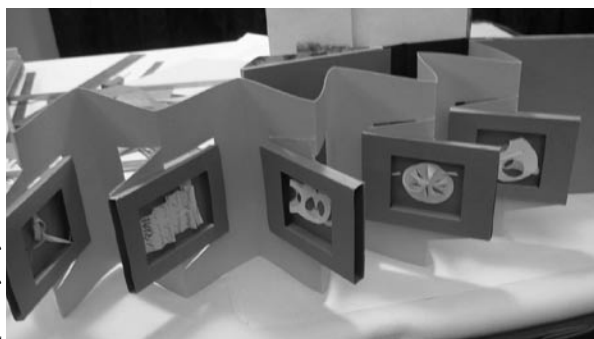


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Clockwise from Top: Standards Presenters Paul Delrue, Peggy Skycraft, Tim Ely, Inge Bruggeman, Hedi Kyle, Renate Messmer; Opening Reception; Inge Bruggeman in her studio; Margaret Johnson receives Laura Young Award; Hedi Kyle book structure; Mount-Angel Library

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The Guild of Book Workers Newsletter

NUMBER 163 — DECEMBER 2005

Guild News

PRESIDENT'S REPORT

The twenty-fifth Seminar on Standards of Excellence in Hand Bookbinding was held in Portland, Oregon, October 26-30, 2005. Portland showed itself to be a handsome city with an attractive mix of old and new architecture, dotted with fountains and sculpture, all freshly washed by its famous showers. The Hilton Portland Hotel proved to be a comfortable conference venue well suited to the Guild's needs.

The pre-conference Willamette Valley tour reportedly was most successful. At the Mt. Angel Abbey, a Benedictine monastery on top of a mountain shrouded by fog, the group viewed an eclectic selection from their manuscript and rare book collection. In the afternoon at the University of Oregon, the group split into three smaller groups to visit their Special Collections with its outstanding collection of Oregon historical material, their Beach Conservation Lab, and then their extensive collection of artists' books. The Guild appreciates all the thought and effort that went into putting together these special tours.

The Foundation Sessions on printing were given by Inge Bruggeman at her studio, Textura Printing. The print shop was as neat as a pin, and filled with a tantalizing assortment of presses and type cases, and examples of Inge's work. Each group participated in printing a charming broadside souvenir, and then tried their hand at making a small photopolymer plate to print on a second sheet. The Session was a well planned and presented introduction to help everyone understand these printing processes.

The Thursday evening Opening Reception was held at the Multnomah County Library, a short walk from the hotel. The accompanying exhibition of designer bindings from the collection of Cynthia Sears and Frank Buxton was a real treat: not only were there several of Philip Smith's book walls, but the complete collection of the 25 fine bindings designed for Bernard Middleton's memoir, *Recollections*, shown originally at the Rochester 2000 Conference in his honor. The excellent work being done by contemporary fine binders, many of whom are Guild members, was fascinating to see as well as a binding by Bernard himself. A rare opportunity. The Northwest Chapter of the Guild also had several cases of their work on display, showing a nice variety of very creditable work. The Library itself, recently restored, was an interesting building, complete with a remarkable bronze tree in the children's reading room. The generous recep-

tion managed to keep the wine flowing and the hors d'oeuvres appearing until the end and was greatly enjoyed by everyone.

The five presentations given on Friday and Saturday again offered a good variety of techniques. Hedi Kyle, always a star performer, gave her fourth presentation for the Guild ('82,'85,'91,'05). This time she showed her "Wunderkabinette," another one of her inventive structures, drawing on her impressive understanding of paper's folding potential. Another repeat presenter was Timothy Ely ('94,'05), on his home turf in Oregon, showing "The Drumleaf Binding" and the various applications that he finds particularly useful for his type of work. Another Northwest notable, Peggy Skycraft, gave a demonstration of her marbling techniques and showed slides of her studio and remarkable work. Renate Mesmer, a first time presenter, gave an excellent presentation on the "Edelpappband," a simple but elegant case binding technique, long popular in Germany. From Great Britain, Paul Delrue, also a first time presenter, showed a decorative technique that he uses and calls "Lacunose." In total, it was an excellent line-up of presenters who worked hard and taught us a lot.

Following the GBW Annual Business Meeting (minutes included elsewhere in this issue), another Friday Night Forum assembled. Although the cash bar and pretzels were popular, fewer than usual participants stepped forward to contribute tips and techniques. This unique opportunity to share ideas informally may need to be re-evaluated in the future unless more members show a willingness to join in.

The Saturday Night Banquet was the usual success and then some. A highlight was the table centerpieces, remarkable star books of Portland landmarks, designed and made by Antonia Nelson and Julie Chen. A most desirable souvenir of the Portland Standards, one sold subsequently at the auction for \$400! Following an interesting talk by the dinner speaker, Charles Seluzicki, a Portland bookseller, Bill Drendel conducted another record breaking auction that brought in almost \$8,000 for scholarships and the Anniversary Fund. Earlier in the evening, James Reid-Cunningham, the '05 Chairman of the Awards Committee, presented the two GBW annual awards. As previously announced, Honorary Membership was awarded to Hedi Kyle "in recognition of her outstanding contributions to the advancement of bookbinding and book conservation, sharing with enthusiasm her inspired designs for innovative structures, and leading conservators and book artists in

new directions.” The Laura Young Award was given to Margaret Johnson “in recognition and appreciation of two decades of devoted service, building the Newsletter and supporting the Guild in immeasurable ways.”

Travel requirements meant that many attendees had to leave early on Sunday. Nevertheless, the post-conference tour drew a small and enthusiastic group for the short bus ride to the Oregon College of Art and Craft, where they saw the students’ work and printed a keepsake in the letterpress studio.

The Northwest Chapter, the Guild’s newest chapter, did a most admirable job of staging this year’s Standards Seminar. Our thanks go to Andrew Huot (who was married the week before and should have been off on his honeymoon!), who chaired the local arrangements committee, and his group of more than 30 volunteers. Of course our thanks also go to Nancy Lev-Alexander, GBW Standards Chair, who once again worked diligently behind the scenes to give us an especially successful and enjoyable conference.

Betsy Palmer Eldridge
President, GBW

NEW BY-LAWS

The new By-laws circulated with the October Newsletter were approved by over 90% of the mail-in ballots returned by the November 4th deadline. Although they were not sent out and approved in time to be included in the new ’05-’06 Membership Directory, they will become effective immediately. Please note that with this issue of the Newsletter, the former GBW Executive Committee has become the GBW Board of Directors although otherwise its members have stayed the same.

100TH ANNIVERSARY EXHIBITION

With seven months to go until the May 1, 2006 entry deadline I hope that everyone is hard at work on their entries. To date approximately 157 Intent-to-Enter forms have been received indicating a potential number of almost 250 actual entries, one of the highest response rates in Guild exhibitions history. It is exciting to see how balanced this exhibit will be in regards to the types of works—traditional binding vs. artist’s book and other book works. The Exhibitions Com-

mittee is working hard on laying the groundwork for a successful exhibition, including automating and streamlining the entry and catalogue production processes, one aspect of which marks a radical departure from past procedures—online entry. The overwhelmingly positive response to the online Intent-to-Enter forms indicates that the membership is ready for this step with less than 2% of entrants not having direct access to the web. The entry process was described at the Guild’s Standards Seminar in Portland with some discussion ensuing. To help entrants, especially those not in Portland, the process is described below.

In the past, exhibitions have been pre-juried from slides, with the final selection being made when the books are received. This can include details and problems visible in the slides or books with marginal photography that may still be exhibition worthy. Because of the volume of intended entries the initial pre-jurying process will occur online allowing the jurors to view images and descriptions from their own homes before coming together for the actual final selection, also saving the Guild some not insignificant expenses. It will also greatly expedite the process as entries will not need to be transcribed from hand-written, and often hard-to-read entry forms. This will facilitate editing and catalogue production.

1. All pre-entrants will be contacted directly in the early spring, given the link to the online entry form and advised of the process. Those without email will be contacted directly by traditional mail.

2. Digitally (or traditionally) photograph your work showing it at its best, submitting a total of two images. Traditional bindings should include both boards and spine. Natural light and a neutral background are highly recommended. Avoid flash photography if you can as it will often produce glare obliterating many details. The quality of your photography WILL affect the outcome of jurying. Digital images should ideally be sized to 1024x768 pixels (check your manual for settings) in JPG format, the usual default. Please do not send larger images. Traditional photographic images (prints or slides) can be accepted, but MUST be received by the entry deadline and accompanied by a copy of the entry form or other note CLEARLY identifying the artist and work.

3. Fill out the online entry form completely, attach digital images and click on send. You will receive an acknowledgment of your entry including the information you filled in. Please print this out, include print/slide images if not submitting digital images, and your entry fee of \$20 for first entry, and \$10 for

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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 February issue:
January 15, 2006.

Items for the Calendar should be sent to

Shawn Gerwig, 296 Maine Street,
Brunswick, ME 04011
PHONE: 207.725.5676
srgerwig@gwi.net

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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

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<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.

the second entry. Send entry to: Peter Verheyen, GBW Exhibitions Chair, 8 Pebble Hill Rd. North, Dewitt, NY 13214, USA. Current non-members must also include a completed membership form with separate check for dues. We are working on enabling the acceptance of credit cards, especially for entries from abroad.

4. All parts of the entry **MUST** be received by May 1, 2006. Please plan ahead, especially with questions.

Those without online access may send images and completed entry form (Microsoft Word or typed). Handwritten forms cannot be accepted. I will happily help and work with those having questions and technical issues, especially if contacted as far in advance of the deadline as possible. Your family members/friends may also be able to help with access.

Entrants will be notified of acceptance of their works soon after the jurying, with actual works due in Syracuse by mid-June (exact date to be determined) for photography and preparation.

As always, if anyone has any questions/concerns, please do not hesitate to contact me at: <verheyen@philobiblon.com> or 315.443.9756 <wk>.

SAVE THE DATE!

What: GBW Centennial Celebration

When: October 12-15, 2006

Where: New York City, New York

EVENTS INCLUDE:

The Art of the Book in America symposium
New York Academy of Medicine, October 13-14

100th Anniversary Exhibition

New work by GBW members and retrospective look back at significant work of GBW members from the last 50 years; Opening at the Grolier Club

100th Anniversary Dinner Cruise

See the sights of Manhattan and the Statue of Liberty by boat while toasting the anniversary of the Guild and visiting friends and colleagues

Vendor's Show

Meet and talk with vendors of the finest bookbinding supplies

Many other events and tours to be announced

Visit the Centennial Celebration webpage for the most up-to-date info: <palimpsest.stanford.edu/byorg/gbw/centennial.shtml>

GBW Standards in Portland

MINUTES ANNUAL MEETING GUILD OF BOOK WORKERS, INC. OCTOBER 28, 2005

The Annual Meeting of the Guild of Book Workers, Inc., was held on Friday, October 28, 2005, at 5:00 p.m. PST, in the Portland Hilton Hotel, Portland, Oregon, during the 25th Annual Seminar on Standards of Excellence in Hand Bookbinding.

President Betsy Palmer Eldridge called the meeting to order and welcomed all present. A printed agenda was distributed. The elected Officers, Standing Committee Chairmen, Chapter Chairmen, and incoming Officers present were recognized.

Paula Jull of the Northwest Chapter reported approximately 30 were present at the luncheon on this date for those attending a Standards Seminar for the first time. The first-time attendees present at this meeting were asked to stand and introduce themselves.

In memory of the Guild members and professional colleagues who have died recently, Betsy asked those present to stand in silence while the names were read.

The minutes of the November 13, 2004, Annual Meeting were approved, as published in the December, 2004, issue of the Guild Newsletter. Annual reports for the 2004-05 year submitted by the Executive Committee members were published and included in the August, 2005, issue of the Guild Newsletter.

Motion made and seconded to accept the 2004-05 Annual Reports as published: MOTION CARRIED.

REPORT OF THE PRESIDENT

Betsy reported the following:

- 1) The 2005-06 Membership Directory should be in members' hands in about two weeks. The new method of having rotating membership renewal dates was noted.
- 2) The next issue of the Journal (Volume 40 covering the Denver Standards Seminar) will be in members' hands very soon with Signa Houghteling as Editor, who has worked diligently to get the Journal publications current. Newly elected Dorothy Africa will be Editor of the next issue on the Seminar in Providence. The first four Foundations Sessions will soon be on the Guild's web site.

- 3) The Guild's videos of presentations at Standards Seminars are now current and readily available.
- 4) The Supply Directory is now online with a "draft format" being tested. It will be easier to keep an online directory current and improvements can be easily incorporated in the future. Thanks were extended to Susan Martin, Donia Conn, and Eric Alstrom for their efforts in this matter.
- 5) The Guild Newsletter is current. The recent October issue included proposed Guild By-laws along with a ballot for members to vote. Since the issue was late in being mailed, extra copies of the proposed By-laws and the President's Report were made available at this Seminar. However, the ballots will have to be those received by members. The November 4 postmark deadline was noted, along with the fact that the proposed By-laws have to be approved with a two-thirds vote.
- 6) The next task of the Executive Committee will be a review and update of the Guild's Certificate of Incorporation. However, the approval of this document will be by the Board of Directors as noted in the proposed By-laws.
- 7) The Guild's Statement of Purpose included in the Certificate of Incorporation will be updated by amendment.
- 8) Operations Manuals will be worked on in the future—with each member of the Guild's administration having a manual.
- 9) An article in the recent Guild Newsletter noted that the Guild is not set up to do the kind of work necessary for book and paper restoration following a disaster—such as Hurricane Katrina which affected the New Orleans area. Other organizations focus on disaster preparedness and response, and have helps for such disasters. A brochure is available at this Seminar, which includes such information. A "Disaster Response Wheel" for historic preservation was also noted.
- 10) Looking at the future of the Guild: a) the way of work will be analyzed, b) the Standards Seminar will be reviewed, c) the distribution of the monies from the auctions will be considered, d) the Journal will be switched to one annual issue in a different size and format after the 2006 event, and e) the completion of Centennial Census Questionnaires will form a good reference file on members. Everyone will be continually encouraged to complete a Census Questionnaire.

THE 2006 ANNIVERSARY CELEBRATION
NEW YORK CITY—OCTOBER 12-15

- 1) There will be a reception the afternoon of Thursday, October 12, at the Grolier Club in conjunction with viewing the exhibition.
- 2) Presentations will be offered Friday and Saturday, October 13-14, at the New York Academy of Medicine with one day for topical talks and another for regional histories.
- 3) A dinner boat trip is scheduled for Saturday evening, October 14, which will be included in the registration fee, which could range between \$300 and \$350.00.
- 4) A local Host Committee has been formed with Kelli Piotrowski as Chairman. The Committee will be working on information for members—lists of hotel suggestions, local attractions, events and tours available before and after the event.

THE ANNIVERSARY EXHIBITION

Peter Verheyen reported that about 250 Intent-to-Enter forms had been received for the exhibition representing 125-150 people. The entry process will occur online—the forms, submission of images (two only per entry), etc.—with a May 1, 2006, deadline. He will assist those persons without computer access or expertise, but asks such help be requested long before the deadline.

Peter further suggested the taking of good photographs, and noted that only 60-70 items can go into the exhibition. The contacts will be made from the information on the Intent-to-Enter forms. Support will be sought towards expenses for the exhibit catalog.

COMMENTS FROM THOSE PRESENT

- 1) Concern was expressed about the expense for the 2006 event in New York City. In response, the proposed fees were explained, along with the fact that non-members will be able to attend. The facilities for the presentations and vendors expect to be ideal, and the boat trip celebratory.
- 2) Many items from the Guild's archives will be on display at the 2006 Event.
- 3) Concern was expressed about the changing of the size of the Guild Journal, as decided by the Executive Committee. A show of hands noted the desire to move forward with the larger size of about 8-1/2"x 11". It was explained there would be a financial savings in doing this size with only one annual issue.

Certificates of Appreciation, hand-lettered by Nancy Leavitt, were presented to outgoing officers Mark Andersson (Vice President), Signa Hough-teling (Journal Editor), and Susan Martin (Supply Chairman).

It was announced the 2007 Standards Seminar will be in Dallas, Texas, hosted by the Lone Star Chapter.

There being no further business, the meeting was adjourned.

Catherine Burkhard,
Secretary

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AWARDS PRESENTATIONS

Laura Young Award

The Executive Committee has awarded the 2005 Laura Young Award for service to the Guild of Book Workers to Margaret Johnson. No one deserves this award more than Margaret. After joining the Guild in 1977, she edited the Guild's Newsletter for twenty years from 1982 to 2002.

As a youth, Margaret attended the George School, a Quaker boarding school in Pennsylvania, but her stepmother didn't see any reason why a girl should attend college, so Margaret started working first as a telephone operator, then in a bank, which she claims is the most boring job in the world. She and her husband Duncan married in 1945, and had three children, Tom, Elizabeth and Anne, and two grandsons, Ben and Nick. Duncan was an Army physician, and the family moved frequently over the years.

Margaret's first exposure to bookbinding came in a workshop with Betty Lou Chaika at UC Santa Cruz in 1977. She studied bookbinding and conservation with Laura Young in New York from 1979 to 1984. In the mid eighties Margaret worked as a volunteer in the bindery of the Library Company of Philadelphia, then set up the conservation program at the Historic Library of the Pennsylvania Hospital. Margaret moved to San Francisco in 1993, where she does private bookbinding and conservation work.

She is an active member of many other book-related organizations, including the Hand Bookbinders of California, the Roxburghe Club of San Francisco, the American Printing History Association, Colophon Club, Binders' Guild, Pacific Center for Book Arts, the Society of Bookbinders, the Designer Bookbinders, and the Institute of Paper Conservation.

Margaret has continued to seek new training, attending numerous workshops and traveling frequently to conferences both here and abroad. She is one of the few people who have attended every single Standards Seminar.

In her long tenure on the Executive Committee, Margaret combined great enthusiasm, along with the kind of hardheaded realism that is so essential to getting anything accomplished in a volunteer organization. Her contributions to the Guild are enormous and enduring.

Honorary Membership

The Executive Committee has awarded Honorary Membership in the Guild of Book Workers to Hedi Kyle for her lifetime of achievement in bookbinding, conservation and book art.

It would be difficult to exaggerate Hedi's impact on the field. As both conservator and book artist, she expanded our idea of what constitutes a book by simply folding, rolling and cutting paper, and combining the results in innovative structures and enclosures. By studying historical prototypes, deconstructing tradition, and seeking the underlying aesthetics of materials and structures, Hedi creates books that are marvels of engineering, at once balanced, alluring, and animated. Hedi once wrote that "book artists create a narrative that weaves in and out of view, time and consciousness, while one experiences flow and movement, touch, sound and smell." But Tom Conroy expressed the response of traditional bookbinders to Hedi's innovations when he described her books as "utterly useless and yet irresistible."

Born in Berlin, Hedi was educated at the Werk Kunst Schule in Wiesbaden in the 1950s, then worked as an Assistant Art Director for J. Walter Thompson. After moving to the United States in the 1960s, she studied bookbinding with Laura Young in New York

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between 1972 and 1977, and worked as a bookbinder at the New York Botanical Garden and the American Museum of Natural History. She was the Conservator of the American Philosophical Society in Philadelphia from 1986 until her retirement in 2002.

She was exhibitions coordinator for the Guild in the 1970s, Co-Director of the Paper and Book Intensive from 1981 to 1994, a member of the Permanent Paper Task Force at the National Library of Medicine in 1988, and on the board of directors of the Center for Book Arts in New York from 1985-1988. She wrote the *Library Preservation Manual* in 1981, a book which continues to have a useful place on the shelf of any library conservator. She outlined her theories of book art in an article entitled "Conservator and Book Artist" in the *New Bookbinder* in 1991, and contributed a chapter to the *Penland Book of Handmade Books* in 2004.

Hedi has lectured and exhibited nationally and internationally. Her books were the subject of a retrospective at the Minnesota Center for Book Arts in 1990, and the 1993 exhibition entitled "*Hedi Kyle and Her Influence*," held at the Center for Book Arts in New York, showcased her bookwork alongside that of her students. Her books are represented in the collections of the Victoria and Albert Museum, the Walker Art Gallery, the National Gallery in Washington, and many private collections.

An inspirational teacher, Hedi has taught graduate and undergraduate students in book arts at the University of the Arts in Philadelphia since 1986. It sometimes seems that Hedi has taught everywhere: the Center for Book Arts in New York, the Centro del bel Libro in Ascona, Haystack Mountain School of Crafts, the Visual Studies Workshop, and Penland School of Crafts, the San Francisco Center for the Book, the Paper and Book Intensive. Her greatest contribution to our craft may be in the mentoring of students, interns and volunteers, many of whom went on to careers in conservation.

Hedi advocates that before repairing a book, the binder should live with the book for a while, in order to allow the book to suggest what it needs. A book should be treated as a work of art no matter how modest it may appear at first glance. She might dream of a structure, and wake up and experiment until it works. Hedi is always searching for something new, and when she gets it right, she shares it with the rest of us.

SCHOLARSHIP REPORT

For many years GBW has awarded scholarships to attend Standards. An application appears in the June Newsletter. Applicants must have been a member for two years and supply two letters of recommendation. The scholarship consists of the registration fee and accommodations at the conference hotel. This year four people applied and the two recipients were Kevin Stern from the Lone Star Chapter and Jana Brubaker, member of the Northwest and Rocky Mountain Chapters. I have been the scholarship chairperson since its inception and have now passed on the duties to James-Reid Cunningham, the GBW Vice President. Following is a note I received from scholarship recipient Jana Brubaker.

Cris Takacs

Thank you to everyone on the Scholarship Committee for making it possible for me to attend Standards. As I was sitting in Tim Ely's seminar, I was struck by an idea of how it might be possible for me to combine painting with bookbinding. Thanks to Hedi Kyle's experience and generously shared expertise, I have been opened to the possibility of leaving books out in the rain. From Peggy Skycraft, I have been introduced to the beauty, possibility and tradition of paper marbling. And while sitting in Renate Mesmer's demonstration, I was deeply grateful for the feeling of privilege that came over me, to sit in a room in the midst of a working day, where grown men argue—heatedly—over the difference between a millimeter or two! Each night, I appreciated being able to relax in the sanctuary of my own hotel room. I returned from that trip feeling rested and invigorated with new ideas.

Thankfully yours, Jana Brubaker

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STANDARDS PRESENTATIONS

Paul Delrue

Lacunose (An Artistic Invention)

Perhaps because he likes to think of us with a book in our hands, Paul Delrue does not define for us the term he uses for his creative leatherwork technique, but encourages us to look it up for ourselves. Lacunose, pronounced “lack-you-nose” means to him, applying thin leather piecework over a surface and then alternately sanding and applying a watery PVA about 20 times. The dictionary tells us it is a Latin adjective meaning having, or full of, lacunae, which in turn are defined as depressions, pits, small opening, blank spaces, or holes. This is a fitting name then because applying the leather in layers and then sanding it flat creates openings that allow the colors of the leather underneath to show through.

Lacunose invites bookbinders to play with leather and see it in a new way. Paul created his first lacunose binding in 1985 in his quest for an effect more naturalistic than onlays, which he compares to paint-by-numbers. This new technique will undoubtedly bring us a renaissance of bookbinding and I am certain the possibilities have only begun to be discovered. Many people I spoke to at the Portland Standards Seminar after seeing Paul’s demonstration were itching to try something out but “in their own way.”

Paul has been bookbinding since 1959 and had a traditional apprenticeship at the University College, London where he was greatly encouraged by his teachers because of his obvious talent and skill. Now in his own workshop in North Wales, he invites people to visit and offers private lessons “Bookbinding by the Sea.” He has also mentioned that he is hoping to find one last apprentice—and that is a rare opportunity indeed. Contact Paul at ++441492879270, or to view Paul’s work online, visit www.designerbookbinders.org.uk or www.societyofbookbinders.com. It is possible to purchase his bindings from Joshua Heller Rare Books, Inc. in Washington D.C. e-mail rhellerbkdc@aol.com or Madoc Books in Wales; email: madocbookspe@aol.com.

We must mention our gratitude to Dominic Riley (a former apprentice of Paul’s and an amazing designer binder in his own right) for making it possible for Paul to share with us his artistic invention.

Sophia Bogle

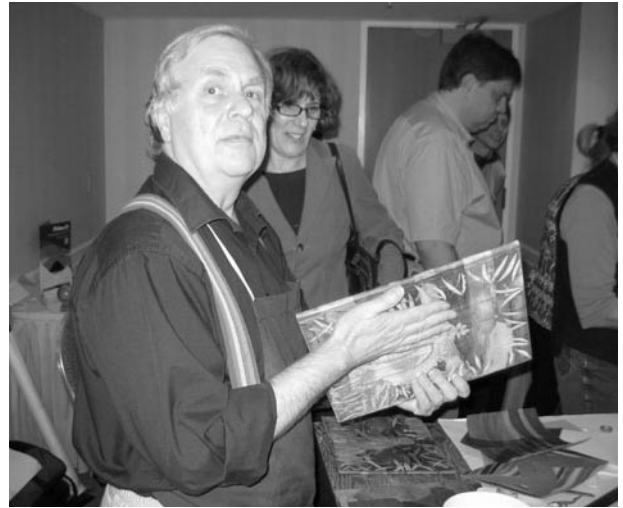


photo by Alan Puglia

Paul Delrue

Timothy Ely

Drum Leaf Binding

“It’s very important in life to have a position of purposeful play.”—Tim Ely

Many of Tim Ely’s ideas seem to come exactly through this type of play, including the Drum Leaf Binding. For the purposes of this report, I will refrain from describing the various philosophies accompanying Tim and will get right into the making of the Drum Leaf.

The Drum Leaf is made of: several paper folios; 2 folios to function as endsheets; 2 cover boards or board constructions; spine ware; and cover paper.

The idea is to create a book wherein a drawing can flow across the entire spread of the open book without encountering the thread that can interrupt the drawing. Therefore, no thread is used.

1. The book is drawn, written, painted, etc. on the inside of paper folios (Tim’s preferred paper is industry standard Arches Cover white). This may be done before or after the paper is folded, as you choose. The back of the folio is generally left blank but can, of course, be used to hide secret messages left for future conservators to discover.
2. The folios are gathered, ordered, numbered and amassed with endpapers, the endpapers being placed at the front and back of the textblock.
3. Wax paper gets rubbed into and around the inside of the fold on the endpaper. This is because Tim uses acrylic paint in his books and sometimes the acrylic can be just thick enough that if the book is backed or nipped too hard or too long, the joint area will partially laminate. The wax paper

imparts just enough wax to prevent this.

4. A piece of paper (Arches Cover) measuring the book height by a third the width of the book is placed inside the endpapers against the fold. These will be removed later and are in place to ensure that the book has “breathing room” upon completion.
5. Boards are cut and/or constructed to the size of the final product (this is smaller than the folios as the folios will be cut to size later). Boards should be lined on both sides to prevent warping or 2 boards can be drummed together by gluing only the edges of the boards and laminating them together. Additional warp prevention can be added to these laminated boards in the form of pegs placed in five drilled holes in diamond shape, as on the “5 side” of dice, and cut/sanded flush to the boards.
6. With the boards in place, the book spine is glued up in the finishing press, with just enough pressure to hold it without levering open the planes.
7. Japanese paper lining is attached to the spine and allowed to dry.



photo by Tim Ely

Drum Leaf Binding

8. The book is now carefully drummed using paddles for applying the adhesive. The paddles are simply plastic putty knives with $\frac{1}{4}$ " square plastic rods glued to the edge. The $\frac{1}{4}$ " strip is pressed against a pool of PVA and acts as a carrier for the adhesive. Drum the pages by alternating back and forth between the front and back of the book:
 - a. First glue the spine-edge of the first folio to the spine-edge of the second folio.
 - b. Then glue the spine-edge of the last folio to the spine-edge of the next-to-last folio.
 - c. Next, glue the spine-edge of the second folio to the spine-edge of the third folio.
 - d. Then glue the spine-edge of the next-to-last folio to the spine-edge of the folio preceding it.
 - e. Continue thus until the center folio is reached.
 - f. Next, begin drumming the foredge by gluing the foredge of the first folio to the foredge of the second folio.
 - g. Then glue the foredge of the last folio to the foredge of the next-to-last folio.
 - h. Next, glue the foredge of the second folio to the foredge of the third folio.
 - i. Then glue the foredge of the next-to-last folio to the foredge of the folio preceding it.
 - j. Continue thus until the center folio is reached.
9. The book is lightly nipped in a press or pressed with a roller.
10. With the boards still in place, all three sides of the textblock are trimmed using a sharp french knife.
11. The edges of the book are decorated and/or rubbed with wax paper to afford some protection.
12. The spine ware is made. Spine ware is any unit that can cover the spine. For Tim's demonstration, he lined a portion of the book—the center of the spine—with funky holographic paper. To allow the holographic paper to show, he constructed his spine ware in 2 parts—one part for the head and one part for the tail. These were basic constructions consisting of a strip of stiff paper and book cloth, the strip of paper being placed in the center of the cloth and the cloth being turned in at top and bottom and leaving flaps on the sides. Decide how far into the book cover, recto and verso, you want the flaps to protrude and trim the flaps accordingly.
13. The spine ware is then glued to the spine. This is attached in a way similar to Gary Frost's

sewn boards binding except Tim marks out for adhesive placement using a ratio of 1.613:1 (if you know Tim, you'll understand. If not, you may fret yourself to death trying to figure this out. Use your best common sense), the ratio being the width of the spine ware flaps to the area covered by adhesive.

14. The corners of the cover boards are reinforced with wood glue.
15. Miter lines are drawn on the inside of the cover boards.
16. Starch medium painted papers (or other decorated papers) are marked and drummed on the outside of the boards. The corners are mitered beautifully.
17. The overlaps of the cover paper are turned in.
18. The endpapers are drummed to the cover boards using the same method used to drum the folios together.
19. The covers are waxed as a final measure of protection.

Chris McAfee

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



The advertisement is a vertical rectangle. The top section has a black background. On the left is a logo featuring a stylized bird (possibly a crane) in white. To the right of the logo, the text "The Japanese Paper Place" is in white, followed by "77 Brock Avenue, Toronto, Canada" and "416 538 9669". Below this, the email "washi@japanesepaperplace.com" and website "www.japanesepaperplace.com" are listed. The middle section has a dark gray background with a repeating pattern of stylized chrysanthemums. The text "See our new website..." is in white, followed by "and discover over 600 chiyogami & katazome patterns." in a smaller white font. At the bottom of this section, the word "Delightful." is written in a large, white, cursive script. The bottom section has a white background with the text "Specialists in Japanese papers since 1982" in black.

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www.japanesepaperplace.com

See our new website...
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600 chiyogami
& katazome
patterns.

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Specialists in Japanese papers since 1982



photo by Leyla Lau-Lamb

Hedi Kyle working amongst her architectural book environments

Hedi Kyle

Wunderkabinette: Architectural Book Environments

Hedi Kyle began her presentation with a slide show introducing the range of her work. She was already a fiber artist when she began her book studies with Laura Young in New York City in 1972. Even as she was beginning traditional training she had an urge to experiment with books. Initially she felt stymied, believing she needed a fully set up bookbinding shop before she could make books at home. Also in the early 70s Hedi became acquainted with Richard Minsky and the Center for Book Arts. Hedi began working at the New York Botanical Society where she found a need for containers for the many fragile books and ephemera. After two years of study with Laura Young, Hedi began to experiment with book forms at home, particularly the concertina. She was invited by Minsky to participate in an exhibit being organized by the Center for Book Arts in 1979. She made three different books for this exhibit to be held in Southampton Long Island. The third book she submitted was her first flag accordion book. Hedi has also had an interest in the scroll and its uses. She has thought about the relationship between the scroll, the concertina and the codex. She experimented with variations on all these forms and variations in which

the forms were combined. Roll up a piece of paper and you have a scroll, flatten that scroll, reverse every other fold and you have a concertina, slit every other fold and you have a codex. She would often incorporate found objects from nature and elsewhere, leaves, seedpods, shells, soap ends. Hedi has always found that mistakes can bring about new ideas. Over the years she has made many variations on the concertina: flags, blizzard books, crown books, linked slipcases and the panorama books, for which she demonstrated the construction during her presentation. The panorama book is her most recent development and is an attempt to address the difficulties of exhibiting artists' books. The panorama book is a concertina with a series of wide panels in which the center of the panel is slit and folded to allow the insertion of a dimensional frame. This dimensional frame can accommodate a variety of images or objects. The panorama concertina folds up into a case that is closed with a tab and elaborate slot form derived from a belt fold. This case is then contained in a slipcase. As with the flag accordion, the panorama book has many interesting possibilities for use by book artists.

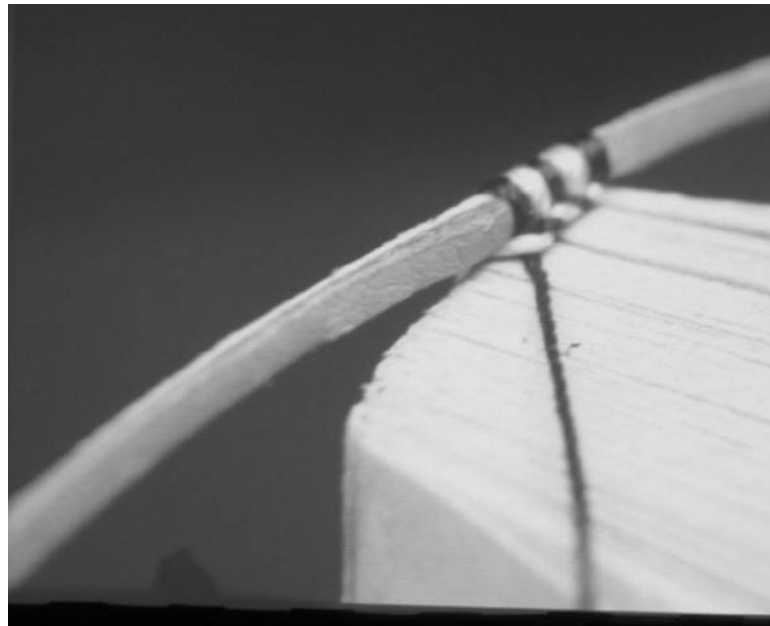
Emily Martin

Renate Mesmer
Edelpappband

“Der edelpappband” (“Fine Paper Binding”) refers to a decorative paper binding reinforced with leather or parchment at the head, tail, corners, and/or edges. Renate Mesmer learned the technique while working in a bindery; though it is not a traditional fine or historic binding, its development can be traced through various early paper bindings. Slides from the Folger’s collection illustrated the evolution from paper wrappers and one-piece paper covers, to paper cases with leather reinforcements.

After discussing the binding’s history, Mesmer began her demonstration with an unsewn textblock. She tipped single-folio endsheets onto the first and last sections with PVA, reinforcing them with airplane linen hinges, then tipped on single-folio Lightweight Permalife waste sheets.

While preparing the textblock for sewing, Mesmer explained that she typically uses four or five sewing stations placed evenly between kettles 7–8 mm from the head and tail (post-trimming). For supports she uses frayed linen cords about 10 mm wide, or Ramieband. The textblock is sewn all along, without a frame, and the sewing in the first and last two signatures links to the signature underneath; this helps to prevent the endsheets from moving forward during rounding. Thickness of thread requires careful consideration, as a specific amount of swell must be generated to avoid backing with a hammer. According to Szirmai’s *The Archaeology of Medieval Bookbinding*, Mesmer declared, perfect sewing should make it possible to achieve the correct shoulder for the desired board thickness without backing. After sewing, the outer signatures are either tipped together with PVA, or hinged with Japanese paper. The cords or tapes are frayed out and adhered to the waste sheet with paste or gelatin.



Front-bead endband sewn over leather-lined parchment core

Mesmer then coated the spine of a sewn textblock with a thin layer of gelatin. At this point she decides either to round the book, or, if the back is to remain flat, puts it directly into a lying press. If the perfect sewing has eluded you, she admitted, you may back the book gently with your thumbs to enlarge the shoulder. After consolidating the spine, she cut linen linings to extend from shoulder to shoulder between the cords, then liberally applied paste both to the linings and the spine before adhering them, then added an extra layer of paste on top. When this had dried enough to be only slightly damp to the touch, she painted a final layer of thin gelatin on the linings. At this point, the textblock should be left to dry overnight.

Mesmer then produced a dry lined textblock on which to demonstrate the hand-sewn two-color front-bead silk endband that traditionally adorns the fine paper binding. While marking her tie-down locations with slips of paper, she remarked that while she prefers to anchor her endbands in the section centers, others find an off-center tie-down more discreet. She pre-punched her holes, which optimally emerge

underneath the kettle stitch, then sewed her endband around a core of leather-lined parchment. After completing the sewing, she glued down the thread end and reinforced the endband with a Japanese paper (alternatively linen) lining beginning above the kettle stitch and extending over the endband, to be trimmed flush when dry.

With the textblock ready for covering, Mesmer cut a card stock spine strip to the width of the spine from shoulder to shoulder over a sewing support, and about two centimeters longer than the height. She lined the card stock on each side with PVA and Permalife, on one side cut flush with the spine strip and extending about three centimeters on the other (just long enough to cover the frayed cords). She then scored and folded a line in the Permalife about five



photo by Cris Takacs

Renate Mesmer

millimeters off the cardstock edge with a thin bone folder and rounded the damp spine piece (this step would be eliminated for a flatback).

Avoiding the five millimeters between her fold and the spine piece, Mesmer used PVA to glue out the Permalife spine wrapper and pulled it tightly over the spine of the book. She removed the book from the lying press, slipped it between boards placed on the five millimeter folds, and quickly nipped it. She then set it to dry under weight. She chose boards matching the shoulder thickness and cut them to height, then applied a three-centimeter wide coat of PVA to their edges and aligned them on the textblock with the creases at the shoulders and nipped it. Afterwards, she trimmed the foreedge and the spine piece. To recess a spine label, she adhered a card stock strip with a label-sized cutout to the spine.

To reinforce the book's head and tail edges, Mesmer pared a thin strip of leather on the Scharfix and edge pared it after cutting it to exact size. First removing strips of waste sheet at head and tail to

accommodate the turn-ins, she pasted out her leather and applied it to the inside edge, then worked it over to the outside. She gathered and cut away excess corner material, then pleated the remaining leather and shaped headcaps. The leather must dry fully before it can be sanded or pared on the board with a sharp scalpel. Mesmer then deftly scraped a little bulky leather from the delicate joint area. She mentioned that, if you realize after drying that the leather has not stuck to the joint, you can slit it open a little and bone it down before covering it with paper.

Mesmer cut her decorative covering paper according to a template showing which areas of the paper would be cut out to show the desired amount of leather, usually at least a millimeter. She dampened her paper with a sponge, then pasted it out, mentioning that especially in the case of the reinforced head and tail it is advisable to test the moisture expansion of the paper before covering. Once she had applied the paper covering to the binding, she used a Teflon folder through paper to eliminate air bubbles and to work the paper sharply into the joints and the spine label recess. If the book did not have its entire edges reinforced, at this point the corners would be cut away from the paper. Before doing the turn-ins, she tore out the remainder of the waste sheet. After turning in, she inserted fences and left the book under weight.

After the book has dried, any traces of the waste sheet are removed and the boards are sanded. The turn-ins are then trimmed to 1.5 centimeters. She commented on the difficulty of in-filling on this binding due to the differing thicknesses of paper and leather turn-ins, and advised compensation in the form of burnishing. When the in-fill has dried, she pastes out the endpaper, then closes the book and nips it. She then adds blotting paper alongside the fences, and presses the book or dries it under weight.

Rebecca Smyrl



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Peggy Skycraft

Traditional Marbling on Paper, Cloth & Leather

Peggy Skycraft is a master of marbling with a thorough understanding of the chemistry involved in how her materials work together. I was struck by her no-nonsense approach to marbling. Although she has studied traditional Turkish and European marbling procedures, over the years she has developed her own techniques and procedures to suit her marbling production and artistic style.

Her handout offered detailed procedural information on setting up a marbling operation, including mixing marbling size and paints, preparing alum for paper, mixing paints, testing materials, making patterns, and cleaning up.

Her marbling trays have a plate glass bottom which is sealed to wooden sides with a waterproof silicon seal glue. The vat is only filled to between a half inch or three quarter inch depth of marbling size, which allows the rakes to move smoothly through the size.

Skycraft uses a 50/50 mixture of both carragheen and methyl cellulose in her marbling size. The carragheen has long strings of gel which holds the paint on top of the size. The methyl cellulose works to fill the spaces in between the strings allowing the paint to stay afloat more evenly.

She mixes her own water soluble pigments from a variety of sources including Golden Artists paints. She stores and dispenses her paint from small Boston round-shouldered plastic bottles with a New York top. Her notebook with numbered swatch samples cut from marbling samples helps her keep track of her color recipes.

Skycraft's ingenious raking tools were simply made and ergonomic. She advises using tools that are easy to hang onto and will not slip out of the hand when wet. She uses a variety of light plastic materials such as cellular plastic, needlepoint canvas, report channels, and resin treated nylon for the handles and probe covers, dritz pins, and meat skewers to make combs.

Skycraft had a variety of her marbled papers on hand and showed slides of her studio and a series of art installations of marbled fabric tents. She demonstrated and casually talked about her processes and shared a great deal of specific helpful information from our questions.

Nancy Leavitt



photo by Cris Takacs

Peggy Skycraft

1/4 page ad #3
P&S Engraving

The Vended Book

Jane Cheng

My biggest reservation about fine binding as a career has always been its inaccessibility. When a book sells for hundreds or thousands of dollars, I always wonder, will it really be read? Will someone really fill the pages of a precious blank book with writing, or will the buyer be afraid to touch it?

A summer spent making books for Artists In Cellophane's Art*o*mat's has given me a chance to explore, if not answer, my own questions. Art*o*mat's are retired cigarette vending machines that have been converted to vend art (artomat.org). For \$5.00, "art collectors" pull a knob to receive work by one of about 400 artists, each with a column in an Art*o*mat somewhere in the country—they total 76, from Cincinnati's own, located at the ArtWorks Time Warner Gallery downtown, to one in the Whitney Museum in New York City.

I became an Art*o*mat artist through ArtWorks, an arts-based employment and job-training program for youth in the Greater Cincinnati area (artworkscincinnati.org). When the project came along I had been bookbinding for several years already, but with no formal training. My introduction to binding came from my mother, who apprenticed in Lausanne and trained as a fine bookbinder at the *centro del bel libro* in Switzerland, and taught me intermittently through my growing up. I always liked to read, write, and work with my hands, so bookbinding was a natural extension of these interests. As I got older, I started to think seriously about pursuing binding as a career, and so this summer the opportunity to become an Art*o*mat artist was a chance for me to practice on a small scale before continuing on to college. The venture became an apprenticeship with the generous collaboration of master bookbinder Gabrielle Fox, an internationally recognized miniature book specialist. Under her guidance, I committed myself to binding 80 small books during the course of the summer, at a projected pace of 1 book per hour.

To ensure the quality of each book under the quantitative pressure, we gave careful thought to the structures we could use. I made most books in editions of five or ten, with a different new structure for each edition. While Gabrielle taught most to me, I was able to make up a few structures myself. I also worked hard on the design of the books; my experience with photography and graphics led to some projects that contain my own content, or contents produced in

collaboration with a friend. During the course of the summer, Gabrielle also helped me sharpen my own leather paring knife, enter a competition, and learn about new equipment. In return, I worked on her graphic identity and photographed some of her bindings.

The project had its difficulties. The hardest factor was time: Instead of one hour per book, I typically took two or three, and many more during the design stages. Few steps progressed as fast as I had planned, and I was unwilling to sacrifice time-consuming design work for efficiency. The repetitive tasks of mass production forced me to admit that five-dollar accessibility comes at a real price. The thought and skills invested in a fine binding require a large amount of time, and the product is a book that recalls thousands of years of history as well as the binder's individual meditations on text and form. Essentially Art*o*mat books are a different genre altogether; even produced reasonably fast they must be treated as parts of a whole, and the design must speak the language of manufacture.

But there are 80 2.125x3.25" books in my bindery right now, and I can't help but feel proud. For each time that I discarded an imprecisely cut folio, or sat back down at the computer to find a way an idea could cohere, or resewed where the thread had broken—for each renewed effort is a small book, a piece of myself, and a preponderance of ideas and learning. I find my own projects becoming more efficient and more exact, thanks to Gabrielle's demonstrations and advice. I also find the books themselves appealing. Even if they took too long, they each fulfill many aspects of my expectations for design and craft.

Each of my books will sell for \$5.00. I have yet to be convinced that money can be a measurement of time or learning, but because of the fixed price and the large number produced, a whole new venue has opened for hand (if not fine) bookbinding. I hope that these books will find themselves purchased by working people and children, by friends buying birthday presents, or curious passers-by who have never owned a piece of art. I hope that every one will be read or filled with writing, and enjoyed.

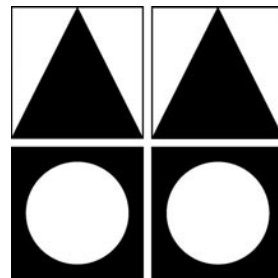
Jane Cheng is pursuing her studies and craft this year at Harvard College, where she majors in Art History while working in the Weissman Preservation Center for the archival conservation of books and works of art on paper. jcheng@fas.harvard.edu

Supplies

For Sale: English cast iron NIPPING PRESS with brass handles. 10 x 15 in. platens with 3 in. daylight. \$500. Collection of DECORATIVE BRASS HAND TOOLS AND PALLETS. All or singly at very good prices. Will send print out of designs. Sets of EDINBURGH BRASS HAND LETTERS 10pt. & 12pt. \$190 ea. Roll of 2-in. 22K gold foil \$80. Contact: Beverley Thompson 609-430-4315

Membership

The new membership directory came out at the end of October and I have processed a large batch of new and reinstated members. Report all errors and changes to Cris Takacs, 112 Park Avenue, Chardon, OH 44024 or membership@guildofbookworkers.allmail.net



AMERICAN ACADEMY of BOOKBINDING

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2006 COURSE OFFERINGS

Telluride, Colorado Campus

Beginning Bookbinding

May 1 – 5 & May 8 – 12, Instructor Monique Lallier

Introduction to Book Conservation: Restoration of Cloth and Leather Bindings

May 15 – 19, Instructor Don Etherington

Concept and Design of Artist Books and Binding

June 21 – 24, Instructor Don Glaister

Advanced French Style Binding for 3rd – 5th year students

June 26 – 30 & July 3 – 7, Instructor Monique Lallier

Chemise, Slipcase and Clamshell Box

July 10 – 14, Instructor Monique Lallier

Conservation: Treatment of Textblocks

July 17 – 21, Instructor Don Etherington

Conservation: Sewing of Textblock

July 24 – 28, Instructor Don Etherington

Ann Arbor, Michigan Campus

Case Bindings

March 20 – 24, Instructor Monique Lallier

Introduction to Conservation

March 27 – 31, Instructor Don Etherington

French Style Leather Binding (2nd & 3rd years)

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

Conservation: Treatment of Textblocks

October 23 – 27, Instructor Don Etherington

Conservation: Sewing of Textblock

October 30 – November 3, Instructor Don Etherington



American Academy of Bookbinding

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Calendar EXHIBITIONS

🌀 CALL FOR ENTRIES

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>

A Reader's Art 6: Changing the Wind: A show of artists' books with a focus on change: political, personal, cultural, spiritual. All media welcomed, all approached—even installation and performance. **Deadline for submission: January 15.** Contact: Jamie Runnells at 662.325.8823 or jr216@ra.msstate.edu

🌀 UNTIL

JANUARY 6: Salt Lake City, UT: *Annual Rounce & Coffin Club Western Books Exhibition*. Special Collections Gallery, Marriott Library. Contact: Jen Sorenson at 801-585-9191; jen.sorenson@grolierclub.org

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

FEBRUARY 4: Books on Ice: British & American Literature of Polar Exploration. The Grolier Club, 47 East 60th Street, New York, NY 10022. For more information contact Megan Smith msmith@grolierclub.org

JUNE 3: 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

FEBRUARY 21-APRIL 29: *Claire Van Vliet & the Janus Press: Fifty Years*. The Grolier Club, 47 East 60th Street, New York, NY 10022. For more information contact Megan Smith msmith@grolierclub.org

APRIL 15-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.

MAY 16-JULY 29: *Teaching America to Draw: Instructional Manuals & Ephemerata, 1794 to 1925*. The Grolier Club, 47 East 60th Street, New York, NY 10022. For more information contact Megan Smith msmith@grolierclub.org

OPPORTUNITIES

Historic Sugartown in Willistown PA, (outside of Philadelphia) is looking for someone with bookbinding skills who could perform demonstrations on bookbinding in exchange for living in a very nice historic house next to the bindery. Other care taking responsibilities would be included. The house is currently being renovated so this position would be available summer 2006. We would like to interview and secure a person in the winter months. For more information: Susan Frens at sfrens@frensandfrens.com

John C. Campbell Folk School

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

FEBRUARY 5-11: *Wooden Books*: Dan Essig

MARCH 5-10: *Book Arts Galore!*: Joyce Sievers

MARCH 26-APRIL 1: *Beginning Marbling and Bookbinding*: Regina & Daniel St. John

APRIL 7-9: *Woven Spine Binding*: 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.**

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

For information on upcoming workshops and classes: 801-585-9191, or contact Jen at jen.sorensen@library.utah.edu

Hollander's 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.



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Oregon College of Art & Craft Schedule

For more information: www.ocac.edu

Center for the Book: San Francisco, CA

For more information: 415-565-0545. www.sfcab.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 or call 845-658-9133.

Penland School of Crafts

For more information and a complete listing of courses: 828-765-2359; www.penland.org

North Bennet Street School

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

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

offers an assortment of book arts classes, from beginning to advanced. Please contact Maria G. Pisano for 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

Hiromi Paper International

For more information visit www.hiromipaper.com or call Hiromi Paper in Santa Monica, CA at 310.998.0098.

~ The Guild of Book Workers Newsletter

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

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: 970-728-3886, staff@ahhaa.org, or visit www.ahhaa.org

WORKSHOPS, LECTURES, & OTHER EVENTS

JANUARY 3: San Francisco, CA: Lecture & Slide Show: Gillian Boal will give speak of the work of restoration being done at the library of St. Catherine's Monastery in the Sinai. Contact: Marlyn Bonaventure at 714.639.4010, marlynbonaventure@yahoo.com

JANUARY 21-22: San Francisco, CA: (*There Must Be Fifty Ways to Attach Your Cover* with Kitty Maryatt at the San Francisco Center for the Book; www.sfcbook.org

JANUARY 21-22: Dallas, TX: The Craft Guild of Dallas will be sponsoring a workshop on gold finishing with Stuart Brockman from 10AM to 5PM. Lecture and reception on the 21st at 7PM. Brockman will demonstrate the methods and skills required for the successful use of gold leaf for tooling on leather. The course will be taught by demonstrations followed by bench time with assistance and advice throughout. Reasonable hand skills and a prior knowledge of bookbinding are essential. All labels, plaquettes and spines are provided. To enroll, please contact: The Craft Guild of Dallas, 4325 Proton Road, Dallas, Texas 75244; (p) 972-490-0303; (f) 972-490-0304; www.craftguildofdallas.com



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For inclusion in the February Newsletter, send camera-ready artwork or electronic files (inquire for electronic specifications) by **January 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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JANUARY 28–29: New Haven, CT: Creative Arts Workshop, a community arts and crafts school in New Haven CT, is hosting *Pop-Up Paper Structures* with Carol Barton 10–4PM. Carol is a splendid book artist who has just published her own how to book, *The Pocket Paper Engineer*. For more information: www.creativeartsworkshop.org or call 203-562-4927

JANUARY 10–APRIL 25: Salt Lake City, UT: *Fundamentals of Bookbinding* with Chris McAfee. This class will explore the basic elements of bookbinding, including design and construction of the traditional book. Book Arts Studio, Marriott Library. For more information contact Jen Sorenson 801-585-9191 or jen.sorenson@library.utah.edu

FEBRUARY 11–12: Claremont, CA: Claire Van Vliet speaks as part of the Frederic W. Goudy Lecture for the Scripps College Press on the 11th at 7:30pm in the Humanities Auditorium at Scripps College. A workshop with Van Vliet on new woven structures runs February 11–12, 9:30–4:30PM. An exhibition of Van Vliet's 50 years of letterpress printing opens the 11th at the Clark Humanities Museum. For information: Kitty Maryatt, Director of the Scripps College Press; 909-607-3866; KMaryatt@ScrippsCollege.edu

MARCH 4–5: San Francisco, CA: A Workshop with Joan Michaels Paque on *Books, Boxes and More: a workshop on 3D paper arts*. For more information: Marlyn Bonaventure at 714-639-4010; marlynbonaventure@yahoo.com

MAY 15–19: Toronto, Canada: 32nd Annual conference and workshop of the Canadian Association for Conservation. Workshop Topic: *Risk Management for Cultural Institutions and Collections*. Simultaneous translation into English or French will be available as required. Speakers interested in presenting should contact Elisabeth Joy: ejoy@sympatico.ca. **Deadline is December 31, 2005.**

JUNE 10–21: 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: Providence, RI: American Institute of Conservation annual meeting: aic.stanford.edu

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

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