

Original sketch of the New York Academy of Medicine

GUILD OF BOOK WORKERS CENTENNIAL CELEBRATION 1906-2006

OCTOBER 12-14, 2006
NEW YORK CITY

*New York Academy of Medicine
Fifth Avenue and 103rd Street*

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The Guild of Book Workers Newsletter

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Guild News

PRESIDENT'S REPORT

With the '05 Portland Standards Seminar successfully completed, attention has turned to next year's event, the Centennial Celebration in New York City in October '06. The decision to return to New York for GBW's 100th Anniversary and to stage a quite different seminar to allow a larger attendance was made a long time ago. The major pieces have been in place for some time: an opening tea reception to view the GBW Anniversary Exhibition at the Grolier Club on Thursday afternoon; a symposium on "The Art of the Book in America, 1906-2006" at the New York Academy of Medicine on Friday and Saturday; and a dinner cruise celebration on board the "Spirit of New York" on Saturday evening. With the actual arrival of '06, preparations have geared up a notch as anticipated.

At the end of December, Eric Alstrom, GBW's Publicity Chair, sent out a "Save the Date" Press Release announcing the October Centennial Celebration to the Guild's exchange organizations and a long list of other peer organizations, both here and abroad. This announcement was sent both formally in hard copy by snail mail, and more rapidly by email. He also sent it to the GBW listserv to catch those members who seem to be using that mode of communication almost exclusively these days.

Meanwhile, the New York local arrangements committee, ably Chaired by Kelli Piotrowski and including Anne Hillam, Susan Martin, Clare Manias, Laura McCann, and Georgia Southworth with offers of help from others in the New York Chapter, swung into high gear on their assigned tasks. First, after much research and a lot of hard work, they produced the most amazing 11-page list of Assorted Accommodations in NYC, which should be extremely useful in helping members find housing. Of course New York has seemingly endless hotels of every variety but their list is divided specifically into Budget, Moderate, and Luxury listings, and as well giving several accommodation services that are available on-line to provide B & B and more affordable listings. Everything but a park bench. Their list will be posted on the GBW website where additions suggested by members can be made easily. Members will need to make their own inquiries and reservations. However New York is very popular in the fall, the hotels fill up rapidly (especially the inexpensive ones), and members are advised to make preliminary reservations as early as possible

(like NOW) if they are even thinking of attending. GBW also hopes to have a Room Share list on the website, which is a good way to cut expenses.

The New York group also put together a remarkable 6-page annotated list of bookstores in the City that they thought might particularly interest book people, and have compiled a list of local suppliers (apart from the usual vendors) that might be of interest too. One look at those lists and one wants to spend a whole week, at the very least, exploring the town. Both lists will also be posted on the GBW website for members to peruse. Meanwhile, Clare Manias who has professional experience in book design offered her services to design a special logo for the event. After coming up with an impressive variety of designs for the group's comments, three were selected to present to the GBW Board at its January meeting. Happily, their favorite ended up being the Board's favorite too! The New York group really has been doing wonderful work for GBW.

Ongoing work continued on the list of individual pre-conference tours being arranged at the major New York institutions for Thursday morning. A unique opportunity, these special tours will be for small groups of a dozen or so to have private visits to the libraries, collections, or conservation labs. The various institutions have been wonderfully welcoming and cooperative. The list is exciting—indeed dazzling—and continues to grow: the Pierpont Morgan Library, the Metropolitan Museum of Art, the Frick Art Reference Library, The New York Historical Society, the Butler Library at Columbia University, the Center for Book Arts, and further afield, the Brooklyn Museum of Art and The New York Botanical Garden, with more possibilities pending. Unfortunately the difficulties of getting around New York mean that there will be time for only one tour that morning. The ticketed tour selection will be on a registration sign-up, "first come first served" basis. Only those who register IMMEDIATELY in May are likely to get their first choice, but the goal is to have enough tours available so that everyone attending can have a treat.

That same Thursday afternoon the New York Academy of Medicine at 103rd and Fifth Avenue will be open for the conference registration, and the vendors will be there to display their wares. They will be there Friday and Saturday as well, of course. One of the attractions of the NYAM's charming facility is that it has such nice space for the vendors, perennial favorites at GBW conferences, with two light and

airy rooms overlooking Fifth Avenue and Central Park. They will be happy there, and we will be happy to have them there!

Also on the agenda for that afternoon will be the opening tea reception to view the GBW Anniversary Exhibition at the Grolier Club at 60th and Park Avenue. As announced, the exhibition will include both a retrospective and a current GBW exhibition. As an added plus, the Grolier Club will have an exhibition of Neale Albert's miniature books on display at the same time. However, because the Club is housed in a small but fascinating vintage townhouse, its fire-laws restrict the number of occupants. As a result, GBW will need to ticket members into three overlapping two-hour time slots, (3-5, 4-6, or 5-7) which will be coordinated with their morning tour times. Thursday evening members will be on their own to make plans.

On Friday and Saturday the symposium on "The Art of the Book in America, 1906-2006" will be held at the NYAM in its fine auditorium that seats over 400 people. The GBW Advisory Committee of past Presidents and Standards Seminar Chairs continues to fine-tune the program. It would be easier if the symposium were longer; it is proving to be a challenge to try to cover so much material in such a short time. The first day will be devoted to topical talks and the second day to regional reports. The invited speakers for the first day already include Sue Allen, Barbara Kretzmann, Don Etherington, Nancy Leavitt, Iris Nevins, Richard Minsky, Hedi Kyle, and Deborah Evetts, with several more under consideration. A large number of members are working, diligently if sporadically, on the regional presentations for the second day. The regions that will be covered will be New England, New York, Mid-Atlantic, Eastern Canada, Midwest, West, Texas, and West Coast. The emphasis will be on visually showcasing the wonderful work done across the continent in the last 100 years. Most of the speakers will be GBW members on the home team, as they are the ones who have access to this material, much of which is not well known.

Friday night after a brief Annual General Meeting following the last talk, members will be on their own again. Many of the major museums on Museum Mile down Fifth Avenue are open until 9 p.m. on Friday evening and members may wish to fit in a visit before a late dinner. On Saturday night after the last talk, the group will be bussed down the East River to the dock to board the "Spirit of New York" for dinner and a cruise out to view the New York skyline and the Statue of Liberty. Bill Drendel, another favorite GBW tradition, will MC the evening.

Of course the Centennial Celebration will be expensive. That was known from the start: New York is expensive. But every effort has been made to keep the costs down. The conference registration fee is actually a great bargain as it includes the opening reception, the symposium, the lunches and breaks for both days, AND the boat cruise and banquet, which is not usually included in a registration fee. It easily might have been two (or three!) times as expensive, with the banquet costing almost that much alone. The Guild Board has just approved a reduced fee for full-time students. We wish that we could do that for everyone, but we have worked hard for several years now with everyone's best interests in mind to find the most reasonable solutions. After exploring the many alternatives, we are convinced we could not do better. We hope as many of you as possible will find some way to join us. The Guild's Centennial Celebration in NYC is sure to be a memorable once-in-a-lifetime event.

The registration packet will be mailed with the April GBW Newsletter and will be posted on-line shortly thereafter. Registration will open on May 1st and will close on September 15th, a month before the conference. **SAVE THE DATE! OCTOBER 12,13,14, 2006. REGISTER EARLY, and make ROOM RESERVATIONS EVEN EARLIER!** We hope to see you there ...

*Betsy Palmer Eldridge
President, GBW*



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THE GUILD OF BOOK WORKERS ON THE WEB

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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.

2006 GBW ELECTIONS

The annual GBW elections will take place in June 2006. Elected in even years are the following positions: President and Committee Chairs for Exhibition, Library, Newsletter and Standards.

These incumbents have agreed to run for the 2006-2008 term:

Library—Jane Meggers

Newsletter—Jody Beenk

We are now asking for suggestions for the following positions:

President (Betsy Eldridge not seeking re-election)

Exhibition (Peter Verheyen not seeking re-election)

Standards (Nancy Lev-Alexander not seeking re-election)

Nominations may be made for any of the positions up for election in 2006. Please contact Susan Martin, Chair of the Nominating Committee, with your suggestions, comments, or questions at (212) 822-7363 or by email at smartin@nyam.org

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Guild of Book Workers Centennial Celebration

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The Local Arrangements Committee has compiled extensive listings of accommodations, suppliers, bookstores and cultural resources in New York City that are now available on the GBW website at palimpsest.stanford.edu/byorg/gbw/centennial.shtml. As attendees must select their own accommodations, we urge everyone to visit the website and examine the lists at the earliest opportunity as hotels in the city have the tendency to fill quickly.

Accommodations

There are hundreds of options for accommodations in New York City. Posted on the GBW website is an extensive, but by no means comprehensive, list of hotels, hostels, and bed and breakfasts for virtually every budget. Each entry contains contact information and location, a short description and web address. We encourage you to visit the websites of potential hotels for more detailed information and to view photos of the rooms where available. For those who would like to initiate their own research on finding the ultimate New York City hotel, we have included many online resources.

There are a few important considerations to keep in mind when booking accommodations in the city. Make reservations five or six months in advance of your trip, especially if you are planning to stay in one of the budget hotels, inexpensive hotels or one of the much sought after boutique hotels.

Suppliers

The Local Arrangements Committee has prepared a list of suppliers throughout New York City for the benefit of the attendees at the GBW anniversary celebration. This list includes all of the large, well known purveyors of bookbinding, conservation, papermaking and calligraphy materials. If you've been dying to visit these stores in person now is your chance. In addition, the committee has dug deep into its collective conscience and has come up with a wealth of favorite sources for specialized equipment and materials. These are the amazing treasures that committee members have each personally discovered in their travels throughout the nooks and crannies of the city

and are now sharing with all who attend the 100th anniversary celebration.

Bookstores

New York City is truly a bookstore gold mine. Beyond the many chain megastores, there are hundreds of small bookstores in the city, each with their own special character. Whether on a specific quest or just out to browse along the shelves in the pleasant atmosphere of a quiet shop, New York bookstore patrons are certainly rewarded. Check out the GBW website where we have listed dozens of classic standbys and favorites for new, used and rare books. Of course it is always a good idea to phone ahead for opening hours or to visit the websites when available.

Entertainment

The choices for entertainment in the city are limitless. Fortunately there are many excellent websites, updated weekly, to keep us all informed. For museum and gallery exhibitions, dance, music, theatre, film, dining et cetera, browse the websites we have listed where you will find thorough descriptions of the best that the city has to offer.

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Video Update

NEW VIDEOS NOW AVAILABLE

✿ DENVER 2003 ✿

Julie Chen: *Presentation Considerations in the Design and Creation of Artists' Books*

Ms. Chen shows slides and examples of elaborate book and box constructions. She demonstrates the use of magnets in both boxes and book covers.

Julie Chen is a book artist and book arts instructor at Mills College as well as various summer workshops. She has published limited edition artists' books under the Flying Fish Press for 15 years.

✿ DENVER 2003 ✿

Claire Maziarczyk: *Getting the Look*

This demonstration addresses the 4 P's of pastepaper patterns: Paper, paste, paint and posture. Ms. Maziarczyk talks about material considerations for her production work and the workspace setup in her new improved studio.

Claire Maziarczyk has been producing her line of pastepaper patterns and related products since 1982, and she teaches book arts to children in her New York home.

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

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

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The Cleveland Restoration Project of the Army Medical Library

Tom Conroy

In 1942, the rare and unique books in the Army Medical Library (now the National Library of Medicine) were evacuated to Cleveland for security against bombing. As the books were culled and packed in Washington and as they were unpacked and shelved in Cleveland, the ravages of time, fire, flood, mildew, dry heat, bookworms, pornographic vandals, and other enemies of books became painfully evident. It was apparent that a large-scale and long-term program of physical restoration was required if these collections were to be preserved. Guidelines were prepared by a committee; work began in 1943 with a staff of six and continued until 1955. By the end of the Cleveland Restoration Project over 10,000 out of 20,000 rare books had been rebound or restored.

Despite the large numbers treated, the history and condition of the collection show that the work was necessary. The Army Medical Library was the greatest medical library in the world and was near ruin. It was

built in 1870, was overcrowded and run down before World War I, and was unmaintained since then. By 1942 the roof and corroded downspouts leaked so badly that there were separate copper roofs over the bookstacks; parts of the building were unventilated (in muggy Washington summers), others were unheated or overheated; the collection suffered from soot, rats, and pests. The rare books had been acquired cheaply for their contents and had received no special care; they were first pulled out of the general collection when they were evacuated. The new Cleveland Branch had to cope with a slow-grown disaster, not routine maintenance.

Thomas J. Holmes (1874-1958) was the key figure on the planning committee. By 1943 he was a bibliographer known for unraveling the intricate problems of Cotton and Increase Mather's colonial writings; but he began life as a bookbinder. He apprenticed at Bagguley, then worked for Riviere and for Zaehnsdorff in London. In 1902 he came to New York as forwarder at the Club Bindery, and in 1909 he and the remnants of its superb French staff became the Rowfant Bindery in Cleveland. At this time Holmes must have been one of the best forwarders in the

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world, with a near-unique knowledge of both English and French technique. Around 1915 Holmes became a librarian, and helped William Gwinn Mather build a collection of his ancestors' and other Colonial publications; on this foundation Holmes wrote articles and bibliographies that brought him a D.Litt. in 1941. Holmes has been called "A man of unusual culture, learned in Puritan thought, and a bibliographer of the highest rank."

On the planning committee only Holmes had both practical binding experience and knew the scholarly and bibliophilic uses of books. Thomas Keys, in charge of the Cleveland Branch and a wartime loan from the Mayo Clinic, and Max Fisch, Curator of Rare Books and in peacetime a Hobbes scholar and philosopher, were bookmen but had no special knowledge of binding.

Jean Eschmann, the binder in charge of the work, was a great design binder and was (like Holmes) a proto-conservator, but he was not a scholar, collector, or librarian. Gerard B. Van Deene, a library bindery executive, soon dropped out; Harold W. Jones, the fine director of the Army Medical Library, was stationed in Washington and no bookman. While Holmes didn't finalize policies or do the benchwork, he alone could outline the technical options and explain their effects on the use, value, and importance of the collection.

The Cleveland Restoration Project drew little attention considering its size and importance. The intense concern for the care of collections of the teens and twenties had waned, and the Florence flood was decades in the future. The principles followed in Cleveland differ from post-Florence orthodoxy in several ways: for instance, the rare books were treated as a working collection of texts, not a museum of bibliophilic objects, which led to a commitment "never to coffin the remains in boxes or slipcases if they could be rebuilt into viable books." Other choices prefigure later conservation practice, like the grid of period and importance with a specified level of treatment for each category, a system later reinvented in Florence. Because of its mixture of similarity and difference, guided by skilled and sensitive bookmen, the Cleveland Restoration Project has a double interest today: it has historical importance as responsible care at a time when neglect was the rule, and it challenges us with a working philosophy of conservation at odds with our own.

For some years I have been gathering material on the Cleveland Restoration Project and the people involved. I would be interested in contact with any

binders, conservators, or preservation librarians who have experience with the collection and its current condition.

Marbling

Iris Nevins

Mr. Sarvan Digamber, a marbler in Jaipur working in the traditional Indian manner passed away in August 2005. He marbled in the Abri traditions, on fenugreek size, with mordant handmade papers and alum prior to marbling, and made all of his colors from pigment. These methods are described in the 18th century manuscript Persian manuscript *Khulusat al Mujarrbat* (*Quintessence of Prescriptions*). He also made rudimentary combs using thorns from the acacia tree. (*Thanks to Jake Benson for the above description.*)

And for anyone who has a high-speed Internet connection and would like to see book edge marbling, it is included in this film clip at the following link <http://www.archive.org/details/Bookbind1961>. The marbling section is from time code 3:17 min to 4:13 min.

1/4 page ad #4
P&S Engraving

Review

William Anthony Fine Binder, Lawrence Yerkes ed.,
Iowa City: University Libraries, Univ. of Iowa, 2005.

Reviewed by Peter D. Verheyen

William “Bill” Anthony (1926–1989) was arguably one of the most influential bookbinders and conservators in the US. His impact cannot be measured by his work alone but also by his legacy as demonstrated by all those he trained, many of whom are now leaders in the field in their own right. Lawrence Yerkes’ forward and Helen Ryan’s introduction to the catalog describe not only Anthony’s life and work, but also the emotional bond they had with him and his spirit that touched so many.

Anthony began his life as a binder at the age of seventeen when he served a seven-year apprenticeship with his father in Dublin, Ireland. He later worked as a journeyman binder in London, UK, studying at the Camberwell College of Art and exhibiting with the Guild of Contemporary Bookbinders, (the precursor organization of Designer Bookbinders). He emigrated to the United States in 1964, working first at the Cuneo Press in Chicago, then partnering with Hungarian-born binder Elizabeth Kner, and finally taking over the firm upon her retirement under the name Anthony and Associates. Anthony’s last job was as conservator for the University of Iowa collections, where he continued to successfully train apprentices. The spectrum of his bookbinding work was broad, encompassing edition binding, fine binding, and conservation.

To honor Anthony, the University of Iowa Libraries held a retrospective exhibition at the University of Iowa Museum of Art, April 15–July 31, 2005, in which not only the breadth and beauty of his creative work were shown but also examples of his conservation treatments. The catalog of this exhibition depicts 41 of Anthony’s “fine bindings” which demonstrate his great technical skill and keen aesthetic sensibilities. While most of these works are executed in full leather with onlays, blind, and/or gold tooling, there are also several examples of his work in vellum. Though his background and training were English, it is clear from looking at Anthony’s work that he studied, admired, and was influenced by the work of binders throughout Europe, blending their ideas with his to develop his own timeless style. Also depicted in the exhibit catalog are examples of some of his edition bindings and conservation treatments. Whatever

style, his work was always technically and proportionately precise and polished.

The continuing relevance of skills and design exemplified by Anthony in this catalog of his work is true even as aspects of the craft are slowly fading away – those with the skills to teach at this level are retiring and no longer teaching. The time required to master the work is hard to fit into today’s world of non-linear cafeteria-style learning and weekend workshops. This learning style has replaced the rigid apprenticeship models experienced by Anthony and his students, now master craftsmen and artists in their own rights. While the book arts have changed dramatically over the past decades, away from traditional craft-based bookbinding to “artist’s books” and more alternative structures, the skills and sense of design exemplified by Anthony’s work remain as relevant as ever.

The exhibition catalog was designed by Julie Leonard and Sara T. Sauers with photography by Jill Tobin. It is a fitting tribute to Anthony and makes an exceptional addition to the reference collections of binders and bibliophiles. The catalog can be ordered online from the University of Iowa Bookstore at www.iowabook.com/wianfibi.html for \$39.95 + SH.

Membership

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Calendar

EXHIBITIONS

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I have been asked by a major publisher to produce a book about collage, assemblage and altered books. If you work professionally in any of these categories, I'd love to see slides or digital images of your art and a description of techniques for possible inclusion in this book. Please send a SASE for return of slides. If you are unfamiliar with my books, you can find descriptions and photos of several titles on my web site www.dianemaurer.com. Please post this to any collage or bookarts groups to which you belong and feel free to write or phone with any questions.

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One Book, Many Interpretations: Inaugurated for *Chicago Book Week* in the fall of 2001, the One Book, One Chicago program is launched each spring and fall to cultivate a culture of reading in Chicago by bringing our diverse city together around one outstanding book.

In the fall of 2006, Chicago will celebrate five years of the One Book, One Chicago program. To commemorate this occasion, the Chicago Public Library is asking bookbinders to interpret the ten One Book, One Chicago selections through the art of binding. This exhibition will open in October 2006 at the Chicago Public Library's Special Collections Exhibit Hall with a Winter Garden reception.

Exhibit Timeline:

Deadline for receipt of Intent to Enter:

February 17, 2006

Registration Packets sent: **March 2006**

Deadline for receipt of completed books: **July 21**

Exhibit Opening Reception: **September 29**

Exhibit Closes: **April 12, 2007**

To receive an official Intent to Enter form, please send your name and mailing address to:

Lesla Dowd, Conservator

~ The Guild of Book Workers Newsletter

Special Collections and Preservation Division
Chicago Public Library / Harold Washington
Library Center / 400 South State Street
Chicago, IL 60605
Email: ldowd@chipublib.org

🌀 UNTIL

MARCH 11: Chicago, IL: *Global Tragedies/Personal Perils* at Columbia College Chicago's Center for Book & Paper Arts. Politics on Paper is an exhibition of work by three artists devoted to important global and personal causes who document their humanitarian efforts, ideas and outrage through art works on paper. Opening Reception: Friday, January 27, 2006, 5:30-7:30pm: 1104 S. Wabash Avenue, 2nd floor. More info: 312-344-6684 or www.book&paper.org

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

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

APRIL 15-JULY 16: Baltimore, MD: *Interpretation By Design: Contemporary Bookbindings by Stanley M. Sherman* at the Walters. 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. For more info: www.thewalters.org.



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We are pleased to offer the Jordan-Dehoff Finishing Press for book workers. Not only is it good for finishing, but also for headbands, restoration and holding the book to apply leather. For more information on the Jordan - Dehoff Finishing Press, contact jdpres@frontiernet.net, or 585-229-2144 by surface mail:

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

MAY 17-JULY 29: New York, NY: *Teaching America to Draw: Instructional Manuals & Ephemera, 1794 to 1925*. The Grolier Club, 47 East 60th Street, New York, NY 10022. For more information contact Megan Smith msmith@grolierclub.org

JUNE 1-3: Dallas, Texas: *The Fourth Triennial Helen Warren DeGolyer Exhibition and Award for American Bookbinding* at the DeGolyer Conference at Bridwell Library, Perkins School of Theology Southern Methodist University. The exhibition is a juried show drawn from a competition to design a binding for an important book in Bridwell's collections. The book for the fourth triennial competition is Jorge Luis Borges's *Ficciones*, printed in a very limited edition at the Argentine fine press Ediciones Dos Amigos. This year's conference includes presentations by Mrs. Jorge Luis Borges and the winner of the 2006 DeGolyer prize. In addition Jamie Kampf, William Minter, Jan Sobota, and Peter Thomas will provide workshops, demonstrations and lectures on binding techniques and the book arts. Contact: Lisa Kozlowski: 214-768-3483 or lkozlows@mail.smu.edu.

SEPTEMBER 20-NOVEMBER 25: New York, NY: *Guild of Book Workers Centenary Exhibition* at The Grolier Club, 47 East 60th Street, New York, NY 10022. Contact: Megan Smith msmith@grolierclub.org

After years of efficient and timely assistance, **Jack Fitterer** is stepping down as the coordinator of Newsletter Advertising. First—Jack, Thank you. You never missed a deadline, and in most cases were our wake up call that the issue was due. In Jack's forthcoming absence, GBW is seeking a volunteer to take over his position. Anyone interested can pepper Jack with queries at: fitterer@acmenet.net or Jody Beenk at: newsletter@guildofbookworkers.allmail.net

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

STUDY OPPORTUNITIES

John C. Campbell Folk School

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

1-800-FOLK-SCH x 122; www.folkschool.org

The Center for Book Arts New York City

212-481-0295 or visit www.centerforbookarts.org

Studio-on-the-Square, NYC

www.StudioOnTheSq.com: 32 Union Square East, #310, New York, NY 10003; 917-412-4134.

**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

Green Heron Book Arts

503-357-7263 or email bookkits@aol.com.

Hollander's Workshops

Contact AAB at staff@ahhaa.org for more information regarding the Ann Arbor/Hollander's campus program; and visit www.hollanders.com

Oregon College of Art & Craft Schedule

www.ocac.edu

Center for the Book: San Francisco, CA

415-565-0545. www.sfcbook.org

**The Canadian Bookbinders
and Book Artists Guild**

CBBAG / 60 Atlantic Avenue, Suite 112 Toronto, Ontario M6K 1X9 Fax 416-581-1053; email: cbbag@web.net or bembo@sympatico.ca; Phone: Shelagh Smith, 905-851-1554; or visit 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

301-608-9101, extension 105, or visit www.pyramidatlanticartcenter.org.

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



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sales@binderytools.com
or call 717-733-0115

JULY 24-28: *Conservation: Sewing of Textblock:* Don Etherington

Ann Arbor, Michigan Campus:

MARCH 20-24: *Introduction to Leather Binding:* 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

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. Contact: One Cottage Street #5, Room 503 Easthampton, MA 01027; contact@garageannexschool.com; www.garageannexschool.com

WORKSHOPS, LECTURES, & OTHER EVENTS

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

MARCH 4-5: Portland, OR: Pacific Northwest College of Art The Northwest Chapter of the Guild of Book Workers presents *Miniature Bookbindings* with James Reid-Cunningham. 9AM-5PM. \$150 + \$20 Materials Fee (\$130+\$20 for GBW NW Chapter). Contact: Andrew Huot at andrewhuot@gmail.com or 541-914-7327.

APRIL 8-9: Louisville, CO: *Sewn Boards Binding Workshop* with Laura Wait. A modern style of binding, incorporating boards that are sewn on along with the sections. The book opens flat making it a suitable structure for artists' books and fine press work. Registration is \$145 for GBW/CCG members and \$175 for non-members.

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To reserve a space send \$75 non-refundable deposit payable to CCG to Lisa de Young, 7741 Nikau Dr, Niwot, CO 80503. April 7, 2006 at 7 pm Laura will also present a lecture entitled Playing it by Ear.


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.

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*.

OCTOBER 19-21: Chillicothe, OH: *25th Anniversary Annual Meeting of the Friends of Dard Hunter*: www.friendsofdardhunter.org



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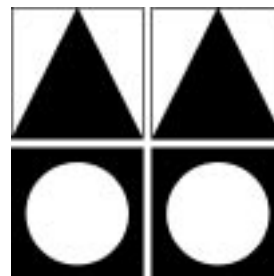
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AMERICAN ACADEMY of BOOKBINDING

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



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