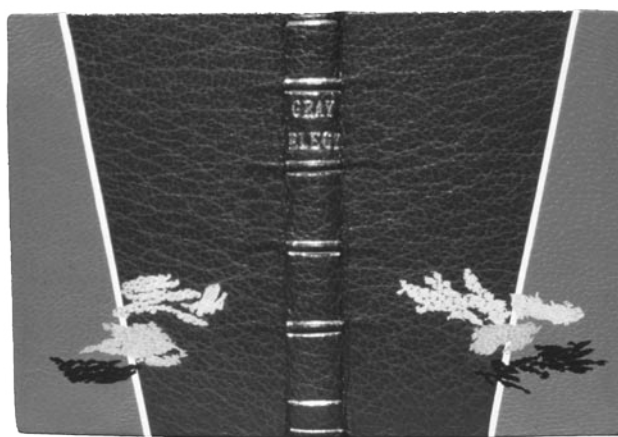
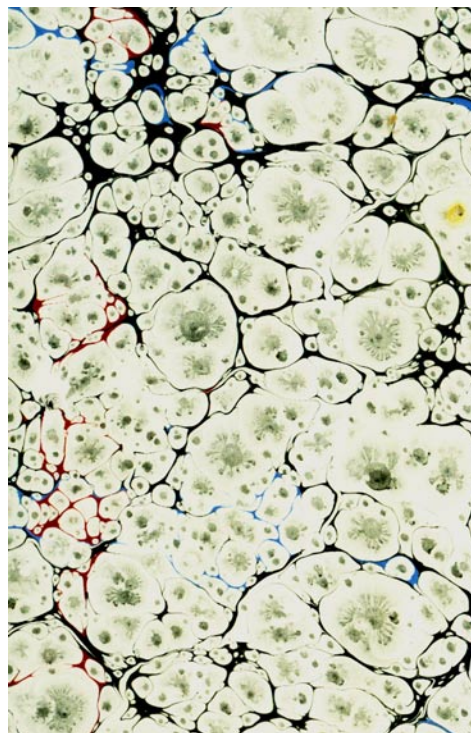


ON p. 4

Iris Nevins's Marbling News provides a modern-day recipe for achieving this Schrotel marbling pattern, a commonly used 19th c. design.



ON p. 5

Gray's Elegy executed in miniature book form by James Reid-Cunningham. A GBW member since the early 1980s, Jim was New England Chapter Treasurer 1995-6, President of the Chapter 1996-2002. He organized the Standards Seminar in Providence in 2004, was elected GBW Vice President in 2005, and is currently running for the post of President. For those in the New England area (or with some frequent flyer miles to burn) an exhibit of his work will be showing at The North Bennet Street School Gallery—39 North Bennet Street in Boston's North End—in June, 2006. For details: www.nbss.org/events.

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The Guild of Book Workers Newsletter

NUMBER 166 — JUNE 2006

Guild News

PRESIDENT'S REPORT

At last the Centennial Celebration is officially launched, right on schedule. Thanks to the hard work of Jody Beenk and Eric Alstrom, the registration information was sent out with the April Newsletter and has been posted on the GBW website <http://gbw100nyc.tripod.com>. Kelli Piotrowski and her Local Arrangements Committee are catching their breath, having done an impressive amount of work pulling together all the information. With the registration having opened on May 1st, Alicia Bailey is now facing a stack of registration forms from folks anxious to get the tour of their choice. She has promised to respond within 30 days, and will be periodically posting the tour assignments on the website. Be sure to check there. Cris Takacs reports that she has received a number of new memberships as well as a number of reinstatements from former members. Meanwhile Peter Verheyen is very busy: the material for the Retrospective Exhibition has arrived and the preliminary judging for the Contemporary Exhibition has begun. And Barbara Kretzmann is working on the GBW Archives Exhibition. With all the Centennial pieces now in place, there is time to attend to some of the governance matters that have been waiting in the wings.

Enclosed with this June issue of the Newsletter is a copy of the new consolidated version of the original GBW Certificate of Incorporation from 1978. The original Certificate of Incorporation contained some specifics regarding the number of Newsletters and Journals, etc. that are currently out of date. It also had two amendments that had been added soon after incorporation to fulfill IRS requirements for charitable status. Initially over a year and a half ago when we started talking with the New York pro bono lawyers, the thinking was that we would need to file a restatement of the Incorporation to update the information, as I have reported in previous President's Reports. However filing a restatement would require a review by the New York State officials, and also a review by the IRS. After considerable deliberation, the lawyers suggested that we simply consolidate the original document and its amendments and live with the historical version. As the organization has not made any substantive changes in its purposes or activities, there seemed to be no need to undergo the reviews that might jeopardize its current status, either its New York classification as a Group A type

organization or its IRS classification as a (501)(c)(3). Needless to say, the Board was happy to hear that recommendation and voted to accept the consolidated historical version. As it is the legal document that founded the present incorporated Guild in 1978, it needs to be kept with the present By-laws. We are all glad to see the end of that process; the extensive file will be shipped off to the GBW Archives.

Also enclosed with this June issue is an errata page on a yellow half sheet of the financial figures for '04-'05 for you to file with the '04-'05 Annual Report that was sent out with the August '05 Newsletter. We were astonished to discover that the '03-'04 figures had been erroneously reprinted by mistake, a computer glitch. Apologies to everyone. However, we note that we did not receive a flood of inquiries about the error. The membership is either very trusting, or very tactful, or can't be bothered! Or all three.

The Board has recently made a small semantics change in a Standing Committee, changing the designation of the Publicity Committee to the Communications Committee. The responsibilities of that committee have changed in recent years, especially since the advent of the Internet. For some time, the broader term "Communications" has seemed more appropriate than "Publicity." Presently Eric handles the website communications, which includes the web page, the Educational Opportunities List, and soon the Supply List, as well as all the publicity that the Centennial Celebration has required.

By the time you receive this June Newsletter, you should have received the Election Ballot, sent out the end of May and due by July 1st. Please remember to vote, ASAP. Once again, there is a contested position on the ballot so your vote is important, although either candidate would make a good addition to the Board. The Guild is fortunate to attract such able members to serve. According to the present By-laws, the current officers and committee chairs serve until the Annual General Meeting, which will be during the October conference on Friday afternoon.

Otherwise there is not as much news to report. All eyes are looking toward October. By the next report we should have a clearer idea of how the attendance at the Centennial Celebration is shaping up. Reports from all sides are most enthusiastic. We hope that you are able to join us. Be sure to arrange for your accommodations as soon as possible and to register soon too. We do not want anyone to miss out. Pass on the word!

Betsy Palmer Eldridge
President, GBW

2006 GBW UPDATES

Send in your ballots for this year's election! This is a reminder that ballots must be postmarked no later than July 1, 2006. Ballots postmarked after this date will not be counted. And remember that all information for the GBW Centennial celebration is now online at: <http://gbw100nyc.tripod.com>



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Marbling

Iris Nevins

Schrotel was a pattern commonly seen on German and other European books in the 19th Century. It's main characteristic is lots of little spots, or "eyes" close together, with very fine veining. I have recently figured out how to achieve a very close reproduction of this paper, using easily found materials. This was done with my own watercolor paints on a carrageenan size.

Take 1/2 cup of prepared black watercolor marbling paint. Add 1/3 cup of Gardening Potash, o-o-6o. I use Espoma brand, which looks like rock salt. Blend together in a clean blender, no food traces, especially oils. Grind for about 30 seconds to a minute until you have a sludge. Pour into a jar or yogurt cup, let the potash settle to the bottom. Strain off the liquid into another jar or cup.

Add just a drop or two at most of ox gall. The potash creates a good deal of spread on its own. Lay down your vein colors first, a fairly light application of color, not too dense, just enough to cover the bath. Then with a whisk sprinkle the black/potash solution over the colors and repeat until you have tiny little eyes. Don't let big droplets fall (unless you want them of course!) as they will make the eyes too big. It will take a bit of practice. Lay the paper as usual.

Do not rinse the papers, as the centers of the eyes will wash off. A few of them will run, but usually they just run off without streaking. They will have a slight high relief to them at first, but as the paper dries, they do flatten out. If the relief is too high, it means that the center of the eyes may be too heavy and will tend to run off more. If this happens you can simply add a little water to the solution, preferably distilled, unless you're very confident about your tap water.

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Deadline for the August issue:

July 1, 2006.

Items for the Calendar should be sent to

Shawn Gerwig, 296 Maine Street,

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

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North Bennet Street School Distinguished Alumni Award

Amanda Hegarty

James Reid-Cunningham will receive the North Bennet Street School Distinguished Alumni Award at the school's June graduation ceremonies. Jim is a 1990 graduate of the bookbinding program, which is now in its twentieth year.

Jim is a 1975 graduate of Johns Hopkins University where he studied history and art history. In 1982, he received his Master of Arts in Fine Arts at Tufts University. His thesis subject was the great twentieth century French fine binding designer, Paul Bonet.

From studying bookbinding in an academic setting, Jim followed his interest in learning the craft of bookbinding. In the late 70s, he took some courses at Sam Ellenport's Harcourt Bindery—one of the few commercial hand binderies in the United States. From there, he got a job at the library of the Graduate School of Design at Harvard University. Realizing that he wanted to learn more, Jim entered the bookbinding program at North Bennet Street School.

After completing the two-year program, the Graduate School of Design created a conservator position for him. Currently, Jim is the Chief Conservator of the Boston Athenaeum. The Athenaeum, founded in 1807, houses a collection of some half million volumes with particular concentration in the areas of fine and decorative arts and New England history. While his job entails plenty of administrative work, Jim makes sure that he does some bookbinding every single day. He does not want to lose his hand skills and makes a concerted effort to keep them honed.

On a recent blustery March day, Jim graciously treated the Award Committee to a tour of the Boston Athenaeum. The Athenaeum is filled with fine furniture, sculpture and paintings, in addition to its fabulous collection of rare books. After the library tour, Jim showed us the beautiful new conservation laboratory with its view of the historic Granary Burying Ground and visiting tourists. In the lab, Jim brought out interesting examples of works requiring treatment. First, we saw *Egyptian Paintings on Canvas* and a *Collection of Inscribed Bandages*, bound by the famed English bindery, Sangorski and Sutcliffe (around 1910), which Jim rebound using the original spine and boards. This volume contains mummy bandages from 1500 BCE, as well as one of the earliest known paintings on canvas. Another volume that Jim displayed was a 1521 copy of Vitruvius's architectural

manual, containing fabulous woodcuts. This volume was rebound in full leather while retaining the original sewing and the old boards. The book was then gold tooled in a period style. Tooling requires precision, and in tooling, particularly, sloppy or inexperienced hand skills are obvious. Not so, in Jim's work. Moving toward relatively modern times, we saw Civil War "blanket rolls" from the Massachusetts 54th Regiment. This regiment was the first African American regiment in the Civil War. The quartermaster's rolls list every piece of clothing, including blankets, hence the name, given to the soldiers. Each soldier signed or made an "x" upon receipt. It was moving to see such mundane, personal records from the famed regiment.

Many graduates of the bookbinding program choose conservation as a more practical career path. Jim has managed to keep his interest in modern design binding work alive while pursuing his conservation career. While some bookbinders do both, it is unusual to excel in both. It is in the area of design bindings that Jim's dedication to the craft shines through. He devotes a large part of every weekend to his design binding work. In his home studio, he makes one-of-a-kind bindings that might incorporate



non-traditional materials such as rubber or Formica. Jim has a creative eye and a skilled hand. His design bindings are so well thought of that they have been exhibited in juried shows internationally—Austria, Belgium, Canada, England, France and Germany. Jim enjoys making miniature books as well, and he is also the proprietor of *Wages of Fear*, a small press that publishes illustrated limited editions of modern texts, bound in unique design bindings.

In answer to the question, "How did you get where you are today?" Jim advises, "I always advocate to students that they try to identify the very best people that they can possibly work with because that helps in so many ways ... I have the job I have now because I worked with Doris Freitag [an advisor to the bookbinding program] at Harvard when I first started there. I trained with Mark Esser [at North Bennet Street]. And I worked with a paper conservator, Elizabeth Morse, at Harvard in the 90s. Without them, I wouldn't have had the career I have." Over the past few years, the Athenaeum has been host to a number of interns from NBSS. It is a wonderful opportunity, and Jim is a committed teacher. Jim's enthusiasm and dedication to the craft is inspiring. He says, "For a bookbinder, binding is not so much a job as a way of life."

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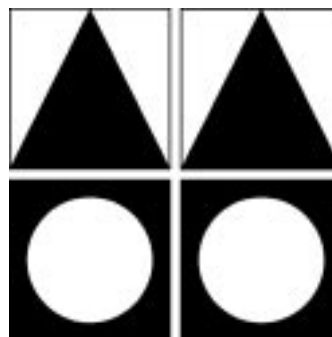
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Reviews

Nelly Balloffet & Jenny Hille, *Preservation and Conservation for Libraries and Archives* (Chicago: ALA Editions, 2005). 240 pages. \$125. ISBN 0-8389-0879-9

Reviewed by Sid Huttner, The University of Iowa Libraries

That this new manual by two active GBW members is first reviewed here nearly a year after publication must be laid entirely at my feet (embarrassed shuffle). Balloffet and Hille promptly provided a review copy, I was excited to read and write about it, but over the course of several unpredictably hectic months, I was unable to follow through. *Preservation and Conservation for Libraries and Archives*, however, merits your close attention now as it deserved mine months ago.

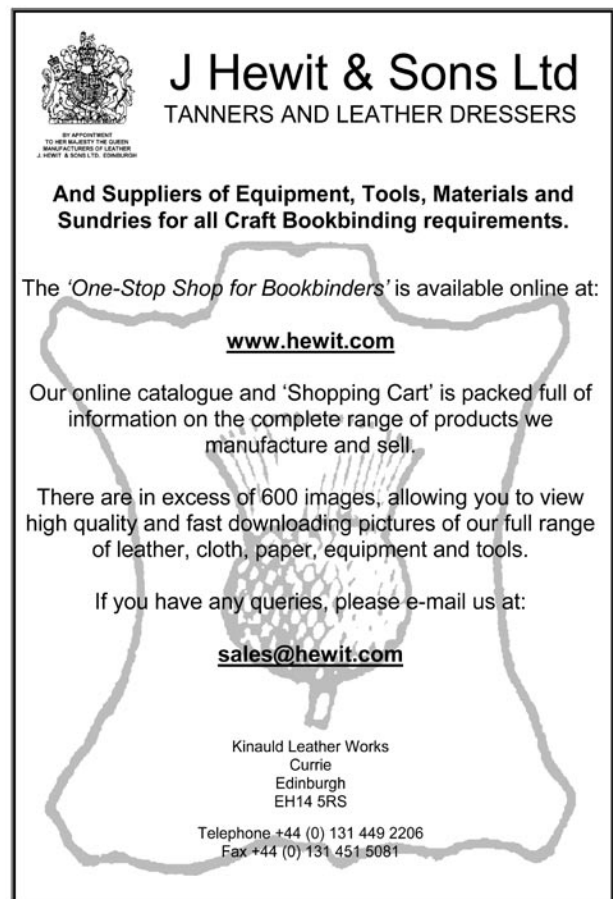
Although there are historical antecedents back to the 19th century and arguably much earlier, the genre of manuals that comprehensively set forth best practices for the storage, use, and repair of library materials dates primarily from the 1970s. These books have tended to take one of two forms, either being authored by a single person (or, as in this case, two people working in close collaboration) or assembled by an editor who collects chapters written by specialists in a variety of areas. The latter usually attempt to deal with the entire range of library materials, not only paper-based materials but sound recordings, moving image collections, and all the other products of 20th century technology that now nestle cheek by jowl with books on library shelves. Next generation manuals are certain to contain long chapters on preservation of digital formats.

Since one (or two) individuals rarely have the range of knowledge and experience to attempt comprehensive treatment, their books are generally more focused, and this is the case with *Preservation and Conservation for Libraries and Archives*. While the initial chapter, "The Basics of Preservation," discusses topics such as environmental controls and disaster planning which have more general application, the bulk of this 240-page book is directed straightforwardly at the hands-on care of paper and books. There are introductory essays on a comprehensive range of materials (paper, cloth, adhesives, etc.) and techniques (testing pH, mending edge tears, building a rich variety of enclosures, and many more). The bookends with a 30-page section on exhibition management, followed by a brief look at care of photographs and bits of apparatus (lists of vendors, glossary, bibliography, index).

While the authors share credit for the writing,

Hille is given full credit for the dozens of effective drawings, often as many as four to six per 8 ½ x 11-inch page. There are also numerous, well chosen, black and white half tone illustrations scattered through the text. The book is handsomely designed with generously sized typefaces in a two-column format that results in lines of comfortable length. An attractive design detail is section title combined with page number at *bottom center* of the page. Inner margins are generous and the paper of a weight that drapes comfortably: openings stay in place as the book lies beside you while you work through a technique. In the brief moments I gave over to the task I could find no sewing, so I suspect the block is glued; it nonetheless seems quite durable in cloth covered boards (though ALA may want to consider a wrapped issue that non-institutional buyers might find as useable and slightly more affordable).

While our universe expands digitally, the roles of paper and books are hardly threatened and seem, indeed, certain to persist and increasingly stable. This book therefore brings together a vast amount of "state of the art" information that is likely to prove of lasting interest and usefulness. Balloffet and Hille are to



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be commended for a thoughtful, focused, roundup and a stylish presentation. This is a book libraries and archives will need in their collections and that students and beginning conservators will put to hard use over a goodly number of years.

Margaret Lock. *Bookbinding Materials and Techniques 1700-1920*. Toronto: The Canadian Bookbinders and Book Artists Guild, 2003. 160 pages. ISBN 0-9695091-9-7. US \$17 (CAD \$20)

Reviewed by Sid Huttner, The University of Iowa Libraries

This compact 5 ½ x 8 ¾ inch book was assembled for the CBBAG Home Study Programme, and it reads like a typical text book – indeed, rather relentlessly so. Typical sentences – take those that open the first chapter, “Hand bookbinding, 1700-1800”: “Before the nineteenth century, the book trade was small in scale. Until 1800, all books were typeset and printed by hand. Most books were printed in editions of 1000 to 1500 copies. A new book might have a first edition of only 500 copies.”—are short and simple, only rarely consisting of even two clauses; appear to assert a straight-forward and uncontroversial fact; and invite rote memorization. One expects a question set at the end of the chapter (but happily the book lacks this conventional text book apparatus!).

Conscientiously and consistently annotated though the text is—there are 20 pages of endnotes coordinated with nine dense pages of bibliography plus a large number of thoroughly annotated, carefully chosen, and well reproduced illustrations—the complete absence of qualification – the utter lack of nuance—makes one wonder if any of what is being claimed is actually true. Is it really possible to squeeze all the ambiguity and argument out of the many excellent books and articles cited in the bibliography and still be left with a largely accurate outline of this period of binding history? Or is the result more like passing the funhouse mirror, with subject bulging here and diminishing there? How to recognize distortion without clues as to what subtleties have been jettisoned?

Of the first four sentences, one is false (more than a few fully engraved books had been published by 1800); one is trivially true (of course some books must have had editions of 500 or fewer copies); one *may* be true but surely deserves lots and lots of qualifications with regard to date, subject, and place and circumstance of publication; and one turns on definition or argument (What does “small in scale”

mean? Presumably that most members of the trade, pre-1800, worked alone or in small shops, in contrast to the consolidation and industrialization that characterized the 19th century. But books and the number of those involved in making them have probably always been and still are “small in scale” relative to the larger culture. Even the largest binderies of 1900 were dwarves among industrial manufacturers).

Advances in knowledge in even the couple of years since publication call into question parts of the text. Reading, for example, that “Most books were left unbound (in *quires* or *sheets*) until the bookseller was reasonably sure of selling them. Binders charged the same price to bind a book whether it was in a batch of the same title or a single copy” in light of Stuart Bennett’s *Trade Bookbinding in the British Isles 1660-1800* suggests that enterprising historians of book-



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binding can find in *Bookbinding Materials and Techniques 1700–1920* a veritable mine of research subjects: take almost any assertion as accurately summarizing received knowledge and investigate its accuracy in fact. The result may be surprising and rewarding.

This suggests both this book's greatest value (extreme condensation of a large swatch of research into bookbinding history) and its greatest weakness (resulting generalities that are more or less accidentally informative). That said, the book is handsomely produced, the illustrations are of value, and unlike the typical text book, it is inexpensive. Anyone interested in bookbinding history should add a copy to her or his bookshelf—but *read* it (profitably) when in your most skeptical mood.

There is also, it needs be said, fresh and valuable information about Canadian binding practices distributed through the book, another reason for seeking out a copy.

In Memoriam

ANN O'RAHILLY, member of the GBW, Harvard College Library Conservation Technician (in the Widener Library and later in the Weissman Preservation Center), and 1995 graduate of the Bookbinding Program at the North Bennet Street School in Boston, MA, died on April 10, 2006. Ann was born May 20, 1940 in Dublin, Ireland and studied architecture there before coming to the United States.

After working a number of years in the USA, Ann gave up her lucrative job as an architect and enrolled in the Bookbinding Program at the North Bennet Street School. Classmates there recall her adept hand skills and inventiveness, remembering how use of the Kwik-Print stamping machine was made easier by her creation of a jig, now known as the "O'Rahilly Stamping Jig." She was chosen for internships at the Northeast Document Conservation Center and the Frances Loeb Library at the Harvard Design School. Ann also worked as an intern in the conservation lab at Trinity College in Dublin. She favored traditional handmade bindings, although she could never ignore the needs of the machine made case bound hymnals at her church, often repairing volumes which her fellow choristers thought were beyond hope.

In addition to Ann's work in the field of conservation, she executed original designs, and exhibited a limp leather binding with blind tooling in the *Bound Together, Ten Years of Bookbinding at NBSS* show at the New England School of Art and Design. Ann

remained a strong supporter of the North Bennet Street School, always responding to fundraising campaigns and encouraging interested parties to enter NBSS programs. She was community minded and wished to see others succeed.

Ann's love of books, her helpful attentiveness and, of course, the soft brogue will be missed by those who knew her. Ann, ever considerate of those friends, wished to have them know that "she had no regrets and had lived the life of her dreams."

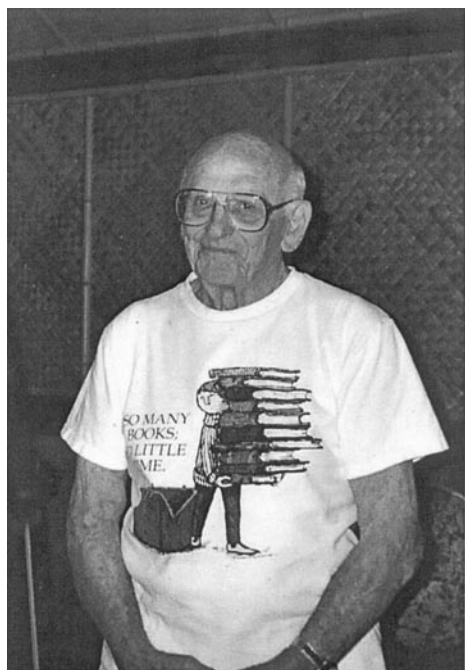
(Barbara Adams Hebard, *Book Conservator*, Boston Athenaeum, April 21, 2006)

MEL KAVIN, founder and proprietor of Kater-Crafts Bookbinders in Pico Rivera, California, died at his home on March 9, 2006. He was 89. He had been hospitalized after a fall but had returned home.

Mel was the founder of Kater-Crafts Bookbinders, a business he started in 1948, along with his friend Lou Pieter ('Kater' is a combination of "Ka" from Kavin and "ter" from Pieter), after the two of them had been discharged from the service following WWII. Although the company was formed to be a commercial crafts center where they would sell materials and offer courses, Mel became interested in bookbinding and began collecting and studying books on the subject. His collection of books on all aspects of binding, papermaking, typography, conservation and graphic arts takes up an important space in the bindery. His collection of miniature books is well known; Bernard Middleton's *You Can Judge a Book by Its Cover*, the miniature book published by Mel in 1994 and subsequently bound by 33 binders chosen by Mel, is particularly interesting. He published a catalog of the bindings and sent them around the country in a traveling show.

After the Florence flood in 1966, Mel's interest in conservation increased; he developed a conservation department at Kater-Crafts that is now run by his younger son Bruce. Mel and Bruce have attended workshops and conferences everywhere to learn the latest techniques and conservation methods. Mel developed his own sturdy phase boxes with magnetic closures that are now being used by the Getty Library. He has sponsored workshops at the bindery for many years to spread the information about binding and conservation techniques and methods.

In 1972, Mel and his wife Phyllis traveled to Europe and called on hand binders that he had heard of but never met: Bernard Middleton, Philip Smith, Roger



1/4 page ad #5
P&S Engraving

Powell, and Sydney Cockerell. Mel later met with Don Etherington and Peter Waters. He asked Philip Smith to do a lecture tour in the U.S. and, in 1978, he arranged for Bernard Middleton to come and give a series of workshops across the country. He arranged a lecture tour for Tini Miura in 1982.

Mel Kavins was born in Chicago on September 3, 1916 to Russian immigrant parents. When Mel was in his first year of high school the family moved to Southern California where Mel lived for the rest of his very busy life. He attended Los Angeles City College for a year, then transferred to UC Berkeley where he studied chemistry. He worked as a dye chemist at Technicolor Motion Picture Corp. from 1940 until he went into the Navy during WWII.

Mel was a past president of the Library Binding Institute, and a member of the Guild of Book Workers (for 35 years), the Hand Bookbinders of California, Designer Bookbinders, the Society of Bookbinders, The Rounce and Coffin Club, The Zamorano Club, and the Miniature Book Society, as well no doubt, of other book-related organizations. His work in promoting bookbinding and book conservation has been extensive and important, not just in southern California but across the country.

(I am indebted to George W. Cooke, from whose Profile of Mel, Mel Kavins, Binder, Conservator, Patron of Book Arts, appeared in The New Library Scene, March, 1998, from which much of this information derived, to Marlyn Bonaventure, Editor of the California chapter of GBW, and Judy Howard and Bruce Kavins for their help. Margaret H. Johnson.)

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Calendar

EXHIBITIONS

🌀 CALL FOR ENTRIES

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. Please post this to any collage or bookarts groups to which you belong and feel free to write or phone with any questions. Contact: Diane Maurer / P.O. Box 78 / Spring Mills, PA 16875 www.dianemaurer.com/dkmaurer1@aol.com

One Book, Many Interpretations: 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. Remaining Exhibit Timeline:

Deadline for receipt of completed books: July 21

Exhibit Opening Reception: September 29

Exhibit Closes: April 12, 2007

🌀 UNTIL

JULY 7: New York, NY: *The Prato Haggadah: An Illuminated Medieval Manuscript in the Making* at The Library of The Jewish Theological Seminary. This exhibition showcases fifty leaves of one of the only known unfinished Hebrew illuminated manuscripts, a haggadah produced in Spain ca.1300. The manuscript has just undergone a comprehensive program of conservation, the details of which will be presented.



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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)
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Series of 4: 10% discount.

For inclusion in the **August Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **July first**, along with payment (made out to the Guild of Book Workers, through a u.s. bank) to Jack Fitterer, 432 Big Brook Rd. Indian Lake, NY 12842; p: 518-648-6494; fitterer@acmenet.net.

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.

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

AUGUST 4: Northridge, CA: *The Making of the Book: Five Centuries of Hand Bookbinding*. An exhibit of the art and craft of bookbinding and decoration from the invention of printing to the eve of mechanized binding in the 19th c. at the Oviatt Library, 18111 Nordhoff St., Northridge, CA 91330-8326. Contact: 818-677-2638.

🌀 UPCOMING

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

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Volcano

STUDY OPPORTUNITIES

John C. Campbell Folk School

JULY 16–22: *Creating a Journey Daybook*: Margaret Herrick
AUGUST 6–12: *Design It, Color It, then "Book It"*: Robert Meadows

SEPTEMBER 17–23: *Wooden Books*: Dan Essig

SEPTEMBER 24–30: *The Art of Vellum 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

Hollander's workshops in Ann Arbor, MI, include those in traditional and non-traditional bookmaking, printmaking, letterpress, and others. Visit www.hollanders.com for the full schedule. Hollander's also has partnered with the American Academy of Bookbinding and hosts their workshops. Contact staff@ahhaa.org for AAB information.

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, x. 105; www.pyramidatlanticartcenter.org.

American Academy of Bookbinding

2006 COURSE OFFERINGS

Telluride, Colorado Campus:

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:

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

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

JUNE 24-25: Iowa City, Iowa: Workshop sponsored by the Mid West Chapter of GBW. *Edition Binding* presented by Priscilla Spitler, addressing the hand binder's problems, team work, and planning. Students gain experience in edition work and take away models, jigs, and numerous hand outs—all focused on constancy, efficiency, and value in repetitious work. Contact: Kristin Baum at 319-351-4483 or Kristin-baum@uiowa.edu

JUNE 30: New York, NY: *Annual American Crafts Festival at Lincoln Center* sponsored by the American Concern

for Artistry and Craftsmanship. Contact: Raya Zafrina at acacinfo@gmail.com; www.craftsatlincoln.org

AUGUST 4-5 & 11-12: Salt Lake City, Utah: *Late Coptic Binding* with Shanna Leino at Scrub Oak Bindery. Focusing on book production practiced in Egypt during the 7th to 11th c., each person will build a book with laminated papyrus boards, covered in elaborately worked leather. \$400 plus \$40 material fee. Contact: 801-718-4874 or email scruboakbindery@gmail.com

SEPTEMBER 10: Ann Arbor, MI: *Kerrytown BookFest*. Bookbinders, book artists, book repair tips, letterpress, booksellers, authors, lots of hands on demonstrations and presentations, kid's bookmaking. Also featuring the Miniature Book Society. For more information go to www.kerrytownbookfest.org.

OCTOBER 12-14: New York, NY: *GBW Centennial Celebration*. For a full listing of the program, visit the GBW Centennial site at: <http://gbw100nyc.tripod.com>

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

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