



Bill Minter, Pamela Leutz, Craig Jensen (l. to r.)




Betsy Eldridge


Book Workers from across the globe came together in New York City to model the latest in centennial apron wear and to celebrate the first 100 years of the Guild of Book Workers. Coverage of the GBW Centennial Celebration will appear in the February, 2007 issue of the newsletter.



Rebecca Smyrl, Claudia Constanzo,
Amanda Nelson (l. to r.)



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The Guild of Book Workers Newsletter

NUMBER 169 — DECEMBER 2006

Guild News

PRESIDENTS' REPORTS

Difficult as it may be to believe, the Guild's Centennial Celebration is now in the past. Although I was present for much of the planning, I am still astonished that a volunteer organization could pull off such a complex enterprise. It was a splendid occasion, with a large cross-section of our membership attending tours, receptions and lectures in many Manhattan locations over three days. There was almost too much to do. It was a chance to see old friends, reminisce (and gossip) about those not present, and learn about the Guild's history. I had a blast, as I'm sure you did also.

I can't let this chance pass to thank some of the members who made the conference a success:

Betsy Palmer Eldridge was the prime mover and shaker behind the conference, and it wouldn't have happened without her dedication and enthusiasm.

The Centennial Advisory Group, composed of past presidents (Mary Schlosser, Caroline Schimmel, and Frank Mowery) and past Standards chairs (Don Etherington, Monque Lallier, and Pam Barrios) advised on programming and functioned as a sounding board as plans developed.

Peter Verheyen organized a centennial exhibition larger than any exhibition done by the Guild in our first one hundred years, and he also edited the gorgeous catalog. He was ably assisted by jurors Karen Hamner, Don Rash and Richard Minsky. The exhibition showcased our history and documented the contemporary arts of the book in all their complexity. It was a colossal amount of work.

Nancy Lev-Alexander, our Standards Chair, arranged contracts and played a major role behind the scenes in ensuring the success of the conference.

Treasurer Alicia Bailey oversaw registration and a myriad of fiscal details, always with patience despite the complexity of the demands we continually made of her.

Communications Chair Eric Alstrom arranged publicity for the conference. Eric also maintains our website, and so is generally in charge of moving the Guild into the 21st century.

Jody Beenk designed the official program for the event.

Our Archivist Barbara Kretzmann put together the fascinating Guild Memorabilia Exhibition for the conference.

Bill Drendel acted as Master of Ceremonies during the cruise, and no one is more entertaining than Bill.

We are indebted to Kater-Crafts Bookbinders of California and Ocker and Trapp/Bridgeport National Bindery of New Jersey for sponsoring our open houses.

Susan Martin, our contact at the New York Academy of Medicine, made everything run smoothly.

We couldn't have managed without New York chapter members Anne Hillam, Clare Manias, Laura McCann, and Georgia Southworth, who tended to a million little details.

The unsung hero of the conference was Kelli Piotrowski, who organized the local arrangements committee. Kelli worked tirelessly for months before the conference, and spent the conference dashing here and there with endless problems to solve. We owe her a great deal of thanks.

There are almost too many people to thank. This large-scale effort reveals the depth of commitment of our members and officers to the Guild's history and future. It will be fun to see where we go in our second century.

James Reid-Cunningham
President, GBW

APPLY FOR THE CAROLYN HORTON FUND AWARD

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

Deadline for Applications

February 1, 2007

To obtain an application, write to:

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

Noteworthy

NOTABLE 2006 ANNIVERSARIES

100 YEARS — The Guild of Book Workers was formally organized Wednesday, November 14, 1906 at a meeting held in the bindery of Miss Emily Preston, 223 east 17th Street, New York City. Forty-two craftsmen were present.

40 YEARS — The Florence Flood: On November 4, 1966 the River Arno rose above its banks causing artistic, economic, and human disaster. Volunteers dubbed “mud angels” came from far and near to assist with the disaster recovery. Preservation techniques and strategies formed at the time of this catastrophe have become integral to the field of book conservation and library preservation.

35 YEARS — Established in 1971 by Kathryn and Howard Clark, Twinrocker Handmade Paper was pivotal to the renaissance of hand papermaking in America. The Clarks initially set up in San Francisco and moved to Indiana where they continue to make fine handmade papers. www.twinrocker.com

30 YEARS — Dieu Donn  Papermill. Founded in 1976, Dieu Donn  is a nonprofit artists workspace dedicated to the creation, promotion and preservation of contemporary art in the hand papermaking process. www.dieudonne.org

25 YEARS — Friends of Dard Hunter, an international organization of hand papermakers, was founded in 1981. The organization provides a forum to exchange information and educate its members and the public about the art, craft, history, science and technology of papermaking, and other diverse interests which captured the imagination of Dard Hunter (1883-1966). www.friendsofdardhunter.org

20 YEARS — North Bennet Street School Bookbinding Program. The North Bennet Street School has the only full-time bench bookbinding program in North America. The two-year program was started in 1986, one year after the School’s Centennial. Mark Esser was the first bookbinding instructor, Sally Key followed, and the current instructor is Mark Anderson. www.nbss.org

20 YEARS — Hand Papermaking: The organization was founded in 1986 by Amanda Degener and Michael Durgin. Two issues of the magazine have been published every year since, resulting in a unique repository of information and inspiration on the art and craft of hand papermaking. www.handpapermaking.org

MOVIN’ ON OUT

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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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The Book As Tool

A SUMMER IN THE STATE ARCHIVES
AT CHÂTEAU DE NEUCHÂTEL

Jane Cheng

The basement of the Château de Neuchâtel is cool even in July because the walls were built thick with Roman concrete, then augmented with heavy stone throughout the late middle ages. I am sitting at a table in the sub-basement of the State Archives, located in the castle's south corner, surrounded by stacks of French books ranging from *Notaries Through the Ages*, to *State Customs in the Franche-Comté*. In the center of the table a book called *Reconnaissances of Dombresson, 1540*, stares at me imposingly; beneath its heavy wooden covers with metal bosses are five hundred pages of Gothic cursive, the first of which begins with a huge illuminated "L" in the shape of an angry man's face. What can I glean from these books? I decide to start with *Notaries Through the Ages* and to struggle with the cursive later. By the next day I've read a hundred pages about notaries, and now know that a reconnaissance is an oath sworn by a tenant affirming which portion of a seigneur's lands he is to farm. It is basically a type of medieval tax registry. The cursive turns out to be a *littera cursiva formata*, and once I've learned the alphabet it begins to look like a language I can understand. The imposing binding tells me that the document was important—reconnaissances were expensive and time-consuming to make—and the stern-looking letter "I" verifies the truth of the tenant's statement. In short, the book begins to speak.

How does a book's form relate to its contents? What are the roles of history in this relationship? Of authors? Artists? These are the questions I decided to pursue during a summer of research supported by the Harvard College Research Program at the State Archives in Neuchâtel, Switzerland. As the daughter of a bookbinder, books as objects have long been both my intellectual fascination and my craft. After a Freshman year as an art history major studying medieval manuscripts and working as an assistant to conservators in Harvard University Library's Weissman Preservation Center, I have come to see these questions as formative to both pursuits. An understanding of book history will inform the research I pursue as well as the books I bind and, I hope, the treatments I will someday carry out. Clearly this understanding cannot come simply from secondary



sources—it must come from books themselves.

But why Neuchâtel? It was never a large city, nor was it ever considered particularly cultured or politically significant—it is and has always been, in the grand scheme of history, a relatively calm representative of a broad swath of Francophone civilization. For exactly this reason, it is particularly valuable as a location for studying the history of the book. Although this particular history spent several millennia in the hands of a rather small literate elite, literary culture began to show the first manifestations of its modern domination when books and records slowly became important to the people of small-town Europe. The documents of the State Archives can be used to trace this development from the scattered medieval parchment records of the city's founding to the thousands of paper letters which came to characterize communication in the early modern era. The sampling of documents that I analyzed gave a topically and chronologically broad sense of the evolution and spread of the written word and its many media in Neuchâtel, and, by analogy, in much of the rest of Europe.

After several discussions with the State Archivist, I decided that my questions would be best explored through the writing of a short article about one book from each of the Archives' major topical collections, ranging in date from 1143 to 1783. Because the Archives' collections are all state-related, I often came across documents seeking to convey authority. Methods ranged from stern illuminated letters to the occasional chirograph, a verification device in which a word is written between two copies of a document which are then cut apart.

Besides the *Reconnaissances of Dombresson* with its animated illuminations, perhaps the most striking object I came across was the *Minutaire of Nicolas Huguenaud*, a registry in which Huguenaud, a seventeenth-century notary, recorded the acts he witnessed and certified. Among his many duties were contracts of apprenticeship. On the third of January, 1665, Abraham Gallandri, bourgeois of Neuchâtel, apprenticed his son Jeanjaques, "... for the time and term of two consecutive years, commencing today, during which time [the master] will show him and teach him the art of engraving in everything possible without hiding anything; and to accomplish this, the apprentice must remain faithful and obedient to his master in all things reasonable." Huguenaud's records are bound in reused parchment taken from illuminated books of Gregorian chant which were rendered defunct when Neuchâtel became protestant.

This was a practical move on the binder's part, and may reflect the transformation of books into objects of everyday existence—quite different from the authoritarian *Reconnaissances of Dombresson*. That the book has become a tool implies that it has become part of a system, and this in turn requires a certain amount of trust on the part of its users—in their government, in writing and in books. Huguenaud's simple *Minutaire* signifies, then, the dependence of an increasingly broad sector of society on the preservation of detailed and accurate written records: Gallandri's father must have expected that, in case of any doubt, he could trust Huguenaud's document to be expediently retrieved and his son's fate assured.

Many books and a summer later, I am beginning to understand the many ways in which medium informs message, and how both fit on so many levels into the bizarre mosaic of European history. For books are not amorphous vessels of content, they are material objects, and from their form there is a whole new level of history to be gained. What texts mean to readers now is one thing; what they meant to their contemporaries is quite another. The study of books as objects is a powerful way to give meaning to a past which is, in many respects, quite foreign. In what ways might an illuminated letter help secure a man's worldly possessions? Why would a parent entrust a child's future to a notary's unsubstantial record book? When books speak, these are the types of questions they ask. They have begun a dialogue which I hope to continue.

Photos by Jane Cheng. Images top to bottom: *Reconnaissances of Dombresson* initial letter, *Reconnaissances of Dombresson* cover detail, *Notaire*, and document with seals.

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PATHS TO BOOKBINDING

Pamela Leutz

Bookbinders are so diverse and yet interconnected. Each has a “story”—significant, fascinating and unique. Each story reveals the path that unfolded, leading them to bookbinding and sustaining them as they continue their craft. In an effort to capture these stories, I traveled around the country and met with independent bookbinders. I photographed their working binderies, recorded their “stories,” and enlisted my senses to write my impressions of these remarkable people. I narrowed my search to include only independent bookbinders for this project. The life of hard work, perseverance, and the risk of uncertain finances made them especially interesting to me. I have discovered threads that weave through their lives. This project has been thoroughly enjoyable. They graciously invited me into their homes and studios and openly shared their “stories,” and I am grateful to each one. Following are snippets of each interview, offering a glimpse of a step along their path. I hope you are enticed and want to read more. Look for *The Thread that Binds*, fall 2007. Contact: pleutz@sbcglobal.net / 214.538.6324

Tim Ely, Colfax, WA

“Tim has too much imagination.” “Spends far too much time drawing space objects.” (These were teacher comments about a young Tim Ely.) Miss Ingals, absolutely humorless, would approach, and I would be making drawings. I would fold them and put them into the book so it looked as though I would be doing English, and she would go away. And so I got intrigued with the idea of concealment.

Craig Jenson, San Marcos, TX

I really felt like I had lost my soul; I had lost what I was good at. I had almost completely detached myself from the field; and I hadn’t made anything. I had been living in this virtual world for three years. I took off on a road trip and just drove around the southwest for about two months.

Scott Kellar, Chicago, IL

Back in the early 70s a friend of mine saw a book-binding manual advertised in the Whole Earth catalog. He said it might be a nice hobby. So I got this manual, *Basic Bookbinding*, by Arthur Lewis, and started to learn to bookbind out of it.

Monique Lallier, Greensboro, NC

I was invited by Hugo Peller to go to a conference in Finland. I met Don (Etherington). Ten days after we met, in a Russian restaurant in Helsinki, he asked me to marry him. We have been married 18 years.

Frank Lehmann, San Diego, CA

When I was ten years old, I found on the shelves a beautiful calfskin binding done by Zaensdorf. I couldn’t afford it. But a few bookshelves down was a 1950s copy of Cockerell’s book, *The Binding and Care of Books*, that I could afford. Being ten years old I kind of figured, OK, next week I’ll be cranking those.

William Minter, Woodbury, PA

The NYC Fire Department tried to find ways to preserve the 2’ x 30’ poster on which the community communicated their thoughts, wishes and prayers during candlelight vigils after 9-11. It is the longest document I have ever encapsulated. My boys and I delivered it to the fire station on 9-11-06, to commemorate the 5th-year anniversary of that event.

1/4 page ad # 1
Harmatan

Tini Miura, Long Beach, CA

There will always be people who cannot live without the beautiful book. A young man, disappointed in life, had withdrawn into the forest, and his medicine was his poetry books. He didn't have much money and asked if I would bind them, so I did. I received a letter from him saying that he opened the book parcel, and, with the book body in his hand, he had moments of total happiness.

Eleanor Ramsey, Sausalito, CA

One day while arranging books (in an antiquarian bookstore where she worked), out fell a catalog of French design bindings. I had never seen anything like it. After reading the first page I knew that is what I wanted to do. I studied and worked with Barbara Heller for ten years, sleeping on the couch at the end of the studio for those years.

Sol Rebor, Buenos Aires, Argentina

All my life I liked to work with things with my hands. A gallery owner showed me a book with photographs of French bindings from the 19th century. I realized I wanted to do this. I didn't have any person

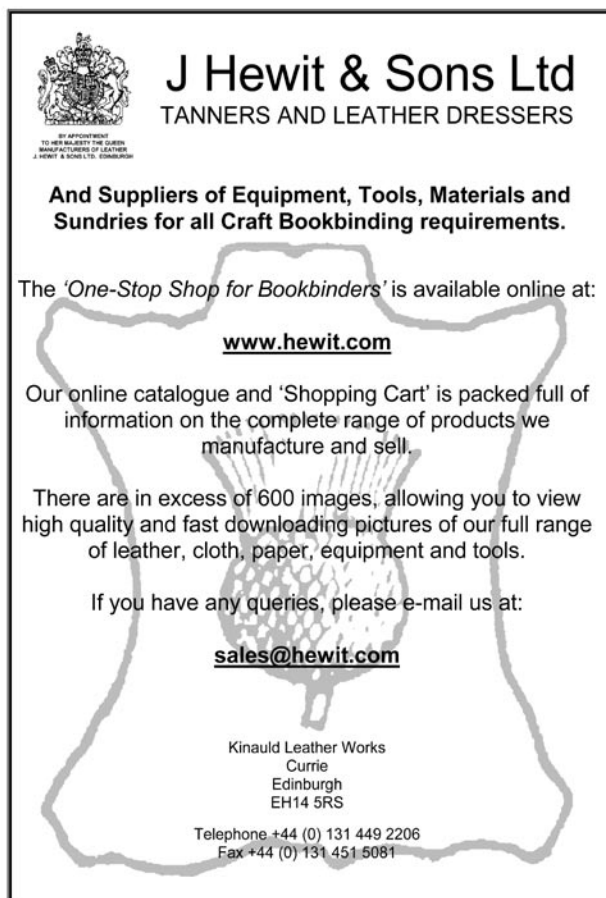
to ask whether my work was good or not; it was like a whole world that I didn't know anything about, and I wanted to know.


Jan Sobota, Loket, Czech Republic

In 1953 the government began to take over all small businesses in Czechoslovakia. Only three bookbinders in the country were allowed to continue bookbinding. Mr. Šilinger (my mentor) was one, and I was allowed to continue working with him and also go to the School of Arts and Crafts in Prague. I was lucky because I was his last student.

Priscilla Spitler, Smithville, TX

All my life I've been artistic. I saw an exhibit of contemporary bindings at the Victoria and Albert Museum in London—it was like an epiphany. I sold everything I owned to go to England to study. The first day of class, all we did was fold paper! I sold everything I owned to fold paper!



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In Memoriam

It is with great sadness that we announce that Phoebe Jane Easton passed away peacefully at her home in Westlake Village, CA on Saturday, November 11th. Phoebe was well known to the bookbinding and decorative paper community for her many years of devotion and patronage of the “floating art” of marbling, and as an independent scholar. Her efforts greatly enhanced our understanding of decorative papers and fostered an international network of practicing artists.

In 2004, Phoebe published a brief account of what prompted her passion for the topic. “On a rainy spring day while I was admiring my collection of fore-edge paintings, something caught my eye, something that I never before had paid attention to: the marbled end papers of the books. The beautiful papers differed greatly from volume to volume, and I had no idea how they were accomplished. When the rain slackened, I hurried to the library, certain that I would quickly find an answer. The library staff was of little help. I asked my husband, and to my astonishment, he did not know either. It is well to remember that this was 1968.”

Inspired to learn more, Phoebe visited the Los Angeles County Public Library, but found little information on current practice of the art. This motivated her to travel across the US and abroad visiting many leading institutions as well as living masters to learn more. Her first publication was modest but significant. In 1972, she published a short article in Volume 8 of *Coranto: Journal of the Friends of the Libraries, University of Southern California*. Entitled “*Suminagashi: the Japanese Way with Marbled Paper*,” which provided the very first exposure to the tradition of marbled paper production in Asia for many western readers.

Over a decade later, the late Muir Dawson published a limited edition of Phoebe’s book *Marbling: A History and a Bibliography* at his bookshop in Los Angeles in 1983. Her work contained original examples of historical and contemporary marbled papers from around the world and is now widely regarded as a major contribution to the field of marbling and decorative papers in general. In addition to expanding on her earlier writing on Japanese marbling, she compiled short historical accounts and bibliographic lists for different geographic regions, not only featuring Europe and America, but also for East Asia, Scandinavia and the Islamic World.

Phoebe amassed a significant collection of decorative papers, books and artwork from across the globe. In 1998, Houghton Library at Harvard acquired part of the collection that mainly contains the work of 20th century artists. Two early 19th century American items are a notable exception: a sample of an over-marbled printed sheet from a notorious unpublished edition of John Cleland’s *Memoirs of a Woman of Pleasure*, and a U.S. government tax form dating to 1811 printed on marbled paper. A symposium at Houghton in conjunction with an exhibition at the Widener library soon followed that October. In addition, Robin Heyeck and Feridun Özgören also gave presentations on their work with marbling. Her collection joined that of Rosamond Loring, who assembled the first major decorative paper collection in the United States. Altogether these collections



Photograph courtesy of Ingrid Weimann.

Phoebe marbling outdoors in her garden patio in the autumn of 2003

made the Department of Printing and Graphic Arts home to one of the richest repositories in the world for decorative papers. An online descriptive catalog of the Phoebe Easton collection can be seen at <http://oasis.harvard.edu/10080/oasis/deliver/~hou01622>.

Aside from her patronage of individual marblers over the years, Phoebe was an avid supporter of publications such as *Ink & Gall* and was a member of organizations such as the Guild of Book Workers and the Society of Marbling. She wrote a column on Marbling for the *Guild of Book Workers Newsletter* from 1987 to 1993. In addition to writing further articles and reviews, she was invited to lecture at the very first international symposium devoted to Islamic Marbling at Harvard in 1986. She subsequently attended the International Marblers Gatherings in Santa Fe and San Francisco, and her first Guild of Book Workers Standards Seminar in 2001.

Phoebe generously gave her permission for The Society of Marbling (www.marbling.org) to publish an online version of her revised bibliography. It is intended that this public resource will develop into an online searchable catalog in her honor. Volunteers, especially librarians with cataloging experience are needed to help with these efforts. Anyone interested in participating in this project should contact Jake Benson at jake@marbling.org.

Jake Bensen



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Internship

The New York Academy of Medicine

The New York Academy of Medicine is offering an internship in its Gladys Brooks Book and Paper Conservation Laboratory with a stipend of \$5,000 for 2007. The internship of 2–3 months is open to graduates of/students in recognized conservation programs as well as to applicants with equivalent experience and training in book conservation. The internship is offered to those wishing to gain practical hands-on experience in book conservation. Candidates should submit a detailed letter of interest, a current resume, and three professional recommendations. An interview is required (preferably on-site) and candidates should present a portfolio of completed bindings or treatments at the time of the interview.

Application materials must be postmarked by December 15, 2006, and a personal interview completed by December 29, 2006. Candidates with completed applications will be notified by January 15, 2007.

Specific dates of the internship for 2007 and a project plan will be arranged with the intern selected. The Academy is unable to assist with visa applications or housing arrangements. The Academy is an Affirmative Action/Equal Opportunity Employer.

For more information on the Gladys Brooks Internship and The New York Academy of Medicine, please consult <http://www.nyam.org> and click Library, then continue on to Historical Collections/Conservation/Internship.

Susan Martin

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www.northportbinding.com

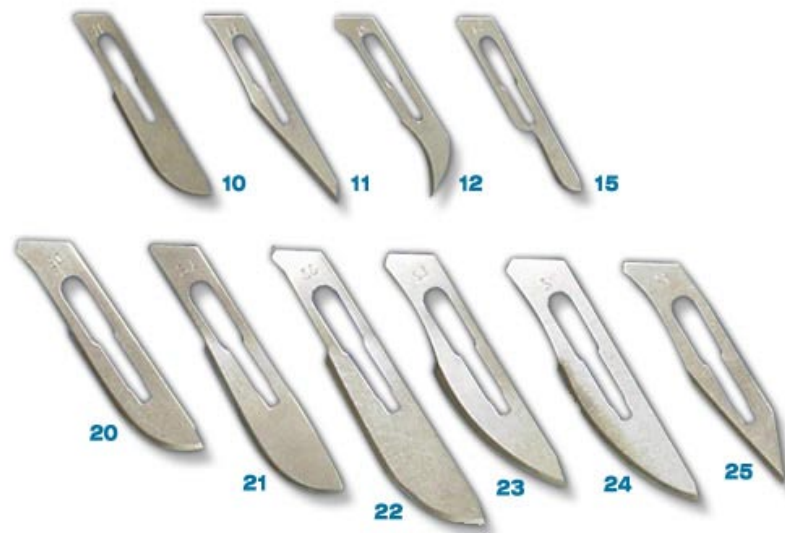
In Supply

Sylvia Alotta

As Supply Chair I am always looking for unique Vendors to add to our present list. In issues of upcoming Newsletters I will introduce new resources that will be of benefit to our members.

One of the most important tools for the binder or conservator is the scalpel blade. Demetech Corporation, a leading provider of medical supplies in the U.S. and Latin American markets offers a variety of surgical blades online.

Their disposable carbon and stainless steel blades are packed individually in aluminum foil, and you'll love the price of \$7.99 per box of 100. Place an online order at www.demetech.us/online/blades. All sizes are in stock for immediate delivery, so you'll have them in time for your projects. Visa/MC accepted. You need to add this resource to your address book.



Kobetsky—Precision Bookbinding Triangle

The Kobetsky Precision Bookbinding Triangle is manufactured from 3" by 1/8" thick Alloy 360 Free Cutting Brass on a Bridgeport Milling Machine. It features edges that are beveled 45° to a thickness of 1/16" to provide a stable surface for layout, marking and cutting, and results in very precise corners.



Each triangle is made by hand by Don and his father Bob (who designed the triangle) in the home of master machinist Ron Brown, who graciously provided the setup and use of his Bridgeport in his incredible basement shop.

Comes in a uniquely numbered miniature cigar tin from Amsterdam. Each triangle will make a beautiful addition to your toolbox. Cost of the Triangle is \$35 (plus shipping).

Don Kobetsky
3750 N. Lake Shore Drive #6D
Chicago, IL 60613

Phone: (773) 755-0553
Email: kobetsky@sbcglobal.net

For Sale

I am selling out a full bindery and letterpress workshop that represents over 10 years of aggressively collected equipment and supplies. Located in Atlanta, GA. I would prefer to sell as a whole if possible but would be willing to split it part bindery and part letterpress equipment. It will take pages and pages to list everything included. Anyone seriously interested may call me at 770-640-1342 home or 404-403-2083 cell. If I am unable to sell as a whole it will all go on e-bay. Contact: Call Otten

Membership

By now you all should have your 2006 GBW Membership Directory. Here are the additions and corrections. Remember to add/or note these in the directory. As we begin our second century, it is nice to note that many of our new members are students. Welcome to GBW. Send all changes/corrections to Cris Takacs, Membership@guildofbookworkers.allmail.net or 112 Park Avenue, Chardon, OH 44024

PRESS OPERATOR

Over 1 billion customers every year depend on MTA New York City Transit (NYCT), the nation's largest transit system, and we in turn, depend on a dedicated team of professionals to help us meet the needs of the organization. We currently have an opening for a Press Operator.

Under general supervision, the Press Operator performs journey-level printing press operator tasks, including set-up, operation and clean-up of a variety of high-speed, large volume presses. Specific responsibilities include: daily equipment inspection; routine maintenance and problem trouble-shooting; minor repair and adjustment of equipment; checking job ticket instructions; preparing and mixing inks; preparing plates and cylinders, and performance of other make-ready procedures such as setting roller pressure and grippers, etc.; checking automatic feed, impositions, ink densities, and press speed, and ensuring overall job quality control and adherence to specifications; and loading, unloading and lifting materials using forklifts and other material handling equipment. The Press Operator will also perform related work and consistently apply safe work practices.

Qualified candidates must possess five years of recent, satisfactory full-time experience as a Press Operator on a cylinder type-printing press using the offset-press printing process. Equivalent education and/or experience will also be accepted. Job performance requires the ability to lift 25-40 pounds repetitively. In addition, candidates must be willing to work rotation shifts, weekends, and overtime as Authority business needs dictate. Salary: \$57,844.

Candidates should send two copies of resumes and cover letter referencing job vacancy #003713 to:

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Calendar

EXHIBITIONS

👉 CALL FOR ENTRIES

2007 Society of Bookbinders International Competition. Details at http://www.societyofbookbinders.com/events/events_frames.html

The competition is open to anyone—members and non-members—living anywhere in the world. **Submission deadline, June 1, 2007.**

There are four categories including Fine Binding, Restoration/Conservation, The Complete Book and Cased Binding. Interested parties must register their intent to enter using the registration form. All entries will be on display at the Society's conference at York University—August 2007 and the winning bindings will then take part in a traveling exhibition for approx 3 months afterwards visiting Manchester and Bath.

Fees maybe paid by Sterling cheque, Cash (sterling, US Dollars or Euros) or credit card. Prizes to the value of £5000 are to be awarded including: Vouchers for companies such as J Hewit and Sons, Conservation by Design, Fine Cut, Russells, P&S Engraving. William Cowley, Ratchfords, Foto Store/Heritage Albums, ZH De Groot (Netherlands) and Wrights of Lymm.

Bookbinding goods and supplies such as a solid cherry wood box filled with a set of "Hoole" engraved rolls and handle tools of historic patterns; as well as a selection of unique restoration supplies donated by Bookbinders Workshop, LLC / Hoole Machine & Engraving Works, a marbling kit and gilding kit from Charnwood Books, a Finishing Press from bookbinding-supplies.co.uk, Marble paper from Ann Muir and hand made paper from Griffen Mill.

Cash donated by Gwasg Gregynog Press, Harmatan Leather, Fibermark Redbridge International and some private individuals. Books in sheets donated by The Old School Press, Simon King Press, Fleece Press, Wood Craft Press and Inky Parrot Press.

Any questions—please do not hesitate to contact us at comp.organizer@societyofbookbinders.com

Stuart and Louise Brockman

A READER'S ART 7: Frugal finds for prudent collectors: March 3–April 28, 2007: A show of artists' books with a focus on frugality. I am seeking book/book objects that sell for UNDER \$100 OR express in some other way the concept of frugality.

MEDIA: 2-d and 3-d are welcome. All media welcome, all approaches, even installation and performance. Editions or one of a kind books and book objects or book referential work. I am always willing to expand the reaches of book art to the edges of the known universe and beyond.

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Paul Johnson, Peter Jones, Hedi Kyle
Trevor Lloyd, Douglas Mitchell
David Pearson, Clare Prince
Eleanore Ramsey, Lori Sauer
Alain Taral, Sün Evrard
Michael Wilcox



For further information and to
download a booking form:

www.societyofbookbinders.com

or write to:

SoB Conference Organizer
8 Wildwood Close
Woking, Surrey
GU22 8PL
England

HOW TO APPLY:

Send accurate slides, photos, MAC compatible cd-rom of the work you plan to show, with SASE for return, or Email high quality jpg's. Written explanation of the work is welcomed. Appointments may be made for in-person viewing of work. Accepted artists will be expected to provide a resume and artist's statement about their work and press clippings. Accepted artists will be asked to provide client lists as well.

DATES and CHECKLIST:

- slides, jpg's, photos for up to 10 works, w/ SASE, slides/jpg's due: Jan 15, 2007.

- **Accepted work due Feb 24, 2007.** Return shipping MUST be enclosed. Accepted work must be sent with return UPS or FedEx barcoded shipping label enclosed; You can set up an online account at UPS or FED EX. No charges accrue until your package is shipped. If a piece sells, return shipping is not charged as the box will not be shipped. All return shipping MUST be by FEDEX or UPS. No exceptions. No CODs.

- **Artists Reception Saturday, March 3, 5-9 PM**

- **All work picked up at end of show April 29 & 30,** please call for times.

Susan Hensel Gallery / a gallery of Narrative Art
3441 Cedar Ave. S / Minneapolis, MN 55407
phone/fax 612 722-2324; susan@susanhenseldesign.com
www.susanhenseldesign.com



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👉 UNTIL

FEBRUARY 4: New York, NY: *Ehon: The Artist and the Book in Japan* at the New York Public Library—D. Samuel and Jeane H. Gottesman Exhibition Hall (First Floor) and Sue and Edgar Wachenheim III Gallery (First Floor). Contact: NYPL Humanities and Social Sciences Library, 5th Avenue and 42nd Street, New York, NY 10018-2788; www.nypl.org

APRIL 12: Chicago, IL: *One Book, Many Interpretations*: In the fall of 2006, Chicago is celebrating five years of the One Book, One Chicago program. To commemorate this occasion, the Chicago Public Library is displaying work by bookbinders that interpret the ten One Book, One Chicago selections through the art of binding. Contact: 312-747-4050.

APRIL 29: Santa Fe, NM: *Village of Painters: Narrative Scrolls from West Bengal* at the Museum of International Folk Art, featuring a wide range of scrolls—from stories of Hindu gods and goddesses to HIV prevention—that examine how the artists embrace change and sustain their art in the modern world. The exhibit opens with festivities and a public reception from 1:00 to 4:00PM on October 29. Information: www.internationalfolkart.org or call 505-476-1200.

AUGUST 31: New York, NY: *The Gutenberg Bible* at the New York Public Library—Edna Barnes Salomon Room (Third Floor). Contact: www.nypl.org

NOVEMBER 4: Venice, CA: *Be Prepared: Joss Paper Objects from China* at Backspace Book Arts. A wide collection of paper objects made to ease the transition from this world to the afterlife. www.backspacebookarts.com; 310-722-9004.

👉 UPCOMING

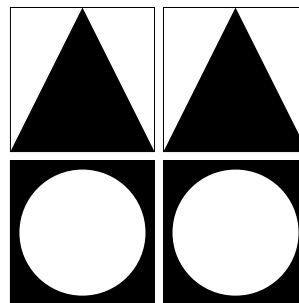
The following three exhibits are all forthcoming events at the Grolier Club in NYC: 47 East 60th St.; www.grolierclub.org

FEBRUARY 20 – APRIL 28: New York, NY: *Illustrating the Good Life: The Pissarros' Eragny Press, 1894-1914*

MAY 15 – JULY 28: *Miniature Books from the Collection of Julian Edison*

SEPTEMBER 11 – NOVEMBER 24: *Boston Collects: Celebrating the Bicentennial of the Boston Athenaeum*

FEBRUARY 20 – APRIL 28: Baltimore, MD: *Speaking the Word of God: Illuminated Korans from The Walters Art Museum*. Showcasing a stunning array of about 20 manuscripts from the Walters collection, this exhibition presents Korans from different regions of the Muslim world, highlighting the richness and variety of Islamic culture. www.thewalters.org; 410-547-9000



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Intermediate French Technique Binding

September 24 – October 5

Book Conservation: Treatment of Textblocks & Sewing
October 8 – 19

TELLURIDE, COLORADO CAMPUS

Beginning Bookbinding

April 16 – 27

Book Conservation: Treatment of Textblocks & Sewing
April 30 – May 11

Book Conservation: Forwarding & Covering of Textblocks
May 14 – 25

Alternative Decorative Techniques

May 28 – June 1

Advanced Bookbinding

June 4 – 15



For more information and to register contact:

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PO Box 1590, Telluride, CO 81435
970-728-3886 • (fax) 970-728-9709 • www.ahhaa.org

STUDY OPPORTUNITIES

John C. Campbell Folk School

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.sfcab.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

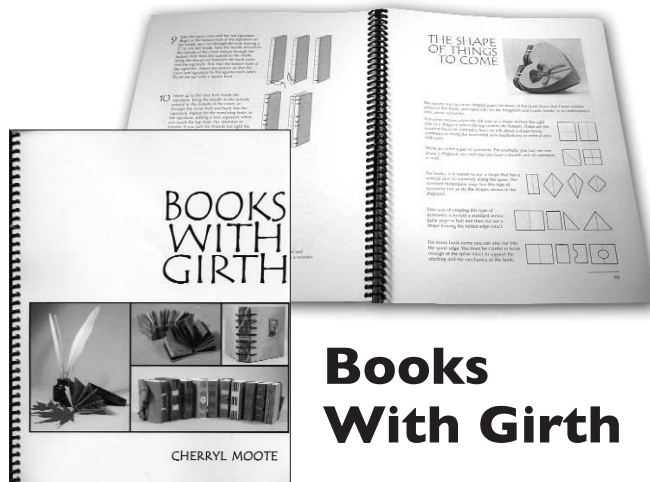
For a complete listing of upcoming workshops, please visit www.wsworkshop.org or call 845-658-9133.

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North Bennet Street School

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



Books With Girth

B2765. *Books with Girth* by Cherryl Moote. 2005. 220pp. 8-1/2" x 11". Paperback \$45.00 (plus shipping/handling)

This instruction manual covers books that have thick spines: they have girth. Included are sewn books like coptic, longstitch and Secret Belgian Binding and many unsewn books like piano hinge, interlocking signatures, and the Spectacular book. The instructions are detailed and accompanied by clear diagrams, suggestions for variations and photos of the projects. Included is a full section on stitches, knots and handmade cording and a section on simple cases. This is the fifth in Cherryl Moote's bestselling series of instructional manuals.

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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. Upcoming workshops include:

WORKSHOPS, LECTURES, & OTHER EVENTS

FEBRUARY 12-14: Berkeley, CA: *The Fate of the Art: The Hand Printed Book in the 21st Century*. The Codex Foundation is producing the first biennial CODEX book fair and symposium dedicated to the overlapping fields of fine press and artists' books. Information: www.codexfoundation.org

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 February Newsletter, send camera-ready artwork or electronic files (inquire for electronic specifications) by **January fifteenth**, along with payment (made out to the Guild of Book Workers, through a U.S. bank) to Constance Wozny, 8216 Princeton-Glendale Rd. # 167, West Chester, OH 45069-1675 (p) 513-874-2665; booksbycw@fuse.net

MARCH 18-23: Cheerio Calligraphy Retreat in the Blue Ridge Mountains of North Carolina: Michael Sull will teach a workshop on *Spencerian Script* and Monique Lallier on a *Modern Oriental Binding Technique*. Contact: Jim Teta at: tetascribe@triad.rr.com, www.calligraphycentre.com

APRIL 16-20: Richmond, VA: *AIC's 35th Annual Meeting*. Meeting Theme: Fakes, Forgeries, and Fabrications. Download the 2007 Preview Registration form and related brochures at <http://aic.stanford.edu/meetings>. Preview rates are good from August 15 through December 31, 2006.

MAY 20-31: Ox-Bow, Saugatuk, MI: *Paper and Book Intensive*. Instructors include: Michael Burke, Amanda Degener, Ann Marie Kennedy, Barbara Korbel, Julia Leonard, Renate Mesmer, Dominic Riley, Pati Scobey, Pamela Spitzmueller, and Barbara Tetenbaum. www.paperbookintensive.org

FALL 2007: Friends of Dard Hunter Annual Meeting: Washington D.C. & 2008 meeting in Kona, Hawaii. Contact: friendsofdardhunter.org

OCTOBER 18-21, 2007: Dallas, TX: GBW Standards of Excellence Seminar.



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