

GUILD OF BookWorkers Newsletter

521 Fifth Avenue

New York, NY 10175-0083

Number 171

April 2007

This is a vast globe, which makes attendance at every exhibition or research in many collections difficult, if not impossible. However, thanks to the growing number of online resources, viewers can sample a wide range of book-related art forms from the comfort of

their own arm chairs. GBW urges you to take in as many live exhibits as possible, but when a seven-hour plane ride just isn't in the cards, you can always click and be amazed. Following are a few of the online exhibits currently running.



GUILD OF BOOK WORKERS 100TH ANNIVERSARY EXHIBITION

<http://palimpsest.stanford.edu/byorg/gbw/gallery/100anniversary/index.shtml>

The Flag Book Bind-O-Rama on The Book Arts Web

<http://www.philobiblon.com/>

Online Exhibitions at the Lilly Library / Indiana University

<http://www.indiana.edu/~liblilly/exhibits.shtml#online>

Turning the Pages: Online Gallery at the British Library

<http://www.bl.uk/onlinegallery/ttp/ttpbooks.html>

Book Arts Ephemera Database / Yale University

<http://images.library.yale.edu/aobdl/>

Early American Bookbinding: "Cover as Clue to Content"

www.redwoodlibrary.org/onlineexhibition/exhibithome.htm

Database of Bookbindings in the British Library

<http://www.bl.uk/catalogues/bookbindings/links.asp>

HAND BOOKBINDINGS: PLAIN AND SIMPLE TO GRAND AND GLORIOUS ☞ *curated by Princeton University Rare Book Conservator Scott Husby*

<http://www.princeton.edu/~rbsc/exhibitions/bind/>

Many of the more than 200 books in this exhibit offer examples of the elements that make up a book's binding, such as sewing, endleaves, cover attachment, clasps and tooling. Readers learn what these elements are and can view specimens dating from different eras and locales. Also, numerous examples highlight historic national technical styles and "bespoke" bindings for famous collectors, as well as specialty styles such as those with fully silk-embroidered covers. Examples date from as early as the 12th century and come down to the end of the 20th. The entire show is arranged in virtual cases, represented by 26 thumbnail images.

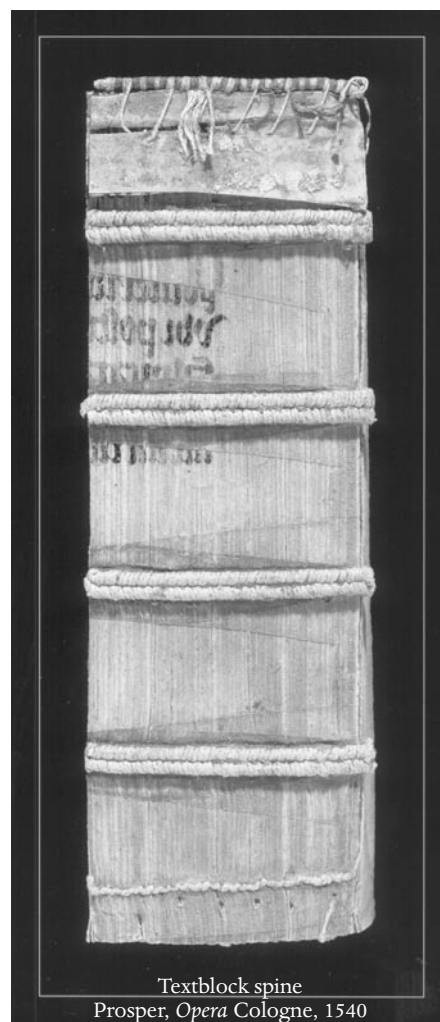


illustration from Hand Bookbindings exhibit

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GBW is currently in the market for a Book Review Editor for the Guild Newsletter. Anyone interested in the position should contact Jody Beenk at: newsletter@guildofbookworkers.allmail.net

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The Guild of Book Workers Newsletter

NUMBER 171 — APRIL 2007

Guild News

PRESIDENT'S REPORT

With the whirlwind of the Centennial over, the Board now has a calm period during which we can address other issues.

I have formed a new committee to advise the Board on awards. We currently have two awards, the Laura Young Award for contributions to GBW, and Honorary Membership. The board has decided to change the title of Honorary Membership to Lifetime Achievement Award (including Honorary Membership). We felt this was a more descriptive title, because in fact the award is given to someone for a lifetime of achievement in bookwork or research. The new committee is headed by Barbara Kretzmann, who received the Laura Young Award in New York, along with Mark Andersson and Frank Lehmann. I appreciate their volunteering for this task, and look forward to their recommendations.

The board also discussed the issue of scholarships to Standards. In New York, Bill Drendell suggested to me that we rethink our current requirement that scholarships go only to those who have been members for two years; this policy helps needy members, but excludes most students. Bill thought that having a student scholarship would attract new, younger members to the Guild, and I can't agree more. The board voted to have two scholarships to Standards this year, one for a member and one for a fulltime student. The student can be studying any subject; the scholarship isn't reserved for binding or book art students only. The only requirement is full time study.

Dorothy Africa has been busy working on the GBW Journal, with a new issue in the works covering the presentations at Standards in Portland. She and Cara Schlesinger are already assembling the post-prints of the Centennial Conference, and many of the presenters have already made contributions. We are looking into using different publishers for our Journal, and hope to have a larger, more colorful Journal with more illustrations, beginning with the post-prints. We intend to use the money leftover in the centennial fund to underwrite the cost of this expanded version covering the conference.

Preparations for Standards in Texas are continuing, and we hope to have a full line-up of presenters to announce in the near future. Standards in 2008 will be a joint meeting with the Canadian Bookbinders and Book Artists Guild in Toronto, and Chris McAfee is currently working with site host Mercedes Walton

to find a hotel for us. This is a very difficult task in Toronto, where costs are prohibitive, but it looks to be a great location for Standards. Stay tuned.

So far, I'm having a blast as GBW president.

James Reid-Cunningham
President, GBW

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27th Annual GBW Seminar

Keep in mind that *A Passport to Texas*—the 27th Annual Seminar on Standards of Excellence in Hand Bookbinding—will take place in North Texas, October 18–21, 2007. The seminar will be held at the American Airlines Training and Conference Center, located just south of DFW Airport and mid-way between Dallas and Fort Worth. (web: aaconferencecenter.dolce.com)

The Seminar registration fee will be inclusive of all meals, which will be enjoyed on-site. (Sleeping rooms will be paid for separately.)

Kitty Maryatt will present the Foundation Session, focusing on the issues faced making limited edition letterpress books.

At this year's Seminar all participants will attend one plenary session for each demonstration in the conference center's Flagship Auditorium. The auditorium is tiered and closed-circuit cameras will capture intricate work to project onto a large screen for viewing. The three large session presenters are:

Chela Metzger, Lecturer, School of Information, University of Texas at Austin, will be covering the construction of medieval stationer's bindings, including the planning and execution of decoration, especially Spanish lacing patterns.

Roberta Lavadour, Oregon-based Book Artist.

Stuart Brockman, England-based Fine Binder will demonstrate gold tooling on leather.

There will also be concurrent mini-sessions for participants to attend based on their interests. Local area tours and activities are in the planning phase.

Additionally, and importantly, the planning committee anticipates that the total cost per participant for attending the 2007 seminar will be somewhat less than an average conference for past seminars. Several factors combine to make this possible: free airport transportation and center parking, inclusive meals and lower sleeping room rates.

October is one of the most pleasant weather months in North Texas with the average daytime high of 79°F and low of 56°F.

For those desiring to extend their stay in the Lone Star State, Austin is an easy 195-mile drive south; San Antonio is just 79 more miles from Austin. Houston is 250 miles south; Southwest Airlines flies between Houston and Dallas every hour. Watch for full details and registration info in the June Newsletter.

—Julie Sullivan
Lone Star Chapter Chair



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The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York NY 10175. Claims for issues paid for but not received will be honored without question. Back issues and copies of all *Newsletters* are available for \$5.00 per copy, postage included.

Items for publication should be sent to

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Deadline for the June issue:
May 1, 2007

Items for the Calendar should be sent to

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The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the *Journal*, the *Newsletter*, *Membership Directory*, *Supplies List* and *Study Opportunities List*. For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York NY 10175.

THE GUILD OF BOOK WORKERS ON THE WEB
Newsletter:

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

Library Listings:

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

Chapter News

NORTHWEST

Knife Making and Sharpening with Jeff Peachy

A few months ago as I was dragging one of my many dull paring knives across a hunk of leather I was wondering ... how am I ever going to transcend this dullness and learn the mystical art of knife sharpening? Then low and behold as if by design I learned that Jeff Peachy the legend himself, tool designer and maestro of knife sharpening was going to be in town the weekend of January 11th and 12th at the Portland Walddorf School in Milwaukee, Oregon aka Portland and minutes from my house! Talk of your coincidences. I signed up.

That weekend came and armed with all of my bookbinding knives including scissors, grass shears and pruning loppers I joined 11 others in the PWS wood shop to begin unraveling the mysteries of the razor knife edge. The class which was broken up into 4 parts dealt with terminology, examining a variety of knives/cutting edges, a full discussion on sharpening systems, and demystifying the sharpening steps nec-

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essary to not only creating leather paring knives but maintaining the edges of all cutting tools as well. In short a load of information.

What coalesced all of the information was fashioning our own paring knife from a hacksaw blade. Jeff demonstrated how to shape the edge on a belt sander to a 13 degree bevel then using simple abrasive films (high tech sandpaper) we finished the edge to a high polished razor edge capable of paring leather with one smooth stroke. That was magic. Throw in a how to on modifying a spoke shave for leather paring and this workshop hit all the high notes for me.

Kevin Laubacher

☞ *Rigid Page Binding with Alicia Bailey*

If you have ever sat staring glumly at a stack of boards, glass, tiles, or metal sheets, trying to figure out how best to turn them into a book, Alicia Bailey has some answers for you. The Denver-based book artist and sculptor visited Portland February 17 and 18 to give a two-day workshop on binding rigid pages. On Saturday, we completed models of three basic glued structures: Hedi Kyle's "Mongolian" binding using Tyvek, an exposed hinge binding using book cloth, and a reverse board book in which Tyvek hinges are sandwiched inside the pages. On Sunday, we explored two sewn structures: a single-sheet Coptic binding, and Daniel Kelm's elegantly flexible wire binding. Throughout, Alicia shared practical insight into materials, methods, and aesthetic considerations. Perhaps best of all, each of the structures is simple and sturdy enough to lend itself to further experiment and variation.

Sue Collard

NEW ENGLAND

Call For Entries for INSPIRED DESIGN: THE MENTORING STAMP

NEW ENGLAND CHAPTER SET BOOK EXHIBITION

The Smith College Mortimer Rare Book Room is hosting the New England Chapter exhibition of a set book, *Lance Hidy: Designing the Mentoring Stamp*. Bookbinders, book artists, calligraphers, paper decorators, and other book workers are invited to create a work inspired by Hidy's book. The exhibition will run from August through December 2008 at Smith College. This non-juried show, open to members of

the New England Chapter, will offer three awards for entries selected by Lance Hidy, Michael Russem (designer and publisher of the book), and Martin Antonetti (curator of rare books at Smith College). Additionally, plans are in the works for producing a full color exhibition catalogue and for one or more gallery talks and/or receptions.

Lance Hidy, a well-known artist and typographer, created a stamp for the U.S. Postal Service in 2001. *Lance Hidy: Designing the Mentoring Stamp* is the story of that process, along with Hidy's observations about design, photography, color, aesthetics, and his own typeface, Penumbra. The book, designed and published in 2007 by Michael Russem at Kat Ran Press, is printed in four sections (a total of 48 pages) on Mohawk Superfine (80 lb) paper and includes numerous color illustrations of Hidy's work. Those not familiar with the work of Lance Hidy can see the mentoring stamp at: www.usps.com/news/2001/philatelic/sro2_003.htm, or his posters at his own website: www.lancehid.com

Only fifty text blocks in sheets are available for \$45.00 each (s/h included. Limit 2 copies). The exhibition fee of \$35.00 must also be paid prior to the mailing of the text block. **You must be a member of (or join) the New England Chapter to participate.**

To order the text block, members must send full contact information and payment to Barbara Adams Hebard, NE Chapter Exhibitions Coordinator, at 36 Cutter Street, Melrose, MA 02176. **Text Block Requests and payments must be received by June 15, 2007.** An entry form with specifics for submitting your work will be sent to all applicants. Completed work will be due February 2008.

The exhibition is being coordinated by Barbara Adams Hebard and Barbara B. Blumenthal. We welcome any questions you may have about this exhibition.

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GBW Exhibition Review

Antonia Nelson

I know it must sound a little self-serving for me to review the 100th Anniversary Exhibition since my book is included in the show. But I think as one of the artists, I do have a unique perspective and a certain expectation about how I would like to see artist's books displayed. The Museum of Fine Arts at the University of Utah provided a wonderful space for the show, and I felt that the Book Arts Program arranged the books to their best possible advantage, short of being able to handle them. The books are set up in large plexi-glass cases enabling the viewer to walk around the books, seeing inside to at least one page spread—a sample of further content inside. The spaciousness of the galleries allows books to be grouped in a pleasing, logical order without being crowded. It is possible to take time with them.

The fine leather bindings, including inlay, onlay, and fine tooling, always leave me in awe, even viewed through plexiglass. These traditional crafts have been represented by some amazing artists most notably James Brockman's piece, *The Special Bindings of Gwasg Greynog* which left me wondering, "How did he do that?" I also loved Brenda Parsons' *Two Tales: Rip Van*

Winkle and The Legend of Sleepy Hollow; the brilliant illustrative onlay was simply beautiful.

The majority of the show seems to be represented with artist's books of every possible sort, the skill and diversity of which is mind-boggling.

Again, craftsmanship is the key to the beauty of all of these pieces. Each its own work of art. My favorite case had a bird theme with a nice juxtaposition of four types of books: Susan Collards' wooden construction, *The Winter Palace*, fully opened so all parts of the collage could be seen; Chela Metzger's parchment binding, feathered and housed in its own parchment nest; Barbara Metz's folded-book constructions that were owl themed; and the beautiful monotype reproductions in Valerie Carrigan's large scale book *Messenger*.

Overall, even in its diversity, this show can only provide a sample of the work that book artists are doing nowadays. But I love that this book arts show is here and in our Museum and accessible for many newcomers to the art we all love.

To view the exhibition online and to learn more about the Guild's first 100 years, please visit <http://palimpsest.stanford.edu/byorg/gbw/gallery/100anniversary/index.shtml>

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Calligraphy

Nancy Leavitt

October 2006, I delivered a talk entitled, *A Legacy of Letters, 1906-2006*, at the Guild of Book Workers centennial celebration held in New York City. The talk traced the influences of calligraphic study in the United States from the late 19th to the 21st century, exploring the work of GBW calligraphers during the first century of its existence and looking at the changing role of the calligrapher into the next century. It was a happy coincidence that 2006 was also the centenary of the publication of two important lettering books, *Writing and Illuminating and Lettering* by Edward Johnston in London and *Unterricht in ornamenter Schrift* by Rudolph von Larish in Vienna.

My presentation included information gathered from the following questionnaire sent out to calligraphic organizations across the country. The information collected was analyzed in overall trends and I have compiled the answers after each question, adding my comments at the end. I found it most heartening to read about the activities of different calligraphic organizations across the country and thought you might be interested to read them as well.

Brief questionnaire:

1. Guild name (optional):

These answers are based on 13 respondents from over 40 surveyed.

2. Year established:

Years of establishment ranged from 1949-2000 with average year of incorporation about 1977.

3. What is your current membership number?

Group membership numbers ranged from 25 to 650.

4. Have your membership numbers increased or decreased over the last 10 to 15 years?

Six organizations have decreased in membership, five have increased in membership and two have held steady.

5. What are your thoughts on why or why not your membership numbers have changed?

Decreases are due to the following reasons in order of reporting:

- * People are busy, more women in workforce
- * People want to try things once & move on (other crafts have moved in—scrap booking, stamping)
- * Young people are difficult to attract
- * Loss of longtime active older members
- * Guild unable to meet the needs of its members

- * The computer—easy access to calligraphic fonts
- * Interest in calligraphy in a down cycle

Increases are due to the following in order of reporting:

- * Attracted by website, newsletter, and classes and by active recruitment
- * The Internet has helped garner and inform membership with photos, events, and instruction
- * Larger calligraphic organizations gain membership when smaller groups disband
- * Members want to take more classes to become better designers



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6. *What proportion of your membership is made up of hobbyists? professionals?*

These percentages range from 70/30 to 95/5% with the average of 80/20% hobbyists to professionals. Many groups reported that their membership is composed of highly skilled hobbyists.

7. *Do your members travel to other locals for classes or do you offer a variety of classes in your own area?*

Nine groups reported offering between 1 and 6 major workshops per year by visiting teachers.

Eight groups reported offering ongoing workshops each year taught by their members and that their members travel to take workshops.

Several groups report that they offer a small demo or workshop at every meeting and offer annual calligraphic functions.

8. *What concerns you about the future of your guild?*

The biggest concern reported by all calligraphic groups is the lack of new volunteers stepping forward to take on responsibilities including organizational work, holding office, and the concern that the same loyal members are becoming burnt out with carrying all of the responsibility.

Half of the groups responded that they had difficulty attracting and keeping new recruits.

Several groups expressed a need for teachers to conduct ongoing beginner classes.

Several of you lamented at the lack of interest in calligraphy.

One respondent expressed concern that the organizational finances are increasing and are not matched by membership fees.

9. *Do you publish a newsletter?*

Yes—11; No—1; Intermittent—1

Please feel free to write any further comments about your guild here.

Several groups mentioned the importance of socialization at their group functions. Most groups support community outreach programs by offering services, classes, demonstrations and work.

Education of group members was listed as the most important function of the organization – to share and pass on the knowledge of calligraphy as well as showcase members work in group exhibitions. Several groups invest in their new members by pairing them with older members or by offering scholarships to attend workshops or conferences.

All of the above serve to promote the work and

development of calligraphy while simultaneously educating the public.

Comments:

Although membership in calligraphy guilds seems to be holding, societies all have similar concerns including difficulty in recruiting people to hold offices and volunteer positions as fewer young people are joining calligraphic organizations. Today, calligraphers are fortunate to have many tangible advantages, especially new and readily available art materials and supplies and limitless technologies for recording, producing, and promoting artwork. A world of possibility (and distraction) is available to us through the eye of the internet. And yet as the study of lettering has all but disappeared from higher institutions serious students must piecemeal a study program from weekend workshops and an occasional week-long class taught by traveling teachers.

Calligraphic organizations have made many contributions to the revival, growth, and perpetuation of hand lettering in this country and beyond since the late 1940s. They have added a fresh and dynamic approach to lettering while maintaining a foundation in traditional lettering. For calligraphy to survive in any educational program, calligraphic organization, or for any individual practitioner to succeed, I believe we must:

1. Have an understanding and working knowledge of design principles and elements
2. Draw knowledge & inspiration from the historical past
3. Have a purpose and goal to the work
4. Enjoy the spirit and collaboration with like arts, such as writers, printers, papermakers, bookbinders.

In conclusion, I believe that members within and between calligraphic organizations would benefit by discussing some of these questions among your membership.

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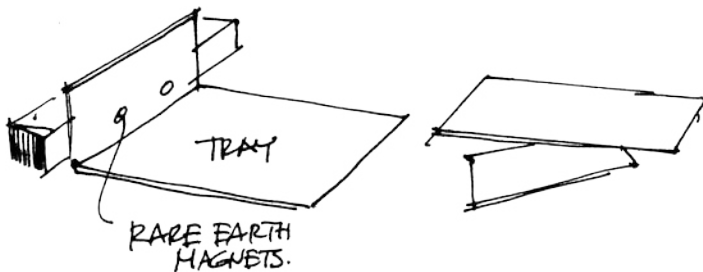
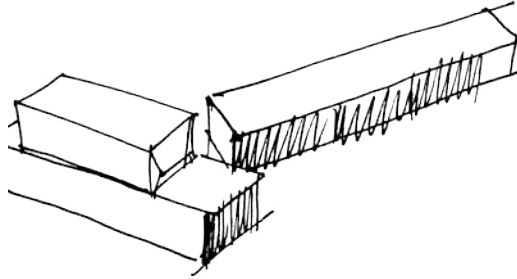
Sylvia Alotta

METALS SUPERMARKET

If you are looking for book weights, this is a great resource—Metals Supermarkets. Founded in 1985, Metals Supermarkets, The Convenience Stores of the Metal Industry, is the world's largest supplier of small quantity metals. They have over 80 locations in Canada, US and the UK. Visit their website: www.metalsupermarket.com

There are no minimum orders on any type of metal that they have in stock. There is a buy what you only need policy. You simply purchase exactly the size and shape you need. They also have a reference guide listing the products they carry—aluminum, copper, brass and stainless steel.

I first purchased from them when I was attending graduate school at Columbia College Chicago. The product I recommend is cold finished steel C1018 flats. If you are looking for a specific weight, their staff can help you out. Metals Supermarket custom cut C1018 1" x 1-1/2" in several lengths 4", 6", 8", 10," and 12". Once you have them, you can cover them with book cloth, but I would recommend having them hard plated. Find a local shop that specializes in hard plating. Plating resists rust. The bright shiny surface can be wiped clean with a damp cloth. It is an ideal finish for those who are a bit messy with their glue or if you're just too tired to clean up, just scrape off the dry glue the next morning and they'll look brand new!



The various sizes are great for making boxes, or if you're attending a workshop take the smaller sizes with you. Another advantage is that you can use a rare earth magnet. When making your trays for clam-shell boxes use the weights as a support and attach a

rare earth magnet on the inside to keep your walls perpendicular until the glue sets up.

For a hard surface when using your backing hammer to make clasps or to fasten cords once laced into the boards I recommend HR Steel Plate .25" thick. A piece that is 12 x 18 will run around \$25.

For Sale

Bindery for sale in the Albany, New York area:

Extensive collection of equipment, tools, books, and materials. Prefer to sell as complete collection. Please contact Maureen DeLaughter at 518-783-5299 for a list of items or to make an appointment

John Hyltoft sells it all for \$12,000:

The setup you need to start your own hand bindery/book conservation shop. Equipment for bookbinding and stamping, furniture, hand tools for binding/conservation, finishing tools, and a fine collection of professional literature. Bring your own U-Haul to Virginia and John will help you fill it up. Contact: 540-337-7090.

Harcourt Bindery in Boston is moving

and will be placing a number of items on ebay, including tools and small equipment under the rubric of "Modrid." People interested in larger equipment should contact Sam Ellenport directly. These items include job backers, standing book presses and larger table presses, and a jacques shears (32-inch). Contact: Sam Ellenport/Harcourt Bindery, Inc. 51 Melcher Street/Boston, MA 02210 617.542.5858; fax: 617.451.9058.

Membership

Please update your September 2006 membership directories. Send any changes/corrections to Membership@guildofbookworkers.allmail.net or to Cris Takacs, 112 Park Avenue, Chardon, OH 44024

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Changes & Corrections:

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Mark Cockram & Midori Kunikata - Cockram

DESIGNER BOOKBINDERS FROM THE U.K, WILL BE GIVING MASTER CLASSES IN NEW YORK CITY
MONDAY APRIL 16TH — SUNDAY APRIL 22ND 2006

MARK COCKRAM

Born in Lincoln, 1964. Mark studied bookbinding at Guildford College of Technology -Diploma in Fine Bookbinding & Conservation and London College of Printing - B A (Hons) Book arts and Crafts. Opening his first studio in Lincoln in 1992 and Studio Five (London) in 2003. Mark works in fine contemporary bookbinding, bookarts, restoration and teaches various aspects of bookbinding / book arts in Studio Five, the U K , Europe, U S A and has been a visiting tutor at Joshibi University(Japan) since 1994. Awards 1992 &1995-2000 Designer Bookbinders Competition (British Library U.K.) 1992 1st Prize for Bookbinding-Stationers Company and Zaehnsdorf Ltd (U.K.) Elected Fellow of Designer Bookbinders in 2001. He is a member of The Society of Bookbinders (U.K.) and The Tokyo Bookbinding Club (Japan). Work held in public and private collections in the UK,USA, Europe, Africa and Japan.

MIDORI KUNIKATA - COCKRAM

Born in Tokyo (Japan). Midori graduated the BA(Hons) Academy of Arts, Joshibi University of Art and Design, Tokyo. She studied binding at Bookbinding Studio Livre in Tokyo and at Guildford College of Technology -Diploma in Fine Bookbinding & Conservation (U.K.).Opening her studio in London, 1997. Awards 1998 &2000-2003 Designer Bookbinders Competition (British Library U.K.) 2002 The Second International Bookbinding Art Work Exhibition in Italy selected among "100 Maestri Rilegatori per Il Cantico Delle Creature" .She undertakes commission work and private tuition. She is a member of Designer Bookbinders (U.K.) ,The Society of Bookbinders (U.K.) and The Tokyo Bookbinding Club (Japan). Work held in public and private collections in the UK, Europe and Japan.

COLD GOLD TECHNIQUE

MONDAY 16TH 10-4 \$200

INTRODUCTION TO USING GOLD LEAF ON LEATHER, PAPER AND VELLUM. THIS ONE DAY WORK SHOP EXPLORES THREE TECHNIQUES FOR APPLYING GOLD LEAF TO A VARIETY OF DIFFERENT MATERIALS USING TRADITIONAL AND INNOVATIVE METHODS.

THE HAKO CHITSU

with a built-in box

THURSDAY 19TH 10-4 \$200

THIS STYLE OF BOX CASE PROVIDES IDEAL STORAGE AND DISPLAY FOR THE VARIOUS SIZES AND SHAPES OF BOOKS AND PAPERS. STUDENTS WILL CONSTRUCT THE BOX USING SEVERAL TRADITIONAL JAPANESE METHODS MATERIALS AND DESIGNS.

EDGE DECORATION

TUESDAY 17TH 10-4 \$200

CONTEMPORARY PRACTICES FOR EDGE DECORATION. THE WORKSHOP MEMBERS ARE INTRODUCED AND WILL BE ENCOURAGED TO DECORATE THE EDGES OF A TEXT BLOCK USING A VARIETY OF CONTEMPORARY PRACTICES.

FORWARDING

SATURDAY 21ST — SUNDAY 22ND 10-4
\$400

STARTING WITH END PAPERS, STUDENTS WILL LEARN A NEW METHOD FORWARDING THAT DOES NOT INVOLVE SEWING ON TAPES . TECHNIQUES COVERED INCLUDED "SECONDARY SEWING", A NEW HOLLOW CONSTRUCTION CALLED THE 3/4 HOLLOW LEATHER JOINTED ENDPAPERS , AND FULL LINEN BOARD ATTACHMENT . THIS WORK SHOP IS INTENDED FOR BOOK BINDERS WITH SOME EXPERIENCE.

KARIBARI AND URAUCHI

WEDNESDAY 18TH 10-4 \$200

KARIBARI IS A TRADITIONAL JAPANESE DRYING BOARD. THIS EQUIPMENT IS VERY USEFUL FOR MAKING PAPER BACKED FABRIC, STRETCHED PAPER AND SOME CONSERVATION WORKS. STUDENTS WILL CONSTRUCT KARIBARI THAT USE TRADITIONAL METHODS WITH MODERN MATERIALS. AFTER THIS PRACTICAL WORKSHOP, THE TUTOR WILL GIVE A DEMONSTRATION OF THE USE OF THE " KARIBARI " , PASTING A PAPER BACKING ONTO PAPERS OR FABRIC - A TRADITIONAL METHOD CALLED "URAUCHI" USING A VARIETY OF CONTEMPORARY PRACTICES.



THE CLASSES ARE OFFERED AT THE NEW PAPER DRAGON BINDERY IN CHELSEA, AND ARE ACCOMPANIED BY AN EXHIBITION OF STUDIO 5, LONDON .THE ONE DAY WORKSHOPS ARE OFFERED INDIVIDUALLY AT \$200, BUT SIGN-UP FOR ALL FOUR AND YOU GET THEM ALL FOR \$500.

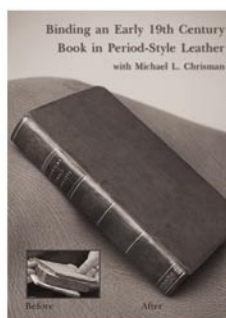
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Bookbinders Workshop, LLC is the world leader in video instruction on bookbinding and book restoration. Currently FIVE VOLUMES are in the series, presented by Michael LeRoy Chrisman, a world-recognized book restorer. See our website for full details and streaming video clips.

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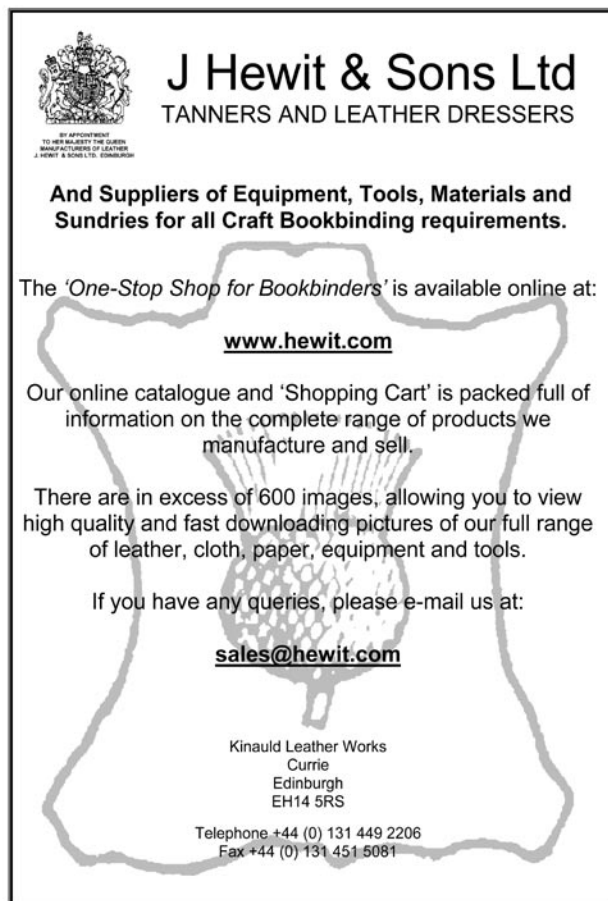



Publications

The Book of Origins: A Survey of American Fine Binding traveling exhibition features twenty contemporary fine bindings by ten American binders. The group includes established masters as well as gifted emerging artists. Two works are presented by each binder; their binding in response to the set Book of Origins text, and an additional example of their work.

A 32-page, full color catalog of this exhibition is now available. Designed by Julia Leonard, designer of the Guild of Book Workers 100th Anniversary Exhibition catalog, it depicts all 20 works, plus binding descriptions and biographical statements by each binder. Order information online at: <http://library.syr.edu/digital/exhibits/b/bookoforigins/catalog.htm>

The exhibition will be at Special Collections, Michigan State University Libraries in East Lansing, Michigan March 23 - June 1, 2007. The entire exhibition and travel schedule is at <http://library.syr.edu/digital/exhibits/b/bookoforigins/>



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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

Designer Bookbinders International Bookbinding Competition in association with the Bodleian Library, Oxford, Great Britain: June 2009. Designer Bookbinders has specially commissioned a fine press publication from Incline Press entitled *Water*, produced in a limited edition of 500 numbered copies. The book will contain poems in various European languages all touching on the theme of water, and will contain illustrations by four printmakers. A prospectus about the set book will accompany the registration form. **The entry fee is GBP 100**, which includes: Registration; one copy of the Set

Book *Water*, one copy of the International Competition catalogue; insurance cover from date of receipt of binding and during the exhibition and tour; postage and packing for return of the binding and catalogue. There will be two major prizes. The Sir Paul Getty Bodleian Bookbinding 1st Prize of GBP 7,500 and a 2nd prize of GBP 3,000. There will be an exhibition of approximately 125 books selected from the total number of bindings submitted.

DATES

Registration forms must be returned and full payment received by **April 30, 2007**. The Set Book will be sent to all registered entrants in **January 2008**. The final date for submission of bindings is **November 30, 2008**. An international board of judges will meet in Oxford and judging will take place in January 2009. The Prizegiving Ceremony will take place in Oxford on the night of the exhibition opening in June 2009. Contact: The Organiser, 195 Victoria Park Road, London E9 7Jn, United Kingdom. email: international.competition@designerbookbinders.org.uk; bookbinders.org.uk www.designerbookbinders.org.uk; Tel/Fax: 0044 (0)20 8986 9235;

UNTIL

APRIL 28: New York, NY: *Illustrating the Good Life: The Pissarro's Eragny Press, 1894-1914* at the Grolier Club in NYC: 47 East 60th St.; www.grolierclub.org

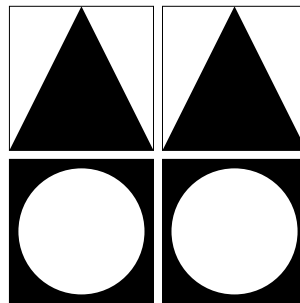
APRIL 28: Baltimore, MD: *Speaking the Word of God: Illuminated Korans from The Walters Art Museum*. Showcasing a stunning array of about 20 manuscripts from the Walters collection, this exhibition presents Korans from different regions of the Muslim world, highlighting the richness and variety of Islamic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

APRIL 28: Minneapolis, MN: *A Reader's Art 7: Frugal finds for prudent collectors*: A show of artists' books with a focus on frugality. 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

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. Info: www.internationalfolkart.org or call 505-476-1200.

MAY 6: New York, NY: *Victorian Bestsellers* at The Morgan Library & Museum. www.morganlibrary.org

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



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May 14 – 25

Instructor Don Etherington

Alternative Decorative Techniques

May 28 – June 1

Instructor Monique Lallier

Advanced French Technique Binding

June 4 – 15

Instructor Monique Lallier

ANN ARBOR, MICHIGAN CAMPUS

Alternative Decorative Techniques

September 17 – 21

Instructor Monique Lallier

Intermediate French Technique Binding

September 24 – October 5

Instructor Monique Lallier

Book Conservation: Forwarding & Covering of Textblocks

October 22 – November 2

Instructor Don Etherington



For more information and to register contact:

American Academy of Bookbinding

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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**

MAY 3 – JUNE 17: Portland, OR: *Undergraduate Thesis & Post-Baccalaureate Exhibition* (Oregon College of Art & Craft, Hoffman Gallery). May 17: *OCAC Opening Reception*, 4-7pm. Students in the College's BFA and Certificate programs spend their final year perfecting their craft in the creation of an original body of work. This final thesis project reflects their personal and conceptual ideas and finely tuned craftsmanship.

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

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*

The following events are all coordinated by the J. Willard Marriott Library at the University of Utah. For more information on any of these events, contact Jen Sorensen at jen.sorensen@utah.edu or 801.585.9191:

APRIL 28: Pam Barrios: *A Means to an End: A Binder's Box of Recipes*

MAY 3: Peter Madden lecturing on *Street Alchemy: Found Art and the Book Artist*: 7PM, Harold B. Lee Library, Brigham Young University

MAY 4-5: Peter Madden: *Medieval Metal, Modern Models*

MAY 16 – AUGUST 1: *Beginning and Intermediate Letterpress*

JUNE 12: Julia Leonard lecturing on *Contemporary Context: The Layered Meaning in Artists' Books*: 7PM, Harold B. Lee Library, Brigham Young University

JUNE 13 – 16: Julia Leonard: *Binding Structure and Story*

The following exhibits are all forthcoming events at the Oregon College of Art & Craft in Portland, OR, as part of their Centennial Celebration. For more information on these events and the OCAC, visit www.ocac.edu

JUNE 28 – JULY 22: Portland, OR: *Turned Green*: Opening reception Thursday, June 28, 4-7pm in conjunction with the national conference for the American Association of Woodturners, the exhibition is intended to highlight the way that environmental consciousness can be applied to woodturning. The included work showcases a degree of environmental sensitivity and tree conservation, in addition to craftsmanship.

AUGUST 2 – SEPTEMBER 28: *Craft Biennial*, Opening reception Thursday, August 2, 4:00-7pm. The fifth in a series of biennial exhibitions devoted solely to handmade work in the Northwest, this show provides a unique opportunity to examine the state of craft in Oregon and Washington. The goal of the exhibition is stimulating artistic excellence in craft and encouraging artists to explore issues and further their creative expressions.

OCTOBER 4-28: *Artist-In-Residence Exhibition*: Opening reception Thursday, October 4, 4:00-7pm. The College's Artist-in-Residence Program brings both emerging and nationally known artists to the Portland metro area. The exhibition unveils the work created by the visiting artists during their residencies.

November 1 – December 23: *Faculty Exhibition*, Opening reception Thursday, November 1, 4:00-7pm. This biennial exhibition offers an opportunity to see new work created by the OCAC degree program faculty, whose members are working studio artists exhibiting both regionally and nationally.

STUDY OPPORTUNITIES

John C. Campbell Folk School

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

MAY 20-25: *Bookbinding: Creating a Daily Creative Companion*: Annie Fain Liden

MAY 25-27: *Artist Trading Cards*: Debbie Ogle

JUNE 3-9: *Images and Alterations in Bookmaking*: Sandy Webster

JUNE 24-30: *New Books and Old Books*: Dea Sasso

The Center for Book Arts New York City

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

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

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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



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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

Pyramid Atlantic Art Center

301-608-9101, x. 105; www.pyramidatlanticartcenter.org

School for Formal Bookbinding

has just been opened by Don Rash in Plains, PA, as a venue for ongoing instruction in the German tradition learned from Fritz and Trudi Eberhardt. While most of the classes will be a week in length, there will also be weekend workshops. The classes will be small, with a maximum of five students. Housing for all students will be available for a very reasonable cost. The shop is fully equipped, and is located about three hours from both Philadelphia and New York. For detailed descriptions of all the classes, tuition, and housing information, please visit: www.donrashfinebookbinder.com

THE 2007 CURRICULUM:

April:

14-15: *A Contemporary Leather Spined Box*

28-29: *A Weekend of Decorated Papers*

May:

5-6: *Introduction to Paper Repair*

12-13: *Book Structures for Non-Binders*

June:

4-8: *Foundations of Hand Bookbinding*

11-15: *Introduction to Case Binding*

23-24: *Introduction to Titling and Tooling*

July:

9-13: *Cloth Binding Conservation*

16-20: *Introduction to Leather Binding*

August:

6-10: *Full Leather Binding*

13-17: *Leather Binding Conservation*

September:

10-21: *Design Binding Master class*

29-30: *A Weekend of Decorated Papers*

October:

8-12: *Foundations of Hand Bookbinding*

15-19: *Introduction to Case Binding*

November:

12-16: *Edition Binding*

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

American Academy of Bookbinding

Join the AAB in 2007 with two campuses in Ann Arbor, MI and Telluride, CO for instruction without having to study abroad. Intensive courses are offered for beginner to advance students in conservation, fine leather binding and related subjects. Degree programs available. Contact: www.ahhaa.org or contact AAB coordinator, Margaret Cruzzavala at 970-728-3886.

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 609-799-3941.

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

MAY 5-6: Evanston, IL: *Suminagashi and Beyond: Color Theory and Composition* with Milena Hughes. For more information: www.evanstonartcenter.org

MAY 18-19: Montgomery, NY: *Parchment Making Workshop*. A two-day event at The Meyer Family Tannery and Jesse's studio, which will include:

- Demonstrations of initial wetwork. (dehairing, fleshing)
- Soaking and hands-on stretching of a calfskin and a goatskin.
- Scraping, sanding and finishing of the skins of your choice.

Each participant will go home with a fair colored calfskin, a goatskin, dyed a color of your choice, and probably some dirty clothes. The cost of the workshop will be \$225 (which will include the cost of the raw skins). These workshops have always been a blast for all involved, as well as being an in-depth education and an opportunity to purchase parchment and vellum at the studio. Participation will be limited to 12 people. For more information about the workshop, visit the website at www.pergamena.net or please contact Jesse Meyer at jesse@pergamena.net or 845-649-5806.



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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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SHOP ONLINE: www.johnnealbooks.com

MAY 19–20: Providence, RI: *The Passion of Paper*, a weekend of exhibits, talks, and demonstrations on the art of handmade paper. On Saturday, May 19, 10:30AM – 12:30PM Dr. Cathleen A. Baker will lecture on The Legacy of Dard Hunter in the John Hay Library, Lownes Room, Brown University. And on Sunday, May 20, 2–4PM there will be a papermaking demonstration by Ilse Buchert Nesbitt, proprietor of Third & Elm Press. For more information: 401.874.4632; srw@uri.edu

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

MAY 27 – JUNE 8: Penland School, NC: *Image & Structure of Artist's Books* with Laura Wait. For more information: www.penland.org/classes/summer_07/books.html#wait

JUNE 25 – JULY 1: Abiquiu, NM: *Paste Papers and Codex Structure for Artist's Books* with Laura Wait. Contact: www.ghostranch.org/index.php

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. For updates on registration and sessions, visit the Guild website at <http://palimpsest.stanford.edu/byorg/gbw/>

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