

26TH

SEMINAR ON STANDARDS OF EXCELLENCE IN HAND BOOKBINDING

Wednesday, October 17, 2007

Registration at the American Airlines Training & Conference Center 7 – 9PM

Thursday, October 18, 2007

Registration at the American Airlines Training & Conference Center 8:30AM – 5:00PM

TOURS

Dallas Tour (*limited to 45*): 8:30 – NOON

Fort Worth Tour (*limited to 45*): 1:00 – 4:30PM

FOUNDATION SESSIONS

Practical Strategies for Editions presented by Kitty Maryatt
at the American Airlines Training & Conference Center

9:00AM – NOON [OR] 1:00 – 4:00PM

OPENING RECEPTION AND “THE LONE STAR CHAPTER PRESENTS ...”

American Airlines Training & Conference Center 6:30 – 9:00PM

VENDOR ROOM HOURS (*Black Hawk II*)

Thursday: 1:00 – 5:00PM

Friday: 9:00AM – 5:00PM

Saturday: 9:00AM – 5:00PM

Friday, October 19, 2007

Registration at the American Airlines Training & Conference Center: 7:30 – 8:15AM

GROUP ROUNDUPS

9:00AM – 12:30PM & 2:00 – 5:30PM

ANNUAL MEETING

5:30 – 6:00PM

EVENING TOUR EVENT

Evening on the Town Bus Trip (*limited to 45*)

7:00 – 10:30PM

Saturday, October 20, 2007

Registration at the American Airlines Training & Conference Center: 7:30 – 8:15AM

SMALL GROUP ROUNDUPS (3 *Mini Sessions*)

9:00 – 10:30AM & 11:00AM – 12:30PM

GROUP ROUNDUP

2:00 – 5:30PM

AN EVENING IN TEXAS

Cash Bar 6:00PM

Texas Hoedown with Entertainment 7:00PM

ANNUAL AUCTION FOLLOWING ENTERTAINMENT

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The Guild of Book Workers Newsletter

NUMBER 172 — JUNE 2007

Guild News

GBW ELECTIONS

The Nominating Committee has prepared the following slate of nominees for the offices up for election in this odd-numbered year. Successful candidates will serve from 2007–2009:

Vice President: Andrew Huot
Secretary: Catherine Burkhard
Treasurer: Alicia Bailey
Membership: Cris Clair Takacs
Supply: Sylvia Alotta
Journal: Dorothy Africa

Ballots have been mailed out. Please remember to send in your vote.

GBW 2009-2010 EXHIBITION

Announcing the Guild of Book Workers 2009-10 traveling Exhibition, *Marking Time*. Time has long captured the imagination of artists, writers, scientists, philosophers and theologians. Members are invited to interpret “Marking Time” as broadly or narrowly as they wish. Possibilities might include but are not limited to: a specific incident in or period of history, the future, science fiction, time as a scientific or spiritual concept, the measurement of time, current events or the role of time in one’s own life. Details will follow on a schedule for submission of entries and exhibition venues. If you would like the show to travel to your area, please contact me with contact information for possible sites. Also contact me if you would like to serve on the Exhibition Committee. Familiarity with fundraising, PR or web programming/design will be particularly helpful. Contact: exhibitions@guildofbookworkers.allmail.net

Karen Hanmer, Exhibitions Chair

NOTES FROM THE ARCHIVIST

I am *finally* shipping the entire GBW archive to the University of Iowa, as an adjunct to the GBW library. The Special Collections Department of The University of Iowa Libraries will manage it from now on. I hope that Guild members will continue to maintain the archive by sending additional records to them. We have a good start on past and present Guild history and need to ensure that *future* Guild history is not lost.

Please send materials to:

Guild of Book Workers Archive
100 Main Library
The University of Iowa
Iowa City, IA 52242-1420

Sid Huttner has said, “The University, by advance arrangement, can usually absorb the cost of shipping larger amounts of material. Send messages or questions to lib-spec@uiowa.edu or telephone 310-335-5921.”

I thank all of you who contributed to the cause. The Archives Questionnaire Centennial Census for our 100th anniversary celebration were gathered and tabulated. The results were: total received: 259. A breakdown of the various categories are as follows:

Binders: 67
Conservators: 56
Artist’s Books: 41
Binder/Conservator: 24
Bookbinder/Artist’s Books: 3
Calligraphers: 8
Papermakers: 5
Restoration/Repair: 23
Printers: 11
Collectors: 4
Marblers: 3
Paste Papermaker: 1
Object Conservators: 1
Paper Conservator: 1
Parchment Maker: 1
Librarian: 1
Teacher: 1
Historians: 3
Librarian: 1
Not specified: 4

Barbara Kretzmann



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NEW GBW REVIEW EDITOR

The Guild of Book Workers would like to thank Barbara Halporn for her many years of service as Review Editor for the GBW Newsletter, and then to introduce Dr. Sandy Cohen as the new Review Editor. Sandy is a retired English Professor, writer, commentator on public radio and reviewer for many periodicals and magazines in this country, England, Germany, the Netherlands, China and Canada. He has been a contributing editor to *Fine Woodworking Magazine* and *Freshwater and Marine Aquarium Magazine* as well as a bookbinder for thirty years and a maker of bookbinding equipment. Anyone who has an item for review, or is interested in writing a review, please contact Sandy at:

1756 Queen Palm Way / North Port, FL 34288-8655
(h) 941-426-6664; cohen34288@comcast.net

Noteworthy

AMERICAN ACADEMY IN ROME
2007-2008 AWARDS

Potomac Chapter Chair **Jana Dambrogio** has been awarded one of 30 prizes given out to artists and scholars by the American Academy in Rome. Jana will reside at the Academy's 11-acre center in Rome and receive room and board, a study or studio and a stipend for a period of 6 months to 2 years. Her research will be focused on *A Technical Study of Northeastern Italian Monastic Legal and Accounting Documents and Bindings at the Vatican Secret Archives*. Besides her work with GBW, Jana is a conservator at the Document Conservation Laboratory at the National Archives in Washington DC.

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newsletter@guildofbookworkers.allmail.net

Deadline for the August issue:

July 1, 2007

Items for the Calendar should be sent to

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Executive Editor: Jody Beenk
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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:

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

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

Book Review

Karen Sosa

Pamela S. Smith with Richard Polese. *Passions in Print: Private Press Artistry in New Mexico 1834 – present*. Santa Fe. Museum of New Mexico Press, P.O. Box 2087, Santa Fe, New Mexico, 87504. 2006 edition. 223pp. \$45.00. ISBN 0-89013-479-0.

Passions in Print is based on the exhibit “Private Presses in New Mexico 1834-2003” that ran from February 18, 2005 – February 4, 2007 at the Palace of the Governors, Museum of New Mexico in Santa Fe. The author, Pamela Smith, was also the guest curator for the exhibit. In this book, Smith chronicles the history of small, independently run presses in New Mexico for nearly two centuries. There are 5 chapters covering distinct historical periods, each subdivided into smaller biographical sections about specific printers and their publishing efforts. At the beginning of each chapter, Smith provides a brief historical context for each period so that the reader can more fully appreciate the political, social, economic and technical factors that influenced their work. She addresses not only their artistic/literary background and the role of printing in their lives, but also describes specific presses, equipment and techniques used by each printer, often relaying how the equipment was acquired and where it was manufactured. Occasionally, there are tidbits of information about type, paper and brief descriptions of the bindings. Accompanying the text throughout are numerous photographs as well as extensive, informative endnotes, and a brief glossary.

Although most of the printers/artists depicted in this book were not native to the area, and in fact, many settled in New Mexico having already acquired their skills, they all fell in love with the area and became devoted to contributing to the region’s literary history. Whether they relocated for the climate, landscape or the burgeoning artistic community, they were all dedicated to their craft and used it for a multitude of purposes: to educate, as art form, and as a means of social, political and environmental commentary. The story begins in the nineteenth century with Padre Antonio Jose Martinez and John Menaul, and follows the careers of numerous artists, printers and binders into the twenty-first century. Smith discusses the enriching influence of regional cultural institutions, such as the Laboratory of Anthropology and Press of the Palace of the Governors. Smith also

notes the influence the NEA had on two local publishers: The San Marcos Press received NEA grant money from 1975 to 1980 to help subsidize their publishing efforts (p.128), and Tooth of Time Books received a NEA grant in 1981 which eventually led to the suspension of operations from 1988 to 2000 due to excessive influence and oversight by the agency (p.146).

There are fascinating details throughout, such as how Gustave Baumann began his artistic career in New Mexico with the help of Paul Walter, a curator at the Fine Arts Museum, who helped secure a bank loan of \$500 and gave him space in the museum basement to print (p.33). Dick Hicks, a sculptor, acquired a manual of printing techniques originally published in England in 1683 and used this as a reference to build his own Bobcat press in 1975. He had made 30 presses and sold them all in Europe and the United States (p.134-137).

There are too many printers, writers and authors highlighted in the book to discuss in this review, and although each is given a distinct section in the book, Smith does an excellent job of weaving their lives and work together to write a cohesive narrative. Collaborations such as the Taos Society of Artists established in 1915 (p.29), Writer's Edition, a co-op of artists, printers and writers who published in the 1930s (p.57), and numerous husband and wife teams are prevalent throughout the narrative. This book is an introduction to the literary and artistic history of New Mexico, and although it focuses primarily on printers, handbinders, such as Hazel Dreiss and Edward McLean, and artists, such as Gustave Baumann, Willard Clark and Paula Hocks, are discussed in depth. *Passions in Print* should appeal to a wide audience, as it is broad in scope and full of insightful information. Additional information can be viewed at the online exhibit: <http://www.privatepress.org>



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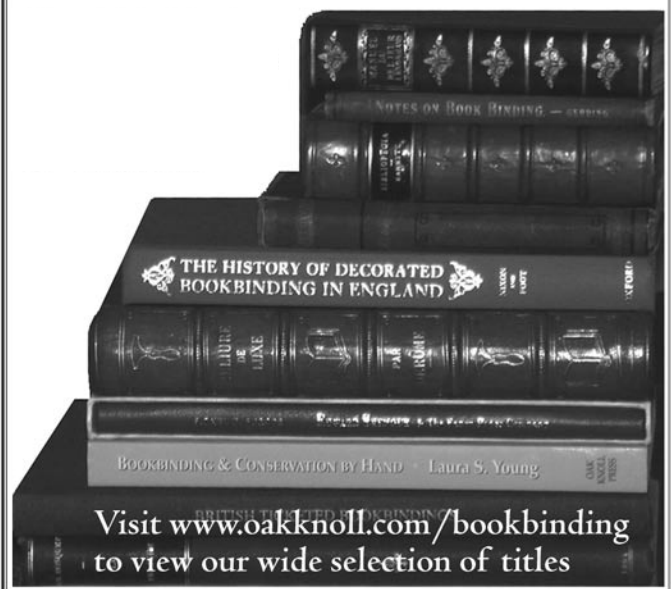
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In Memoriam

Joe Newman, Senior Book Conservator at The Northeast Document Conservation Center (NEDCC) in Andover, MA, died on Saturday, April 21, after a long struggle with cancer. He was 58 years old.

Joe was a skilled and talented craftsman and conservator who made many contributions to the fields of bookbinding and book conservation. He was a valued colleague and a generous mentor and teacher. Staff and interns at NEDCC benefited from his connoisseurship and his knowledge of binding history. During his twenty-three years at NEDCC, Joe conserved many significant titles including the Nuremburg Chronicle, an early copy of the Magna Carta, a thirteenth century illuminated manuscript of Arthurian romances, a studio album of Julia Margaret Cameron photographs, and the English Atlas that belonged to John Custis, George Washington and Robert E. Lee. His design bindings have been exhibited nationally and internationally.

Joe served as president of the New England Chapter of the Guild of Book Workers in the 1990s and organized the annual standards meeting held in Boston during his term in office. He spoke about and



published his research regarding Mary Crease Sears, a design binder working in Boston in the late nineteenth century.

We all loved Joe's sense of humor, his wit and his enthusiasm for the world of books. He will be greatly missed and long remembered.

Deb Wender and NEDCC



photographs by Julie Carlson

Member Profile

Daniel G. Knowlton:
Guild of Book Workers Member since 1956



by Ruth M. Strach
At Last! Studio

If I had been given the chance to design a perfect bookbinding apprenticeship, I couldn't have imagined any better situation than the one I found, quite serendipitously, with Dan Knowlton. A master binder with a gentle nature and a generous spirit, Dan embodies all that one could hope for in a mentor—talent and enthusiasm, the ability to teach and the willingness to share his knowledge. He and his wife, Nina, have enriched my life for twenty-two years. It is, therefore, a great pleasure to be able to offer this brief introduction to Dan to those of you who

have not had the pleasure of his company. A longer article will appear in next year's GBW Journal.

Dan likes to say that he became a bookbinder simply because he enjoyed working with his hands. Maybe ... but why not a stone mason or a carpenter? He certainly had dabbled successfully in these areas at a young age, why not continue? Why books? There was, of course, the advantage of a wonderful instructor, Marion Lane, who had been a student of Sangorski when she lived in England and who now lived just three blocks away from Dan's home in Washington, D.C. There was, also, the encouragement of his mother, Josephine Knowlton, a lover of books and a bit of a

writer herself, who (I would guess) saw the gentle, artistic side of her son from the start. Dan's early love of beadwork must have made it clear to all that his hand skills were exceptional. He was surely a fine student and Marion Lane a wonderful teacher because even books that Dan did more than fifty years ago are a treat to behold. Meticulous forwarding, perfect designs, precise and crisp tooling ... it's all there. Bookbinding was Dan's gift.

Around 1935, Dan had the good fortune to be able to acquire bookbinding tools and equipment from a woman in Washington, D.C. who had been about to sell her bindery to the Library of Congress. Upon request, Dan was able to prove to her that he was, indeed, a serious and capable binder and, thus, she was willing to sell her bindery to him. The superb French wooden standing press and finely crafted hand tools from that purchase have been appreciated by all of Dan's students through the years and remain the gems of his Longfield Studio to this day.

But before Longfield, there was the Hayloft Bindery ... another of Dan's great stories. The Knowltons summered in Bristol, R.I. on a fine piece of property with a large and lovely Gothic house on the main street and a carriage house at the back of the estate. Using salvaged lumber from a farm in town which had been destroyed in the 1938 hurricane, Dan rebuilt the carriage house to serve as his bachelor's quarters with the Hayloft Bindery on the upper floor. Thus began his long career as Rhode Island's premier book-



Dan Knowlton in his Longfield Studio

binder and binding instructor. Students coming to the Hayloft had to be agile enough to negotiate the narrow little staircase leading to the second floor, but the northern light was wonderful and the woodstove did a great job of warming both hands and feet

to be the solution. Dan's skills certainly stood him in good stead here. Along with the wonderful hand tools that Brown was able to acquire for him and the binderies that they set up for him, first at the John Carter Brown Library, then at the Annmary Brown and the



The Hayloft Bindery

in the cold Bristol winters. During the day, Dan was working in the payroll department of the Rhode Island Hospital Trust Bank, but at night and on weekends he gave his heart to the Hayloft Bindery. Additionally, he taught bookbinding on Saturdays at the Handicraft Club in Providence.

In 1956, a friend of Dan's mentioned that there was an ad for a bookbinder in the Providence Journal newspaper. Dan tells the story as though he rather casually replied to the inquiry, but, within two weeks, he had been interviewed by Lawrence Wroth and David Jonah at Brown University's John Carter Brown Library and hired. Brown had lost its in-house binder forty years before and was not happy with the results of work that was being sent to England and elsewhere for rebinding and restoration. The books just looked too new! Establishing an in-house bindery (after all, Yale and Harvard each had one) seemed

Rockefeller, and, finally, at the John Hay, Dan certainly proved himself to be the bookbinder Brown wanted.

As Dan remembers it, his own work at the Hayloft

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(where he was binding books for the University of Chicago and Amherst College, among others) and his work at Brown involved lots of leather, and lots of large and heavy volumes, and lots of precisely executed tooling. Talented to begin with, it must have been all that practice which made Dan's restorations and tooling just about perfect.

In 1971, to accommodate his family (which now included his wife Nina and their two children), Dan built a new home on the Longfield property with both a bindery and a library. The days of climbing to class were over. Dan's students could now simply walk right in. At Longfield Studio, Dan had room for at least six students and offered classes two and three times a week. He continued working at Brown, though this was a part-time position for a period of seven or so years in the late seventies. It was in this period that Dan purchased Markey and Asplund, a bindery in Providence which offered general binding services for towns and municipalities, as well as fine binding work. This business was sold to Eric Zimmerman in 1982 when Brown was again able to establish a full-time hand-bindery. Dan remained at Brown until his retirement in 1992.

Longfield Studio is as it has always been—a warm and wonderful place. Dan's students frequently stop in just to say hello and to hear, perhaps, a story from

Dan's past that they may have missed or forgotten. Though Dan has not exhibited his work in years and no longer maintains a regular class schedule, he has remained fully engaged in his craft. Dan is the embodiment of the contented artist/craftsperson who knows the worth of a life spent doing something which gives pleasure and engages both hands and mind. It is an ethic which he has (ever so subtly) passed along to his students. I, for one, shall always be grateful that I was in just the right place at just the right time to receive this superb gift along with his masterful bookbinding instruction. 🐨

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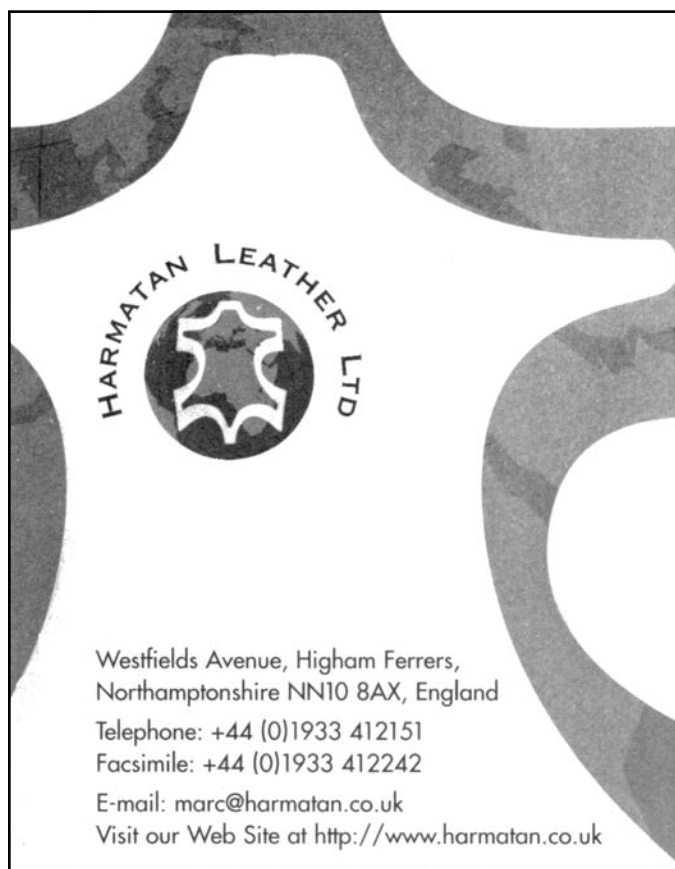
Iris Nevins

*Tom Leech posted the following announcement
to the marbling group on Yahoo:*

The Palace of the Governors Museum (where I am a curator), the Museum of International Folk Art and the Museum of New Mexico Foundation will sponsor a **tour of Western Turkey** from October 13th to the 28th. While this is primarily a visit to historical sites, we will also pay special attention to ebru and textile arts. If anyone has been thinking about a trip to Turkey, this will be a great opportunity. The itinerary for the trip has already been established. It includes stops in Iznik, Bursa, Ayvalik (ancient Troy), Kusadasi, Pergamum, Ephesus, Pamukkale, Ankara and Hattusas. Back in Istanbul, we will visit the Sulyemanye Library and Mosque to see its amazing ebru collection. We will then travel to Ebristan, the home and studio of our friend Hikmet Bartcugil, for a demonstration of ebru. This will be a wonderful opportunity to meet Turkish ebru artists on the way, and it is my hope that marblers on this list who live along our route might contact me and we could arrange a brief visit. Contact: thomas.leech@state.nm.us

The Society of Marbling 2006 Annual Publication Is Now Online: The Society of Marbling is an international organization devoted to the art of marbling. Our publication, the 2006 Annual, is now featured on the Society of Marbling website www.marbling.org as an electronic PDF file is available by subscription. First published as a newsletter in 2003, this issue of the Annual includes 49 color images, and many hyperlinks to websites. Subscriptions cost \$15 and can be paid for using the order form below, or with a credit card via PayPal. This eliminates the costly fees of sending a \$US bank draft through the post for international subscribers. The Society of Marbling website hosts an International Events calendar listing classes, exhibitions and other events. To contribute, send a notice by the 15th of every month to events@marbling.org and follow the suggested guidelines displayed here: http://www.marbling.org/information_for_site.htm.

Just a reminder for those of you traveling to Boston, the Phoebe Easton Collection of Marbled Papers is housed at the Houghton Library on the Harvard University campus. Also, the Rosamond Loring collection is now nearly completely cataloged, and they are planning an exhibition of the collection in the Library from September to December. Some special lectures are also planned, and details will be posted to the next newsletter. Arrangements can be made in advance to view the collections privately by sending an email to Dr. Hope Mayo, the Hofer Curator of Printing and Graphic Arts at mayo@fas.harvard.edu



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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

New Members:

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Calendar

EXHIBITIONS

👉 CALL FOR ENTRIES

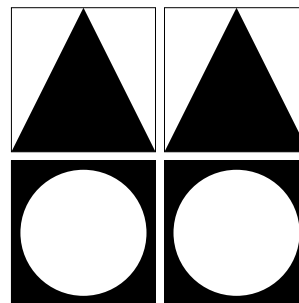
Zea Mays Printmaking is excited to host the 4th Annual Artists' Book Exhibition, entitled BookMarks ZMP September 11–October 26, 2007. **ENTRY DEADLINE: July 16, 2007.** This year's exhibition will be presented in conjunction with the Museums10 "BookMarks" celebration, a region-wide year of exhibitions and programs dedicated to the book. See the Museums10 website [www.museums10.org] for all the wonderful offerings taking place at museums, galleries, colleges and universities throughout the Pioneer Valley. We are honored to have Ruth R. Rogers who is the Special Collections Librarian at Wellesley College as this year's juror. We invite you to submit your best work for her review.

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 bindings submitted.

For all who registered 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 www.designerbookbinders.org.uk; Tel/Fax: 0044 (0)20 8986 9235;

👉 UNTIL

JULY 28: New York, NY: *Miniature Books from the Collection of Julian Edison* at the Grolier Club in NYC: 47 East 60th St.; www.grolierclub.org



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Book Conservation: Treatment of Textblocks & Sewing

April 30 – May 11

Instructor Don Etherington

Book Conservation: Forwarding & Covering of Textblocks

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
PO Box 1590, Telluride, CO 81435

970-728-3886 • (fax) 970-728-9709 • www.ahhaa.org

AUGUST 1: *Beginning and Intermediate Letterpress* at the J. Willard Marriott Library at the University of Utah. For more information, contact Jen Sorensen at jen.sorensen@utah.edu or 801.585.9191:

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

SEPTEMBER 11 – NOVEMBER 24: New York, NY: *Boston Collects: Celebrating the Bicentennial of the Boston Athenaeum* at the Grolier Club in NYC: 47 East 60th St.; www.grolierclub.org

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

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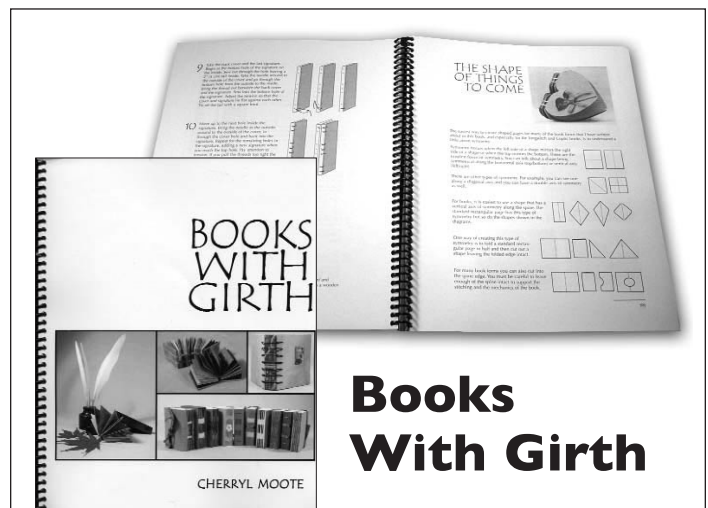
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STUDY OPPORTUNITIES

John C. Campbell Folk School

1-800-FOLK-SCH x 122; www.folkschool.org
JUNE 24-30: *New Books and Old Books*: Linda Rollins

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

The University of Alabama

MFA in The Book Arts Program

in the School of Library and Information Studies,
www.bookarts.ua.edu

Studio-on-the-Square, NYC

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

Green Heron Book Arts

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

Hollander's Workshops

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

Oregon College of Art & Craft Schedule

www.ocac.edu

Center for the Book: San Francisco, CA

415-565-0545. www.sfcbook.org

The Canadian Bookbinders and Book Artists Guild

CBBAG/60 Atlantic Avenue, Suite 112 Toronto,
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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 REMAINING 2007 CURRICULUM:

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

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

Montefiascone Project Study Programme 2007

JULY 30-AUGUST 3: *Colours used to paint in manuscripts—Western and Islamic* with Cheryl Porter

AUGUST 6-10: *The Nag Hammadi Codices—Single Quire Bindings* with Julia Miller

AUGUST 13-17: *The Armenian Manuscript* with John Mumford, Rev. Dr Vrej Nersessian and Caroline Checkley-Scott

AUGUST 20-24: *Medieval Arab Bookbindings in Spain: History, structure, materials and decoration* with Ana Beny

For details of the Nicholas Hadgraft Montefiascone Scholarship for 2007, see <http://www.conservation-by-design.co.uk>. Further information on the courses can be obtained from emailing info@monteproject.com or Telephone +44 (0)7899 856 314. / +44 (0)1223 367 511. The Montefiascone Project, Cheryl Porter, 7 Venice Lodge, 55 Maida Vale, London, W9 1SD, England, UK. <http://www.monteproject.com/>

SEPTEMBER 10-14 & 17-21, 2007: Volos, Greece: *Identifying and Recording Bookbinding Structures for Conservation and Cataloguing*. The purpose of the course is to uncover the possibilities latent in the detailed study of bookbinding. The language of the courses is English and they are open to 12 mid-career individuals from the fields of book conservation, librarianship or palaeography. Since these are not beginner-level courses, the participants are expected to be familiar with bookbinding terminology and have a basic knowledge of the history of book production in the period under discussion. A basic knowledge of database use is also desirable for those who will attend the course on the second week.
Description of courses: *Week 1, Tutor Professor N. Pickwoad:* This course will follow European bookbinding from the end of the Middle Ages to the beginning of the Industrial Revolution, using the bindings to illus-

trate the aims and intentions of the binding trade. A large part of the course will be devoted to the identification of both broad and detailed distinctions within the larger groups of plain commercial bindings and the possibilities of identifying the work of different countries, cities, even workshops without reference to finishing tools. *Week 2, Tutors Dr. G. Boudalis and Dr. A. Velios:* The first session, run by Dr. Georgios Boudalis, will focus upon the major structural and decorative features of the Byzantine and post-Byzantine bookbindings and their evolution in time and space. The second session will be run by Dr. Athanasios Velios and will deal with the data management and storage of bookbinding information. A detailed schedule of the courses and associated costs can be sent upon request. Applications, including a statement of purpose and a short CV should be sent to Ewelina Hebda (e.hebda@camberwell.arts.ac.uk) marked in the message subject: 'Volos Summer School'. The participants will be contacted by the end of June. For those attending the course At least 50% of the course fee will have to be paid by the end of July.

OCTOBER 18–21, 2007: Friends of Dard Hunter Annual Meeting: Washington D.C. & the October 23–26, 2008 meeting will take place 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/>

APRIL 21–24, 2008: Denver, CO: American Institute of Conservation annual conference—www.aic.stanford.edu.

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For inclusion in the **August Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **July 1**, along with payment (made out to the Guild of Book Workers, through a U.S. bank) to Constance Wozny, 8216 Princeton-Glen-dale Rd. # 167, West Chester, OH 45069-1675 (p) 513-874-2665 ; booksbycw@fuse.net

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