

## Standards 2007 Update

October 17-20 in Dallas, Texas

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For room reservations by phone, please call: 1-800-777-6464  
*Please be advised that you will see a \$96 per night room rate.  
This is the \$84 rate plus 15% tax.*

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# The Guild of Book Workers Newsletter

NUMBER 173 — AUGUST 2007

## Guild News

### GBW ELECTIONS

The Nominating Committee prepared the following slate of nominees for the offices up for election in this odd-numbered year.

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

All of the candidates were successfully voted in and will serve from 2007–2009. Congratulations to the new and continuing officers.

### 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](mailto:exhibitions@guildofbookworkers.allmail.net)

*Karen Hanmer, Exhibitions Chair*

## NOTICE

**Items for the Calendar  
should be sent to:**

**Catherine Burkhard  
6660 Santa Anita Dr.  
Dallas, TX 75214  
[secretary@guildofbookworkers.allmail.net](mailto:secretary@guildofbookworkers.allmail.net)**

## Noteworthy

### NORTH BENNET STREET SCHOOL HIRES NEW BOOKBINDING INSTRUCTOR

North Bennet Street School, located in Boston, MA, has been training people for employment since 1885. It pioneered the concept of intensive instruction in a classroom/shop setting for the sole purpose of learning a trade. All of the courses prepare graduates for work in fields that require craftsmanship: skillful use of hand tools and power equipment; informed choice of appropriate materials; knowledgeable and creative problem-solving grounded in awareness of the best solutions of the craft over many years; and a commitment to the highest quality of work. North Bennet Street School has a distinct reputation for excellence.

Students come to North Bennet Street School from all corners of the globe to enroll in our programs. As diverse as the offerings are, they are tied together by the simple fact that in each program, students learn the time-honored skills and methods that produce work of the highest standards.

North Bennet Street School has the only full-time bench bookbinding program in North America. The two-year program was started in 1986. Class meets 35 hours a week from September through May. Only six students are admitted each year.

North Bennet Street School is pleased to announce that Jeffrey Altepeter will become the Head Instructor in the Bookbinding program in the fall of 2007. Jeff is a 1999 graduate of the NBSS program and 2003 graduate of the American Academy of Bookbinding. He is currently a self-employed bookbinder in Somerville, MA, and he serves as the chair of the New England Chapter of GBW.

For more information about NBSS: [www.nbss.org](http://www.nbss.org)  
For more information about Jeff Altepeter: [www.handbookbinding.com/](http://www.handbookbinding.com/)



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## Reviews

*Bookbinding at the Harcourt Bindery, presented by Samuel Ellenport, Owner (DVD)*

www.harcourtbindery.com.

\$15.00 plus \$3.00 shipping and handling.

*Review by Sandy Cohen*

This DVD, the first in a series, is both a documentary and a video how-to manual. Many members of the guild are already familiar with the Harcourt Bindery's Samuel Ellenport from his public lectures, articles, exhibits of his work, and as a supplier of bookbinders' supplies, and new and used tools.

Here is a chance to tour his Harcourt Bindery, founded in 1900, and now (with twelve employees) the largest remaining commercial hand bindery in the United States. It is also an opportunity to see Sam and some of his staff at work and to learn from a master craftsman well respected for his dedication to good, sound, hand bookbinding practices.

Even the most experienced binder will enjoy watching this DVD and will no doubt pick up quite a few pointers while touring the bindery and watch-

ing Sam at his forwarding and finishing benches. The intermediate and novice bookbinder will find this first DVD in the series an invaluable guide to sound binding practices. Even the non-binder merely interested in how books are hand-made, if not how to hand-make books, will find this DVD fascinating.

The first section demonstrates some of the steps of making a cloth cover, including sewing the signatures on tapes, adding reinforced endpapers, properly using the nipping press, cutting board covers, stamping with gold foil, and attaching the cloth cover to the book.

The section on making a leather hollow back case, includes demonstrations on rounding and backing the spine, lining the book, forming the hollow back, measuring for, and cutting the leather cover, machine and hand skiving, making, drying, polishing and pasting the cover, marking the spine, making and applying traditional glair and laying gold leaf, and decorating the spine with various tools and titling.

*Miniature Books: 4,000 Years of Tiny Treasures*

Anne C. Bromer and Julian I. Edison, 2007 Abrams, New York in association with The Grolier Club, NY ISBN-10: 0-8109-9299-X; ISBN-13: 978-0-8109-9299-3

*Review by: Amy Lapidow*

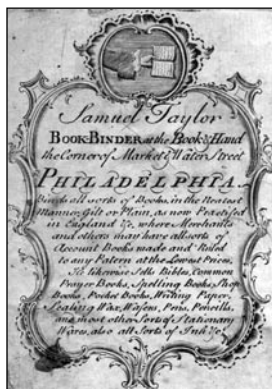
Miniature Books is a large (approx 10 x 13), profusely illustrated book published as a companion to exhibitions at The Boston Public Library (until September 2, 2007) and The Grolier Club (May 16-July 28 2007) by Anne C. Bromer and Julian I. Edison. It is divided into 9 chapters with 14 vignettes, and over 300 full color photographs almost all in actual size.

The book gives the general reader an idea of the miniature book from several aspects: historical, political, religious, artistic, literary and social. It attempts to answer the questions those new to the genre have: What are miniature books? Can you read them? Why were they produced? Are they still being produced? Who collects them? Why do they collect them? Where can you find them? I think it carries out its task very well. The photography is extraordinary. If it were only a picture book, it would be well worth consideration. Almost every page is illustrated, providing an engaging layout. The pictures are clear and intimate. From the individually decorated endsheets to the spread on microminis, the photographs show the history and variety in the genre, miniature fore-edge paintings, exquisite bindings, and fascinating detail. Each chapter is arranged

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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.

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**Deadline for the October issue:**  
**September 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:**

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

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

chronologically, starting with the “first miniatures,” two administrative Babylonian clay tablets from 2325 B.C.E. and 2200 B.C.E. respectively, dealing with trade of goods and animals. The most modern is a beautiful design binding of J. Frank Dobie’s *Frontier Tales of the White Mustang* bound in 2004 by Michael Wilcox.

The chapter entitled “Illuminated Manuscripts,” highlights not only personal devotionals, but the work of a female calligrapher, Esther Inglis (1571-1624), with a distinctive example of her technique comprised of squiggles. “The Art of the Book” shows the more unusual with embroidered, jeweled or metal covers. “Drops of Heavenly Dew” even shows a miniature chained bible on its lectern. Forget the Blackberry and Filofax, “Almanacs for Daily Living” emphasizes the personal pocket sized information books of events and statistics. “The Smallest Books” showcases the microminis. A colleague of mine was particularly entranced with the need of a magnifying glass in the exhibit to see these. The chapter, “Presidents, Politics, and Propaganda” is particularly interesting to remember that spin is not a modern invention, but is suited to the media of any age, even if within the confines of three inches or less. Other chapters include “Books for the Young”; “Life’s Pleasures”; and “Oddities and Objects D’Art.” If there is a chance to attend one of Anne Bromer’s lectures associated with the book, do so. She will be giving them around New England this summer and also in Seattle. This was noted in an interview in the Abebooks’ electronic newsletter *The Avid Reader*. The interview also states that the book took three years to compete, two being for research.

Check the Bromer Books website for details: [www.bromer.com/books\\_miniature.html#exhibition](http://www.bromer.com/books_miniature.html#exhibition). It is an engaging lecture, highlighting the book chapters with slide illustrations.

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## Member Profiles

KAREN HANMER & PETER VERHEYEN

*This is the second in a continuing series of interviews of Guild members. Current and former Exhibitions Chairs Karen Hanmer and Peter Verheyen met at Standards in Chicago in 1999. She never dreamed his subliminal messages would entice her from making “freaky-foldies” to become a binder. He never suspected she would attempt to seduce him to the other side with odd examples of vaguely book-like ephemera. They share an appreciation of fine craft, spare design, and excessively robust (read Teutonic) endsheets.*

KH: You are involved in a number of activities where you make something: bookbinding, model railroading, beer making, restoring your vintage car (what am I leaving out here?), virtual publishing with *The Bonefolder*, creating an online community with the Book\_Arts-L listserv and Book Arts Web. Do you find your work in these areas to be related in some way?

PV: Hmm, quite true. You didn't really leave out anything, though the only credit I can claim for the car (1975 BMW model 2002) is that I cut the checks, and lots of those. For some time I thought that might be a fun article for something like AIC. Book restoration versus car restoration: What's it like to be on the other (paying) side. I think there are definite parallels between the bookbinding side and my “model” railroading. Both involve lots of building, many of the same tools, and most of my buildings are made of cardboard or paper. The online aspects to my life such as *Bonefolder* and *Book Arts Web* seem to be what I am most known for. I got started in 1994 with *Book\_Arts-L*, a listserv that quickly grew to over 2000 subscribers, and added the first incarnation of the *Book Arts Web* a year or so later. While I can't claim to have invented the Internet, I was perhaps the 3rd book arts person online having been beaten in by Richard Minsky and the University of Idaho. I think the online world has really changed the way the book arts (and presumably other crafts/hobbies) are learned and experienced. I was asked to speak on this change at the Silver Buckle Press' 25th anniversary in 1998 and there has been a huge growth in online opportunities for exchanging information both practical and theoretical and showing off one's work. That talk is online at [www.philobiblon.com/HotType.shtml](http://www.philobiblon.com/HotType.shtml). My online activities continued to grow as my job changed from

bench conservator to a more managerial/digital role. The latter is challenging (and sometimes trying) but I enjoy it. Finding time to follow my creative pursuits has been increasingly difficult though, and I'm not doing as much as I'd like to. My activities with the Guild (as Exhibitions Chair for 8 years and Publicity Chair for 6 years, including dragging the Guild online) have also been a large part of who I am.

PV: But since this isn't an interview about me, what attracted you to the book arts and how do you perceive your transition for book artist to design binder? From what I've seen of your work you seem to be spending more time working on traditional bindings and less on your photographic artist's books. It's almost as if you have the transition backwards. Isn't one supposed to go from traditional bookbinding to artist's books? Isn't traditional binding in leather... dead? What's the future of GBW exhibits?



Young Karen Hanmer makes do with modest equipment.

KH: I came to book arts from photography. Black and white, exclusively. I did my own darkroom work, but still I wanted more of a physical connection with my work than the camera and darkroom gave me. I felt too removed from the electronic and chemical processes that created the image. So I experimented coating odd papers with emulsion, using pinhole, photographing myself. Then I ten years ago had a project in mind that involved combining text and image on hinged panels—like case bound books without the text block, just the pastedowns. A friend got me started scanning and working with PhotoShop and I began studying binding. I thought I'd just learn what I needed to for this project, but I really liked how it felt to make books. I also liked the viewer could connect physically with the work.

A few things got me interested in fine binding. First, four or five years after I started making artists' books, I participated in a set book exhibition, and I



Peter Verheyen already thinking about later full leather bindings.

observed that few of the bindings (including mine) had a strong relationship to the content. I knew I'd want my bindings to have a very strong connection between the two. Also, I began to take notice of some looser, more alive, more playful bindings (work by Priscilla Spitler and Barb Korbel) unlike the very traditional designs that I had always thought of when I thought of leather binding.

I'm still doing artists' books, but yes, I have been spending a lot of time working on traditional binding skills the past few years. The binding is a different kind of challenge—working with a limited set of materials and a set size and shape, without the opportunity to let the story unfold as the pages are turned. I've got the front and back boards and spine, separately and in combination, to present whatever it is I want to get across.

Unless it is a set book combination, I tend to not bind something finely printed, or classic literature but instead something I've read, and that I'm interested in. (Remember when you guessed which DeGolyer entry was mine because of the low brow subject matter?) So, like my artists' books and installations, fine binding is an additional way for me to work with the subjects that interest me.

Also, we've all seen too many poorly constructed artists books (which I see as being 100 percent equivalent to technically well executed bindings with uninspired designs). It seems to me natural that someone who makes any kind of book art would want to keep building skills in crafting both their content and their structure.

As far as the GBW exhibits, I was pleased to see that the 100th Anniversary show is roughly a 50/50 split between artists' books and traditional bindings—by this I mean roughly codex-style books. I've begun planning the 2009-10 traveling exhibit. I hope the theme (*Marking Time*) will be broad enough to accommodate artists' books and traditional bindings. I'm also pleased that several the regional chapters are planning exhibitions, which tend to be non-juried.

KH: What are you working on now?

PV: Since about 9 months prior to the 100th Anniversary Exhibition I can honestly say that I've bound one book. The burnout has been incredible. There are also several projects on hold that I'm trying to get back to. Since I don't work at the bench anymore in my primary job, any binding work I do is on my own time and has to compete with family time and

the trains. I do want to remain active, if only for myself and am working on getting back into binding.

KH: What would your dream job be?

PV: Don't know if I have one. I very much like working in a research library environment and managing projects. I also like interacting with our researchers and helping them find the resources they need, mostly in digital form. I also continue to oversee the conservation lab and am fortunate to have had two excellent conservators to work with. Ideally, I would love to work on specific projects—planning, organizing, executing, evaluating—then move on to the next. You know, project management.

KH: Describe your dream personal project.

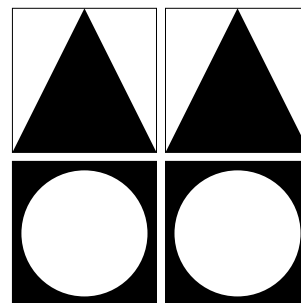
PV: Don't think I have one. I think in my next life I would like to have more of an art/design background. I find the design process my greatest challenge, much harder than the technical aspects of binding.

KH: How long have you been collecting artists' books?

PV: I wouldn't say I'm collecting artists' book specifically but more collecting exemplars of structures by book artists whose work I admire and with whom I've had interesting interactions. As many may guess, I'm actually rather traditional in terms of my binding aesthetics and training. The interest in artist's books grew out my increasing and regular interactions with undergraduate students making "books." We didn't have very many good examples in our collection at Syracuse (something that's changed) and it's still not a collecting focus. So, I decided to acquire my own exemplars to show, and allow the students to handle. What's important is that they see exhibition quality work by recognized book artists.

KH: What are you looking for in what you collect, and can you talk about a few of your favorites?

PV: As I mentioned above, primarily exemplars of structures—flag books, accordions, sculptural, interactive, freaky-foldies. Some are even just toys that could be (and have been) used for "books" such as Jacobs ladders. It's no secret that I love your photographic flag books and I'm pleased to have *Destination Moon*. My first was Claire Van Vliet's *Bone Songs*. I also love Melissa Jay Craig's sculptural books



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(like the one in *In Flight*) and I'm pleased to have acquired one in the auction at the 2004 Standards in Providence. Also a Carol Barton's pop-up books and Susan Share's *Headbanded Strip*, the latter because historic endbands are a personal fascination of mine and I love the idea of them as a "book."

KH: What is a book?

PV: My students like to say they are whatever THEY say they are, an attitude shared by many. Not sure I agree with that, but you've been successfully teasing me with wonderful exemplars such as Sweet Hearts, "Sanitized for your Protection," and computer punch cards. I think it's up to the artist to convince me, and intent is part of the process.

KH: What is not a book?

PV: See above.

KH: Do you have some examples that stretch the normal definition, or your definition?

PV: Sweet hearts, cuneiform tablets (dependent on content), video/film, installations. They can be book inspired/derived, but I'm not sure that makes them a book. I would say a book goes beyond the codex though, and can incorporate many forms. While some may find the discussion of bookness (a term coined by Philip Smith) boring, I think that we as a field, as a craft, as an art, need to more openly and critically discuss our work and all that surrounds it to be taken more seriously in the art world in general. That's something MANY are very reluctant to do for any number of reasons. In terms of qualities, I agree though that a poorly (uninspired) designed traditional book can be equated to poorly crafted artists' book on some levels, but would unhesitatingly choose a flawlessly executed simple craft binding where everything harmonizes over a floppy/sloppy "artists' book." I also think even with artists' books, not everything is art.

KH: What skill would you like to have that you do not have now?

PV: I'd like to regain/resharpen the skills I had. Beyond that, just once I'd love to do a flawless gilt edge or gold tool a binding.

PV: You mentioned the DeGolyer and my recog-

nizing your book because of the “low-brow” nature of the text. I’ve bound plenty of “trade books” and will likely continue to. However, the fine press book tradition has great appeal to me and having collaborated with or bound editions for print-makers has only heightened that belief. It comes down to the total package. On the other hand, there are people like Richard Minsky who have created very strong works based on trade books. I think ultimately it comes down to the intent. The contrast between pulp fiction and fine traditional materials can be quite alluring, and appropriate.

PV: As someone not “from the trade” originally, where do you see yourself? I think that you’re quite possibly not as encumbered with the “baggage” of traditionalism some of us thrive on. There may be other “baggage” but I admire the way you’ve followed your path and been able to learn the skills you need to further develop your work. I also think it helps tremendously in being versatile.

KH: I’ve been fortunate that even though I’m not part of a bindery, conservation lab or art department faculty I’ve always been welcomed by many generous people (especially my Guild pals) who I’ve turned into my mentors and colleagues and I call on when I’m trying to work out some structural or content issues. I do feel at a disadvantage that I don’t have ready access to a library of properly done examples or creative solutions to refer to, so I’m slowly building a collection.

I used to feel badly that I have this funny degree (Economics) that doesn’t seem to have prepared me for anything I’m doing, but now I realize that my liberal arts studies taught me to have a lot of curiosity, broad interests, and an ability to draw unusual connections.

PV: Based on GBW (and other) exhibitions, where do you see the future of the book arts? Will traditional binding survive? Will more binders/book artists cross over (in either direction)? What about education?

KH: As I mentioned, I was very, very pleased and encouraged to see so many traditional bindings in the rooth exhibition. People I know, both in and out of the artists’ books world are split, maybe 2/3 thinking it is cool to be working on fine binding, the remainder being puzzled or even horrified that I would choose that way to spend my time and energy.

I see a lot of offerings for fine binding/traditional binding/historic structures courses, and I see very skilled binders like Laura Wait, Priscilla Spitler, Don Glaister, Monique Lallier using non traditional materials and structures creating their own content. I can’t think of as many book artists crossing over towards hard-core binding.

I see also book artists and especially people new to the book arts being seduced to jump right into the non-traditional before learning some basics of the engineering of how a book functions; and too often the binding being an afterthought—a mere wrapper for the prints inside rather than part of a well integrated whole.

PV: Where do you see the book in the context of Second Life? Richard Minsky has put the Center for Book Arts into Second Life at <http://slartmagazine.com/cba.htm>.

KH: I’m going to pass on this one. Did I mention that one of the attractions fine binding holds for me is that I have to/get to step away from the devil box to do it? You’re a digital guy. What do you think?

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PV: Just fine binding? I see the “devil box” as you refer to it as a tool and only that, even though my family and others think I view it as much more than that. This tool enables us to collaborate in ways not possible until recently; enabled those without type shops to produce textual works, and those with to create type and images in innovative ways such as photopolymer plates (Claire Van Vliet’s *Bone Songs*); enables those that can’t draw to create designs; enabled the development of a vast virtual community and reference network; and perhaps most importantly has brought many, many new people to the field who might otherwise have not learned about it. While there is a real sense of community in many places among book artists, it is also a microcosm of society and fraught with many of the same pitfalls. I also think we need to be careful to think of that as sole source of information though. There is still far more good information in print than online. I use my extensive real reference library far more than the “devil box.”

Will the virtual book arts establish themselves online in the long term? Perhaps, but for myself, I need to feel the materials, handle them ... For teaching, in person is also still best because of the hands-on interaction between teacher and student.

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I’ve taken part in online workshops as both, and never really been satisfied. On the other hand, I’ve found online exchanges, including the sending of photos, diagrams, and even video to greatly facilitate teaching/mentoring in an established relationship. I’m not sure Second Life will make a positive contribution and will watch from the sidelines ... In the end though, we need to remember that digital technology is a means to an end, not the end itself. At the end of the process is still a “book” that lives and breathes. That said, I’m very proud of what I’ve been able to accomplish and the contributions I’ve made using the “devil box.” It’s been a wild 13 years.



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## Publications

Long Beach-based artist Sue Ann Robinson attended the ribbon-cutting event in Washington, D.C. for the permanent installation of her commissioned artist's book, *1904 1974 2004*. On June 5, the Graduate School of Education and Human Development (GSEHD) at the George Washington University unveiled the one-of-a-kind artist's book commis-



(l to r) Robinson with Dr. Marcella Brenner

sioned by the graduate Museum Education Program in honor of the 100th anniversary of GSEHD in 2004 and the 30th anniversary of the founding of the Museum Education Program. The artist's book created by Robinson, who co-founded the Museum Education Program with Dr. Marcella Brenner in 1974, and whose artist's books are in many museum and private collections, commemorates the school and the program's respective legacies both visually and with text. The artist's book is now part of the University's art collection.

photo: Greg Page



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## Membership

REMEMBER that the DEADLINE for the 2007 GBW Membership Directory is September 1, 2007. Please have all changes in your contact information to me by then. Also, check the date on the label of this newsletter. If it is 8/07 you must get your renewal into Alicia Bailey, Catherine Burkhard or email me that you are renewing. There are too many renewals and changes to report this month, so I will merely extend a welcome to our new members and remind everyone to send changes to Cris Takacs at 112 Park Avenue, Chardon, Oh 2024-1331 or [Membership@guildofbookworkers.allmail.net](mailto:Membership@guildofbookworkers.allmail.net).

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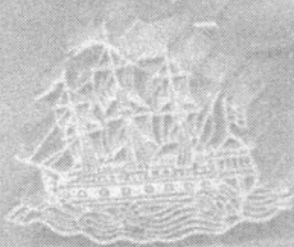
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## Calendar

### EXHIBITIONS

#### CALL FOR ENTRIES

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](mailto:international.competition@designerbookbinders.org.uk) [www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk); Tel/Fax: 0044 (0)20 8986 9235;

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#### UNTIL

**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](mailto: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](http://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](http://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](http://www.grolierclub.org)

**SEPTEMBER 11 – OCTOBER 26:** Amherst, MA: *4th Annual Artists' Book Exhibition* hosted by Zea Mays Printmaking presented in conjunction with the Museums10 "Book-Marks" celebration. The event is a region-wide year of exhibitions and programs dedicated to the book. See the Museums10 website [[www.museums10.org](http://www.museums10.org)] for all the



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offerings taking place at museums, galleries, colleges and universities throughout the Pioneer Valley. Ruth R. Rogers, Special Collections Librarian at Wellesley College, is this year's juror.

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](http://www.ocac.edu)

**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.

**NOVEMBER 18–JANUARY 27 2008:** Dallas, TX: *Domains of Wonder: Selected Masterworks of Indian Painting*, Dallas Museum of Art. This exhibition includes two very rare 17th century Indian marbled miniature paintings drawn from the collection of the late Edwin Binney 3rd, on loan from the San Diego Museum of Art. Two works entitled "A Lady Praying at a Shrine" and "A Seated Dervish" will be displayed in a section devoted to works from the Deccan region in south-central India. Catalog available.

Up until the 1970s, it was the prevailing belief that such paintings were cut paper découpage. The late master marbler Christopher Weimann theorized that such paintings were made using a sequential combination of cut papers stencils. He also thought that some works, such as the Lady Praying at a Shrine, utilized an additional application of gum resist. Using these methods, Weimann successfully reproduced several works from Binney's collection. Subsequently and with Binney's approval, Weimann participated in an analytical study of paintings from Binney's collection, which was performed at the Los Angeles County Museum of Art Conservation laboratory. Shortly before his untimely death

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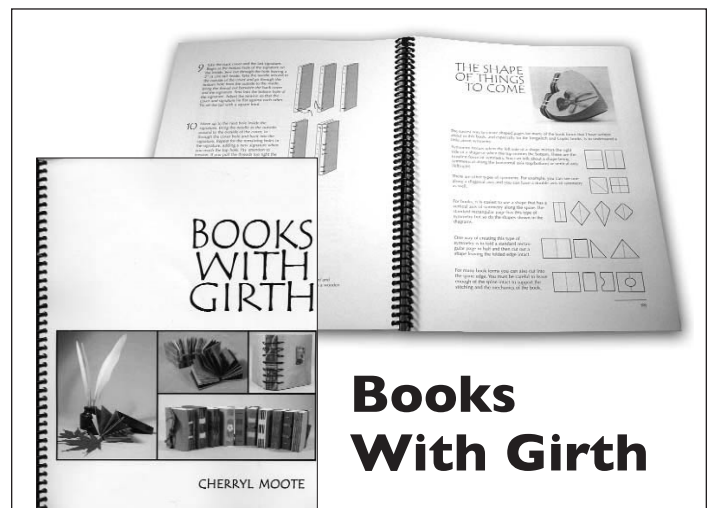
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#### STUDY OPPORTUNITIES

##### **John C. Campbell Folk School**

**SEPTEMBER 9-14:** *Artist Books: Fanciful and Functional* with Sigrid Hice

**SEPTEMBER 16-22:** *New Books and Old Books* with Dea Sasso

**SEPTEMBER 23-29:** *Exploring Polymer Clay for Book Arts* with Dayle Doroshow

**SEPTEMBER 30-OCTOBER 5:** *Adventurous Dolls in Cloth, Paper, Wire & Clay* with Dayle Doroshow

**OCTOBER 7-13:** *Bookplate Meets Book Box* with Dea Sasso & Jim Horton

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##### **The Center for Book Arts New York City**

212-481-0295 or visit [www.centerforbookarts.org](http://www.centerforbookarts.org)

##### **The Book Arts Program at the J. Willard Marriott Library, University of Utah**

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##### **The University of Alabama MFA in The Book Arts Program**

in the School of Library and Information Studies,  
[www.bookarts.ua.edu](http://www.bookarts.ua.edu)

##### **Studio-on-the-Square, NYC**

[www.StudioOnTheSq.com](http://www.StudioOnTheSq.com): 32 Union Square East,  
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##### **Green Heron Book Arts**

503-357-7263 or email [bookkits@aol.com](mailto: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](http://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](mailto:staff@ahhaa.org) for AAB information.

**Oregon College of Art & Craft Schedule**  
[www.ocac.edu](http://www.ocac.edu)

**Center for the Book: San Francisco, CA**  
415-565-0545. [www.sfcfb.org](http://www.sfcfb.org)

**The Canadian Bookbinders and Book Artists Guild**  
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**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](http://www.donrashfinebookbinder.com)

THE REMAINING 2007 CURRICULUM:

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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**

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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](mailto: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](mailto:contact@garageannexschool.com); [www.garageannexschool.com](http://www.garageannexschool.com).

👉 WORKSHOPS, LECTURES,  
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**Montefiascone Project Study Programme 2007**

(remaining classes)

**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](mailto: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 courses are open to 12 mid-career individuals from the fields of book conservation, librarianship or palaeography. 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 attending the second week.

**Description of courses:** *Week 1, Tutor Professor N.*

*Pickwood:* This course will follow European bookbinding from the end of the Middle Ages to the beginning of the Industrial Revolution, using the bindings to illustrate 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 will focus on the major structural and decorative features of the Byzantine and post-Byzantine bookbindings. The second session will consider the data management and storage of bookbinding information. 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'.

**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 17–20, 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](http://www.aic.stanford.edu)

**FALL 2008:** Toronto, Canada: GBW Standards of Excellence Seminar in collaboration with the Canadian Bookbinders and Artists Guild

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For inclusion in the **October Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **September 1**, 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](mailto:booksbycw@fuse.net)

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the Society  
of Bookbinders 

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