



**BETSY PALMER ELDRIDGE**



**DEBORAH EVETTS**

In recognition of her outstanding service to GBW, most recently as Guild President from 2000–2006, **Betsy Palmer Eldridge** has received the Guild's 2007 Laura Young Award. The Guild of Book Workers is pleased to announce that it has awarded Honorary Membership to **Deborah Evetts** in recognition of her lifetime of achievement in bookbinding and conservation. The awards were presented at the 26th Guild of Book Workers' Seminar on Standards of Excellence in Hand Bookbinding in Dallas, Texas, October 17-20, 2007. Full coverage of Standards will appear in the December Guild Newsletter.

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# The Guild of Book Workers Newsletter

Number 174 — October 2007

## GBW 2007 Awards

### BETSY PALMER ELDRIDGE RECEIVES LAURA YOUNG AWARD

In Laura Young's report of the October 1960 Round Table meeting of the Guild of Book Workers (GBW), in New York, she wrote that Carolyn Horton had brought as a guest Miss Palmer who had just finished studying in Germany and that she hoped Betsy would join GBW even though living in Chicago. Indeed Betsy did join on November 28th, 1960, when the Guild had only 66 members, and has been an enthusiastic member ever since: serving as the Small Exhibitions Chairman, as the Membership Vice-president, and

Mathematics, she headed to Europe to look for training in bookbinding. On the advice of Carolyn Horton she studied forwarding while working at the Metz bindery in Hamburg. Two years later she returned to Europe to study finishing at the Ecole Estienne and with Jules Fache in Paris. In the summer of 1963 she went to New York for the summer to work for Carolyn Horton, who had relocated her bindery and conservation workshop to Manhattan. Betsy stayed for two years where her focus shifted almost entirely from fine binding to book

conservation under Carolyn's influence. During that period as GBW Small Exhibitions Chair, she arranged the first exhibitions of Hedi Kyle, Johannes Hiltoft, and other subsequently well-known binders. Later in the '70s, she would return to work with Carolyn Horton & Associates, and develop life-long friendships with fellow employees Deborah Evetts, Susan Martin, and other Guild members.

In the fall of 1965, Betsy married Robert Eldridge and moved to Boston. There she edited an issue of the Journal focused on Boston and staged the first regional meeting of the Guild that later became the New England Chapter. Laura Young, President of the Guild,

traveled from New York to attend the informal gathering held at Captain George Cunha's home. Shortly thereafter Betsy had to resign from the GBW Board when she and Robert moved to South America for three years.

In 1973 Betsy moved with her family from New Jersey to Canada and started a private book conservation practice in Toronto, purchasing part of the Horton bindery in 1984. That same year she was approached by Shelagh Smith, president of the newly formed Canadian Bookbinders and Book Artists Guild (CBBAG), with a request to teach its members.

She devised a two-year program concentrating on forwarding in the first year and finishing in the second.



Betsy Palmer Eldridge teaching

more recently as President. This October at the 26th Annual Standards of Excellence Conference in Dallas, Texas, GBW will honor her for her commitment and dedication by awarding her the Laura Young Award for service to the Guild.

Betsy first became interested in the book arts in 1957 during a seminar given by Hannah French, the Rare Book Librarian at Wellesley College in Massachusetts, where she printed a poem, "Old English Song," on a Washington press. Coincidentally she met Carolyn Horton who was binding books in Chicago. After graduating in 1959 with a degree in Philosophy and

## ~ The Guild of Book Workers Newsletter

Later the material was reorganized and designed into a series of courses that could be offered as one week Intensives or over a period of several weekends. In turn, those courses were video-taped following the GBW experience with film and offered as a Home Study program. Betsy continues as the Chairman of the CBBAG Education Committee. In addition, in the '90s she began teaching bookbinding and book conservation workshops to students in the graduate conservation programs in the US and Canada, and at the Campbell Center in Illinois.

Betsy holds a firm belief that one of the most important contributing factors to development in the book field has been the growth of membership organizations. Besides belonging to GBW and CBBAG, she is a Fellow of AIC, the American Institute of Conservation of Historic and Artistic Works, where she has served as President of the Book and Paper Group and as Treasurer on the AIC Board of Directors. The exchange of information for Betsy is the chief

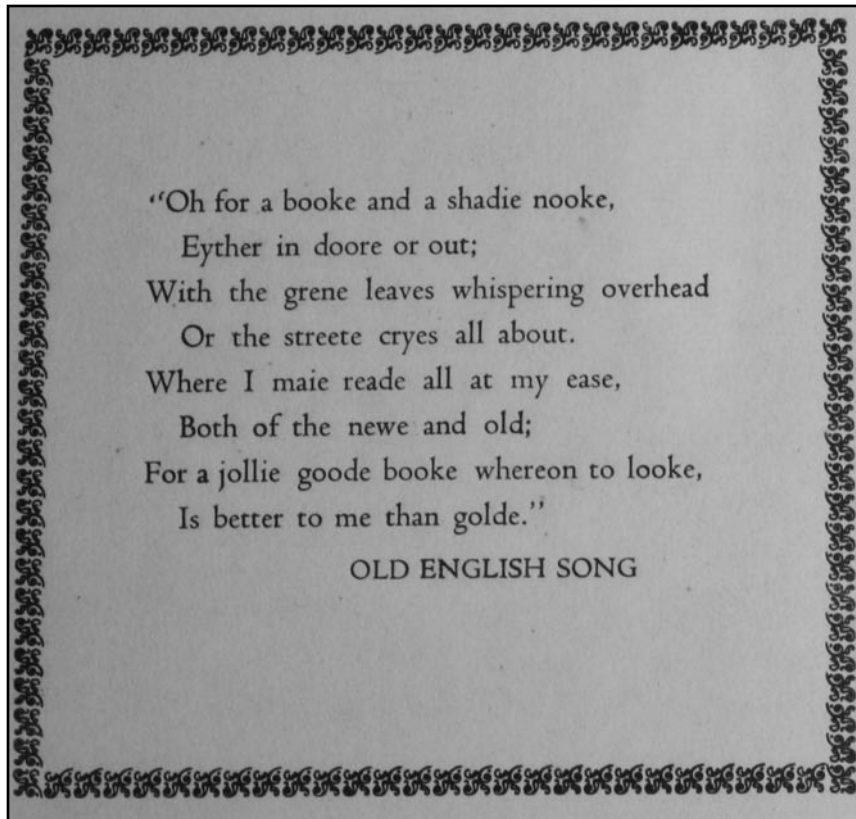
attraction. She has contributed articles to the GBW Journal throughout her career. She has written and presented papers at several of the conferences sponsored by the professional groups, including co-authoring the AIC brochure on "Caring for Your Books." In 2006 she gave the Per Guldbeck lecture at the CAC, Canadian Association for Conservation of Cultural Property, conference. She encourages her student to become members of GBW and professional allied organizations, to apply for scholarships, and to attend meetings, where she takes time to introduce them to others.

As President of the Guild from 2000 to 2006, Betsy led the GBW Board through the arduous task of reorganizing the Guild's financial and legal matters, which included updating the By-laws to be consistent with New York State's non-profit corporate law. The goal to start the Guild's second century on a sound footing was realized during Betsy's tenure. The Centennial Celebration staged in New York City in October 2006 marked that accomplishment, and used the occasion to record the history of the first hundred years in the symposium "The Art of the Book in America, 1906–2006." Much was learned—and

a fine time was had by all. Betsy herself had witnessed half of that century. On a personal note: As a student of Betsy's both at the CBBAG courses and at the Art Conservation Department at the State University of New York, Buffalo State College, I have learned not only to get involved, but to be accountable, passionate, and to have fun. Betsy is a doer. She does not just perform the task at hand; she executes the task well. If you have the opportunity to take a class or spend time with Betsy, expect to

arrive early and stay late. Be ready for so much more than the planned coursework. Betsy is an effective teacher: thoughtful, methodical, thorough, and deliberate. The bindings one makes and repairs with Betsy will function well; they will have delicate approaches of fabrication and refurbishment incorporated in every nuance with a subtlety that will go unnoticed to the untrained eye. She is the voice inside my head always encouraging me to do well: "now, now ... ever onward and upward." She applies that admonition to the Guild as well.

*Jana L. Dambrogio*



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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.

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## DEBORAH EVETTS AWARDED HONORARY GBW MEMBERSHIP



Deborah Evetts at work in the 1970s

(photo GBW Archives)

Throughout her long and illustrious career, Deborah Evetts has maintained the highest standards of craftsmanship. She is one of the few members of our bookbinding community who has successfully continued to practice both as a conservator and a fine design binder, believing that the one enhances and supports the other. Deborah and her work have always been exemplary, an inspiration for professionals and amateurs alike. She fully deserves the recognition and acclamation as an Honorary Member of the Guild of BookWorkers. She will nobly take her place in the

Guild's "Hall of Fame" as one of the best to practice the book arts in our time.

Deborah Evetts was born and educated in England. She became interested in binding and began to learn the craft when she was fourteen. She attended Brighton College of Art and the Central School of Arts and Crafts in London, studying bookbinding with William Matthews and typographic design with Ray Roberts. She subsequently worked with two of England's best known bookbinders/conservators, Roger Powell and Peter Waters, and taught in the British Art School system. She emigrated to the United States in 1967 and became a citizen in 1973.

Deborah's first job in the United States was at the St. Crispin's Bindery in New York City and later she worked with Carolyn Horton & Associates for several years. In 1969, Deborah became the Book Conservator at The Pierpont Morgan Library. As the Drue Heinz Book Conservator, she cared for a truly magnificent and varied collection of manuscripts and bindings, including illuminated manuscripts and autograph material, incunabula and early printed books, artist's sketchbooks, and even children's books and games. As custodian of these diverse collections, Deborah advocated for every aspect of their care and maintenance. She set the bar high, always bringing in experts to consult on complex treatment approaches.

She was one of the first conservators to use databases and digital cameras to track collections in the laboratory and to document events that would affect the collections. Now in private practice in Connecticut, she continues to advise librarians and collectors on topics including preservation methods, housing and climate control, and the conservation of their priceless bindings. As an internationally recognized book conservator, Deborah recently went to Japan to give a lecture and workshop in Nara during the Heritage Books and Documents Symposium.

In addition to her career as a book conservator, Deborah has been prolific in her creation of fine bindings. She has designed and executed an impressive number of fine bindings, much admired for their charming designs and superb technique. The tasteful designs were drawn from her wide range of interests; the decoration would usually incorporate both blind and gold tooling, and colorful leather inlays and on-lays, as well as innovative edge treatments. Her design bindings are in many important collections, both public and private. As a Fellow of Designer Bookbinders in England and a member of the Guild of Book Workers, she has shown regularly in their exhibitions. A particularly handsome example of her work, *The Four Gospels*, illustrated by Eric Gill, and bound in full black Morocco in 1982, was chosen to be included in the Retrospective Members' Exhibition at the Guild of Book Workers' Centennial Celebration in New York in October 2006.

Throughout her career, Deborah has always been very generous in sharing her expertise and knowledge of the craft with her students and interns. She was one of the first to give workshops. Always masterfully planned and presented, they were memorable experiences that set the standard for those that followed. A kind and generous teacher, she went out of her way to provide her students and interns with proper training. At times Deborah would have more than one intern and would organize projects with long-term benefits for the novice binder and conservator. Deborah enthusiastically encouraged field trips to local binderies, accompanied visits to all the little-known supply shops in and around Manhattan to buy scalpels, knives, and paper, and encouraged visits to relevant local exhibitions. Deborah allowed her interns to become her shadows and accompany her to pack up collections donated to the library, take a trip to the vault to see unique bindings, or attend her lectures

at the conservation graduate programs. Her teaching style was deliberate and thorough, building confidence by repeating the same tasks with precision and skill. Interns learned a wide range of skills: how to bind in the traditional English style, set type, use a Kensol Stamper, hand stamp, choose and dye fine linens, re-house collections, document repair inserts, wash and size manuscript pages, and last but not least, to make informed treatment decisions. The list is very long. If a student or intern ever seemed discouraged, Deborah would find the right words, not only correcting the mistake, but encouraging them to do their best.

On a personal note: In 1995, when I was considering a move to New York, I looked up conservators who would meet with me in the City. I visited with Deborah on my last day and she was incredibly helpful. She immediately pulled out her GBW membership directory and encouraged me to contact the chapter near where I was living, join, and get involved. She also called the New York Public Library and arranged for me to have a tour that day of their conservation laboratories. Later I was privileged to intern with her. How often when I am in my conservation laboratory or my studio do I perform a binding technique or advocate for a conservation solution that Deborah taught to me. Many others in the bookbinding and conservation field have benefited similarly from Deborah's kindness and helpfulness.

"The secret of joy in work is contained in one word—excellence. To know how to do something well is to enjoy it." (Pearl S. Buck.) I would say that Deborah's greatest joy has been in her work, and that the excellence that she has achieved has been the result of that joy—as well as her focus and dedication. Congratulations, Deborah, on a lifetime of achievement.

Jana L. Dambrogio

### APPLY FOR THE CAROLYN HORTON FUND AWARD

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

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## GBW 100th Anniversary Exhibition

September 21, 2007 through November 30, 2007 the GBW 100th Anniversary Exhibition will be shown at its New England venue, Dartmouth College. The fabulous Baker-Berry Library is hosting this historic exhibition. Our very own Deborah Howe has been the Dartmouth point person and we have some great events connected with the exhibition. Because of the enthusiastic support of Dartmouth, the 100th Anniversary Exhibition will have an extended stay in New England, opening September 21 and continuing through November 30, 2007.

Exhibition related events include: *Collectors and Collecting* sponsored by The Friends of Dartmouth College Library on September 27, the opening reception for the GBW 100th anniversary exhibition on September 27, and on October 27 there will be presentations featuring some key New England Guild of Book Workers members. All of these events are open to GBW members.

*Collectors and Collecting* is an afternoon event, and will include tables for collectors to show off prized books. GBW members are invited to meet the book collectors, attend the 3PM talk, "Collector's Showcase: Highlights from Some of Our Friends," and hear the 4PM lecture,

"Collectors and Collecting" offered by Joy Kenseth, Professor of Art History at Dartmouth. After the lecture, you may participate in the opening reception of the 100th Anniversary Exhibition, at 5PM.

Plan to come to the event on October 27, at 1:30PM. There will be presentations by Daniel Kelm, Peter Geraty, Nancy Leavitt and James Reid-Cunningham. Kelm, Geraty and Leavitt will talk about their books and careers. Reid-Cunningham, President of GBW, will give an account of the 100-year history of the Guild of Book Workers.

Here's a brief wrap up of those dates and events at the Baker-Berry Library:

September 21–November 30, 2007: GBW 100th Anniversary Exhibition dates

September 27, 2007: *Collectors and Collecting*: book collectors at tables in the afternoon

October 27, 2007: GBW Presentations, at 1:30PM featuring Daniel Kelm, Peter Geraty, Nancy Leavitt and James Reid-Cunningham

Barbara Hebard

## Conference Review

### SOCIETY OF BOOKBINDERS EDUCATION AND TRAINING CONFERENCE

This year's conference—they are held every other year—took place on August 9–12 in York, a beautiful small city in northeastern England easily reached by train from Manchester International Airport. The on-off tourist bus around the town gives an overall look at the old walls and buildings and the River Ouse that give the city its interest. The famous York Minster is most impressive, towering over everything; its foundations go back to Roman, Viking, and Norman times. I was told before I got there that afternoon tea at Betty's is a not-to-miss and it was certainly delicious and a great way to rest the sightseeing feet before the conference.

The conference was held at the University of York, with rooms and all meals on campus close to the lecture halls. SoB conferences are similar to the Guild of Book Workers' seminar, but instead of four or five three-hour presentations given four times in two days,

the Society schedules four one-and-a-quarter hour sessions each day, with a lecture each evening. Some of the Sessions have four presentations going on simultaneously, some only two. Some of the presentations are given twice, some only once; James Brockman's two sessions on covering in leather followed one another, for example. Attendees are free to choose any presentation desired, which makes one need to make careful choices. Around and between the sessions are opportunities to visit the many suppliers or to take in the exhibition. At the end of the day there are a couple of bars on campus for relaxing before dinner.

Every year one or two American binders are invited to present; this year they were Eleanore Ramsey and Hedi Kyle. Most of the presenters are, as one would expect, British, some well-known everywhere, such as James Brockman, Trevor Lloyd, Paul Delrue, and Paul



Johnson, but many who are not known here, are well known in the U.K. Bob Holroyd, for example, gave a wonderful demonstration of edge gilding in a strong Yorkshire accent which left some of us scratching our heads over a few points. His technique, however, was clear and perfect. There were presentations of several interesting techniques and uses of less familiar materials: Alain Taral, French binder who uses woods in hinging techniques and for flexible bindings had Sün Evrard translating for him, making his demonstration clear. Edwin Heim, from Ascona, showed innovative uses for plastics in bookbinding, and Lori Sauer showed us several ways of binding using stub sewing. In the evening lectures Michael Wilcox talked about how he makes the tools he uses for decorating his books and David Pearson discussed the importance of 'historic' bindings of all kinds. In all, there were 17 presenters and two lecturers. A very full slate.

As always, there was a grand dinner on the last night: this one was held in the National Railway Museum, the largest such in the world. An amazing array of trains from every period since the invention of the railroad!

Eating in a real train shed, among royal trains, is quite an experience. There were the prizes and awards to be handed out: an award for Bernard Middleton for his contribution to the book arts, and prizes for the binding competition (Californian Cathy Adelman received one). Dominic Riley, sporting a conductor's cap, was the auctioneer.

The Competition exhibition was a treat (except for books on the bottom shelves, making them almost impossible to look at). Americans are well represented in this year's show: besides Pam Barrios, Anna Embree, Ethan Ensign, Gabrielle Fox, Karen Hanmer, David Lawrence, Pamela Leutz & Patty Bruce, Sabina Nies, Patricia Owen, Eleanore Ramsey, James Reid-Cunningham, both Jan and Jarmila Sobota, Betsey Stout, Cathy Adelman, and the Canadian Don Taylor. The prize-winning books in the exhibit will travel to the Central Library in Manchester, the Birmingham Central Library, and George Bayntun's in Bath before closing in mid-November.

*Margaret H. Johnson*

## Reviews

*Nineteenth-Century Bookbinding Techniques at the*

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*Review by Sandy Cohen*

Sam Ellenport has been a binder and master binder for over 37 years. His Harcourt Bindery has been in business now for over 100 years. It has survived to this day as the largest for-profit hand bindery in the country for basically two reasons: good, sound craftsmanship and good value. Though it will remain so, the bindery will move yet again for the third time in its one hundred years' history (is there no end to this nomadic wandering?) Unfortunately, this move will mean the operation must downsize in order to remain in Boston. The bindery's current premises in the old leather and wool district is slated to become condominiums.

Fortunately, we will have this DVD and its companion, *Bookbinding at the Harcourt Bindery*, 2006, to document the larger operation and some of the wonderful, never-to-be-duplicated-again nineteenth- and early twentieth-century cast iron equipment that have enabled Sam and the other fine binders of Harcourt

to produce such high quality work so efficiently for so long. Where else can you see old gas-fired arming presses and other such devices in use?

In this DVD one can see how edges were gilded in the bindery until the late 1950s (in batches, tipped into the large lying press a dozen or more books at a time, treated with gum tragacanth, etc. and burnished with agate) and how they are done now (in five minutes with Sam's heated gilding roller), how end sheets, silk fly leaves, two kinds of leather hinges and hollow backed spines can be produced in batches efficiently. You will see how a small bindery can still bind a dozen or more books a day in full leather, and still put out high quality work.

Can gold tooling, blocking, colored inlays, and blind tooling still be achieved commercially with no sacrifice in quality by a hand bindery? Sam Ellenport shows how he and his staff do it using techniques used and

perfected by the Harcourt Bindery in its century-long existence. Can it be done with no sacrifice in durability? Sam shows books bound at Harcourt at the turn of the last century that have endured with no deterioration, not even of the leather spines and hinges.

For those interested in making their own small for-profit hand binderies more efficient and the work even more rewarding (in both senses of the word), for those simply wanting to learn more about good craftsmanship, and for anyone interested in learning more about the history of hand craft bookbinding, and to learn more sound, tried-and-true binding techniques, this hour-long DVD and its hour-long companion, *Bookbinding at the Harcourt Bindery, 2006* (reviewed separately). You cannot learn more for less money than to spend an hour or two with Sam Ellenport at the Harcourt Bindery, and repeat your visit anytime you press "play" on your DVD.

If you would like to purchase either of these DVD's, make your checks payable to Sam Ellenport and send them to: 205 School Street, Belmont, MA 02478.

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## Marbling News

### Iris Nevins

There is a new book forthcoming from Pepin Press entitled *Marbled Paper Design*. Keep checking their website for updates on the publication date: [www.pepinpress.com/catalogue/view/41](http://www.pepinpress.com/catalogue/view/41)

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This fall, Jake Benson will be teaching a series of courses at the Pyramid Atlantic Arts Center. The Asian Sampler course is back again on September 23 from 9:30-4PM. In this one-day course you can learn to do some traditional papermaking, paper marbling, and a basic book structure all in one class. Pyramid Atlantic is located at 8230 Georgia Ave. Silver Spring, MD 20910. Phone: 301-608-9101.

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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); Tel/Fax: 0044 (0)20 8986 9235

#### 📖 *Until*

**OCTOBER 26:** Amherst, MA: *4th Annual Artists' Book Exhibition* hosted by Zea Mays Printmaking presented in conjunction with the Museums10 "BookMarks" 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 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.

**NOVEMBER 4:** East Chatham, NY: *Exhibit of Tendai Sacred Calligraphy*. Viewing Saturdays and Sundays, 1-4PM through November 4 and by appointment.

Tendai Buddhist Institute  
1525 Route 295  
East Chatham, NY 12060

518-392-7963

[www.tendai.org](http://www.tendai.org); [info@tendai.us](mailto:info@tendai.us)

Japanese brush calligraphy (shodo) combines artistry and spiritual expression of Buddhist masters. Shodo is a form of Buddhist practice intended to cultivate awakening in calligrapher as well as observer. This exhibit presents thirty-seven scrolls created by the Japanese Tendai Calligraphy Association specifically for the Tendai Buddhist Institute. Selected works are available for purchase.

**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.

**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)

**NOVEMBER 30:** Hanover, NH: Guild of Book Workers' Final Venue of the 100th Anniversary Exhibition at Baker-Berry Library, Dartmouth College. New England Chapter held and opening reception September 27. On presentations beginning at 1:30 p.m. featuring Daniel Kelm, Peter Geraty, Nancy Leavitt who will talk about their books and careers. James Reid-Cunningham, GBW President, will give an account of the 100-year history of the Guild.

#### 📖 *Upcoming*

**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

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**B2765. Books with Girth** by Cherryl Moote. 2005. 220pp. 8-1/2" x 11".  
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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 Spectabular 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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# ~ The Guild of Book Workers Newsletter

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 in 1988, results from this study proved Weimann's theory. More information: [http://dallasmuseumofart.org/Dallas\\_Museum\\_of\\_Art/View/Future\\_Exhibitions/ID\\_149787](http://dallasmuseumofart.org/Dallas_Museum_of_Art/View/Future_Exhibitions/ID_149787)

## STUDY OPPORTUNITIES

### John C. Campbell Folk School

1-800-FOLK-SCH X 122; [www.folkschool.org](http://www.folkschool.org)

OCTOBER 21–26: *Bookplate Meets Book Box* with Dea Sasso and Jim Horton

OCTOBER 28–NOVEMBER 3: *My "Blue Book of Longing"* with Kristin Steiner

### 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

The following events are all coordinated by the Book Arts Program at 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](mailto:jen.sorensen@utah.edu) or 801-585-9191:

OCTOBER 27: Great Salt Lake Book Festival, Salt Lake City Public Library, Main Branch

NOVEMBER 10: Marnie Powers-Torrey: *Six Books to Go: Hold the Thread & Glue*

### 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, #310,  
New York, NY 10003; 917-412-4134

### 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.sfcg.org](http://www.sfcg.org)

**The Canadian Bookbinders and Book Artists Guild**  
CBBAG/60 Atlantic Avenue, Suite 112 Toronto, Ontario M6K 1X9 Fax 416-581-1053; email: [cbbag@web.net](mailto:cbbag@web.net) or [bembo@sympatico.ca](mailto:bembo@sympatico.ca); Phone: Shelagh Smith, 905-851-1554; or visit [www.cbbag.ca](http://www.cbbag.ca)

### Women's Studio Workshop

For a complete listing of upcoming workshops, please visit [www.wsworkshop.org](http://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](http://www.penland.org)

### Pyramid Atlantic Art Center

301-608-9101, x. 105; [www.pyramidatlanticartcenter.org](http://www.pyramidatlanticartcenter.org)  
Pyramid Atlantic is offering the Paper Intensive series with Jake Benson, co-founder of the Society of Marbling, an international organization devoted to the preservation and promotion of this ancient art.

Benson will instruct on all the basic techniques you will need to know for book arts production on Tuesdays, Oct 2, 9, 16 & 23 from 6:30–9:30 pm:

Class 1: Non-adhesive Paper Manipulation: Folding, Scoring, Tearing, Embossing

Class 2: Non-adhesive Paper Manipulation: Paper cutting and Punching

Class 3: Introduction to Adhesives: Materials and Recipes

Class 4: Introduction to Adhesives: Usage and Applications of Adhesives

### School for Formal Bookbinding

was opened by Don Rash in Plains, PA, as a venue for ongoing instruction in the German tradition learned from Fritz and Trudi Eberhardt. Each class takes a maximum of five students. Housing is available at a 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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15-19: *Introduction to Case Binding*

#### NOVEMBER:

12-16: *Edition Binding*

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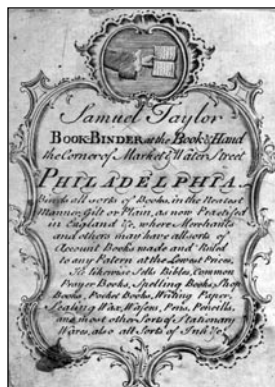


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#### Introduction to Non-Adhesive Bookbinding

Oct. 13–Nov. 17, 2007, Saturdays, 8:30AM–4:30PM.  
No class on 11-3.

Amy Lapidow, Instructor: \$600

OR

November 5-9, 2007, Mon.-Fri., 8:30AM–4:30PM  
Stacie Dolin, Instructor: \$600

#### Advanced Non-Adhesive Bookbinding

November 28–30, 2007, Wed–Fri., 8:30AM–4:30PM  
Stacie Dolin, Instructor: \$450

#### Limp Vellum Bookbinding

October 24–26, 2007, Wed.–Fri., 8:30AM–4:30PM  
Stacie Dolin, Instructor: \$450

#### Crossed Structure Bookbinding

November 14–16, 2007, Wed.–Fri., 8:30AM–4:30PM  
Heather Hamilton, Instructor: \$450

#### Accordion Books

December 1, 2007, Saturday, 8:30AM–4:30PM  
Amy Lapidow, Instructor: \$200

#### Introduction to Calligraphy

October 18 & 19, 2007, Thurs. & Fri., 8:30AM–4:30PM  
Maryanne Grebenstein, Instructor: \$300

#### Manuscript Gilding and Illumination

December 3–5, 2007, Mon.–Wed., 8:30AM–4:30PM  
Maryanne Grebenstein, Instructor: \$450

### 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](http://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](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 & Other Events

**OCTOBER 18–21:** Friends of Dard Hunter Annual Meeting: Washington D.C. & the October 23-26, 2008 meeting will take place in Kona, Hawaii. Contact: [friendsofdardhunter.org](http://friendsofdardhunter.org)

**OCTOBER 17–20:** Dallas, TX: GBW Standards of Excellence Seminar. For updates on registration and sessions, visit the Guild website at <http://palimpsest.stanford.edu/byorg/gbw/>

*The following events are with Susan Joy Share. Please visit the websites below for further information on each event.*

**OCTOBER 19:** An Alaskan Decade—in conjunction with her exhibit Center for Book Arts at 6:30PM

**OCTOBER 20–21:** *Imbedded Thoughts:* 10AM–4PM. Workshop focuses on page development through layering and imbedding images, color and text. at: Center for Book Arts [www.centerforbookarts.com](http://www.centerforbookarts.com)

**OCTOBER 26:** *Show and Tell:* 7-8:30PM. Share will show her animated books and talk about how they are made. Following will be a workshop on how to make a Jacob's Ladder toy. at: Proteus Gowanus; [www.proteusgowanus.com](http://www.proteusgowanus.com)

**NOVEMBER 3–4:** St. Louis, MO: *Book as Performance:* Sat., 10AM–4PM; *Combining Structures:* Sun, 10AM–4PM: The Foundry Arts Centre; [www.foundryartcentre.org](http://www.foundryartcentre.org); [adirector@foundryartcentre.org](mailto:adirector@foundryartcentre.org)

**OCTOBER 31:** New York, NY: Jim Bloxam and Kristine Rose from Cambridge University in England will give a lecture based on the St. Cuthbert Gospel of St John, formerly known as the Stonyhurst Gospel. In Butler Library, Columbia University Room 523 at 6pm. Ascribed to the end of the seventh century, the St. Cuthbert Gospel is the one of the oldest surviving western bindings. It was discovered in 1104 buried in the coffin of St. Cuthbert of Lindisfarne, Northumbria. Bloxam and Rose will present their theories and assertions based on their recent examination and reappraisal of the binding. Butler Library is located on the south side of the Quad. Following the lecture, there will be an opportunity to meet with the presenters and fellow members of the book community. Refreshments will be provided, courtesy of the Guild of Book Workers. The lecture is free, but please RSVP to Clare Manias at [cmanias@yahoo.com](mailto:cmanias@yahoo.com) or call 212-851-5603. No costume required.

**APRIL 21–24, 2008:** Denver, CO: American Institute of Conservation annual conference—[www.aic.stanford.edu](http://www.aic.stanford.edu)

**MAY 14–15, 2008:** Gatlinburg, TN: Paper & Book Intensive. Online brochure available first week of 2008—[www.paperbookintensive.org](http://www.paperbookintensive.org)





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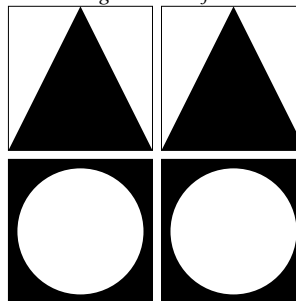
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April 21 – May 2: Book Conservation: Finishing (Don Etherington)

May 5 – 16: Intermediate Bookbinding (Monique Lallier)

May 19 – 23: Contemporary Decorative Techniques (Helene Jolis)

May 26 – 30: Contemporary Decorative Techniques (Helene Jolis)

June 2 – 13: Advanced Bookbinding (Monique Lallier)

#### ANN ARBOR, MICHIGAN CAMPUS

Feb. 25 – 29 & March 3 – 7: Introduction to Leather Binding (Monique Lallier)

March 16 – 21: Restoration of Cloth (Don Etherington)

June 2 – 13: Finishing (Don Etherington)

Sept. 8 – 19: Intermediate Bookbinding (Monique Lallier)

Sept. 22 – 26: Box Making (Monique Lallier)

Sept. 29 – Oct. 10 Treatment of Textblocks & Sewing (Don Etherington)



**For more information and to register contact:**

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