



**Remember to check your GBW Chapter Newsletters  
for upcoming regional events and reports.  
And if you're not already a member, imagine  
what you might be missing ...**

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# The Guild of Book Workers Newsletter

Number 176 — February 2008

## Guild News

### ELECTION COVERAGE 2008

#### *A Call for Nominations*

Annual GBW elections will take place in June. This year the following positions are up for election: President and Committee Chairs for Exhibitions, Library, Publicity, Newsletter and Standards.

The following incumbents have agreed to run for the 2008-2010 term:

President—James Reid-Cunningham  
Exhibitions—Karen Hanmer  
Library—Jane Meggers  
Publicity—Eric Alstrom  
Standards—Chris McAfee

We are seeking suggestions for the following post:

#### **Newsletter Editor**

Nominations may be made for any of the positions up for election. Please contact James Reid-Cunningham with your suggestions, comments, or questions at [president@guildofbookworkers.allmail.net](mailto:president@guildofbookworkers.allmail.net); (617) 720-7617;

## Standards Toronto

### OCTOBER 16–18, 2008

Built on the north shore of Lake Ontario and only two hours from Niagara Falls, Toronto has developed into a major Canadian commercial and cultural center during the last century. Touted as one of the most livable cities in North America, its downtown center mixes tree-lined residential areas with parks, shops, and world-class museums and libraries. Its ethnic diversity provides a wonderful choice of restaurants. October is a favorite month with warm days, cool nights, and the fall color at its height.

The '08 Standards Seminar will be co-hosted by GBW's Canadian counterpart, the Canadian Bookbinders and Book Artists Guild (CBBAG), which will be celebrating its 25th anniversary. In addition to the Friday and Saturday presentations, plans include several special Thursday tours, both Thursday and Friday evening receptions and a Saturday banquet. CBBAG will stage its Art of the Book Exhibition '08, as well as, its annual Book Arts Fair on Saturday. Come before; stay afterward. There is a lot to see and do!

Don't forget to update your passport! And remember to register early. Registration will be open to both GBW and CBBAG members on a first come, first served basis. Please visit the Standards Toronto website for updates: <http://web.mac.com/mcafee/iWeb/Standards2008Toronto/GBW%20%26%20CBBAG.html>

## Exhibitions

The schedule for the 2009-11 Guild of Book Workers traveling exhibition *Marking Time* is complete. The show will open at the Minnesota Center for Book Arts in Minneapolis May 15, 2009, concurrent with Fellowship of American Bibliophilic Societies Tour and Symposium. The show then travels to the San Francisco Public Library, concurrent with our 2009 Standards Seminar; University of Washington Seattle; University of Utah Marriott Library; Denver Public Library; Public Library of Cincinnati and Hamilton County; Lafayette College in Easton, PA; Dartmouth College, and closes at Emory University in Atlanta in March, 2011.

An online intent to enter form will be available June 1-July 30, 2008. The online submission form will be available beginning January 1, 2009 with a deadline of March 1, 2009. Accepted work will be due May 1, 2009.

Jurors will be North Bennet Street School bookbinding instructor Jeff Altepeter; paper sculptor, book and installation artist, and teacher Melissa Jay Craig; and past Guild of Book Workers exhibits chair, binder, and Bonefolder publisher Peter Verheyen.

Watch the Guild Newsletter and list serve for updates.

*Karen Hanmer*

## Joseph Newman Scholarship Fund

Joe Newman was a skilled and talented bookbinder and conservator. Joe first apprenticed at the Harcourt Bindery in Boston and later became the shop manager. He left the Harcourt to start a small binding business, Pride's Crossing Bindery in Beverly Farms, which he ran successfully for four years. He joined the staff at the Northeast Document Conservation Center in 1983 where he worked as a book conservator for more than twenty years. Joe was a generous mentor and teacher and many benefited greatly from his connoisseurship

and knowledge of binding history. Joe's willingness to share his knowledge and love of books with his colleagues at NEDCC earned him the nickname "The River." He believed strongly that bookbinding skills were best learned by spending time at the bench.

The Joseph Newman Scholarship Fund is being established by the North Bennet Street School and Joe's colleagues from the Northeast Document Conservation Center. The fund will be used to benefit bookbinding students at the North Bennet Street School. The mission of the school is to train students for careers in traditional trades that use hand skills to preserve and advance craft traditions and to promote greater appreciation of craftsmanship. The bookbinding program at North Bennet Street School was begun in 1986 and is the only full-time bench bookbinding program in North America. The two-year program admits six students each year.

Please make checks payable to North Bennet Street School and send contributions to:

The Joseph Newman Scholarship Fund  
North Bennet Street School  
39 North Bennet Street  
Boston, Massachusetts 02113

## Reviews

*American Signed Bindings through 1876*

Willman Spawn & Thomas Kinsella

Oak Knoll Press & Bryn Mawr College Library, 2007.  
4to cloth / 300 pp / ISBN-13: 9781584562085 / \$85.00

*Review by Sandy Cohen*

Students of American bookbinding history, some themselves now rather long in the tooth, have been waiting patiently, but expectantly, for quite some time for two of their seniors to spill their guts—well, dump their years of research: both Willman Spawn's rubbings of 18th and 19th century bindings and Sue Allen's records of 19th century binding design are legendary. But both remain largely unpublished.

Consequently this exploration by Spawn and Thomas Kinsella of "315 bookbinder's tickets, stamps, and engraved designations dating from the 1750s through 1876" representing "binders from 19 states and 84 cities and towns" cannot be less than welcomed; still, it is another trailer rather than a feature, hors d'oeuvre not entrée.

The book opens with a dedication that suggests

it relies heavily on records accumulated by Hannah French, doyen of a still earlier generation of binding historians, that she passed along to Spawn and Bryn Mawr College. The preface notes that the book is the catalog of a January to May 2007 exhibition at Bryn Mawr and that it includes descriptions of many acquisitions made since the 1983 publication of a catalog devoted to the Maser collection. Spawn signs the 13 page essay that follows: it reprises his nearly 60 years of study of American bookbindings, primarily reviewing the scant, but nonetheless extant, kinds of evidence that link some colonial bindings to specific binders (and noting one binder about whom a fair amount is known but who has not, as yet, been linked to a single binding). Kinsella follows with a 10 page overview of the nature and use of binder's tickets to 1876.

Both Spawn and Kinsella reference the 1907 Grolier Club *Catalogue of Ornamental Leather Bookbinding Executed in America Prior to 1850* and the modest intervening literature—yes, it is possible to cover 1907 to 2007 pretty adequately in a few sentences—and both call for continued (and one hopes somewhat more rapidly expanding!) contributions. Neither appears to see—or at least notes—any opportunities for this in Web 1 let alone Web 2 or 3.

The bulk of the book is then taken up with descriptions of books bearing binder's tickets. The books and bindings are described in words. The tickets are imaged (and also transcribed). One wishes this had been reversed: the rule that one picture equals a thousand words applies in stunning force. It is exceedingly difficult—actually well nigh impossible—to accurately image the bindings mentally from the written descriptions, even when the descriptions exceed the typical couple hundred words, whereas the text of the most prolix Victorian tickets runs 25 words or less and it appears in one of the dozen or so formats reviewed by Kinsella. Bibliographies and indexes wrap up the volume (presented inside attractively designed endsheets and Arrestox linen-finish covered boards).

Certainly this publication should be celebrated. Recommend it to your library. The way forward, however, surely lies in one or more Wikipedia-like sites to which the small multitude of us can contribute, yes, imaged rubbings and scans of bindings as well as imaged tickets and associated metadata. Bryn Mawr would be an appropriate host for a large user-driven database. Not to heap any woe on Oak Knoll (which, like Spawn and Kinsella, has done a fine, traditional, job), but—perhaps regrettably, more likely joyously—we really no longer need books like this.

Advertisements and views expressed in articles should not be construed as endorsements by the Guild of Book Workers.

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**Deadline for the April Issue:**  
**March 1, 2008**

**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**  
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## World Washi Summit

**June 7-15, 2008**  
**Toronto, Ontario, Canada**

- ❖ Japanese papermakers
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- ❖ International lecturers, including Rob Shepherd on chiyogami in the UK
- ❖ A special exhibition of artists' books and boxes
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## Interview

### RUTH STEIN: A LIFE IN BOOKS

*Interview by Jae Carey*

*Note: Ruth Stein lives in Scarsdale, NY. We met over lunch one day in New York City and spoke for a long time about her history. I took notes and we continued an email exchange over several months. This is the condensed result of our joint effort.*

Ruth Stein has been binding books for over 65 years, and has been a Guild of Book Workers member since 1961. Ruth has spent much of her life outside the United States; she was born in Berlin, and grew up in Prague, London and Toronto. She started taking bookbinding classes as a teenager in Toronto. Her parents had the idea that their children should do something with their hands, and Ruth gravitated towards bookbinding. She liked the idea of putting texts that she loved into a fitting cover, the endless possibilities, materials, and skills that one can use, and recognized the superiority of the handbound book over the mass-produced machine varieties.

When she was 18, however, Ruth lost the fingers of her left hand in an accident. While making no fuss whatsoever about this condition, and even deeming it at one point “irrelevant” to our conversation, she later added,

I suppose just for the sake of historical accuracy it must be mentioned. The accident occurred, as I think I told you, when I was 18 (two years after I had taken some bookbinding courses in Toronto) on a farm. Later, surgical operations gave me more motion and usability than I had initially, but the adjustment, particularly since I was born left-handed, was considerable. I often have to find a different way of doing things. But when it comes to a craft, I think one must go by the rule—and everybody I dealt with always did—that if you cannot perform the necessary steps adequately, then you shouldn’t be doing it.

It was only after studying atomic physics at Radcliffe, that she got married, moved to New York, and began taking bookbinding more seriously. She studied with Paul Banks and others at the Riverside Church Pro-



RUTH STEIN WORKING AT THE SEWING FRAME

gram on the Upper West Side in New York City, and also took classes in Scarsdale in the 50s.

Ruth's main bookbinding training, and great education, took place at the Florence Restoration Center of the Biblioteca Nazionale Centrale di Firenze (hereafter referred to as BNCF). After the great flood of 1966, Ruth contacted the Committee for the Restoration of Italian Art (CRIA), who responded that they did not need any bookbinders. This, as it turned out, was quite correct: In the summer of '67 no bindery had yet been set up, the only work being done was pulling, collating, washing and some mending. Despite being thus discouraged however, Ruth presented herself at the BNCF in July of '67, and was promptly put to work.

That first summer after the flood there were many volunteers—a truly international group of dedicated people—with the CRIA-appointed binder Tony Cains in charge of organizing the whole operation. He was ably helped and advised by other, mostly British experts. Fortunately and unusually, Ruth was able to return every following July for the next 25 years. She is the only volunteer to have gone consistently every year between 1967-92. In fact, after the first year she was usually the only volunteer; other interns, students, and experts came for more or less extended periods with institutional sponsorship. Nowhere else could they be exposed to such a variety of problems and techniques.

At the beginning, Ruth got her feet wet with whatever needed to be done: from collating, to washing, and mending. Of course, stains, disinfecting, and proper washing were a big part of the focus. She learned about the delicate process of scraping, chipping, and brushing mud off of books and paper, separating the pages, and sometimes trying to reassemble unnumbered pages into their original order. Later, much of her training at the BNCF came from Roberto Carpinì, a very talented Italian binder who informally took Ruth under his wing. But she also learned from other co-workers, despite some language barriers. In fact, some of Ruth's happy memories are musically related and about Italians whistling or singing (often classical music) while they worked.

I knew very little Italian when I first went. French and years of school Latin help a lot and sometimes even Opera libretti. The first year in Florence, having misplaced something, I announced, "Non lo trovo," (*I can't find it*, from Barberina's aria in Figaro). Some years later, I dropped one of my rings, and without operatic allusions, said, "Mio anellino è caduto," which, to my surprise, caused

some consternation, because instead of saying "My ring (anello) has fallen down," I had said that my SHEEP had.

Other anecdotes—there are countless—let's take P.B. He was a young, quiet, cheerful worker who one year got engaged to be married. That July he would burst into song, singing the same five words whenever the spirit moved him, it must have been at least 20 times a day: "È sì piccola e fragile" (*She's so small and fragile*). He was never inspired to sing it again in later years.

Ruth appreciated seeing and working in all of the different sections, but her great interest was to work in the bindery, where workers sewed, made headbands, and did general forwarding.

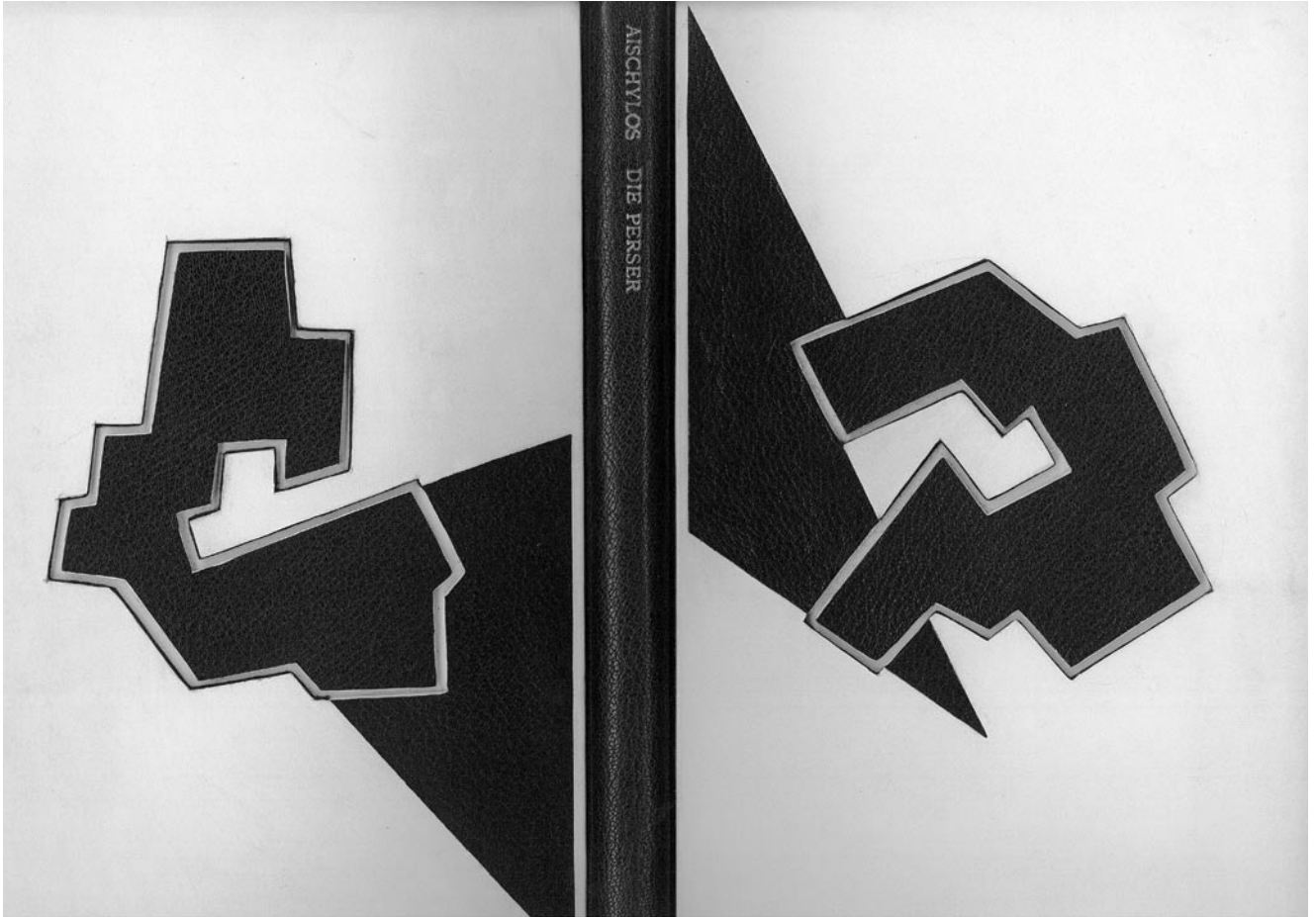
Although in the course of the years I worked in various sections of the restoration, washing, mending, sewing, newspaper laminating (soon discontinued), short stint at print repair and one time just translating technical articles from German into English ... my aim was always to work in the bindery.

After the translating stint, Tony Cains, who was in charge at the time, sent Ruth a letter saying that as a reward she could, the next year, enter the "BNCF heaven" (a.k.a. the bindery). And that was indeed what it was to her. It was an incredible learning experience overall, and the atmosphere was a unique combination of organization, experimentation, and open sharing of techniques.

[E]ach book was accompanied by a chart which specified how it was to be dealt with: tight or hollow back, type and color of leather, number of raised cords or tapes but still left decisions like thread thickness, etc., to the binder. One luckily got a lot of variety: limp-vellum, semi-limp vellum and vellum over boards, leather with tight back, hollow tube, split boards, Bradel. Techniques changed over the years, there was some experimentation; I remember one year when we were not supposed to dampen leather at all prior to pasting.

It was all a wonderful experience. One year I noticed one of the binders sewing a most unusual kind of headband and asked him to teach it to me. The following day he was home with a disease called "fuoco di San Antonio" (fire of St. Anthony),

RUTH'S BINDING OF *DIE PERSER*



so I visited him there for my headband lesson (it does not seem to have been contagious).

Although there was definitely an assembly-line aspect to the work (each worker signed the aforementioned chart, so that the inspector of the finished book could tell who had done what), there was still the sense that every book was unique and presented its own peculiar problems. There were of course still always surprises.

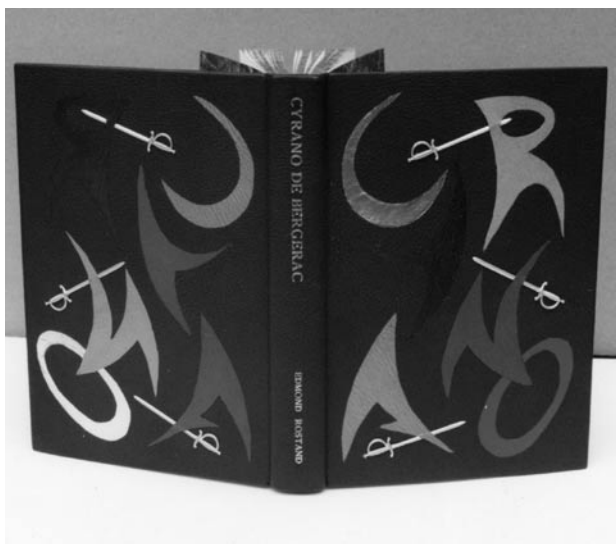
I remember once getting a book that was to be covered with leather "liscio." I went to get it as usual from the "magazino" ... It was a dark, nondescript looking leather—and nobody warned me! When I dampened and pasted it, it came alive! It buckled, crinkled and foamed. It was awful, but somehow in my panic I got the book covered and hoped it would revert to normal behavior when dry; it mercifully did. And I never had to use it again.

Many of Ruth's stories gravitate around everyday life in Italy. Ruth was very self-sufficient and enjoyed exploring back-alley ways in Florence, meeting with co-workers, and collecting her own tools and equipment. Ruth eventually became such a regular part of

the bindery that she was allowed special privileges like staying late, and had a wooden box set aside from year to year with some of her personal tools.

When I said before that I always took my own paring knives to Florence I should have said also that they came from there. So did most of my home equipment: backing press, standing press, board sheers, hand press, pressing boards as well as a small guillotine. A machinist employed by the BNCF, Signor C. had made all the backing presses for the bindery and it was from him that I also got mine and later the guillotine. He was in charge of repairing all major apparatus at the library. He also made paring knives for all the regular workers. He kindly also offered to make some for me if I would bring him the raw material, namely high-speed steel saw blades. It was rather fun searching for this item in Florence; it took me into parts of the city not usually visited by tourists. Altogether, I tried to avoid being taken for a tourist and usually succeeded—I never carried a camera.

Being a volunteer did not mean that Ruth gave



herself any leniency. She chose to work the full Italian workday. Tony Cains, a perfectionist, who tried to keep everyone to the highest standards, made frequent rounds of inspection and would not hesitate to point out where Ruth's work needed improvement.

[Tony Cains]... came by my table when I had just finished a full leather book, and proceeded to tell me in detail all that was wrong with it; I think it took fully ten minutes. I can't remember all his points, but I presume they involved: irregular squares, badly worked corners, uneven headcap, too heavily pared leather at headcap, etc. Talking of headcaps, he came once again when I thought I'd done a passable job on them, took one look and said, "Needs a little working over, doesn't it?" In future, even if the result may not have shown it, all my headcaps were well worked over.

While her younger children vacationed at the beach nearby, she stayed in a "pensione" on the hills overlooking Florence. With basic necessities taken care of, a beautiful city and countryside to explore, and the ability to contribute to vital and important work that she also happened to love doing, it is no wonder that Ruth describes her time spent there as "pure bliss."

Finally, after 25 years, Ruth stopped going to Florence. However, she has never stopped learning, nor has she ceased to attend Guild meetings, conferences, and workshops. Last year she was a volunteer for the Guild's 100th anniversary meeting in New York City. She has a studio bindery in her Scarsdale home and always has a project in the works. While preferring to work with leather, she also likes experimenting with other materials.

For example, one of her most remarkable projects was *The Song of Solomon*, a book completed for a competition in Ascona, Switzerland in 2003. The book had been printed in five languages, with each page consisting of eight lines of the same verse in German, followed by Spanish, Italian, French and English at the bottom. Ruth sliced the pages horizontally, separating the languages so that one could read each language separately or compare translations. She used all kinds of materials, including leather, metal rods, aluminum and plastic cylinders, plastic disks, etc., to create her book "tower" (see photos).

Recent projects for family and friends also include repairing and leather rebinding an out-of-print cookbook; a 17th-century manuscript bound with alum-tawed goatskin spine and zebra wood boards; and rebinding a 17th-century vellum book. Ruth's bindery is filled with well used and loved tools, equipment, and projects, and is in fact the main reason why she has not yet moved from a house built for five children.

*Note:* See also GBW Journal V. VI, No. 1 (Fall 1967), pp. 3-6, for Ruth's (and others') own account of her first summer's work in Florence, written at the request of Laura Young.



THE SONG OF SOLOMON, COMPLETED FOR THE 2003 ASCONA COMPETITION

## Marbling News

*Iris Nevins*

Traditional watercolor marbled papers are only about 95% colorfast, which means that you sometimes end up smudging them by inadvertently handling the papers with wet or gluey fingers. Some bookbinders opt to use acrylic marbled papers, which are 100% colorfast and do not smear or rub. My dilemma in using acrylics is that they do not readily allow for some of the more interesting historical patterns, such as Stormonts and French Shell, that play a major part in my business of supplying historical-styled papers.

Another issue I have had, even when making my own acrylic paints, is that the look of acrylic papers simply doesn't match up with the pre-1850's papers that I love so much. Something is lost in the subtlety. This is not to say that acrylic papers cannot be beautiful, but they have a tendency not to replicate the historical look that many book restorers require. Acrylic papers can be quite spectacular if a more modern look is desired.

Luckily, there is an easy way to make these watercolor papers more stable, say for the outside covers of a book. The simplest method is to apply a bit of paraffin glided across the paper. Be careful to use pre-cut paper

to your final desired size, rather than a full sheet. You can purchase paraffin at the supermarket in the jelly-making aisle. Glide the paraffin gently across the paper, but don't use too much. You will quickly learn what too much or too little is by experimenting on scrap papers. Buff it in with a paper towel or a soft clean rag. You can further burnish with an agate if you want to bring up more shine. If the paper is being used inside a book, you probably won't need to seal them in this way. You can then work the paper further with an agate burnisher. I prefer to use a handheld slice of agate that fits in the palm and has 1/4" edges, about 2" by 1 1/2". These can be made by a "rock shop" if needed. Agate burnishing is a little rougher on the hands but it will bring out the subtle shine seen on early books.

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## Membership Report

By now you should have the 2007-2008 Membership Directory. Please add these additions and corrections. Send all changes to Cris Takacs at 112 Park Avenue, Chardon, OH 2024-1331 or [Membership@guildofbookworkers.org](mailto:Membership@guildofbookworkers.org). If you did not receive the directory or got an empty white envelope in the mail, let me know.

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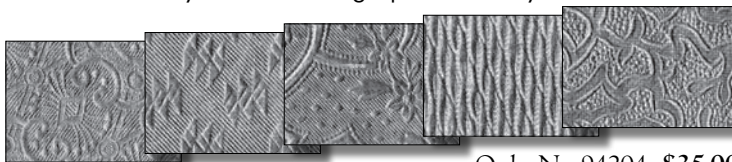
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## Calendar

### EXHIBITIONS

#### Call for Entries

The Rocky Mountain Chapter of GBW is sponsoring a members show, *West of the Plains: Contemporary Book Works* by Members of the Rocky Mountain Chapter of the Guild of Book Workers. The theme is open to interpretation in the medium of book art, including traditional design binding, broadside (calligraphy / fine letter press) and artists' books. **Submissions:** The show is open to members of the Rocky Mtn. chapter and will be juried by nationally-known book artist Laura Wait. Members may submit up to two pieces. Depending on the number of entries and space available, one or both may be accepted. **Deadline for submission: August 31, 2008. Submission applications will be available by March, 2008.** An online catalog will be posted on the Rocky Mtn. website. A printed exhibit list will be available at each venue. Exhibitors are encouraged to supply digital images of submitted work. **The first exhibit is scheduled for Oct.-Dec. 2008 in Denver.** Possible venues are being negotiated in New Mexico, Tempe, AZ, UT and Laramie, WY. The show will travel through June of 2009.



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## Number 176 — February 2008

**Multiples**—a juried exhibition of editioned artists' books, **May 9–June 28, 2008** at East End Applied Arts, Aurora, CO. Juror Alicia Bailey; **entry deadline with digital image(s) by March 15**. Contact Kim Harrell at [info@eastendarts.com](mailto:info@eastendarts.com), 720-203-3575 or visit [www.eastendarts.com](http://www.eastendarts.com) for full prospectus. Student and international entries are welcome.

**Shelter**—A Juried Book Arts Exhibit sponsored by Boston Book Arts at the Wedeman Gallery Yamawaki Art and Cultural Center, Lasell College, Newton, MA **April 8–22, 2008**. The exhibit will focus attention on a universal subject and one of humanity's most basic needs—SHELTER—in all its manifestations: the home, the psychology of personal space, current issues in the housing market such as homelessness, the mortgage crisis, loss of historic fabric. It is expected the theme will be broadly interpreted. A 30% commission of any sale from the show will benefit a local housing charity such as Habitat for Humanity, selected by the venue representative. April 2008 Venue: The Wedeman Gallery at Lasell College is accessible by public transportation and offers prime exhibit space on two levels. Acceptance in the show includes the artist's commitment to host at the Wedeman Gallery for one 3-4 hour period (or longer if desired) during the 14-day exhibit. (It is understood that artists from beyond the Greater Boston area may be unable to accommodate this request.) Juror: The exhibit will be juried by Janine Wong, Design Faculty member in the College of Visual and Performing Arts at the University of Massachusetts Dartmouth. Professor Wong is an award-winning multi-disciplinary artist working in artist books, printmaking, architecture and design. ([www.janinewong.com](http://www.janinewong.com)) The juror will look for a clearly articulated concept, appropriate structural design, thoughtful integration of text and image (if both are present) and imaginative execution.

### Entries:

1. Entries will be judged from digital images submitted on a CD. (No email submissions). Up to 3 works may be submitted and each may be represented by three images.
2. File Format: Jpeg Images, 6 in. on longest side, with a minimum resolution of 300 dpi. File must include Artist's last name, number and title of work, followed by jpg extension.
3. Work may be in the form of traditional binding, sculpture, suspended or hung, scrolls, editioned work, altered or unique artist books, but should not exceed 36 in. in height or 30 in. in width or depth. (Keep shipping/installation constraints in mind when conceiving projects for this exhibit.)
4. Entry fee: \$25 for up to 3 works to help defray exhibit costs such as printing (postcards, brochure, labels etc), shipping to other venues, speakers. Surplus funds, if any, remain with Boston Book Arts for future shows or activities.

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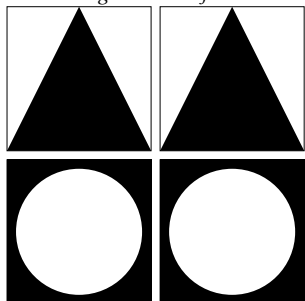
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**Contemporary Decorative Techniques**  
with Helene Jolis,  
May 19 – 23 or May 26 – 30

**Advanced Fine Binding**  
with Monique Lallier, June 2 – 13

#### ANN ARBOR, MICHIGAN CAMPUS

**Introduction to Leather Binding**  
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**Intermediate Fine Binding**  
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**Fine Box Making**  
with Monique Lallier, September 22 – 26

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5. Shipped work should be securely packed in a reusable container with a return label and adequate return postage or a check payable to Boston Book Arts to cover shipping from Newton MA. If shipped Prepaid FedEx, include a return Call Tag. Be sure to label all your packing materials to insure that they return with your work. Mail materials to: Margo Lemieux, Lasell College, 1844 Commonwealth Avenue, Newton, MA 02466

For questions and information regarding insurance, accepted work, shipping work, contact: Veronica Morgan, curator: [Artspace@iio.net](mailto:Artspace@iio.net) 978-281-7585 (Until Jan 15 & after April 4) Margo Lemieux, exhibit coordinator, Lasell College: [mlemieux@lasell.edu](mailto:mlemieux@lasell.edu) 617-243-2436

### STUDY OPPORTUNITIES

#### John C. Campbell Folk School

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

#### 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

For information on events and courses, please contact Amber Heaton at [amber.heaton@utah.edu](mailto:amber.heaton@utah.edu); 801-585-9191; [www.lib.utah.edu/rare/BAP\\_Page/BAP.html](http://www.lib.utah.edu/rare/BAP_Page/BAP.html)

#### The University of Alabama

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[www.bookarts.ua.edu](http://www.bookarts.ua.edu)

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#### Upcoming Book Arts & Letterpress Printing Workshops:

MARCH 5: Introduction to Letterpress: 6-9:30PM

MARCH 12–APRIL 2: Polymer Workshop, Business Cards:  
6-9:30PM

MARCH 29 & 30: Bookbinding Basics: 10AM–4PM

MARCH 4, 5, 6: Miniature Book Editions: Friday 6-8PM,  
Saturday & Sunday 10AM–4PM

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#### 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**  
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**Center for the Book: San Francisco, CA**  
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# ~ The Guild of Book Workers Newsletter

## 📖 Workshops, Lectures & Other Events

**FEBRUARY 15–17, 2008:** Los Angeles, CA: The 41st California International Antiquarian Book Fair will be held at the Hyatt Regency Century Plaza. More than 200 antiquarian book sellers from the United States and overseas are scheduled to exhibit. For queries, contact: Rachel Caplan at 415-551-5190; [rachel@winslowevents.com](mailto:rachel@winslowevents.com).

The following events are 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 [bookartsprogram@utah.edu](mailto:bookartsprogram@utah.edu) or 801-585-9191:



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**MARCH 7–8:** GBW Cosponsored Galen Berry workshop—*Marbling Mania*

**APRIL 3:** Cosponsored Sara Langworthy lecture—*Working in Multiple Layers: How Process Informs Work*, 7PM, Harold B. Lee Library, Brigham Young University

**APRIL 4-5:** Sara Langworthy—*Drawing at the Press: Fluid Approaches to Innovative Printing*

**APRIL 25-26:** Carol Sogard and Marnie Powers-Torrey - *Call It Business or Pleasure: Letterpress Printed Business Cards*

**MAY 14-JULY 30:** Marnie Powers-Torrey—*Beginning, Intermediate and Advanced Letterpress*

**MAY 15, 22, 29 & JUNE 12, 19:** Pamela Barrios—*Simple Book Repairs for At-Home Curators*

**JUNE 4-7:** Don Glaister—*Shape, Scrape and Paint: Altering Surfaces*

**JUNE 5:** Cosponsored Don Glaister lecture—*Locked Away in Private Collections: Work Seldom Seen*, 7PM, Harold B. Lee Library, Brigham Young University

**JUNE 10-11 and 13-14:** Tim Ely—*Cracking the Code with Mixmaster Scrap*

**JUNE 27-28:** Krissy Giacometto—*Educator's Workshop: Foundational Session*

### Grolier Club lectures and events, Spring 2008

**APRIL 1:** Lecture: Curator Margaret D. Stetz and collector Mark Smauels Lasner speaking on the exhibition *Facing the Late Victorians: Portraits of Writers and Artists from the Mark Samuels Lasner Collection*. 6PM, reception follows.

**APRIL 8:** Lecture: Alan Fern will speak on British portraiture, in connection with the exhibition “Facing the Late Victorians: Portraits of Writers and Artists from the Mark Samuels Lasner Collection”. 6PM, reception follows.

**APRIL 17:** American Printing History Association J. Ben Lieberman Memorial Lecture: Sue Allen on “A Doubly Fascinating Book: Hawthorne’s *Wonder Book* Illustrated by Walter Crane.” 6PM, reception follows. For more details, including how to reserve places, please visit [www.grolierclub.org/Lectures2008.htm](http://www.grolierclub.org/Lectures2008.htm).

**APRIL 21–24:** Denver, CO: American Institute of Conservation annual conference—<http://aic.stanford.edu/meetings/index.html>. The theme for AIC’s 2008 Annual Meeting is *Creative Collaborations*. The theme is meant to highlight successful projects completed by conservators partnering with professionals in other fields, such as scientists, engineers, artists, owners/shareholders, or industrial representatives. The general session and specialty groups will explore this theme, with possible topics including post-Katrina and other disaster recovery activities; protection, recovery, or treatment of cultural property in conflict zones; collaborations between the fields of art and environmental conservation; and many more topics.

## Number 176 — February 2008

**MAY 14–25:** Gatlinburg, TN: Paper & Book Intensive. Brochure available at: [www.paperbookintensive.org](http://www.paperbookintensive.org). Instructors this year will be Gillian Boal, Thea Burns, Hedi Kyle, Shanna Leino, Matt Liddle, Nancy Morains, Andrea Peterson, Cheryl Porter, Dolph Smith, and Paul Wong.

**JUNE 7–15:** Toronto, Canada: *The World Washi Summit* will be an international gathering of Japanese papermakers who make washi, artists who produce art with it, curators who exhibit it and the art-buying public who are eager to learn more about it. For more info contact: 416-538-9669 or visit [www.japanesepaperplace.com](http://www.japanesepaperplace.com)

**JULY 4–15:** Berkshire, UK: *Collective Workshops 2008* is an eleven-day residential conference offering hands-on courses in book, paper and print techniques. The tutors are leading specialists from across the U.K., North America and Europe. Courses range from making paper, printing and printmaking to historical and contemporary bindings. Instructors include: Denise Carbone, *Innovative Book Arts Structures*; Sün Evrard, *Staple Binding*; Maria Fredericks, *Medieval Wooden-Boarded Binding*; Adam Larsson, *Millimetre Binding*; Graham Moss & Kathy Whelan, *Letterpress Printing*; Jim Patterson, *Papermaking*; Maxine Relton, *Woodblock Printmaking*; John Sewell, *Edition Binding*; Karen Vidler, *Paper Washing & Bleaching*; Mark Walmsley, *Historical & Contemporary Pastepapers*. Wellington College is set in beautiful grounds large enough for a peaceful walk. It has excellent new accommodation and facilities in which to enjoy the intensive workshops alongside a highly sociable experience. [www.wellington-college.berks.sch.uk/](http://www.wellington-college.berks.sch.uk/)

**JULY 6–AUGUST 2:** Aurora, NY: The Wells Book Arts Center 2008 Summer Institute is offering four summer sessions on letterpress printing, hand bookbinding, and lettering arts—hand and computer-aided. The courses in the first session, July 6–12, are all at the introductory level. Peter Bain, proprietor of the design firm Incipit, will teach *Stems and Beziers: An Introduction to Typeface Design* using TypeTool for its simplicity in design and production process; basic knowledge of Illustrator is recommended. Cheryl Jacobsen's course *Basic Italic Calligraphy*, will introduce participants to this elegant and versatile hand; Cheryl teaches calligraphy at the Iowa Center for the Book. Shanna Leino's class will explore the balance between technical aspects and conceptual development in her course *Making Books: the Beginning!* Shanna teaches at the University of Georgia's arts program in Cortona, Italy. Katherine McCanless Ruffin, the Book Arts Program Director at Wellesley, invites you to come get inky in her course *Letterpress Printing From A to Z*.

Session 2, July 13–19: Keiji Shinohara offers a course in Japanese printmaking, *East Meets West: Traditional Japanese Printmaking and Western Techniques*. Dolph Smith, widely known for books that are anything but static, will teach *Moving Parts: The Book as Kinetic Sculpture*, and Ewan Clay-


ton will teach a course on uncials entitled *Calligraphy: The Dynamics of Movement*.

Session 3, July 20–26: Inge Bruggeman will teach *Considering Text and Image*; Anna Embree, *Boxed In: Creating Custom-built Enclosures* and Sara Soskolne will teach her typography students the joy of digital type design in *More Than the Sum of Its Parts: Turning Letters into a Typeface*.

Session 4, July 27–August 2: Rachel Wiecking, Wells' fifth Victor Hammer Fellow in the Book Arts, will teach a printing course using Wells' collection of wood type. The course taught by Monique Lallier will be on leather binding in the French tradition. And Brody Neuenschwander, renowned calligrapher, will teach a course that explores text-based art using calligraphy and mixed media.

For more information on all the sessions, contact Darlynn Overbaugh at [p] 315-364-3420, [f] 315-364-3488; [dstefanko@wells.edu](mailto:dstefanko@wells.edu).

**JULY 7–13:** Boulder, CO: Naropa University: *Peter and Donna Thomas The Word made Flesh (well Paper)!* In this workshop we will make two portfolios of letterpress printed broadsides. We will play with color and type styles to interpret the meaning of the words. One portfolio will contain a series of broadsides with text gathered from the poets and writers in residence, the other will feature our own words. Students will learn letterpress basics as we print the text, and learn bookbinding skills as we make the portfolio bindings. Peter and Donna Thomas are book art-



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ists, and authors of *More Making Books by Hand* (Quarry Books). Peter learned letterpress printing as an apprentice with beat poet/printer William Everson. Peter and Donna work collaboratively, making paper, printing and binding.

**SEPTEMBER 12–14:** San Diego, CA: *Miniature Book Society's 2008 Grand Conclave XXVI*. This will be the 25th Anniversary year for MBS. The hotel will be The Island Palms Resort and Marina on Shelter Island in San Diego (just 3 miles from the airport and 4 miles from downtown San Diego). Details on the program, registration fee, pre-and post-events will be forthcoming. Contact: karennyman@cox.net

**OCTOBER 16–18:** Toronto, Canada: 27th Annual Guild of Book Workers Standards of Excellence Seminar in Hand Bookbinding will be held at the Holiday Inn on King Street, Toronto, Canada. This Seminar will be hosted by both the Guild and the Canadian Bookbinders and Book Artists Guild. Passports will be necessary for U.S. citizens. And remember that passports currently take 4–6 weeks to process. For more information, visit: <http://travel.state.gov/passport>

**OCTOBER 23–26:** Kona, Hawaii: Planning has already begun for the 27th gathering of the Friends of Dard Hunter. Details forthcoming: [www.friendsofdardhunter.org](http://www.friendsofdardhunter.org)

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