



photo courtesy of Mindy Dubansky

Detail taken from Alice Morse's cover design for *Tattle Tales of Cupid* by Paul Leicester Ford. Note the designer's conjoined "AM" monogram in the center of the image. Discussion of this and numerous other topics related to nineteenth-century publishers' bindings can be found in the symposium write up beginning on p. 4 of the Newsletter.

In This Issue

| | | | | | |
|--------------------------------|----|---------------|----|-------------------|----|
| Guild News | 3 | Marbling News | 13 | Membership Report | 17 |
| Chapter News: <i>Symposium</i> | 4 | Noteworthy | 13 | Calendar | 18 |
| Bindery Toolbox | 12 | Review | 14 | | |

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The Guild of Book Workers Newsletter

Number 177 — April 2008

Guild News

ELECTION COVERAGE 2008

Ballots for the 2008 Election will be sent out to GBW members June 1, 2008. The Nominating Committee has prepared the following slate of nominees for the offices up for election in this even-numbered year:

President—James Reid-Cunningham

Exhibitions—Karen Hanmer

Library—Jane Meggers

Publicity—Eric Alstrom

Standards—Chris McAfee

Newsletter—Cindy Haller

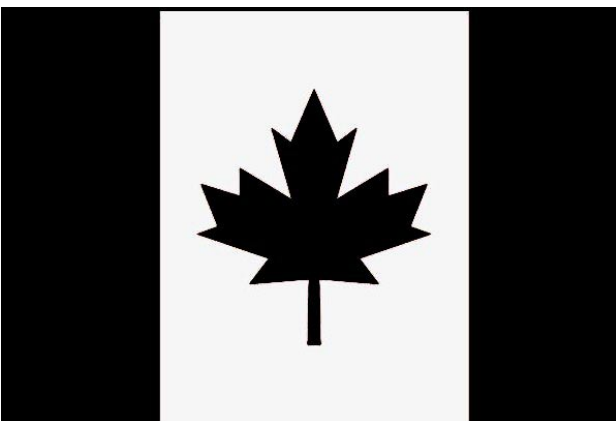
If you would like to nominate a candidate for any of these positions, please send the name of your nominee to the editor before May 15, 2008. Your nomination should also include brief biographical information about the nominee, a statement of their willingness to serve if elected, and a signature of endorsement from five members in good standing who support the recommendation.

Standards Toronto

OCTOBER 16–18, 2008

Remember that Standards registration will begin in June. 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/mcafee1/iWeb/Standards2008Toronto/>

And remember to get your passport in order now!



EXHIBITIONS

An online Intent to Enter form for the 2009-11 Guild of Book Workers traveling exhibition *Marking Time* will be available June 1–July 30, 2008. Digital images may be submitted online for jury January 1 through March 1, 2009. You must file an Intent to Enter to submit work for the exhibition.

There is a \$2000 limit on insurance value for work included in *Marking Time*. There is also a size limit on the work. Books may not be larger than 22 inches square and 12 inches deep, including protective enclosure. Flat or 2-D work may not be larger than 24 inches square, including frame and protective enclosure. Submitted works must have been created since 2006, and may not have been previously shown in a Guild exhibition (Chapter exhibitions excepted). All entrants must be members in good standing of the Guild of Book Workers for the entire run of the exhibition. The show will open at the Minnesota Center for Book Arts in Minneapolis on May 15, 2009 and travel through March 2011, with venues including a mix of book arts centers and public and university libraries. Watch the Guild newsletter for updates.

Karen Hanmer
Exhibitions Chair

ERRATA

Reviews Editor Sandy Cohen was misidentified as the author of the review *American Signed Bindings through 1876* by Willman Spawn and Thomas Kinsella in issue number 176 of *The Guild of Book Workers Newsletter*. To add to the intrigue, Mr. Cohen had a computer meltdown during production of the last Newsletter and lost the contact information for the real author and so, for now, the review remains anonymous. Please see Robert Milevski's review of the review on p. 14 of this Newsletter, and we hope to provide more information on the reviewer in a future issue.

THANK YOU

Many thanks to New York chapter member and co-chair Clare Manias, who organized and edited the write ups on the nineteenth-century publisher's bindings symposium in this Newsletter.

Chapter News

SYMPOSIUM ON THE HISTORY, TECHNOLOGY AND CONSERVATION OF NINETEENTH-CENTURY PUBLISHERS' BINDINGS

Inspired by Guild member Mindy Dubansky's exhibition *The Proper Decoration of Book Covers: The Life and Work of Alice C. Morse From the Collection of Mindell Dubansky*, and the publication of the accompanying catalogue, the New York Chapter of the Guild of Book Workers co-sponsored with the Grolier Club a one-day symposium dedicated to the history, technology and conservation of nineteenth-century publishers' bindings on February 22, 2008.

Enthusiastic artists, conservators, collectors, publishers, students, historians and book lovers filled the pink gallery at the Grolier Club to hear the eight talks, participate in an hour-long panel discussion and meet and exchange ideas and information among peers.

EARLY MORNING SESSION

By Werner Haun

Aside from curating the exhibition and writing the catalogue on Alice C. Morse, **Mindy Dubansky** is the Preservation Librarian at the Thomas J. Watson Library at the Metropolitan Museum of Art.

About 10 years ago, Ms. Dubansky found a box of 58 book covers and publisher's proofs in the stacks at the Watson Library that were attributed to and donated by Alice C. Morse in 1923. The book covers inspired Ms. Dubansky to begin an investigation into the life and work of this prominent designer about which little was

known. Alice Morse was a Brooklyn girl, a prolific artist and a leading designer of the American decorative arts movement with over a hundred covers attributed to her. Ms. Dubansky sought out as many bindings as she could find, and began a collection, many of which are in the exhibition.

Alice C. Morse was born in Ohio in 1863. Her family moved to Brooklyn when she was a young girl. She was accepted to the Woman's Art School at Cooper Union in 1879, where she studied until 1883. She took art classes during a summer at Alfred College, and studied stained glass design with John La Farge. Ms. Morse then worked as a designer of stained glass for Tiffany. Ms. Morse continued her studies at the Art Student's League, where she was greatly influenced by her teacher, textile designer Candace Wheeler.

Ms. Morse's first known book cover was for Scribner's in 1887. Her other clients included Harper's, Putnam's, Dodd, Mead and The Century Company. Her cover designs employ several styles, including grotesque, Gothic Revival, Art Nouveau, and Arts and Crafts. The American decorative arts influence is evident in her typography and choice of motif for designs with central stamps. Her work as a stained glass designer shows in titles such as *Tattle Tales of Cupid* from 1898 with its all-over floral design. She also designed covers with an illustrative pictorial style. Ms. Dubansky showed examples of Ms. Morse's monogram consisting of a conjoined AM, often incorporated into the design, which is sometimes confused with Margaret Armstrong.



Mindy Dubansky

photo by Jeff Peachey

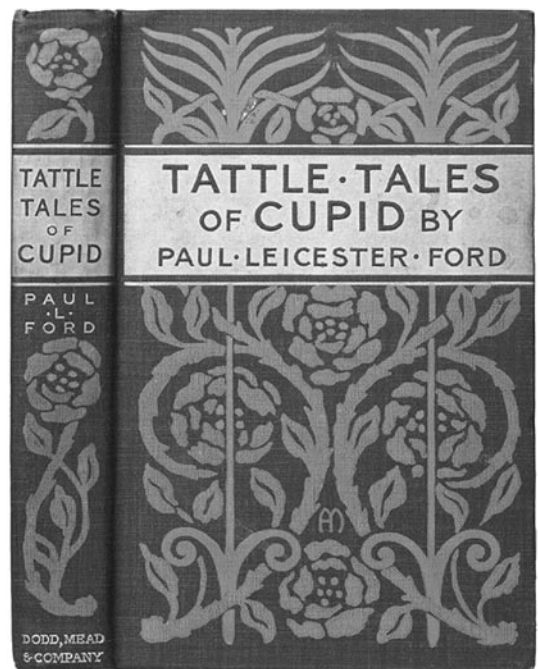


photo courtesy of Mindy Dubansky

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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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This issue of *The Guild of Book Workers Newsletter* has been set in Dante & Impact.

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After some time, Ms. Morse made a career change. She took a teaching course at Pratt Institute and moved to Scranton, PA, where she became an arts administrator in the public school system. She lived with her companion Lea Heath, who died in 1912, leaving Morse as the beneficiary and executor of her estate. In 1923 Ms. Morse retired and returned to New York. At this time, she donated some of her work to the Metropolitan Museum of Art for an exhibition. This is the work which found its way into Ms. Dubansky's hands 74 years later.

Ms. Dubansky concluded her presentation with examples of Morse's book designs. Using images compiled for the catalogue, she compared the artists' proof covers from the Met's collection to the book covers in her personal collection to illustrate the variety and change in covering and printed colors from what was desired by the artist to what was produced by the publisher. She showed the covering materials Ms. Morse used, reverse ribbed cloth, plain buckram, reversed buckram, leather and Morocco stamped cloth. One of the most incredible covers was for a book titled "Ghost," created with a drawing under a transparent cloth overlay—similar to a technique used with vellum to create a ghosted image.

 The second talk of the morning was presented by **Sue Allen**, the foremost historian of nineteenth-century American book covers. Her talk, *The Thrill and Beauty of Nineteenth-Century Book Covers, 1830-1910*, examined the materials, technology, and styles of publisher's bindings from this time.

Ms. Allen began with quotes from Edgar Allan Poe from about 1830. He was critical of the new style of bookmaking, and considered bookcloth to be a villainous material—a disgrace to American Art. The growing audience of readers had embraced these books, however, and publishers could now produce less-expensive books faster and in greater numbers.

Materials: The new covering material was thin cloth, heavily sized with cornstarch and grained by pressing. At first inspection, because of the heavy sizing and pattered grain, it was difficult to believe that the covering material was actually cloth. To prove it, a student of Ms. Allen's soaked a sample of 1850s grained bookcloth in water, removing all of the sizing, coloring and fillers. It dramatically reverted to a simple, plain white cotton cloth. Styles of cloth color and pattern changed to reflect the fashions of the time. From 1830-40, ribbon embossed cloth was popular and included patterns such as a sculpted rose and a running grape vine. Around 1845-52, printed stripes were the fashion in tex-

tiles, such as dresses and drapery. These textiles were made into bookcloth. Brass stamps were designed by and purchased from engravers. Until the 1850s, a motif was chosen for the book based on its subject, and not necessarily designed for that book in particular.

Technology: In 1855, Harper's bindery was the largest in the U.S. and third largest in the world. The bindery used 50,000 yards of bookcloth every year. Using engraved illustrations from that time, Ms. Allen took us on a tour of the bindery, and showed us how materials were delivered and carried through the bindery by horse-cart. We then went up a few floors to meet the guilders. It was always women who cut out and loosely applied 23k gold leaf to areas of each cover that required it. They carried the stacks of prepared covers over to the men who stamped the gold using a steam-powered press. The cover was slid into place using guides to insure the impression was made in the same place every time. The operator could stamp seventeen covers per minute. Books of gold leaf in the 1850s cost \$7.50, which was equal to a man's weekly salary. Ms. Allen was unsure what kind of glair, if any, was used to attach the gold leaf. A few sources mentioned egg white, but she also believed that the sizing in the cloth might have been sufficient to hold the gold leaf to the cover.

Styles: Since these books were being produced by machine, a large financial investment, they needed to appeal to a broad audience. The cover designs, like the cloth, usually followed the prevailing trends of the time and were designed to appeal to the masses. In the 1830-50s, the most common designs employed a central motif, stamped in gold and surrounded by a blind-stamped border. In the 1850s designs became more elaborate and specific to their subjects. Gothic revival motifs using architectural elements were very popular. Other popular motifs included: a lyre for books of music, poetry and literature, flowers, vases, and a weeping willow with an urn. By the 1870s Japanese design had greatly influenced American art, and this was evident in book covers of that time. Designs were more asymmetrical, with dramatic diagonals and elaborate typography. During the 1880s, a style called "bulletin-board" began to appear, adding more and more images and drama to the printed covers. Ms. Allen used *Fancy Ices* a cookbook about drinks recipes as an example of this style—the title illustrated in drippy, icy letters floating over the North Pole, complete with polar bear. John Ruskin and William Morris complained about these designs during the Arts and Crafts movement, wanting more thoughtful

artworks. In the 1890s, publishers began to hire fine artists to create more sophisticated designs. Ms. Allen used the cover of *Egypt* by Sarah Whitman to illustrate this trend. She concluded with a very moving review of her favorite covers from the 1840s. These covers were made with cloth stamped with a simple border and single gilt image illustrating the subject of the book. Ms. Allen enjoyed the innocence and playfulness of these intricately engraved stamps simply expressing themselves to the reader.

LATE MORNING SESSION

By Lou Di Gennaro, Conservation Technician, NYU

"I'm going to talk about ugly books ..."

Mike Kelly, Curator of Books at the Fales Library and Special Collections at New York University, started off the late morning session. His talk focused on how publishers in the 19th century used the development of decorative cloth bindings to explore new ways of packaging and selling books.

Mr. Kelly began by discussing how publishers started to produce popular series of books called Library Editions. Each series had a specific theme and often publishers would have many different series going at once to appeal to a wide range of reading interests. Publishers began to list the series titles and numbers on the backs using the book itself as a marketing tool to encourage consumers to collect them all. With the invention of stereotype printing, publishers were able to print additional copies quickly without having to reset type. Harper Brothers immediately started to advertise these Stereotype Editions right on the books, selling a sense of modernity to the public.

Publishing firms also began to explore ways of re-packaging materials in order to get readers to purchase the same stories. Novels were available in either weekly parts or monthly parts. These were usually simple pamphlets in uniform illustrative wraps. In addition, publishers began to offer the same novel in three volumes with stamped cloth covers or in single editions.

Mr. Kelly finished by talking about how publishers used the idea of uniformity as an important marketing strategy leading the consumer to a handsome bookshelf. Initially it was hard to tell the difference between different publishers' cloth bindings. The bindings were minimal with no indication of the publisher on the exterior. By 1850, publishers were producing identical packaging for authors' works with the publishers name appearing at the base of the spine. Eventually, publishers began experimenting by creating new ways to try

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~ The Guild of Book Workers Newsletter

to get readers to buy the same materials. They reissued titles, gave old titles new names, or offered two titles in one book.

The invention of stereotyping and cloth bindings helped to make literature more available to an ever increasing reading public. Publishers were able to capitalize by using the new cost effective methods of book production to experiment with creative marketing strategies. Through re-packaging of the same materials in different formats and uniformity in design, publishers were able to create a “collectors” market.

🌸 “Do it well, or not at all...”

The next speaker was Robert Milevski, Preservation Librarian at the Princeton University Library. He talked about the extra bindery operation at the Riverside Press, which was part of Houghton Mifflin and executed extra bindings from about the 1860s until the 1930s.

Mr. Milevski started his talk with a definition of extra binding as bindings produced in small editions using the best materials with extra attention to the care and beauty of execution. He then described briefly the history of the Riverside Press founded in 1852 by the printer Henry Oscar Houghton in an old Cambridge building along the banks of the Charles River in Massachusetts. Well known for its fine design and printing capabilities, the Riverside Press became one of the main printing firms for Boston publishers. Houghton purchased the Little, Brown bindery equipment about 1864 and then recruited binders from England to man the new operation. He paid the binders \$15 per week and some of these men began to produce extra bindings in addition to cloth trade work.

In 1876 Riverside limited edition bindings were exhibited at the Philadelphia Centennial and in 1878 at the Paris Exposition where they won awards for artistic and technical excellence. Houghton/Riverside Press books were advertised in trade journals and available in subscriptions and limited editions through mail order. All titles were available in “fine bindings,” half leather extra bindings at twice the cost of trade cloth bindings. By 1887, Houghton Mifflin had “book rooms” in Boston and New York where consumers could view and order luxury bindings.

Mr. Milevski then turned the discussion to two designers who headed the art department at Houghton Mifflin & Company, Riverside Press around the turn of the 20th century. The first was Philip Dana Mason who studied literature and architecture at Harvard then, as a journeyman, trained with the bookbinder TJ Cobden-

Sanderson in London. His designs were simple, using few tools showing the influence of his great teacher. He believed a book designer should also be a good finisher. At the Riverside Press his designs became brass dies for subscription and limited edition books. He died prematurely in 1907. In 1908, Louise Averill Cole took control of the design department at Riverside Press executing one-off fine bindings. She studied bookbinding and design theory under Louis Jacobs and Joseph Hendrickx in Brussels. She believed the binding should represent the book’s soul.

🌸 “Simple, quiet, grace ...”

The final speaker of the morning was **Stuart Walker**, Conservator for the Boston Public Library. He spoke on the career of Sarah (de St. Prix) Wyman Whitman (1842-1904) one of the most innovative and influential book designers of the 19th century and principal designer at Houghton Mifflin from 1880 through the 1890s. Credited with revolutionizing book cover design, her open compositions, unique style of lettering and stylized ornamental motifs anticipated the Art Nouveau style of the next decade.

Mr. Stuart began his talk by briefly discussing Sarah Whitman’s biography and the particular stylistic elements of her book designs. Trained in Boston and Paris, she integrated her skills as a painter and designer of stained glass into her book cover art. She was influenced by the simple, quiet emptiness of Asian art as well as the medieval inspired book designs of the arts and crafts artist Dante Gabriel Rossetti. Her book covers often consisted of simple pictorial elements, usually flowers, with a very distinctive stylized calligraphy. Stuart Walker described Sarah Whitman’s font as being



(from l. to r.) Robert Milevski, Jim Canary and Richard Minsky

photo by Jeff Peachey

uneven and rustic, yet refined and elegant, featuring a serif across the top of the A.


Compared to the elaborate, overly ornate bindings of the previous generation, which she despised, her book cover designs were radical and revolutionary, largely comprised of open empty spaces. She split up words around pictorial design elements and ran letters into and underneath them. Sarah Whitman liked to use blocks of letters as design elements placing them in unconventional positions creating new and fresh compositions. She was one of the first book designers to carry her designs around the book cover and would often have her designs printed on the reverse side of the cloth or patterned dress material. Her designs and creative use of materials were instantly imitated.

Mr. Walker ended his talk by showing slides illustrating her book covers and discussing specific design innovations.


AFTERNOON SESSION


By Angela M. Andres

Themes of preservation and scholarship carried through the afternoon presentations, which featured two exciting new resources and a discussion of appropriate conservation treatments for publishers' bindings. Richard Minsky and Jessica Lacher-Feldman offered a look at their respective research tools, developed to preserve in print and in electronic form images of increasingly rare publishers' bindings and to provide bibliophiles and book workers with more detailed information about the bindings than has previously been available. Todd Pattison highlighted the importance of knowing when and when not to perform conservation treatments on publishers' bindings, and described a sympathetic treatment he has developed to address the particular needs of such bindings.

 **Richard Minsky** opened the afternoon session, taking the audience on a fast-paced guided tour of his multi-media project *American Decorated Publishers' Bindings 1872-1929*. The publication, available in two print editions and as a CD-ROM, accompanied an exhibition of the same title and includes full color images, bibliographic information, and notes on 500 bindings. Mr. Minsky demonstrated the CD-ROM's interactive features while pointing out favorite designs and themes among the exhibition's many noteworthy volumes. He discussed the use of textured stamping dies to create multi-tonal effects with gold leaf, and went on to explore publishers' bindings from an art historical perspective, as a hybrid of design and the engraver's

art. Noting the dominance of silhouette, plays on the picture plane, and the use of negative space and cloth textures on decorated bindings, Mr. Minsky emphasized that designers who well preceded the likes of M.C. Escher, Salvador Dali, or Willem DeKooning utilized these surprisingly modern design elements in nineteenth-century bindings. Such innovation and beauty is duly celebrated in Mr. Minsky's carefully crafted exhibition catalog and CD-ROM.

 The second talk of the afternoon was **Todd Pattison's** *Why, What and How? Conservation of 19th-Century Cloth Publishers' Bindings*. Mr. Pattison began by questioning the conservator's tendency to immediately ask *how* to treat a binding, and suggested that it is best to first ask *why*, particularly when dealing with publishers' cloth bindings. While there is some disagreement among conservators and institutions about the conservation of these bindings, and there are few contemporary texts on the subject to guide conservators today, Mr. Pattison suggested that with careful consideration, candidates for treatment can be easily identified. He recommended boxing as the best approach to preserving early India rubber adhesive bindings as well as the few remaining books that bear evidence of the transition from laced to cased bindings, such as the in-board or on-set board bindings that were in use through the eighteen-thirties. For most cased cloth bindings, Mr. Pattison described a treatment that starts with an extended lining of Japanese paper, followed by a hollow tube of handmade paper; he applies a second layer of Japanese paper for books with some or all of their original spines, and layer of airplane linen for those with missing spines. He finishes each treatment by replacing any existing spine pieces, toning the new material with acrylics, and mending inner hinges with Japanese tissue if necessary. Mr. Pattison concluded his talk by urging a shift from thinking of nineteenth-century publishers' cloth bindings as "medium-rare" to acknowledging their true status as rare books and treating them accordingly.

 **Jessica Lacher-Feldman**, project manager of *Publishers' Bindings Online, 1815-1930: The Art of Books*, (<http://bindings.lib.ua.edu>) followed with an overview of the project and demonstration of its many features. Publishers' Bindings Online, or PBO, is a free, fully searchable database with over 10,000 images of mainly American publishers' bindings. PBO's creators sought to build a functional, educational, and improvable research tool that would provide a broad user base with access to many collections in one virtual location. The result of a collaborative effort between Ms. Lacher-

Feldman's institution, the University of Alabama, and the University of Wisconsin-Madison, together with an advisory committee and a team of consultants, PBO focuses on the binding as object, with up to five scanned images of each book, but also includes full bibliographic data and employs a controlled vocabulary of over 1,600 terms. PBO's customized SiteSearch database offers users simple and advanced search options along with email and export functions, gallery views, and right-click savable images. Ms. Lacher-Feldman showed sample records and touched on many of PBO's value-added features such as bibliographies, a glossary, online galleries, essays, lesson plans, and links to other online resources. She pointed to new partnerships with Louisiana State University and Richard Minsky, whose own collection is now included in PBO, as evidence of the project's growth, and invited attendees to explore PBO's rich contents and to offer suggestions for the continued development of this resource.

Throughout these three talks, and indeed throughout the entire symposium, it was inspiring to observe the great enthusiasm of the presenters and participants for 19th-century publishers' bindings. Richard Minsky's passionately researched project, Todd Pattison's carefully considered conservation treatment, and Jessica Lacher-Feldman's extensive database substantially enhance our understanding of these important bindings.

PANEL DISCUSSION

By Jeffrey S. Peachey

The symposium ended with an hour-long panel discussion moderated by Don Etherington. The panel and audience members were given a chance to question and expand on concepts brought up earlier in the day in an informal setting.

Don started the discussion by provocatively asking if any book should be restored or if it should be left untouched. One audience member felt strongly that conservation, rather than restoration, would allow handling and study, and that by doing nothing the book would further deteriorate. Another pointed out that perhaps books will become like antique furniture and any intervention or refinishing will result in loss of value. Betsy Palmer Eldridge noted that a better analogy might be between books and musical instruments, because they are both functional, not static objects. Stuart Walker added that situational demands, often from the owner, often influence the treatment decisions of a conservator, and Don acknowledged that it is sometimes difficult to balance the ethics of a

conservator with the demands of some collectors, who often, understandably, want all of their books to look as pristine as possible.

Book historian Silvia Merian interjected that from her perspective, almost all repair obscures certain structural features necessary for scholarship, and feels it is important for conservators to document what was added, altered or deleted in the course of treatment, and for that information to be physically located in the book. Don then drew a distinction between early book structures and publishers bindings, although noting that more attention is needed in the study of publishers' bindings structures.

The conversation continued by panel members remarking on some specific structural features of early publishers' bindings, for example paper dust jackets starting as early as the 1850s and Stuart observing that pictorial dust jackets are present from the 1880s. The participants, noting the high level of skill necessary to produce the intricate stamping of this time period, agreed that more research was necessary to rediscover certain technical aspects of applying the gold leaf to the cloth cases, especially what types of glair were used.

Don once again returned the conversation to a more metaphysical level, by wondering aloud if we were still in the era of publishers' bindings, or if it had ended. One audience member felt it ended in the 1920s, the last time he felt that a cloth binding was used to help sell books, but another noted that Knopf, only 3 years ago, stopped using any cloth on their hardcovers as a cost saving measure. The conversation ended by recalling some of the early pioneers of the study of publishers' bindings, including Sue Allen and Paul Banks. Symposium organizer Mindy Dubansky then thanked the Grolier Club and the New York Chapter of the Guild of Bookworkers, then we adjourned to the exhibition hall, where we continued to discuss the questions raised by this fascinating symposium.

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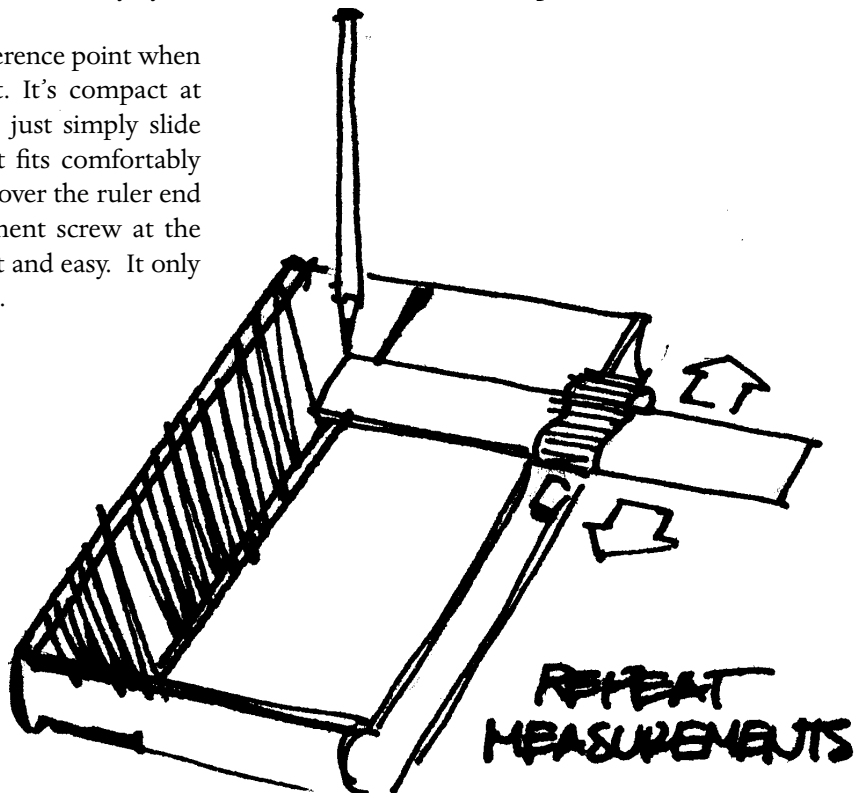
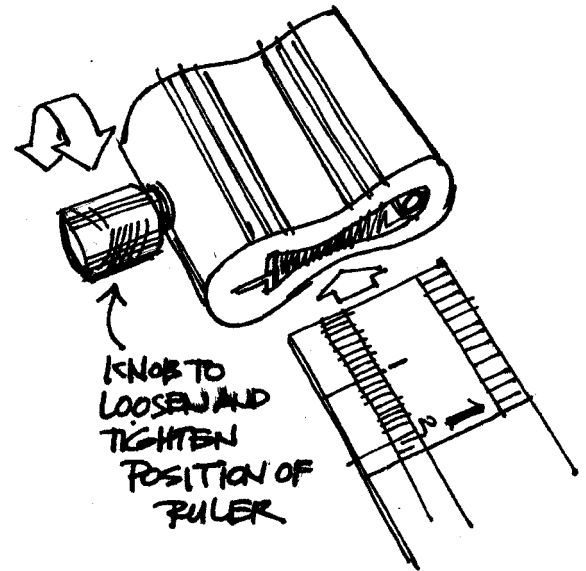
Sylvia Ramos Alotta

The ruler is an essential tool for accurate measuring, marking, or to serve as a straightedge to tear paper. There are several manufacturers of rulers, the more common Fiskars and Westcott cork backed rules and the higher end machined rulers made by Shinwa (Japan), Starrett (USA) and Dieter Schmid (Germany). Fiskars and Westcott are cut from bands of spring steel and have either screened or etched markings. Shinwa, Dieter Schmid and Starrett rulers are cut from plate steel and are machined ground. The gradation markings are long lasting because they are machined and not etched, resulting in a ruler that is easier to read in low light. There are also flexible and rigid versions based on the application.

I own several rulers but my favorite is a Starrett flexible that is extremely lightweight and thin enough to insert in between end sheets and text block to accurately trim off excess paper. The deeply machined gradations give precise measurements when setting dividers. Under any light condition, a satin or matte finish ruler is easier to read than a chrome/shiny ruler. There are several accessories that can be added to a ruler that will increase its usefulness, but the best accessory by far is the Veritas™ Ruler Stop.

This ruler stop provides a solid reference point when you want a repeated measurement. It's compact at 1" wide by 2-1/4" long. To use you just simply slide the contoured aluminum body that fits comfortably between your thumb and forefinger over the ruler end and tighten using the brass adjustment screw at the desired position. Repositioning is fast and easy. It only fits rulers that are 7/8" to 1-1/8" wide.

Prices range from \$12.95–\$17.95. You can purchase the stop at Lee Valley (leevalley.com), Japan Woodworker (japanwoodworker.com) and Highland Woodworking (highlandwoodworking.com).



Marbling News

Iris Nevins

Collage Assemblage and Altered Art by noted marbler Diane Maurer Mattheson just came out in February. This 144-page, full-color work is a complete guide to collage in every dimension. There are more than 120 gorgeous reproductions of inspiring works by an international roster of artists—all tops in their fields. It is \$19.95 plus \$4.60 for priority shipping. Please send a check to Diane Maurer, P.O. Box 78, Spring Mills, PA 16875 or call 814-422-8651 with a credit card. Diane's website is www.dianemaurer.com.

Marbler, papermaker and curator Tom Leech has put together a traveling exhibit called *Album Amicorum, Gems Of Friendship In A Frightened World*. An *Album Amicorum* is a friendship book, originating in the 16th century. The exhibit consists of papers from 21 international marblers: Tom Leech (USA), Hikmet Barutcuğil (Turkey), Renato Crepaldi (Brazil), Milena Hughes (USA), Karli Frigge (Netherlands), Brigitte Chardome (Belgium), Katalin Perry (France), Marianne Moll (Switzerland), Nuri Pinar (Turkey), Montse Buxo (Spain), Alberto Valse (Italy), Nedim Sonmez (Turkey), Tini Miura (Germany), Robert Wu (Canada), Iris Nevins (USA), Lucie LaPierre (Canada/Quebec). The show opened at The Business of Art Center in January, in Manitou Springs Co. 719-685-1861 or www.thebac.org. The exhibit will travel to the Mesa Public Library in Los Alamos, New Mexico through April and at the Governors Gallery at the New Mexico State Capital Building June—August.

Noteworthy

William Minter

I recently had the wonderful opportunity to visit with Sheila Waters, wife of the late Peter Waters. They live in south, central Pennsylvania, not far from Gettysburg, and a couple of hours from me.

During my visit, Sheila, an accomplished calligrapher, showed me the early work of her husband, especially his bindings, lettering and design. She also explained how she assisted with the design and drawings for some of that work.

Many binders and conservators may only be familiar with Peter's work when he led a team of conservators at the Biblioteca Nazionale Centrale after the devastating floods in Florence in 1966. That was followed by his work at the Library of Congress until his retirement in 1995. Sadly, he died in 2003.

In memory of her husband, Sheila produced a fabulous DVD that has been available since 2006. Since I had the opportunity to visit and personally see his bindings, I thought I would suggest that if you have not seen the DVD, that you should.

The DVD shows many early bindings by this great man who started binding at the age of fourteen. There are bindings from the time when he studied with William Mathews, and later when he was a partner with Roger Powell. There is also his work as a lettering designer, all of which is of the very highest quality. All of this and more was done before he went to Florence. Most importantly, the DVD shows the development of a man who is now called the "Father of American Library Conservation."

It was truly an honor and a pleasure to see and handle his bindings, and to scrutinize his very high standards. The DVD will give you, as well, a good sense of Peter's accomplishments. I highly recommend it.

The 85-minute DVD is available from:

Sheila Waters
851 Boyle Road
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\$30.00 includes shipping (check or money order please; no credit cards)



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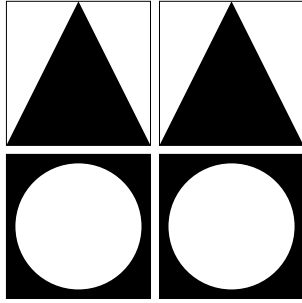
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Review

Robert Milevski

The review of Willman Spawn's and Thomas Kinsella's *American Signed Bindings through 1876*, in issue number 176 of *The Guild of Book Workers Newsletter*, is regrettable in content and must be taken with a grain of salt. Anything positive that the reviewer might have intended is stated in a clumsy, back-handed and haughty manner. I wonder whether the author was attempting cuteness and irony rather than undisguised disdain and lame smart aleck comments.

The review text inauspiciously begins with the criticism of two of America's most well-respected book-binding historians—Sue Allen and Willman Spawn—about the infrequency of their published research. The author claims that they have not yet “spill[ed] their guts” or “dump[ed] their years of research” on us, that we “have been waiting patiently, but expectantly, for quite some time.” Obviously, the wait has been too long for the reviewer. No consideration is given to the fact that Allen and Spawn are dedicated scholars and may wish to publish their work ONLY when they think that it is ready for publication. As well, Allen and Spawn are disparaged as old, i.e. “seniors,” implying (a few paragraphs later on) that they (as well as the publisher of the Spawn and Kinsella book, Oak Knoll Press) are behind the times for not publishing their work on the Internet rather than on “traditional” paper, which the author sees as a dead technology that does not allow interactivity and social/community input from the “small multitude” of cognoscenti interested in the subject. The author states as well that the book's co-publisher, Bryn Mawr College, “would be an appropriate host for a large user-driven database” that would fulfill this person's idea of a proper way to share research more broadly and electronically rather than through the limited medium of the printed book. Declaring Bryn Mawr appropriate for this task is a bit cheeky to me.

After a description of the prefatory and introductory matter (which manages at least one wisecrack), the real review of the book begins. It gives the book overall but faint praise in the recurring negative form: it “cannot be less than welcomed.” It takes Spawn and Kinsella to task for not writing a more comprehensive or meaty work, i.e. providing many more than the 315 entries they have provided: it is an “hors d'oeuvre not [an] entrée.” The author is famished for more entries. Later, the review belittles Spawn and Kinsella for not writing a more substantial review of the literature of bookbind-

ers' tickets: "yes, it is possible to cover 1907 to 2007 [i.e. "the modest intervening literature"] pretty adequately in a few sentences." And disapproves them as well for not providing images of the bindings rather than only those of the tickets: "It is exceedingly difficult—actually well nigh impossible—to accurately image the bindings mentally from the written descriptions."

The review ends on a down note, a final kick while down: "but—perhaps regrettably, more like joyously—we really no longer need books like this." It is indeed queer that the reviewer had very little positive to say about the book, including any specific comment about the binders' tickets themselves. [Here is one seemingly positive comment in the review, perhaps the only one, about the book's design and construction, appended to the tail end of one sentence: "Bibliographies and indexes wrap up the volume (presented inside attractively designed endsheets and Arrestox linen-finish covered boards)."] The author rather concentrates how he or she would have wanted the book to be published by tearing down the honorable efforts of Spawn and Kinsella in both form and content. The reviewer should be given the opportunity to one-up this book. Let's see how long it takes.

Willman and Tom's contribution to the field is a welcome addition to an admittedly small but growing literature of bookbinders' tickets and signed bindings. Their previous book together, and an earlier one by Willman, provide us with ways, means and exemplars to expand upon their work. Oak Knoll must be congratulated for producing their two books. I am happy to put them on my shelves alongside the publications of those who have pioneered this topic previously. Bookbinders' tickets and signed bindings are an important part of the history of bookbinding, a history I fear too few of my colleagues take little time to familiarize themselves with, let alone understand and take seriously.



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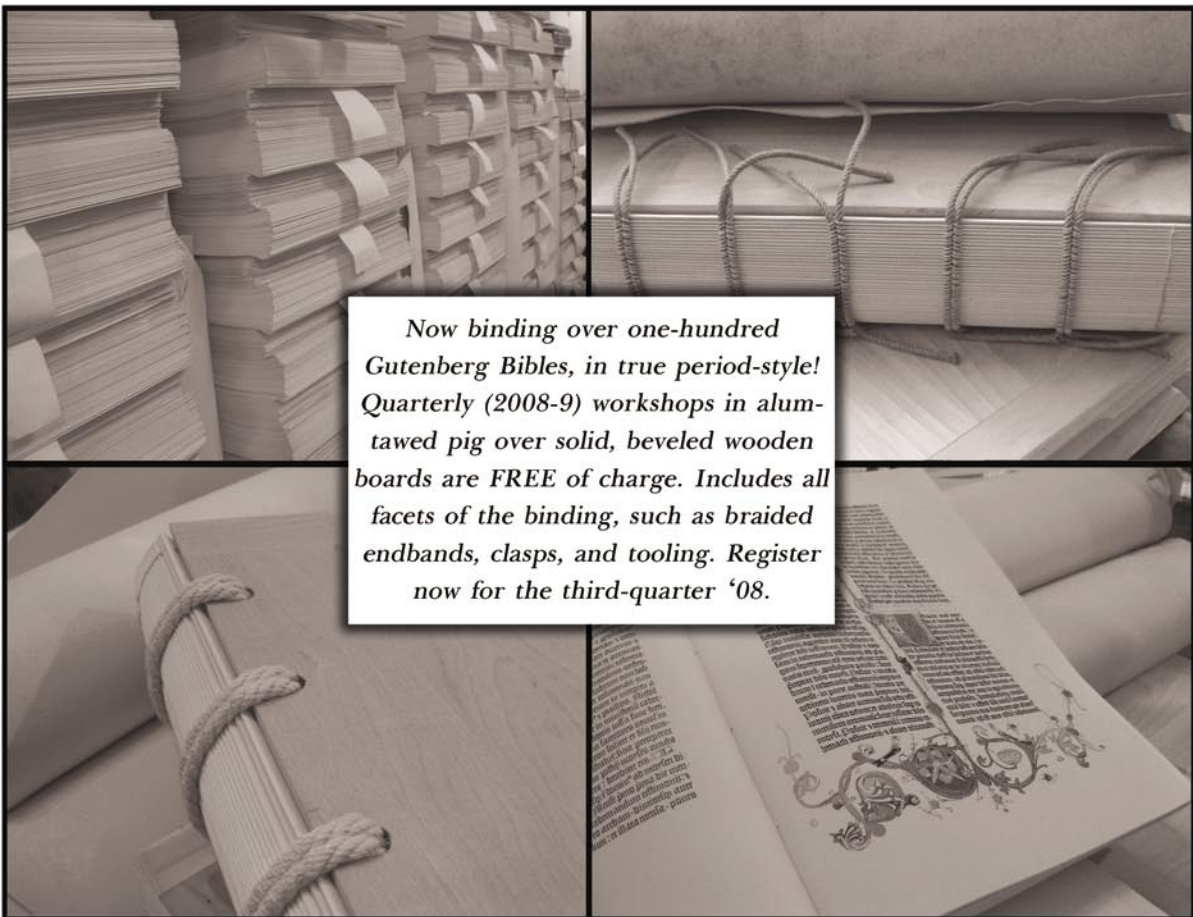
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Membership Report

Please add these additions and corrections to the September 2007 Membership Directory. Please send changes to Cris Takacs 112 Park Avenue, Chardon, OH 2024-1331 or Membership@guildofbookworkers.org

NEW MEMBERS:

ADDITIONS/CHANGES/CORRECTIONS:

REINSTATED MEMBERS:

Calendar

EXHIBITIONS

👉 Call for Entries

GBW 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.

Bridwell Library of Southern Methodist University, Dallas, Texas, is pleased to announce the 2009 **Helen Warren DeGolyer Triennial Competition for American Book-binding**. The book for which designs are submitted for the competition is John Graves' *Goodbye to a River: A Narrative*, Austin: Book Club of Texas, 1989. See the Bridwell Library Web site for general information and how to enter: www.smu.edu/bridwell/events/2009degolyer.html for more information.

👉 Until

APRIL 22: Newton, MA: *Shelter*—A Juried Book Arts Exhibit sponsored by Boston Book Arts at the Wedeman Gallery Yamawaki Art and Cultural Center, Lasell College. The exhibit focuses attention on one of humanity's most basic needs in all its manifestations.

MAY 28: Philadelphia, PA: *Textual Spaces: an Architecture of Reading* explores the spaces in which reading takes place and how those locations affect the act of reading. At the University of Pennsylvania Libraries in the Rosenwald Gallery, 6th floor, Van Pelt-Dietrich Library Center, 3420 Walnut Street. Contact: 800.390.1829; friends@pobox.upenn.edu

JULY 31: Northampton, MA: *Werner Pfeiffer: Book-Objects & Artist Books* in the Book Arts Gallery, Neilson Library (3rd floor), Smith College. A retrospective exhibition of typographic and sculptural books by Werner Pfeiffer (b. 1937

in Stuttgart, Germany and living in the U.S. since 1961). Pfeiffer is a designer and typographer, and was a professor of art at the Pratt Institute, NYC, and at Bard College. Printed exhibition catalogue available. Contact: Mortimer Rare Book Room: 413-585-2906; mrbr@email.smith.edu; www.smith.edu/libraries/libs/rarebook/

👉 Upcoming

MAY 9–JUNE 28: Aurora, CO: *Multiples*—a juried exhibition of editioned artists' books, at East End Applied Arts, Aurora, CO. Juror Alicia Bailey. Contact Kim Harrell at info@eastendarts.com, 720-203-3575 or visit www.eastendarts.com for full prospectus.

GBW AUGUST–DECEMBER: Northampton, MA: The New England Chapter of GBW is proud to announce *Inspired Design: The Mentoring Stamp*, an upcoming exhibition of its members' work to be shown at the Neilson Library at Smith College. This exhibition, co-curated by Barbara Blumenthal, book arts specialist in Smith's rare book collection, and Barbara Hebard, NE Chapter Exhibition Coordinator, includes more than three dozen bindings by well known GBW members from across the United States. These book workers have created unique bindings to cover the limited edition text block of Lance Hidy's *Designing the Mentoring Stamp*, an account of the design process involved in creating his USPS commemorative postage stamp. This engaging and well written text, with lavish color illustrations of Hidy's work was designed and published by the Kat Ran Press of Florence and Cambridge, MA. The exhibition will feature drawings and mock-ups by Lance Hidy as well as the specially created bindings. The New England Chapter will be celebrating with an exciting opening reception featuring a talk by Lance Hidy and presentations of binding awards. The chapter is also producing a top quality exhibition catalog designed by Michael Russem of Kat Ran Press. This full color catalog will be a sewn edition.

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APRIL 6–11: *Altered Book Techniques* with Betsy Orlando

MAY 18–24: *Artist Books: Vessel for Word & Image* with Annie Cicale

MAY 30–JUNE 1: *Artist Trading Cards* (Weekend) with Debbie Ogle

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MARCH 29–30 & APRIL 5–6: *Beginning Bookbinding* \$400: Taught over two weekends, this course will introduce students to the techniques, materials and equipment needed to bind and repair books. You will learn, under careful guidance, how to produce two case bindings easily and without blemish. Further explorations will include non-adhesive binding and simple enclosures. Perfect for creative professionals wishing to expand their skill-set and produce quality bindings suitable for personal use.

APRIL 26–27: *Clamshell Boxes* \$200: This course is dedicated to the versatile yet indispensable clamshell box. Constructions will include basic and reinforced trays with discussion of square backed and rounded spines. Further consideration will be given to 3- and 4- walled structures.

MAY 10–11, 17–18, 24–25: *Islamic Codex* \$400 + \$50 materials fee: Over three weekends, those interested in historical binding and refining their bookbinding skills will have the opportunity to investigate the Islamic codex. With the completion of a folding Islamic binding in goatskin, students will achieve competency in sewing sections with a chain link stitch, sewing chevrons, and paring leather to a professional grade. Early Arabic Design will also be demonstrated, and techniques such as tooling in gold/blind, and leather onlay/inlay, will be employed.

JUNE 28–29: *Limp Vellum* \$200 + \$50 materials fee:

JULY 26–27: *Gold Tooling* \$200 + \$50 materials fee: This course provides the student with the principles required to understand and accomplish successful gold tooling and lettering. First day demonstrations will detail the basic procedure of covering goatskin plaquettes with a gold-tooled border using wheels and fillets. Students will then complete a run-up full gilt spine with lettering on the second day.

The Center for Book Arts New York City

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

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

For information on events and courses, please contact Amber Heaton at amber.heaton@utah.edu; 801-585-9191; www.lib.utah.edu/rare/BAP_Page/BAP.html

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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 for the full schedule. Hollander's also has partnered with the American Academy of Bookbinding and hosts their workshops. Contact staff@ahhaa.org for AAB information.

Oregon College of Art & Craft Schedule

www.ocac.edu

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~ The Guild of Book Workers Newsletter

Women's Studio Workshop

For a complete listing of upcoming workshops, please visit www.wsworkshop.org or call 845-658-9133.

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Pyramid Atlantic Art Center

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Upcoming workshops:

APRIL 26 & 27: Tunnel Books with Carol Barton

MAY 3 & 4: Instabooks with Esther Smith

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American Academy of Bookbinding

Join the AAB on two campuses in Ann Arbor, MI and Telluride, CO. Intensive courses are offered for beginner to advance students in conservation, fine leather binding and related subjects. Degree programs available. Contact: www.ahhaa.org or contact AAB coordinator, Margaret Cruzzavala at 970-728-3886.

MGP Studio Arts Gallery

offers an assortment of book arts classes, from beginning to advanced. Please contact Maria G. Pisano for information about upcoming exhibits and classes at mgpstudio@aol.com or 609-799-3941.

Garage Annex School

The Garage Annex offers workshops in traditional and non-traditional book arts, printmaking, and the conservation of books. Contact: One Cottage Street #5, Room 503 Easthampton, MA 01027; contact@garageannexschool.com; www.garageannexschool.com.

Workshops, Lectures & Other Events

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 or 801-585-9191:

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 Giacoletto—*Educator's Workshop: Foundational Session*

JULY 11-12: C.J. Grossman—*Educator's Workshop: Specialized Session*

Grolier Club lectures and events, Spring 2008

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.

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

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

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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.

MAY 14–25: Gatlinburg, TN: Paper & Book Intensive. Brochure available at: 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 6–16; 24–25; JUNE 26–JULY 11: Santa, ID: *Old Ways Bookarts, Tools and Workshops* taught by Jim Croft. Room/board/materials included in class fee.

Wooden Boards and Clasps, June 6–16, \$900, make two-books—9 days

Tool Intensive, June 24–25 \$200, additional days of tool making: bones, knives, awls, scrapers

Old Ways of making books from ram materials, June 26–July 11, \$1200 Tool making: sharpening—2 days; Fibers hemp/flax from stem to thread—2 days; Traditional hand paper-making, loft drying, gelatin sizing and burnishing—3 days Making a book with wooden boards/clasps—5 days Total cost of book class is \$1200—each class is priced separately as well. Inquire CLASS SIZE LIMITED Contact us at: 208.245.3043 oldway@imbris.com; see us on the web at www.geocities.com/oldways_id/

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.worldwashisummit.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/

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



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~ The Guild of Book Workers Newsletter

Moving Parts: The Book as Kinetic Sculpture, and Ewan Clayton 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.

SUMMER 2008: Montefiascone, Italy: Montefiascone is a medieval walled city situated on Lake Bolsena, about 100 kilometers north of Rome. For four weeks each summer, conservators, art historians, librarians, archivists and others interested in the history of the book, meet to participate in classes, which are held within the city walls. Courses are for one week and participants may register for one or more weeks.

WEEK 1: JULY 28–AUGUST 1: *Re-creating Mediaeval Colours used in Manuscript Painting*. No previous experience is necessary to do the course. Course Tutor: Cheryl Porter

WEEK 2: AUGUST 4–AUGUST 8: *The Traditional Ottoman Book*. Experienced book binders will gain most from this course. Course Tutor: Serra Guney

WEEK 3: AUGUST 11–15: *The Cambridge Terrier—a fifteenth century chemise binding*. Some knowledge of bookbinding is essential. Course Tutors: Jim Bloxam and Kristine Rose

WEEK 4: AUGUST 18–22: *The Romanesque Book in Spain and Northern Europe*. Some knowledge of bookbinding is essential. The cost of the classes is £345 UK per week and includes all tuition, which is in English. For further information (such as information on the tutors, details of courses, email Cheryl Porter: cporter@monteproject.com or consult the website at www.monteproject.com

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 artists, 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: karennymann@cox.net

GBW 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. Standards updates will be posted at: <http://web.mac.com/mcafee1/iWeb/Standards2008Toronto/>. 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

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