

Newsletter

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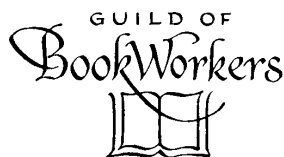
New York, NY 10175-0083

Number 178

June 2008

27TH SEMINAR ON STANDARDS OF EXCELLENCE IN HAND BOOKBINDING

Toronto, Ontario, Canada ☘ October 16–18, 2008



Wednesday, October 15, 2008

Registration and Information Table at the Holiday Inn on King 7:00 – 9:00PM

Vendor Room Hours

Thursday 1:00 – 8:00PM

Friday 9:00AM – 5:00PM

Saturday 9:00AM – 3:00PM



Thursday, October 16, 2008

Registration at the Holiday Inn on King 8:00AM – 5:00PM

TOURS

9:00AM – Noon or 1:00 – 4:00PM

*Package A: The Thomas Fisher Rare Book Library and The Osborne Collection
of Early Children's Book (limited to 23)*

Package B: The Japanese Paper Place and The Art of the Book – 2008 Exhibition (limited to 23)

Package C: Taylor-Murdoch-Beatty and Coach House Books (limited to 9)

ANNUAL GENERAL MEETING OF THE GUILD OF BOOK WORKERS 5:00 – 6:00PM

OPENING RECEPTION

Meet and Greet GBW and CBBAG Members with open bar at the Holiday Inn on King 6:00 – 8:00PM

Friday, October 17, 2008

Registration and Information Table at the Holiday Inn on King 7:30AM – 5:00PM

SPECIAL TOUR

10:00AM – 3:30PM (minimum of 10)

Royal Ontario Museum and the CN Tower—for individuals accompanying conference attendees

SEMINAR PRESENTATIONS

Morning Session 8:30AM – Noon

Afternoon Session 1:30 – 5:00PM

EVENING EVENT

Reception at the Toronto Public Library Osborne Collection 6:00 – 8:00PM (buses begin at 5:15PM)

Saturday, October 18, 2008

Registration and Information Table at the Holiday Inn on King 8:00AM – 5:00PM

CBBAG BOOK FAIR

Adjacent to the Vendor's Room 9:00AM – 3:00PM

SEMINAR PRESENTATIONS

Morning Session 8:30AM – Noon

Afternoon Session 1:30 – 5:00PM

BANQUET AND AUCTION

Cash Bar 6:00 – 7:00PM

Banquet 7:00 – 8:30PM

Auction 8:30 – 10:00PM

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Errata

As reported in the April 2008 GBW Newsletter, Reviews Editor Sandy Cohen was misidentified as the author of the review *American Signed Bindings through 1876* by William Spawn and Thomas Kinsella. This review originally

appeared in issue N. 176 of the Newsletter. We can now add to the errata published in N. 177 that the real author of the review was Sid Huttner. This information came to light after N. 177 had already gone to press.

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publicity@guildofbookworkers.allmail.net
- EXHIBITIONS: Karen Hanmer, 709 Rosedale Rd., Glenview IL 60025, *w*: (847)-724-6324;
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- JOURNAL: Dorothy Africa, 20 Overlook Drive, Bedford, MA 01730; *p*: (781) 275-2710;
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membership@guildofbookworkers.allmail.net
- NEWSLETTER: Jody Beenk, Box 271, Princeton, NJ 08542-0271
newsletter@guildofbookworkers.allmail.net
- STANDARDS: Christopher McAfee, 252 N. 525 E., Springville, UT 84663; *w*: (801) 240-2276;
standards@guildofbookworkers.allmail.net
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- NORTHWEST: Paula Jull, (208) 282-4260; northwest@guildofbookworkers.allmail.net

The Guild of Book Workers Newsletter

Number 178 — June 2008

Guild News

EXHIBITIONS

An online Intent to Enter form for the 2009-11 Guild of Book Workers traveling exhibition *Marking Time* is available, and a copy is included in this Newsletter. 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

Noteworthy

The North Bennet Street School held its annual fundraiser, *Evening of Traditional Craft*, at the Massachusetts Historical Society on May 15, 2008. The North Bennet Street School, incorporated in 1885, offers full-time courses in Bookbinding, Cabinet & Furniture Making, Carpentry, Jewelry Making & Repair, Locksmithing, Piano Technology, Preservation Carpentry, and Violin Making & Restoration. The Massachusetts Historical Society, founded in 1791, is home to famous collections such as; the Adams Family Papers, Thomas Jefferson's personal papers, materials from over 3,600 other New England and American families, and related period furniture, paintings and sculpture.

The 9th Annual *Evening of Traditional Craft*, was enthusiastically attended by more than 350 guests, who viewed an exhibition of NBSS alumni craft as well as the Massachusetts Historical Society's display, *John Adams: A Life in Letters*.

The NBSS exhibition, work of graduates from all programs, included two cases of bookbindings by GBW members: Jeffrey Altepeter, Mark Andersson, Emma Bates, Cynthia Fields-Belanger, Barbara Adams Hebard, Amy Lapidow, Nancy Lev-Alexander, Amanda Nelsen, and James Reid-Cunningham. These bookbinders are representatives of the classes of 1990 to the most recent alumni class, 2007. The books on display revealed the wide variety of interests of the binders, ranging from a flag book and to a historic facsimile binding. The exhibition remained on display from May 15 through 22 and received favorable coverage from *The Boston Globe*.

For more information on NBSS go to www.nbss.org and for the Massachusetts Historical Society, please visit www.masshist.org

Barbara Adams Hebard

* GBW member **Claire Jeanine Satin** was recently awarded a residency to Venice, Italy for Spring 2009, where she will work on ideas for creating bookworks influenced by the culture, history and environment of the area. In addition, she has been invited to exhibit works for the international show *Delives de Livre Biennale* in Chartres, France, also in the Spring of 2009. Last March she was commissioned to create costumes for the Gamonet Dance Company, Miami Florida "Recitations" which is now part of the permanent repertory of the company.

* **The Grolier Club** will be undergoing extensive renovations from June 2 through September 1, 2008. While the building is under renovation, there will be very limited access to the Library's collections, parts of which will be completely inaccessible until the work is completed. Extended research in the Library may not be possible during this time. As usual, the Club will be closed to the public during the entire month of August. The Grolier Club acknowledges and apologizes for the inevitable inconvenience this will cause. Questions or concerns should be directed to:

J. Fernando Peña, Librarian
The Grolier Club
47 East 60th Street
New York, NY 10022
(212) 838-6690; fax: (212) 838-2445
fpena@grolierclub.org
www.grolierclub.org/Library.htm

Dunhuang Project

Martin Heijdra

Princeton University's Dunhuang materials are now included in the International Dunhuang Project (IDP) (<http://idp.bl.uk/>), including students' examination papers from the 8th century. Dunhuang, in western China on the legendary Silk Road, is famous for its cave library, sealed and hidden at the end of the first millennium CE and re-discovered in 1900. The library's contents were dispersed over many continents since then but now have been reunited in a virtual archive. Manuscripts held in the Princeton East Asian Library and the Princeton University Art Museum were digitized by IDP London in October 2007.

The IDP core activities of conservation and cataloging have been supplemented with digitization, education and research. Access to the on-line IDP database with high-quality images of the manuscripts and other material is free.

The Princeton East Asian Library collection, with some one hundred eighty, sometimes very small fragments, is the largest one in the US, although it is dwarfed by the collections in Europe and Asia (ca. 150,000). They were acquired from Lucy Lo in the late 1980s. Some of the fragments collected by Ms. Lo and her late-husband, James, had been received, most already mounted, from the famous twentieth-century Chinese collector and painter Zhang Daqian when they were engaged in the 1940s with a large project to document photographically the paintings and sculptures of the Mogao caves in Dunhuang.

To view the Princeton images on IDP, Go to Advanced Search and select the Lo Archive, Princeton East Asian Library, or the Princeton University Art Museum as the holding institution.

For material on these collections in English, see e.g.

Frederick Mote, "The oldest Chinese book at Princeton," *Gest Library Journal* I:1 (Winter 1986), pp. 34-44.

Judith Ogden Bullitt, "Princeton's manuscript fragments from Tun-huang," *Gest Library Journal* III:1-2 (Spring 1989), pp. 7-29.

Chen Guocan (tr, Jonathan K. Skaiff), "Turfan documents of the Gest Collection, Princeton University," *Early Medieval China* VI (2000), pp. 74-103.

Chen Huaiyu, "Chinese manuscripts from the Dunhuang and Turfan materials at the East Asian Library and the Gest Collection, Princeton University," *East Asian Library Journal* (forthcoming).

Exhibition Review

Barbara Adams Hebard

Book works by Daniel E. Kelm [www.smith.edu/art]

Bookbinding exhibitions posted on websites have received mixed reviews. On the positive side, the exhibitions are accessible to more viewers; nevertheless, those viewing such exhibitions express disappointment citing: poor resolution of images, the scale of the images (all books appearing to be relatively the same size), and the inability to view the books from more than one angle.

The on-line exhibition *Poetic Science*, book works by Daniel E. Kelm, works well precisely because of Daniel Kelm's philosophy of the book. When Kelm's work is displayed in a standard exhibition case it necessarily must remain static. While one can admire his skill as a binder, the kinetic nature of the work is lost. The on-line exhibition works well since motion is very much a part of the exhibition. The viewer can select to watch a slow stream of book images moving horizontally across the screen and after an overall viewing, can choose to click the moving images to see larger, more detailed pictures with descriptive text. The real treats for the viewer are the ten videos linked to the exhibition. In the videos, Daniel Kelm talks about his *Poetic Science* philosophy, his design choices, the influences on his work, and his collaborative experiences. Kelm is not exhibiting his work; he is revealing it to us. While talking he unfolds, rotates, clasps, manipulates, and adjusts his book works. The works are transformed for the viewer; an important aspect of Kelm's style which always includes his role as teacher or guide. Those who have previously only been able to admire Daniel Kelm's work when shown in catalogues or cases will be thrilled to see his creations evolving and changing before their eyes.



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Jody Beenk / Box 271
Princeton, NJ 08542-0271
newsletter@guildofbookworkers.allmail.net

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Items for the Calendar should be sent to

Catherine Burkhard
6660 SANTA ANITA DR.
Dallas, TX 75214
secretary@guildofbookworkers.allmail.net

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Executive Editor: Jody Beenk
Production Editor: Cris Mattison
Book Review Editor: Sandy Cohen
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The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, the Northwest and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the *Journal*, the *Newsletter*, *Membership Directory*, *Supplies List* and *Study Opportunities List*. For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York NY 10175.

THE GUILD OF BOOK WORKERS ON THE WEB
Newsletter:

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

Library Listings:

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

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

DVD Review

by Sandy Cohen

Chrisman, Michael L: *Vol III: Tips from the Bookbinder's Bench Part One*: 2007, two DVD set

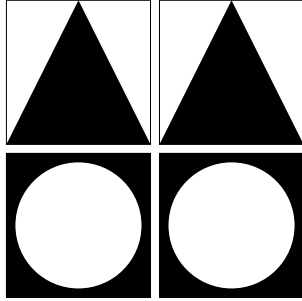
Vol IV: Binding an Early 19th Century Book in Period-Style Leather: 2007, two DVD set.

These DVDs are part of a series. Vol. I is *Getting Started and Cloth Repair*; volume II is *Restoring a Family Bible*.) *Tips from the Bookbinder's Bench* (running time 2 hr 53 min) covers some of the most basic, but most essential skills a beginner should master, such as his technique for sharpening bookbinder's knives. As we all know, if you gather any six bookbinders on a small desert island, you will soon learn at least nine best ways to sharpen and hone a paring knife. The techniques Chrisman demonstrates are certainly quick, inexpensive and effective. He also shares his methods of sewing silk headbands, rolling various period-style headbands, repairing cloth and leather book corners, making hollow tubes, consolidating dry powdery leather with Methyl Cellulose (methylcellulose, if you prefer) paste, installing early 19th-century style single sheet end papers, guarding, making and tooling spine labels, and using gold foil (a future DVD set will cover tooling with gold leaf.)

Binding an Early 19th Century Book in Period-Style Leather (3 hrs 50 min) demonstrates Chrisman's techniques for rebinding an early 19th-century book in leather appropriate for the period and style of the book. Mr. Chrisman emphasizes in this series that he is working as a restorer here, not a conservator. As this two DVD set progresses, he takes a coverless, woeiful orphan of a book, evaluates its needs, cleans the spine, guards, re-sews in the original round, laces in new boards, pares and dyes the leather to a color more appropriate for the period, covers the book, makes a leather label, tools in gold foil and blind, "ages" the leather, corners and headbands to make the binding seem less newly minted. Restoration binders, both novice and veteran, will find these DVDs especially informative and useful.

Though he is quite proud (who wouldn't be) of the one-on-one tutoring and critiques he received in the early 1990s from Bernard Middleton), Michael Chrisman is a largely self-taught binder. As such, many of the techniques he demonstrates on these DVDs don't always follow the traditional path. That, of course, is not a bad thing; his techniques are often innovative new pathways to book restoration whose effectiveness have proven themselves over decades of use.

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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.

Lark Books in Asheville, North Carolina is currently developing a book entitled *Green Bookmaking*, which will feature books that are in part or wholly comprised of recycled, upcycled, freecycled and all around "green" components and techniques. They have just posted a call for gallery images on Lark's website. A downloadable submission form can be found at www.larkbooks.com/submissions/artist-submissions. **Gallery entries are due September 15**, and the book will be published in Fall 2009.

The Columbia College Chicago Center for Book and Paper Arts announces a call for entries for the **Fifth International Book and Paper Arts Triennial Exhibition** <www.bookandpaper.org>. They are looking for the best artists' books, editioned books, fine bindings, paper sculpture, papermaking, printing, decorative paper, calligraphy and lettering produced during the previous two

years. All media which can possibly be used in conjunction with the aforementioned are eligible, with the exception of commercially produced trade books. Blind jurying will be done by three book and paper arts professionals from a variety of geographic locales. There will be a catalogue produced of this year's exhibition, which will take place in the Center's galleries from July 25 to September 13, 2008.

A copy of the prospectus and entry form in PDF format can be found on-line at <www.colum.edu/book_and_paper/Gallery/Triennial.php> For more information call 312-344-6630.

Bridwell Library of Southern Methodist University, Dallas, Texas, is pleased to announce the **2009 Helen Warren DeGolyer Triennial Competition for American Bookbinding**. 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. **Deadline for entries is January 31, 2009.** See the Bridwell Library Web site for general information and how to enter: www.smu.edu/bridwell/events/2009degolyer.html for more information.

Prize for Innovation, Centro del bel Libro Ascona, 2009
The centro del bel libro has held the international book-binding competition "Prix Paul Bonet" (Paul Bonet Prize) several times. The "Prix Paul Bonet," known for its high standards, was one of the first competitions of its kind, but other similar events emerged in the meantime and in 2003, the bel libro competition was newly positioned. At the same time, the former Swiss competition from the Foundation for the Sponsorship of Bookbinding created a new platform for apprentices in the craft of bookbinding. The bel libro competition 2009 wishes to present innovations which assure a high quality of design, technique and function. It also wants to define new paths in the field of bookbinding. The second bel libro competition as well as the 10th international competition for apprentices Sfb will be held in 2009. The venue for both competitions is Ascona.

The book to be bound was chosen by the members of the organization and specially printed for the bel libro competition 2009. The text block comes in loose sections. The work entitled "Cornet" is from Rainer Maria Rilke and is printed in three languages (German, French and English) as a special edition published by Kranich. The text design and print will be carried out by a Swiss company known for its high-quality works.

The award ceremony and private viewing of the first exhibition will be held in Ascona. Further exhibitions are planned after this which will be announced as soon as there are details. <www.cbl-ascona.ch/03_English/e_bel_libro.htm>

✎ Until

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.

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/libr/rarebook/

✎ Upcoming


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.

STUDY OPPORTUNITIES

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 program coordinator, Judy Kohin at 970-729-8649.



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

For information on events and courses, see listings under the "Workshop" section of the Newsletter or contact Amber Heaton at amber.heaton@utah.edu; 801-585-9191; www.lib.utah.edu/rare/BAP_Page/BAP.html

John C. Campbell Folk School

1-800-FOLK-SCH X 122; www.folkschool.org

JULY 6-11: *Artist Books: Fanciful and Functional* with Sigrid Hice

JULY 20-26: *Beginning Marbling and Bookbinding (Intergenerational)* with Regina & Daniel St. John

AUGUST 22-24: *Not Your Usual Books!* (Weekend) with Bob Meadows

AUGUST 24-30: *Books, Basket, Box—Placement of Memory* with Sandy Webster

The Canadian Bookbinders and Book Artists Guild

CBBAG/60 Atlantic Avenue, Suite 112 Toronto, Ontario M6K 1X9 Fax 416-581-1053; email: cbbag@web.net or visit www.cbbag.ca

The Center for Book Arts New York City

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

Center for the Book: San Francisco, CA

415-565-0545. www.sfcfb.org

JUNE 20, & JUNE 23-26: *Summer Bookmaking Intensive for Teachers*. Classes exclusively for teachers, librarians, principals and arts educators, with a focus on grades K-8 (some material suitable for high school).

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.

JULY 14-18: *Letterpress Printing & Composition* [Art Larson]

JULY 24-25: *The History of the Book for Book Artists* [Martin Antonetti]

AUGUST 10-15: *The Leather Intensive* [Daniel Kelm]

SEPTEMBER 6-7: *Book As Companion* [Linda Lembke]

Green Heron Book Arts

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

Hollander's Workshops

Hollander's workshops in Ann Arbor, MI, include those in traditional and non-traditional bookmaking, printmaking, letterpress, and others. Visit www.hollanders.com for



Star Book. Mary Conley. How-to instructions in *Bound & Lettered* 6.3.

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~ The Guild of Book Workers Newsletter

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.

North Bennet Street School

For more information e-mail: workshop@nbss.org. For a complete listing of workshops or to register online, visit www.nbss.org or call 617-227-0155 x.102

NBSS is introducing a Master Class series, with short workshops targeted at professionals working in the field. As part of this new series, Jeffrey Peachey will be teaching 18th-century French Bindings and a Chemistry for Binders class with Daniel Kelm, as well as James Reid-Cunningham and his innovative Vellum Stiffboard Binding. Also, British pop-up artist extraordinaire Paul Johnson will share and teach the colorful fireworks he creates from paper, glue, and scissors.

JULY 9-11: *Girdle Books*, Stacie Dolin, 8:30AM-4:30PM, \$500. Prominent in the 15th century, girdle bindings were meant to be tucked under the belt or 'girdle' of the wearer by their leather tail. In this workshop, you will recreate a model of this historic binding, sewn over raised cords and featuring prominent medieval headbands. The book will be covered in deerskin and feature a prominent Turks Head knot. We will also fashion clasps to keep the book closed. Basic bookbinding experience required.

JULY 14-18: *Chemistry for Bookbinders and Book Artists*, Daniel Kelm, 8:30-4:30pm, \$660. To insure that the class addresses topics of interest, we encourage you to contact the instructor, Daniel Kelm (daniel.kelm@mac.com), prior to the class with a list of questions concerning processes and materials. The tuition includes a materials fee.

JULY 19-20: *Copperplate Script*, Maryanne Grebenstein, 8:30am-1pm, \$350. Learn the beautiful Victorian-era copperplate script in this two-day workshop. Copperplate script is most often used these days for wedding and other formal invitations, table accessories such as place cards, and as an accompaniment to broad-edged lettering on scrolls. If you don't already own lettering supplies, expect to spend approximately \$35 on tools for this course, in addition to tuition.

JULY 21-24: *Eighteenth Century French Binding Structures*, Jeffrey Peachey, 8:30am-4:30pm, \$665. Four-day workshop focusing on reconstructing a typical full calf French structure of this time period, by comparing and contrasting the descriptions in manuals and examining extant bindings.

JULY 22: *A Suitcase Full of Pop Up Books*, Paul Johnson, 6:00-8:00pm. Please email workshop@nbss.org or call 617-227-0155, X 102 to register for this free lecture.

JULY 23: *Pop-Up Extravaganza!*, 9:30-4:30pm, \$250. Make a pop-up book of a haunted house, a giant's castle, a pirate's sailing boat, and so much more.

JULY 24: *Dream House Carousel Book*, Paul Johnson, 9:30-4:30pm, \$250. Make a four-room pop-up book that joins end to end to make a 360-degree house-in-the-round.

JULY 28-AUGUST 1: *Introduction to Leather Paring*, Jeff Altepeter, 8:30am-4:30pm, \$675. Introduction to the tools and techniques of leather paring through demonstrations and hands on practice time. Topics will include: types of leather used in bookbinding and how to select skins, the use of paring tools (knives, spokeshaves, paring machines), an overview of binding styles and traditions related to specific tools, and some discussion of the sharpening, modification and maintenance of paring tools.

AUGUST 18-20: *Vellum Stiffboard Binding*, James Reid-Cunningham, 8:30am-4:30pm, \$550. Vellum stiffboard bindings were common from the 16th to the 19th centuries throughout Europe, and often functioned as an alternative to more expensive leather bindings. This course will explore a hybrid modern structure utilizing historical elements found in early versions of the vellum stiffboard binding, but with flexible joints that create less stress on fragile text blocks. The tuition includes a materials fee.

Oregon College of Art & Craft Schedule

www.ocac.edu

JULY 16-20: *Photo Albums & Related Structures*; \$450; studio fee \$50: Explore elegant and unusual possibilities to present and store photographs. The aesthetics of the design of these mostly non-adhesive bindings or boxes is due to the combination of their basic functional elements and their chosen materials. Students will utilize a variety of materials to suit their needs including; Tetra-Pak, Astralon, metal wire, parchment, and an array of papers. Participants will each end up with at least six finished photo presentation/storage structures and some smaller models for future inspiration. **Please register by July 2.** Prerequisite: good hand coordination. Instructor **Jeanette McGrath** lives and works in Aachen, Germany. After studying printmaking at the Philadelphia College of Art, Jeanette assisted Mary Phelan at the Irish Pig Press and in the mid 80s became Hedi Kyle's first assistant at the American Philosophical Society Library conservation lab where they developed non-adhesive structures for conservation purposes. Before moving to Germany, she taught "Book Concepts" at the University of the Arts in Philadelphia. In Germany she taught at Der Akademie für GestaltendeHandwerker in Aachen and gives workshops in non-adhesivebinding techniques throughout Germany. She exhibits herbookwork and pinhole photography in the U.S. and Germany.

AUGUST 4-8: *The Box as Container & Content*; \$475; studio fee \$50: The potential of the box form as an expressive medium goes far beyond that of the simple container. The box, through its design and function, can create an experience of discovery and wonder for the viewer, and can itself become a vital element of content. This class will take the art and craft of box-making to a new level of

complexity, both technically and conceptually. Class time will focus on exploring the potential of the box form both as housing and as an integral conceptual element in artists' book projects. Students will learn how to create complex hybrid box structures with drawers, multiple levels, and compartments, and consider strategies for incorporating text, image, and object into the box. **Please register by July 21.** Prerequisite: Some previous bookmaking experience, including a basic familiarity with the tools and techniques of bookbinding and/or box making is strongly recommended for this workshop. Instructor **Julie Chen** is a nationally known book artist and book arts instructor. She has been producing limited edition artist's books under her Flying Fish Press imprint for the past 15 years. Her work can be found in library and museum collections around the world. She teaches in the book arts program at Mills College during the school year as well as conducting intensive book arts workshops at institutions around the country during the summer.

AUGUST 11-15: *The Legendary Fire-Proof Leather Box*: \$450; studio fee \$20 + cost of leather: The fire-proof box is the ultimate in Victorian bookbinding craftsmanship. First made by the London bookseller Joseph Zaehnsdorf for Quaritch, its fire-resistant qualities became legendary after the great fire at Riviere's, when those bindings already put into their boxes survived the blaze, while those waiting to be boxed perished. The structure is fairly straightforward and comes out of the fancy leather goods trade, resembling cigar and spectacles cases. Good quality paper is wrapped around a form made to the exact shape of the book. When the desired thickness is achieved, this first case is cut to size and covered in leather. A second form is made around the first, cut to size, capped head and tail and cut in half. After covering, the lower portion is stuck around the inner case, the upper part forms the 'lid'. The whole may then be tooled. **Please register by July 28.** Prerequisite: Students must be comfortable paring and covering with leather. Instructor **Dominic Riley** studied bookbinding with Paul Delrue, and at the London College of Printing. He moved to New York in 1990 and then to Berkeley, California, where he worked for Taurus Bindery and helped establish the bindery at the San Francisco

Center for the Book. With John Demeritt, he co-hosted what is believed to be the only TV talk show on bookbinding. Dominic is a Licentiate of Designer Bookbinders, and the recipient of numerous prizes for his bindings. He currently serves as Vice-Chairman of the Society of Bookbinders, and is a past president of the Hand Bookbinders of California. He and Michael Burke have lived in England's Lake District since 2001, and have started a bookbinding community at the Brewery Arts Centre in Kendal. Dominic teaches extensively throughout the United States and Europe, and recently co-founded Collective Workshops, a new event offering intensive residential courses celebrating the whole art of the book.

Paper Dragon Books

145 West 26 Street, NY, NY 10001
paperdragonbooks.com

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.

Penland School of Crafts

For more information and a complete listing of courses: 828-765-2359; www.penland.org

Pyramid Atlantic Art Center

301-608-9101, x. 105; www.pyramidatlanticartcenter.org

School for Formal Bookbinding

Ongoing instruction in the German tradition learned from Fritz and Trudi Eberhardt. For detailed descriptions of all the classes, tuition, and housing information, please visit: www.donrashfinebookbinder.com, or call 570-821-7050.

JUNE 16-20: *Full Leather Binding*

JUNE 28-29: *Book Edge Gilding*

JULY 14-18: *Cloth Binding Conservation*

JULY 21-25: *Leather Binding Conservation*

AUGUST 18-22: *Bible Binding and Repair*

AUGUST 25-29: *Edition Binding*

SEPTEMBER 6-7: *Introduction to Paper Repair*

SEPTEMBER 20-21: *A Contemporary Leather Spined Box*

Seattle Center for Book Arts

www.seattlebookarts.org/classes/class_2008q2_paper.html

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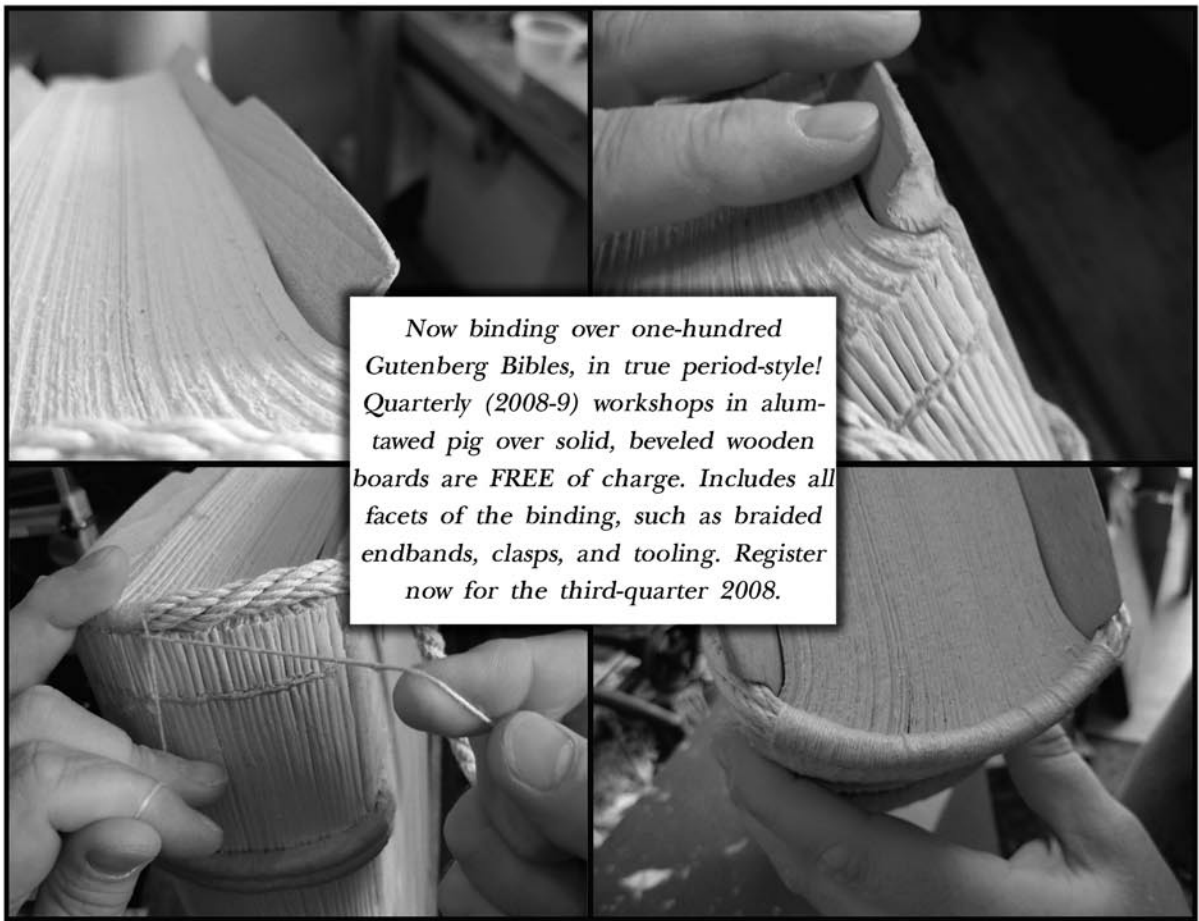
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www.bookarts.ua.edu

Women's Studio Workshop

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

📖 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:

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

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

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 raw 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/

2nd, 3rd and 4th Saturdays of June and July: Santa Fe, NM: *Paper Marbling Demonstrations* in the courtyard of the Palace of the Governors. The Governor's Gallery is an outreach of the New Mexico Museum of Art, a division of the New Mexico Department of Cultural Affairs. Gallery hours Monday – Friday 8:00AM – 5:00PM. All events are free and open to the public. For more information contact Tom Leech at 505-476-5096 or visit www.palaceofthegovernors.org

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 *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

~ The Guild of Book Workers Newsletter

text-based art using calligraphy and mixed media.

Contact Darlynn Overbaugh at [p] 315-364-3420, [f] 315-364-3488; 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 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.

JULY 13–19: Gatlinburg, TN: Workshops with Joan Michaels Paque at the Arrowmont School of Arts. Contact: www.arrowmont.org. And **JULY 13–19** at The Clearing, Ellison Bay, Wisconsin—www.joanmichaels.paque.com; email: joanmichaels@paque.com

JULY 26–29: Martha's Vineyard, MA: Four workshops with British books artist and children's literacy expert Paul Johnson. Two of the workshops will be of particular interest to educators, or anyone dealing with children of all ages, since they focus on developing literacy through book arts. These workshops are *Children's Favorites: Books Kids Love to Make*, and *The Magic of the Movable Book: Kids as Pop-up Engineers*. The other two are *Books You Can Hang Like Pictures* and a *Box of Fireworks*. We are delighted to welcome this well regarded international artist who will only be on the east coast of the U.S. only this July. For details: www.seastonepapers.com.

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

AUGUST 11–16: Winterswijk, the Netherlands: *Floating Book* with Cor Aerssens and Cristina Balbiano. Traditionally, a book stands on its own or is placed into a slip-case. This six-day workshop will teach how to fix a book in the base of a box. This specially developed type of binding allows the book to "float" in the base of the box. A transparent lid creates the opportunity to show the content of the book, as in a small showcase. The first day attention will be given to preparing the content: calligraphy, painting, drawing, writing, collage and other disciplines can be employed. The next four days focus on the assembly of the book and the box. On the final day the boards of the book and the box will be finished with beeswax colored with pigments and oil colors. Fee: 635 EUR, including costs of materials and tools provided by the organizers; the fee also includes coffee breaks and lunches for the entire workshop. Travel and accommodation are not included. **Closing date for enrollment: July 14, 2008**

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

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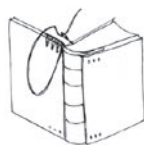
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GBW OCTOBER 16–18: Toronto, Canada: 27th Annual Guild of Book Workers Standards of Excellence Seminar in Hand Bookbinding will be held at the Holiday Inn on King Street, Toronto, Canada. Hosted by both the Guild and the Canadian Bookbinders and Book 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 18–25: Arezzo, Italy: *Books By Hand: From Historical Manuscripts to Contemporary Gestural Writing* with Monica Dengo and Cristina Balbiano. *Books by Hand* is a calligraphy and bookbinding workshop held in Arezzo, a beautiful medieval art city in Tuscany, near Florence. This unique course offers students the opportunity to rethink the relation between form and function. Before starting the in depth study of letter-forms, marks and texts, students will learn how to make a folded book which is also a case, with pocket-pages, that later will contain all their calligraphic works. The lessons will take place from 9AM–4PM (short lunch break). The classroom is open 9AM–7PM. Thursday is free. Tuition will be in English, but the teachers can assist the students in Italian and Spanish. The registration fee is 900 EUR per person, including B&B. Transportation and meals are not included. Deposit: Euro 135 (non refundable) due by **May 30, 2008**. Final payment: Euro 765 by **August 30, 2008**.

Contact: Centro Internazionale Arti Calligrafiche at <http://www.articalligrafiche.it/>

OCTOBER 23–26: Kona, Hawaii: Planning has already begun for the 27th gathering of the Friends of Dard Hunter. Details forthcoming: www.friendsofdardhunter.org

GBW OCTOBER 28–31, 2009: San Francisco, CA: Guild of Book Workers 28th Annual Seminar on Standards of Excellence in Hand Bookbinding.

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