



# Newsletter

521 Fifth Avenue New York, NY 10175 Number 129 April 2000

**FLIGHT 2000**  
**WELCOME ABOARD: BOOKBINDERS BOARDING PASS**  
*(a book exchange between Hand Bookbinders of California and Chicago Hand Bookbinders)*

CHICAGO TO SAN FRANCISCO--- MARCH 10 to APRIL 23, 2000

FIRST CLASS SEATING HOSTED BY: SAN FRANCISCO CENTER FOR THE BOOK  
 SEAT ASSIGNMENT: 300 DEHARO STREET, SAN FRANCISCO, CA

MAIN CABIN SERVICE: OPENING RECEPTION MARCH 10  
 COCKTAILS AND HORS D'OEUVRES  
 1:30PM TO 7:00PM

SHOWING IN THE MAIN CABIN: Best of the Midwest-Heads West  
 (a millennial preview of work by Chicago Hand Bookbinders)

San Fran cockpit: pilot- Linda N. Barrett co-pilot- Dominic Riley

RETURN TRIP: SAN FRANCISCO TO CHICAGO--- MARCH 10 to MAY 5  
 (Hand Bookbinders of California gets top priority seating)

FIRST CLASS SEATING HOSTED BY: COLUMBIA COLLEGE CHICAGO CENTER  
 FOR THE BOOK AND PAPER ARTS

SEAT ASSIGNMENT: 1304 SOUTH WABASH, 2<sup>nd</sup> FLOOR, CHICAGO, IL

MAIN CABIN SERVICE: OPENING RECEPTION MARCH 10  
 COCKTAILS AND HORS D'OEUVRES  
 MARCH 10-2000 5:00PM TO 7:00PM

SHOWING IN THE MAIN CABIN: Best of the West-Heads Midwest  
 (a millennial preview of work by Hand Bookbinders of California)

Chicago cockpit: pilot- Karen Hemmer co-pilot- Barbara Metz

DO NOT MISS THIS AMAZING FLIGHT 2000 GET TO THE GATE ON TIME!!

## FLIGHT 2000: HBC & CHB

A NEW EXHIBITION, ENTITLED FLIGHT 2000, opened on Friday, March 10 at the San Francisco Center for the Book. It is one half of a unique book exchange. The Hand Bookbinders of California are showing the work of the Chicago Hand Bookbinders, while at the same time CHB are showing HBC's work, hosted by Columbia College Center for Book and Paper Arts. Both exhibitions held their opening receptions on Friday night.

The Chicago Hand Binders show is spectacular, and includes 41 bindings and *objets de relieurs* which together show off wonderfully the variety of the work being done by our Mid-Western friends, from traditional fine and design binding to more experimental and whacky book arts thingies.

Among those catching my eye were two exquisitely conceived and executed shredded paper marvels from Bill Drendel, more in his series drawing on whip/flagellation imagery; two beautifully wrought design bindings from the gifted hands of Chicago's resident fine binder Scott Kellar, and an elegant fine leather case from Deborah Howe of Northwestern University.

The reception at SFCB, and indeed the inspiration for the show itself, as well as its curating and installation, was the brain-child of Linda Barrett, a Chicago transplant and Columbia College alumna. Linda moved to San Francisco eighteen months ago after an undisclosed number of years as a life-long resident of Chicago, to be the manager of

Kozo Arts, a Japanese paper store, and she seems so far not to regret exchanging the Wind for the Fog. It is in the spirit of this exchange perhaps that she dreamt up this exhibiton swap, as a good way to tie her her two homes together. Incidentally, special mention must go to Bob Rosenzweig, the only exhibitor who is a member of both groups. He made the the move to Paradise some years before Linda and hasn't stopped producing his delightful design bindings despite the more relaxed pace of life we are supposed to enjoy out here.

The opening reception's theme was around a jumbo jet. Linda printed some very amusing invitations in the form of boarding passes, the outward-bound half for the SF show, the Chicago half being the return flight. Dominic printed lapel badges for all HBC members identifying them as "Pilot", "Co-pilot" etc. Chief Cabin Steward John DeMerritt provided beverages and nibble food. You can imagine the level of enforced frivolity that prevailed! Even well-known curmudgeon Tom Conroy was spotted sporting a "Flight Crew" badge. During the show a digital camera and video were passed around to record live footage of the event which was zapped to our waiting friends in the Midwest, so that there was a distinct air of shared celebration.

What a thrill it is to exchange like this. Maybe we will do this every year, with a different city, and start a trend.

*Dominic Riley.*

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DON'T FORGET  
THE GUILD OF BOOK WORKERS'  
BEST OF THE BEST

**Slides due by May 20**



Entry forms were included in the February  
*Newsletter*, or are available from

Barbara Lazarus Metz,  
1420 West Irving Park,  
Chicago, IL 60613;  
t & f: 312-549-5324;  
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Laura Wait, 3358 Pecos St., Denver CO 80211; w: (303) 480-0172 f: (303) 458-8496

GUILD NEWS

LISTSERV

*Topics discussed on the Guild Listserv so far:*

As you were able to read in the December issue of the Newsletter, a new Listserv (email discussion group) was formed to allow members [with access to e-mail] to communicate with each other and to voice their opinions and views on GBW issues of concern to them.

Since the List began in late October, several topics have been discussed. While there were some exchanges about marbling book edges, announcements of books in sheets, exhibition catalogs and workshops, the bulk of postings centered on the Standards Seminar and on the role of the Guild in helping to set some form of standards or guidelines for certification, accreditation, and training. An element shared by both these “threads” was the inclusiveness or exclusiveness of the group.

As was discussed briefly at Standards and on the List, there are many variables, such as location, which can have an effect on the number of persons registering for the Seminar. Ideas which were suggested and discussed for making the Seminar available to more members included: 1) increasing the number of sessions and presenters, thereby extending the conference; 2) returning to the format tried at the University of Iowa in 1986 of having the presenters do their presentation only once for all attendees; 3) increasing the number of presenters to five or six, but have the attendees select four. (This year’s Seminar will try the latter format).

The discussion which made the greatest use of “bandwidth” centered on whether the Guild should try to become more of a professional organization. Ideas ranged from establishing some form of suggested training guidelines, to setting up a formal certification, an accreditation process, or forming a “professional interests” sub-group organized on the same basis as the chapters. The lack of agreement on terminology caused a good bit of confusion. Adding to the confusion was to whom these “guidelines” would apply: all members, book artists, or traditional binders, to name a few.

While there are differences and areas of confusion, what was apparent was that a part of the membership

would like the Guild to take a more pro-active role in helping to define the field of bookbinding. To examine some of these issues more closely, a subcommittee was formed with Pamela Barrios, James Reid-Cunningham, and Peter Verheyen as its members. This group is also actively seeking the opinions of others. This topic was also the focus of a meeting recently held by the New England Chapter. If you would like to express your thoughts on this topic, please send them to:

Peter Verheyen, 231 Strong Ave., Syracuse, NY 13210,  
or, [gbw@dreamscape.com](mailto:gbw@dreamscape.com).

All members are welcome to visit the Archive of this Listserv on the Guild’s website at <http://palimpsest.stanford.edu/byorg/gbw>. If you don’t have access from home, your local library may be able to help you view the site. As discussions go on, these will be briefly abstracted in the *Newsletter*. To subscribe, please send the following message: [listserv@listserv.syr.edu](mailto:listserv@listserv.syr.edu). Subscribe gbw “Your Name”. (Please put in your real name.)

*Peter Verheyen*

*Editor’s Note:* We are aware that a significant portion of our membership is not computer-oriented, either by choice or chance, so we will try to note items of general interest that appear on the Listserv in the *Newsletter*. Books in sheets, supply sources not already in the Supply List, tips & techniques, etc.

EDITOR’S PLEA

If any member who does receive the Listserv would be willing to check the List for such items to include in the *Newsletter*, please contact the Editor, she will be most grateful.

CORRECTIONS

Please note that we failed to update the venues for S.A. Neff, Jr.’s exhibit in the last *Newsletter*. Our apologies. For members who may be going through New York City around the time of the Bookbinding 2000 conference in Rochester, N.Y., June 1 – 3, Sid Neff’s exhibition “The Collector As Bookbinder: The Piscatorial Bindings of S.A. Neff, Jr.” will be on view in The Museum of Natural History Library Gallery. The complete (correct) listing will be found in Calendar in this issue.

*ADDRESS LIST*

UPDATES & CORRECTIONS

*The Center for Book Arts* telephone numbers were incorrectly given on the Address List. They are:

t: 212 481-0295; f: 212 481-9853.

*Minnesota Center for Book Arts* now at 1011 Washington Avenue, Minneapolis, MN 55415; t: 614 338-3634; [www.mnbooks.org](http://www.mnbooks.org)

*AN ADDITIONAL ANNUAL REPORT*

EDITOR'S NOTE: In the Annual Reports included in the February issue of this *Newsletter*, I omitted — overlooked, bypassed, missed — the following:

NEW YORK CHAPTER ANNUAL REPORT

On July 16, 1998 the Chapter, together with the Society of Scribes, the Grolier Club and the Jersey Shore Calligraphy Guild, co-sponsored a slide lecture given by Ewan Clayton and Ward Dunham IV: "Carolingian Protogothic Transitional; Gothic Textura Quadrata" at the Grolier Club, which was very well attended.

October 2nd – 4th a group of Guild members, sponsored by Ocker & Trapp Library Bindery, went on a trip North to visit the Mohawk Papermill in Cohoes, NY, and afterwards spent the weekend at Ralph Ocker's lakeside house. It all was a great success.

A workshop which was scheduled for November had to be canceled due to under-enrollment.

On February 8, 1999, Dag Ernst Petersen, Head Conservator at the Herzog August Bibliothek in Wolfenbüttel, Germany, gave a presentation on the standard treatments and treatment philosophy used in his laboratory. The Center for Book Arts hosted the event and a considerable crowd joined him there for a memorable evening.

On March 10, 1999, Sylvie Merian, Ph.D. gave a very successful lecture on "The Making of an Armenian Manuscript" at the Armenian Church of America, which was followed by a tour of the church by Father Krikor.

Approximately 50 members attended a meeting the Chapter held on June 25 at the Center for Book Arts, which included a lecture given by Nora Lockshin on "Edith Diehl: A Pioneer in American Bookbinding". We also gave an official "Thank You" to

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

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**Items for publication should be sent to**

Margaret Johnson 2372 Pine Street  
San Francisco CA 94115  
FAX: 415-673-9002; marhiljoh@aol.com

**Deadline for the June issue:  
May 1, 2000.**

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

Chris McAfee 252 North 525 East  
Springville UT 84663  
H: 801 491-2084; W: 801 378-8359  
FAX: 801 378-6708; Chris\_McAfee@byu.edu

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*Internet Correspondent:* Amy Lapidow

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 and Texas, 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*. New members receive all publications for the current year which begins July 1. 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.html>

*Library Listings:*

<http://www.lib.uiowa.edu/spec-coll/gbw/GBW1.RHTML>

This issue of *The Guild of Book Worker's News Letter* set in *Perpetua*, with *Lyon* for display.

Solveig Schumann for all of her good work as Co-Chair for the previous 4 years. She stepped down after having given birth to her twins Olive and Orlando. Thanks also went out to Mary Schlosser for having handled our chapter finances for countless years, and to Nora Lockshin, who temporarily became acting co-Chair, only to move on and join the Library Conservation Program in Texas.

Alexis Hagadorn and Jerilyn Davis were nominated to replace Nora and Mary as Co-chair and Chapter Treasurer.

Respectfully submitted,  
Ursula Mitra, Co-Chair, NY Chapter

*NEWS OF GBW MEMBERS*

AWARDS AND SUCH

**Elaine Schlefer**, Preservation Administrator in the Gladys Brooks Conservation Lab of the New York Academy of Medicine, has received a Fulbright Visiting Lecturer Grant to teach basic conservation and preservation in Argentina. Dates are uncertain as yet; but probably June to September.

The catalogue for **S.A. Neff, Jr.'s** exhibition, "The Collector As Bookbinder: The Piscatorial Bindings of S.A. Neff, Jr.", received an award from the American Association of Museums in May 1999. (His traveling exhibition opens in New York City on April 1. See Calendar for details.)

**William Harroff**, artist and Midwest Chapter member, has won two art competitions in the last year, exhibiting broadly across three continents and becoming a finalist for the Creative Capital grant from the Warhol Foundation, according to a long report in the Midwest Chapter newsletter. He, with his artwork, was profiled in two issues of *Contemporary Impressions*, the printmaking journal based in Atlanta, Ga. He was one of the "Scrolling the Page" competition winners; The Print Alliance will soon be posting the competition winners' work on their website: [www.printalliance.org](http://www.printalliance.org). Judith Hoffberg reviewed Harroff's *Waterworks of Art* in the latest issue of *Umbrel-la*, saying, "The designs are stunning, the ideas are sometimes shattering, but these works of art have both humor and content! What an original concept these days." His work has been on display recently at

the Corcoran Gallery in Washington, during the Grand Opening of the Columbia College Center in Chicago, at the Peace Museum, and on-line at [www.raggededgepress.com](http://www.raggededgepress.com).

**NORTH BENNET 10TH ANNIVERSARY SHOW**

The North Bennet Street School Class of 1990, and their classmates from 1989 and 1991, are holding an exhibit of their books in the Melrose Public Library, Melrose, Mass. It opened on March 6 and will close with a reception on April 30 at 2:00 pm. Their instructor, **Mark Esser**, is exhibiting, also. The exhibitors, by class, are: Class of 1989: **Vickie Lee**, **Kiyoshi Imai**, and **Valerie Wyckoff**. Class of 1990: **Barbara Adams Hebard**, **Mary Russell McMillen**, and **James Reid-Cunningham**. Class of 1991: **Amanda Hegarty**, **Michele Holper**, and **Nancy Lev-Alexander**. Several of the binders will be at the reception to talk about their work.

**Carolyn Chadwick**, bookbinder in private practice in New York, will give a talk sponsored by the New York Chapter and the Center for Book Arts, on May 5 at CBA on "Tricks of the Trade: The Challenge of Creating Editions". The slide lecture will focus on the binding of a particular edition, William Tappley's *A Fly Fishing Life*, and the use of templates in that work. The limited edition was bound in half leather, traditional in styling with five raised bands, but each also had an actual hand-tied fishing fly mounted into the front board of the book. The slides proceed step-by-step from the very beginning through the finishing work on the custom-made slipcases.

Carolyn trained for 12 years at the European Book-binding Company, spent a year in the conservation lab at the New York Public Library and has operated her own bindery since then.

**Emily Martin**, proprietor of the Naughty Dog Press and maker of artists' books since 1978, gave a slide lecture on April 7 at the Center for Book Arts, also sponsored jointly by the New York Chapter and CBA. She spoke on "Form then Content, Content then Format: Emily Martin's Approaches to Artists' Books".

**Susan Hensel** has a one-person show at the 1708 Gallery in Richmond, VA, and books in shows in Fort Collins, CO, Charlotte, NC, and Birmingham, AL.

**Mimi Schaer's** "Bookworks & Wearable Texts" was on exhibit in January and February at the Western Wyoming Community College Art Gallery in Rock Springs, WY. Her exhibit "Binding Ties: Girdle Books & Other Meditations" opened on March 6 in the Mabel Smith Douglas Library of Rutgers University, New Brunswick, New Jersey. It closes on April 10.

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1/8 Page:	\$35.00	(3 1/2" w x 2 1/4" h)
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full Page:	\$240.00	(8 1/2" x 11")

Series of 4: 10% discount.

For inclusion in the next *Newsletter*, send camera-ready artwork by **May 1st**, along with payment (made out to the Guild of Book Workers, through a US bank), to Jack Fitterer, 1076 Collins St. Extension, Hillsdale NY 12529; t: 518-325-7172; [fitterer@taconic.net](mailto:fitterer@taconic.net)

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**Amy Lapidow**, bookbinder, librarian and writer of Internet News for this publication, visited San Francisco recently and gave a slide talk on Boston area bookbinding at a meeting of the Hand Bookbinders of California. The meeting was held in **Margaret Johnson's** new bindery. Amy showed slides of her binding work, as well as some work of North Benett Street School students and Boston area book artists.

**Olivia Primanis** taught album structures and their conservation at the School of Conservation, The Royal Danish Academy of Fine Arts in Copenhagen, Denmark, in November.

**Carolee Campbell** gave an illustrated lecture on "The Handmade Book: From Concept to Creation" at the Southwest Museum in Los Angeles on February 19.

**Sophia Jordan** was appointed Division Chief of Special Collections for the Chicago Public Library in December.

**Joanne Martinez** moved back home to Albuquerque in December. She will be starting a private

practice in book and paper conservation. Her temporary phone number is 505-344-5019.

#### CHAPTER NEWS

The **Lone Star Chapter** meeting will be held June 17 in Dallas at Southern Methodist University during the DeGolyer 2000 Conference June 15–17, when the 2nd Annual Helen Warren DeGolyer Triennial Exhibition and Award for American Bookbinding will take place. During the Conference there will be workshops and demonstrations given by Tim Ely, Donald Glaister and Laura Wait.

The Lone Star Chapter has set up the Dorothy Westapher Memorial Scholarship Fund for students of bookbinding.

The **Midwest Chapter** Annual Meeting will be held in Lexington at the University of Kentucky on the weekend of May 19, with a workshop by Barbara Korbel on pulp repairs; a lecture by Jeanne Drewes on Ediciones Vigia, a book cooperative in Cuba; a small exhibition and, possibly tours of nearby presses.

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## *The Guild of Book Workers Newsletter*

**Eric Alstrom** has edited his last issue of the Chapter's newsletter *Quarto*. He's sounding rather homesick for the Midwest from his present home in New England. Eric has revamped his website and will be adding more photographs, scans, and updates as he makes more books. He can be found at: [bookworks.tripod.com](http://bookworks.tripod.com)

Whitney Baker, conservation librarian at the University of Kentucky, is the new newsletter editor, and she and Becky Ryder are hosts of the Annual Meeting

The **Delaware Valley Chapter** held their first Philadelphia Tuesday Night Club meeting on February 8 at a Center City restaurant. If you will be in Philadelphia on the first Tuesday of a month, contact Erin Vigneau Dimick at 215-739-8111 and join them. To get on an informal mailing list, send Erin e-mail at [vigneau@princeton.edu](mailto:vigneau@princeton.edu)

Iris Nevins gave a Watercolor Marbling workshop for the chapter in March at the Rutgers New Brunswick campus. Jim Croft will teach a workshop on Sharpening and Making Bone Tools by Hand in June.

The **California Chapter** met February 13 in Joanne Page's home and bindery in Rancho Palos Verde. It was a well-attended meeting during which Mark Kirchner showed the gauffered bindings which he would be teaching the following week at Mel Kavin's Kater-Craft Bookbindery. Margaret Johnson came down from San Francisco to invite the members of the California Chapter to come to San Francisco for a visit with the Hand Bookbinders of California (N.B. most members of HBC, which is based mainly in the Bay Area, are also members of GBW;

many members of the Guild's California Chapter, which is based mainly in southern California, are members of HBC. It's a *very* big State.) The weekend of May 5 – 7 was set for the visit. Following the business meeting, Elaine Nelson gave instructions for making a "wonder box".

### *NOTEWORTHY*

A MAJOR ARTS & CRAFTS CONFERENCE  
IN PASADENA AND LOS ANGELES

Facing West: The Arts & Crafts Movement in America from Boston to Pasadena June 14th — 17, 2000, Pasadena and Los Angeles.

The conference features an opening reception at the Blacker House; three days of formal sessions featuring Ted Bosley, David Cathers, Jessie Poesch, Milo Naeva, Suzanne Baizerman, Scott Braznell, Kenneth Trapp, Robert Winter, Cheryl Robertson, Dianne Ayres, Richard Guy Wilson, Sidney Berger and others; A private exhibit of the Palevsky Arts & Crafts

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collection at LACMA and of selected pieces from the Sanford & Helen Berger collection of William Morris at the Huntington Library; a dinner at Historic Lighting featuring contemporary craftspeople working in the Arts & Crafts tradition; lunch and a tour of the Henry Robinson House; lunch on the back lawn of the Gamble House, and final culminating receptions at the Gamble House, The Duncan-Irwin House, master craftsman Jim Ipekjian's studio and Jim Mar- rin's apartment at the Castle Green. All evening receptions included in registration fee. Conference fee: \$375 pre-registration by April 15th, \$ 425 there- after, plus \$ 20 registration fee. For more informa- tion, please contact: Programs in the Arts, New York University School of Continuing and Professional Studies, 48 Cooper Square, Room 108, New York NY 10003. *t*: (212) 998-7130; *f*: (212) 995-4293

OPEN BOOK

With all the talk about the dim future for books as we know them, we should all be able to take heart from the news from Minneapolis of the opening in May of

Open Book, "the first book and literary arts center of its kind in the nation". Open Book brings together The Loft Literary Center, Milkweed Editions, and Minnesota Center for Book Arts, as well as the Hun- gry Mind, a 3-floor bookstore, a café, a performance hall, studios, classrooms, a resource library, an exhi- bition gallery, and much more. They have reached \$5.8 million in their capital campaign and hope to reach their campaign goal of \$6.7 million by the end of this year, if not before. We should congratulate them as well for having such vision and faith in the continued flourishing of the literary, publishing, printing, and book arts worlds.

For more information, email: [OpenBookMN@aol.com](mailto:OpenBookMN@aol.com)  
or visit their website at: [www.OpenBookMN.org](http://www.OpenBookMN.org)

SHEREEN LAPLANTZ UPDATE

As many members were aware, Shereen LaPlantz has been fighting cancer for some time now. She is now back on her feet and starting up again with a special version of her 3-year program, "The Complete Book". This is a condensed 2-year version which she

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## *The Guild of Book Workers Newsletter*

will teach as before in Eureka, California, July 10 – 15. Her workshops cover all aspects of book arts: binding, page design, illustrations, simple printing techniques, text, presentation, marketing, etc. There will be a 6-day workshop, in the summers, for 2 years. In between the workshops, there will be mailings of lessons on all subject matter every other week.

Cost is \$425 for the first workshop, \$400 for the second. For further information, contact her at LaPlantz Studios, PO Box 160, Bayside, CA 95524; t: 707-839-9544; f: 707-839-7519.

Shereen's publication, *Tabellae Ansata* is now being published by John Neal, Books, in North Carolina.

### THE INTERNATIONAL EDIBLE BOOK HIGH TEA

Too late for advance notice is the 1st International Edible Book Tea and Auction on April 1, 2000. This event, "took place on that day in artist book centers and with book lovers throughout the world", according to news releases from the Center for Book Arts in New York and the San Diego Book Arts Newsletter.

Attendees came with an edible book and a camera. After viewing the books, while sipping tea, the books were auctioned off and eaten. CBA expected to have a pasta book made from lasagne, crackerbarrel tales library and more. Pictures of the books and menus were sent to the Central Archive in Santa Monica: Umbrella, PO Box 3640 Santa Monica, CA 90408. A description and links of all participants around the world will be available at Book2Eat's website: <http://www.geocities.com/books2eat/>. Look for the 2nd one next year.

### OP ED PAGE

#### *Cosmetic Bindings*

*Arthur W. Johnson*

SOME YEARS AGO A TELEVISED SITUATION comedy about the rag trade was popular. Its title was 'Never mind the quality — feel the width'. This sentiment has a similarity with cosmetic binding where strength and durability are sacrificed for appearance. For example, I was asked to criticize a binding – a

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task that I try to avoid. The binder was a competent forwarder and finisher, proud of his work and expectant of high praise. I examined the volume for several minutes and returned it without comment. Now, many years later, I can record my conclusions.

The book measured 150 x 230 mm and was 10 mm in thickness. The forwarding was excellent. The boards opened smoothly, the endpaper, with silk doublures, were faultless. The volume had been finished in the lavish trade style of the nineteenth century with full 'run up' gold tooling on the spine. The raised bands had gold dots across their centers and the edges of the boards were treated similarly. Three different floral rolls and two fillet lines decorated the cover whilst two more enhanced the leather turn-in. A narrow roll in gold bordered the silk doublures. There is a market for ornate work, for it is attractive and gives satisfaction to the craftsman and delight to the collector. Regrettably, the layman has little knowledge of construction and materials and faults in the binding are well concealed. Gold and blind tool-

ing is pleasing but decoration adds nothing to the strength of a binding. The art of bookbinding is to preserve the text for as long as is feasible and, however praiseworthy, this particular book could not be recommended, as the work was unsound.

My examination showed that the sections had been sewn on two thin sunk cords and the spine given a hollow back with five false bands. It would have been stronger to have sewn on five raised cords with a tight back. It is pointless, and a weakness, to have a hollow as there is little movement in the spine of a thin book. The endpapers were the zig-zag style advocated by Douglas Cockerell. These endpapers are bulky and serve no purpose if the book is forwarded correctly. The leather joints were pared to the thinness of paper and pasted in position, adding little to the strength of the hinge. A simpler leather jointed endpaper either sewn as a section or through the joint would have been preferable. The headbands, cleverly embroidered on two tiers and in four colors were too pretentious for a thin book. A plainer ver-

1/2 page horizontal # 4

sion using one or two colors on a round core, or an inserted cord, would have been appropriate. The choice of levant morocco for the cover was incorrect, as the flesh side had to be pared away in order for the boards to function.

A few words about this leather. Levant skins are from mountain goats and are large, very thick with a beautiful deep grain. They are suitable only for large volumes and paring is minimal. Levant is weaker the more it is thinned. In this instance, a normal morocco skin would have been suitable, pared where necessary. All leather is of similar quality, but it is graded according to appearance. The cheaper skins are blemished by wounds, burrowing insects or faulty manufacture. Those with slight imperfections are often of greater interest, for they look like leather and not a plastic imitation.

The gilt edges to the book were commendable, but the additional gaufering was too much. In fact, the decoration was beyond reason except perhaps to prove finishing skill. Many purchasers of fine work mistake lavish tooling for durable binding. Sumptuous gold work is the house style of some trade workshops, although their forwarding leaves much to be desired.

The levant cover of the binding under discussion had been 'plated'. Chromium plates are placed on the boards and pressed for hours in a standing press, but polishing by this means is harmful for the grain is obliterated. The cover had also been varnished. This pernicious treatment was common practice in the trade to enhance poor materials, although its effects were detrimental. In a short time varnish oxydizes, yellows and becomes brittle, causing cracking at the hinges. It hinders the absorption of leather dressing and the natural grease from handling.

Today, polished leather is unnecessary, for a beautifully grained skin needs no embellishment. Some are of the opinion that a shiny cover is attractive and there is little harm in a light burnishing with a heated flat or bolster polishing iron. Alternatively, polishing can be accomplished without crushing the grain. The leather is dampened evenly with a sponge and left until the moisture has disappeared. A vigorous brushing with a soft bristle brush polishes the surface and

brings out the grain. Should moisture remain, the brush treatment will bruise and darken the leather. This procedure does not affect gold tooling.

Polishing with a micro-crystalline wax is safe and effective. Apply the wax with cotton wool, first distributing it on a piece of paper before rubbing the leather. After a few minutes buff with a soft cloth. Too much wax fills the grain and dries as white smears; these are difficult to remove. Lanoline leather dressing applied lightly over the cover and especially along the joints is very beneficial for it makes the leather supple. After a few hours, rub with a cloth for a soft sheen. Shoe polish should not be used on leather, as the ingredients may be harmful.

A note about wetting leather: The dampening of leather during cleaning, covering, finishing and polishing will wash out the natural buffer salts that are essential for the durability of the skin. An alternative to water is a 10% solution of potassium lactate mixed with 0.25% of paranitrophenol in distilled water. The latter is a fungicide, whilst the former replaces the salts.

1/4 page horizontal # 3

Simple decoration is tasteful and appealing. Dividing a spine into panels with elaborate decoration and ornamenting covers in the style of eastern carpets is no longer fashionable. The contributing factors for this change are cost, time and the lack of efficient finisher.

Planning with paper and pencil will formulate ideas for the presentation of titles by means of gold and blind lines. An unusual approach is ideal; for example, tooling titles in blind instead of gold on light colored leather. Lettering with colored foils chosen to be in harmony with the tones of the cover is also pleasing.

Bookbinding work is intensive and costly and there is a temptation to reduce expenses by economising with construction and quality of materials. Many use newsprint to control warping boards ignoring the effect of an acidic paper sealed into the binding. Others use gift wrapping and printed marbled papers, acidic boards, weak mull and machine made headbands. Regrettably, it is common to utilise modern white paper and tool with imitation gold foil on anti-

quarian books! Many chase the quick dollar by ignoring grain direction, line with cheap materials, use PVA adhesive for every operation, omit initial pressing and fail to trim out. They purchase thinly shaved, unsuitable leather, sew on fewer tapes or cords and block titles on sheep skiver. It is a crime against good craftsmanship when two boards are joined by a strip of leather with the addition of false bands and a ready-made hollow to make a case binding of a quality book. Few clients are aware of these dubious practices and are misled by the glitter of gold decoration on a varnished cover.

Bookbinding excites the creative impulse. The craftsman should care more for the contents of the book and bind in an exemplary manner in order that knowledge and literature be preserved. There are some who ignore this undertaking.

Arthur W. Johnson, author of "The Thames & Hudson Manual of Bookbinding" and "A Practical Guide to Book Repair and Conservation" among other publications, is one of the most distinguished British designer bookbinders. He was a founding member of Designer Bookbinders and taught bookbinding in England for many years. He is Honorary Fellow of DB, Honorary Fellow of the Institute of Craft Education and Patron to the Book Crafts of New Zealand.

## MARBLING NEWS

*Iris Nevins*

Well...at long last, an American Marblers' Conference is being planned. It seems a long way off, but there is a lot of preparation involved, and time flies! It is planned to take place September 4-8, 2002 at Arrowmont School of Arts and Crafts in Gatlinburg, TN. The school and the newly formed North Carolina Marblers' Guild will co-host the event.

Nancy Lawrence, Mimi and Patti Schleicher and Laura Sims make up the Planning Board. I will certainly keep everyone posted with any news.

Another bit of news is that there is now a Marbling List on the internet. The address is:

<http://www.onelist.com/group/Marbling>

You can read the past postings, or join if you wish.

1/4 page horizontal # 4

PUBLICATIONS

*Books*

*Paper from Plants*, 150 fifty copies, letterpress printed and handbound by Peter and Donna Thomas. 8 ¾ by 11 ⅝ inches, 50 folio sheets — 30 paper samples, and 20 text sheets hand made by Peter Thomas. Each paper sample is displayed facing a text page with an illustration of the plant. The text, written by the papermaker, describes his or her choice of fiber and tells something about the plant or the process required to make that plant into paper. The illustrations are line drawings by Donna Thomas. The text was printed in black ink using Centaur type with Neuland type for the titles: the illustrations in green ink using metal photo engravings made from the original artwork.

The edition copies are quarter-bound in green Moroccan leather; the title blind stamped on the spine. The boards are covered with decorative papers, individually painted in abstract floral hues by Donna Thomas. The title, printed in green ink on a piece of pampas grass paper, is set on the front cover between

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a simple raised geometric design; stiff paper wrapper slipcase. The 8½ by 11 inch paper samples have been stab sewn through an accordion folded gutter. This unique sewing system, developed especially for this book, allows the paper samples to expand and contract with changes in humidity without damage to the neighboring sheets.

If you ask people what plants can be used to make paper, most of them will think of wood pulp and reply, “trees”. Or perhaps they will remember the rag papers of long ago and say, “cotton”. The fact is, all paper is made from plants, and it is also true that any plant can be used to make paper. Some plants break easily when pulled; others resist. The tougher plants will probably make strong, crisp paper. The other plants can be made into paper as well, but their strengths might be more aesthetic than functional.

*Paper From Plants* presents 30 different paper specimens and offers a sampling of the paper that is currently being made from local plants by America’s hand papermakers. The papermakers who contributed to *Paper From Plants* exemplify all levels of expertise. Some of the papermakers worked with plants they loved, like iris or sweet pea from the garden. Others made their paper as a statement: to advocate the legalization of certain plants, or to spur the eradication of invasive non-native plant species. Still others used industrial by-products to create hand made paper on a commercial scale.

This book has been designed as a companion volume to our earlier work, *A Collection of Paper Samples from Hand Papermills in the United States of America*. (Published in 1993, that book was featured in the Guild of Book Workers’ 1996–7 traveling exhibition, “Paper Bound” which presented 25 artist/design bindings of the book.) *Paper From Plants* is not a “how to” book; those who want technical information can refer to books like *Papermaking With Plants* by Helen Heibert. Our intention was to create a book that would inspire those who had never made paper to try their hand at the craft; to inspire papermakers now working with pre-processed fibers to experiment with local plants; and to inspire those who admire handmade paper to search out and use papers that have been made from plants growing in the United States .

105 edition copies are available for \$595.00. 15 special copies, full bound in leather with all 31 illustrations beautifully hand-colored, as in the medieval herbals, by Donna Thomas, housed in a cloth covered clamshell box are available for \$945.00. 30 copies, bound in full paper bindings, are reserved for the papermakers who provided the sample sheets. Dealer discounts apply. The book is available in sheets. California residents please add sales tax. Mastercard and Visa accepted. To order send payment to: Peter and Donna Thomas, 260 Fifteenth Avenue, Santa Cruz, CA 95062 USA; peterpapermaker@yahoo.com

*In Sheets*

*Mr. Whistler's Ten O'Clock.* Being a talk delivered by James McNeill Whistler in London, February 1885. Printed in 1940 by Black Vine Press, published by Albert Sperisen and printed by him, Harold Seeger, and Lawton Kennedy. 9 by 5½ in., 3 sections, uncut endpapers, gathered and sewn. Gilt decoration on t.p. \$15 each, postage incl. Approx. 20 copies available from Earl Emelson, Heron House, 2102 15th Avenue,

San Francisco, CA 94116-1844. Useful books for instructors of fine binding classes or workshops.

*Nine Short, Provocative Essays by Writers of the 17th, 18th, and 19th Centuries*. Lana Laid, 100 or 110 grams weight, 6 gatherings of 4 sheets, 1 of 3 sheets, 9.5 by 7 in. Available from Stephen Heaver, The Hill Press. t:410-235-6144; Sgheaver@aol.com

*Finishing in Hand Bookbinding*, by Herbert and Peter Fahey, San Francisco, 1951. 7 sections, uncut, 82 pp., illus., 9 1/2 by 6 1/4 in. \$50 plus \$3.20 postage, from Margaret Johnson, 2372 Pine St., San Francisco, CA 94115. 415-673-7130.

*The Compleat Angler* by Izaak Walton. Published by Birdalone Books in 1988, it measures 4" x 6 ½", 22 sections and is printed by offset lithography on acid-free Mohawk Ticonderoga paper. Over 300 pages - pagination: (i-xvi), i-xx, 1 -302, (i-viii). The price is \$40 plus \$4 for shipping and insurance within the US. If interested, please contact me at: lehmann@ixpres.com. PO Box 3703, Vista, CA 92085-3703; t: 760-758-4142; f: 760-631-1869. Frank Lehmann, Lehmann Bindery.

*Periodicals*

ED NOTE: Nora Lockshin, temporarily co-Chair of the New York Chapter, now living in Austin, Texas and a graduate student in the Library Conservation Program at the University of Texas Austin, answered my appeal for a translator of French periodicals. Here is her first contribution.

*Art et Métiers du Livre*, Issue 216 (October/November 1999)

- Bibliophilie: "Les Livres d'Équitation" — An essay on books addressing the care of horses and horsemanship throughout the centuries.

- Bibliothèques/Musées: "Bibliothèque Gennadius à Athènes" — The history and collections of the Gennadian Library at the American School of Classical Studies at Athens, the scope of which covers the subject and history of Greek culture, including manuscripts, incunabula, a print costume collection, sketches by Edward Lear and paintings.

- Reliure: "Léon Gruel: Un Relieur au Tournant du Siècle" — A biography of the binder, guild president,

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*POSITIONS AVAILABLE*

CONSERVATION ASSISTANT II (Level D). Yale University Library, Preservation Department, Conservation Program. \$25,798 per year plus full benefit package.

The Preservation Department has a newly created position in the Conservation Program that will concentrate on treatment of materials from the Lewis Walpole Library and the Beinecke Rare Book and Manuscript Library. The Lewis Walpole Library has significant holdings of eighteenth century English books, manuscripts, prints, drawings, watercolors and paintings. The Beinecke Library has significant holdings in a broad range of rare materials, spanning from early centuries to the present.

Under the supervision of the Chief Conservator, the conservation assistant performs a variety of tasks related to the conservation of books and archival materials of these collections. Assists in determining appropriate treatments and repairs, and carries them out according to specified standards. Conserves

collector and author who inherited and continued the tradition of creating sumptuous bindings in his father's firm. The article also describes generally the rise and decline of a family bookbinding trade, spanning more than a century (c. 1811-1967).

↪ "La Reliure se Livre à Nantes" — An article accompanying an exhibition of the work of eight women binders of the twentieth century in the region of Nantes.

↪ "Naissance de la Chambre Syndicale de la Reliure — Dorure" — A brief history of the founding of the Guild or Union of Bookbinding-Gilding in France.

↪ "Fiches-Techniques (fin):" — Index and summary of all the bookbinding instruction sheets (bound-in) previously included in AML.

↪ Calligraphie: "Els Baekelandt: Une Artiste à Plusieurs Facettes" — The work of Baekelandt who varies between tight traditional forms and wildly creative, abstract colorful calligraphic painting.

↪ Estampe: "Olivier Debré: L'Architecte de l'Universel" — The work of an artist printmaker and painter who has taken his colorful abstract work into books and stage sets.

↪ "Baron: Un Talent Méconnu" — the art of lesser-known engraver Balthazar-Jean Baron (1788-1869), corresponding with an exhibition at the Bibliothèque municipale de Lyon.

↪ Actualité: Expositions: Reviews of exhibitions, including: prints of nautical theme, popular prints (dominoterie), Marcel Proust, Carolingian art in Germany, Secession posters, history of paper, new livres d'artiste/artist's books.

Also: Auctions, Book Reviews, Upcoming Exhibitions  
Supplément: "Les chefs d'oeuvres de l'enlumineure des chefs d'oeuvre du facsimile" — a review covering twenty-five years of the exquisite and demanding art of full reproduction of illuminated manuscripts, including the duplication of the bindings, by the firm Faksimile Verlag Luzern.

*SUPPLIES*

*For Sale*

Set of brass handletters, 18 pt. Edinburgh. \$250. Call Beverly G. Thompson, 804/293-4461.

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library materials by returning them to a usable condition while retaining as much of the original format as possible. Disbinds, binds and conserves bindings. Treats and protects paper, including dry-cleaning, washing, de-acidification, tissue mending, encapsulation, matting and mounting. Proposes appropriate treatment methods, gives time estimates and documents treatments performed. Makes protective cases, including phase boxes, clamshell boxes and portfolios. Performs treatments with tools and equipment used for paper conservation and bookbinding, including hand tools, book presses, board shears, guillotine, ultrasonic welder, suction table, and suction disk. May also perform maintenance on this equipment. Uses chemicals to perform conservation treatments when necessary, following appropriate safety measures. Maintains awareness of current bookbinding and conservation techniques. May prepare library materials for exhibition. May assist in training others, following established techniques and procedures. Performs other duties as required.

QUALIFICATIONS

*Required:*

1. Six years of directly relevant work experience, four of them in the same job family at the next lower level, and a High School level education; or four years of directly relevant work experience and an Associate Degree, or little or no work experience and a Bachelor Degree in a related field; or an equivalent combination of experience and education.
2. Demonstrated knowledge of the fundamentals, techniques and history of bookbinding and conservation.
3. Excellent manual dexterity and sustained concentration with delicate work.
4. Ability to create spreadsheets and word-processing documents.
5. Effective organizational skills.
6. References must indicate reliable attendance and punctuality, accuracy, attention to detail and diligent performance.

*Preferred:*

1. One year experience in book conservation or repair in another institution or private practice.
  2. Experience in directing the work of others.
- To apply, send a letter of application, a resume, and the contact information for three references to:

Diane Y. Turner,  
Library Human Resources,  
Yale University Library,  
PO Box 208240,  
New Haven, CT 06520.

Gisela Noack, Chief Conservator  
Yale University Library  
PO Box 208240  
New Haven, CT 06520-8240  
t: 203-432-1710; f: 203-432-7231  
gisela.noack@yale.edu

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*FELLOWSHIP AVAILABLE  
Announcing the Victor Hammer Fellowship  
in the Book Arts 2000 - 2002*

The Wells College Book Arts Center, Wells College,  
Aurora, NY 13026

The Wells College Book Arts Center seeks applicants for the Victor Hammer Fellowship in the Book Arts: a two-year commitment from September 2000 through June 2002. The Victor Hammer Fellowship in the Book Arts was founded in 1998 to further educate students in the history and practice of the book arts.

*Fellowship Responsibilities*

The Hammer Fellow will teach a three-hour credit course in the History of the Book in alternate semesters and a two-hour course in the craft of letterpress printing each semester. Three days each week the Fellow will be on the campus in Aurora, and two days each week at the Bixler Press and Letterfoundry in nearby Skaneateles. The Hammer Fellow serves an apprenticeship in letterpress printing, typesetting and book production.

The Fellow will also carry out printing projects assigned by the college and will organize and conduct letterpress printing workshops in conjunction with the Bixlers and the college. Wells plans to hold a major symposium in the spring of 2002. The Fellow is expected to play a major role in planning this event.

*The Book Arts Center*

The Book Arts Center consists of the Wells College Press and the Class of 1932 Bindery.

Victor Hammer, a legendary practitioner of painting, sculpture, and architecture, established the Wells College Press in the 1940s and the press served the college in a variety of artistic and practical ways. Some of Victor Hammer's most important work in printing and type design was done during his time at Wells.

The Class of 1932 Bindery is a fully equipped fine book bindery with all tools, supplies, and books for training. The bindery was a generous gift to Wells in 1992 by Jane Webster Pearce '32.

*About Wells College*

Wells College, established in 1868 by Henry Wells,

founder of Wells Fargo and the American Express Companies, is a four-year college for women offering a rigorous liberal arts curriculum. The college's stellar reputation in academics is derived from the strength of its faculty, an ideal learning environment using a residential model, and the excellent quality of its students.

The 360 acre Wells campus is located in the village of Aurora on the eastern shore of Cayuga Lake in the heart of the Finger Lakes region. The Wells community is part of the thriving cultural and intellectual brain trust of Central New York that includes nearby Cornell University in Ithaca, New York.

*Candidate Qualifications*

Candidates for the Victor Hammer Fellowship are expected to hold an MFA, MA, or equivalent degree in a book arts-related field. In addition, the candidate should have experience in teaching some aspects of the book arts.

The Fellowship provides a stipend of \$20,000 per annum with optional benefits.

Women and minorities are encouraged to apply. Send Name, address, Phone or E-mail address. Please include a current resume detailing education, related work experience, a brief statement concerning your career objectives, and three letters of recommendation, and mail to:

Victor Hammer Fellowship Search,  
Office of the Dean,  
Wells College, Aurora, New York, 13026;  
Phone: 315 364 3241.

For information:  
Dr. Bruce Bennett Director, Wells College Book  
Arts Center, 315-364-3228;  
brbennett@wells.edu

Applications due after: April 1, 2000.

**Deadline: May 1, 2000.**

Award notification: June 15, 2000.

*MEMBERSHIP*

NEW MEMBERS

REINSTATED

ADDITIONAL CHAPTER

ADDRESS CHANGE

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# The Guild of Book Workers Newsletter

## CALENDAR

### CALLS FOR ENTRY

*The Best of the Best*, the 2000-2002 Guild of Book Workers' exhibit, is calling for members' entries. For an official entry form, contact Barbara Lazarus Metz, 1420 West Irving Park, Chicago, IL 60613; t & f: 312-549-5324; b-lazarmetz@nwu.edu

The 6th Biennial of World Art Bookbinding is calling for entries in their competition for the "Prize of the European Union." The exhibition will be held in Saint-Jean-de-Luz, France, September 8 - 15, 2001. The book to be bound is *Pecheur d'Islande* by Pierre Loti, a republished copy of the full text of the book published in 1886. 228 pp, 28 sections, 280 x 190, typesetting in lead, printed in two colors in Old Style on Arches vellum 160 grs. 60 illus. Fee: 492 FF or Euro75, includes registered postage (book in reusable packaging), cost of photo for color catalog and return postage. Completed bindings must be returned by registered post to Gaston Dall'Ara no later than **May 10, 2001**. Send payment to: Biennale de la Reliure d'Art, Gaston Dall'Ara, t/f: (0033) 05 59 54 63 48 15, Harismendia, 64122 Urrugne, France (Payment by check in FF through a French bank, by Eurocheque, by postal order in FF, or by credit card). Jury will meet in June 2001.

Panel is made up of: Robert Constantin, prof. of bookbinding, Ecole Supérieure Estienne, Paris; Terry Buckley, prof. bookbinding, London College of Printing; Fritz Godan, prof. of bookbinding, Johannes Gutenberg-Schule, Stuttgart; Santiago Brugalla, professional bookbinder, Barcelona; Jean-Michel Durand, professional bookbinder, Bayonne, France.

Completed bindings must be returned by registered post to Gaston Dall'ara not later than **May 10, 2001**.

The Miniature Book Society, Inc. announces the 13th annual Miniature Book Exhibition, open to all publishers, printers, designers, and binders of

miniature books. To be eligible, books and their slipcases must measure 3" or less, have been published in an edition (not one-of-a-kind) during the past 2 years. The deadline for entry is **May 1, 2000**. For more information and an entry form, send SASE to: Mr. Regis Graden, 416 N Maclay Ave, San Fernando, CA 91340.

The 2nd International Artist's Book Triennial to be held in Vilnius, Lithuania, in October and November 2000 invites all artists to participate. The theme of the exhibition is APOCALYPSE. Up to 4 books per artist will be judged. Deadline for entry forms and books is **May 15, 2000**. Send works to: 2nd International Artist's Book Triennial Vilnius '00, Kestutis Vasilunas, Filaretu 9-5, Vilnius LT 2007. t: 25 47 96. For more information, see the December '99 Newsletter.

### EXHIBITIONS

#### Until:

*April 16:* Brooklyn, NY: "Artists' Books at the Brooklyn Museum of Art" presents 50 books made in the '90's by Brooklyn-based artists. For information on the exhibit and events occurring in conjunction with the exhibit, call 718/638-5000 for Sally Williams, ext. 330, Julie Yamamoto, ext. 334, Ann Marie Sekeres, ext. 354, or Richard Myers, ext. 331; www.brooklynart.org

*April 22 & May 5:* San Francisco and Chicago: "Flight 2000: Chicago to San Francisco", two exhibitions in an exchange. The work of the Chicago Hand Bookbinders will be shown at the San Francisco Center for the Book, 300 DeHaro St. until April 22, and the work of the Hand Bookbinders of California will be shown at the Columbia College Center for Book & Paper Arts, 1104 S. Wabash, Suite 200, until May 5. Opening reception for both venues was March 10. Contact in SF: Linda Barrett, 415/351-2114. Contact in Chicago: Barbara Metz, 312-431-8612.

*April 30:* Melrose, MA: 10th Anniversary Exhibit of the North Bennet

Street School Bookbinding Class of 1990 and classmates from 1989 and 1991. Closing reception April 30, 2:00 pm. Melrose Public Library. (See News of GBW Members, this issue.)

*April 30:* New York, NY: "RETROSPECTIVES: 22 Book Artists" at the HarperCollins Exhibition Space, 10 E 53rd St. Contact: Stephanie Later, 201 E 77th St, New York, NY; 212/249-5330.

*April 30:* Bay Area, CA: "Artists' Books Times Three," a rotating exhibit of artists' books from three schools in the Bay Area. Schools participating are Mills College, California College of Arts and Crafts, and the San Francisco Art Institute. The specific locations are: Mills, Bender Room, Olin Library, Oakland; CCAC, Meyer Library, Oakland; and SFAI, Anne Bremer Library, San Francisco.

*May 12:* New York, NY: "Reputedly Illiterate: The Art Books of James Castle" at the American Institute of Graphic Arts. James Castle, raised in the Idaho wilderness and denied art supplies, fashioned pens from twigs and made ink from stove soot and saliva and made art on found papers for over 60 years. Deaf and refusing to learn to speak, read, or write, Castle created his own languages and symbol systems to make distinct genres of handmade books. Catalog available. Contact: Gabriela Mirensky: competitions@aiga.org

*May 28:* Montreal, Quebec: "The History of Headbands" at the Economusee de la Reliure, 5251 blvd, St-Laurent, Montreal, PQ H2T 1S4; 514-270-9313; fax: 514-278-0942.

### UPCOMING EXHIBITIONS:

At The Huntington: 1151 Oxford Rd., San Marino, CA 91108

*March 4 - April 30:* "The Art of Bloomsbury"

Through *August:* "Worlds of Profit & Delight: Popular Reading in Renaissance England"

Through *September:* "Land of Gold-

## Number 129 — April 2000

en Dreams: California in Gold  
Rush Decade, 1848-1858”

626/405-2141; www.huntington.org

“The Collector as Bookbinder: The Piscatorial Bindings of S.A. Neff, Jr.” A special traveling exhibition of 74 boxes, drawings, and photographs may be seen at the following venues:

*April 1 – June 25:* American Museum of Natural History, Library Gallery, New York, NY.

*July 9 – September 29:* The American Museum of Fly Fishing, Manchester, VT..

*October 6 – December 31:* New York State Museum, Albany, NY.

A 68 page full color catalog will be available at each site or may be ordered by mail, \$20 plus \$4 S&H. Contact: S.A. Neff, Jr, 524 Sycamore Rd, Sewickley, PA 15143-2044.

*April 1 – May 31:* San Francisco, CA: “Weird Science: Selections from the Schmulowitz Collection of Wit & Humor” at the San Francisco Public Library, Skylight Gallery. Contact: 415/557-4400.

*May – June:* San Francisco, CA: “Containers for Intragammes,” an exhibit of avant-garde bindings lent by Musée Royal de Mariemont, Belgium. Some time during the exhibition, Joanne Sonnichsen (who, with her husband Deke Sonnichsen was instrumental in arranging for the loan of this exhibit) will speak on the books in this exhibit. Contact: The Book Club of California, 312 Sutter St, Rm 510, San Francisco 94108; 415/781-7532.

*May 17 – July 31:* New York, NY: “The Art of Publishers’ Bookbindings: 1815-1915” at the Grolier Club, 47 E 60th St, New York, NY 10022. Contact: Nancy Houghton: 212-838-6690; nsh@grolierclub.org; www.grolierclub.org

*June 1–30:* Portland, OR: “Small Sanctuaries” at Oblation Papers & Press. Contact: Ruthie Petty, 12640 SE Huron St, Clackamas, OR 97015;

designwize@aol.com

*June 1 – July 2:* Cincinnati, OH: “Cincinnati Book Arts Exhibition” at the Public Library of Cincinnati and Hamilton County, Main Foyer, 800 Vine St. 513/369-6970.

*June 1 – July 30:* New York, NY: “East Bound – West Bound,” Bi-coastal book artists Stephanie Later and Gloria Helfgott present an exhibition of artists books and works on paper at the HarperCollins Exhibition Space, 10 E 53rd St. Contact: Stephanie Later, 201 E 77th St, New York, NY; 212/249-5330.

*July 2 – August 27:* Heckington, England: “Words and Images” opens at the Pearoom Centre for Contemporary Craft. The exhibit moves to The Lillie Art Gallery, Milngavie, Glasgow on September 8 and then to Hove Museum and Art Gallery on November 21. “Calligraphy Today”, an illustrated talk by Christopher Calderhead will be given in conjunction with the exhibit on July 8. Contact The Society of Scribes and Illuminators, 6 Queen Square, London WC1N 3AR, UK; scribe@calligraphy.org

*August 19 – October 8:* Salt Lake City, UT: “Rocky Mountain Guild of Book Workers Members Only Show” at the Salt Lake Art Center. This exhibit will be in place for the 20th Annual Standards of Excellence Seminar. Co-sponsored by the U of U Marriott Library Book Arts Program. Contact: Pamela Barrios: 801-378-2988; Pam\_Barrios@byu.edu

*September 16:* Salt Lake City, UT: The 3rd Annual Great Salt Lake Book Festival at Westminster College.

### WORKSHOPS, LECTURES & OTHER EVENTS

#### *Study Opportunities:*

The American Academy of Bookbinding’s Summer 2000 course offerings include French Style Leather Binding, Decorated Paper, and Titling. For more information contact the American Academy of Bookbinding, Box 1590,

Telluride, CO 81435; 970/728-3886; fax: 970/728-9709.

The Book Arts Program at the University of Utah’s J. Willard Marriott Library offers classes and intensives in letterpress printing, bookbinding, and other book related arts. Contact: 801/585-9191 or 801/585-6168.

The Canadian Bookbinders and Book Artists Guild (CBBAG) offers several workshops each year including such topics as bookbinding, leatherworking, finishing, and papermaking. For a brochure, contact: CBBAG, 176 John St, Suite 309, Toronto, Canada, M5T 1X5; or call Shelagh Smith: 905/851-1554; fax: 905/851-6029.

The Center for Book Arts offers several classes such as Japanese Bookbinding, Edge Gilding, Gold Tooling, The Photograph Album, Clamshell Boxes, Beginning Letterpress, etc. For information contact: The Center for Book Arts, 28 W 27 St, 3rd floor, New York, NY 10001; 212/481-0295; info@centerforbookarts.org; www.centerforbookarts.org

Columbia College Chicago Center for Book & Paper Arts is a facility that teaches papermaking, letterpress printing, bookbinding, etc. It is a division of Columbia College and bestows an MFA in the book and paper arts. The College also offers classes for the community. For more information, contact Bill Drendel: 312/344-6644; venezia@aol.com

Minnesota Center for Book Arts offers a variety of classes, lectures, etc. in the book including classes especially for families. For a course catalog, contact the Center at their new address (as of April 1, 2000): 1011 Washington Ave Suite 101, Minneapolis, MN 55415; 612/338-3634;

www.mnbookarts.org

Planetary Collage offers courses for any artist generating forms which can be directed toward the handmade book. Contact: Timothy C. Ely, 1306 NW Hoyt #407, Portland, OR

97209;503/243-6812; fax:503/228-7262;axt1221@aol.com

Rare Book School at the University of Virginia upcoming session: May 8–12.. Summer course brochures should be coming soon. Contact: Terry Belanger, 114 Alderman Library, Charlottesville, VA 22903-2498; t:804-924-8851;f:804-9245-8828; belanger@virginia.edu; <http://www.virginia.edu/oldbooks>.

University of Iowa Center for the Book offers several lectures and workshops in conjunction with their book arts program. Contact:319-335-0447; [www.uiowa.edu/~ctrbook/calendar.htm](http://www.uiowa.edu/~ctrbook/calendar.htm)

The University of the Arts Paper, Book and Print Center for Continuing Studies offers courses in bookbinding, box making, papermaking, etc. For a catalog contact The University of the Arts, 333 S Broad St, Philadelphia, PA; 215/717-6095; [www.uarts.edu/colprog/ce/index.html](http://www.uarts.edu/colprog/ce/index.html)

UPCOMING EVENTS:

*April 13–16:* New York, NY: The 40th New York Antiquarian Book Fair at the Park Ave Armory, Park Ave & 67th St. Sponsored by the Antiquarian Association of America: [www.NewYorkBookFair.com/2000.cfm](http://www.NewYorkBookFair.com/2000.cfm)

*April 15–16:* Denver, CO: “Pochoir and an Accordion Book with Pop Backs,” a workshop with Jean Buescher presented by the Rocky Mountain Chapter. Contact: Laura Wait; 303/480-0172; [hagwait@rmi.net](mailto:hagwait@rmi.net)

*April 29:* San Francisco, CA: “Annual Pacific Center for the Book Arts Printers’ Faire at Fort Mason. Contact: 415/621-5744.

*May 2:* Iowa City, IA: New York livres d’artistes publishers, Vincent FitzGerald and Zahra Partovi will discuss their limited edition books at 4PM, Special Collections, University of Iowa, Main Library. Contact:319/335-0447; [www.uiowa.edu/~ctrbook/calendar.htm](http://www.uiowa.edu/~ctrbook/calendar.htm)

*May 4–7:* Kalamazoo, MI: 35th International Congress on Medieval Studies. A special session, “Materials and Structure of the Medieval Book”, has been organized by Benjamin Victor and Irene Brueckle. Contact Benjamin Victor, Centre for Classical Studies, U of Montreal, CP 6128 succ. Centreville, Montreal H3C 3J7, Canada; f:514-343-2347; [victor@ERE.UMontreal.ca](mailto:victor@ERE.UMontreal.ca) (Benjamin Victor and Irene Brueckle have organized a special panel on “The Repair, Adaptation, and Restoration of Books in the Middle Ages and Early Modern Times” to be part of the International Medieval Congress being held July 10–13 in Leeds, England. For more information contact Benjamin Victor.)

*May 5:* New York, NY: “Tricks of the Trade: The Challenge of Creating Editions,” a slide lecture by Carolyn Chadwick at the Center for Book Arts, 28 W 27th St, 3d fl, 212/481-0295. Co-produced by CBA and GBW.

*May 6 & 20:* Los Angeles, CA: “Let’s Make a Great Book! Limited Edition Alphabet Books,” a workshop with Sylvia Kowal and Dick Pio presented by the Society for Calligraphy, Los Angeles. Contact: Marieclaire Van Dam Joseph, 18561 Brymer St, Northridge, CA 91326-1960; 818/360-7600.

*June 1 – 3:* Rochester, NY: The Cary Library Collection at Rochester Institute of Technology will be hosting a major conference on bookbinding. The conference will commemorate the installation of the Bernard C. Middleton Collection of Books on Bookbinding at RIT and will feature both demonstration sessions and scholarly talks. Contact: Fred Jordan, Head, Local Arrangements Committee; phone:716/229-2144; e-mail: [fjordan@eznet.net](mailto:fjordan@eznet.net) or David Pankow, Curator, Cary Collection, Rochester Institute of Technology, 90 Lomb Memorial Dr, Rochester, NY 14623-5604; 716/475-2408; e-mail: [dpp-wml@rit.edu](mailto:dpp-wml@rit.edu).

*June 5–6:* London, England: “Toning Materials for Conservation,” a workshop at the Tate Gallery, Millbank. Contact: Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB; t: (01886) 832323; f: (01886) 833688; [information@ipc.org.uk](mailto:information@ipc.org.uk); <http://palimpsest.stanford.edu/ipc/>

*June 5–11:* Toronto, Ontario: Book Arts Gathering 2000, sponsored by the Canadian Bookbinders & Book Artists Guild. It will include workshops by James Brockman on Hard Board Vellum and Stuart Brockman on a Tooling on Vellum. Contact: CBBAG, 176 John St, Toronto, ONT, M5T 1X5, Canada. t:416-581-1071; f:905-851-6029; [www.cbbag.ca](http://www.cbbag.ca).

*June 7 – 17:* Saugatuck, MI: Paper & Book Intensive (PBI) returns to OxBow where it started 17 years ago. It is already sold out for this year. For more information (and perhaps get on their mailing list), contact: Steve Miller, University of Alabama, Box 70252, Tuscaloosa, AL 35487; p: 205/348-1525, or check: <http://www.slis.ua.edu/ba/pbi/2000/html>

*June 8 – 13:* Philadelphia, PA: AIC 28th Annual Meeting. This year’s focus will be “Preservation of Electronic Media.” Contact: Megan M. Dennis; 202/452-9545; [MDennis@aic-faic.org](mailto:MDennis@aic-faic.org)

*June 14 – 17:* Pasadena & Los Angeles, CA: “Facing West: The Arts and Crafts movement in America from Boston to Pasadena”, A major arts and crafts conference includes three days of formal sessions, receptions and exhibits. Contact Programs in the Arts, New York University School of continuing and professional studies, 48 Cooper Square, room 108, NY NY 10003 212-998-7130 f 212 995-4293. See Noteworthy for details.

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June 15–17: Dallas, TX: “The Second Annual Helen Warren DeGolyer Triennial Exhibition and Award for American Bookbinding” and “The DeGolyer 2000 Conference” at the Bridwell Library. Presentations and Workshops by Sally Key, Timothy C. Ely, Donald Glaister, and Laura Wait.

Vendors include Paper Routes and Harmatan Leather, Ltd. Contact: Pam Leutz: 214/348-0489 or 214/768-2168.

June 16–17: Dallas, TX: Conference on design binding in conjunction with the exhibition ‘DeGolyer 2000’ at the Bridwell Library of Southern Methodist University. Contact Sally Key, Conservator, 214-768-3733; skey@mail.smu.edu.

June 24–25: Somewhere within the Delaware Valley Chapter: “Sharpening and Making Bone Tools by Hand,” a workshop with Jim Croft. \$110 members, \$125 non-members. Contact: Denise Carbone: 215/440-3413.

June 26 – July 1: Cape Breton, Nova Scotia, Canada: Bookbinding Workshop with Helene Francoeur at the Arkandor Foundation. Cost: Tuition: C\$300 + materials C\$50; room and board: C\$290; total cost: C\$640. Application deadline: May 15. Contact: Angelika Weller: arkandor@istar.ca; www.arkandor..com

June 27–29: Kingston, MA: “Marbling A to Z,” a workshop with Galen Berry at the Saltwinds Yankee Barn. Contact: Liliias at Saltwinds Yankee Barn Workshop, Box 52, Kingston, MA 02364.

July 3–8: Mainz, Germany: 8th Annual Conference of the Society for the History of Authorship, Reading, and Publishing (SHARP) is being held under the auspices of the Gutenberg Institute for the History of the Book at the Johannes Gutenberg University of Mainz. Contact Dr. Stephan Fussell, Dir.. Gutenberg Institute for the History of the Book, Johannes Universitdt, Mainz, D-55099 Mainz, Germany; f: 00 39-(61 31) 39 54-87;

sharp@uni-mainz..de;www.indiana.edu/~sharp

July 3–14: Florence, Italy: “Print, Paper, and the Book,” a 2 week intensive workshop with Ken Botnik, Associate Professor at Washington University. This is a non-credit class for those who want to immerse themselves in the culture and surroundings of Florence while working daily in a studio art class. Tuition: \$1,800-\$2,200. Contact: Libby Reuter, assistant dean, School of Art, Washington University CB 1031, One Brookings Dr, St. Louis, MO 63130; or Linda Ardanaki at 314/935-4643; ardanaki@art.wustl.edu; or Dennis Olsen at dolsen@estar.utsa.edu

July 10 – 15: Eureka, CA: Shereen LaPlantz’s 3-year course of workshops, “The Complete Book”, condensed into 2 years, begins this summer. Lessons mailed out between this year’s workshop and next year’s. Contact Shereen at: LaPlantz Studios, PO Box 160, Bay-side, CA 95524; t: 707/839-9544; f: 707/839-7519. Cost: \$425 for the first workshop, \$400 for the second. (See Noteworthy, this issue, for more details.)

July 15–22: Sussex, England: “One Week,” a workshop for expressive calligraphy with David and Nancy Howells. Beginners made most welcome. Contact David and Nancy Howells, 14 Mill Hill Dr, Shoreham-by-Sea, West Sussex BN43 5TL, UK; t: 0-11-44-1273-453387.

July 17–20: London, England: “History of Decorated Bookbinding,” a workshop at the National Gallery, Trafalgar Square. Tutor: Mirjam Foot. Contact: Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB; t: (01886) 832323; f: (01886) 833688; information@ipc.org.uk; http://palimpsest.stanford.edu/ipc/

July 29 – August 5: Rohnert Park, CA: “Experiment — Concepts in Calligraphy: The 20th International Conference.” Contact Marcia Friedman, Director, 1126 Fourth St Studio Six,

Novato, CA 94945; 415-897-8307; f: 415-897-6026; visual@microweb.com; http://www.calligraph.com/experiment

July 31 – August 5: Sussex, England: “5 days,” a workshop for learning the Caroline Miniscule with David and Nancy Howells. Beginners made most welcome. Contact David and Nancy Howells, 14 Mill Hill Dr, Shoreham-by-Sea, West Sussex BN43 5TL, UK; t: 0-11-44-1273-453387.

August 12–13: Denver, CO: “The Case-Binding Examined and refined,” a workshop with Priscilla Spitler presented by the Rocky Mountain Chapter. Contact: Laura Wait: 303/480-0172; hagwait@rmi.net

August 15–16: Denver, CO: “The Case Binding Decorated,” a workshop with Priscilla Spitler and Laura Wait presented by the Rocky Mountain Chapter. Contact: Laura Wait: 303-480-0172; hagwait@rmi.net

August 21 – September 1, 2000: Snowmass, CO: “From Binding to Books,” a workshop with Keith Smith (week 1) and Scott McCarney (weeks 1 & 2) at Anderson Ranch. Contact: Anderson Ranch, Box 5598, Snowmass, CO 81615; 970-923-3181.

September 16: Madison, NJ: “History of the Book: The Next Generation”, a conference hosted by the Caspersen School of Graduate Studies at Drew University. Contact Drew University, Graduate School, Madison, NJ 07940; 973-408-3000; gradm@drew.edu

October 5-8: Salt Lake City, UT: 20th Guild of Book Worker’s Seminar on Standards of Excellence in Hand Bookbinding. Presentations by Gabrielle Fox, Terry Buckley, Pam Spitzmueller, Bill Minter and Karen Zukor. Applications and details will be included in the June Newsletter. Contact: Monique Lallier, 336-643-0934.



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