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 reliure which together show 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 things.

Among those catching my eye were two exquisitely conceived and executed shredded paper marvels from Bill Drendel, more in his series drawing on witchcraft 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 undisembodied 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 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 DeMeritt 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.

Table of Contents

| Guild News | 3 | Member News | 5 | Publications | 14 |
| An Editor’s Plea | 3 | Chapter News | 7 | Supplies | 16 |
| Corrections | 3 | Noteworthy | 8 | Positions Available | 16 |
| Address List Update | 4 | Op-Ed Page | 10 | Membership | 18 |
| New York Annual Report | 4 | Marbling News | 13 | Calendar | 20 |
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Laura Wait, 3358 Pecos St., Denver, CO 80211; w: (303) 480-0172; f: (303) 458-8496
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, announc-
ements of books in sheets, exhibition catalogs and
workshops, the bulk of postings centered on the Stan-
dards 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 register-
ing for the Seminar. Ideas which were suggested and
discussed for making the Seminar available to more
members included: 1) increasing the number of ses-
sions and presenters, thereby extending the confer-
ence; 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) increas-
ing 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 suggest-
ed training guidelines, to setting up a formal certifi-
cation, an accreditation process, or forming a “pro-
fessional interests” sub-group organized on the same
basis as the chapters. The lack of agreement on termin-
ology 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-Cun-
ningham, 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.

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. Subscribe gbw “Your Name”. (Please put in
your real name.)

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. Nei, 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
Nei’s exhibition “The Collector As Bookbinder: The
Piscatorial Bindings of S.A. Nei, Jr.” will be on view
in The Museum of Natural History Library Gallery.
The complete (correct) listing will be found in Cal-
endar in this issue.
ADDRESS LIST

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

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
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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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.

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http://palimpsest.stanford.edu/byorg/gbw.html
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http://www.lib.uiowa.edu/spec-coll/gbw/GBW1.RHTML

This issue of The Guild of BookWorker’s Newsletter 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 Olivia 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 Haggard 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 Schleifer, 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. Neiri, Jr.’s exhibition, “The Collector As Bookbinder: The Piscatorial Bindings of S.A. Neiri, 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 Harroft, 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 Contempory 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. Judith Hoiberg reviewed Harroft’s Waterworks of Art in the latest issue of Umbr ella, 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

This issue of The Guild of BookWorker’s Newsletter set in Perpetua, with Lyon for display.

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 Tapply’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.

The Guild of Book Workers Newsletter

Carolyn trained for 12 years at the European Bookbinding 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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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
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.
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

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.

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 gauziered 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

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
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 Marrin's apartment at the Castle Green. All evening receptions included in registration fee. Conference fee: $375 pre-registration by April 15th, $425 thereafter, plus $20 registration fee. For more information, 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 Hungry Mind, a 3-floor bookstore, a café, a performance hall, studios, classrooms, a resource library, an exhibition 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 or visit their website at: 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
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, TabellaeAnsata is now being published by John Neal, Books, in North Carolina.

Shereen’s publication, TabellaeAnsata 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, cracker barrel 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
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 tooling 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-
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 blotted 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 gauzing 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 buffer 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.
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 antiquarian 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.
Publication

Books
Paper from Plants, 150 fifty copies, letterpress printed and handbound by Peter and Donna Thomas. 8 3/4 by 11 3/4 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 a simple raised geometric design; stiff paper wrapper slipcase. The 8 3/4 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 handmade 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 Helbert. 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; peterpapemaker@yahoo.com


N ine 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: 410-235-6144; Sgheaver@aol.com

Finishing in Hand Bookbinding, by Herbert and Peter Fahy, 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 onset 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,
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 (in):" — Index and summary of all the bookbinding instruction sheets (bound-in) previously included in AML.

"Calligraphie: "Els Baekelandt: Une Artiste à Plusieures 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’œuvres de l’enlumineure des chefs d’œuvre 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 FaksimileVerlag Luzern.

SUPPLIES

For Sale
Library materials by returning them to a usable condition while retaining as much of the original format as possible. Disbonds, 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
FELLOWSHIP AVAILABLE
Announcing the Victor Hammer Fellowship in the Book Arts 2000-2002
The Wells College Book Arts Center, Wells College, Aurora, NY 13026


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, typecasting 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 nine 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

1/8 page horizontal # 2
CALLS FOR ENTRY

The Best of the Best, the 2000-2002 Guild of Book Workers' exhibit, is calling for 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 re-published 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, Harismandia, 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 Superieure 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 no 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.

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The Collector as Bookbinder: The Piscatorial Bindings of S. A. Neil, Jr.

A special traveling exhibition of 74 boxes, drawings, and photographs may be seen at the following venues:


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. Neil, Jr, 524 Sycamore Rd, Sewickley, PA 15143-2044.


May – June San Francisco, CA: “Containers for Intragrammes,” an exhibit of avant-garde bindings lent by Musée Royal de Mariemont, Belgium. Sometimes 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.


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


July 2 – August 27: Heckington, England: “Words and Images” opens at the Pearroom 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 WC1 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 N W Hoyt #407, Portland, O.R
The Guild of Book Workers Newsletter

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: 804-924-8828; 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

The University of the Arts, 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/ col-prog/ ce/ index.html

UPCOMING EVENTS:

April 15-16: Denver, CO: “Pocher 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


May 2: Iowa City, IA: New York livres d’artistes publishers, Vincent FitzGerald and Zahra Parto 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

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.U montreal.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.)


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 or David Pankow, Curator, Cary Collection, Rochester Institute of Technology, 90 Lomb Memorial Dr, Rochester, NY 14623-5604; 716/475-2408; e-mail: dppwml@ rit.edu.


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

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 fidormal 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.
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 Glaster, 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 27–29: Kingston, MA: “Marbling A to Z,” a workshop with Galen Berry at the Saltwinds/Yankee Barn. Contact: Lillias 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 Fussel, Dir. Gutenberg Institute for the History of the Book, Johannes Gutenberg University of Mainz, Contact Dr. Stephan Fussel, Dir. Gutenberg Institute for the History of the Book, Johannes Gutenberg University of 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; ardanakia@art.wustl.edu; or Dennis Olsen at dolsen@estar.uta.edu

July 10–15: Eureka, CA: Shereen Lplantz’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: Lplantz Studios, PO Box 160, Bayside, 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 25–30: 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


August 12–13: Denver, CO: “The Case-Binding Examined and Revised,” a workshop with Priscilla Spitzer 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 Spitzer 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; gradmg@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 Spitzmuller, Bill Minter and Karen Zukor. Applications and details will be included in the June Newsletter. Contact: Monique Lalier, 336-643-0934.