



Newsletter

521 Fifth Avenue

New York, NY 10175 Number 132 October 2000



A SAMPLE OF S. E. NEFF JR.'S WORK.

SEE REVIEWS, PAGE 14

Table of Contents

<i>Guild News</i>	3	<i>Announcements</i>	8	<i>Publications</i>	16
<i>Address List Update</i>	3	<i>Query</i>	8	<i>Supplies</i>	18
<i>Member News</i>	3	<i>Positions Available</i>	8	<i>Marbling News</i>	18
<i>Chapter News</i>	3	<i>Reports BOOKBINDING 2000</i>	9	<i>Reviews</i>	19
<i>Noteworthy</i>	4	<i>Workshop Reports</i>	13	<i>Membership</i>	20
<i>Editor's Column</i>	7	<i>Exhibition Reviews</i>	14	<i>Calendar</i>	21

1/4 page ad 1 (2 is to the right)

If you need it tomorrow, call LBS today!

Our quick 1-3 day turnaround time
guarantees you the quality material
you deserve when you need it.

Here's proof...

- Cover materials: More than 90% of orders shipped in three days or less this year.
- Endsheets: More than 75% of orders shipped in three days or less this year.

Call LBS today for more information!

P.O. BOX 1413 • DES MOINES, IOWA 50305-1413 • 515-262-3191
800-247-5323 • FAX 800-262-4091 • E-MAIL lbs@lbsbind.com
WEB SITE www.lbsbind.com



Manufacturers and converters of binding materials.

gbw 2000-2001 executive committee

- PRESIDENT:** Betsy Palmer Eldridge, 24 Castle Frank Crescent, Toronto, ON M4W 3A3; H & W: (416) 967-4589; F: (416) 967-3992
- VICE-PRESIDENT & MEMBERSHIP:** Bernadette Callery, 610 Kirtland St, Pittsburgh PA 15208; H: (412) 243-8492
- SECRETARY:** Louise Kuflik, 180 West End Ave, New York NY 10023; W: (914) 657-3348; H: (212) 873-4315
- TREASURER:** Alicia Bailey, PO BOX 27, Lake City CO 81235; W: (303) 831-4789; abailey@sni.net
- STANDARDS:** Pamela C. Barrios, 640 North 900 West, Orem, UT 84057; H: (801) 802-9311; W: (801) 378-2988; F: (801) 378-6708
- EXHIBITIONS:** Priscilla Spitler, Box 578, Smithville, TX 78957; W & F: (512) 237-5960; H: (512) 237-2349
- JOURNAL:** Jean Stephenson, PO Box 521, Bronxville NY 10708; H: (914) 668-1584
- LIBRARY:** Anna Embree, Cons. Dept., 100 Main Library, U of I, Iowa City IA 52242; W: (319) 335-5908 F: (319) 335-5900
- NEWSLETTER:** Margaret H. Johnson, 2372 Pine St., San Francisco CA 94115; H: (415) 673-7130; F: (415) 673-9002
- SUPPLY:** Susan B. Martin, 225 W 71st St, Apt. 74, New York NY 10023; W: (212) 822-7364 H: (212) 877-1043
- PUBLICITY:** Peter D. Verheyen, 231 Strong Avenue, Syracuse NY 13210; W: (315) 443-9937; gbw@dreamscape.com
- CHAPTERS:**
- New England:** James Reid-Cunningham, 10 Harrington Rd., Cambridge MA 02140; H: (617) 354-4276 W: (617) 496-8542
- New York:** Ursula Mitra, 9 Pomander Walk #2, New York NY 10025; H: (212) 663-3271; W: (201) 795-2261
Alexis Hagadorn, PO Box 250432, New York NY 10025; W: (212) 854-8081; F: (212) 854-3290
- Delaware Valley:** Denise Carbone, 201 Harvard Ave., Stratford NJ 08084; H: (856) 784-7526; W: (215) 440-3413
- Potomac:** Mary Parke Johnson, P.O. Box 550, Orange VA 22960 W: (540) 672-3026
- Midwest:** Gabrielle Fox, 3200 Linwood Ave., #2, Cincinnati, OH 45226; W: (513) 321-5200.
Jeanne Drewes, 143 Kensington, East Lansing MI 48823; H: (517) 324-0115; W: (517) 432-7486; F: (517) 432-1010
- Lone Star:** Randolph Bertin, 2612 W 49TH St., Austin TX 78731; H: (512) 459-9964
Pamela Leutz, 9790 Maplehill Dr., Dallas TX 75238; H: (214) 348-0489; W: (214) 768-2168
- California:** Alice Vaughan, 1301 East Morada Pl., Altadena CA 91001; H: (626) 794-0091 F: (626) 794-5573
- Rocky Mtn:** Laura Wait, 3358 Pecos St., Denver CO 80211; W: (303) 480-0172 F: (303) 458-8496

The Guild of Book Workers Newsletter

Number 132 — October 2000

GUILD NEWS

ELECTIONS

A report on the Annual General Meeting during the Standards Seminar in Salt Lake City and the election results, as well as an overview of the Seminar itself, will be published in the December issue, along with a Message from the Incoming President. Annual reports from all officers and committee chairmen will be included in the February issue.

Although the results of this year's elections are not available at the time of putting together this issue of the Newsletter, the electoral slate was unopposed, so the *Address List for the Executive Committee Members* published in every issue of the Newsletter, contains the numerous changes and updates for officers, committee chairs and chapter heads that will be needed for 2000 and 2001. Please consult it whenever you need to get in touch with the members.

EXHIBITIONS

Donations to the Best of the Best Catalogue
The Guild would like to thank the following for generous donations to the *Best of the Best* catalogue, as of October 1:

\$500 & up: Maziarczyk Paperworks; Paul Brubaker — Bindery Equipment; J. Hewit & Sons, Ltd.; John D. Magoon, President, University Products, Inc.

\$250 & up: Harmatan Leather, Ltd.

\$100 & up: Oliner Fibre Co.; P & S Engraving; The Japanese Paper Place; R. Marchetti & Bro., Inc.; Karen Crisalli.

Donations are still needed and can still be sent to: Barbara Lazarus Metz, 1420 West Irving Park, Chicago, IL 60613, or to the Guild address.

Following its opening exhibition, *Best of the Best* will travel to Syracuse, The University of Ohio, in Athens; Columbia Center Chicago; Dartmouth College; Smith College; Swarthmore College; San Diego Museum and San Francisco Public Library. Please check the Calendar in this issue for dates.

USEFUL ADDRESS LIST UPDATE

Canadian Bookbinders & Book Artists Guild (CBBAG) has a new FAX number: (416) 581-1053; e-mail: cbbag@web.net

Art & Metiers du Livre have moved to: 4, rue des Haudriettes, 75003 Paris, France; t: 01.40.29.88.90;

f: 01.40.29.88.91; art.metiers.du.livre@wanadoo.fr; www.aml-editions.fr

N.B. A Useful Address List for 2000-2001 will be included with the December issue. Organizations and publications whose names are on the list should check it for accuracy in their listing and contact the Editor before November 1, 2000.

MEMBER NEWS & CHAPTER NEWS

Gabrielle Fox's book *The Essential Guide to Making Handmade Books* has recently been published by North Light Books in Cincinnati, Ohio. It covers 11 projects and consists of color photos of Gabrielle's hands performing the various techniques, with text. Samples of variations on the 11 projects are offered by **Virginia Wisniewski, Bill Drendel, Eric Alstrom,** and **Marilyn Adams,** among others. Gabrielle says it is available at major book dealers (Barnes & Noble, Borders), as well as through amazon.com

Richard Baker has a book in a show, INTERNATIONAL EXHIBITION: The Art of the Book, October 14 until December 2, 2000 at the University of Missouri, St. Louis.

Twenty six artists and designers from different countries have been invited to participate. There will be a color catalogue available with an introduction by Nicolas Barker.

Claire Jeanine Satin, book artist in Dania, Florida, will have works in several upcoming exhibitions: in Oct. – Nov. in Vilnius, Lithuania; at C.W. Post College, Long Island, NY Feb. to April; and in the Abrons Art Center at the Henry Street Settlement, New York City Nov. to January.

S.A. Neff, Jr. has presented two workshops this year for Guild chapters: in March for the New York Chapter at the Academy of Medicine and in late September in Northampton, Mass. for the New England Chapter. At these two-day workshops he demonstrated some of his techniques for decorating leather bindings and boxes: blind and gold tooling with stiff paper templates; flat on-lays; raised on-lays; decorated on-lays; linear in-lays; and decorated leather end bands. Following each phase participants had time to execute that phase of the work. The end result was a plaquette containing samples of all the techniques, combined in one design. A more detailed description of the workshop is in the New York Chapter Newsletter No. 20, July 2000. Contact the chapter for a reprint.

The final venue for Mr. Neff's exhibition, *The Collector as Bookbinder: The Piscatorial Bindings of S.A. Neff, Jr.*, opened on October 6 at the New York State Museum in Albany and will remain on view until the end of this year.

Several changes have taken place in the line-ups of officers in a number of chapters this year. Among them:

Mary Parke Johnson is the new Chairman of the Potomac chapter, taking over from **Nancy Lev-Alexander**. Their new Vice President is **Katharine Casselman Wagner** and the new Secretary is **Werner Haun**, replacing **John Bertonaschi**.

Rebekah Lord Gardiner has stepped down as Program Co-Chair of the New England Chapter after four years of organizing meetings and programs along with **Dorothy Africa**.

The new Midwest Chapter co-chair with **Gabrielle Fox**, much to Gabrielle's relief, is **Jeanne Drewes**, from East Lansing, Mich. Heading a chapter alone in a large area is a hard job. The chapter is also looking for a Corresponding Secretary.

The Rocky Mountain Chapter has lost a co-chair, **Pam Barrios**, leaving **Laura Wait** alone in the office for the moment. Pam, of course, has taken on the Standards Chairmanship which, in addition to holding down a job and doing a lot of teaching, seemed to her to be enough for right now. We expect the co-chairmanship to be filled soon.

Erin Vigneau Dimmick has stepped down as editor of the newsletter of the Delaware Valley Chapter to become a full-time Mom. Her daughter, Honor Dean Dimmick will be keeping her busy for awhile. The DV Chapter's roving reporter for the newsletter, **Paula Zayats**, is also expecting shortly. **Sharon Hildebrand** is taking over the newsletter. The Delaware Valley Chapter, threatened with extinction a year or so ago, has come back with vigor with lots of plans for the fall.

NOTEWORTHY

LETTERPRESS PRINTING COURSE

A One-Year Course in Letterpress Printing, designed to parallel the One-Year Course in Craft Bookbinding sponsored by the Hand Bookbinders of California in San Francisco, will begin September 7 for 30

weeks at the San Francisco Center for the Book. It will offer students a solid foundation in the craft and techniques of fine letterpress printing, along with history, design and typography. Instructors will be Mary Laird, Marie Dern and Les Ferriss, with guest teachers covering printing with photopolymer, press maintenance, use of special materials, and other items.

The third One-Year Course in Craft Bookbinding with Gillian Boal, John DeMerritt and Dominic Riley begins at the Center on September 30. This has been an extremely successful course for students who had taken some basic bookbinding classes and were ready to learn more traditional structures and techniques. Students of the past two years have turned out an impressive array of well made pamphlets, portfolios, case and library style bindings, historical structures, boxes, and small editions, demonstrating practice in gold stamping, decorative papermaking, sewing, and other techniques.

DISAPPEARING NEWSPAPERS

Nicholson Baker, the same person who did an exposé of the dumping of books at the San Francisco Public Library, has now raised an alarm about the disappearance of original series of newspapers from libraries across the country, including our national repository, the Library of Congress. This report, "Deadline" (The New Yorker, 7/24/00), should be required reading for all librarians, historians, and anyone who cares about the loss of the irreplaceable information to be found in scores of important and novel newspapers from the past. Baker points out that the motivation behind microfilming newspapers has been a matter of freeing up space in our libraries, and many of these microfilms are now illegible and unreadable, yet cannot be copied because the originals are gone. He says that Peter Waters, former head of the conservation lab at the Library of Congress, told him that after the first ten years or so, most of the damage to a book or newspaper volume has taken place and after that the rate at which the paper loses strength "slows down enormously." Baker believes that the idea that newspapers will crumble into dust has been grossly exaggerated and is in fact, misleading. He has been engaged in a one-man crusade to save many (over 11,000 volumes) of these sets discarded by the British Library (their term is "deselection"), but his article should serve as a wakeup call to many institutions where originals still reside.

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

The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York NY 10175. Claims for issues paid for but not received will be honored without question. Back issues and copies of all *Newsletters* still in print are available for \$2.00 per copy.

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 December issue:
November 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

Authors of articles and other contributions accepted for publication in the Guild of Book Workers' *Newsletter* assign to the *GBW Newsletter* the right to publish their work in both print and electronic form and to archive it and make it permanently retrievable electronically. Authors retain copyright and may republish their work in any way they wish.

Executive Editor: Margaret H. Johnson
Production Editor: Richard Seibert
Associate Editor: Michael Burke
Book Review Editor: Sidney F. Huttner
Marbling Correspondent: Iris Nevins
Calligraphy Correspondent: Nancy Leavitt
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>

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 *Minion* with *Lyon* for display.

PAUL N. BANKS ENDOWED FELLOWSHIP AT UT
An endowment has been created at the University of Texas at Austin to provide support in perpetuity for students at the Preservation and Conservation Studies Program (PCS). It is called the Paul N. Banks Endowed Graduate Fellowship, in memory of the founder of the program

The goal is to raise a minimum of \$50,000, which will give assistance to at least two students each year. Gifts and pledges can be made conveniently by filling in and sending a special form card, available from the Abbey Newsletter office or the PCS, Graduate School of Library & Information Science, University of Texas at Austin, Sanchez Bldg., Suite 564, Austin, TX 78712-1276; (512) 471-8290; gracy@gslis.utexas.edu

ED. NOTE: Nora Lockshin's "Report from PCS" in the *GBW Newsletter* in August 2000 tells us a great deal about this challenging program.

IN MEMORIAM: ANNE F. CLAPP

Anne Clapp, teacher, author, and mentor for conservators of art on paper for thirty years and a practi-

1/4 page ad # 3

The Guild of Book Workers Newsletter

ing conservator of oil paintings and art on paper for 50 years, died in May of this year. She was a pioneer in teaching the importance of preventive conservation to her graduate students in the Winterthur/University of Delaware Program in Art Conservation as early as the 1970s. Her book, *Curatorial Care of Works of Art on Paper*, first published in 1973, went through four editions, and was used as a textbook in her classes.

2ND INTERNATIONAL EXHIBITION OF BOOKBINDING AS ART IN ITALY

Following the success of the 1st International Exhibition of the poem "L'Infinito" by Leopardi, the Province of Macerata has approved a project for the second Exhibition to be held in 2002. The book will be "Il Cantico delle Creature" of St. Francis of Assisi. Translations of some of the work and up-to-date news of the Exhibition plans will be found on the Internet site: <http://www.consulman.com>

With the collaboration of the Vatican Library and the Basilica of Assisi, they hope to produce a hand-made book for bibliophiles. Participants in this Exhibition will receive a copy of the catalogue as a gift. More later.

1/4 page ad # 4

GOUDY LECTURE AND WORKSHOP

Each year the Scripps College Press in Claremont, California sponsors the Frederick W. Goudy Lecture, accompanied by a workshop. This year's lecture will be given by Steve Miller, Director of the Book Arts Program at the University of Alabama. It is held in the Scripps College Humanities Auditorium at 7:30 pm on October 28. He will speak about the producing of the Dard Hunter biography. On October 28 and 29, Steve will give a workshop, tentatively entitled "Kamakaze reduction linoleum blocks, plus a bit o'type". Contact Kitty Maryatt for further information: (818) 703-0257; kittymaryatt@scrippscol.edu

SAA PRESERVATION PUBLICATION AWARD

The Society of American Archivists (SAA) has awarded *Architectural Photoreproductions: A Manual for Identification and Care* their prestigious Preservation Publication Award. The 128-page monograph written by Eleanore Kissel and Erin Vigneau is based on research done on the Lord & Burnham collection of architectural plans held by the Archives of The LuEsther T. Mertz Library of the New York Botanical Garden.

The book is designed as a "field guide" to photoreproduced documents, allowing the user to distinguish one technique from another using visual cues. ... The Garden's Conservation Librarian, Judith Reed, and her co-workers began to see the need for this book as they were rehousing the 140,000 drawings and prints of the collection of Lord & Burnham architectural plans, which are frequently consulted by architects and historians. It was a primary resource in the restoration of the Enid A. Haupt Conservatory at the Botanical Garden, which was designed by Lord & Burnham at the turn of the century.

PBI 2001

The Paper & Book Intensive 2001 will be held May 23 through June 2, 2001 at Camp Wapiti in the Oquirrh Mountains of Utah. For information, contact Paula Jull, in Pocatello, Idaho. Ph: 208 236-4260; email: jullpaul@isu.edu

20TH ANNIVERSARY OF CREATIVE ARTS

WORKSHOP BINDERY

In 1980, Polly Lada-Mocarski established a bindery at the Creative Arts Workshop (CAW) in New Haven CT. (CAW is a community arts center that offers classes to adults and children, established in 1961.)

In honor of Polly, the many students who have come through the doors, and their accomplished teachers from over the years, are holding a series of events in October. A reception and celebration with Mindell Dubansky speaking on Alice C. Morse on October 6 kicked off the series, followed by a tour of the Rare Book Collection at the Yale Center for British Art the next day.

Tours of Yale University Art Gallery's Collection of Artists' Books and the Sterling Memorial Library Arts of the Book Room Collection of Contemporary Artists' Books were given October 13 & 20.

Three workshops will be given October 28 and 29, and November 11-12. See the calendar for details and registration information.

PAPER EXHIBITION CATALOGUE OFFERED

Hiromi Paper International is offering, exclusively, the catalogue from the exhibition "Washi in the 19th Century: Homecoming of a Collection from Leipzig" being held in Japan.

Washi samples shown in the exhibition were originally exhibited at the Vienna World Exposition — the first world exposition in which the Japanese government officially participated. The main objective was to inform others about excellent and ingenious products of Japan, as well as to learn about expectations of foreign countries related to Japanese products.

Japan in the Edo period (1603-1867) had an original and refined paper culture. *Washi*, as embodiment of this culture, attracted the keen attention of visitors at the world exposition. As a result, a great part of *washi* samples shown at the exposition came

into the hands of European collectors. Details of the destiny of these samples after the exposition have not been clarified. However, studies on these samples, which have progressed partly due to the end of the Cold War, have revealed that they were stored in Leipzig.

This catalogue contains very important documentation on *washi* made in the 19th century in Japan. Most of these papers are not available anymore. In addition, for most of them not even samples are available in Japan since the traditional production of *washi* in Japan includes recycling of the old papers. The price of the catalogue is \$35.00 (plus tax for CA residents) and shipping. Hiromi Paper International, Bergamot Station, Gallery G-9, 2525 Michigan Ave., Santa Monica, CA 90404; t: (310) 998-0098; f: (310) 998-0028.

NORTH BENNET STREET OPEN HOUSE

The North Bennet Street School, 39 North Bennet Street, Boston, will hold an Open House on Friday and Saturday, November 3 & 4. Visitors will have the opportunity to informally tour the non-profit trade school's workshop facilities and talk directly to students and instructors at their benches. In addition to Bookbinding, North Bennet teaches a wide variety of handcraft trades: carpentry, furniture making, jewelry making, locksmithing, piano technology and violin making and repair.

EDITOR'S COLUMN

I want to thank the Lone Star Chapter, and its Dallas area chairman Pam Leutz, for Guest Editing the August issue of this Newsletter. The Lone Star members wrote about all sorts of interesting activities in

1/8 page ad # 1

1/8 page ad # 2

their area. Both the Austin and the Dallas areas are very active in the book arts field, but many of us in the rest of the country may not have heard about all their activities. Let me assure the chapter, and everyone else, that the delay in sending out the issue was the fault of the regular editors (with considerable help from the US Postal Service.) Our apologies.

Also due to our negligence is the omission of Robert Gohstand's name as the photographer of the "Bookbinding-by the-Bay" article in the August issue. Bob took dozens of wonderful photos of the weekend and we only regret we could fit in but two of them.

ANNOUNCEMENTS

Apply for the Carolyn Horton Fund Award. This award, administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), is offered annually to support continuing education or training for professional book and paper conservators. You must be a member of AIC's Book and Paper Group in order to qualify. The amount of the award varies with need. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events. **Deadline for applications is February, 1, 2001.** To obtain an application, write to: Carolyn Horton Fund, FAIC, 1717 K Street, NW, Suite 200, Washington, DC 20006

QUERY

The following letter was received by Karen Crisalli:

Dear Sirs:

I am searching for information about my great-grandfather, Edward Dunn, who was a Bookbinder in New York City from the late 1880's to 1930.

It is my understanding, in that time period, craftsmen were members of Guilds. Possibly your archives might contain information on him as to the following:

1. Was he a member of the Bookbinder's Guild?
2. Was he self-employed or did he work for a bindery?

3. What was the name and location of the establishment where he worked?
4. Were there classifications of bookbinders, i.e. Apprentice, Master, etc.?

Any information you would be able to provide me in this matter would be greatly appreciated.

Sincerely, Dorothy W. Holmes

111 Harrison Ave., B3, Newport, R.I.

July 26, 2000

N.B. Karen has explained to Ms. Holmes that the Guild of Book Workers has no records for the period from 1906 to 1930. Our archives are much more recent. Karen has also found that the name Edward Dunn does not appear in the Directories for New York businesses for the year 1906, the year the GBW was founded, and the only year Karen had had occasion to check in the course of researching Guild history. If anyone could help Ms. Holmes with her inquiry, it would be appreciated. And we, too, would be interested in hearing about it. Editor.

POSITIONS AVAILABLE

PRAXIS BINDERY: BINDER

Full-time position available at Praxis Bindery. A minimum of one year's experience is required. Duties would involve building boxes and working on editions, with the possibility of proceeding on to conservation work as skills improve. If interested, please contact Peter Geraty, Praxis Bindery, 1 Cottage Street #18, Easthampton, MA 01027-1667. *p:* (413)527-7275.

Suppliers and Services:

The *Newsletter* accepts advertisements:

1/8 Page:	\$35.00	(3 1/2" w x 2 1/4" h)
1/4 Page:	\$60.00	(3 1/2" w x 4 1/2" h)
1/2 Page:	\$120.00	(3 1/2" w x 9" h; OR, 7 1/2" w x 4 1/2" h)
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 **November first**, 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*.

REPORTS
BOOKBINDING 2000 *Continued*

RIT, JUNE 1 -3, 2000

We offer expanded views of some of the demonstrations given at the meeting.

DON ETHERINGTON:

Fully Dressed in Leather – Conservation Style

The theme of Don's presentation was that fine binding can incorporate conservation methods. His easy mastery of traditional techniques produces a book that is both elegant and long lasting.

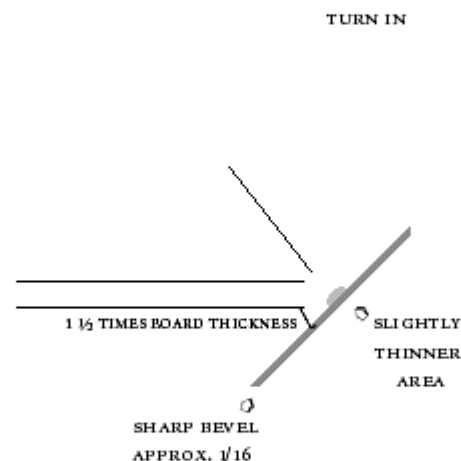
Boards are made of a combination of boards, with museum board outside and bristol inside. (This is nice for sanding.) The corners are softened by cutting off 1/16th inch and slight sanding and marked (see diagram). The boards are chamfered, starting about 1.5" in from each edge. Inside back cornering accommodates leather in the headcap area. These steps give the feel of thin boards though the leather remains nearly full thickness. The boards are attached to the book by lacing the flattened sewing cords.

The leather is cut so that the spine of the animal will be just to one side of the spine of the book. It is spokeshaved lightly around all edges and the same is done down the spine. Boarding minimizes minor flaws. Then the grain side is dampened and the flesh side pasted, using a fat round brush. A light coat of paste on the boards and spine allows the leather to slip easily.

Once the leather is on the book, the corners are

UNIVERSITY OF ALABAMA
JOB NOTICE

Corner Mitering



cut and the fore edges are turned in to get rid of them right away. Next the leather is worked into the hollow tube, which has been pre-cut at top and bottom. The corners are finished by dampening the leather if necessary and making tiny pleats with finger nails. The book is then allowed to dry under boards.

To fill the inside of the boards, a piece of card is placed flush with the inner edge of the boards and overlapping the turn-ins. A cut through card and leather gives a perfect fit.

*Nelly Balloffet
Paper Star Associates, Inc.
Ossining, NY 10562*

LOUISE GENEST:

The Exposed Spine Binding

Louise demonstrated and discussed her style of exposed spine binding, which is a work of art! She uses a concertina to protect the gatherings of the book, and covers those outside edges with narrow strips of thinly-pared leather which were pasted around and along each fold. Of course, this is done prior to sewing. When the signatures are together, the exposed spine is most attractive because of these leather strips.

Louise explained her technique in detail as she worked. She said she was very nervous in front of our group of 400, but you wouldn't have known it when you saw her pare those thin leather strips. She noted that this technique is not for thick books, with the best size being about 1" thick, or 12-14 signatures.

Her words of wisdom included the statement that it is important to know and do a lot of techniques and then you can choose from all that wonderful knowledge, especially as to what is best for a particular project. Louise said that one should always know what the book is going to be used for.

*Catherine Burkhard
Dallas, TX*

ANTHONY CAINS:

A Decorative Leather Covering Technique

The second technical demonstration was given by Anthony Cains, whose reputation as a binder and conservator, as well as his lengthy publications list, has made him a familiar name to most contemporary binders. Cains does not appear to relish being in the spot light, but he has an uncanny knack for establishing an immediate rapport with

1/2 page ad # 1

his audience, whatever its size. In Rochester he took the floor radiating something like the eagerness of a child anticipating some harmless mischief on an outing with indulgent grandparents as he watches his parents depart. Nor had he mistaken his audience, which was, indeed, happily inclined to indulge him.

Cains' turn toward mischief lit upon the subject of finishers, whom, Cains announced, he recalled as an arrogant lot from his student days. He cheerfully admitted that he had not distinguished himself at it, either, which was one of the reasons he was attracted to the technique of puckered, or sculpted, leather he was about to demonstrate. The technique was brought to his attention in the work of Edgar Mansfield, a prominent British binder in the early 1950's.

The actual demonstration was preceded by a few slides showing several fine bindings done by Cains and his work on the conservation and rebinding of the Ellesmere Chaucer manuscript now held by the Huntington Library. He then turned to the task at hand, introducing his audience to an "impenetrable" German book* and a good piece of dark red leather selected for the purpose.

The text block had been forwarded as for a traditional leather tightback binding. It was on five cords, with packed sewing, and the spine had been very lightly rounded and backed. Cains had sewn decorative endbands over a primary core, and lined the spine with a Japanese paper lining over the spine, and a leather lining between the endbands. The laced on boards were laminates of a material known in England as "blue-jean board". The boards had been lined with perma-life paper, shaped and sanded. Cains spoke with emphasis on the backcornering of his boards. He forms the back corner with two separate cuts, a long cut parallel to the spine, and then another 45 degree cut across the corner. He also pointed out that he had left the leather, which was rather thin, unpared except at the head and tail of the spine. The technique requires a thicker leather than usual for fine bindings so that it will hold its shape when dry and resist staining from the adhesive. The manipulation of the leather will

cause some bruising, so a very light colored leather is not suitable. It is also necessary to allow a rather generous turn-in to accommodate the folds formed in the leather.

After pasting out his leather and one board of his book, Cains placed his book down on the board side, turned the book and leather over, and began to use his fingers to pull the leather into pleats, pulling the leather back from the edges towards the middle of the board, which he could then swirl with the palm of his hand. Care must be taken not to extend the folds over the edges of the book or onto the spine. While the paste allows the binder several minutes to form the leather into a pattern, the basic form of the design must be completed before the paste sets. Sensing a measure of consternation out among the more cautious members of his audience, Cains pointed out that it is possible to model the leather on a piece of mylar marked out according to the dimensions of the book and transfer the cover to the book after the leather has dried. He then seized the opportunity presented to him by the superb technical support provided by the various

1/4 page ad # 5

* Das Handbuch für der Buchbinder by Thomas Henningson. Rudolph Hostettler Verlag, St. Gallen, 1969, second printing. The book was later sold for a good sum at the auction for the benefit of the Cary Collection.

cameras trained upon him and appealed to his audience for a 'thumbs up, thumbs down' assessment of his work to that point. His audience, however, seemed quite willing to leave the choices to him.

The creasing of the leather in this technique is quite reminiscent of the small eddies and ripples that a current forms in shallow water, or wind raises on the surface of dry sand. The palm movements can concentrate these patterns tightly into spirals, or move them out over the whole surface of the board. Cains did not use another implement in his demonstration, but remarked that bonefolders and the like can be used to manipulate the design.

Once satisfied with the modelling on the first board, Cains proceeded with the binding, beginning with the fore edge corners of his finished board. He forms the corners around the boards, then folds them back toward the center of the board and cuts and trims them out on a piece of card before putting them down. To protect the finished board, Cains put a towel down on his work surface before working on the rest of the binding. He prefers a square back to his bindings, so he does not set his boards. For the spine area, Cains pasted out the spine of the book, and then the spine area of the

leather except for the turn ins. He pulled the leather down over the spine and used a band stick to mold the leather around the bands, but the raised designs formed by the leather do not allow the spine to be tied up. He then proceeded with the modelling of the other board. He finished up with the corners, and the rest of the turning in. Cains prefers to mitre his corners first, then do the fore edge turn ins, then head and tail starting with the spine area. He is careful to keep his turn in areas moist to prevent staining and help form the caps. It is especially important to make sure the leather is pushed into the back corners. He finished his book by using band nippers on the spine, offering the useful tip that if one keeps a finger at the end of the slip the band nippers cannot slide off at the ends and mar the leather. He used his band stick to tap down his caps and corners. The binding was allowed to air dry briefly before Cains enveloped it securely in an ace bandage to finish drying. This prevents the boards from warping while the leather dries, but does not flatten the raised design in the leather. If the bandage is too tight, however, the grain of the textile can impress into the damp leather of the binding.

Given the amount of manipulation the leather

1/2 page ad # 2

received while quite damp the finished binding, on exhibit the next day, showed very little bruising. Indeed, the slight mottling it imparted complemented the movement in the leather formed by the puckered surface. This could have been accidental, but more probably the mastery of the binder is reflected both in his technique and the shrewd selection of his material. There is quite enough left to chance in bookbinding as it is.

Dorothy Africa
Harvard University

WORKSHOP REPORTS

“The Case Binding Examined and Refined” & *“The Case Binding Decorated”*: two workshops given by Priscilla Spitler and Laura Wait August 12 - 13 and 15 - 16 in Denver, Colorado. Sponsored by the Rocky Mountain Chapter.

Priscilla Spitler, of Hands On Bookbinding in Smithville, Texas, brought her skill and expertise to Denver in August for two workshops in the Laura Wait studio. For the first two days of “The Case Binding Examined and Refined,” participants

watched as Priscilla demonstrated all facets of the cased-in book and then each participant used the techniques to create three casebound books — a flatback, a rounded case, and a leather bound book. For beginners, it was a series of easy steps to follow; for the experienced, the refinements allowed speed, precision, and quality in the finished projects. The second workshop entitled, “Leather Decorating Techniques”, featured a collaboration between Priscilla and Laura Wait. The two demonstrated a variety of contemporary decorative finishes for leather bindings, including onlay, leather line inlay, back pared onlay, painting, staining, and stenciling, as well as the use of blind tooling and foil stamping equipment for lettering and designs. Laura’s studio was divided into work stations for each of the decorative techniques and participants made sample leather plaques and completed the final decoration of the leather volumes started in the first workshop. The emphasis on creative design and refinement of casebinding techniques presented a very productive and enjoyable four days.

— Carol S. Anderson

1/2 page ad # 3

EXHIBITION REVIEWS

THE COLLECTOR AS BOOKBINDER:

The Piscatorial Bookbindings of S. A. Neff, Jr.

The exhibition, *The Collector as Bookbinder: The Piscatorial Bookbindings of S. A. Neff, Jr.*, will be completing its six-venue tour at the end of this year. There is one more opportunity for you to see this impressive exhibition of fine bookbindings and landscape photography. It will open at the New York State Museum in Albany, on October 6, remaining on display through the end of this year. Included in the exhibition, are sixty artworks that were produced by Neff over a twelve-year period, beginning in 1986.

Sid Neff lives in his own world molded by the forces of nature and art, in which he spends his time trout fishing, fly-tying, book collecting and creating unusual fine bindings and exquisite landscape photographs. Neff's interest in angling began in his youth. As his enthusiasm for trout fishing developed, he became attracted to the history and literature of angling. In order to escape the American consumer culture, Neff spent two and a half years living in Dublin in the 1960's, indulging his avocation and beginning a collection of angling books, mostly published in Ireland and England.

Over the years, Neff's collection has grown into a substantial specialized library of approximately 2,000 volumes.

While building his collection, Neff became interested in fine bookbinding and was inspired to create the engaging book works included in his exhibition. These piscatorial reliquaries function as miniature museums, in which the texts and objects create an enticing environment that is intellectually and aesthetically stimulating. Neff's book works are finely bound sets of angling books, that include additional boxed items such as samples of trout flies, other angling implements, original working drawings and landscape photographs. The fourteen photographs in the exhibition are larger versions of those contained in some of the bound sets. Both the bound texts and the boxed objects are held together in illustrated boxes which do not merely protect the items inside; but propel the viewer into an adventure through Sid Neff's private world. These objects are so lush, beautiful and intriguing, I believe that even if the viewers knew nothing about the subject, they would be compelled to thoroughly explore the work. Therefore, if you are planning to visit the exhibition, schedule enough time to enjoy it thoroughly.

Although Neff is largely a self-trained binder, he has been a professional graphic designer for over twenty-five years. This training inadvertently prepared him for the demands of fine bookbinding which requires as Neff says, "a well-developed aesthetic sense, a keenly honed hand-to-eye coordination, a sense of proportion, and patience". And patience he evidently has! All of the works in this exhibition display such a strong sense of thought, caring and commitment, it is obvious that he had made the objects to please his own sense of pride and accomplishment. We are fortunate that Neff has made this exhibition for our enjoyment, as the objects are a permanent part of his library and we may not have another opportunity in the near future to enjoy them.

Neff's bindings tell stories about the rivers, landscapes, creatures and plants that are represented in the texts. Although the landscapes are stylized, the elegant rendering of the insects and fish are anatomically accurate in every detail. Over the years, Neff has developed the imaginative and effective techniques that make his bindings so unusual. These include paper mosaic, onlaid leather endbands, raised onlays. In the later 1980's, Neff began working

1/4 pg ad # 6

with dyed and cut Japanese papers and gold tea chest paper to create the decorative panels used on the covers and doublures of his bindings. As his method developed, the panels became more complex and grew to include hundreds of shapes, using up to thirty colors.

Neff begins his cut-paper process by making a detailed drawing on tracing paper. Colors are selected and the images in the drawing are traced onto the Japanese paper and cut out. They are then adhered to a piece of tea chest paper and weighted until dry. Afterwards, each shape is carefully cut out, allowing a small border of the gold paper to show around the edges. Once all of the pieces have been prepared, they are glued in position to a piece of Bristol board. Once the panel is dry, Neff trims it to size and adheres it into a recessed panel in the binding or box.

Neff has also developed an unusual approach to making leather onlays. Inspired by the work of the French fine binders, he favors raised onlays applied on top of the more traditional flat onlay. The raised onlays are made from thinly pared goatskin adhered to shapes cut out of four-ply Bristol board. Neff tools these onlays in blind and gold using the Ascona tool with stiff paper templates as guides. This method allows him to tool fluid, curvilinear lines, difficult to achieve with traditional line and curve handle tools. By working with the Ascona tool and a series of interlocking Bristol board templates, Neff is able to “draw” with leather, by blind-tooling linear designs onto covers and filling the impressions with strips of colored leather.

Accompanying the exhibition is a 68 page, full-color, softbound catalogue, which is on sale at each exhibition venue. The catalogue contains essays by Elisabeth R. Agro (Carnegie Museum of Art) and Stanley I. Grand (Wilkes University), as well as a binder’s statement, catalogue entries and **Glossary** by Neff. The catalogue, *The Collector as Bookbinder: The Piscatorial Bookbindings of S. A. Neff, Jr.* can also be obtained directly from Neff. For your copy, send a check for \$24 (includes shipping and handling), payable to:

S. A. Neff, Jr.
524 Sycamore Rd.
Sewickley, Pennsylvania 15143

Mindell Dubansky
Associate Museum Librarian – Preservation
Thomas J. Watson Library
The Metropolitan Museum of Art

1/2 vert page ad # 1

2ND NATIONAL BOOK AND PAPER ARTS
BIENNIAL, AKA MILLENNIAL BIENNIAL

September 15th saw the opening of the 2nd National Book and Paper Arts Biennial at the Columbia College Chicago Center for Book and Paper Arts in Chicago. This exciting exhibition was organized by Melissa Jay Craig and juried by Ken Botnick, Michael Durgin, and Cathy Ruggers-Saunders.

Drawn from over 100 entries, 29 works by 24 book and paper artists were selected, and highlight the wide range of work being executed in the book and paper arts today.

The selected works include: structural "books" (Linda Smith, Nancy Vachon, and Bonnie Thompson Norman); fine press, letterpress & editioned artist's books (Robin Price, Martha Carothers, R.H. Starr, Jr., Martha Braun, Kathryn Doyle, Rosemary Chiarlone, Peter Verheyen, and Inge Bruggeman); one-of-a-kind artist's books (Pamela Paulsrud, Denise Carbone, Valerie Roybal, and Doug Travis); broadsides & prints (Paula Schulze, Susan Merritt, and Dan Wang); paper sculptures (Mary Florence Forsythe and Cynthia Thompson); pulp painting

(Beck Whitehead); collage (Graham Harles); paper cutting (Beatrice Caron).

Wonderfully laid out to optimize viewing enjoyment, the opening reception was well attended, including many of the artists, some of whom came from further afield.

The exhibition can be seen in the Center's gallery on the second floor at 1104 S. Wabash in Chicago, IL. Gallery hours are 10am – 5pm. Dates for the show are September 15 – October 27.

A beautifully produced postcard, catalog, with essay by Michael Durgin, is available from the Center for \$20 + \$1 s/h = \$21. Checks should be made payable to Columbia College Book & Paper Center. Credit cards are also accepted. For more information write or call at: Columbia Book & Paper Center, 1104 S. Wabash, Chicago, IL 60605 book&paper@popmail.colum.edu; 312 344 6630

A companion exhibition featuring other works by the artists is on display in the entrance to the School of the Art Institute's John M. Flaxman Library, 37 S. Wabash Avenue, 6th floor, Chicago, IL 60603. While there, also stop by the Joan Flasch Artists' Book Collection.

Peter D. Verheyen,

Philobiblon: Book Arts, Different By Design

PUBLICATIONS

BOOKS

Gabrielle Fox, *The Essential Guide to Making Hand - made Books*, Cincinnati, North Light Books, 2000. ISBN 1-58180-019-3. 128 pp., full color step-by-step illus. of 11 techniques, with samples of variations by other binders. Available from major booksellers: Borders, Barnes & Noble, etc, and amazon.com. \$23.99.

Jacob Strandlien, *Dragons*, Pequeño Press. Miniature book designed and produced by Pat Baldwin. Edition of 55. \$85 + \$2 p&h. Pequeño Press, P.O. Box 1711, Bisbee, AZ 85603; (520)432-5924; f: (520)432-3065; email: patbooks @primenet.com

The two following publications were listed in the August *Newsletter*, but the information about where to order them was omitted. Here it is:

- Anton Marc, *The Thread of Meaning*, signed and numbered edition, \$85 + \$3 p&h (\$5 foreign), order from Atelier Editions, 16 Winter St., Suite 48C, Waltham, MA 02451, USA.

1/4 page #7

Number 131 — August 2000

- Anne Muir, *Harvesting Color: the Year in a Marbler's Workshop*, Incline Press, Oldham, Eng., 2000.

Limited ed. 250 copies. 96 pp., 11" x 8", with 12 marbling samples unfolded to 9" x 20". Half buckram binding with slipcase, \$320. *Available in sheets*, \$260, postage included. Incline Press, 11A Printer St., Oldham OL1 1PN, England; ph: 0161.627.1966

N.B. Incline Press offers several other *books in sheets*, priced from \$22 to \$50. Contact them for a list and/or specimen samples.

CATALOGUES

The Art of Publishers' Bookbindings: 1815 - 1915, by Ellen K. Morris & Edward S. Levin. Los Angeles, 2000. Catalogue of the exhibition held at the Grolier Club, New York, 17 May - 29 July 2000. 127 pp., 12" x 9". Full color illus. of all 254 books in the exhibition. Foreword by Ruari McLean; Afterword by Sue Allen. Includes bibliographical references and index. Each binding is fully described. This exhibition constitutes approximately 1/10th of the collection of Publishers' Bindings belonging to the authors. Published by William Dailey Rare Books, Ltd., Los Angeles. ISBN 0-915148-22-6; paperback \$37.50 Available from The Veatchs Arts of the Book, P.O. Box 328, Northampton, MA 01061; p: (413)584-1867; f: (413)584-2751; Veatchs@veatchs.com

CALENDARS

The Calligraphers engagement Calendar for 2001 is now printed. The editors, Eleanor Winters and Carole Maurer, have chosen 52 pieces from entries from 8 different countries. 47 calligraphers have contributed to the Calendar, the theme of which this year is Animals. Cover designed by Tim Botts, calendar pages by Mark Van Stone. Price: \$13.99. Available from calligraphic suppliers and from John Neal, Bookseller, PO Box 9986, Greensboro, NC 27429. p: 800-369-9598; info@JohnNealBooks.com

PERIODICALS

The Ampersand, vol. 18, nos. 2 & 3: (Journal of the Pacific Center for Book Arts)

- Felicia Rice reviews the Book Arts 2000 and Beyond Conference (February 1999) hosted by Steve Miller in Tuscaloosa.

- Karen Sjöholm discusses how she teaches book arts at John F. Kennedy University: "Each class opens with the lighting of a candle. . ."

- Mary Laird interviews three book artists in separate interviews: Pam Spitzmueller about her life as a book artist; Laura Wait about the artist's books she's

made; and Paula Jull, beginning with the question, "So why don't we start out by asking what exactly is an artist's book?" The \$64,000 question.

- Paloma Cain writes about the book arts program at the University of California, Santa Barbara.

- C. J. Grossman talks to book artists about how they market their work.

- PCBA Members Exhibition 1999 - photographs of many of the artist's books in the exhibition.

Association of Book Crafts (New Zealand) Newsletter, May/June 2000:

- Arthur Johnson continues his autobiography.

The Canadian Bookbinders and Book Artists Guild Newsletter, vol. 18, no. 2, Summer 2000:

- Arthur Johnson argues for sound structure and against excessive decoration, giving advice for simple, acceptable decoration for modern tastes.

Designer Bookbinders Newsletter, no. 111, Summer 2000:

- Report on a lecture given by Marc Lamb on the production of bookbinding goatskins in North Africa.

1/4 page #8

MARBLING NEWS

by Iris Nevins

Marbling & Water

It has often been said that it is necessary to use soft water for marbling. I am speaking about the traditional water-based method, using watercolor marbling paints (often called "inks", though technically they are not, but the habit persists), and a carriage-size bath. I have marbled in many places with many different types of water, all with equal success, though any difference in hardness or softness of water definitely affects the process in its own way.

First, I will talk about how it affects the size bath. I first Marbled in New York City...Brooklyn to be exact, where the water is quite soft. I later moved to western New Jersey, which has the most impossibly hard water if you have your own well. I definitely did see a difference.

The difference I found was that I needed a little more of the size powder to make the solution as viscous as it would have been in a soft water area. I used rounded tablespoons instead of level ones where they were called for. When I outgrew my home studio in the eighties I moved the business to a town that was on a soft water supply. I decreased the size powder. I have since moved back to a home studio (the pros and cons of working at home...well that's a whole other article! Especially for a marbler....we don't take interruptions well!) after moving to a large converted barn, and here the water is the hardest I could ever imagine. Full of lime....still, no problem if you increase the amount of car-

Morocco Bound: Journal of Australian Craft Bookbinders, vol. 21, no. 2, May 2000:

- The omnipresent Arthur Johnson has an article on preparing a book for binding.

Paper Conservation News, no. 94, June 2000:

- Anne Grieg reports on a three-day workshop on the use of vacuum points and suction tables in paper conservation.

The Paper Conservator, vol. 24, 2000:

- Sabina Pugh writes about the environmental problems in Duke Humphrey's Library in the Bodleian Library. One sad picture of spines of books that have had their day in the sun.

SUPPLIES

Benefit Dieu Donn  while you shop on-line!

Dieu Donn  Papermill is now registered with Greatergood.com, where you can do shopping with businesses such as L.L. Bean, Amazon.com, Eddie Bauer, and many more online. When you select Dieu Donn  as your chosen not-for-profit, they will receive 5% of proceeds toward their programs. To register, go to www.Greatergood.com and select a not-for-profit. Go to bottom of the page where it lists "more not-for-profits". Enter Dieu Donn  and start shopping by category or retailer!

Their Email Address is changing! Contact them at: info@papermaking.org

Light Impressions has a new PO Box number.

Their address now is: Light Impressions, PO Box 22708, Rochester, NY 14692-2708; (800)828-6216; f: (800) 828-5539; website: www.LightImpressionsDirect.com

Bindery Equipment and Materials for Sale

Jean Gunner is closing her bindery and is offering for sale finishing tools, 5 sets of handle letters, lying press with all accessories, sewing frames, paring machine, handmade papers, books, etc. For a complete list, send SASE, or contact her by phone or email. Jean Gunner, 4088 Surrey Dr., Allison Park, PA 15101; p: 412 487-5089; jeangunner@aol.com.

1/8 page # 3

rageenan powder. I have also taught marbling in different areas and always ask about the hardness or softness of the water. If I am forewarned and can adjust the amount of size, everything goes well. Other hard water problems in the house caused us to purchase a water softener. It lasted one day. The salts used in the softener caused the paints to go all pale and fuzzy. The water was not in the paints, but was mixed with the carrageenan. Whenever someone orders paints and then tells me they don't work, my first question is whether or not they have a water softener....generally the answer is yes. I then recommend that they use bottled spring water to make the size with. Not distilled...the process seems to like a little mineral content. It just works better than distilled.

Lastly, the paints. If you need to dilute them, this should always be done with distilled water. The minerals in tap water, hard or soft, can affect the colors and the way the paints work. Best to use plain H₂O, and this way, also, if there is something going wrong with the marbling on a particular day, at least you will know the problem is not with the water used in the paint.

REVIEWS

Kissel, Eleonore and Erin Vigneau. *Architectural Photoreproductions: A Manual for Identification and Care*. New Castle: Oak Knoll Press and the New York Botanical Garden, 1999. 135 pp. \$65. ISBN: 1-884718-62-0.

Reviewed by Nancy Carlson Schrock, Chief Collections Conservator, Harvard College Library.

Thirty years ago, older architectural drawings were more likely to go to the dump than an archive. While people have gained an appreciation of the documentary, historic, and artistic value of architectural drawings since then, problems recognizing the wide range of reproductive processes, each with its own storage and conservation needs, have made preservation difficult. To meet this need, the staff of the LuEsther T. Mertz Library of the New York Botanical Library, under librarian Judith Reed, has conducted extensive research into the technology used to reproduce architectural drawings from 1860

to 1960. *Architectural Photoreproductions* is the culmination of this research.

Authors Kissel and Vigneau faced a formidable challenge: to bring coherence to a highly technical field in a way that provides reliable and practical guidance for librarians, curators, conservators, and collectors. Their solution is innovative and effective. Each major type of reproductive process, such as blueprint or diazotype, has its own chapter, organized by methods for identification, support material, synonyms, history and use, manufacturing process, and degradation and storage. Text is followed by 1-4 pages of excellent illustrations, including details at 15x magnification and captions that point out the visual clues that will help the reader identify the process. A flowchart guides the reader through series of questions based on visual analysis, which results in a tentative identification that can be confirmed by referring to the appropriate chapter. I tested the manual with the trade term, "blue-line," which is often haphazardly applied to more than one technique. I located the term in the index, consulted the text and illustrations, and found it easy to distinguish between positive blueprints, blue diazotypes, and pellet prints. The clarity with which terminology is used in the book, supported by a glossary and index, will contribute to greater accuracy in cataloging and processing as well as preservation. Appendices provide yet more useful information: a quick reference chart of the major types of architectural photoreproductions along with the dates when they were used; general guidelines for exhibition and storage (conservation treatment is not covered in this book); and detailed instructions for making oversize copies of architectural plans using commercially available diazotype, digital, electrostatic, and photographic techniques. Curators and librarians who are continually asked to produce copies for users will find this last appendix a tremendous help. The value of this volume for bookbinders and conservators is broader than its title implies because photoreproductions were also used as working drawings for ships, industrial machinery, landscape design, engineering projects. Oak Knoll Press has published another essential reference book for those seeking to understand and preserve the documents of the last two centuries.

MEMBERSHIP

NEW MEMBERS

REINSTATED

ADDRESS CHANGE

CALENDAR

EXHIBITIONS

Current and Upcoming:

Guild of Book Workers Members' Exhibition, Best of the Best:

2000:

Until December 12: University of Utah, Salt Lake City, UT

2001:

January 12 – March 2, Syracuse University Library, Syracuse, NY

April 1 – June 15: Ohio University Library, Athens, OH

July 6 – August 18: Columbia College Chicago Center for Book & Paper Arts, Chicago, IL

September 10 – October 26: Dartmouth College, Hanover, NH

November 5 – December 21: Smith College, Northampton, MA

2002

January 16 – February 20: Swarthmore College, Swarthmore, PA

March 13 – April 23: San Diego State University Malcolm A. Love Library

May 7 – June 27: San Francisco Public Library, San Francisco, CA

Designer Bookbinders in North America, 2000 – 2001 (Tentative schedule. Please check.)

Until: October 25: Museum of

Fine Arts, University of Utah, 295 S 1500 E, Salt Lake City, UT; 801 585-6782.

November 6 – December 15: The Gleeson Library, University of San Francisco, 2130 Fulton St.; 415 422-2036.

January 8 – February 20: The Perry-Castaneda Library, University of Texas at Austin,

Austin, TX 78713; 512 544-4600.
March 19 – August 19: Washington, DC: Folger Shakespeare Library, 201 E. Capitol St. SE; 202 544-4600.

September 11 – October 27: Toronto, Ont.: Thomas Fisher Rare Book Library, University of Toronto, St. George Campus; 416 978-6107.

Cat. \$20 plus s&h available at each venue, or from: Miss S. L. Bath, Designer Bookbinders Publications, 8 Bryn Coetmor, Bethesda, Bangor, Gwynedd, LL57 3NL, UK; publications@designerbookbinders.org.uk

The Grolier Club:

Until November 18: "Fritz Kredel Centennial Exhibition"

December 13 – February 10: "The Fine Art of Letters: The Work of Hermann Zapf"

February 20 – April 28: "Bibliotheca Bodmeriana: Mirror of the World"

May 16 – July 28: "Voyages: A

Smithsonian Libraries Exhibition"

September 12 – November 17:

"Grolier the Numismatist"

Contact: The Grolier Club, 47 E 60th St, New York, NY 10022; 212 838-6690;

nsh@grolierclub.org;

http://www.grolierclub.org

Until:

October 31: Washington, DC: "Thomas Jefferson" at The Library of Congress.

An exhibit of Jeffersonian letters, documents, and drawings as well as over 2000 of the original books he gave to the government that survived an 1851 fire. Contact: 202 707-2000; www.loc.gov.

December 2: St. Louis, MO:

"The Art of the Book," the first in a series of exhibitions at the University of Missouri — St. Louis to explore aspects of the art of the book. At the Gallery FAB, Fine Arts Building, University of Missouri — St. Louis Rosedale at Florissant Road. Opening reception: November 2, 6–8 PM.

Contact: Marian Amies, Assist. Professor, 211 Fine Art Building, Dept. of Art and Art History, University of Missouri - St. Louis, 8001 Natural Bridge Rd, St. Louis, MO 63121-4499; p: 314 516-5997 or 314 771-9880.

December 31: Albany, NY: "The Collector as Bookbinder: The Piscatorial Bindings of S.A. Neff, Jr." at the New York State Museum. Cat. \$20 plus s&h, from S.A. Neff, Jr., 524 Sewickley, PA 15143.

Through 2000: New York, NY: "Collecting for the Centuries", an ongoing series of exhibitions highlighting some of the finest masterpieces from the Morgan Library. The Morgan Library, 29 E. 36th St.; www.morganlibrary.org

January 27: New York, NY: "Utopia: The Search for the Ideal Society in the Western World", an exhibition conceived and developed in partnership with the Bibliotheque Nationale de France. At the New York Public Library in the Gottesman Exhibition Hall (1st floor) and the Edna Barnes Salomon Humanities & Social Sciences Library (3rd floor). Contact: www.nypl.org

UPCOMING EXHIBITIONS

October 26 – February 2: San Francisco, CA: "Cut and Paste: California Scrapbooks", scrapbooks, diaries and photograph albums from mid-19th c to the present in the Library and Photographic Collection of the California Historical Society, 678 Mission St. *p*: 415 357-1848.

November 30 – December 3: Boston, MA: "Crafts at the Castle" at the Park Plaza Castle, Arlington St and Columbus Ave. An exhibition of the work of 102 invited craftspeople of limited edition, letterpress printed books and broadsides, blank journals and albums, and framed handmade paper collages. Contact: (617)523-6400.

February 8 – May: Dallas, TX: "Bridwell at Fifty", an exhibition featuring many of the Bridwell Library of Southern Methodist University's remarkable treasures.

STUDY OPPORTUNITIES

The Oregon College of Art & Craft will be offering Junior Residencies for Post-Graduate Artists, *September 2001 – April, 2002*, and Summer Residencies for Mid-Career Artists, *June 20 – August 20, 2001*. For more information contact: Tracy Schlapp, Publications and Communications, Oregon College of Art & Craft, 8245 SW Barnes Rd, Portland, OR; (503)297-5544 x 131.

WORKSHOPS, LECTURES & OTHER EVENTS

Creative Arts Workshop, (CAW), 80 Audubon St., New Haven, CT. Three workshops honoring Polly Lada-Mocariski. To register call CAW at

(203)562-4927:

October 28: Caterpillar Stitch Bindings, with Denise Carbone, \$60.

October 29: How to Make Paper: a sampler of techniques and materials, with Jennifer Crane; \$60.

November 11 & 12: Pop-Up Paper Structures, with Carol Barton, \$135.

October 27 and November 8: Huntington, WV & Philadelphia, PA: "To Outwit Time: Preserving Brittle Paper." The Conservation Center for Art and Historic Artifacts announces a one day workshop. The program is partially funded by the National Endowment for the Humanities, the Independence Foundation, and The Pew Charitable Trusts.

October 27: Huntington Museum of Art, 2033 McCoy Rd, Huntington, WV 25701

November 8: Union League of Philadelphia, 140 S. Broad St, Philadelphia, PA 19102-3083 \$50.00 for members of CCAHA and Co-Sponsors; \$60.00 for non-members.

Contact: Preservation Services Office, CCAHA, 264 South 23rd St, Philadelphia, PA 19103; phone: (215)545-0613; fax: (215)735-9313; email: ccaha@ccaha.org; website: <http://www.ccaha.org>

Number 131 — August 2000

October 28: Frederic W. Goudy Lecture. Scripps College Humanities Auditorium. Steve Miller, Director of the Book Arts Program at the University of Alabama will talk about the production of the Dard Hunter biography. Sponsored by the Scripps College Press. 7:30 pm.
October 28-29: Goudy Workshop. Tentative title: "Kamakaze reduction linoleum blocks plus a bit o' type." This will be a workshop on developing a strategy for making reduction blocks and printing them with type on Vandercook printing presses. Cost: (not sure yet—maybe \$125-150).

Contact Kitty Maryatt for further information: (818)703-0257; kittymaryatt@scrippscol.edu

October 30-31: Washington, DC: "To Preserve & Protect: The Strategic Stewardship of Cultural Resources," a Library of Congress Bicentennial symposium presented in affiliation with the Association of Research Libraries. Registration Fee: \$225 per person. Symposium Information Online: http://www.loc.gov/bicentennial/symposia_preserve.html. To Register Online: <http://db.arl.org/pp/>. Contact: Kathy Eighmey, Library of Congress; email:

keig@loc.gov; *p:* (202)707-4836. Or Kaylyn Hipps, Association of Research Libraries, email: kaylyn@arl.org; *ph:* (202)296-2296.

November 11: Ann Arbor, MI: "Annual Holiday Open House and Sale" at Jean Buescher's home and studio, 1404 Lutz Ave. Contact: (734)668-7436.

November 24 - 25: Toronto, Ontario: "History of the Book in Canada", a planning conference to discuss the contents of Volume I of an interdisciplinary history of the book in Canada from the arrival of the Europeans to the present. It will eventually be in three volumes published by the University of Toronto. For further information visit the website: <http://www.hbic.library.utoronto.ca>

December 1: Toronto: Interlocking Concertina Structures, a workshop with Claire Van Vliet, at the Japanese Paper Place Warehouse, 77 Brock ave., Toronto. \$125, sponsored by CBBAG. Contact Shelagh Smith at (905)851-1554; *f:* (905)851-6029.

December 6-8: Ann Arbor, MI: "Some Tools and Accessories for the Small Bindery" at Hollander's, 407 N Fifth Ave. Con-

tact: (734)741-7531; www.hollanders.com

May 23 - June 2: Utah: PBI 2001, the Paper & Book Intensive, at Camp Wapiti in the Oquirrh Mountains of Utah. For information, contact Paula Jull, in Pocatello, ID: (208)236-4260; e-mail: jullpaul@isu.edu

May 29 - June 4: Dallas, TX: AIC annual meeting. Contact: Rebecca Anne Rushfield: (718)575-2702, or AIC: info@aic-faic.org

July 28 - August 4: Easton, MA: 2001: A Calligraphic Odyssey, the 21st International Gathering of Lettering Artists at Stonehill College. Contact: Aimee Michaels, Director, (617)323-9396; Letter2001@aol.com

2002

June 5 - 11: Miami, FL: AIC annual meeting. Contact: AIC, 171 K St., NW, Suite 301, Washington, DC 20006; (202)452-9545; *f:* 202 452-9328.



Newsletter

521 Fifth Avenue New York, NY 10175 Number 132 October 2000

FIRST CLASS
U. S. Postage
PAID
Permit No. 22
Keyport NJ 07735

FIRST CLASS