



521 Fifth Avenue

Newsletter

New York, NY 10175 Number 133 December 2000



THE STANDARDS OF EXCELLENCE SEMINAR

October 5 – 8, 2000 Salt Lake City, Utah

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The Guild of Book Workers Newsletter

Number 133 — December 2000

GUILD NEWS

The Minutes of the Annual Meeting of the Guild of Book Workers in 2000 is printed below. It contains the results of the 2000 election, as well as short messages from the Outgoing and Incoming Presidents. We urge members to read it.

MINUTES OF THE ANNUAL MEETING OF THE GUILD OF BOOK WORKERS

The Annual Meeting of the Guild of Book Workers was held on Saturday, October 7, 2000 in Salt Lake City, Utah. The meeting was held at the conclusion of the Twentieth Standards of Excellence in Hand Bookbinding Seminar.

Karen Crisalli opened the meeting with a call to read the Minutes of the previous meeting. A motion was made to waive the reading. It was seconded and passed. Karen introduced James Welker, a Guild member and a Judge, who agreed to serve as parliamentarian, if needed.

Karen said that at this, her last meeting, she wanted to thank everyone for their support and guidance and patience over the last 6 years. She said the new President would inherit several projects she had started. She thanked Bill Drendel for once again acting as master of ceremonies [and auctioneer] at the 5th annual auction that brought in \$4500 this year.

The secretary announced the results of the Election. With a return of over one-third of the membership, the officers and committee chairmen elected for two-year terms are:

Betsy Palmer Eldridge • President
Margaret H. Johnson • Newsletter
Priscilla Spittler • Exhibitions
Anna Embree • Library
Peter Verheyen • Public relations
Pamela Barrios • Standards

Karen introduced the Guild officers in attendance and noted that their Annual Reports will appear in the February *Newsletter*. Peter Verheyen was introduced as the Guild computer guru and the new editor of the Study Opportunities List. He said that the Study Opportunity guide is a big outreach tool and is on the Web and will be issued in a print edition, as well. The online edition is at present very different from the old print edition which Peter is in the process of updating, and he welcomes additional input. He mentioned that he has about 4500 people on his Email list, on several lists worldwide, so if

anyone has any book arts related postings, they should let him know. He also said that while the *Supply* and *Membership Directories* will never be put online, the Newsletter will be posted, but it will be delayed by several issues.

Alicia Bailey, Treasurer, said that the Guild is healthy financially and that she will be consolidating all the Guild accounts, which means that credit cards can be processed for all Guild activities.

Margaret Johnson thanked the Lone Star Chapter for editing the August *Newsletter* and the New England Chapter for editing last October's issue. She thanked everyone who wrote for the *Newsletter* and said she is looking for volunteers to write on things such as tips for binders and also someone to summarize the ListServ discussions.

Jean Stephenson said that she plans to retire as *Journal* editor when her term is up next October and would like to find a successor prior to that time so she can work with him/her. The next 3 issues of the *Journal* are in various stages of production and the next issue should be out before the end of October (sic).

Karen then turned the 'gavel' over to the newly elected Guild President, Betsy Palmer Eldridge, who, in her acceptance speech, explained why she accepted the nomination and what plans she has. In brief, Betsy said that she has been a member of the Guild for almost 40 years and has also been active in the AIC and the Canadian Bookbinders and Book Artists Guild. She has watched the Guild grow and is concerned for its future, especially as a volunteer organization because the upper membership for volunteer groups is said to be about 500 members and the Guild is almost double that at present. She expressed admiration and wonderment that the Guild "flies". She questioned how sustainable the organization is in the current format and said she thinks her past experience will enable her to help the Guild make some viable changes. Among the things she wants to accomplish is to bring the Guild into IRS compliance as a non-profit organization. The Guild had inadvertently slipped into non-compliance. Another issue that needs resolution, is the state of the Archives, which at present are scattered all over the country. Barbara Kretzmann has agreed to undertake the assembly, temporary storage and sorting of all the archival materials. Any Guild member who has Guild materials should let Betsy know. Other projects that await further action



Monique Lallier



Karen Crisalli



Barbara Metz

include the Guild videos and oral history. She said that for some of the Guild work, staff might be hired. Betsy concluded by saying that although it sounded like a grim acceptance speech, she knows that everyone wants the Guild to survive.

Betsy thanked the three retiring Guild officers, Karen Crisalli, Monique Lallier and Barbara Metz and presented each with a beautifully calligraphed Certificate of Appreciation done by Nancy Leavitt.

Each officer also received a book* signed by the Executive committee and selected specifically for each recipient.

No discussion from the floor was called for because a 'free forum' was planned for later in the evening. The Annual Meeting concluded with the eagerly awaited grab bag of goodies provided by the vendors and presenters.

Respectfully submitted,
Louise Kuflik, Secretary

*Books presented were: Ronald Searle's *Slightly Foxed...but still desirable* for Karen Crisalli; the book on *French Embroidered Bindings* for Monique Lallier; the catalogue of *Designer Bookbinders in North America* for Barbara Metz.

N.B: A report on the Open Forum meetings will be printed in this *Newsletter* in February.

Several appeals to members were made by Committee Members. They are:

1) Peter Verheyen is connected by Email to several

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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 February issue:
January 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 copy-right and may republish their work in any way they wish.

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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.

Lists worldwide and asks Guild members with book arts-related items they would like announced broadly to contact him.

2) Margaret Johnson appeals, as usual, for items and articles for the *Newsletter*. She would especially like someone to read and make a resume for the *Newsletter* of items and discussions of broad interest that appear either on the GBW ListServ or on the Book Arts List.

3) Betsy Palmer Eldridge asks members who may have Guild materials for possible inclusion in the Archives project to contact her.

CHAPTER NEWS

The **Midwest Chapter's** new co-chair **Jeanne Drewes** has returned to the Midwest Chapter after several years working in Baltimore at Johns Hopkins University. (She was a Potomac Chapter member there.)

Jeanne is already making arrangements for the Chapter's Annual Meeting at the end of March in Chicago at Columbia College. **Karen Esper** is the new Corresponding Secretary for the chapter.

The Chapter is planning a traveling exhibition next year that will be open to members and outsiders. The text chosen is a printing by Larkspur Press of *Stone Eye*, the new Richard Taylor collection of poetry, to be ready in January. For information about securing a copy and entering the exhibition, contact Gabrielle Fox **before the end of December 2000**. (See Calendar: Call for Entries).

The **Rocky Mountain Chapter** now has a Co-chair to fill the office vacated by **Pam Barrios**, the Guild's new Standards Chairman. **Marnie Powers-Torrey**, of Park City, Utah will take over the duties. Chapter members have taken a few moments to catch their breath after all their work organizing the very successful Standards Seminar, and now have a full schedule of workshops and classes for the fall and winter.

The **New York Chapter** and the Center for Book Arts sponsored a lecture by **Deborah Evetts** on November 30th at the Center. The topic of her slide talk was "Fine Binding: My Approach".

The **Potomac Chapter's** officers were noted in the last Newsletter, but we omitted the Treasurer's name. She is **Atalanta Grant-Suttie**. (Our apologies.)

EXHIBITIONS

NEW GBW EXHIBITIONS COMMITTEE

ESTABLISHED

Newly elected Exhibitions Chair Priscilla Spitler has formed a committee to assist in planning future Guild shows, primarily in anticipation of the 100th anniversary exhibition in 2006.

Representing the country geographically, the committee members are Tim Ely, Don Glaister, Bobbie Pilette and Laura Wait.

The Chair feels that with this team of experienced exhibitors and professional binders, the new Exhibit Committee is certain to plan smooth running and exciting upcoming Guild shows.

A series of proposals was immediately submitted to the GBW Executive committee to improve exhibition planning and participation for major Guild shows and was recently accepted via the November phone conference.

The primary change is to schedule major GBW shows for every three years instead of the past practice of every two years. This will allow more time to obtain sites for traveling shows, exhibit preparation

and catalog production and cut back on the handling of two shows at once, current and future. GBW Chapters are also encouraged to plan their exhibitions in the years between the larger Guild shows. With the current Guild show "Best of the Best" recently opening in October, 2000, the next major GBW show will be scheduled for 2003, and then the anniversary show in 2006. Past Exhibitions Chair Barbara Metz has generously agreed to handle the "Best of the Best" traveling exhibit through the end of 2000 and assist in the transition.

Concern over the length of time that shows should travel was also addressed in the recent proposal, and the committee will make every effort to limit two-year travel times to major shows only, such as the 100th anniversary. In addition, once the selection process begins and members submit works for exhibition, the travel time and exhibit sites will be stated, with no other venues tagged on afterwards extending the length of the show. The Exhibitions Chair will make an announcement or call for exhibit sites at the onset of planning an exhibition, so that venues or institutions interested in hosting them may be considered as a future site.

The committee also plans to develop a point system when jurying shows so that members can receive constructive feedback about the works submitted, along with their notification letters. The point system may be broken down in categories such as design, technique, successful structure or use of materials, etc. and a basic outline of this criteria would be available to members when the call for entries is announced.

If you have any exhibit concerns you would like addressed, contact Priscilla Spitler at (512) 237-5960 or email her at prisplit@totalaccess.net

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MEMBER NEWS

Monique Lallier announces a change of Email address. Her new one: folium@triad.rr.com

Alicia Bailey's correct Email address is: aliciabai-ley@qwest.net

Jeanne Drewes, co-chair of the Midwest Chapter, will return in January to Cuba, where she will work once again with students from the Johns Hopkins Cuban Exchange Program, offering her knowledge of preservation and sharing her passion for hand-made books.

Madelyn Garrett, formerly conservator at the Marriott Library, University of Utah, has become a curator of rare books at the Marriott Library, and has been active in outreach and public events involving books. Last October she received the 1999 Governor's Award in the Humanities for her roles in the traveling exhibit "Westward Bound", the Marriott Library Book Arts Program and the Rocky Mountain Chapter of GBW. Madelyn presented "A Brief History of the Book" in the Book Arts Studio to attendees of the GBW 20th Standards Seminar in October.

Books by **Lucinda Carr** (Rocky Mountain Chapter) will be included in the Edge Invitational Exhibit, opening December 29 (7-10 pm) at Edge Gallery, 3658 Navajo, Denver, CO 303-477-7173. Show continues through January 14, 2001. Gallery hours: Friday 7-10 pm, Saturday & Sunday 1-5 pm.

Alice Austin (Delaware Valley Chapter) was invited to be a visiting artist at the University of the Arts in Philadelphia this fall in the book arts/ printmaking department. Most of her time at UArts was spent in the Borowsky Center for Publication Arts working with master printer Lori Spencer creating an artist book in an edition of 500. An installation of 100 of her colorful and sculptural books is planned for exhibition in January in the window on Broad Street at the UArts. Funding for this project was provided in part from The Leeway Foundation.

NOTEWORTHY

FINE BINDING FOR THE 21ST CENTURY: An exhibition to be held January and February 2001 at The Book Club of California, 312 Sutter Street, Suite 510, San Francisco, California 94108; bcc@slip.net.

Joanne Sonnichsen reports:

Wonderful bookbindings have arrived from all over the United States and France. Photographs for the catalogue have been taken, and the enthusiasm for the quality of the work is high. Bindings range in decor from elegantly simple to beautifully complex, and in structure from traditional to experimental.

The seventeen bookbinders represented in the exhibition are: Jane Aaron, Marlyn Bonaventure, Joe D'Ambrosio, Anne de Broves, Sün Evrard, Pat Galante, Sandra Good, Lindsay Hague, Abby Jones, Barbara Kretzmann, Hisako Nakazawa, Elaine Nelson, Eleanore Ramsey, Dominic Riley, Hans-Ullrich

Rötzscher, Joanne Sonnichsen, and James Tapley.

The eleven Book Club of California titles represented are: *Exploring Japanese Books and Scrolls*, *A Book of Gaelic Airs*, *A Sojourn at San Francisco Bay - 1816*, *The Allen Press Bibliography*, *The Kasidah of Hâjî Abdû el-Vezdî*, *Thomas Bewick & The Fables of Aesop*, *Frank Morrison Pixley of the Argonaut*, *Porter Garnett, A Typographical Masterpiece*, *Art Deco: The Books of François Louis Schmied*, and *The Engraved Bookplates of Eric Gill*.

The weekend of 6 and 7 January 2001 is scheduled for the installation. The date for the official opening reception, jointly sponsored by the Book Club of California and the Hand Bookbinders of California, is yet to be set. The exhibition will continue through the end of February. A catalogue will be available from the Book Club of California.

SOCIETY OF BOOKBINDERS CONFERENCE 2001
The SoB's Conference 2001 will be held at Homerton College, Cambridge, England on July 19th to 22nd.

Among the many speakers and demonstrators expected to be at the Conference are Frank Mowery,

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The Guild of Book Workers Newsletter

James Brockman, Jan Sobota, Mark & Midori Cockram, Nick Cowlshaw, John Mitchell and others. For information about the Conference and the Society of Bookbinders, contact Mr. Philip Lee, Glebe House, Green Lane, Everton, beds. SG19 2LA, UK; or, check their website: www.socbkbind.com, or contact them by email: bookbin@socbkbind.com. (Ed. note: We regret to say we are late in reporting this conference, so the deadline for saving £20 has passed. Full delegate places for SoB members is £315; £20 more for non-members. Fees include accommodations in single en-suite rooms.)

Harold Patrick McGrath, Master Printer.

November 17, 1922 – November 14, 2000

Harold passed away 3 days shy of his 79th birthday. He is best known for over 50 years of printing of letterpress books and especially his printing of wood engravings for Leonard Baskin at the Gehenna Press, Barry Moser at the Pennyroyal Press, Alan James Robinson at Cheloniidae Press, Fritz Eichenberg, Clare Van Vliet among many others.

Funeral services were held on Saturday, November 18th. If you would like more details, the family phone number is 413-584-1418.

— Alan James Robinson

UNIVERSITY OF IOWA CENTER FOR THE BOOK RELOCATES

The Center for the Book has relocated its office, the Windhover Press, and the UICB Presses to North Hall on the University of Iowa campus. **New addresses:**

Center for the Book

216 North Hall, University of Iowa
Iowa City, IA 52242-1223
319 335-0447; *f:* 319 353-2872
Center-for-the-book@uiowa.edu

Windhover and UICB Presses

27 North Hall, University of Iowa
Iowa City, IA 52242-1223
319 335-1715; *f:* 319 353-2872
shari-degraw@uiowa.edu

NORTH BENNET STREET SCHOOL PROJECT

The North Bennet Street School Bookbinding Program in Boston got a nice writeup by Christine L. Compston in the Jan. 2000 issue of *The Christian Science Monitor*. The NBSS bookbinding students are in the second and final year of a grant-funded project to repair and restore historically significant volumes from a valuable collection belonging to the American School for the Deaf. This collaboration benefits both parties, giving needed care to the ASD's collection and giving the NBSS students an opportunity to work on significant books. It also benefits both parties in other ways since the students can take pride in the valuable work they're doing and, at the same time, enjoy the chance to serve their community and the ASD is getting at

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Series of 4: 10% discount.

For inclusion in the next *Newsletter*, send camera-ready artwork by January 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.

least double the value of the grant (it only covers supplies, tools, shipping, and insurance), since the labor is donated by the students.

ONLINE BOOK PRICES FALL

Independent bookstore owners must feel great relief from the fact that the deep discounts formerly provided by the chain online bookstores are being virtually stopped. Although less than 5% of book sales last year were made online, the internet sales had been the fastest growing part of the business. Rising costs, however, have meant that many books are now more expensive online than books purchased from your neighborhood book dealer because the chains have virtually ended the deep discounts. "Including shipping charges, only hardcover books with cover prices above \$22.50 are now as cheap online as they are at full price in a traditional store. Customers need to order five or more paperbacks at once to make an online purchase less expensive than paying the cover price in a store."

(NYT article, by David D. Kirkpatrick, 10/9/00)

ANNOUNCEMENTS

PAUL BANKS MEMORIAL

Please join friends and colleagues of Paul Banks in a "Celebration of His Life" 5:30 p.m., January 22, 2001 at the Grolier Club, 47 East 60th St., New York, NY

RSVP by January 15, 2001 to:

ursula-and-nilo@worldnet.att.net or 212 932-0636.

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Donations may be made to the Paul N. Banks Endowed Graduate Fellowship. Checks should be made payable to The University of Texas at Austin and mailed to: Preservation and Conservation Studies, GSLIS, University of Texas-Austin, Sanchez Building, Suite 564, Austin, TX 78712-1276.

CORRECTION

There was an error in the last GBW newsletter hosted by the Lone Star Chapter. Gary Frost's website is <http://www.futureofthebook.com> and Craig Jensen's weblog address is <http://booknotes.weblogs.com>

REPORT

FROM THE

STANDARDS OF EXCELLENCE SEMINAR

OCTOBER 5-8, 2000, SALT LAKE CITY, UTAH
Monique Lallier can retire from her position as Standards Chairman feeling satisfaction at a job well done. The 20th Seminar was a great success. The addition of one more presenter meant that everyone who applied was able to attend. And almost 170 people did attend, many taking advantage of the beautiful weather on Thursday to explore Salt Lake City or take the tour to Snowbird, riding up into the mountains on the tram. Others attended the Foundation Session given by Betsy Palmer Eldridge. We have a student's report on it.

Events started in the afternoon with tours of the Marriott Library's Book Arts Studio and Special Collections' presentation and display on "History of the Book", followed by an opportunity to see the Designer Bookbinders in North America show, with a talk by Stephen Conway. The Opening Reception for the Seminar and the GBW exhibition "Best of the Best" were kicked off by the keynote speaker Don Etherington. Don's talk stirred up a good deal of discussion and controversy, as he brought up again the question of certification. We'll no doubt hear more of that later.

The Vendors were there — not quite as many this time, due no doubt to their having traveled to Rochester in June. But a good turn-out all the same, tempting everyone. The vendors' room is always a lively scene in between the presentations...and before and after.

Friday evening was the Banquet and auction night. The auction, with Bill Drendel presiding, has become a fixture of the Seminars and has paid for

three Scholarships to the meeting for several years now. Half of the proceeds (\$4,500 this year) are being set aside for the Guild's 100th anniversary celebration in 2006.

Following Saturday's presentations, the General Meeting drew a large attendance. Minutes of the meeting are printed in this issue and would repay reading. Those with the strength to do so, attended the Open Space sessions, which will be reported on next time. Some of us, however, exhausted by several days of intense activity, repaired to the steak house in the hotel and relaxed.

Australians Joy and John Tonkin gave a talk at breakfast Sunday morning. Although I was on a plane going home at the time, I had been able to see the Tonkin's beautiful little books while they were in San Francisco giving a workshop at the Center for the Book in September, so I know the talk was enjoyed by all.

Monique announced at the Banquet that the next Seminar, in October 2001, will be in Alexandria, Virginia, organized by the Potomac Chapter. See you there!

— Margaret H. Johnson

SUMMARY OF PRESENTATIONS

Gabrielle Fox

MINIATURE BINDINGS

Miniature bindings are delightful. Yes, cute! And exquisite in their own way. Not a detail can be missed — even in its simplest form. Presenter Gabrielle Fox helped us all see those details, conveying that any little mistake would certainly show up on a miniature binding!

Gabrielle demonstrated how to do a cased-in binding, using a particular collaboration with a letterpress printer and artist/writer in a limited edition. She next rebacked a miniature, addressing the restoration/conservation of miniature books. She won everyone's hearts with her third demonstration, covering in full leather a 1" text block she had sewn. Gabrielle's tools were a demo in themselves — most every item was a tool, sized or specially made, for the world of miniature bindings. It was wonderful to watch her use these tools and work so meticulously, as well as gain from her tidbits of information as she worked. Her slide presentation included miniature equipment along with much of her beautiful work.

Terry Buckley



MEDIEVAL BINDING TECHNIQUE

Dropping a book on the floor and turning it back on itself can be most unnerving to any bookbinder. Learning that it didn't do any damage to the structure and seeing that that structure allows a book of any size to lie flat when opened is a delight to any binder's eyes. Then...learning how this book was made—a la

Terry Buckley's way (or...his BK118)—made his presentation most worthwhile.

While he was a bit hard to understand, you strained to not miss a beat as he demonstrated the sewing method, which included endsheets; the sewn-in endbands; the miracle piece of vellum cut and notched Buckley style; the formation of the hard cover boards; and the preparation and application of the leather. He rounded out his demonstration by explaining how to finish out the book.

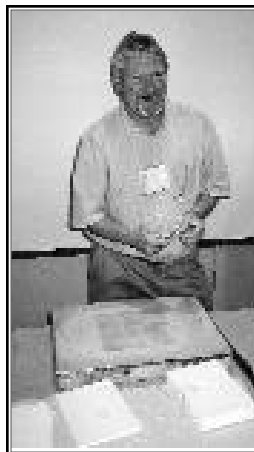
Terry closed his session with slides of his work doing this K118 structure, leaving us aghast with the structure done on a book that was about 4 feet high! Many of us are now anxious to try this most sturdy

style of binding for ourselves.

Karen Zukor

ADHESIVES

Karen Zukor shared information about her work in paper conservation and thus, her experience with adhesives — good and bad. While questions from those in a session allowed the discussion in each session to be different, Karen walked us



through information on natural adhesives, glues, synthetic adhesives, and adhesives not recommended.

Besides the questions, comments from individuals in each group allowed others further information on how this or that adhesive had worked (or not worked) for them. It boils down to the fact that each binder, or bindery, has to make decisions on what to use, based on what that adhesive is to go

onto. Certainly valuable or rare items call for much more careful attention than the study Bible that needs repairs so it can last another 15-30 years for the user!

William Minter

TOOL TIME!

SHARPENING OF KNIVES AND OTHER USEFUL IDEAS



There was so much information concerning knife sharpening — the primary focus in Bill Minter’s presentation, “Tool Time! Sharpening of Knives and other Useful Ideas — that he began, almost apologetically, admitting that his sessions had been running overtime. But he did

work and talk fast to get it all in in the three-hour time

frame — after all, it is an important subject for binders.

Bill noted his background and experience, and then headed into information on board shears, especially the Jacques shears; what is a sharp edge; methods of grinding a bevel; knife styles and types; sharpening with belt sanders, strop, Japanese waterstones; and finishing compounds and methods. Most of the time he worked and demonstrated with the spokeshave blade and different brands of blades for this tool.



The binder works hard at keeping his knives sharp — it makes his work easier (and pleasanter) and of better quality. “Tools that work for you and not you for them” is what all bookbinders must expect. Bill announced that he helped make a video on sharpening and maintaining Jacques Board Shears and hoped it would be available very soon. His handout included further information on supply sources, reading materials, and videos.

Pamela Spitzmueller

GIRDLE BINDINGS

As Chief Conservator for Special Collections in the Harvard Library Systems, and previous head of conservation at the University of Iowa Libraries, and faculty member of the University of Iowa’s Center for the Book, Pamela brings years of historical background to any class that she teaches.

This medieval structure is composed of a bound text, with the covering material extending from the head of the book; it is gathered (in most cases) with a terminal decoration, often a Turk’s Head knot, which wrapped around the wearer’s girdle (belt). After an historical slide review, Pamela provided samples of the various cover treatments of this structure, followed by demonstrations on preparation of cover boards, binding and the use of the girdle apparatus. The ending slide examples showcased both true girdle bindings and related structures based on these forms.

Synopsis of the first four sessions by Catherine Burkhard, Dallas, TX. Synopsis of the last session by Cindy Haller, Albuquerque, NM



FOUNDATION SESSION

ON LEATHER

The Foundation Session, taught by Betsy Palmer Eldridge, fulfilled all — and more — that it promised: “...to provide basic information...comprehensive introduction...refresher

course...(with a) focus on “Leather.” The presentation offered not only a new depth of understanding of basic characteristics of leather but also many little tricks, that, coming from the vast experience of the presenter, help us, who are newer to the binding world save a lot of time and avoid many pitfalls. Every one of my 20 (small) pages of notes includes items of information or techniques that are useful. And it was fun to get acquainted with Betsy Eldridge, the Guild’s new president, who gave a very spirited, energetic, and knowledgeable session.

One of the main benefits of the whole seminar, including the Foundation Session, is being exposed to different theories and technical approaches.

Experiencing these gives one courage to meld them together to create one's own personal methods. Stimulation, wider horizons, and increased awareness are the legacies for attending Standards.

Virginia Powers, Bookbinding Student

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By Jeanne Drewes

FIRST IMPRESSIONS

Catherine Burkhard, in Dallas, asked several students who attended their first Seminar on Standards of Excellence to give their first impressions. She received the following responses:

Barbara Rountree, in Plano, Texas, wrote:

...I had a wonderful experience and learned a lot! I'm glad I went!! It was great to have the vendors there – especially Marc Lamb and Eva von Breugel with her beautiful papers.

In Gabrielle Fox's miniature book session I was able not only to see the beautiful little books created by a really talented, imaginative and skilled artist, but watched her working on the tiny leather cover with as much care and precision as you would on any full-sized book. It was inspiring to see the variety of her art.

I found the session with Bill Minter very helpful, especially in watching him sharpen those blades. I am going to get a new strop (or make one) and get better at the sharpening. The most frustrating thing I know is a dull knife! Pam Spitzmueller's girdle books were really interesting to me. Now, every time I look at 15th c. paintings, I will look for them. Karen Zukor's adhesives presentation was thought-provoking. I think a bookbinder needs to consider the individual project and make as good and educated a decision as possible in relation to what adhesive to use and know how to use it. Common sense and integrity should rule.

Elizabeth Vincent Owen, in Richardson, Texas, wrote:

The Standards Seminar was quite awesome, in the grand sense of the word. To be surrounded by so many talented artists and craftsmen whose venue is the book (my favorite book!!), and see examples of their work was a treat indeed and reminded me of my humble status. I attended the Foundations session, along with the adhesives, tool sharpening, girdle bindings, and miniature books sessions. All were well presented and I was impressed by the knowledge and apparent love of their respective subjects. My regret was that I was unable to attend the other session on medieval bindings.

My favorite class was the Miniature Books (who could help but fall in love with those adorable little fellows?). I gained profound respect for adhesives from a conservator's point of view and the science behind it. The research behind historic girdle bindings and the creativity in making new ones was inspiring. Tool Time!, alas, while failing to fascinate me, did convey their importance and I remain impressed by those who work with metal and craft the blades that enable me to bind books.

Virginia Powers, in Plano, Texas, wrote:

For my "first Standards impressions", the words that come to mind are: Impressive, inspiring, stimulating, awe, horizons extended, kid-in-a-candy-store (vendor's area!), fun, camaraderie.

I liked the fact that the presentations offered both technical skills and equipment, as well as purely aesthetic ideas and products. Together, these potentially improve one's knowledge and skills while at the same time providing tremendous stimulation to creativity.

Overall, I thought all the presenters were excellent, the general arrangements, such as scheduling, TV monitors, etc. functioned well for the most part, and the physical space was adequate.

ED NOTE: Virginia had some of the same small complaints we all have about the shortcomings of the hotel situation – no chairs at break times, too many sugary things, etc., but perfection is hard to come by in the world of business travel.)

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TIPS AND TECHNIQUES

HOMEMADE LIGHT BOX

By Phil Evans, Bloomington, Indiana

Light boxes can be useful in many situations. Most often they are used in making page and paper repairs when it is helpful to have a light source under the paper to see exactly where the configuration of the ripped or damaged area is. They can also be used to analyze paper by making it easier to see chain lines and watermarks and are indispensable for leaf casting or working with pulp.

Commercially-made light boxes cost from \$204 upwards, but you can assemble the materials and make your own for under \$45. They consist basically of three components: a container or base, a light source, and a piece of Plexiglas or frosted glass. The first two items can be found at any large general merchandise outlet. I bought a clear plastic under-bed container 16" x 22" x 5" with a lid for \$5.50 and two 12" fluorescent light strips (called under counter lights) for \$14 each. I purchased the 15" x 20" piece of white-coated 1/8" thick Plexiglas at a local paint and glass store for \$6.50. Frosted glass also diffuses

light well but it seems difficult to find.

Place the two light strips on a flat surface and turn the clear plastic container upside down over the lights with the piece of white-frosted Plexiglas resting on top of the inverted container. One could also leave the plastic container upright, I suppose, but I find that the clear plastic bottom helps to diffuse the light. Having the container upside down solves the problem of the light cables being in the way. The 5" depth of the container allows the two light strips to be far enough away from the Plexiglas so that there is adequate dispersion of light. Each fluorescent light strip measures 15" in its total length, with the off/on switches on the ends, and thus, just fits underneath the plastic container. When finished with the light box, the light strips and Plexiglas can be stored in the container and closed with the tight fitting plastic lid.

SUPPLIES

FOR SALE: *Bindery*
Book (art) binder/conservator selling bindery. Supplies, leather, equip, library. Call toll free for details @ 877-944-2711 or email at ingepreservations@bwn.net.

— *Bob Inge*

EQUIPMENT

T-FAL Saucier, the French saucemaker that makes paste-making a snap, is not presently available in the US. However, Elaine Schlefer contacted the company, TFAL, inquiring about its availability. They replied that if enough people e-mail the company, perhaps they could make it available again. (At one time it could be ordered through BookMakers, but became unavailable.)

Contact them at: TFAL/Consumer Email consumerservice@t-fal.com

"Tini" L-Weights are made by Jumping Bird Studio in Fort Collins, Colo. and are available for \$60 each, plus tax + s&h. 2x2" Handi Weights are \$14 ea., 2 for \$25. Steel/zinc coated triangles are \$24 ea. Jumping Bird Studio, Lucinda Rae Carr, 1828 Indian Meadows Lane, Fort Collins, CO 80525; 970-416-9848; jumpingbirdstudio@msn.com

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INQUIRIES

The following questions came up on the GBW List-Serv recently. Perhaps a reader has an answer?

John J. Cooney, in Indianapolis, has asked: "Does anyone have a vintage 'owner's manual' for an iron-topped Jacques board shear? The manual I have is a recent one obtained from the L. Hardy Co. of Worcester, Mass. which presently manufactures the Jacques. This is useful, but I'd still like to see what sort of manual may have accompanied my tool when it left the factory 100 years ago.

I called L. Hardy to ask about obtaining a vintage manual and learned that their archive goes back but a few years. Does anyone have one from c. 1900? He can be contacted at cooneyform@IQUEST.net, or, tell us, too.

Deborah Alterman (altermanbl@HOME.com), at Married Mettle Press, Mt. Holly, NJ, writes:

I have noticed one library that is creating spine labels for its new books by printing them on sheets of self-adhesive Avery labels on a laser printer. Does anyone know where I can find information about how archival these inks are? Will they fade over time? And what about inkjet printer ink? Is one better than the other? My reason for concern is that I have recently noticed the drastically fading call numbers on the spine labels from books processed in the 1970's and 1980's at some university and college libraries.

[Ed. note: *I don't know about the ink problem, but the adhesive on the labels certainly won't be good for the spines of the books — not archival.*]

BOOK REVIEWS

Geoffrey Chaucer. *The Works Now Newly Imprinted*. Kelmscott Press, London, 1896 edition in a new digital facsimile format with commentary by Nicholas Barker. Octavo Digital Editions; www.octavo.com. 2-Disc Set CD-ROM. \$50.00. ISBN 1-891788-19-1.

Reviewed by Kristen St. John, Conservator, Special Collections and University Archives, Rutgers University Libraries.

Since October 1997 Octavo Digital Editions has been producing CD-ROM facsimiles of many of the greatest examples of Western printing and literature from Shakespeare's First Folio to Bodoni's *Manuale Tipografico* to this edition of the Kelmscott Chaucer.

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The CDs are elegant, simple to use, and allow for broad dissemination of images of books most readers will rarely be able to see first hand. And perhaps more than with printed facsimiles, this experience can be exhilarating and frustrating.

As a founder and driving member of the Arts and Crafts movement in Britain, William Morris championed the creation of great work with pre-industrial revolution materials and skills. His Kelmscott Chaucer was inspired by early bookmaking, from the materials he used (the paper, the tawed pigskin of the binding) to the design (the black letter font, the rubrication). The book is visually dense and rich — magnificent to look at, but not necessarily inviting for a scholar or casual reader. As Nicolas Barker notes in his introductory essay included with this CD-ROM, “the Kelmscott Chaucer is the greatest and most influential book never to have been read.”

To create this facsimile Octavo, used a hand-built digital camera capable of resolutions up to 10,600 x 12,800 pixels (according to their press information) to digitally capture a copy of the Kelmscott at the Bridwell Library at Southern Methodist University.

The Bridwell copy was owned by Margaret Mackail, the daughter of Sir Edward Burne-Jones (illustration designer of the book) and this CD-ROM includes images of correspondence and drawings found in the volume. A collation is also included.

Adobe Acrobat Reader software is used to view the text. The software is included on the CD-ROM so it can be downloaded onto the reader’s computer if one does not already have it. The reader is able to examine the text in four different resolutions described as “Browse, Read, Print, and Examine” with “Browse” being the lowest resolution (and the quickest to come up on the screen) and “Examine” having the highest resolution (and the slowest). Once a reader has decided on the resolution, there are three display modes: the first is the image of the leaf opening alone on the screen, the second is the leaf opening to the right of the screen and a navigation bar with titles of episodes or works to the left, and the third has thumbnail (small, low resolution) images of each leaf opening to the left instead of titles. These different display modes indulge both the literary and design oriented reader. With the

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thumbnail images one can scroll quickly through the text looking for specific illustrations or interesting rubrication. If one is of a more literary bent one can easily use the navigation bar to search for episodes in the Canterbury Tales or titles of other works in the book.

The ease of the technology may be tempered by the limitations of image capture and one's computer. Digital artifacts (such as moiré patterns) are visible on some images at different resolutions. On older computers it can take a while to wander through the modes with higher resolutions. Sometimes surprising things happen. On one PC the white alum tawed pigskin on the cover looked bright blue in the "Examine" mode.

Alongside technical considerations, for bookworkers and lovers of book history this CD-ROM facsimile offers different challenges and rewards compared to printed facsimiles. In a digital facsimile with this level of quality, a reader can zoom in to see the impression of the type on the paper or to count follicle holes on the tawed pigskin of the binding. But if a reader is someone who appreciates those qualities in the first place, being able to see them close-up magnifies the tactile loss. This facsimile

would most please someone whose pleasure in books is experienced not with the hand but the eye. For anyone who loves Morris's design skill the access offered by the CD-ROM is a treat.

REPORTS

WHAT'S GOING ON IN UTAH?

The Book Arts are expanding in Utah. This became more apparent than ever in October when not only the Standards of Excellence Seminar but also four Book Arts exhibits were in Salt Lake City at the same time.

The first exhibit, the Rocky Mountain Chapter Member Show 2000, could be seen at the Salt Lake Arts Center from August 19th until October 8th. For such a small group — 26 works exhibited — it is an eclectic group, consisting of work by graphic designers, letterpress printers, photographers, calligraphers, and artists who have all developed a taste for the Book Arts. It is the variety of work which prompted Pamela Barrios to say, "The books in this show combine the unique eclectic cultures of the Rocky Mountain West with centuries-old traditions of making books for show." (Rocky Mountain Chapter Member Show 2000 Exhibit Catalog). This exhibit is currently online at www.knexus.com/uba.

The second, the Guild of Book Workers "Best of the Best" exhibit, is at the University of Utah's Marriott Library Book Arts Studio Exhibit Space until December 8th. One might say this exhibit expands on the ideas in the Rocky Mountain Chapter Member Show 2000. It is an exhibit of works by Book Artists across the nation — also a very eclectic

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The Guild of Book Workers Newsletter

group — and it consists of works ranging from fine leather bindings to unique paper structures. Letterpress and calligraphy works can, of course, also be seen. And there are the obligatory books which may not be books at all but, nevertheless, fit into the category of Book Arts.

The third is “Designer Bookbinders in North America 2000-2001” which Randy Silverman was able to bring to the University of Utah Museum of Art from September 20th to October 23rd. This exhibit consists of the fine bindings by such artists as David Sellars, Philip Smith, and Faith Shannon. The finest craftsmanship is on display in this exhibit where book covers are artists’ canvases.

The fourth, called “Wordplay”, was a small exhibit on the bottom floor of the University of Utah Museum of Art. This was installed in conjunction with the Designer Binders exhibit. “Wordplay” focused on the use of words or letterpress in works of art. It included works like Toulouse-Lautrec’s *Chapbook*, a book about chaps or gentlemen.

Each exhibit stood on its own as something to be appreciated. Having all four at once in one city made them even more so. Having all four exhibits in

Salt Lake City gave those of us with a love for the Art the opportunity to show our local public what we do. It gave us the opportunity to educate our local public about the Book Arts. It gave us the opportunity to advertise to our local public that book working is worthwhile both as a craft and as an art.

The exhibits were positively received by the local public. Many commented that they had never thought of the book as more than just words. Others just thought it was wonderful. Utah hasn’t been commonly thought of as one of the Meccas for the Book Arts. But after what has happened in the past months, maybe it should be.

Chris McAfee

CONTAINERS FOR INTRAGRAMMES

IN SAN FRANCISCO

Containers for Intragrammes, an exhibition of 17 avant-garde bindings on loan from the Royal Museum of Mariemont in France, opened at The Book Club of California in San Francisco on October 16, 2000.

Joanne Sonnichsen, creator of one of the bind-

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ings, presented a slide talk, “The Charm of the Unexpected”, showing and discussing the binders and their bindings, the conception and execution of the bindings and the paper for the Intragrammes, as well as the books themselves. The Mariemont Rare Book section acquired the collection eight years after its original exhibition in Redu, Belgium, in 1991.

Sixteen of the bindings were created by individual bookbinders worldwide; the seventeenth was done by them all, working in turn on whichever step came next, as the emerging binding was mailed around the world.

Each binding in the collection was created to hold an unusual “text”, comprised of a unique intragramme created by Henri Lambert. The exhibition title, “Containers for Intragrammes”, contained a new word, “Intragramme”. This word was devised by M. Lambert to describe his distinctive paper creations, which were designed while the paper pulp was in the mold. The word comes from the Latin “intra” (interior) and the Greek “gramma” (signed). The word “Containers”, rather than, “Bookbindings”, was chosen to reflect the unusual aspects of the bindings in the collection.

The binders involved in this unusual project were Carmencho Arregui (Italy), Odette Drapeau (Canada), Manne Dahlstedt (Sweden), Sün Evrard (France), Florent Rousseau (France), and Joanne Sonnichsen (USA), the six who later formed the avant-garde group of bookbinders based in France, Air Neuf. The other binders involved were John Tonkin (Australia), Sho Kida (Japan), Anne Goy (Switz.), Jules Dekimpe (Belgium), Guy Caron (Belgium), Hedi Kyle (USA), Pierre Thielen (Neth.), Katalin Marghescu (Ger.), Faith Shannon (UK) and Jacqueline Sanders (Neth.)

Joanne went on to discuss the avant-garde concept, using a cartoon strip from Calvin and Hobbes to illustrate her point, in which Calvin says: “Change is invigorating! If you don’t accept new challenges, you become complacent and lazy! Your life atrophies! New experiences lead to new questions and new solutions! Change forces us to experiment and adapt! That’s how we learn and grow! ”

She continued, “Inspiration for bindings comes from many sources, but avant-garde bindings often evolve in response to the question, ‘I wonder what would happen if...?’ Working out solutions to that question can bring a feeling of excitement as the binder realizes that, over the centuries of bookbind-

ing history, he may be the first to work in exactly that way. The response may be as dramatic as changing the spine from convex to concave, or as subtle as using the structure of an historic binding, such as the Coptic, with contemporary materials and sensibilities. Then the binder will experiment and find new strengths and weaknesses within the results. Not all experiments work as imagined.

These bindings are different from ‘Artists’ Books’. In each case the binder now has a puzzle to solve, based on his own experience and his own experiments. The bindings in this collection are challenged by their ‘texts’. Obviously, designing a binding for Peter Rabbit, which has so many images that can be used as the basis for a design, can be simpler than designing a binding for signatures made up of unusually shaped sheets of paper, even though the textures, shapes and colors of the papers will influence the design. The intragrammes themselves are soft, translucent, and fragile. Each has a character of its own. Each binder was provided with the color he requested.”

Joanne went on to describe the making of each of the bindings, and her own problems and solutions in making her ‘container’ and the front cover of the seventeenth intragramme, which was her part in the joint effort.

There is a catalogue of the exhibition, which is available from: Joanne Sonnichsen, 894 Ringwood Ave., Menlo Park, CA 94025; t: 650 326-7679.

MARBLING NEWS

by Iris Nevins

I have just received two remarkable books on Turkish marbling that would be a wonderful addition to any marbler’s book shelf.

The first, Hikmet Barutcugil’s *Infinity of Colors* (hardbound), is a magnificent book showcasing the work of an amazing artist-marbler in the Turkish tradition. It is full of instruction and invaluable information on techniques and materials. Many color plates throughout. Truly an amazing work.

The second book is “prepared by Hikmet Barutcugil” and called *Colors Dancing on Water* (hardbound). It is a group of what I would call ‘essays’ on Turkish marbling by a number of marblers. The text is printed on marbled paper throughout. Another magnificent book.

Both books are written in Turkish and English and are available through Dawson’s Books, 535

North Larchmont Blvd., Los Angeles, CA 90004.
They are reasonably priced at about \$60.00 each.
Well worth it!

PUBLICATIONS

BOOKS

The Lone Star Chapter has only seven copies out of twenty available of their deluxe edition binding of "Heaven on Earth", selected writings of John Muir printed by Press Intermezzo and used for the exhibition text for the Chapter's 1999 exhibition. Bound in brown quarter goatskin, with rust Japanese cloth, the book features wood engravings by east Texas artist Charles Jones. Housed in a slipcase covered in olive Japanese cloth, the book is priced at \$175 and includes the shipping within the US. Also available are color exhibit catalogs from the show, with a hand printed cover and hand sewn by Chapter members at a reduced price of \$8.00 which includes shipping within the US. For inquiries, contact Priscilla Spitler, LSC at PO Box 578, Smithville, Texas, 78957. (512)237-5960 or prisplit@totalaccess.net

Oak Knoll Books has several new publications of interest:

- 1) *Alphabets to Order: the Literature of the Nineteenth-Century Typefounder's Specimens* by Alistair Johnston, 2000, hardcover, 8" x 10", 222 pp., ISBN 1-58456-009-6. \$39.95/£25.00. Combing typographic scholarship and literary criticism, Alistair Johnston presents and discusses hundreds of examples of texts that show the founders' interests and preoccupations from the arcane to the mundane.
- 2) *The Mighty Engine: the Printing Press and its Impact*, edited by Peter Isaac & Barry McKay. 2000, hardcover, 6" x 8", 208pp., illust., ISBN 1-58456-024-x. \$39.95/£25.00. The impact of the printing press is saluted through eighteen innovative essays in this fourth volume of the Print Networks Series. Taken from the proceedings of the Seventeenth Seminar on the British Book Trade held at Aberystwyth, this collection of essays provides new insight into British printing history and practices.
- 3) *The Great Libraries: From Antiquity to the Renaissance* by Konstantin Sp. Staikos. 2000, hardcover, 9.5" x 13", 600 pp., b/w & color illus. ISBN 1-58456-018-5. \$125. (available in UK from The British Library). This monumental work chronicles the development of the library from 3000 BC. to 1600 AD Beginning with the clay-tablet libraries of the

ancient Sumerian and Assyro-Babylonian empires, to those inspired by the Italian Renaissance, Mr. Staikos reveals the majesty of western literature within these great depositories of human knowledge. Using over 400 illustrations [200 in full color] the reader is treated to hundreds of beautifully photographed interiors of these legendary libraries and their rare treasures.

Oak Knoll Press, 310 Delaware St., New Castle, DE 19720; *p*: 301 328-7232 (toll free: 1-800-996-2556); *f*: 302 328-7274; oakknoll@oakknoll.com



MEMBERSHIP

DIRECTORY CORRECTION:

REINSTATED MEMBERS:

ADDRESS CHANGE:

NEW MEMBERS:

CALENDAR

CALL FOR ENTRIES

The Midwest Chapter will hold a traveling exhibition of bindings next year open to Midwest Chapter members and others and will include a published catalogue of the bindings.

Larkspur Press will be printing the new Richard Taylor collection of poetry, *Stone Eye*, in early January. The book will be approximately 6 X 9 inches. There are plans for Canadian artist Wesley Bates to cut a wood engraving for the book. Mr. Bates recently won Canada's Hamilton Award.

Richard Taylor has been Kentucky's Poet Laureate for the past two years. He has had several books published by Larkspur Press, as well as others by Gnomon Press and Turtle Island Press in

California. Some of the poetry in the collection to be printed in January was recently published in the July issue of Poetry.

There will be two editions printed; either edition will be acceptable for the Midwest Chapter exhibit. The deluxe edition is limited and will most likely be printed on Biblio paper. The cost will be \$100. The regular edition, which is also letterpress printed, will number 600 copies and will be available for \$30. The deadline for securing your copy of this unique work is the end of December 2000. If you are interested in this opportunity, please make your check to Midwest Chapter GBW and send to Gabrielle Fox, 3200 Linwood Avenue #2, Cincinnati, OH, 45226.

EXHIBITIONS

Ongoing

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

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

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

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

May 7 – June 27: San Francisco

The Guild of Book Workers Newsletter

Public Library, San Francisco, CA
Contact: Barbara Metz, 312 549-5324; b-lazarmetz@nwu.edu

Designer Bookbinders in North America, 2000 – 2001 (Tentative schedule. Please check.)
Until *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:
December 13 – February 10: “The Fine Art of Letters: The Work of Hermann Zapf”
February 20 – April 28: “Biblioteca 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:
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 5, 2001: San Francisco, CA: “The Wonderful World of Oz”, from the collection of Peter E. Hanff and the M. Wallace Friedman Collection at USF, celebrating the centennial of The Wonderful Wizard of Oz. At The Book Club of California, 312 Sutter St., Ste. 510. Mon. – Fri. 10 – 5.

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

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. f: 415 357-1848.

UPCOMING EXHIBITIONS

December 29 – January 14: Denver, CO: Edge Invitational Exhibit. Bookbinding at the Edge Gallery, 3658 Navajo. Contact: 303 477-7173. Fri. 7 – 10, Sat. & Sun. 1 – 5pm.

January & February: San Francisco, CA: “Fine Binding for the 21st Century”, exhibition of fine bindings of books published by The Book Club of California. At The Book Club, 312 Sutter St., Ste. 510. Contact: 415 781-7532.

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

March 23 – April 8: Denver, CO: See - OH! - an exhibit of new sculptural bookworks and constructions by Alicia Bailey opens March 23, 2001 (7 – 10 pm) at at Edge Gallery, 3658 Navajo, Denver, CO 303 477-7173. Gallery hours: Friday 7 – 10 pm, Saturday & Sunday 1 – 5 pm.

STUDY OPPORTUNITIES

American Academy of Bookbinding, Summer 2001 Course Offerings
Spend the summer studying bookbinding in the spectacular backdrop of the Colorado Rocky Mountains. Under the direction of master binder Tini Miura, the American Academy of Bookbinding offers high quality instruction in a professional setting. One to two week workshops are held each summer from late May through early July. Student housing is provided as well as 24-hour access to the binding studio. Formerly located in the Ah Haa School for

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the Arts, AAB now has its own dedicated space in the Stone Building in downtown Telluride. A diploma program is offered for professional students.

Summer 2001 offerings include: French Style Leather Bindng for 2nd – 5th Year Students, Gilding & Onlay, Three Miniature Bindings, and French Style Leather Binding for Beginning Students. Deadline for registration is March 1, 2001. For more information please contact: Heidi Ballard, American Academy of Bookbinding, PO Box 1590, Telluride, CO 81435; www.ahhaa.org/bookbind; staff@ahhaa.org ; 970 728-3886

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 x131.

WORKSHOPS, LECTURES & OTHER EVENTS

March 10: Fallbrook, CA: “Exposed Stitching Bookbinding with Edna Wright, at the Art Studios of Fallbrook. Contact: Miyo Inouye-Kretsch, miyorick@ezz.net; 909 506-0753

March 16, 17 – 18: Claremont, CA: Kitty Maryatt will give a Book workshop and a lecture on “Books of the Scripps College Press” for the Society for Calligraphy. Contact Eva-Lynn Diesenhaus, 818 889-2466, or Marieclaire, 818 360-7600.

March 24: Fallbrook, CA: Hardback Bookbinding with Edna Wright, at the Art Studios of Fallbrook. Contact: Miyo Inouye-Kretsch, miyorick@ezz.net; 909 506-0753.

April 21 – 22: Denver, CO: Letterpress Intensive with Mary Laird Introduction to Letterpress : We will make a chapbook, in an edition of 40 copies, on Mohawk paper with Simpson Tiara Covers, printed in two colors, with ½ title, title, text and colophon pages. The small group collectively decides on theme, and contents and co-creates the chapbook as an exercise, learning the elements of setting a tight line of type, lock-up, printing, setting and distributing type, with exposure to simple pamphlet binding. No experience necessary. Class extremely limited to 7 (2 spots already reserved), so sign up early. No tools required.

Bio: Mary Shihabuddin Laird has her MFA in printmaking from UW Madison, and has been making books for over 30 years. Her imprint is Quelquefois Press. She has taught at SFSU, San Francisco Center for the Book, Kala Institute and Adult Schools and Middle Schools in the Bay Area.

Cost: \$170 for GBW members; \$185 for non-GBW members; includes mats. At Alicia McKim’s press in Denver. To sign up, please send deposit of \$70 payable to the Guild of Book Workers to Laura Wait at 3358 Pecos St. Denver, CO 80211; non-refundable after March 1, 2001. For more information e-mail Laura Wait at hagwait@qwest.net or call 303 480-0172.

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 19 – 22: Cambridge, England: Biennial conference of the Society of Bookbinders at Homerton College. Contact: Mr. Philip Lee, Glebe House, Green Lane, Everton, BEDS. SG19 2AL, UK. , or email: bookbin@socbkbnd.com . (See Noteworthy, this issue)

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

October 5 – 8: Alexandria, VA: The 21st Guild of Book Workers Seminar on Standards of Excellence. Contact: Pam Barrios, 801 378-2988; email: pam_barrios@byu.edu

October 13 – 14: Newcastle, DE: Oak Knoll Fest VIII. Speakers, fine presses, book sales, etc. Contact: Oak Knoll, 310 Delaware St., New Castle, DE 19720. *p*: 302 328-7232; oakknoll@oakknoll.com

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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 133 December 2000

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