



# Newsletter

521 Fifth Avenue

New York, NY 10175 Number 141

April 2002

22ND ANNUAL

## *Seminar on Standards of Excellence in Hand Bookbinding*

Wednesday, September 18, 2002

Registration at the Holiday Inn Metrodome, Minneapolis, Minn. 7 – 9 pm:

Thursday, September 19

Registration at the Holiday Inn Metrodome 7 – 9:30 am & 12 – 4:45 pm:

TOURS: (choose one)

St. John's University, Collegeville, Minn. (limited to 50) 7:45 am – 12:30 pm.

University of Minnesota, Andersen Library Special Collections (limited to 20 each)  
9 – 11am or 1 – 3 pm.

### FOUNDATION SESSIONS

“Marks to Type: The history of Western lettering through the ages  
and its influence on modern book type”

Presented by Cindy Haller at the Open Book Performance Hall, Open Book Building 9 – 12 or 1 – 4 pm  
GBW ANNUAL GENERAL MEETING: 5 pm

OPENING RECEPTION OF THE 22ND STANDARDS SEMINAR  
and the Midwest Chapter's Exhibition, “Stone Eye” : 6 – 9 pm

### DINNER ON YOUR OWN

The Vendors' Room will be open on Friday from 8:00 am to 8:00 pm, and on Saturday  
from 8:00 am to 4:00 pm.

Friday, September 20

Coffee & refreshments: 7:45 – 8:45 am:

MORNING SEMINAR SESSION: 8:45 – 12 Noon

AFTERNOON SEMINAR SESSION: 1:30 – 4:45 pm

FRIDAY NIGHT FORUM

at the hotel: 5:30 – 8:30 pm

PARTY: 7:30 – 10 pm

at Campbell-Logan Bindery (see NL for transportation details)

Saturday, September 21

Coffee & refreshments: 7:45 – 8:45 am

MORNING SEMINAR SESSION: 8:45 – 12 Noon

AFTERNOON SEMINAR SESSION: 1:30 – 4:45 pm

Cash bar: 6:00 pm

BANQUET: 7:00 pm

The speaker will be Carol Marrin, Project Director Saint John's Bible Project.  
The Auction follows the speaker.

Sunday, September 22

Continental Breakfast: Holiday Inn Metrodome, 8:30 – 10:00 am

Symposium on Education in the Book Arts

Open House at Indulgence Press, studio of Wilber (Chip) Schilling: 11 am – 1 pm

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# The Guild of Book Workers Newsletter

Number 141 — April 2002

## NOTICE:

Please remember to fill out and return the QUESTIONNAIRE you found in the February issue! The Deadline is May 15, 2002.



## GUILD NEWS

### PRESIDENT'S REPORT

Those of you who filled out the February Questionnaire (we hope everyone) may remember that the last question after reviewing all of the GBW activities was about voluntary service to GBW – a not too subtle ploy to leave as a last thought. GBW is still a volunteer organization, greatly dependent on the participation of its membership, despite the recent innovation of stipends for the Executive Committee officers and committee chairs. As we all know, the Guild in the past was tremendously dependent on the efforts of relatively few. Those stalwarts – everyone knows who they are – carried the Guild through the last 25 years. Although the Guild currently gives certificates of appreciation, we cannot possibly thank them enough. Now that one by one they are stepping down to a well-deserved rest, the question is, who will take their place? How can we get more members involved?

We do hope that the stipends will make it easier for some to justify their involvement. But the stipends are based on a minimum wage for an undoubtedly underestimated amount of time. Certainly no one is likely to get rich in the service of GBW. People still offer to serve primarily out of a generosity of spirit, a philanthropic wish to help the Guild in its many endeavors. In addition to the major officers, there are many dedicated people who volunteer in the smaller local positions and who are vitally important to the organization. One of the pleasures of serving as president has been to become better acquainted with them and all of the exciting events they are planning.

Filling the major positions with a greater time commitment is often a difficult task. The job falls to the Nominating Committee with the help of the Executive Committee. The current Bylaws state that the Nominating Committee is responsible for proposing candidates for those positions. But it does not say how it should find them. Nor does it specify whether the Nominating Committee should propose a single or a contested slate for an election.

Contested elections are an attractive idea: it seems more democratic to give the membership a choice for whom to vote. Increasingly however, volunteer organizations have become disenchanted with the idea. A contested election assumes that there are multiple members willing and able and eager to serve, which unfortunately is rarely the case. It becomes an onerous imposition to ask a nominating Committee to find two candidates, willing and able, to fill each position. The inevitable result of a contested election is that one will lose, will leave slightly crestfallen, and most regrettably, will rarely be approached to run again for

fear of the “two-time-loser” stigma. In that scenario, the contested election approach runs through the list of possible “willing and able”s all too quickly, with many good candidates never actually serving, to the great loss of the organization.

Instead, the GBW approach to the problem has been to give the entire membership several opportunities to be involved in the nomination process itself, prior to the election. The first opportunity is soliciting suggestions from the membership at the initial stage when the open positions are first announced. The response is seldom deafening or overwhelming. Occasionally someone is suggested or steps forward. If they prove to have the experience and qualifications for the job, they are put on the slate, often with some arm-twisting. More often, with no applicants in sight and no suggestions, the Nominating Committee is left to ferret out possibilities, and then extol and cajole. The eventual result is a single slate of candidates that is put forward. The second opportunity comes at this point: when the single slate is announced, the membership is invited to submit additional candidates for any of the open positions. If there is an interested member out there who has been overlooked, an additional nomination is most welcome. Provisions to allow nomination from the membership are in the Bylaws for precisely that reason. A new nomination would result in a contested election for that position, without requiring that the entire slate be contested.

This year's nominations are now at that second point. Louise Kuflik's hard working Nominating Committee has put forward a single slate in this issue of the Newsletter and invites any additional nominations with the required supporting documentation to be included in the June ballot. We are very pleased that the slate contains a number of new names and faces, willing to take on some of the old, challenging positions. They have all been spoken to, not only by the Nominating Committee, but also by the former occupants of the positions and by members of the Executive Committee to be sure that they had as much information – and encouragement – as possible. But, if there are additional nominations, please feel free to send them in. They would be most welcome.

Betsy Palmer Eldridge  
President, GBW

### ELECTIONS

#### Nominations

Annual elections will take place in June. Ballots will be sent out with Membership Renewal forms on the first of June. Offices and Committee Chairs due for election in this even-numbered year and the names of those nominated by the Nominating Committee are:

President: Betsy Palmer Eldridge  
Exhibition: Priscilla Spitzer  
Library: Jane Meggers  
Publicity: Eric Alstrom  
Newsletter: Jody Beenk  
Standards: Nancy Lev-Alexander

If you wish to nominate a candidate for any position,

please send the name of your choice to the Nominating Committee Chairman, Louise Kuffik, before May 15, 2002, accompanied by:

- 1) a biographical sketch of your nominee.
- 2) A statement of willingness by the nominee to serve if elected.
- 3) The signature endorsements of five other members in good standing who support your recommendation.

Louise Kuffik, 180 West End Avenue, New York, NY 10023; 212-873-4315; lkuffik@ulster.net

### *LIBRARY*

#### NEW ACQUISITIONS OF THE GBW LIBRARY

- ♦Distad, Merrill and Jeannine Green. *Pierre Ouvrard: Master Bookbinder/Maitre relieur*. Alberta: The University of Alberta Press, 2000. 98 p.; 28 cm.
- ♦Lhotka, Edward R. *ABC of Leather Bookbinding: A Manual for Traditional Craftsmanship*. New Castle, DE: Oak Knoll Press, 2000. 141 p.; 26 cm.
- ♦McLean, Ruari. *How Typography Happens*. London: British Library, 2000. 96 p.; 24 cm.

ADDITION TO THE USEFUL ADDRESS LIST  
Binders' Guild Newsletter (BGN), Editor, 2925 Powell St., Eugene, OR 97405; t: 541-485-6527; editor@bindersguild.org

### *CHAPTER NEWS*

*Monday, March 11, 2002* MIDWEST CHAPTER'S  
STONE EYE EXHIBITION OPENS!!!!

Yesterday afternoon at King Library, University of Kentucky, Lexington, KY, we officially opened the first exhibition site of the Stone Eye Exhibition.

The afternoon's events were opened by Dr. Paul Holbrook, Director of King Library Press, followed by some back ground information given by myself, Gabrielle Fox. I then introduced Gray Zeitz, the proprietor of Larkspur Press and printer of *Stone Eye*, who gave the introduction to our guest Speaker and author of *Stone Eye*, Richard Taylor. Richard read several poems from the text we have all bound and then

read a few other poems, some of which have been written quite recently. He is a delightful speaker and both he and Gray took time to thank us all and repeat what an honor and how much fun this project has been, and is, for both of them!

Whitney Baker, Karen Furhman, Laurie Schrick, and some others I don't know, set out several tables of wonderful food and punch. More chairs had to be brought out, as more than were expected turned up for the opening. We counted close to fifty, which is pretty amazing considering that the sun was shining outside!! There were quite a few new faces, and several people said that the opening had been mentioned on the local radio that morning.

Whitney's installation of the exhibition, with Katie Harper's signs, is inviting and is spread throughout the main foyer as you walk into the building for Special Collections. Whitney has also made a visitor's book which will travel with the exhibition.

Yes, it is a squeal of delight you hear from Cincinnati!!

The catalog for the show, CD and print, unfortunately, was not completed for the opening venue, but will be for the second venue in St. Louis, which coincides with the Midwest Annual meeting April 19 – 21. There is, of course, an order form. The opening talk for the St Louis venue will be by Pam Rups, Midwest member and CD/print catalog designer. Other

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

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**Items for publication should be sent to**

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**Deadline for the April issue:**  
**March 1, 2002.**

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

Chris McAfee 252 North 525 East  
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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.

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*Associate Editor:* Lawrence Yerkes  
*Book Review Editor:* Sidney F. Huttner  
*Marbling Correspondent:* Iris Nevins  
*Calligraphy Correspondent:* Nancy Leavitt

The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the *Journal*, the *Newsletter*, *Membership Directory*, *Supplies List* and *Study Opportunities List*. 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://palimpsest.stanford.edu/byorg/gbw/library.shtml>

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

venues for the exhibition are listed in the Calendar this issue and will be on the web page soon. They include Minnesota Center for Book Arts to coincide with the Standards Seminar in September.

Don Etherington will be giving a workshop co-sponsored by the Midwest chapter in May at the University of Michigan in Ann Arbor.

The Midwest chapter has a listserv to foster an open dialog between Midwest Guild members on issues of importance to the Midwest Guild as a whole and to provide notices of new publications, workshops, exhibits in the region. Because our region is quite large it is hoped that this listserv will provide an easier means to notify members of timely upcoming events of interest and increase the communication among members. Any one interested in the listserv can join by sending an e-mail to owner-mwguild@lists.lib.msu.edu

The **Rocky Mountain Chapter** reports: We're having a metal working workshop in June, with Boston artist Peter Madden, in Salt Lake City. Laura Wait, Alicia Bailey, and Marnie Powers-Torrey have been brainstorming about the possibilities of an informal, unjuried chapter exhibit to coincide with the Denver standards. Laura plans to have Tim Ely in Denver this summer. Laura will be resigning from her post as co-chair in July, and Karen Jones (also of Denver) is interested in taking her place. Members will be voting on this soon.

The **New England Chapter** President James Reid-Cunningham has decided to step down as chapter president. Jim has held the office since 1996. Luisa Granitto and Kathy Markees will also be leaving their joint post as Secretary, a post Luisa has held for many years. Kathy has handled the chapter's newsletter for several years.

Jeff Altepeter, a graduate of North Bennet Street School and former worker at Harcourt Bindery, has agreed to become chapter president. Jeff now works at Tozzer Library at Harvard while building up his private business. Susi Barbarosa has volunteered to take on the job of Secretary. She is also a graduate of North Bennet and works in the Widener Library at Harvard. Ballots were sent out in March.

Deborah Evetts will give a two-day Masterclass in Gold-Tooling April 6 -7 at the Northeast Document Conservation Center in Andover, Mass. The GBW exhibition "Best of the Best" opened November 15 in the Neilson Library of Smith College with a reception orchestrated by Barbara Blumenthal and Martin Antonetti of the Mortimer Rare Book Room at Smith.

The **Delaware Valley Chapter** is planning a members' show in March 2003 to be held in the gallery at Rowan University in Glassboro, New Jersey. They are also sponsoring a one-day workshop April 26th at the Library Company of Philadelphia on "Making It Look Right: Quality Conservation of 19th Century Cloth Publishers' Bindings". The instructor is Todd Pattison, Associate Book Conservator at NEDCC. Mr. Pattison will give a free slide lecture at the Library Company on April 25th, entitled "Visually Appealing",

which will focus on different methods used to decorate cloth for binding.

The **New York** Chapter will sponsor two workshops this spring: Pamela Spitzmueller will give one April 26 –27 on Large Paper into Small Spaces: Creating Books with Foldouts; and Cheryl Porter's subject on May 13 –17 will be the History and Use of Medieval Pigments. Both will be held at the New York Academy of Medicine in New York City.

### NOTEWORTHY

#### ON THE RARE-BOOK TRADE

"Browsing for Gold: Adventures in the rare-book trade", an article by Guy Lesser (*Harper's Magazine*, January 2002) is a long, delightful essay about A.S.W. Rosenbach, Philadelphia bookseller from 1903 until the early 1950's.

It's also illuminating about the history of the rare-book trade. Both Rosenbach and his Rosenbach Company, run with his brother Philip, were powerful movers and shakers in the book collecting world. Lesser covers much more than just Rosenbach, however. His copious footnotes are every bit as interesting (and long) as his text and together amount to a charming primer on book collecting.

#### BEL LIBRO 2003

The Competition "bel libro 2003", an international

juried show, is inviting binders worldwide to submit entries on sheets provided by Centro del bel Libro Ascona. The specially printed Edition of "Das Hohe-lied von Salomo" translated into 5 languages, is the chosen book. See Call for Entries in the Calendar in this issue for details. See, also, Wilfredo Geigel's article in this issue about Centro del bel Libro in Ascona, Switzerland.

#### TECHNOLOGY OF THE UNOPENED BOOK & THE UNREADABLE DIGITAL BOOK

To find out more about the technology some English scientists are developing that will allow books to be read without opening them, see [www.ananova.com/yournews/story/sm\\_532417.htm](http://www.ananova.com/yournews/story/sm_532417.htm). Among other benefits, it would let sensitive or fragile mss. be read without handling them!

Speaking of technology, *The Observer* of March 3, 2002, ran an article about the 2.5 million pound digital Domesday Project, a multimedia version of the Domesday Book, which 16 years later is now unreadable because the computers have become obsolete. The authors point out that the original Domesday Book compiled in 1086 by monk scribes is in fine condition in the Public Record Office, Kew. As one computer expert put it, "We're lucky Shakespeare didn't write on an old PC." But they raise serious issues as well about the crisis in digital preservation since magnetic storage tapes and laser discs have physically decayed in such a short time.

#### JAMES ROBERTSON, 1935 - 2001

James Robertson, of Yolla Bolly Press, who died November 23, 2001, in Santa Rosa, California, began his career as a designer in San Francisco, where in 1960 he co-founded the San Francisco design firm of Robertson/Montgomery.

In 1974, he and his wife and partner, Carolyn, founded The Yolla Bolly Press in the Mendocino County town of Covelo, where they developed and designed a wide range of books, including children's book series and large-format pictorial books produced in collaboration with Sierra Club Books. In 1983, The Yolla Bolly Press turned toward limited editions printed letterpress from metal type, following in the long tradition of San Francisco fine printing. The Robertsons chose authors and texts they cared passionately about, paired them with appropriate artists, commissioned introductions by well-known authors and critics, and printed and published beautifully and sensitively designed books at the rate of one or two a year. The Yolla Bolly Press gained international stature, its imprints

sought by collectors, libraries, and museums such as the Museum of Modern Art and the Whitney. Friends described Jim Robertson as a man with an "artist's temperament" who approached his work with a deep sense of integrity. Robertson also established an apprenticeship program to transmit the arts of typography and printing, and trained more than 30 young people in three-month solo intensives at the Press in

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Covelo over a period of 16 years.

“Remembering James Robertson,” a celebration of the life and work of the late James Wishard Robertson, was held in the Koret Auditorium, San Francisco Public Library, on Sunday afternoon, March 17, 2002.

### MARBLING NOTES

A donation of marbled art to the Museum of Antiquities in Urumchi in Northwest China is underway. It is being coordinated by Oguzhan Tugrul and Hikmet Barutcugil. Marblers who have donated pieces thus far are: Susa Glen, Peter Rogers of Cockerell Papers, Dana Draper & Ingrid Butler of Moth Marblers, Tom Leech, Nelle Tresselt, Ingrid Weimann, Cecilia Novelli, Ginny Kilander, Laura Simms, Lynn Sures, Marjorie Tomchuck, Milena Hughes, Nancy Vachon, Peggy de Angelis. Hikmet Barutcugil is currently collecting works from Turkish marblers.

More information regarding the displaying of the pieces will be given at Arrowmont in September (4th – 7th), at the International Marblers’ Gathering.

Remember that registration for the IMG is underway currently at the Arrowmont website, [www.arrowmont.org](http://www.arrowmont.org), in the special events and conferences section.

### CALLIGRAPHY NEWS,

by Nancy Leavitt

#### COPYRIGHT UPDATE

In 1998 when I wrote *Copyright Laws for Calligraphers and Book Artists*, the Copyright Term Extension Act of 1997 had just been quietly passed by the 105th Congress. Also called the Sonny Bono Act, the bill extends the life of copyright protection another 20 years. Concerned about losing the copyright protection on Mickey Mouse and other cartoon characters, representatives from Disney lobbied Congress to extend copyright life. Copyright protection now lasts the life of the creator plus 70 years.

For more information about copyright law check out their web site at [www.copyright.gov](http://www.copyright.gov). You may call (202) 707-3000 with questions but be prepared to wait.

Information taken from the copyright web site and “The Financial Page, Righting Copywrongs” by James Surowiecki in the January 21, 2002 issue of *The New Yorker*.

### REPORTS

Report on the Guild Standards Seminar Banquet, October 5, 2002  
by Cris Clair Takacs

#### ARCHIMEDES PALIMPSEST

The Guild banquet on Friday night of Standards is normally held at the hotel hosting Standards, but last year we had to redefine “normal. We were the only conference not to cancel out of going to Washington/Alexandria, and our hotel had cut back on service for



Dr. William Noel

Abigail Quandt

(what they called) the “duration.” Their kitchen was closed. Therefore, we got all gussied up and marched two blocks to the nearby Holiday Inn and waited in a hallway while another group finished their banquet. The hall was narrow, the bartenders attentive and the fun intense. Finally the doors opened and we were served.

This preambing serves merely to explain the mood of the audience our keynote speaker faced. The speaker was Dr. William Noel, Curator of Manuscripts and Rare Books at the Walters Art Gallery in Baltimore, Maryland, and he unfolded a tale of suspense, humor, special effects and mystery, the kind that never makes it to the big screen. Fortunately for us, he had slides to go with his story of the Archimedes Palimpsest.

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full page ad # 1



A palimpsest is a parchment from which the text has been partially erased and replaced by other text. The underlying texts of this palimpsest are seven treatises by Archimedes and they are the earliest version known to exist. They were transcribed around 1000 A.D., probably from papyrus scrolls and were scraped, folded and reused sometime in the 12th century. Luckily, they were made into a book of healing prayers and the book was religiously guarded in monasteries and then a convent from the 15th to 19th centuries. An Archimedes scholar, Johan Ludvig Heiburg, discovered it in 1907 and made a transcription by looking through the overwritten pages. Somehow the palimpsest went to France, where as Dr. Noel stated, "they must have stored it in a damp basement because the book was covered in mold." Pictures exist of the palimpsest in its 1907 condition. The palimpsest was sold at Christy's in 1998 for \$2 million to an anonymous bidder, who with Dr. Noel's urging, turned it over to The Walters to exhibit, clean and decipher. An international team of classicists, liturgists, codicologists, palaeographers, chemists, historians and mathematicians are working on this "mathematics genome project" and, as Dr. Noel put it, "every time we get some more grant money, we send out another page to be deciphered." When the work is done there will be two manuscripts. "The Virtual Archimedes" will be a reconstruction of the original 10th Century manu-

script with scholarly commentary. The original book will be rebound and returned to its owner. After the banquet we wended our way back through the alleys of Alexandria, our heads filled with tales of ancient texts, dank French cellars, fabulously wealthy patrons and wondering why Peter Verheyen chose "palimpsest" for the name of his web site.

I cannot hope to be as amusing as Dr Noel was in his telling of this tale, but the exhibit is still up at The Walters we2 Walters Art Gallery, described in a slide talk, the work being done on the palimpsest at the Walters.

### *REPORT*

*Centro del bel Libro Ascona*

*by Wilfredo Geigel*

Do you mind a working vacation? Do you need to improve your binding or conservation skills? Then, you should go to the Centro del bel Libro in Ascona, Switzerland.

The Centro del bel Libro has not advertised in the States, so not so many people have heard of it on this side of the world, but it is well known in many other parts. During my stay there in November, there were professionals attending from Germany, Sweden, South Africa, and even Australia, not to mention the Puerto Rican (myself), who has done the working vacation and improving of bookbinding skills two

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## *The Guild of Book Workers Newsletter*

years in a row.

The two departments of the Centro, Bookbinding and Design and the Book Conservation, offer marvelous opportunities for training and further education. They have courses from February through December, ranging from two days to two weeks, depending on the subject matter. Each department offers approximately 30 courses throughout the year.

The Bookbinding and Design Department is headed by Edwin Heim, a highly acclaimed professional who has received numerous awards for his work and who has been selected to make Fine Binding presentations to heads of states. His department offers not only classical techniques, such as French binding, bradel binding, and gilding, but also experimental techniques using various materials.

The Book Conservation Department is headed by Renate Mesner, a conservator who trained in conservation departments in Germany, at the Metropolitan Museum in New York, the Library of Congress and the Folger Library in Washington, D.C. This department offers bookbinders and conservators introductory courses in the basics of conservation and opportunities for advanced specialization at the highest level. The courses are open to archivists, librarians, and other interested persons. The aim of the Centro is to offer its students professional knowledge and to develop performance at the highest levels.

If, at the end of the day or during weekends, you are not too exhausted, you must enjoy the little town of

Ascona. Formerly a fishing village, now a tourist spot during the summer, it is situated on the shores of Lago Maggiore, which bisects the frontier with Italy. The Centro del bel Libro is a must for learning and pleasure.

### *MEMBERSHIP*

NEW MWMBWERS

REINSTATED *with a change of address*

ADDRESS CHANGE

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*The Guild of Book Workers Newsletter*

*SUPPLIES*

PAPER: RUSCOMBE PAPER MILL

During 2001, in response to a number of conservators who are now finding that many 19th – and early 20th century works are in need of restoration, a new range of four papers has been launched . The papers are made from cotton and linen to conform to archival quality and tinted to match typical ageing effects created by acid in wood pulp.

Ruscombe Paper Mill moved to Margaux in France in 1995. They produce a wide range of papers for conservation, restoration, bookbinding and artistic application, produced by traditional methods. Their website is [www.ruscombepaper.com](http://www.ruscombepaper.com)

Visitors to the mill are welcome – a tasting of wines produced in the Medoc, at one of the surrounding chateaux, could enhance a trip around the mill. (*Paper Conservation News*, No. 101, March 2002)

NOTE: The following items appeared on the GBWList-Serv: In response to a question of where to find vegetable tanned pigskin, Roger Barlee, at J. Hewit & Sons, Ltd., Edinburgh, writes:

To my knowledge we were the last pure vegetable tanners of pigskin.

Unfortunately, owing to import difficulties with

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respect to purchasing raw pigskins from Japan (European Union Regulations) and the collapse of the traditional leathersgoods trade in Europe it is now no longer viable to be purchasing container loads of raw pigskins. We have been trying for over a year, without any success, to find a source of high quality pigskins within either Great Britain or Europe. As a result we have reluctantly taken the decision to stop production, and this means that we are now no longer able to make either vegetable tanned pigskins or alum tawed pigskins.

We do have a few skins available in the warehouse, however the quality of these skins is now fairly poor.... As an alternative, we are now making a pig-grain calfskin, finished exactly as was done with the pigs, so if we cannot help with the pig, would this be an acceptable alternative? (N.B. You'll find them in the Supply Directory .)

### JAPANESE BOOKCLOTH

Hiromi at the Hiromi Paper in Santa Monica says the Rising Sun is no longer in business. Hiromi carries the products called "World Cloth." These are exactly the same line of cloth the Rising Sun was selling. The Rising Sun Swatch books are, unfortunately, too costly to be given away but it might be possible to borrow one. They contain hundreds of samples.

Hiromi Paper International  
2525 Michigan Ave.  
Bergamot Station G9  
Santa Monica, CA90404  
310-998-0098  
www.hiromipaper.com

### *TIPS & TECHNIQUES*

*A Simple Knife Case with a Built-in Strop -*

*Pamela Barrios*

Here is a simple carrying and storage case for knives. Stops at both ends keep the knife on the base. Stropping leather is placed at one end so the sharp edge can be protected. The tray of this case is quite simple to make.

Various kinds of cases or coverings can be made. The case I describe here assumes the knowledge of basic case-covering techniques. Cloth can be used. The binder's board can be from 67 to 98 point. The leather I use for stropping is calf, with the suede side exposed. You will also need a button with shank end, cord or thong, staples or tacks, in addition to the usual tools.

BASE:

Cut the following pieces: [Figure 1]

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A: Binder's board the width of the knife by the height of the knife + 3 cm

B: One length of strop leather the height and width of A.

C: Covering cloth or leather the height and width of A + 1 inch on all four sides for turn-ins.

STOPS (cut 4)

D: Binder's board 1 cm long by the width of A.

STROP

E: Strop leather 6-7 cm long by width of A.

NOTE: Instructions for Figs. 2 through 6 may be followed without covering the base or the stops with cloth. A heavy paper can then be glued onto the bottom of the base and wrapped around the knife for a very quick carrying case.

Cover one side of the base with cloth, turning onto the other side. Glue the strop leather over the side with the turn-ins. [Figure 2]

Measure the combined thickness of the binder's board and 2 thicknesses of strop leather.

Glue enough of the 1 cm stop pieces (C) together to make one stop this thickness. [Figure 3]

Cover this stop with cloth and glue onto the end of the base. This is where the bottom of the knife will rest.

Measure the length of the knife from this point, and mark the leather. Put glue from the mark to the end of the base and glue on the strop.

Secure the strop at this point with staples or tacks. [Figure 4]

Extend the leather the length of your knife's bevel, then fold it back and glue it onto itself. Trim to the outer edge of the base. [Fig. 5]

Put the single stop at the end of the base to finish. [Fig. 6]

CASE:

Cut the following pieces [Fig. 7]

F: Binder's board (lid) the height and width of the finished base.

G: Strop leather the width of the finished base by the height of the knife.

H: Binder's board the height of the finished base by 1 cm.

I: Covering material (cloth or leather) the height of the finished base + 4 cm, by 5 times the width of the finished base.

Place the lid (F) at one end of the cloth and turn edges over as if making a case. Continue to glue down the turn-ins onto the cloth 2 cm beyond the lid (F) and the width of the finished base. [Figure 8a]

Punch a hole to attach a button. [Fig. 8b]

Feed about 12 inches of thread, and and 12 inches of cord or thong through the button. Feed the thread through the board and tie onto the board. Leave the cord or thong on top of the board. [Figure 9]

Cover the exposed area of board, the turn-ins and the button thread with paper or cloth extending 2 cm beyond the inside edge of the board. Trim the strop leather (G) to fit between the higher stop and the end of the strop.

Glue onto the lid. [Figure 10]

Place the finished base on the cloth next to the lid. Close the lid. Mark the position of the base. Glue the base onto the cloth. Measure the joint between the lid and base. Add 2 cm and mark this distance. Slide the 1 cm. board (H) under the unattached turn-ins. Glue the board in place. Cut away excess cloth. [Figure 11]

Pull the cloth around the board (H) and trim the cloth when it reaches the edge of the base. [Figure 12]

Pull the cord or thong away from the open edge of the case.

Use the cord or thong to pull the case. The ties can be wrapped around the button. If using flexible leather, it may be tied around the button and can be slipped off without untying for opening the case. [Figure 13]

## PUBLICATIONS

### BOOKS

Press Intermezzo is pleased to announce the publication "Of the Liberty of Thought and Discussion" by Harriet and John Stuart Mill. This text is a clear and concise defense of freedom of speech, discussing why, for the advantage of society, dissenting opinions should not only be tolerated but actively encouraged.

The text is just under fifty pages, measuring 10 1/4" x 6 3/4", printed letterpress on Hahnemuhle Biblio mould-made paper. The book is hand sewn and cased in full linen cloth over boards.

Price per copy: \$56 bound, \$36 in sheets. If you would like endsheets of matching paper, please indicate quantity and add \$1 per pair desired. Texas residents add 8.25% tax. Please add \$3 total shipping.

To order, please send a check to: Randolph Bertin, 2612 W. 49th St., Austin, Texas 78731

For information about past publications from Press Intermezzo, please visit: <http://web.wt.net/~rbertin/pressintermezzo>

Bookbinding 2000 Proceedings," Cary Graphic Arts Press, 2002. Laminated paperback, 7.25 x 10.5 in., 104 pp., color-illustrated. ISBN 0-9713459-2-9, price: \$21.99. Available from Cary Graphic Arts, RIT, 90 Lomb Drive, Rochester, NY 14623-5604; tel: 585-475-6766; fax: 585-475-6900; email: [ahfwml@rit.edu](mailto:ahfwml@rit.edu)

The Bookbinding 2000 Conference held in Rochester,

NY in June 2000 drew an international audience of over 400 binders and bibliophiles to commemorate the life-work of Bernard C. Middleton, whose collection of books on bookbinding is now held at Rochester Institute of Technology's Cary Graphic Arts Collection. "Bookbinding 2000 Proceedings" presents the conference lectures delivered by Mr. Middleton and his esteemed colleagues, and offers insight into diverse and stimulating work taking place in bookbinding studies. To view selected images from the publication, which is published and distributed by Cary Graphic Arts Press, visit: [http://wally.rit.edu/cary/CP\\_publications/CP\\_BB2000.html](http://wally.rit.edu/cary/CP_publications/CP_BB2000.html)

HENRY DARGER BOOK: *in sheets for hand binders.*

Available in uncut/untrimmed sheets (not sewn): MacGregor, John. HENRY DARGER: In the Realms of the Unreal, NY: Delano Greenidge Editions, 2002. The page size is 9 x 12 in. oblong quarto format, 736 pp. (45 signatures), 247 full color illustrations, 41 black and white repros. The book is printed offset on coated paper stock, same as the published bound trade edition: \$50. per set,

### *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 April Newsletter, send camera-ready artwork **by March 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](mailto:fitterer@taconic.net).

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*CALENDAR*

plus \$7.50 postage. California sales tax is \$4.13. Visa, MasterCard or checks accepted, payable to Turtle Island Book Shop.

We hope to reunite all the finished bindings in 2003 for an exhibition in San Francisco at the Center for the Book Arts, or in Berkeley at Turtle Island Book Shop.....venue uncertain. Please keep track of your finished work so we can show them.

Henry Darger was/is one of the most amazing American outsider artists. His work forms one of the major components of the opening exhibition at the new Museum of American Folk art (next door to MOMA). See the article on the Museum and Darger in the Jan. 14 issue of *The New Yorker*.

Roger Wicker  
Turtle Island Book Shop,  
ABAA  
3032 Claremont Avenue  
Berkeley, CA 94705  
(510) 655-3413 Fax (510) 655-4238  
e-mail: [RWturtleisland@aol.com](mailto:RWturtleisland@aol.com)

EXHIBITIONS

*Call for Entries*

The Competition "bel libro 2003," an international juried show, is inviting binders worldwide to submit entries on sheets provided by Centro del bel libro Ascona of the specially printed edition of "Das Hohelied von Salomo" translated into 5 languages. It can be obtained for 80 Euros or 120 Swiss Francs.

Payment in euros should go to: EUR Credit Suisse, CH-3001 Bern, Conto 0094-161.052-62 bel libro 2003, and Swiss Francs should go to: CHF Credit Suisse, CH-3001 Bern, Conto 0094-161.052-61-1.bel libro 2003. Each binder is limited to 2 books & each entry must be marked with a code word and 3-figure number chosen by entrant. Entries must be submitted by **February 28, 2003**. Assessment of entries will be based on 1) innovative technique; 2) innovative function, and 3) innovative creativity. 15,000.00 Swiss Francs will be shared between the winners, with 5% of the entries receiving prizes. Entries with name, year of birth, occupation, address, phone number, e-mail, and no. of books entering should be received by June 30, 2002. Contact: Secretariat, Centro del bel libro, Viale Portone 4, P.O. Box 2600, CH-6501 Bellinzona. Or applications at <http://www.cbl-ascona.ch> (bel libro 2003).

"23 Sins," the 3rd International Artist's Book Triennial Vilnius 2003. This Triennial is a continuation of the first and second Triennials in 1997 and 2000.

"23 Sins" is scheduled to be shown in Vilnius, Lithuania May-June 2003, then travel to Bruges, Belgium and end in Lille, France in 2004. Deadline for entry is December 1, 2002. For more information contact: Kestutis Vasiliunas, Filaretu 9-5, Vilnius LT2007, Lithuania; phone: 254796; e-mail: [vasiliunask@arts.lt](mailto:vasiliunask@arts.lt); [www.arts.lt](http://www.arts.lt)

The Miniature Book Society is calling for entries to the fifteenth

Annual Miniature Book Exhibition. Application for Entries due May 15, 2002. Books and slipcases or portfolio boxes must measure no more than 3 inches in any dimension (binding size); must have been published in a multiple copy edition (one-of-a-kind books are not eligible); have been published within two years (2000 - 2002). A maximum of two entries per press and/or person is allowed. This is a juried show.

Winners will be announced at the Miniature Book Conclave held in Covington, Kentucky in October 2002. Winning entries become the property of the MBS and will be part of the Traveling Exhibition, displayed at the Conclave and featured in the Exhibition Catalog.

For Entry Forms and information, contact: Jim DeLancey, Miniature Book Society, 2212 S. Canterbury Rd., Wilmington, NC 28403; ph: 910-343-4376, or email: [jdellancey@ec.rr.com](mailto:jdellancey@ec.rr.com)

To join the Miniature Book Society, contact: Mark Palkovic, 620 Clinton Springs Ave., Cincinnati, OH 45229.

The Southeastern Marbler's Guild and Arrowmont School of Arts and Crafts seeks entries in both traditional and innovative styles and applications of marbling for a juried exhibition to coincide with The International Marblers Gathering 2002, "Images, Surfaces, Devices," at Arrowmont School of Arts in Tennessee. Deadline: April 25. For a prospectus contact: Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738 or go to [www.arrowmont.org](http://www.arrowmont.org)

CRAFT USA 2002, the fourth national juried craft competition. Categories for entries are ceramics, glass, jewelry, metal, fiber, wood, and mixed media.

Cash awards will be offered.

Slide deadline: **July 1, 2002**.

Exhibition dates: *November 17 - December 22, 2002*. For a prospectus, send #10 SASE to CRAFT

USA 2002, Silvermine Guild Arts Center, 1037 Silvermine Rd, New Canaan, CT 06840 or visit [www.silvermineart.org](http://www.silvermineart.org). For more information, contact Jennifer Mazzucco at 203/966-5617 x26.

Application forms for the VII Forum International de la Reliure d'Art (FIRA) must be posted by **April 30, 2002**. For more information see the Calendar in the February issue of the Newsletter.

*Until:*

*April 30:* East Lansing, MI: "A Reader's Art 2" at The Art Apartment. Contact: Susan Hensel, The Art Apartment, 210 Abbott Rd, ste 18, East Lansing, MI 48823; 517/930-1052; [booklady100@attbi.com](mailto:booklady100@attbi.com)

*May 9:* Salt Lake City, UT: "SOCalled Books" showcasing artists from southern California who are currently making a distinct contribution to the book as art. University of Utah Marriott Library Special Collections Gallery. Contact: 801/585-9191.

*May 18:* Paris, France: Exhibition of the work of Geneviève Assa, "La pointe de l'oeil," paintings and book illustrations. In the Petite Galerie of the Bibliothèque François-Mitterrand, Quai François-Mauriac. Contact: 33 (0)53-79-59-59

*May 23 - July 11:* Salt Lake City, UT: "AIGA Fifty Books In Fifty Covers" at the University of Utah Marriott Library Special Collections Gallery. Reception: May 23, 5-7PM. Contact: 801/585-9191.

*June 8:* Washington, DC: "The Pen's Excellencie": Treasures from the Manuscript Collection of the Folger Shakespeare Library. An all-manuscripts exhibition in honor of the library's 70th anniversary. The 100 treasures on display range from the early 14th to early 20th century...Shakespeare, Dickens, Henry VIII, Buffalo Bill, John Donne, Mark Twain.....everyone you ever heard of, and more. Folger Shakespeare Library, 201 E.

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Capitol St., SE.

June 23: Paris, France: "Victor Hugo, l'homme océan," works of the writer and artist; mss, letters and designs. In the Grande Galerie of the Bibliothèque François-Mitterand, Quai François-Mauriac, Paris 13..

### Upcoming:

"Stone Eye," an exhibition by members of the Midwest Chapter of bindings of a book of poetry by Kentucky's 1999-2000 poet laureate, Richard Taylor.

April 14 – May 18: St. Louis Artists Guild, St. Louis, MO

May 24 – June 23: Spencer Research Library, University of Kansas, Lawrence, KS

July 1 – July 31: Public Library of Cincinnati and Hamilton County, Cincinnati, OH

August: Northwestern University, Evanston, IL

September 18 – November 8: Minnesota Center for the Book Arts, Minneapolis, MN

December 8 – January 18: The Portland Museum, Louisville, KY

Guild of Book Workers Members' Exhibition, "Best of the Best": Until: April 23: San Diego State University Malcom A. Love Library

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

Contact: Barbara Metz, 312-549-5324; b-lazarmetz@nwu.edu

Kresge Art Museum/Michigan State Libraries Exhibition, "Wrapped Words: Handmade Books from Cuba's Ediciones Vigia."

April 20 – May 31: Minnesota Center for Book Arts, Minneapolis, MN

June 29 – August 25: Harold Washington Library Center, Chicago, IL

November 2 – December 15: Spencer Museum of Art, Univ. of Kansas, Lawrence, KS

2003:

January 17 – February 28: Marsh Art Gallery, University of Richmond, Richmond, VA

Contact: Susan J. Bandes, Kresge Art Museum, 517-353-9834.

April 16 – May 31: Cincinnati, OH: "Bookworks 3," an exhibition of bookworks by regional artists at The Public Library of Cincinnati and Hamilton County.

www.cincinnatiartworks.org

### STUDY OPPORTUNITIES

The University of Utah Marriott Library Book Arts Program calendar is available. Since 1995, the Book Arts Program has offered classes, workshops, intensives, exhibitions, lectures and a K-12 initiative. For more information, contact the Marriott Library Book Arts Program, Rare Books

Division, Special Collections, J. Willard Marriott Library, University of Utah, 295 South 1500 East, Salt Lake City, UT 84115-0860; 801/585-9191.

Upcoming classes and workshops include:

April 22 – 26: "Tiny Books, Tiny Writing" with Michael Jacobs and Carol Palleson. Contact Faye Maxfield: 801/943-6089.

May 22 – August 7: "Beginning and Intermediate Letterpress" with Marnie Powers-Torrey. Wednesdays 4-8.

May 31 – June 1: "Medieval Metal, Modern Mettle" The Rocky Mountain Chapter of the Guild of Book Workers and the Book Arts Program present a workshop with Peter Madden.

June 11 – 15: Summer Intensive: "Five Fabulous Days of Fantastic Fury" with Kitty Maryatt.

The Montefiascone Project: Summer 2002

Classes held each summer for conservators, archivists, librarians, historians and those interested in the structure and history of the book.

Montefiascone is a medieval walled city on Lake Bolsena, about halfway between Rome and Siena, Italy.

• July 22 – 26: Cheryl Porter: Making the Colors Used for Painting Medieval Miniatures

• July 29 – August 2: Robert Child: Environmental Control in Libraries and Archives

• August 5 – 9: Anthony Cains: A Miscellany of Conservation Techniques

• August 12 – 16: Dr. Nicholas Hadgraft and Jim Bloxam: The Romanesque Book Structure

Costs: £345 per week, not including accommodations, which are available within the city walls at £10 per person, shared room, or can be arranged at a local hotel.

For further information, contact: Cheryl Porter, 7 Venice Lodge, 55 Maida Vale, London W9 1SD, England. Tel: (44) 20 7266 0505; fax: (44) 20 7266 0697; email: chezzaporter@yahoo.com; website: <http://welcome.to/montfiascone>

The Rare Book School (RBS) has announced the schedule of courses for its first summer session, Monday – Friday 8 – 12 July and Monday – Friday 15 – 19 July 2002.

The second session, July 29 – August 2 and August 5 – 9 will be announced shortly.

Contact Terry Belanger, University Professor, University of Virginia, 114 Alderman Library, Charlottesville, VA; tel: 434-924-8851; fax: 434-924-8824; email: belanger@virginia.edu; URL: <http://www.rarebookschool.org>

Women's Studio Workshop's Summer Arts Institute schedule is online. Find information on classes in printmaking, book arts, ceramics, papermaking, sculpture, encaustics, and fiber arts, as well as registration and scholarship information. Visit the website or call for a catalog to be mailed to you. Women's Studio Workshop,

PO Box 489, Rosendale, NY  
12472; phone: 845/658-9133; fax:  
845/658-9031;  
www.wsworkshop.org

Bookbinding Courses 2002: Bradford, England: Given at Cheapside Chambers, Rms. 85-88, 3rd floor, 43 Cheapside, Bradford BD1 4HP; t: +44 (0)1274 776649; e: Full-bound@aol.com May 13 – 15: Box-making taught by Stephen Conway. Cost: £70

June 10 – 11 & June 15 – 16: Basic Bookbinding Repair Work taught by Richard Mouncey. Cost: £110

July 1 – 5: Open Studio Week. Professional binder available for advice & assistance.

July 29 – August 2 & August 26 – 30: Master Class: Aspects of Design Binding taught by Angela James and David Sellars. Cost: £445.

The Garage Annex School for Book Arts Spring, Summer, and Autumn 2002 course listing is available. Week-long courses and weekend workshops cover printing, Asian bookbindings, gold tooling, pop-up books, wire-edge binding, scrolls, and much more. For full listing and more information contact: Daniel Kelm, The Garage Annex School for Book Arts, One Cottage St., #5, Easthampton, MA 01027; 413/527-8044; Foliotrope@aol.com

The Saltwinds Yankee Barn in Kingston, MA Spring and Summer Workshops schedule is as follows:

May 18 – 19: “Wearable Books” with Mimi Schaer.

May 20 – 23: “Calligraphy For Beginners and the Rest of Us” with Paul Werner, well known authority on medieval history, art and methodology.

June 17 – 20: “Handmade Paper Extravaganza Using Colors That (Z)ing” with Daria Herlihy and Lilla Ford.

July 8 – 11: “Paper Engineering for Handmade Books” with Mary McCarthy.

July 22 – 25: “Learning Bombori- The Art Of Japanese Lantern Making” with Anthony Ulin-ski.

Contact: Daria Herlihy: 781/585-5622; dherlihy@tiac.net

The Hand Bookbinders of California will sponsor several workshops during late spring and summer, including Louise Genest in May, Dominic Riley and Michael Burke in June and July, Boxmaker Chris Langan in July, and Laura Wait two days in October. For information, contact: Cathy Miranker, 415-752-4486; cathy@miranker.com, or, San Francisco Center for the Book, 415-565-0545; website: www.sfcbook.org.

#### WORKSHOPS, LECTURES & OTHER EVENTS

##### *Upcoming Events:*

April 16: Salt Lake City, UT: “The Art of Illumination,” a slide lecture by artist Richard LeRay, one of only a handful of European master craftsmen working in the rediscovered medieval art of stencil illumination. Salt Lake City Public Library, Main Branch auditorium, 7PM. Contact: Elizabeth Goss: 801/243-8224.

April 16, 17, or 18: Salt Lake City, UT: “From Script to Print: A Renaissance History of the Book,” a presentation by Luise Poulton, Associate Curator of Rare Books. The presentation focuses on the European Renaissance and the transition from manuscript to printed book. After the lecture, participants examine nearly sixty books from the rare books collection. Book Arts Studio, University of Utah Marriott Library. Contact Luise for information or to arrange for your group to attend at 801/585-6168 or luise.poulton@library.utah.edu

April 19 – 21: St. Louis, MO: Midwest Chapter Annual Meeting will feature a workshop by Richard Baker on spring back bindings for ledgers and guest books. Contact:

Richard: 314-781-3035;  
baker@richardbaker.com

April 24: Salt Lake City, UT: “Structured Books: Thoughts on the Creative Process,” a slide lecture with Michael Jacobs and Carol Pallesen. 7:30. Gould Auditorium, University of Utah Marriott Library. Contact: Judy Sommerfeldt: 801/226-1680.

April 26 – 27: New York, NY: “Large Paper into Small Spaces: Creating Books with Foldouts” with Pamela Spitzmueller at the New York Academy of Medicine. Components of the atlas are the inspiration for this workshop on conceiving and building books with foldout plates. Cost: \$110 plus \$25 materials fee. Contact: Kristen St. John: t: 732/932-7006; e: kstjohn@rci.rutgers.edu

April 28 – May 3: SPRING 2002 CHEERIO with Thomas Ingmire. John Stevens. Cost: \$490. Deposit: \$50. Private (\$630) and semiprivate (\$570) rooms are available. Airport pick-up or drop off available (Piedmont Triad International Airport) for \$25. The Camp Cheerio Calligraphy Retreat is held twice yearly-spring and fall. Contact: Jim Teta, 5200 Bear Creek Rd, Winston-Salem, NC 27106. Home: 336/924-5681; Studio: 336/724-5475. e: tetascribe@aol.com; www.calligraphycentre.com

May 4: Ann Arbor, MI: “Repair of Calf Bindings” with Don Etherington at the Conservation Lab of the University of Michigan Library. Cost: \$75; GBW/Midwest Chapter members: \$65. Contact: Shannon Zachary, 837 Green St, Ann Arbor, MI 48104; 734/763-6980; szachary@umich.edu

May 5: Ann Arbor, MI: Slide Lecture by Monique Lallier and Don Etherington in the University of Michigan Special Collections Library. 4:00PM. The Special Collections Library is on the 7th floor of the south wing of the Harlan Hatcher Graduate Library.

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[www.umich.edu/~info/](http://www.umich.edu/~info/)

May 13 – 17: New York, NY: “History and Use of Medieval Pigments” with Cheryl Porter at the New York Academy of Medicine. The New York Chapter of the Guild of Book Workers will host a five-day workshop on the History and Use of Medieval Pigments and Inks. Cost: 5-day workshop: \$270 NY Chapter/GBW members, \$350 non-members. Morning lecture series only: \$40 NYC/GBW members, \$60 non-members (Morning sessions will include discussions of original recipes, methods of manufacture, trade routes, cost, iconographic importance, etc). Contact Alexis Hagadorn: [ah333@columbia.edu](mailto:ah333@columbia.edu). (See also The Montefiascone Project under Study Opportunities)

May 17 – 19: Cincinnati, OH: “Streamlining the Production of Artist Book Editions” with Carol Barton. Ms. Barton will be visiting the Cincinnati area during the exhibition “Bookworks 3” at the downtown public library. Cost: \$125 for both days (\$100 for members of the Cincinnati Book Arts Society). Advanced registration for the workshop is required. There will also be a lecture free to the public on May 17th at 7:30PM. Contact Susan Brumm: 513/321-4449; [BrummFound@aol.com](mailto:BrummFound@aol.com); [www.cincinnatiartbookarts.org](http://www.cincinnatiartbookarts.org)

May 18 – 24: Ghost Ranch, NM: Workshop on writing, painting, and making a hard cover book bound with copper. Contact: email: [laurie@lauriedoctor.com](mailto:laurie@lauriedoctor.com); [www.lauriedoctor.com](http://www.lauriedoctor.com)

May 26 – June 2: Verona, Italy: Printing workshop with Alessandro Zanella at his private press Ampersand. Tuition: \$900 + \$350 lodging. Contact Alessandro Zanella: [ampersand@globalway.it](mailto:ampersand@globalway.it)

May 26 – June 7: “Binding Miniature Books” with Gabrielle Fox at the Penland School of Crafts, PO Box 37, Penland, North Carolina 28765-0037; phone: 828/765-2359;

f: 828/765-7389; [www.penland.org](http://www.penland.org)

June 7 – 8: Birmingham, England: The Society of Bookbinders is holding a “Residential Standards Training Seminar” at the time of their Annual General Meeting. Three main demonstrators: Julian Thomas on Forwarding and covering a full leather binding; Dominic Riley on Tissue Repairs on leather bindings; Trevor Lloyd on Period gold tooling styles using traditional techniques. Six mini-demos: Paul Delrue, Mark Cockram, Midori Kunikata-Cockram, Glenn Bartley, Nick Sellwood, and Michael Burke doing various demonstrations. £115 for Full Delegates includes all meals. For further information: Dominic Riley, Dodding Green, Meal Bank, Kendal, Cumbria LA8 9DH, UK. t: 01539 720 342; e: [vicechairman@societyofbookbinders.com](mailto:vicechairman@societyofbookbinders.com), or visit: [www.societyofbookbinders.com](http://www.societyofbookbinders.com)

June 5 – 11: Miami, FL: AIC Annual Meeting. Contact: AIC, 1717 K St., NW, Suite 200, Washington, DC 20006; 201-452-9545.

June 12: Salt Lake City, UT: “Changing Covers: Medieval Technology Meets a Renaissance Challenge” with Kitty Maryatt. Salt Lake City Public Library, Main Branch Auditorium, 7PM. Contact: Dana Tumposky, Utah Center for the Book: 801/524-8200.

June 13 – 19: Atlanta, GA: American Library Association annual conference.

June 22 – 29: Minneapolis, MN: “The Calligraphy Connection” and International Assembly of Lettering Artists, to be held at St. John’s University in Collegeville, MN. Contact: ACA office at 219-233-6233; web: [www.CalligraphicArts.org](http://www.CalligraphicArts.org). Or, Lynn Ohlhorst, 5616 Thomas Ave. S, Minneapolis, MN 55410; 612-925-0103; email: [lynnohlhorst@qwest.net](mailto:lynnohlhorst@qwest.net)

July 2 – 15: Santa, ID: “Old Ways” workshops with Jim Croft explor-

ing the old ways of making books. Participants may attend the full 2 weeks or may attend individual portions of the workshop to learn old ways of making hand tools, processing hemp and flax, paper-making, and/or wooden boards with brass clasps. Participants will take home a completed wooden-covered, brass clasped book with their own handmade paper and linen thread from the flax stalk. Cost, including room, board, and materials fee: \$1000. Less for individual portions of the workshop. Contact: Jim Croft, Box 211, Santa, ID; 208/245-3043; [oldway@imbris.com](mailto:oldway@imbris.com)

July 8 – 14: Chicago, IL: IAMPETH 2002 Convention at the Hyatt Regency Oak Brook, 1909 Spring Road, Oak Brook, IL 60523. Confirmed Speakers: Timothy Botts, Rosemary Buczek, John DeCollibus, Mike Kesceg, Bill Lilly, Michael Sull, Maria Thomas, Dr. Joseph Vitolo. Contact: 800/233-1234 for reservations. Rooms are \$89.00 plus tax (7%).

July 13 – 14: Denver, CO: “The Simplified Binding Examined” with Laura Wait. This two-day workshop will explore the structure and covering of the simplified binding. Some bookbinding experience will be preferable. Cost: \$140. A deposit of \$70 is required to hold spot in class. Contact: Laura Wait, Bookworks, 3358 Pecos St Denver, CO, 80211; 303/480-0172; [laurawait@earthlink.net](mailto:laurawait@earthlink.net)

July 13 – 20: Shoreham-by-Sea, UK: One week Calligraphy Course with David and Nancy Howells, and July 29-August 3: Five-Day Calligraphy Course. Write or call the Howells for brochure: 14 Mill Hill Drive, Shoreham-By-Sea, West Sussex BN43 5TL, UK. t: UK: 01273 453387, or, from USA: 0-11-1273-453387.

July 18: Salt Lake City, UT: “Unveiling the Book: An Open Definition” with Paul Johnson.



# *Newsletter*

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