



Newsletter

521 Fifth Avenue New York, NY 10175-0083 Number 142 June 2002

AFTER TWENTY YEARS OF EDITING THIS NEWSLETTER, it is time to put it into younger, more active hands. The next issue, August 2002, will be the final one edited by me, Margaret H. Johnson, and typeset by Richard Seibert.

I took over from Mary Schlosser in 1982, when the *Newsletter* was eight pages, type-written and stapled. The Editor's job then included sending it out by bulk mail to the 400 or so members four times a year. In 1985 we started sending out six newsletters each year to try to keep up with events in the rapidly expanding book arts world. In 1988 I finally got a word processor and began to reduce the type size and cut-and-paste to get even more in. In 1996 Richard Seibert began typesetting the *Newsletter* and life since has been easier. The mailings — by now First Class — had long since passed into other hands.

Through the years a large number of people have volunteered to help with news gathering, regular letters on calligraphy and marbling, formatting of issues, making up the calendar, abstracting publications, book reviews....an unending list of areas to be covered. I have tried to acknowledge their help each year. It would be impossible to thank them enough.

With the October 2002 issue Jody Beenk, book conservator in Cambridge, MA, will take over the Editorship. You have read her

resume and voted for her. We can look forward to an even better *Newsletter* in the future.

Until then, items for publication in the August issue should continue to be sent to me, as before. After that, items should be sent to:

Jody Beenk
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Brookline, MA 02445
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Deadline for the October issue will be September 1, 2002.

Items for the Calendar will continue to be sent to Chris McAfee until further notice. Advertisements will continue to be handled by Jack Fitterer. The deadline for the August issue is July 1, 2002.

Retirement from the *Newsletter* will not mean fading off into the sunset. I will be helping out in other areas of the Guild and I will continue to be, as I have for several years, Secretary of the Hand Bookbinders of California. To that I have added a two-year stint as President of the Colophon Club in San Francisco. I might even have enough time now for my private practice of book restoration and repair. Who knows?

—Margaret H. Johnson



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WANT TO JOIN THE GUILD OF BOOK WORKERS?

ANNUAL MEMBERSHIP INCLUDES the *Journal*, the *Newsletter*, the *Membership Directory*, *Supplies List* and *Study Opportunities List.*, and is open to all interested persons. New members will receive all publications for the current year which begins July 1.

FOR INFORMATION & MEMBERSHIP application write to the Membership Chairman, Bernadette Callery, the Guild of Book Workers, 521 Fifth Avenue, New York NY 10175-0083.

OR VISIT OUR WEBSITE

<http://palimpsest.stanford.edu/byorg/gbw>

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GUILD NEWS

PRESIDENT'S REPORT

One of the projects on the Executive Committee's agenda this year is to review the GBW Bylaws. Working on bylaws is not everyone's favorite form of entertainment: the very mention of the word puts many people on the run! Fortunately the Executive Committee has a few members who are quite experienced in such matters and who are willing to take on this necessary and important task. The Executive Committee has begun to look at the current Bylaws and to discuss the various issues. Of course once it has agreed on the changes that should be made, the new Bylaws will be submitted to the membership for a vote. For a change in the Bylaws, a two-thirds majority of the votes cast is required by the present Bylaws.

The Guild of Book Workers is a very old organization as we all know, and its governance has gone through a metamorphosis over the years. Originally when it was formed in 1906, it was an independent organization governed directly by its bylaws. During the middle period in the '50s and '60s, it was a part of the AIGA, the American Institute of Graphic Arts, and subject to their conditions. In its most recent form, it is a corporation, incorporated in New York State in 1978, and must comply with New York State's regulations for corporations. Corporate regulations vary from state to state, and are changed from time to time. As a part of the review, a lawyer in New York (member recommended) has been engaged to help us get copies of the original Certificate of Incorporation and its two initial Amendments, and to review them and the current Bylaws for compliance with New York State law. Available also will be the lawyer's prototypes of basic bylaws for non-profit organizations.

The current Bylaws are published every year in the back of the Membership Directory. They have already

been amended seven times since 1950. A careful look at the Bylaws shows the results. It has become a very uneven document, sprinkled with vintage prose, going into great detail in some areas and skipping briefly over others. Between the lines can be sensed the issues, the discussions, and the compromises that the membership has struggled with in the past. As the organization has grown there have been changes and additions that have made it a rather long and complicated document, covering the description of five

officers and eight committee chair positions as well as other matters. While it certainly forms the basis for the present governance, there are places where it is more honored in the breach than in the observance.

The current vogue in bylaws for non-profit organizations is to try to make them as comprehensive but also as simple as possible. A great deal of the descriptive detail and directives for the various positions for example is spelled out in other administrative documents. This allows for changes to be made to accommodate different needs and circumstances as they arise without constantly troubling the membership for a vote, as long as the changes stay within the bylaws guidelines. Small changes were more easily made when the group numbered less than a hundred and the Executive Committee met regularly around a table. Now that the membership has hit the one thousand mark, calling for a vote on some small bylaw change is a formidable undertaking — and a nuisance.

It is tempting to make the change — on a trial basis initially — and ignore the bylaws. We are currently doing exactly that by combining the Vice-president and Vice-president-at-Large positions into one. The Membership Chair did not want to serve as Vice-president and no one was filling the Vice-president-at-Large position so the organization effectively did not have a Vice-president. There are other problems.

GUILD of BOOKWORKERS Exhibition Catalogs

Best of the Best (2001)

Juried members exhibit. Postcard format, full color, in plastic case.

\$20 each + \$3.85 priority mail charge.

Abecedarium (1998)

Juried members exhibit.

Spiral bound postcard format, full color.

Only a few copies left!

\$20 each + \$3.85 priority mail charge.

All other catalog prices include postage.

Fine Printers Finely Bound Too

(1998) 100 color/b&w photos \$8 each

80 Years Later (1986)

72 full page photos - 16 in color

\$20 each

Interpreting Da Vinci (1997)

a "setbook" exhibition from Potomac Chapter

18 color/b&w photos, paste-paper cover

\$10 each

Created Space

(1995) New England Chapter members exhibit

37 b&w photos \$7 each

To order send check or Visa/MC information to

Alicia Bailey, GBW Treasurer

PO Box 27, Lake City, CO 81235-0027

ravenpress@earthlink.net

TRANSPORTATION to the 22nd SEMINAR

If you are planning to fly to Minneapolis with the Official Airline Northwest/KLM/ Continental you will need, in order to get the discount, the Airline Code NYQ4C. Call 1-800-328-1111 to make reservations. To get the 10% discount, make your reservations at least 60 days before the flight. After that, the discount is 5%.

Under the present Bylaws the President is required to call a meeting of the Guild if requested in writing by fifteen members. Now that the Guild is nation-wide, where could such a meeting realistically and effectively be held? The current Bylaws have developed so many of these problems that the general feeling is that they need to be quite thoroughly revised instead of simply "tweaked" with a word change or two.

In addition, there are some major changes in the organization that need to be addressed in the Bylaws. The main one perhaps is the current number of Chapters (now nine) and the important role they are playing in carrying out the Guild's mission. The question is how best to keep the Chapter Chairs informed and involved in the national organization, and still meet their own special interests and concerns. Including them with the Officers and Committee Chairs on the bi-monthly Executive Committee conference call meeting is not very satisfactory as it makes for a large unwieldy group. To separate them as an Advisory Group was tried last year, not too happily. One possible solution may be to include them in a larger body of Board of Directors that shares the email information but that meets less frequently than the smaller group of the Executive Committee. The Chapters' representation and input as an initial sounding board for Guild

issues is extremely important. Whether or not they have the vote, and where, is a less important issue than their having a voice, and that they be heard. To further the Guild's goals, the Chapters need to be supported and encouraged as much as possible. A change in the Guild's governing structure may be advisable to clarify and strengthen their role.

Reviewing the GBW Bylaws, not to mention revising them, is a big undertaking. You will be updated on it, and your comments will be welcome. Please be assured that the aim is to streamline the governance and administration and not to substantially change the Guild's nature or effectiveness. However it is important that the GBW Bylaws be compliant with the current requirements of New York State corporate law, and also with the current activities and goals of the Guild in the 21st century.

Betsy Palmer Eldridge
President, GBW

EXHIBITION CHALLENGES

Priscilla Spitzer, GBW Exhibits Chair

The GBW traveling exhibition, *Best of the Best*, has reached its final destination at the San Francisco Public Library, on view from May 7 to June 27, 2002. The exhibit was organized by former Exhibits Chair, Barbara Lazarus Metz, and has been well received at nine locations since it began traveling in October 2000. The book works will be returned directly from SFPL to the exhibit participants by the first week of July. The exhibits committee would like to thank all GBW members and hosts of the Best of Best exhibition that helped make the show move smoothly and successfully across the country.

Now is the time to seriously begin work on the next scheduled exhibit, which will feature the theme of *GBW: In Flight*. The show will open in October 2003 at the Denver Public Library in conjunction with the annual Standards meeting to be held in Denver. Many GBW members have already responded to the initial announcement about this exhibit made last fall in the newsletter and on the GBW listserv. In the next (August) issue of the newsletter, all GBW members will find a formal Intent to Enter form. While serving as a one-year reminder for making a submission to this show, your response to this intent is important and will assist in the planning of this exhibit. An official entry form will follow your response, to be mailed by January 2003. The works will be due by mid July, and will be selected by August 2003.

The 2003 *In Flight* exhibit will mark the beginning of a change from holding exhibits every two years to every third year, or a triennial schedule. It is hoped that less frequent shows will encourage greater participation in GBW exhibits by providing more time

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 August issue:
July 1, 2002.

Items for the Calendar should be sent to

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Executive Editor: Margaret H. Johnson
Production Editor: Richard Seibert
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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.

for members to create their exhibit pieces. This schedule also opens the possibility for more Chapter exhibits during interim years, such as the Midwest Chapter's current traveling show, *Stone Eye*. Additionally, it will allow the GBW exhibit committee to focus on one show at a time. This will become crucial as we prepare for our 100th anniversary exhibit to open at the Grolier Club in New York in September 2006.

Already, in preparation for the *In Flight* exhibition, proposals have been made to several potential exhibit sites. This has been a challenge when balancing the growing demand and interest in our shows with the concern of some GBW members about the length of time the show will travel. The show is expected to travel to only nine sites nationally through spring 2005. In order to tighten the schedule, extra effort will be made in the next fiscal year to design the exhibit catalog as much as possible in advance. Digital photography should help make this goal easier to achieve. Consequently, fundraising for the 2003 catalog will actively begin this September.

Criteria for GBW exhibit jurying will be a topic for discussion in the coming year. With this show, the exhibit committee plans to initiate a system for providing constructive feedback to all entrants. To generate comments, the committee will prepare a poster to be displayed at the Standards of Excellence meeting in Minnesota. The poster will focus on suggested criteria, including a point system evaluation which may also facilitate jurying. Determining this criteria will be especially difficult since we will have several categories for entry, such as fine binding, artists' books, and the printed or calligraphed broadside.

Do you have opinions or suggestions about GBW exhibit criteria? Are you interested in hosting the *In Flight* exhibit in your region? Would you like to make a contribution to the catalog fund? Please send comments or inquiries to the address below, or email: prispit@totalaccess.net.

Priscilla A. Spitzer
Chair, GBW: *In Flight* Exhibit
P.O. Box 578
Smithville, TX 78957

CHAPTER NEWS

The **New York Chapter** reports: In February at Columbia's Butler Library, Nancy Tomasko gave us a great lecture with many gorgeous slides on Chinese paper making. The lecture and reception afterward were very well received and attendance was high.

In April at the New York Academy of Medicine, Pamela Spitzmueller came down from Massachusetts to present a two-day workshop on Making Large Sheets fit into Small Books. We learned different fold-

ing patterns and guarding/stubbing methods that could be applied to maps and other fold-out materials. Pam had a broad range of maps for us to use in creating models. Her considerable research and work developing patterns from historical models paid off for all of the attendees who left with many interesting samples and ideas for future projects.

In May we presented a week-long workshop by Cheryl Porter on Medieval Pigments also at the New York Academy of Medicine. The mornings were spent listening to lectures and the afternoon sessions in the lab making a color palette from various pigments. The afternoon lab sessions filled within hours of the announcement - lab participation was limited to only 12 participants, but the morning lectures accommodated more people.

Over the summer we hope to have a meeting of the membership combined with a lecture. We're eager to get feedback from our membership about programming choices for the future and ideas on administrative issues as well. We'll be sending out a questionnaire to our chapter members in the next couple of weeks to start discussions.

*Kristen St. John,
Acting Co-Chair, New York Chapter*

GBW: IN FLIGHT

THE QUEST TO DISCOVER THE SECRET OF FLIGHT, both in myth and science, has long captivated the human imagination. From ancient Greece, came the legend of Daedalus and his son, Icarus, who flew too close to the sun with waxed wings, while his father cautiously succeeded. In the late 15th century, Leonardo Da Vinci made curious diagrams of a flying machine well ahead of its time. It was Orville and Wilbur Wright's invention of a powered, "heavier than air" biplane at the onset of the 20th century that paved the way for unbelievable feats in aviation in the decades to follow.

The 2003 GBW Exhibit theme, "In Flight" offers a broad topic for GBW members to work with, whether inspired by aircraft from the past or the future, or the beauty of flight in nature. While the theme is inspired by the centennial anniversary of the Wright Brother's first manned and controlled flight in 1903, it is not strictly limited to aeronautics. The theme of flight also lends itself to the whimsical, such as a "flight of fancy," and to the dramatic interpretation of flight from a place, as in fleeing from danger.

Tragically, on September 11, 2001, our country and the world witnessed the use of commercial airliners as terrorist weapons of destruction. It is hoped that GBW members will find the theme of flight to be a positive source for expression via our book arts medium, which includes traditional design binding, fine printing, and the creation of artists' books.

GBW: "In Flight" will open in October 2003.
Intent to enter forms will appear in the August Newsletter.



Bob Rosenzweig, Eleanore Ramsey & Patty Owen
at the opening of *Best of the Best*

The **California Chapter**, although it draws members from Northern and Southern California, is organized in the Los Angeles area, while the San Francisco Bay Area has its bookbinding activities organized by The Hand Bookbinders of California. (We sometimes think of both organizations as almost one; we share information and often teachers and lecturers). On May 7th, the Hand Bookbinders held a reception for the opening of the GBW show, *Best of the Best*, at their final venue in the San Francisco Public Library.

Signa (Judy) Houghteling, HBC President and GBW Journal Editor, presided over the crowd of some 60 people. Alice Vaughan and Patty Owen came up from L.A. to see their books again on exhibit and chat with Eleanore Ramsey, Tom Conroy, Bob Rosenzweig and other GBW/HBC members.

The Southern contingent sponsored a workshop in May on Leather Paring given by Tini Miura. Tini has moved to Santa Fe, NM, so she is now available for more workshops in California. Mel Kavin offered his space at Kater-Crafts for the workshop, as he has generously done for many years. Priscilla Spitler will give a workshop on Case Binding in June in San Diego



Tom Conroy, Margaret Johnson & Alice Vaughan
at the opening of *Best of the Best*

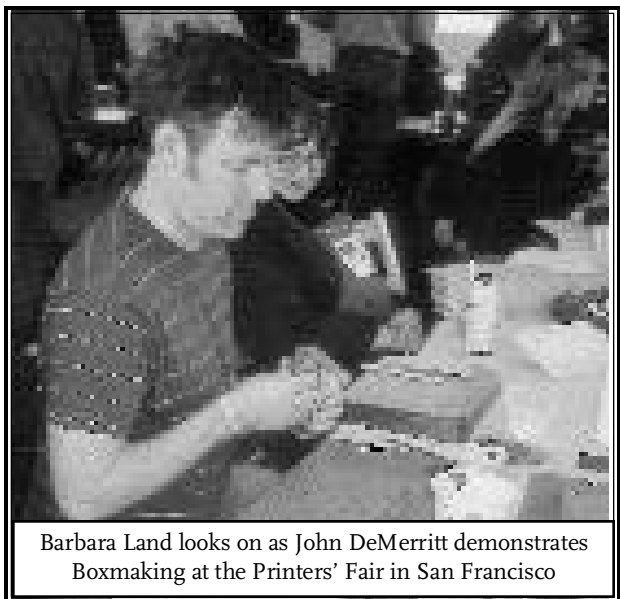


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and will take down the GBW show in San Francisco afterwards.

On April 27th, the Annual Printers Fair was held at Ft. Mason in San Francisco. Organized by the Pacific Center for Book Arts, it includes tables manned by many different groups. HBC/GBW members gave demonstrations of bookbinding (John DeMerritt's box-making demo was the hit of the show). The Printers Fair draws huge crowds every year.

In May, Louise Genest gave a two-day workshop on the Technique of Tooled Onlays, and two talks, one at the Center for the Book, the other to The Colophon Club on Art in Bookbinding, with slides of her beautiful bindings and her restoration work. The coming summer will be filled with workshops and Summer Camps - weeklong workshops on Leather Binding by Dominic Riley and Letterpress Intensive by Mary Laird - as well as shorter workshops with Paul Johnson on Moveable Books, among others. Dominic and Michael Burke will give workshops in the north and the south during the summer.



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The Guild of Book Workers Newsletter

The San Francisco Center for the Book has recently moved into larger quarters in the same complex and their schedule is impressive. Arion Press & The Grabhorn Institute are presenting programs in their new quarters in the Presidio. Nicholas Basbanes spoke to the Roxburghe Club in April; Louis Weinstein, founder of Heritage Bookshop in L.A., will speak in May.

The **Midwest Chapter** held its annual meeting in St. Louis in April with a workshop on spring back ledger binding lead by Richard Baker. The workshop was held in the Illustrated Book Studio of Washington University. The local arrangements committee, with Richard as chair, arranged a variety of tours including the Missouri Botanical Garden library and conservation lab, Olin Library Washington University where there was an exhibition of broadsides and kinetic books by Bob Smith, Richard Baker's Book and Paper Conservation Studio, and the Craft Alliance truck show with Joanne Kluba books for sale. The opening reception for the "Stone Eye" exhibit of fine bindings at the St. Louis Artists' Guild coincided with the annual meeting. The opening included a talk by Pamela Rups, designer of the "Stone Eye" multi media catalog. Pam gave an engaging talk about the creation of the catalog. This was the first venue where the catalog was for sale and the copies went quickly.

The exhibition will travel to other venues in the Midwest with the next stop at the University of Kansas Spencer Research Library opening May 24. The exhibition will open at the Minnesota Center for the Book Arts in conjunction with the GBW Standards Seminar this year. The catalog will be for sale there and at all other venues. For a preview of the catalog and bindings see the information on the Guild web site at <http://palimpsest.stanford.edu/byorg/gbw/mwchap/specialevent2.shtml> (The schedule for *Stone Eye* can be found in the Calendar.)

The **Delaware Valley Chapter** sponsored a workshop in April given by Todd Pattison, Associate Book Conservator at the Northeast Document Conservation Center. The workshop, given at the Library Company of Philadelphia, was on "Making It Look Right": Quality Conservation of 19th Century Cloth Publishers' Bindings". This workshop concentrated on sophisticated conservation techniques for the repair of rare or important 19th c. cloth publishers' bindings. Todd also gave a lecture entitled, "Visually Appealing", a forty-five minute general slide talk that focused on different methods used to decorate cloth prior to making the case.

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NEWS OF GBW MEMBERS

The Binders' Guild, publisher of *Binders' Guild Newsletter*, celebrates its twenty-fifth anniversary this year. It was founded in February 1977 in Ann Arbor, Michigan, by a group of seven amateur and professional binders for the purpose of making group purchases of supplies. The group met at the Academy Book Bindery where ELLEN McCRADY was in charge, taught classes and started her newsletter, *The Abbey Newsletter*. A year later Ellen closed her bindery and JIM DORSEY, a founding member of the Binders' Guild, volunteered to edit and distribute the minutes and news to members. Jim continued to edit BGN until 1999 when SUSAN LUNAS took over as editor. BGN counts approximately 40 members and subscribers at present. Jim's reports on the Standards Seminar presentations have appeared for several years in the *GBW Journal*. The BGN Vol. XXV, No. 3, April 2002 issue has been dedicated to Jim and his many years of editing and publishing.

JAN SOBOTA was in the U.S.A. from March 25th to May 17th. He won an Artists Residence program at Bridwell Library of Southern Methodist University in Dallas. He visited family in Naples, Florida and Austin, Texas and from April 15th till May 17th he was in Dallas, teaching his new invention, "Three or

Two Coverboard Binding Structure". Jarmila asks us to look at their website: www.jsobota.cz. They have added some new bindings. Click on the English flag. Their present address: J&J Sobota, Radnicni 1, 357 33 Loket, Czech Republic. j.sobota@iol.cz;

Several members of the Guild of Book Workers are represented in the Second Internazionale Bookbinding Art Work Exhibition in Italy "100 MAESTRI PER IL CANTICO DELLE CREATURE" being held in Macerata, in the Marches, Italy, during June 2002. Each entry was a 16 x 24 cm. binding of the same text, the "Cantico delle Creature," by St. Francis of Assisi.

An international committee of eleven selected 100 entrants as "Masters of the Cantico." An additional 200 bindings were chosen to travel throughout Italy and parts of Europe. There were ten bindings chosen from the United States.

Tini Miura and **Patricia Owen** were chosen as "Masters."

Cathy Adelman, Pamela Barrios, Jamie Kamph, Jehuda Miklaf, Einen Miura, Don Rash, Johnny Rojas Diaz and **Julie Stackpole** were selected for the exhibit.

More details and a complete list of exhibitors can be found at the web site www.consulman.com.

The New York Academy of Medicine has been

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awarded the American Institute for Conservation of Historic and Artistic Works (AIC)/Heritage Preservation Joint Award for Outstanding Commitment to the Preservation and Care of Collections.

This prestigious award “recognizes an organization that has been exemplary in the importance and priority it has given to conservation concerns and in the commitment it has shown to the preservation and care of its cultural property.”

The staff of the New York Academy of Medicine Gladys Brooks Book and Paper Conservation Laboratory are: **Elaine R. Schlefer**, administrator; **Susan B. Martin**, conservator; and **Anne Hillam**, conservator.

Our Bookbinder/Mystery Writer member, **Henry Pelham Burn**, who writes his mysteries under the name J.N. Catanach, has a new story out in paperback. *Lullaby for the Dead* is “an old-fashioned mystery set in 19th century Africa” and can be ordered direct from thethornbillpress@cs.com for \$12.95, s&h incl.

Susan Joy Share, book artist living in Anchorage, Alaska, will have books in exhibitions in Washington, DC, Staten Island, and Anchorage during the summer and fall. She will give workshops in July at the Women’s Studio Workshop in Rosendale, NY, and Visual Studies Workshop in Rochester, and she will be the featured book artist at the Univ. of Wyoming,

Laramie in October during the Mid-Atlantic Print Council Conference.

CORRECTION

In the short description of Terry Buckley’s presentation at the Salt Lake City Standards Seminar in 2000, which appeared in the *GBW Newsletter #133*, December 2000, the discovery of the K-118 Medieval binding he demonstrated was misattributed to him. Bruce Levy was the discoverer & researcher of the original binding that was among works brought to him at the Harry Ransome Humanities Research Center at the University of Texas, Austin, for conservation.

NOTEWORTHY

FRANK HIPPMAN MEMORIAL LIBRARY
Frank Hippman, Honorary and long-time member of the Society of Bookbinders in England, was known to many GBW members through the Society’s quarterly Newsletter, which he started and edited for a number of years. Mr. Hippman died in 2000 and his library of over 100 working books and pamphlets is now housed at the College of Arts and Technology in Walsall, England. A list of the books is available on the Society’s website: www.societyofbookbinders.com, or, contact: John Lewis, Chapel Cottage, Clarendon Rd., Bath, BA2 4NJ, U.K.

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SOCIETY OF BOOKBINDERS 2003 Conference
The 2003 SoB Education and Training Conference will be held July 17–20 in Reading, England. The full program will be published in March 2003. Non-members wishing to be on the mailing list should contact: secretary@societyofbookbinders.com

SELF-SERVICE & DO-IT-YOURSELF BOOKS AT UICB
Gary Frost has deeded his book kit inventions to the University of Iowa Center for the Book to be sold in a Book Drop vending machine in the Main Library at UI. Students and local bookmakers made multiples of bookbinding kits and small artist's books to fill the SnakShop vending machine last December. The kits are available by mail order from UCIB. Samples can be seen on their website: <http://www/uiowa.edu/~ctr-book>

SMALL PRESSES SURVIVE

It's not easy being a small independent publisher these days, but various strategies have helped many to survive alongside the giant publishing houses. See the NY Times of 2/14/02, p.B3, to read how two of the more than 1300 independent presses, Overlook Press and Persea Press, have managed to do so.

Paper before Print: The History and Impact of Paper in the Islamic World by Jonathan M. Bloom, professor of Islamic and Asian art at Boston College, is a handsomely produced new book by Yale University Press. Accounts of how paper developed often jump straight from ancient China to 15th c. Germany and Gutenberg, but this book suggests that without the Muslim influence and Islamic art, such as miniature painting, as well as their multiple secular uses of paper throughout the intervening centuries, Europe might not have known paper until Marco Polo reached China in the 13th century.

And for something completely different, read the *Dictionary of the Future* by Faith Popcorn and Adam Hanft, "linguistic prospectors" who want us to keep us up to date with the latest jargon. "Downsizing," for example, doesn't make the cut because it's not new enough (NY Times, 1/2/02).

BILL OF RIGHTS ALA MINSKY

Richard Minsky, founder of the Center for Book Arts in New York City and bookbinding's Bad Boy, has bound the first 10 amendments to the Constitution as artwork. His 10 books were on display at the Louis K. Meisel Gallery at 141 Prince Street in Soho through June 1, according to an article in the NY Times of May 20, 2002. Twenty-five editions of the set are being offered at \$18,000 each. They are available only as a set. They are viewable online at www.minsky.com. For the First Amendment protecting freedom of expression, for example, he burned a copy of Salman Rushdie's "Satanic Verses" and sealed up the charred

remains in an arabesque windowed reliquary. The 10th Amendment, protecting states' rights, stumped Minsky for some time, until he thought of November-December 2000. He downloaded the United States Supreme Court decision intervening in the Florida-vote controversy and handing the presidential election to Bush. Richard bound the docket in brown leather like a law book with the spine title off-center. "It's a little crooked," he said.

CALLIGRAPHY NEWS

by Nancy Leavitt

WHAT THE FLUX IS FLUXUS? A look at the traveling show: *Betwixt & Between: The Life and Works of Fluxus Artist Dick Higgins*.

Owen Smith's lecture began with a counting game. He passed around a bag of miniature marshmallows and instructed us to each take between 1 and 7 marshmallows, pass the bag and the number of marshmallows that we had taken plus the number from the previous participant. When a person counted the last marshmallow, they were to yell out the total combined number of marshmallows held in the bag. Associate Professor Owen Smith's lecture: "Fluxus: being serious about not being serious" was part of a month long series of related events including lectures, film, performances, and panel discussions sponsored by the University of Maine Museum of Art. Events coincided with the show, *Betwixt & Between: The Life and Works of Fluxus Artist Dick Higgins* held from January 25 through March 9, 2002 in Orono at the University of Maine Museum of Art. Maine was the third venue in this traveling show sponsored by the estate of Dick Higgins and the Columbia College Chicago Center for the Book and Paper Arts.

Smith's title "being serious about not being serious" aptly describes the foundation of the Fluxus movement. In his book *Fluxus: The History of an Attitude*, Smith explains that the Fluxus philosophy grew out of a dissatisfaction of and a reaction to contemporary forms of visual arts, poetry, and music in the 1950's and 1960's. Smith spoke about the development of the Fluxus movement in the United States and Europe and in particular the work of Dick Higgins (1938–98). Higgins, along with George Maciunas, began Fluxus in 1961 in New York. It started as a publishing effort to create a wider audience for avant-garde writers, musicians, and artists. In 1963, Higgins established the Something Else Press.

One can only define Fluxus in a loose set of parameters. It is meant to be fun. It is inclusive and participatory. Smith said it is direct "like child's play". It is a rejection of talent and makes fun of sophisticated art and culture. Language is used in a playful and humor-

ous way as well, with puns, jokes and multiple layers of meanings. Events are partially scripted and open ended, like our marshmallow 'counting game'. Works are made from non-precious, ready-made materials and performed with friends and any willing participants. Their philosophy is to take things from an art context and put them into everyday life, making art available to everyone. Smith recounted that some Fluxus work has been mainstreamed into today's culture, such as printed tee-shirts and printed toilet paper. Where would we be without them?

The exhibition was housed on two floors in Carnegie Hall on the Orono campus. Wall pieces in the exhibition consisted of a selection of graphic poetry, paintings, and musical scores. In "Danger Music #2" a symphony hangs on the wall. It was created by a man shooting holes through large blank pages of musical staves with a rifle. There were several dozen of Higgins' books in the exhibition. Higgins designed over 125 books and wrote over 50 books in his career. This book collection is an incredible record of a life's work presented in many forms: poetry, plays, essays, jokes, journals, manifestos, translation, scrapbooks, photo albums, and performances. In keeping with the Fluxus attitude of making work available, with the exception of one letterpress edition book, all the books were mass produced paperbacks and hard covers.

I asked permission to get a closer look at the books when the show was taken down. Permission kindly granted, I settled myself down in the exhibitions office at a wide counter top under a tidy sign that read, "Like your neck, this counter top is NOT a cutting surface." Once I began reading, I was hooked. These books are delightful, playful and imaginative. One is quickly drawn into the fun and universality of the ideas presented. His instructions are friendly and open, encouraging both choice and exploration. Many performance suggestions may seem absurd and unconnected, as in *A Book About Love & War & Death Canto One*, 1972. Instructions read: "for two or more readers to read the manuscript aloud in the presence of an audience if desired. One person reads until he breaks up laughing, which is usual, the next person picks up where the first cracked." He continues, "Please do not read this text silently. The sense is oral."

Chapter Four begins: "He baked me. In Argentina they say it is futile for any bobtail to take an ironing board to a martyr." In *Buster Keaton Enters Into Paradise*, 1964, participants write eleven scenes of a play using a list of words gathered from playing 11 scoreless Scrabble(r) games. Each game begins with "Buster Keaton" spelled out in the center of the board.

Higgins used the term "intermedia" to describe how his work fell "betwixt & between" the singular categories of painting, poetry, music, theater, and perfor-

mance. In 1965, in volume 1, number 1 of the *Something Else Newsletter* (this essay is also reproduced in the show's catalog) Higgins writes: "The concept of the separation between media arose in the Renaissance. The idea that a painting is made of paint on canvas or that a sculpture should not be painted seems characteristic of the kind of social thought - categorizing and dividing society..." He further explains, "we are approaching a classless society." In *Everyone Has Her Favorite*, 1975, (his or hers) Higgins writes, "Haven't we forgotten how to read — to see that all books are about us, and poetry especially so?"

What is so remarkable about these books are the ideas and imagination. Higgins was a scholar and his work is refreshingly full of content. Book artists could learn a lot from Higgins' work and the work of other Fluxus artists. *Pattern Poetry, Guide to an Unknown Literature*, State University of New York Press, is an excellent reference book for calligraphers or anyone interested in visual and literary combinations.

If you have the opportunity to see this remarkable show — do — on the chance that you will be delighted, amused, and inspired to participate. The remaining venues are : DePauw University, Greencastle, Indiana, August 26–October 13, 2002; Minnesota Center for Book Arts, Minneapolis, MN and The Phipps Center for the Arts, Hudson, Wisconsin, November 16, 2002 – January 3, 2003; and the Tweed Museum of Art, University of Minnesota, Duluth, MN, August 19 – October 2003. There is a small handsewn exhibition catalog chock full of work and essays by Higgins and his daughter Dr. Hannah Higgins, a professor at the University of Illinois at Chicago.

Many kind thanks to the organizers of this important show. For further reading on Fluxus, look for Owen Smith's book, *Fluxus: The History of an Attitude*, San Diego State University Press.

As for the conclusion of the initial "counting game"...we all dutifully took our marshmallow and quietly passed the bag around. Maine people are fairly reserved, especially in January, and it was no surprise to me that the bag of marshmallows disappeared without a final number being yelled. It was a typical ending to a Maine joke, understated.

MARBLING NEWS

by Iris Nevins

Spring Mills artist and author Diane Maurer-Mathison recently traveled to Westport, Connecticut to film a segment for Martha Stewart Living Television. The show features Diane's marbled papers, silk scarves and handbound and published books, including *Art of the Scrapbook* and *The Ultimate Marbling Handbook*. On the show Diane teaches Martha how to create Japanese suminagashi marbled papers by patterning

floating inks with a Japanese fan and a kitty-whisker brush. The show aired May 9th on ABC .

Registration is under way for the marbler's gathering in September. For information check the Arrowmont School Of Arts And Crafts website: www.arrowmont.org .

POSITIONS AVAILABLE

The New York Botanical Garden Library offers a six-month internship in paper conservation beginning September, 2002. This position, the Kress Foundation Internships in Paper Conservation, will provide experience working with the Library's Art and Illustration Collection. Working under the supervision of the Garden's Conservation Librarian, the intern will assist with a conservation survey of the collection, stabilization, preservation, and rehousing procedures, carry out an independent research project, and prepare a final report on the project.

Candidates must be currently enrolled in, or a graduate of, a recognized program in paper, art, or book conservation. This six-month, full-time position (35 hours per week) offers a stipend of \$447.00 per week. There are no fringe benefits, but there will be an allowance of \$250.00 to be used during the period of the internship for appropriate outside professional development. On-site interview preferred. They should send a detailed letter of application, a current resume, and three letters of recommendation to: Olga Marder, Conservation Librarian, The LuEsther T. Mertz Library, The New York Botanical Garden, Bronx, NY 10458-5126.

A visa may be possible for a qualified foreign national for the length of the internship. The New York Botanical Garden is an Affirmative Action/Equal Opportunity Employer.

Deadline for receipt of a complete application is Monday, **July 8, 2002**. Notification of the successful applicant will be sent by August 16, 2002.

Olga Souza Marder, The LuEsther T. Mertz Library, The New York Botanical Garden, Bronx, New York 10458-5126; Tel. (718) 817-8754; Fax (718) 817-8956; E-mail: omarder@nybg.org

BOOK REVIEWS

Daniel Berkeley Updike, *Printing Types: Their History, Forms, and Use*. New Castle: Oak Knoll Press, 310 Delaware Street, New Castle, DE 19720, 2001. 1088pp. \$49.95. ISBN 1-58456-060-6 (third edition, two-volume paperback). Reviewed by Gerald Lange, proprietor and founder (in 1975) of The Bieler Press.

Daniel Berkeley Updike was an early twentieth-century

printer with a deep scholarly interest in printing history. In this regard he followed in the immediate path of Theodore Low DeVinne. Like DeVinne, he was foremost a printer who had risen in the ranks of the trade. This gave both men a practical insight into printing history that scholars did not often enjoy.

DeVinne, for instance, was the first (in 1876) to identify the typesetting mould as the mysterious "it" in the Strasbourg Documents (relating to Johann Gutenberg) of 1439. And this crucial discovery could only have been a printer's call. For decades DeVinne's "view" was generally not accepted simply because of his calling in life. A key to this pragmatic aspect in Updike is his small volume, *In the Day's Work*. This was published just two years after his classic and seminal study in the field, the monumental portrait of the history and development of printing typefaces, *Printing Types: Their History, Forms, and Use*. Indeed, where Updike trusts in the scholarly take (having relied heavily on his gathering of earlier studies), he is more often found in dispute. If Updike is a little less valuable than he once was, it is not the digital type revolution that has made him so, but the overwhelming accumulation of published work on typography following in his lead.

Updike was part of the Anglo-American typographic revival inspired by the phenomenon of William Morris's Kelmscott Press. *Printing Types* clearly reveals these prejudices. For example, Updike on modernism, "apart from mere ignorance, forgetfulness, pose, and fashion, there are those who sincerely accept it as a new gospel." But it also unveils the more important consequence of the revival: "to do common work well." Oddly enough, this was a consideration shared by Updike's Continental nemesis, *enfant terrible* Jan Tschichold (who, also oddly, was similarly impelled by an exhibit of Morris's work). But it would be Tschichold, not Updike, who would ultimately devise the twentieth century's greatest typographic achievement: the composition standards for printers that are still requisite in fine typography; traditional or modern. I would like to think that Updike, who died in 1941, would have approved.

Updike's evaluation of historic type design was based on nationalistic/geographic grounds and this, as also acknowledged in the recent Oak Knoll Press release of Ruari McLean's *How Typography Happens*, is clearly the path for understanding the development of type design. There is no other definitive study that matches the breadth of *Printing Types*. From an initial discussion of metal type production and techniques, and an historical analysis of the Latin alphabet, Updike proceeds to the invention of mechanical printing type, and then to the development of type design and type production in Germany, Italy, France, Spain, The

Netherlands, England, and America over the centuries. One of the ending chapters, "The Choice of Types for a Composing-Room," seems almost out-of-place, but it is here where Updike truly shows his form, using the mass of his tome as reference for a wonderful bit of pedantic suggestion.

Printing Types was first issued in 1922 (printed at Updike's The Merrymount Press), and again in 1937 (second edition), following a significantly revised reprinting in 1923, and a later reprinting in 1927. A subsequent edition, the third edition of 1962 (Belknap Press of Harvard University Press), and the present Oak Knoll issue, are reprints of the second edition, with added prefaces by Lawrence C. Wroth and Martin Hutner, respectively. Thus, this new release is not in any way different than Dover Publications's 1980 "republication" of the 1937 edition (sans prefaces), with the exception that the Dover reprint had higher production values, a not uncommon failing of Oak Knoll Press releases.

Printing Types is an invaluable addition to any reference library on typography and printing. Over the last decade or so Oak Knoll Press has provided a cornucopia of new and re-issued studies relating to the printing, typographic, and book arts for which we should all be grateful. It is quite disappointing, how-

ever, that they do not put a bit more care into their design and production, especially on titles where these qualities are matched by the subject matter. Perhaps we should encourage them to do so.

SUPPLIES

KNIVES & BOOKBINDING TOOLS

Jeff Peachey, bookbinder, book artist and GBW member, makes the Peachey paring knife, lifting knives, miniature knives, a corner cutting jig, micro-lifting knives and scalpels, and a small type-holder. Send for his interesting Catalogue One, 2002. Jeffrey S. Peachey, 150 E. 3rd St., Suite 3E, New York, NY 10009; 212-387-7860.

PAPER

Griffen Mill, Makers of handmade paper for bookbinders and conservators, has moved. The new address: "The Griffens", Island, Ballyhaunis, County Mayo, Ireland; email: enquiries@griffenmill.com. Send an SASE for samples.

SUPPLY DIRECTORY

A new UK Directory of Suppliers will be available from Designer Bookbinders Publications, Ltd in early April [2002]. For a copy, please send a check for £5.50

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(includes p&p within the UK), made payable to Designer Bookbinders Publications, Ltd to: Lester Bath, DBPL, 8 Bryn Coetmor, Bethesda, Bangor, Gwynedd, LL57 3NL. If any non-UK members are interested in buying a copy, please contact Lester first to confirm the cost of mailing outside the UK. Her address is as above, her tel/fax is +44 1248 602591, or email her at publications@designerbookbinders.org.uk

PUBLICATIONS

Periodicals

- The Abbey Newsletter, vol. 24, no. 6, Apr. 2001
David Brock, "Board Reattachment"
- The Abbey Newsletter, vol. 25, no. 1, June 2001;
Dominic Riley, "Stella Patri, 1896-2001"
- The Abbey Newsletter, vol. 25, no. 2, Aug. 2001
Ellen McCrady, "Double Cross: Nicholson Baker's Assault on Libraries"
- The Abbey Newsletter, vol. 25, no. 4, Dec. 2001,
"Disaster Recovery in 1731" (A narrative of the fire at Ashburnham House, Oct. 23, 1731, and of the methods used to preserve and recover manuscripts of the royal and Cottonian Libraries)
- Art & Metiers du Livre, no. 223, Mars-Avril 2001
Yves Devaux, "La Prestigieuse Bibliotheque Esmerian" (The book collection of Raphael

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The Guild of Book Workers Newsletter

- Esmerian); Dominique G. Tremblay, "Louise Genest"; Jacky Vignon, "Reliure a Structure Tressee"; Olivier Maupin, "Etude de la Confection d'une Reliure du xviiiie Siecle" Yves Devaux, "La Bibliotheque de L'Ecole Estienne" Association des Relieurs du Quebec. Le Bulletin, vol. 9, no. 2, Sep. 2001; Monique Lallier, "Reliure sans mors et sans passure en carton" Association des Relieurs du Quebec. Le Bulletin, vol. 9, no. 3, Nov. 2001 "Une Technique de Robert Boulanger: Or cisele sur tranche de couleur"
- Binder's Guild Newsletter, vol. 24, no. 2, Mar. 2001 Jim Dorsey "Girdle Bindings by Pam Spitzmueller" presented at the 20th Standards Seminar in Salt Lake City. Jarmila & Jan Sobota, Two letters about their opening a museum of design bindings in Loket, Czech Republic
- Binder's Guild Newsletter, vol. 24, no. 3, Apr. 2001 Susan Lunas, "Adhesives: Standards of Excellence," the presentation given by Karen Zukor at the Salt Lake City Seminar, 2002. (Includes the extensive handout given to seminar attendees. Chuck Ferguson, "Old Volumes of Newspapers: Salvaging the Cover to Save the Contents"
- Binder's Guild Newsletter, vol. 24, no. 4, May 2001 Jim Dorsey, "Miniature Bindings presented by Gabrielle Fox" in Salt Lake City; Robert E. Massman, "Binding Miniature Books Is No Small Job"
- Binder's Guild Newsletter, vol. 24, no. 5, July 2001 Jim Dorsey, "Medieval Binding" (Notes on the presentation of Terry Buckley at the GBW 20th Seminar, with his handouts)
- Binder's Guild Newsletter, vol. 24, no. 8, Dec. 2001 Jim Dorsey reports on Bill Minter's presentation on sharpening.
- The Canadian Bookbinders and Book Artists Guild Newsletter, vol. 18, no. 3, Autumn 2000; Arthur W. Johnson, "Preparation of a Book for Binding"; "Suminagashi" (Directions for Japanese paper marbling)
- The Canadian Bookbinders and Book Artists Guild Newsletter, vol. 18, no. 4, Winter 2000; Roger Barlee, "Grading Leather as It Is Done at J. Hewitt & Sons, Ltd."; Carol Payne, "La Tranchfile: a Bookbinding Experience"
- The Canadian Bookbinders and Book Artists Guild Newsletter, vol. 19, no. 1, Spring 2001; Arthur W. Johnson, "A Joint Venture"
- The Canadian Bookbinders and Book Artists Guild

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Newsletter, vol. 19, no. 2, Summer 2001; Shelagh Smith, "Six Professional Quebec Bookbinders"; Shelagh Smith, "Bookbinding Semantics"

Designer Bookbinders Newsletter, no. 116, Autumn 2001; Rob Shepherd, "The Future of Fine Trade Bookbinding"

Designer Bookbinders Newsletter, no. 117, Winter 2001; Dominic Riley, "Bookbinding and Influences 42 Years on: Delrue at Queen Square"; Bernard Middleton, "Sangorski & Sutcliff 1901-2001"

Paper Conservation News, no. 100, Dec. 2001; Alison McKay, "Masterclass on the Removal of Pressure-sensitive Tapes and Tape Stains, 9-13 July 2001"; "Conservation of Books and Library Materials at West Dean College"

Paper Works, vol. 2, no. 1, Fall 2001; Betsey Farmer, "Hand Papermaking"

Paper Works, vol. 2, no. 2, Winter 2001; Gerri Michelli, "Mail Art"; Alix Maher, "My Favorite Books: Artists' Journals"; Barbara J. Lewis, "What a Trip: Tempera as an Ink Resist"; Rona Chumbook, "Adhere and There: What You Need to Know about Glues and Adhesives"

The Society of Bookbinders Newsletter, no. 2/2001,

Aug. 2001; "John Mitchell, A Queen's Binder"

Books

Gudrun Zapf von Hesse: Bindings, Handwritten Books, Typefaces, Examples of Lettering and Drawings. Composed, printed and bound in Germany. Hardbound, cloth binding in slipcase, 8" x 11", 224 pp. ISBN 0-9715687-0-7; \$75. Deluxe edition signed by Gudrun Zapf von Hesse of 20 copies bound in silk cloth with slipcase and portfolio of 13 type and printing specimens, \$385. Limited ed. of 80, signed, with 6 specimens, \$215. Available from Mark Batty, Publisher, LLC, Tower West, Suite 2H, 6050 Boulevard East, West New York, NJ 07093, USA; 201-453-1775; f: 210-861-3365; e: info@MarkBattyPublisher.com, web: www.MarkBattyPublisher.com.

The Book of Silences by Robert Bringhurst, poet, translator and typographer. "In this collection of poems, the poet ruminates upon the nature of Zen Buddhist thought, turning over the stones of its history and pre-history, while echoing the voices of its philosopher-monks in his own poetic voice." Text augmented by two hand-sensitized platinum photographs by Carolee Campbell. Designed, printed and bound by Carolee Campbell at Ninja Press, Sherman Oaks, CA. 62 pp., 10x6.5 inches,

1/2 page ad # 3

100 signed and numbered copies. Limp paper binding, in a wrapper of Renaissance III paper over boards, lined with Japanese melon-vine paper. ISBN 1-893090-01-9. Price: \$350 (CA residents add 8% tax). 30% discount to standing order patrons of the press. Inquire. Ninja Press, 5040 Noble Ave., Sherman Oaks, CA 91403-1347, USA. Tel: 818-906-9971.

Available in sheets

1. *The Rubáiyát of Omar Khayyám*. (12 Sets Available) 108 pages, 9.5" X 12". Hand-set Goudy Catalog Type. Text printed damp on a Washington Handpress in green & black inks on ivory Ingres D'Arches paper with deckle edges. Original 50 copy edition printed in 1978. The remaining 12 sets available at \$60 per set (includes tax & postage.)

2. *To Every Thing There is a Season*: (51 sets available.) 36 pages, 3 1/4" X 4 1/4". Ecclesiastes III, verses 1-8, Old Testament. Paper is Gutenberg Laid, printed damp in 18 pt. Goudy Catalog type in black. Illustrations are photoengravings printed grey. Sun illustration on title page is printed yellow. Drawings are by school children (ages 8 & 9). Of the original 120 copy edition, approx. half were hand-colored in crayons by youthful "colorists" prior to our binding. The sheets we are offering are NOT colored. (\$20 per set, incl. tax & postage). Descriptive sheets available on both books. Available from Phil Morrison, (925) 254-6639; email: pianoprint@aol.com

Also available from Phil Morrison: Back issues of *FinePrint*, all copies from Vol. 3 through Vol. 16, 56 issues total. To be sold as a group, \$400 for all.

MEMBERSHIP

NEW MEMBERS

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 June *Newsletter*, send camera-ready artwork **by July 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.

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SEMINAR UPDATE

FRIDAY NIGHT FORUM, Friday, September 20, 5:30 - 8:30

A new, experimental feature at this year's Standards of Excellence Seminar will be a casual get-together, the Friday Night Forum. The Forum will be an opportunity for those attending the conference to informally exchange practical ideas about tips and techniques. The Forum will take place just outside of the Vendor area, and the vendors will be invited to stay open late. So, bring your favorite tools, materials, or structures to share with your friends and colleagues. The format for the Forum can be a poster, a table display, or a short demonstration.

The GBW Standards has always been a formal exchange of information and a more informal gathering of like-minded people. To allow for greater participation from all members and a wider range of information available, the Guild would like to invite members to contribute poster sessions at Standards. Poster sessions or demonstrations can be on techniques (sewing, marbled or paste papers, pop up books, historic methods), materials for binding (paper, leather, vellum, cloth, ceramics, metal...), working tips (how to control those out of control papers when gluing, ideas on incorporating found materials into your bindings, efficiency tips for editions, communicating with your clients), tool tips (favorite tools to certain jobs, sharpening tips, tools from other disciplines that work well for bookbinding), or an exchange of ideas or for gathering information.

Everyone has something to contribute. Don't be intimidated. Who knows, you may be able to expand on your topic and be a future presenter!

Presentations & Posters Already Announced

The following have made "reservations" for the Friday Night Forum:

- Pamela Barrios: "A method of original cloth case spine repair."
- Donia Conn: "Molded paper spine conservation binding."
- Barbara Korbel: "Attachment of 3 dimension objects to the flat surface of a book cover."
- Peter Verheyen & Donia Conn: "The Springback account book binding."
- Peter Verheyen: "Millimeter, Rebow, Edelpappband."

A page with examples of the posters from Alexandria, ideas for making a "poster," sources of supplies, and other details can be found on the Guild's webpage at <<http://palimpsest.stanford.edu/byorg/gbw/>>

If you wish to be a part of the Friday Forum, please contact Peter Verheyen at <gbw@dreamscape.com> or 315-443-9937. Please include a tentative topic and whether this will be a demonstration or poster display. This will help with space reservations.

Let's make this a fun, educational, and diverse event.

— Peter Verheyen

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CALENDAR

EXHIBITIONS

Call for Entries

Minnesota Center for Book Arts invites submissions to its second juried exhibition, "Toys and Games," encouraging artists working in any and all book arts related media, in traditional and not-quite-so traditional forms, to explore

"playthings" of all sorts from spinner-oo, Chutes and Ladders, baseball and bingo to verbal sparring, emotional scheming, gambling and grown-up fun.

Please send SASE for prospectus to: Minnesota Center for Book Arts, 1011 Washington Ave. S., Suite 100, Minneapolis, MN 55415,

or visit our website:
www.mnbookarts.org

Bright Hill Press, at the Bright Hill Center in Treadwell, New York, announces a call for entries for the first Bright Hill Press National Book Arts Juried Exhibition, to be juried by Richard Minsky, book artist and creator of The

Center for Book Arts in NYC; and Peter Verheyen, bookbinder, conservator, and founder of the Book Arts Web and List Serv. The exhibition will be held October 5–27, 2002, at the Bright Hill Center in the Catskill Mountain Region. Opening reception October 5.

The required entry form may be obtained by contacting the Center: Bright Hill Center, 94 Church St., Treadwell, NY 13846; *t*: 607-746-7306; *e*: bkrogers@catskill.net or wordthur@catskill.net

Send a maximum three entries per press or person – one-of-a-kind, editioned, sculptural, wearable, fine press, architectural, or textual – along with the entry form and fee of \$20 for one to three artists books, a biography of no more than 150 words and an artist's statement. Completed entries must be received at the Center by September 3, 2002. Pack entries in a sturdy, reshipable container. Insure your work and enclose postage that includes the cost of insurance (or a check for shipping and insurance) for return. Work is insured while at the Center. If you do not wish your work handled, specify so; otherwise, the Center will provide gloves for that purpose; an attendant will be on hand during gallery hours. Size limited to 50 in. high by 30 in. wide. If an artist or press sends three books and one or two are accepted, the unaccepted book(s) will remain at the Center until the exhibition closes, at which time all work will be returned to the artist. Notices of acceptance will be sent no later than September 15.

"23 Sins," the 3rd International Artist's Book Triennial Vilnius 2003. **Deadline for entry is December 1, 2002.** For more information contact: Kestutis Vasiliunas, Filaretu 9-5, Vilnius LT2007, Lithuania; phone: 254796; *e*: vasiliunask@arts.lt; www.arts.lt

CRAFT USA 2002. Slide deadline:

July 1, 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. For more information, contact Jennifer Mazucco at 203/966-5617 x26.

You can still register for "bel libro 2003" innovation prize of the Centro del bel libro Ascona. Registrations will be accepted until June 29, 2002. Include: surname, first name, year of birth, occupation, address, phone number, e-mail, and the required number of books to be sent to you. Send to: Sekretariat Centro del bel libro (bel libro 2003), PO Box 2600, CH-6501 Bellinzona; or by e-mail: info@cbl-ascona.ch. For more information see the website: www.cbl-ascona.ch

7e Biennale Mondiale de la reliure d'Art calls for entries of its set book, "The Atlantide" by Pierre Benoit (1886–1962). The exhibition of the competition will take place in Saint-Jean-de-Luz, France, September 13–20, 2003. "The Atlantide," 224 pp., in 28 booklets, 280x190 mm, letterpressed on Arches vellum 160g., sent with 7 original etchings, costs 100 Euros (includes reusable packaging, registered and returned binding postage, and color cat. of the exhibited bindings). Send payment to: Biennale de la Reliure d'Art. Gaston Dall'Ara, 15 Harismendia - 64100 Urrugne, France; *t/f*: 0033 05 59 54 63 48; *e*: bireliur@club-internet.fr Payment by check in Euros on a French bank; by postal order or Eurocheck; or by credit card (supply number & expiry date). Books will not be sent without payment. Deadline for finished bindings, with application forms, **May 10, 2003.** The jury meets in June 2003. Entrants will be informed by the end June 2003, and on the internet: <http://perso.club-internet.fr/bireliur>

1st International Artistic Bookbinding Contest of Errenteria (Spain) calls for entries of a set book that will consist of a selection of stories presented in the annual Story Writing Competition of the Town of Errentia [the town is in the Basque country of northern Spain]. They are calling for individual bookbinders as well as teams of bookbinding schools. The contest and exhibition will be held in the Town Hall of Errenteria and the Xenpelar Municipal Arts Center March 15–16, 2003. Registration fee of 40 Euros must be paid into Account No.: IBAN ES 85 2101 0064 99 0010472108 of the Ayuntamiento of Errenteria (Town Hall). Deadline for registration is July 10, 2002. For further information: *e*: informacion@certamenencuadernacion.com, Website: <http://www.certamenencuadernacion.com>

Until:

June 27: San Francisco Public Library, San Francisco, CA: Guild of Book Workers Members' Exhibition, "Best of the Best." Contact: Barbara Metz, 312-549-5324; b-lazarmetz@nwu.edu

July 7: Denver, CO; "The Painted Book," an invitational gallery exhibit of contemporary painted page artists' books by Guild of Book Workers members Alicia Bailey and Laura Russell, and Boulder artist Melinda Sanino at Spark Gallery, 1535 Platte St. Contact: Laura Russell, 303-477-7845. lrussell@qwestinternet.net

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.

July 14: Denver, CO: "Jouissance" at Edge Gallery. A group of wall books treated as installation by Alicia Bailey, 3658 Navajo St., Denver,

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CO 80211; 303-477-7173 or 303-831-4789; ravenpress@earthlink.net.

Upcoming:

The Midwest Chapter's Stone Eye Exhibition schedule.

- * July 1–July 26: Public Library of Cincinnati and Hamilton County, Cincinnati, Ohio
- * August 5–Sept. 6: Northwestern University, Evanston, Illinois
- * Sept. 18–Nov. 8: Minnesota Center for the Book Arts, Minneapolis, Minnesota
- * December 8–January 18, 2003: The Portland Museum, Louisville, Kentucky

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

- * 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.

June 28–July 27: Vancouver, BC: The Beautiful, The Banal, The Bizarre: A Miscellany. Artists' books from the collections of artists, producers and collectors. Opening June 27, 7 - 10 pm., The Concourse Gallery, North Bldg., Emily Carr Institute of Art + Design, 1399 Johnston St., Vancouver, BC, Canada.

July 18 – September 21: Salt Lake City, UT: "Elements of the Book", an exhibition exploring the old and the new of books: armorials, bands, clasps, fillets and more (bookness). Marriott Library Special Collections Gallery. Contact: Book Arts Program, Rare Books Division, J. Willard Marriott

Library, Univ. of Utah, 295 South 1500 East, SLC, Ut 84115; 801-585-9191.

October 5–27: Bright Hill Press National Book Arts Exhibition, at the Bright Hill Center, 94 Church Street, Treadwell, NY 13846 (in the Catskill Mountain Region). Opening reception October 5, 2002, from 2-5 p.m. contact: bkrogers@catskill.net or wordthur@catskill.net, ph: 607-746-7306.

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September 13–20: Saint-Jean-de-Luz, France: 7th World Biennial of Artistic Bookbinding. This year's book to be bound is "The Atlantide" by Pierre Benoit. See Call for Entries, this issue.

STUDY OPPORTUNITIES

The Center for Book Arts in New York Summer 2002 schedule of workshops is now available. Contact: The Center for Book Arts, 28 West 27th St, 3rd floor, New York, NY 10001; www.centerfor-bookarts.org

AIC will be offering several professional development classes for conservators of every art. Contact Eric Pourchet: 202/452-9545; epourchet@aic-faic.org or visit <http://aic.stanford.edu/profdev>

Ars Brevis Press has announced its new schedule of book arts and letterpress workshops for Summer, 2002. Classes include letterpress, polymer plate printing, paste papers, photo albums, and more. Class sizes are limited, so be sure to register early. (Discounts are available for members of the Cincinnati Book Arts Society (CBAS). Accommodations are available. Contact: Katie Harper, Ars Brevis Press, Cincinnati, OH 45230; 513/233-9588; knharper@FUUSE.NET

Week-long book workshops at Visual Studies Workshop. Classes

with Susan Share, Scott McCarney, Joan Lyons, Douglas Holleley beginning July 1 through August 2 on artists' books, book structure, sculptural books and desktop publishing. For more information: contact: Joan Lyons, Visual Studies Workshop, 31 Prince St, Rochester, NY 14607; 585/442-8676; info@vsw.org; <http://www.vsw.org>.

The Garage Annex School for Book Arts Spring, Summer, and Autumn 2002 course listing is available. For 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 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. Call for their schedule.

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. (See February 2002, #141 issue of this newsletter for details.) 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; e: chezzaporter@yahoo.com; w: <http://welcome.to/montefiascone>

The Rare Book School (RBS) schedule of courses for its summer sessions, July 8–12 and July 15–19, 2002 and July 29–August 2 and August 5–9 have been announced.

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>

Bookbinding Courses 2002: Bradford, England: Given at Cheapside Chambers, Rms. 85-88, 3rd floor, 43 Cheapside, Bradford BD1 4HP; ph: +44 (0)1274 776649; email: Fullbound@aol.com

*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 Saltwinds Yankee Barn in Kingston, MA Summer Workshops schedule is as follows:

July 8-11: "Paper Engineering for Handmade Books" with Mary McCarthy.

July 22-25: "Learning Bombori-The Art Of Japanese Lantern Making" with Anthony Ulinski.

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

The Hand Bookbinders of California will sponsor several workshops during late spring and summer, including 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.sfcb.org.

WORKSHOPS, LECTURES & OTHER EVENTS

Upcoming Events:

July 2-15: Santa, ID: "Old Ways" workshops with Jim Croft exploring 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

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 9-13: Oregon: Oregon Book Arts Guild's Sixth Biennial Focus Conference at Lewis & Clark College. For information: Patricia Grass at obagconference@aol.com or 1928 21st Ave., Suite A, Forest Grove, OR 97116; 503-357-7263.

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

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. Tel: 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. Gould Auditorium, University of Utah Marriott Library, 7PM.

The Rocky Mountain Chapter of the Guild of Book Workers and the University of Utah Marriott Library Book Arts Program present a lecture with Britain's internationally regarded Paul Johnson. Contact: Marnie Powers-Torrey, Guild of Book Workers: 801/585-9191; marnie.powers@library.utah.edu

July 22-27: Vancouver, BC, Canada: Summer Institute on Book Arts at the Emily Carr Institute of Art & Design, Continuing Studies, 1399 Johnston St., Vancouver, BC V6H 3R9. Practicing artists may work on personal projects under the guidance of internationally recognized artists. Basic bookmaking, Introduction to Letterpress and Bookbinding is included. For information and registration, contact Continuing Studies: tel: 604-844-3810 or 604-844-3852; fax: 604-844-3089; email: ceinfo@ecias.bc.ca; website: <http://cne.eciad.bc.ca>

July 29-August 2: Boston, MA: Miniature Bookbindings, taught by James Reid-Cunningham. At the North Bennet Street School, 39 North Bennet St. Aimed at individuals with some bookbinding experience and knowledge of cloth case binding. Cost: \$400. Information and registration materials can be found at the school's website: www.nbss.org, or by calling Janet Collins at the school at 617-227-0155. Or, call Jim at: 617-496-8542.

August 2-4: Austria: "The Third Dimension-Since Paper Isn't Always Flat" at Schneiderhäusl, a papermill in a lovely farm area in Lower Austria. Workshop with Robbin Ami Silverberg focusing

on several techniques used in making sculptural paper. Mold making and casting, armature building & pulp spraying will all be investigated while we explore the wondrous potential of this versatile medium. Cost: 220.00 Euros, Students, 210.00 Euros. Contact: Renate Habinger, Schneiderhausl, Unterer Gries 23, 3281 Oberndorf an der Melk, Austria; phone: 011-43-7483-7677; email: schneiderhausl@utanet.at

August 14–17: "Book Collections Maintenance & Repair" with Susan Hansen at the Campbell Center for Historic Preservation Studies. This four-day hands-on workshop is intended for library staff who repair damaged volumes from circulating collections. The course is based on instructions from the Book Repair Procedure Manual prepared by the University of Iowa Libraries' Conservation Department. Cost: \$640 (including accommodations). Friends Scholarships Available. Deadline: July 15. www.campbellcenter.org

August 15–18: Glasgow, UK: "Gateways to the Changing Landscape of Art Information: ARLIS /UK & Ireland Annual Conference 2002." ARLIS/UK & Ireland Contact: Sonia French, Administrator ARLIS/UK & Ireland, 18 College Road, Bromsgrove, B60 2NE, UK; phone/fax: 01527 579298; e-mail: sfrench@arlis.demon.co.uk; website: <http://arlis.nal.vam.ac.uk/even/conf.html>

August 26–30: Baltimore, MD: "Chemistry for Conservators" with David Dorning at Johns Hopkins University. The course is designed as an introduction to chemistry for the practicing book or paper conservator who has not had specific training in chemistry and is also open to those who need a refresher. It will include both lecture and laboratory exercises. Cost: \$600. Contact: Bonnie Wittstadt,

410/516-5258; bonnie@mse.jhu.edu or Martha Edgerton, 410/516-4677; mjackson@jhu.edu

August 31–September 1: Cirencester, England: Bookbinding forum sponsored by J. Hewit & Sons Ltd. A Book Restoration weekend at the Royal Agricultural College, Cirencester, Gloucestershire. Lester Capon will demonstrate rebacking a leather bound book and John Jameson, Cotswold Bookbinders, invites attendees to bring books needing rebacking/restoring. Selected books will be repaired free of charge during the demonstrations. Contact: Cotswold Bookbinders, Oak Tree House, Ewen, Cirencester, Glos. GL7 6BT, tel: 01285 770458; email: john@cotswoldbookbinders.co.uk Day attendance Saturday: £45, optional dinner: £15; Sunday: £40; Full weekend residential (all meals, accomodation, complete events): £120. Reserve a place with deposit of £10. Balance due August 15. Maximum 50 places.

September 1–6: Baltimore, MD: IIC Conference 'Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation'. Contact: IIC, 6 Buckingham St., London WC2N 6BA; fax: 011 44 207 976 1564; email: iicon@compuserve.com; web: www.iiconservation.org

September 4–7: Gatlinburg, TN: International Marblers' Gathering 2002, "Images, Surfaces, Devices," at Arrowmont School of Arts & Crafts. Contact: Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738; 865/436-5860; www.arrowmont.org

September 14–15: Salt Lake City, UT: "The Great Salt Lake Book Festival" at Westminster College for writers and those simply interested in the craft of writing, with over fifty regional, national, and international writers of poetry,

fiction, and non-fiction attending. Enjoy lectures, workshops, readings, book signings, and information from book vendors. The University of Utah Marriott Library Book Arts Program offers demonstrations in papermaking, paper decorating, printing, and bookmaking. The Utah Calligraphic Artists also offer several children's bookmaking workshops on Saturday. Festival is free and open to the public. Contact the Utah Humanities Council: 801/359-9670; www.utahhumanities.org

September 19–22: Minneapolis, MN: 22nd GBW Standards of Excellence Seminar. Monique Lallier: Chemise & Slipcase; Deborah Evetts: Pastepaper; Olivia Primanis: Conservation of Photograph Albums; Bridgette O'Malley: Papermaking; Dennis Ruud: Illumination. Contact: Pamela Barrios: 801-422-2988; pam_barrios@byu.edu

October 17–19: Estacada, OR: "Wooden Boards with Clasps" with Jim Croft. Contact: Jim Croft, Box 211, Santa, ID; 208/245-3043; oldway@imbris.com

October 23–27: Lake Oswego, OR: Friends of Dard Hunter annual conference. Contact: FDH, Box 773, Lake Oswego, OR 97034; 503-699-8653; www.slis.ua.edu/ba/dardo.html

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July 17–20: Reading, England: Society of Bookbinders Education & Training Conference. To be on the mailing list, contact: secretary@societyofbookbinders.com



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