



Newsletter

521 Fifth Avenue New York, NY 10175-0083 Number 143 August 2002



THE OLDE GUARD,

Richard Seibert, typesetter, and Margaret Johnson, editor, discuss production.



THE NEW WAVE:

Christopher Mattison, typesetter, and Judy Beenk, editor, plan the next issue.

PRESIDENT'S REPORT

THE QUESTIONNAIRE sent out to the membership with the February newsletter received more than 180 responses. While it would have been nice to hear from everyone, an almost 20% response is considered to be very good. One can't help but wonder how accurately that group represents the entire membership, but as it is, it is more concrete information than the Executive Committee has ever had to work with before. Many thanks to those who took the time and trouble to answer; over half added very interesting and helpful comments. And many, many thanks to Cindy Haller to tallied the results in five different schedules. The results will serve as a reference document for the Executive Committee's discussions and decisions for a long time to come. The following is my overview of the responses to the questionnaire to help satisfy everyone's curiosity.

Through the scrim of 32 pages of black figures and type, an image emerges of a very lively organization. In the initial Membership Profile section, not many real surprises show up but instead a much clearer description and delineation of who and what we are. From an age point of view, we are both a new and an old group. Over half those who responded have been members for less than 10 years, a third for 10-20 and the rest for 20 or more. But in age, the figures are reversed: over half are over 50, a third are 40-50, and the rest are under 40. Geographically, we still are predominantly on the East Coast (40%), but with a strong Central group (25%), followed closely by strong groups on the West Coast (20%) and in the Mountain region (15%), and with a nice smattering of Foreign representation. The decentralization of GBW is now an established fact

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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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The Guild of Book Workers Newsletter

Number 143 — August 2002

As far as Primary Interests are concerned, we are still predominantly a bookbinding group, not surprisingly Three-quarters list their primary interest as Bookbinding, with two-thirds of that number interested in general Bookbinding and the remaining third quite equally divided between Artists Books and Conservation. The allied interests of Printing, Paper Making, Decorated Paper, and Calligraphy are all represented to a lesser degree. Only the Library category had no respondents. Librarians - and allied interests - have major organizations of their own.

The new GBW promotional brochure states that the "membership may be full-time professionals, part-time semiprofessionals, or amateurs with little experience." The questionnaire respondents seem to support that claim. A third are clearly full-time professionals, working between 30-40, or over 40 hours a week, and earning between \$20,000-40,000, or over \$40,000 a year. A second sizable group of semiprofessionals works 10-20 hours a week and earns under \$10,000 a year. A third notable group of amateurs works less than 10 hours a week and earns nothing. There are lots of responses in between so the distinctions are not clear cut. What does seem clear, however, is that there are a lot of members spending a lot of time working in this field without earning a lot of money. That should not come as a surprise.

As for the question about which GBW activities are most important, the responses give a resounding first place to the publications, both in the number responding and the ranking given. The *Newsletter* ranks #1 with 60% reading all of it and another 30% reading most of it. The Content and Format are evaluated as good, with the Appearance and Comparison with similar publications somewhat less. Top ranked topics are Guild News (#1), Tips & Techniques (#2), Member News (#3), followed by the various reports and reviews of Conferences, Exhibitions, and Books. The Calendar of Events, and Chapter News are also popular. Roughly a third claim to read it front to back in its entirety. The *Journal* ranks #3 with 40% reading all of it and another 40% reading most of it. The Content, Format, Appearance, and Comparison with others are evaluated somewhat lower than the Newsletter. The ranking again gives preference to Technical "How-to" articles (#1) and Standards Presentations (#2), over any specific subjects or types.

Second in the order of most important is the Standards Conference (#2), although a fourth have never attended and a half have attended less than five times. The top reasons given for not attending are Location, Costs and Time. Significantly, No Space Available is far down the list. The reasons for attending are ranked as Presentations, Networking, Vendors, and Tours. The GBW Annual Meeting is ranked last, despite enticements like the raffle! The group quite strongly wants to keep with the current schedule as to length, audience size, number of presenters, and Foundation Sessions. The top ranking choices for presentations are Fine Binding, Restoration & Repair, Preservation & Conservation closely grouped together, and the rest closely grouped behind.

Next in importance is Regional Chapters (#5). New England has 45 respondents, Midwest and California are tied with 25 each, New York and Rocky Mountain are also tied with 18 each, and the others have fewer. However, all of the Chapters have respondents, which is encouraging, even the newest Southeast Chapter with 4. The reasons given for joining are Chapter Activities, Networking, and Newsletters. The reasons given for NOT joining are Too Inconvenient, None Available, Too Expensive, and No Interest as the last. Only a few responded - and mostly negatively - to the question about whether a chapter could be formed in their area.

Of the other GBW publications, the *Membership Directory* (#4) and the *Supply Directory* (#6) are ranked next in importance. Well over half use the *Membership Directory* occasionally, and half use the *Supply Directory* occasionally. Both are evaluated high on Content and Format, and somewhat lower on Appearance. Importantly, both are ranked high on General Ease

AUCTION

AH! THE SWEET SOUNDS OF FALL: the gentle rustle of dry leaves, the crackle of a log fire, and the voice of GBW's own indomitable auctioneer Bill Drendel. Each year the auction raises much-needed funds for our scholarships and 100th anniversary celebration while finding new homes for supplies, equipment, books and other goodies.

This year we are asking all donors to complete the auction form you will find in this issue and submit it with the donation, whether sending the item in advance or delivering it in person.

For further information, contact Nancy Lev-Alexander at guilfordbindery@hotmail.com, or (410) 355-7244.

Items sent in advance of the Seminar may be mailed to: Minnesota Center for Book Arts, 1011 Washington Ave. South, Suite 100, Minneapolis, MN 55415; Attn: Julia Welles

Items brought in person may be left at the registration desk but MUST be accompanied by an auction form. (Forms will be available at the desk.)

of Use. In the *Membership Directory*, the Expertise Index is used only half as often as the Member and Geographic Indexes. In the *Supply Directory*, all three indexes are used almost equally. More than a third of the respondents are purchasing over \$1,000 annually from the Vendors, two-thirds of them are purchasing all of it individually, but most are purchasing only some of it at the Standards Trade Fair.

Exhibitions ranks next (#7) overall, undoubtedly because about 60% of the respondents never have exhibited. Some say they are not qualified and some say they are not interested, but the majority cite other reasons. As to type of exhibition, in general they seem to prefer a National exhibition with many Venues and a Long Show, Juried, with a Catalog, a Theme and/or a Set book. A large number had No Preferences. The group is about evenly divided as to having a show every 2 or 3 years, but wants it to travel for 12 months. The group thinks that it should be juried by actual works rather than slides and then evaluated by a written critique.

The Internet ranks #8. As the newest of GBW's membership services, it clearly is not being used as fully as it might be. In spite of over 80% of those responding having web access, they only visit the website occasionally or rarely, and do not evaluate it highly. Generally speaking, they are not interested in the list-serve.

Two of GBW's other services ranked further down: the Study Opportunities List (#9) and the Library (#10). Over a third never use the SO List, and another third only rarely. Nevertheless, they give it a relatively good evaluation and want it available both on-line and printed. They think that the current descriptions are adequate, and that there should not be a selection process or criteria for those listed. The Library is clearly the least used facility. Almost 85% have never borrowed from it. Most have never checked the on-line catalogue for books, although substantially more have checked it occasionally for videos or journals.

As for the last two questions, the Archives and the

Volunteer Service, the response is mixed to say the least. GBW Publications that are kept longer than a year are in what by now seems a predictable order: the Journal, the Newsletter, the Supply Directory, the Membership Directory and the Educational Opportunities List. And as for the Volunteer Service, more than half of those responding have done none, and half of those say that there is no area in which they would be interested in serving. Of the other half interested in serving, most say they would be interested in the Regional Chapters, while a few specified the National or the various publications. Unfortunately a number of those interested failed to sign the questionnaire, so while we appreciate their generosity of spirit, we may have trouble contacting them! We trust they will step forward and identify themselves when opportunity knocks....

This lengthy report is intended to give you a general idea of the groups' response without including the details or the comments. The comments as expected are extremely varied, including some spicy ones that we enjoyed. They will be extremely helpful as we deal with these issues in the future. One comment cautions about sending out too many of these questionnaires. Never fear. If they are tedious and time consuming to fill out, they are more so to design and to tally. We are all surfeited on the subject for the moment. But it is an important and valuable exercise that undoubtedly will have significant repercussions. We on the Executive Committee thank you once again for your help.

— *Betsy Palmer Eldridge*, President, GBW

GUILD NEWS

ELECTIONS

The following officers and committee chairmen have been elected for two-year terms, and will be installed officially at the General Meeting during the Standards Seminar in Minneapolis, Minn. in September.

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

297 ballots were received supporting the proposed slate.

We wish to thank the outgoing committee heads for all their work and dedication, and welcome the incoming members.

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

The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York ny 10175. Claims for issues paid for but not received will be honored without question. Back issues and copies of all Newsletters are available for \$5.00 per copy, postage included.

Items for publication should be sent to

Jody Beenk 25 White Place
Brookline, MA 02445
H & F: 617-734-0661
Beenk@rcn.com

Deadline for the October issue:

September 1, 2002

Items for the Calendar should be sent to

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EXECUTIVE EDITOR: *Jody Beenk*

PRODUCTION EDITOR: *Christopher Madison*

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.

STANDARDS REMINDER

The 2002 Standards of Excellence in Hand Bookbinding Seminar, Minneapolis, MN, September 19-22 at the Holiday Inn Metrodome

Check the GBW Newsletter, April 2002 for scheduled times and application forms, or contact Pamela Barrios at pam_barrios@byu.edu, tel: 801-422-2988. For auction donations, contact Nancy Lev-Alexander at guilfordbindery@hotmail.com

Thursday: Foundation Class and tours

Thursday Evening: Opening reception at MCBA

Friday and Saturday: General Sessions

Friday Night: Forum - Poster Sessions, Show and Tell, Discussion; For information contact Peter Verheyen verheyen@philobiblon.com, 315-443-9937.

Followed by party at Campbell-Logan bindery

Saturday Night: Banquet, followed by The Auction.

Sunday 9 am to 11 am: Symposium on Teaching in the Book Arts - Prepared talks but informal discussion by and for instructors of Bookbinding. For information contact Betsy Eldridge <BEldridge@aol.com>.

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

ATTENTION FIRST TIMERS

ARE YOU NEW TO THE STANDARDS SEMINAR? We would like to make sure you get the most out of your experiences at Standards. Here are a few tips to start with: Registering: Sign up for the banquet on Saturday night.

Almost everyone goes for the fun and the opportunity to meet Guild members from all over. The awesome auction follows the banquet. Be prepared to spend.

Preparing to go: Don't pack your suitcase too full. The Vendors Room will have an almost overwhelming assortment to tempt you. It's the only shopping mall just for book arts lovers.

Upon arrival: Please make sure you mention you are a "newcomer" when you pick up your registration materials at the site. There will be an information sheet available designed to give you hints and tips and you can ask questions. Ann Frelsen will be on hand to help you, or you can contact her by email: libavf@emory.edu any time before you go.

The Guild of Book Workers Newsletter

NEW ON THE GBW WEB PAGE

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

I AM PLEASED TO ANNOUNCE that the Guild of Book Worker's web pages have been updated with more information for binders and other book artists.

The home page now features a new GBW News section for timely announcements concerning the organization. These will be updated periodically as new events related to the Guild occur.

A new Resources page has also been added. Currently, there are two bibliographies available. One focuses on the history and use of leather in book binding and is from the Foundations workshop held at the October 2000 Standards of Excellence. The other is on resources for Oriental Papermaking by Jim Canary, co-chair of the Midwest Chapter of the GBW.

On the Standards of Excellence page, there are now links to a short history of the Standards, including a comprehensive listing of all presenters and speakers for all 20 Standards, which began in 1982. There is also a review of the 1982 Standards, written by Mary Schlosser, then editor of the GBW Newsletter. This is hopefully the first of many more reviews of past Standards conferences.

And as always, there are links to membership and GBW publications information, individual pages for several of the regional chapters, an archive of past issues of the GBW Newsletter, a Study Opportunities list, and online versions of the last three GBW national exhibitions.

Please send any comments or corrections to Eric Alstrom, the GBW WebBinder at gbwweb@dartmouth.edu.

NEWS OF GBW MEMBERS

Welcome to Conor, born May 16 to **Alexis Hagadorn** and her husband Peter. Alexis has retired as Co-chair of the New York Chapter after three years of service to spend more time with her family. **Anne Hillam**, Conservator at the New York Academy of Medicine will be acting Co-chair of the chapter along with **Kristen St. John**. We wish Alexis and her family much joy.

Hedi Kyle will retire from her position as Head Conservator at the American Philosophical Society at the end of 2002. APS is seeking someone to replace her. Not an easy thing to do. (See Positions Available, this issue.)

We neglected to note in the June issue in the exhibition review of "Betwixt & Between: The Life and Works of Fluxus Artist Dick Higgins," that it was organized by **Barbara Lazarus Metz** at the Columbia Center in Chicago. The schedule of its showings can be found in the Calendar of this issue.

Please note the error on the cover of the June issue: we printed an incorrect telephone number for the new editor **Jody Beenk** and an out-dated email address. They should read: Tel: 617-734-0661; email: beenk@rcn.com

NOTEWORTHY

Decherd Henry Turner, 1923-2002

(written by Joe Simnacher, *The Dallas Morning News*)

Decherd Henry Turner Jr., a noted bibliophile who guided renowned university libraries in Dallas and Austin, died Sunday, July 7 of a brain aneurysm [suffered on July 2] at Seton Medical Center in Austin, Texas. He was 79.

A September memorial service is planned at the Bridwell Library of the Perkins School of Theology at Southern Methodist University [in Dallas, Texas], where Mr. Turner was director for 30 years. Other services will be private.

In 1950, Mr. Turner was named librarian for the newly created Bridwell Library. At the SMU library Mr. Turner was architect of a collection of rare books dating to the origins of printing in the 15th century.

"He was the greatest librarian of the 20th century," said Valerie R. Hotchkiss, current director of the Bridwell Library. "He was a great bookman, respected and loved – sometimes envied – but certainly known to everyone in the book world."

Although it is a theological library, the Bridwell covers a broad spectrum of the humanities and religious items, including a 19th-century manuscript Koran, 250 boxes of John Wesley's letters, and novels bound in art-deco leather.

"The study of theology and philosophy requires a broad base of cultural knowledge, and central to that study is a library," Mr. Turner said last year. "Bridwell is my theological and bibliophilical home."

In 1980, Mr. Turner became director of the Harry Ransom Humanities Research Center, where he added to the collection named for the legendary University of Texas English professor and UT System leader.

"Decherd Turner was a great civilizing influence in Dallas, in Austin, in all of Texas," said Lee Cullum, a Dallas columnist and contributor to *The Dallas Morning News* Viewpoints page. "The Bridwell Library and the Ransom center would be nowhere without Decherd Turner," she said.

Under his guidance, the Ransom center added to its collection and established three conservation laboratories.

In 1986, Mr. Turner played a pivotal role in advising Ross Perot to purchase and place the Carl H. Pforzheimer Library of English Literature in the Ran-

som center. The collection includes more than 1,100 books and 250 manuscripts, primarily from 1475 and 1700 England.

Although rare books were his first love, Mr. Turner also recognized the importance of other cultural influences. At the Ransom center he acquired the David O. Selznick archive of classic film memorabilia. The collection includes the manuscript for *Gone With the Wind* and artifacts from the movie, including the model train used for filming and Scarlett O'Hara's wardrobe.

Mr. Turner retired from the Ransom Center in 1988, when he was 65.

Mr. Turner appeared to be destined to build library collections. Before he was born, a spiritual reader in St. Louis told his mother her child would be "surrounded by rooms and buildings filled with books."

Born in on a farm in Pike County, Missouri, not far from Louisiana, Mo., Mr. Turner escaped the drudgery of the Depression reading books that he propped on the plow he guided through the fields.

He earned a bachelor's degree from the University of Missouri in 1943, graduating Phi Beta Kappa. He became an ordained Presbyterian minister after earning a bachelor's degree from Vanderbilt University School of Religion. While attending divinity school at

Vanderbilt, Mr. Turner got a library job to support his family. He did graduate studies at the library school at George Peabody College for Teachers in Nashville, Tenn. Before moving to Dallas, Mr. Turner was a university librarian in Nashville, where he was pastor of a Congregational church. He had previously been pastor of a church in Decatur, Ala.

Mr. Turner is survived by his wife, Margaret Ann Turner of Austin; a daughter, Michael Turner McRae of Johannesburg, South Africa; a son, David Decherd Turner of Quanah, Texas; a brother, J. W. Turner of Florissant, Mo.; a sister, Katie Tate of Bowling Green, Mo., and two grandchildren.

NEW!

RENAISSANCE SCHOOL OF BOOKBINDING
The Renaissance School of Bookbinding in Wilmington, Delaware has announced the opening of a two-year course on September 9, 2002. The school offers classes in all aspects of bookbinding from simple repairs to fine binding and archivally proper book restoration.

The first year's curriculum will include the history of the book and of paper manufacture. Students will study and develop bench skills by making various forms of the book and disbinding and rebinding damaged books.

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1/4 pg ad #3

The Guild of Book Workers Newsletter

The second year will introduce leather binding and goldstamping, finishing and boxmaking. Paper marbling, paste papers and other decorative papers will be produced. Restoration of antique books will become the principal focus and include paper repair, gilding and tooling, as well as other techniques.

Three field trips to libraries, papermills and other related places of interest will be taken each year. At least one guest instructor or lecturer per semester will be invited to the school to demonstrate or speak on their area of interest. Topics will cover such things as paper marbling, hand papermaking, edge gilding, fore edge painting, and working at a conservation lab.

Edward Stansell, Headmaster, heads the bookbinding program and is a second generation bookbinder with over forty years of professional and commercial experience. He is the proprietor of Craft Bookbinding Company in Wilmington, Delaware.

With Mr. Stansell is Claudine Strag, a very talented and creative third generation bookbinder, who will assist in classroom bench work and will hold weekend classes and summer workshops. Mrs. Strag has been a professional bookbinder for more than ten years and operates her own bindery. (The schedule for weekend classes and summer workshops will be announced.)

This is a full academic year course taking a maximum of 8 students per year. Tuition of \$11,000 annu-

ally includes books, supplies and the student's personal hand tools. Class hours are 8:00 A.M. to 2:00 P.M. daily, following an annual academic calendar.

If you wish to be sent an application and further information, please e-mail or write to:

The Renaissance School of Bookbinding
P.O. Box 7005
Wilmington, DE 19803-0005
CraftBook@aol.com
Edwards Stansell, Headmaster

POSITIONS AVAILABLE

American Philosophical Society Library
HEAD OF CONSERVATION

Position available January 1, 2003

The American Philosophical Library, an institution with a long-standing concern for collections preservation, is seeking the successor to Hedi Kyle who has served the APS with distinction for sixteen years and who will retire at the end of 2002.

The Head of Conservation position is primarily a hands-on, bench job with some departmental administrative tasks. We are seeking a senior paper conservator specializing in the maintenance and treatment of paper media, including manuscripts, photographs, unbound printed materials and works of art on paper.

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1/4 pg ad # 5

The successful candidate will work with the current Associate Conservator, the senior book conservator, together they will coordinate their responsibilities so as to preserve and protect historically significant resources.

Other duties include: preparing materials for loans, assisting with exhibitions, training interns and volunteers, documenting treatments, surveying collections and writing reports. In addition the Head Conservator participates in the planning and implementation of an educational book conservation program which offers hands-on workshops to regional institutions.

The Conservation Department is comprised of three professionals (one being grant supported), four to five interns, and four regularly scheduled volunteers.

Qualifications for position:

- ✦ Graduate degree from a conservation program or equivalent training.
- ✦ Minimum of five years working experience as a paper conservator.
- ✦ Knowledge of current paper conservation techniques.
- ✦ Excellent manual dexterity.
- ✦ Good decision-making and problem-solving skills.
- ✦ Strong interpersonal, oral and written communication skills.

✦ Physical ability to dust, clean, lift, and carry weight on occasion.

Salary commensurate with responsibilities, qualifications, and experience. Excellent benefits.

Application materials and inquires should be sent to: Dr. Edward C. Carter II, Librarian, American Philosophical Society, 105 South Fifth Street, Philadelphia, PA 19106 (215-440-3404)

Applicants should provide a resume and the names, addresses, and telephone numbers of three references.

BOOK REVIEWS

Szirmai, J.A. *The Archaeology of Medieval Book - binding*. Aldershot etc., Ashgate, 1999. ISBN 0-85967-904-7. xvi, 352 p.

Reviewed by Tom Conroy.

The 1st edition has been reprinted twice. Dr. Szirmai is preparing a Supplement to be published with the 2nd edition. The Supplement will include an Index of cited bindings, corrections to the 1st edition, and new data from recent literature on the subject.

When J.A. Szirmai writes about the “archaeology of bookbinding,” he does not mean excavated bindings (though some appear in his text); neither does he mean some destructive “excavation” of bindings, dissecting away layers of leather and board (a childish

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idea that he would be the first to condemn). The title's apparent allusion is to "the archaeology of the book," a term frequently used as a synonym for "codicology;" this is the study of manuscripts as physical objects, just as descriptive bibliography is the study of printed books as physical objects. Dr. Szirmai's title tells us that he is concerned with early books as physical structures, not for any mere aesthetic effect they might have. But Dr. Szirmai is archaeological in a way more profound than the metaphoric usage of "codicology;" he gives us a systematic typology of bookbinding structures from the first surviving codices to the time of the first printed books.

Typology is a central concern of archaeology, though it is not the most glamorous. Physical objects — pots or tools or weapons — are gathered from many excavation sites and grouped in types or in series by similarities of size and shape and material and decoration. When enough, say, beakers have been gathered, distinct types of beaker will appear, and each type will have some consistency in time and place. Some examples will be from datable sites, and these examples will allow the whole type to be dated and set in chronological series with other types. Then, by relating the types of a range of newly excavated objects — beakers and axes and spindles and mortars and knives — new sites can be dated and forgotten cultures can be traced in their rise, spread and fall.

Dr. Szirmai has provided us with a typology of early binding structures. Each chapter of the book is a detailed description of one type of structure, not as an ideal but with all the messy book-to-book variations that are found. Books are objects more complex than beakers or knives, and the lessons to be learned from a binding typology are more subtle than simple dating or spread. Although most types are associated with some specific time and place, and Szirmai's chapter titles reflect this, in reality the types are internally defined by physical characteristics — that is, by the particular combinations of sewing style, boards, covering, endbands, and so on. For instance, "Gothic Binding" is not confined to the gothic period: this style was still learned by every German apprentice down to the late 18th century. Understanding the structure of a binding type helps to understand the function of that type, and this helps to understand the reasons for historical development of binding structure and the response of structure and function to changing text block materials and methods of storage and use. Understanding historical function also helps when trying to apply historical structures to the very different materials and uses of books today. Dr. Szirmai's understanding and use of typology gives *The Archaeology of Medieval Bookbinding* an internal organization more profound than the usual country-and-century-decoration-based sort of bookbinding history.

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The book has two main divisions: “The Mediterranean heritage” and “The medieval codex in the Western world.” The Mediterranean chapters are actually tied together by their common use of unsupported sewing, not by geographical location. Most of the medieval section covers types with supported sewing on thongs or cords. The last chapter of the medieval section, “Limp bindings,” should have been sectioned off as a third part; this chapter (unlike all the others) covers many binding types, not just one; and these very diverse structures, which often use the cover itself as part of the primary sewing structure, have more in common with each other than with the ponderous wood-board Carolingian, Romanesque and Gothic structures. Szirmai’s bibliography is exhaustive; if published separately it would by itself have been a significant contribution to the study of binding structure.

Within each chapter Dr. Szirmai systematically describes one type’s structure in order of binding; subsections vary from chapter to chapter since what is known about the various types varies, but in the Northern European chapters (where Szirmai himself has done much of the primary research) the subsections may include a review of the literature, textblock and endleaves, sewing, boards and board attachment,

endbands, leather and covering, fastenings, decoration, and functional considerations. Thus, each chapter has an internal organization similar to the overall structure of Middleton’s *History of English Craft Book-binding Technique* — a book which forms a useful pair with *The Archaeology of Medieval Bookbinding*, since Middleton follows the history of binding technique past the Renaissance into modern times. Of Dr. Szirmai’s subsections, the “functional considerations” — discussions of action, durability, intent, or use — deserve particular note: treating the book as a moving object with a purpose to fulfill is rare, although this should be at the core of binding history. Szirmai’s skill and experience as a binder prepared him to deal with binding function; however, the noteworthy fact is not that he (like Middleton) has this experience, it is that so many binding historians lack it and consequently treat books as static carriers of decoration.

The first three Mediterranean chapters deal with Coptic (excavated Egyptian) bindings. Ethiopic bindings (what most modern binders think of as “Coptic”) are dealt with in a later chapter. The very first chapter is a *tour de force*: Dr. Szirmai describes the structure of the Nag Hammadi manuscripts clearly and in detail, adding nothing and overlooking nothing in the literature. These thick single-section leather-

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covered papyrus manuscripts were, when discovered in 1945, the oldest bindings to survive into the twentieth century; but the binding's were soon destroyed to give scholars access to their brittle papyrus text blocks. The literature on the bindings is extensive, but miserably observed and worse described. Only those who have struggled to wring some meaning from these articles (I, at least, failed completely) can really appreciate Dr. Szirmai's achievement.

Two chapters deal with early and late multi-quire Coptic binding, dating from the fourth to the tenth century. This period saw the shift from papyrus to parchment and the development of linkstitch unsupported sewing. None of these bindings reached modern times entirely intact, and every single one has now been dismantled. Again Dr. Szirmai draws together a scattered and unsatisfactory literature and presents what is known with clarity and precision. His division of early from late bindings is, as always, more structural than temporal, and division of the types clarifies all the literature. It is worth mentioning that actual Coptic bindings always have leather-covered spines and often leather-covered boards; there is no longer any excuse for binders to confuse Coptic and the much later bare-spine Ethiopic bindings.

The Mediterranean section is completed by chapters on Islamic, Byzantine, and Ethiopic bindings. These chapters are thinner and less sure, but existing literature on these topics is less confusing, so there is less need for clarification; pointing to the relevant studies is enough. Even in these sections Dr. Szirmai has gone out of his way to see as many of the original bindings as possible, though this has not been his main field of research.

Part II, on the medieval Western codex, is the heart of the book. This section takes up 192 out of 352 pages if the chapter on limp bindings is not counted; it is twice as long as the Mediterranean section. Dr. Szir-

mai himself has done much of the most important primary research for these binding types; and he also shows a stunning command of the extensive published literature in many languages. This section is so clear and detailed that only reference to the primary literature shows how greatly and wisely Dr. Szirmai has summarized. The development of the sewing support ties the section together. Heavy text blocks of strong parchment and paper, with heavy wood boards to press the parchment flat, demand stronger sewing structures than could be managed with unsupported sewing. Herringbone sewing probably began as a reinforcement to unsupported linkstitch; and the further refinement of supported sewing techniques and tools, and other reinforcements to the heavy books created, becomes the main theme in binding history until the invention of printing.

The medieval supported-sewing structures are covered in three chapters on three types. Carolingian bindings, the earliest of the three, were relatively simple: they were sewn on double cords without a sewing frame, were not rounded or backed, and usually had covers of buckskin or chamois over oak boards. Romanesque bindings grew more complex, involving more layers of sewn and adhered spine reinforcements and often a complete second layer of covering leather (the chemise); alum-tawed skin replaced both cord for sewing supports and buckskin for covering. Gothic bindings were rounded and backed-usually heavily rounded and backed-and often covered with tanned leather; new methods of sewing and decoration developed. Paper became available in Europe at about the same time that the Gothic style developed, and it is tempting to assume that the Gothic style was a functional response to paper text blocks; but the detailed evidence of specific bindings is not so clear-cut, and Gothic bindings appeared on parchment text blocks before paper was widespread.

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If there is any weakness in this part of the book it is the lack of information on Southern European bindings, which differ in significant ways from the Northern bindings Szirmai concentrates on. In Italy, for instance, some Romanesque structures (like edge-holed lacing-in paths) that died out in England in the twelfth century survived into the fifteenth. Another example is Spanish and Italian boards, which are normally softwood (i.e. coniferous, not soft); this probably reflects the composition of the local forests. Very little has been published on Southern bindings, and it would seem that Dr. Szirmai has not had occasion to work with many of them.

In the second section of the book there is one chapter on medieval limp bindings. This should really have been a third part, and since each of its subsections deals with a different binding type, the subsections should have been separate chapters. Limp bindings were fairly common all through the middle ages, and represent a tradition largely independent of the wood-boards tradition. One study of medieval library inventories suggested that perhaps one in five medieval bindings had limp covers. They were often undecorated, and they have a simplicity and directness that seems crude to unsophisticated bibliophiles and librarians, so that relatively few have survived later re-binding; yet there is extraordinary diversity in structure among the survivors. Often the sections are sewn directly into the vellum or leather covers, but sometimes a more familiar sewing is attached to the covers by separate tackets (twists of gut or thong). When the spine was limp its tendency to set concave was extreme, and many methods were tried for stiffening the spine; some of these even worked. After the invention of printing, limp structures became associated with stationers', archival, and other blankbook uses, but medieval examples are frequently found on "literary" (that is, non-record) texts. Although conservators and book artists have explored a small part of this tradition in the last few decades, they have not yet noticed most of its types and variants. Dr. Szirmai himself points out that this chapter, unlike the others, deals with a number of different types. He tries to bring some order to the diversity and small numbers of the survivors, but the chapter lacks his usual radical clarity; it is highly systematic, but the arrangement is stiff, rather theoretical, and perhaps too terse. It is to be presumed that this was the last part of the book to be written, and exhaustion, plus the difficulty of the material seem to have taken their toll. However, although the section on limp bindings does not measure up to the tour de force of the Nag Hammadi chapter, it is still an important and illuminating preliminary sorting of information on a great many related but divergent binding types, and it would be recognized as a major

contribution if published independently. This part is likely to have the most to offer many book artists and fine binders.

In the last year I have had occasion to teach several styles of binding using *The Archaeology of Medieval Bookbinding* as course text. The experience was, among other things, a reminder of how very many narrow articles have been published on early binding structures; how inadequate were prior attempts at synthesis (often by non-binding scholars untrained to correct the errors of the pioneers of the field); how time-consuming and difficult it has been to get a reasonable overview of the field to use as a basis for modern structural work; and how far workshop-trained binders and book artists have departed from the narrow range of historical structures known to them. Dr. Szirmai's book is strikingly complete, concise, and balanced; even where I thought I knew the primary sources well, I found my understanding of them was improved after using the book. *The Archaeology of Medieval Bookbinding* is the most important single contribution to the history of bookbinding to appear for many decades, and should be a foundation-piece in any collection of books on the history of binding or binding structure.

Tom Conroy. *Bookbinders' Finishing Tool Makers 1780-1965*. Oak Knoll Press, 310 Delaware Street, New Castle, DE 19720, 2002. 300 pp.
ISBN 1-58456-057-6

Reviewed by Barbara Land

Bookbinders' Finishing Tool Makers 1780-1965 is a most remarkable document which covers all identified makers of book finishing tools, even if only one or two tools survive. The work covers the maker's name, if a firm, all principals of the firm, together with smoke prints of the tool marks, the dates and street addresses, and notes the locations of the various addresses using extensive directories, censuses and advertisements in books on technical matters. Tom has spent a great deal of time answering all the questions we would have to ask if we are very diligent about old tools. A great reference book.

Bernard C. Middleton. *Recollections: A Life in Book - binding*. Oak Knoll Press, 310 Delaware Street, New Castle, DE 19720, 2000. 140 pp. \$39.95.
ISBN 1-58456-016-9.

Bernard C. Middleton. *Highlights from the Bernard C. Middleton Collection of Books on Bookbinding*. The Melbert B. Cary, Jr. Graphic Arts Collection, Rochester Institute of Technology, 90 Lomb

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Memorial Drive, Rochester, NY, 14623-5604,
2000. 124pp. \$50.00

Reviewed by Gabrielle Fox.

Paging through an auction catalog¹ from 2001 it was wonderful to find at the end of the description of the collector a final note which read, "He had many of the bindings and mapboxes repaired, or restored, often by Bernard Middleton."

In a world where so much is meant to have been performed magically and by some unknown hand, it is truly an honor to be named as part of the value.

Recollections: A Life in Bookbinding and *Highlights from the Bernard C. Middleton Collection of Books on Bookbinding* are two selections of information which present only an introduction to the knowledge, stories and opinions Bernard Middleton has to offer us.

Really I'd like a great, fat, novel-sized volume full of stories and photos with much more detail in *Recollections*. It was first produced as a fine press edition by Henry Morris of Bird and Bull Press, and we should really just be pleased this revised and expanded edition has been made available to all of us. But still, this is only a sampling, and at times, one can almost read that chunks have been pulled out, and I longed to have them there to read. Never mind, for now it is a great pleasure to be able to have a first hand account of

the transitions in binding which have taken place in Middleton's lifetime and to have the stories which reflect the changes socially and economically. It is so valuable to have personal explanations rather than simply facts and statistics.

In the "Publisher's Preface" to *Recollections*, J. Lewis von Hoelle describes Middleton's careful selection of bindings to be reproduced in color. There are selections both in color and in black and white, which

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Series of 4: 10% discount.

For inclusion in the October *Newsletter*, send camera-ready artwork **by September 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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together give one a sense of all the bindings Bernard has created. Like the stories, it is a pleasure to look through from one to the other and consider when the books were bound.

There have been so many changes in binding, and yet a short piece of Middleton's published in *Paper and Print* (Summer 1950), "Scale in Bookbinding," should be reprinted as part of every introduction for beginning binders. Bernard is able to explain clearly aspects of binding and books which so many binders can only demonstrate or show.

Highlights from the Bernard C. Middleton Collection of Books on Bookbinding presents the history of the trade of bookbinding through descriptions of the 34 pieces chosen to introduce Bernard Middleton's extensive collection. The examples illustrated are texts, prints and bindings and with each Bernard has filled in the specific description with background information which makes the example interesting and its choice understandable. There is a story throughout which continues from example to example and explains so much about who, what, and why changes have occurred historically. This is a catalog which stands on its own interest apart from the collection.

The final section, like the final section of *Recollec-tions* provides reprints of some of Bernard's earlier

articles and essays. Two sentences in previously published articles caught my attention. In "Ephemeral Bookbinding Literature," Middleton says, "One day, I hope, all such scattered items of information will be fitted together to form a coherent account of the development of the craft over the past hundred and fifty years." And the final line of both "Early Nineteenth-Century Binding Manuals and Techniques" as well as *Highlights*, "Collecting books is an expensive hobby...but reading them is certainly an amusing and diverting occupation." I'm waiting for the next book!

1) Sotheby's Atlases, Maps and Topography. London. 20 September 2001.

SUPPLIES

Trudi Eberhardt offers the contents of the Fritz and Trudi Eberhardt bindery for sale. For further information, write or call her at:

852 Salford Station Road
Schwenksville, PA 19473
(610) 287-5671

PUBLICATIONS

BOOKS

Woven and Interlocking Books Structures, by Claire Van Vliet and Elizabeth Steiner has just been published. It includes complete step-by-step directions for making 4 x 5 inch models of 15 different book structures from the Janus, Steiner and Gefn Presses. The book is 144 pages, 7 x 10 inches, and sewn with a paper cover. It is available for \$35 (includes shipping) from Janus/Gefn Unlimited, 101 Schoolhouse Road, Newark, VT 05871.

The Art Of Making Paste Papers, by marbler Diane Maurer Mathison, 2002, 8 1/2" X 11", 112 pages, paperbound, full color. The techniques of creating the papers are covered as well as projects to make using the finished papers. Available through Diane at dkmaurer1@aol.com or 814-422-8651. The cost is \$21.95, plus \$4.50 shipping.

The Tower of the Winds. Foolscape Press, 2002. A scroll book that follows the written record of a wondrous monument standing at the edge of the Roman agora in Athens. 11 inches by 25 feet, printed on Zerkall book paper and handmade papyrus from Egypt. The typeface is Adobe Herculanum printed letterpress on a Hacker hand press. Housed in Arches paper scroll cases lined with a map of ancient Athens produced at the Press. Edition limited to 200. Price: \$325 + \$9 shipping. Calif. sales tax applies. Book dealer and institutional discounts apply. Foolscape Press, 412 Trevethan Ave., Santa Cruz, CA 95062. t: 831-429-6489; f: 831-429-6484; e: foolscap@cruzio.com; www.foolscap-press.com

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CATALOGUES

Ink paper lead, board leather thread, catalogue of an exhibition organized by The Loving Society of Letterpress Printers and The Binders of Infinite Love: Wesley W. Bates, Reg Beatty, Stan Bevington, Margaret Lock, David Moyer, William Rueter, Alan Stein, Don Taylor, George Walker, Shaunie and Brian Young, which opened at the Canada Trust Exhibition Gallery, Toronto Reference Library, 18 January 2002. 72 p., 88 illus, 54 color. Paperback. Price: Cdn\$15, plus p&h: Can.: \$3 for 1 or 2 copies; \$7, 3-4. US: (air) \$5, 1-2, \$11, 3-4. Overseas: (air) \$6 for 1, \$11 for 2, \$21 for 3-4. Order from: Canadian Bookbinders & Book Artists Guild, 176 John St., Suite 309, Toronto ON M5T 1X5, Canada. 416-581-1071. For larger orders contact Reg Beatty at 416-591-8801.

MEMBERSHIP

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ADDRESS CHANGES

Typesetter's Farewell

They say that by the end of seven years, a body has completely replaced itself; but of course, we are still ourselves. Periodicals are much the same, composed of many individuals, each lending their talents for a time, and then allowing a fresh perspective to rejuvenate the masthead.

It has been my goal, as compositor for the *Guild of Book Workers' Newsletter*, to be as unobtrusive as I can, and make the text as clear as possible, while not subjecting the readership to the vicissitudes of fashion.

In addition to the editor, and everyone else I have worked with over the years, I would like to thank each and every member of the Guild of Book Workers. I hope I have helped you find something you were looking for.

— Richard Seibert

CALENDAR

EXHIBITIONS

Call for Entries

The Society of Bookbinders invites submissions to its International Bookbinding Competition 2003 in any of four categories: Fine Binding, Restored/Conservation binding, The Complete Book, and Cased binding. Anyone may enter - Members and Non-Members, professional or non-professional, whether in the UK or Overseas. Winning entries will be announced at the Society's Biennial Conference to be held in Reading (England) on the 17th–20th July 2003. Estimated total prize fund of £6000 will be presented at the dinner on July 19. Prospective entrants should register their intention to enter by completing a registration form and returning it together with a check for £5 by **March 7, 2003**. Forms may be obtained by contacting: Stuart Brockman, SOB Competition Organizer, Willow Cottage, Steventon Hill, Steventon, Abingdon, Oxon, OX13 6AA, UK; *t*: (01235) 831421; *e*: comp.organizer@society-ofbookbinders.com

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 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

Completed entries must be received at the Center by **September 3, 2002**.

"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 LT 2007, Lithuania; *t*: 254796; *e*: vasiliunask@arts.lt

7e Biennale Mondiale de la reliure d'Art calls for entries of its set book, "The Atlantide" by Pierre Benoit (1886–1962). The exhibition will take place in Saint-Jean-de-Luz, France, September 13–20, 2003. "The Atlantide," 224 pp., in 28 booklets, 280x190 mm, sent with 7 original etchings, costs 100 Euros. Send payment to: Biennale de la Reliure d'Art. Gaston Dall'Ara, 15 Harismendia - 64100 Urrugne, France; tel/fax: 0033 05 59 54 63 48; *e*: bireliur@club-internet.fr Books will not be sent without payment.

Deadline for finished bindings, with application forms, **May 10, 2003**.

Until:

August 23: Chicago, IL: Handmade Paper Exhibition at the Center for Book & Paper Arts, 1104 S. Wabash, 2nd fl. Contact: 312-344-6630; *f*: 312-344-8082.

August 31: New York, NY: 2002 Artist Members' Exhibit at the Center for Book Arts, 28 W. 27th St., 212-481-0295; www.centerforbookarts.org

September 8: New Haven, CT: "Cooking the Books: Ron King & Circle Press," 35 years of bookmaking. Yale Center for British Art.

September 12: 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.

September 13: Boulder, CO: Medieval Treasures: Books and Manuscripts from the 9th to the 15th Centuries. In the Norlin Library, 3rd floor Gallery, University of Colorado. Contact: 303-492-6144 or spc@colorado.edu

September 23: San Marino, CA: "William Morris: Creating the Useful and the Beautiful" including Kelmscott Press. At the Huntington Library. Contact: 626-405-2100; www.huntington.org

Through *January 5, 2003:* Washington, DC: "Book as Art XIV: Temptations offer sumptuous interpretations of human desires" at the National Museum of Women in the Arts. Contact: *t*: 202-783-5000; www.nmwa.org

Upcoming:

"Betwixt & Between: the Life and Works of Fluxus Artist Dick Higgins," organized by Barbara Lazarus Metz at the Columbia College Center for Book and Paper Arts in Chicago. Contact: Barbara at blazarmetz@northwestern.edu

August 26–October 13: Depauw University, Greencastle, IN

November 16–January 3, 2003: MCBA, Minneapolis and Phipps Center, Hudson, WI

March 8–April 26: Otis college of Art & Design, Los Angeles, CAA

August 19–October 12: University of Minnesota, Duluth, MN
The Midwest Chapter's Stone Eye Exhibition schedule.

Until *Sept. 6:* Northwestern University, Evanston, Illinois
Sept. 18–Nov. 8: Minnesota Center

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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.”

Until: *August 25:* Harold Washington Library Center, Chicago, IL
November 2–December 15: Spencer Museum of Art, Univ. of Kansas, Lawrence, KS

January 17–February 28, 2003: Marsh Art Gallery, University of Richmond, Richmond, VA
Contact: Susan J. Bandes, Kresge Art Museum, 517-353-9834.

September 19–November 7: “Counterform 2002” showcasing the best innovative works from University of Utah students, past and present, in its annual exhibition. Marriott Library Special Collections Gallery. Contact: 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.

November 6–January 3, 2003: San Francisco, CA: “The Hand Bookbinders of California 30th Annual Members’ Exhibition. In the Sky-light Gallery on the 6th floor of the San Francisco Public Library. Contact: Laurine Jonopulos: 415-776-5251; Laurine7@aol.com

November 14–January 9, 2003: Salt Lake City, UT: “Ornaments: Beautiful Books, Beautifully Reproduced” exhibiting the Rare Books Division’s outstanding collection of gorgeously produced facsimiles of the most beautiful books ever made. Marriott Library Special Collections Gallery. Contact: 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.

2003

January 21–March 8, 2003: Mesa, AZ: “25th Annual Contemporary Crafts” exploring innovations taking place in

ceramics, fibers, basketry, metals, wood, glass, jewelry, papermaking, and book arts. Contact: Mesa Contemporary Arts at the Mesa Arts Center, PO Box 1466, 155 N Center St, Mesa, AZ 85211-1466; 480-644-2056; patty_haberman@ci.mesa.az.us; www.mesaarts.com

July 17–20: Reading, England: Society of Bookbinders Competition Exhibition. Contact comp.organizer@societyofbookbinders.com (See Call for entries, this issue.)

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.

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, t: 607-746-7306.

STUDY OPPORTUNITIES

Cooper Union for the Advancement of Science and Art offers classes in papermaking and book arts. Contact: The Cooper Union Office of Continuing Education, 30 Cooper Square, New York, NY 10003; 212-353-4195; www.cooper.edu/ce

The University of Utah Marriott Library Book Arts Program calendar is available. 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:

October 11–12: “Wood Engraving: An Art Rediscovered” with Rob Buchert. Book Arts Studio, Marriott Library, 5th floor. Cost: \$130; Materials: \$45.00

November 1–2: “Hands Making Hand Tools” with Jim Croft. Book Arts Studio, Marriott Library, 5th floor. Cost: \$150; Materials: \$25.

The Garage Annex School for Book Arts Summer and Autumn 2002 course listing is available. Upcoming courses include:

September 14–15: “Gold Tooling on Leather” with Daniel Kelm

September 28–29: “Rediscovering the Scroll” with Hedi Kyle

October 19–20: “Full Metal Binding” with Daniel Kelm

November 2–3: “Asian Bookbinding” with Barbara Mauriello

November 16–17: “Exploring Paper Through Science & Art” with Linda Lembke

December 7–8: “The Flatback Case Revisited” with Daniel Kelm

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

WORKSHOPS, LECTURES & OTHER EVENTS

Upcoming Events:

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. Contact: Cotswold Bookbinders, Oak Tree House, Ewen, Cirencester, Glos. GL7 6BT, t: 01285 770458; e: john@cotswoldbookbinders.co.uk

September 1–6: Baltimore, MD: IIC Conference “Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation.” Contact: IIC, 6 Buckingham

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St., London WC2N 6BA; f: 011 44 207 976 1564; e: 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 13–14: York, England: Europe's largest rare and antiquarian & out-of-print book fair at the York Barbican Centre. www.york-bookfair.com and email: info@york-bookfair.com

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. 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

Designer Bookbinders Lecture Series 2002–2003 will be held at The Art workers Guild, 6 Queen Square, London, WC2. 6:30 pm. Admission: £4, £2 full time students; £20/£10 for all 6 lectures. Contacts: Anne Amos 020 7243 0745 or Vivien Frank 020 7435 6060; e: lectures@designerbookbinders.org.uk; <http://www.designerbookbinders.org.uk>

Tues. October 1: Sam Ellenport: Hand Bookbinding for the Carriage Trade: The Economics of desire, using the Club Bindery as the major example.

Tues. November 5: Jeff Clements: Why Not? — 'Art is not handicraft, it is the transmission of feelings the artist has experienced.' Leo Tolstoy.

Mon. December 2: Martyn Ould: Where the Spirit Leads: two books and a private press.

Tues. January 7: Peter Jones: Material Matters; Exploring the use of wood, metal, plastics, etc. in contemporary bindings.

Mon. February 3: Alison Ohta: Mamluk Bindings—Book production during the Mamluk Sultanate 1260–1516 flourished with both Damascus and Cairo serving as important centers. The Middleton Lecture 2003

Tues. March 4: Carmencho Arregui: See What I See. Having devised the crossed-structure binding in the early 1990s, Carmencho's ideas in the field of conservation binding are continually evolving.

October 10: Salt Lake City, UT: "Retrospective: Fifty Years as a Calligraphic Artist" with Sheila Waters. Gould Auditorium, Marriott Library, 1st floor. 7PM. The Utah Calligraphic Artists and the Book Arts Program present a lecture and slideshow with Sheila Waters, fellow of the Society of Scribes and Illuminators. Contact: Judy Sommerfeldt, Utah Calligraphic Artists: 801-226-1680.

October 12: Los Altos, CA: "Foothill College and Bay Area Book Artists 1st Annual Book Arts Jam." Contact: Bay Area Book Artists, 157 Central Ave, Los Gatos, CA 95030; bayareabookartists@hotmail.com; www.sbawca.org/baba

October 12–13: Denver, CO: The Painted Book, a workshop with Tim Ely at Bookworks. Contact: Laura Wait, laurawait@earthlink.net; 303-480-0172.

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

October 23–27: Lake Oswego, OR: Friends of Dard Hunter annual conference. Contact: FDH at 503-699-8653, or visit their website: www.slis.ua.edu/ba/dardo.html

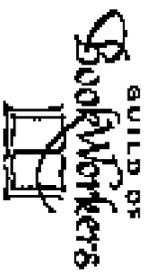
October 24: Los Angeles, CA: APHA's annual Lieberman Lecture at the Getty Center. Printer Jack Stauffacher in conversation with type designer Matthew Carter. Visit APHA's website: www.printinghistory.org. Reservations required. Call after September 25: 310-440-7300.

October 27: North Andover, MA: "A New England Wayzgoose" at the Museum of Printing, 800 Massachusetts Ave. 1-3PM. Contact: 978/686-0450; www.museumofprinting.org

November 14: Salt Lake City, UT: "A Delicate Art: The Preservation of Manuscript Illumination" with Jennifer Bauman. Gould Auditorium, Marriott Library, 1st floor, 7PM. Jennifer Bauman, curator of Ornaments uses her exhibition as a backdrop to talk about preserving the delicate art of book illumination, and the important role and function of the facsimile in this process. Contact: 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.

2003

July 17-20: Reading, England: Society of Bookbinders Biennial Conference and 2003 Bookbinding Competition. To be on the mailing list, contact: secretary@societyofbookbinders.com for the Conference. See Call for Entries, this issue, for contacting the Competition Committee.



Newsletter

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