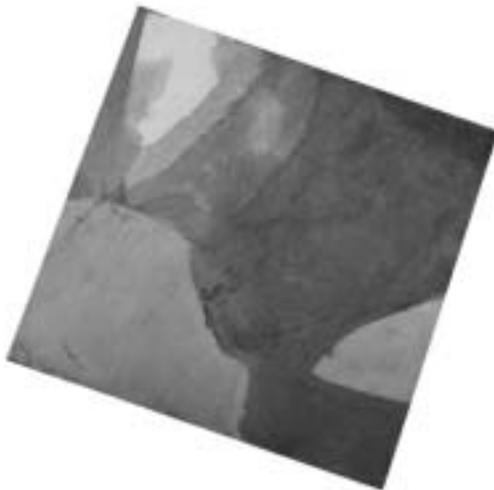




Olivia Primanis ✿ *Album Structures*



Dennis Ruud ✿ *Illumination*



Bridget O'Malley ✿ *Papermaking*



Monique Lallier ✿ *Chemise and Slipcase*

22nd Annual

Seminar on Standards of Excellence in Hand Bookbinding



Minneapolis, Minnesota 2002

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The Guild of Book Workers Newsletter

Number 145 — December 2002

Guild News

president's report

Another successful annual conference and Standards of Excellence Seminar was held in Minneapolis the middle of September. The four days ran admirably smoothly, thanks to the superb preparation by Julia Welles and Rory Sparks, co-hosts of the local arrangements committee, under the guidance of Pam Barrios and Nancy Lev-Alexander, the GBW Standards Seminar Chairmen.

The program hung together unusually well: the Thursday tour to St. John's University for a look at the fascinating St John's Bible project, the fine Foundation Session on Lettering given by Cindy Haller, the excellent presentation on Illumination by Dennis Ruud, and the delightful talk about the St. John's Bible project by Carol Marrin, the Project Director, at the Saturday night banquet. The other presentations — Monique Lallier on Chemise and Slipcase, Bridget O'Malley on Papermaking, and Olivia Primanis on Album Structures — were also most interesting and well received by the varied audience. The presentations will be written up in more detail elsewhere. Unfortunately due to illness, Deborah Evetts was unable to give her much anticipated presentation on Herrnhuter Paste Papers.

The social events this year were also particularly enjoyable, starting with the Thursday night Opening Reception held at the Center for the Book Arts in conjunction with the opening of the Midwest Chapter's handsome *Stone Eye* exhibition. Friday night the Campbell-Logan Bindery generously hosted a reception at their bindery. Saturday night was the Banquet with its always lively auction under the gavel of Bill Drendel. A post conference Open House Sunday morning at Chip Schilling's Indulgence Press rounded out the social events, leaving everyone feeling that they had indeed seen quite a bit of Minneapolis outside of the hotel!

This year's conference had some experimental schedule changes. The change of the banquet night from Friday to Saturday night — done initially to accommodate the space needs of the vendors — was universally liked and will be tried again in Denver. The change of the GBW Annual General Meeting from its usual Saturday afternoon pre-banquet slot to an earlier Thursday afternoon pre-opening reception time met with mixed reviews. Some liked to have it earlier when they were fresher, some liked to "get it over with," and some liked it better at the end. Next

year in Denver, it is scheduled for Friday afternoon. Often these decisions are dictated by the available hotel space. A little change and flexibility keeps things interesting.

In addition to schedule changes, this year had several experimental new events. The most prominent was the Friday Night Forum, which seems to have been very successful. The purpose was to give the conference attendees a chance to participate in an informal exchange of ideas, either via a poster or a demonstration. For everyone, it was a glorious opportunity to mix and mingle, and to check out and discuss fine points at the bench level. It was very popular, and will be repeated next year, hopefully with even more people participating.

On Sunday morning a breakfast and Symposium on Education in the Book Arts was held with about 50 people present. Scheduling a Sunday morning Issues Session of some sort in an effort to make better use of that time slot seems worthwhile, providing that the location of the meeting and people's travel plans permit it. The Education Session this year came up with some ideas about how GBW might help with the extremely important regional teaching that is going on across the country. One idea was for GBW to develop a series of "Video Vignettes" of common, basic techniques being executed by various experienced practitioners that could be used for teaching purposes. Examples might be "Headbands," "Paring of Leather," "Decorating Paper," and so on.

Apply for the Carolyn Horton Fund Award.

This award, administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), is offered annually to support continuing education or training for professional book and paper conservators. You must be a member of AIC's Book and Paper Group in order to qualify. The amount of the award varies with need. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

DEADLINE FOR APPLICATIONS IS FEBRUARY 1, 2003.

To obtain an application, write to: Carolyn Horton Fund, FAIC, 1717 K Street, NW, Suite 200, Washington, DC 20006 or visit the AIC website at <http://aic.stanford.edu>

A third, perhaps less apparent innovation was a pre-session meeting of all the Chapter Chairs with VP Mark Andersson on Wednesday afternoon prior to the Executive Committee's meeting that evening. It was an important opportunity for them to share experiences and will be repeated at future Standards meetings.

As those of you who have attended a Standards Seminar know, it is a gigantic "happening" and no report can possibly cover all that occurred either on the scene or behind the scenes. The 22nd Standards Session was no exception. Apparently "a good time was had by all," which makes all the planning and hard work worthwhile.

~ *Betsy Palmer Eldridge*
President, GBW

CZECH RELIEF FUND

The Guild members' response to the appeal for contributions to help their colleagues in the Czech Republic was both quick and generous. The problem was well known as the disastrous September floods had been in the news everywhere and Jarmila Sobota's graphic e-mail account had been read by many.

At the GBW conference in Minneapolis, a hat was passed at the Banquet Saturday night with the goal of raising \$1,000. At first count, the total was only \$993, so several members turned their pockets inside out and brought the total to \$1,120! With the checks that came in subsequently from the announcement in the October Newsletter, the total rose rapidly. Shortly after the October 31st deadline the total stood at almost \$3,000 and one member stepped forward to make up the difference. The \$3,000 total was a wonderfully tidy and impressive sum. Unfortunately the Guild was not able to issue tax deductible receipts for these contributions — the accountants advised against it as the project is outside of our stated mandate — so they are truly spontaneous and generous gifts.

Jarmila and Jan Sobota were back in the United States in October and were absolutely thrilled to hear the good news. After speaking with them, the safest and fastest way to send the money to the CR appeared to be via direct bank transfers through their Texas account to their Czech account for dispersal by their friends and colleagues at the Society of Czech Bookbinders. A first \$1,500 transfer was made the end of September and the second \$1,500 made the middle of November. Jarmila phoned to say that the money had arrived and that the Society had already distributed

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

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**Deadline for the February issue:
January 1, 2003.**

Items for the Calendar should be sent to

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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 Newsletter*
has been set in *Minion*.

it to the most needy bookbinders. She reported that everyone was so appreciative. She then sent the following e-mail on behalf of the group:

The members of the Society of Czech Bookbinders would like to thank, from the bottom of their hearts, the members of the Guild of Book Workers, for their generous gesture in helping the Czech bookbinders, who were badly afflicted by flood in their houses and workshops. The money has been a great help, but in addition to the money, your thinking about colleagues, whom you don't know yet you are willing to help, has meant a great deal as well.

In a time of natural disaster, people have not felt alone in their misfortune. It is comforting to know that there are not only wars and hate among different nations. There are many friendly and nice people, who can be sympathetic and helpful, although they are anonymous and there is hardly ever any mention about them in newspapers or TVs.

Thank you!

For the Society of Czech Bookbinders

Jindrich Brancovsky
Klara Voctarova
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In this Newsletter you will find various reports on the 2002 Standards meeting in Minneapolis, a host of regular columns, and a couple of inserts. The first of these inserts is a bookmark that contains information about GBW. Copy, cut, and place these into all of your friends' books as inspiration to join up with the Guild. And as a reminder to you about why you became a member.

The second blue insert is a request for any help that you can give towards the full color *In Flight* exhibition catalog. More information about the exhibition and catalog is found in Priscilla Spitler's "Exhibition News" column on p. 7 of this Newsletter. Any and all assistance will be greatly appreciated towards raising funds for the catalog.

video update

The Guild is proud to announce that it finally has back in hand all the videos of previous Standards Presentations, including the mysteriously misplaced set from the 1993 Boston seminar. It has also entered into an agreement to edit the past videos that have not been edited. The goal is to complete a dozen a year. Given the backlog, this catch-up project undoubtedly will take several years.

To get this project started as soon as possible the Guild is approaching the membership for contributions and sponsorship on an "Adopt a Video" basis, with a free copy given to each sponsor. To date, seven videos have been adopted and will be edited in that order.

John Mitchell's Edge Gilding video (Tuscaloosa '95) is being edited right now. It is the inaugural video for the project.

The cost of editing the films is \$300 per presentation. If there is a special video from recent years that you would like to have edited and available for rental or purchase, send your earmarked contribution to Alicia Bailey for the Video Fund. We will keep you informed as they become available. In the future the editing costs of the annual videos will be included in the Annual Budget. More about this to come ...

standards update

With planning underway for Standards Seminars 2003 - 2006, I want to offer the membership a glimpse into the planning of a conference. When all goes well Standards should flow smoothly like a good party where the guests can enjoy the event without being consciously aware of behind-the-scenes preparations. Likewise, it is the responsibility of the Standards Chair, Executive Committee, and local organizers to plan the conference so that participants can fully focus on the presentations, tours, and other events.

To accomplish this task we first need to secure a committed group of local volunteers and a conference venue. GBW is fortunate to have a wealth of capable members who generously offer to assume the role of local host. Finding an acceptable hotel or alternate venue presents a greater challenge. First of all our conference needs tax the meeting space of most hotels. In particular, the need for a secure large vendor space over three days (including set-up) occupies valuable banquet space. In general, most hotels are set up for either standard business meetings or social events rather than our complicated mix of presentations, meetings, vendor space, and the banquet.

GBW members also book comparatively few hotel rooms in relation to the meeting space we use.

We always choose hotels with both the conference needs and the room rate in mind, as we realize that many participants attend without institutional support. That said, in some parts of the country it is difficult, if not impossible, to find a hotel that can offer the space and services needed to run a successful conference that offers modest room rates. In 2004 Standards will be held in Providence, RI, which is a city with many book-arts related attractions in a beautiful centrally-located hotel with a high room rate (129.00 single/149.00 double, at this time.) Attending Standards is not cheap any which way you plan it and we decided that most members would prefer a good location, in a well-run facility even at a slightly higher cost. I've solicited many opinions about past conferences. People always remember the presenters, the hotel, and the city; rarely does anyone mention the cost.

One last financial consideration is that GBW negotiates for free or heavily discounted meeting space on the contractual assumption that participants will book a minimum number of hotel rooms. In essence, members who stay at the conference hotel subsidize the conference fee. Obviously some folks have friends or family to stay with or other reasons for finding other accommodations. We just ask everyone to keep in mind the relationship between the cost of meeting space to GBW and the need to fill rooms. Fortunately in Providence the double rooms are spacious and comfortably shared. If we do not fill the block of individual rooms, GBW is left with a much higher charge for the meeting space.

Finally, on behalf of the Executive Committee I would like to thank everyone who has offered suggestions about Standards. When and where possible we will try to incorporate these ideas. Several people have mentioned the success of Bookbinding 2000 and in particular the excellent conference facilities. Certainly we should consider RIT as a possible site for a future Standards. But, despite the work involved, there are several benefits in moving the conference around the country every few years. Moving Standards allows local chapters to showcase their region, as the local planning committee offers a large volunteer opportunity, which can strengthen chapters, and the participants have a chance to see different cities. We are open to venues that are not urban hotels provided that they are available when convenient for our membership, and can accommodate all the facets of our conference including the all-important vendor room. Please send along suggestions for venues that have local volunteers ready and willing.

✧ Nancy Lev-Alexander

exhibition news

Become a Sponsor of the In Flight Catalog!

Response to the *In Flight* Intent to Enter forms inserted in the GBW August newsletter has been tremendous. As of late October, sixty forms have been received, including several accessed online from the GBW web page. One third of the intendees plan to submit two pieces; while a few ambitious members are aiming for three! This response also presents a profile of GBW members interested in participating in exhibits. Perhaps inspired by the theme of flight, the category most predominately selected is Artist Books. The Fine Binding category is steadily gaining, and the Broadides category has received less than 10 intents.

For a show originally projected to have about 40 works, numerous entries will be a challenge for our jurors during the selection process. At the recent Standards meeting, a poster was displayed illustrating a proposed worksheet to assist the jurors in making their decisions. Each category was briefly described, with six general criteria created specific to each group. The poster generated many positive comments and constructive suggestions for changes. The purpose of the criteria worksheet is to make the jury process more efficient and to give each entrant feedback. The exhibit has an excellent group of jurors including Madelyn Garrett, J. Willard Marriott Library, University of Utah; Craig Jensen, Former CEO & Founder, Book-Lab, Inc., of Texas; and Daniel Tucker, co-proprietor of the Turtle Island Press, and founder of the American Academy of Bookbinding and the Ah Haa School of the Arts, Telluride, Colorado.

Also displayed at Standards were a few mock pages of the proposed catalog for the *In Flight* exhibit. Producing a bound, full color catalog is a great expense. For this reason, we are asking for your contributions to help make this possible. In this newsletter, you will also find a blue insert, to encourage your support for the catalog. Any amount will help! And, as a nonprofit organization, your contribution to the GBW *In Flight* catalog fund will be tax deductible. Please help by becoming a sponsor!

The GBW *In Flight* exhibition opens at the Denver Public Library in October, 2003. It will travel to 10 sites nationally through June 2005. It is not too late to send in your Intent to Enter forms! In January, the official Entry materials will be sent first to the members who have submitted their intents. If you are unable to locate your August newsletter, you can access the forms online, or e-mail Priscilla Spitler for information at <prisplit@totalaccess.net>

Noteworthy

✦ Last November the calligrapher and book designer, Charles E. Skaggs, donated his personal typographic library to Smith College, which consists of about 580 books of special and limited editions, as well as extensive calligraphic and printed ephemera. Barbara Blumenthal designed the present exhibition and Jessica Bumpous designed the exhibit's website: www.smith.edu/libraries/lib/rarebook/exhibitions/skaggs, on which one can visit the exhibition in the Mortimer Rare Book room at Smith.

✦ The scholarship committee selected two recipients for 2002 Standards in Minneapolis: David Ashley and Kelli Piotrowski.

✦ When many people were away on summer vacation, The *New York Times* ran an article (8/13/02) on our Vice President, Mark Andersson, and the North Bennet Street School, entitled "Hard Covers, Hard Work: Building Careers by the Book" by Julie Flaherty. To learn more about the background of the North Bennet Street School (and Mark's "biblio-sacrilege"), see: www.nytimes.com/2002/08/13/arts/13ARTS.html.

✦ Peter Verheyen brought to our attention the latest issue of the journal *Link*, Issue #8, "Codex," which comes out of Baltimore and features, this time, the idea of the book as artifact in the digital age. The editors of *Link* "look at the seductiveness of the book, its place as the seat of the critical impulse, and its effect on authorship, narrative, and the arts." For more information on *Link* you can visit their website: <http://www.baltolink.org>.

Chapter News

potomac

A program entitled *Water Gilding: Demonstration and Applications* took place on Wednesday, November 13, 2002, at 6:00 pm, at the Folger Shakespeare Library, 201 E. Capitol Street, S.E., Washington, D.C. Water gilding is a technique of gold application usually associated with the decorative arts. Michael Gilbert, a prominent Washington-area gilder and calligrapher, explained some of the techniques of this type of gilding, describing the preparation of the surface to be gilded and how to lay gold on a small assortment of items. In addition to the demonstration, Mr. Gilbert showed slides of some of the restoration projects carried out at his shop, the Dark Horse gallery.

From 1977 to 1988, Michael Gilbert taught calligraphy, painting, and drawing at a number of schools including Essex Community College and the Maryland College of Art. In 1988, he opened the Dark Horse Gallery with the intention of focusing on the restoration of gilded wooden objects. Today his work is divided between the restoration of antique frames and the construction of handmade gilded frames. He still does one-of-a-kind calligraphy.

rocky mountain

After a successful annual picnic, with a surprise appearance and presentation by Alaskan/NYC book artist, Susan Share, the chapter is beginning to work in earnest on local arrangements for the upcoming national convention. In addition to the regularly scheduled standards, the juried *In Flight* exhibit opening, a chapter member exhibit and tours of studios and collections in both Denver and Boulder are in the works. Upcoming workshops in the area include: *The Embellished Simplified Binding*, presented by Laura Wait in Denver, 1/10-12/03; *Form and Fancy: The Cross-Pollination of Imagination and Structure*, 2/15-22/03 at Ghost Ranch in New Mexico with Laura Wait and Laurie Doctor (see www.lauriedoctor.com); Gabrielle Fox presenting *Miniature Books* tentatively scheduled for April, both in Denver and Salt Lake; and *Piano Hinge Album Structure* tentatively scheduled for late spring/early summer presented by Peggy Johnson. Paula Gourley will be teaching a week long intensive course in full leather binding in August in Salt Lake City.

new england

The fall meeting took place September 29 at the Bedford Public Library.

Sylvie Merian, of the Pierpont Morgan Library, entertained and educated us with a slide lecture on *Armenian Manuscripts and Bindings*. On October 17, at the Arlington Center for the Arts, Patricia Lovett gave an intensive (and equally entertaining) slide lecture on *Medieval and Modern Calligraphy*. The event was well attended by members of the co-sponsoring group, Masscribes, making it a great opportunity for bookbinders, calligraphers, and other book artists to meet and mingle. The November workshop on *Pressure Sensitive Tape Removal* with Elizabeth Morse remains as popular as ever, with a waiting list of hopeful future participants. The winter meeting will be on March 8 in Portland, Maine. Katie MacGregor will lecture on papermaking for the conservation of older books.

"There's so much more to a book than just reading. I've seen children play with books, fondle books, smell books, and that's every reason why books should be lovingly produced."

♦Maurice Sendak

*from a broadside printed at the Minnesota Center for
Book Arts for the 2002 Standards Seminar*

Standards 2002

minutes of the annual meeting

The Annual Meeting of the Guild of Book Workers, Inc., was held on Thursday, September 19, 2002, at 5:00 p.m., in the Open Performance Hall of Open Book, Minneapolis, Minnesota, prior to the 22nd Annual Seminar on Standards of Excellence in Hand Bookbinding.

President Betsy Palmer Eldridge called the meeting to order and welcomed all present. A printed agenda was distributed. She called attention to the new schedule being followed for the Seminar and its events.

Betsy asked those persons who were attending a Standards Seminar for the first time to stand and introduce themselves. They were welcomed with a round of applause. Ann Frelsen asked the first-time attendees to come to her with questions or assistance, if needed.

Thanks and applause were extended to those who made the meetings and events possible: Pam Barrios, outgoing Standards Seminar Chairman; Nancy Lev-Alexander, new Standards Seminar Chairman; and Julia Welles and Rory Sparks, co-hosts of the local arrangements committee.

The minutes of the October 6, 2001, Annual Meeting were approved, as published in the December 2001 issue of the Guild Newsletter.

Annual reports, as of June 30, 2001, from the Guild Officers and Chapters, which were published in the August, 2002, issue of the Guild Newsletter, were accepted as published.

report of the president -
betsy palmer eldridge

1)The other Executive Committee Officers were introduced: Mark Andersson, Vice-president; Catherine Burkhard, Secretary; and Alicia Bailey, Treasurer.

2)The following was reported from the Executive Committee Meeting held Wednesday, September 18:

- 2001-02 Goals were thoroughly reviewed.

- Results of the recent Guild Questionnaire were reviewed. A summary appeared in the August Newsletter. Cindy Haller was thanked for her work in the tabulation of the results.

- The new Guild brochure was distributed to Chapters and to each Officer. Members received one in the August Newsletter. Catherine will have the balance of

the copies and requests can be made to her. Julie Sullivan was thanked for her work on the brochure.

- Bookmarks with much of the same information as in the brochure will also be printed soon for wider distribution. The Committee decided on the style that will be used.

- Goals for 2002-03 were established. 2001-02 Goals that will continue are: Guild Archives, Video Project for which sponsorships are being solicited for individual videos, assistance for Chapters for which informational notebooks have been printed, and Guild Bylaws and Certificate of Incorporation, which need amendments to update.

3)A location in New York City for the 100th Anniversary Celebration event in 2006 has been secured with the New York Academy of Medicine. "Bookbinding in America, Then and Now" will be the main theme of the activities. Papers on that topic will be presented instead of the usual Standards Seminar demonstrations. Thought is being given to the publication of these proceedings using the funds that have been gathered in past years for the 100th Anniversary. There will be an exhibition as well with a catalog printed in color.

4)The Guild would like to offer assistance to the bookbinders in the Czech Republic effected by the recent floods. Initially the Guild hoped that it could act as a tax deductible conduit for donations but that will not be done for tax reasons. Instead, there will be a "Pass the Hat" campaign to gather donations from members. Contributions may be given or sent to Betsy Eldridge, who will then send the money to the Society of Czech Bookbinders for distribution.

5)Information on the 2003 Exhibition, *In Flight*, was in the August Newsletter. Priscilla Spitler announced that she will be seeking sponsorships for a catalog for this exhibit, and seeking help in establishing criteria on the judging aspect for this and future exhibitions.

The retiring Officers were thanked and presented with a Guild of Book Workers Certificate of Appreciation, handlettered by Nancy Leavitt.

Those present applauded Pam Barrios (Standards Seminar), Anna Embree (Library), Margaret Johnson (Newsletter), and Peter Verheyen (Publicity). The new Officers were introduced: Nancy Lev-Alexander (Standards Seminar), Jane Meggers (Library), Jody Beenk (Newsletter), and Eric Alstrom (Publicity). Priscilla Spitler (Exhibits) and Betsy Eldridge (President) were re-elected.

Betsy announced that Bernadette Callery (Membership) would not be seeking re-election next year. The Executive Committee will be reviewing the need for the various membership categories as currently listed in the Membership Directory.

In response to a question about the Guild's finances, Alicia noted that the income for the 2001-02 year was about \$115,000 against Operating Expenses of \$116,000. In addition, the Guild holds \$31,500 in the Chapters Fund, \$13,500 in the Anniversary Fund, and \$76,000 in the Contingency Reserve Fund. Since 2000, the Guild has sought to maintain a three-year average of expenses in the Reserve Fund, a figure that is currently low due to the recent inclusion of the Standards Seminar finances.

In response to another question, it was noted that a catalog of the Guild Library's contents are on the website.

announcements

Bill Drendel announced that the Auction will be held Saturday evening, but that currently very few items had been donated. He asked those present to bring their items to him as soon as possible.

The *Friday Forum*, scheduled for Friday, September 20, from 5:30 to 8:30 p.m. is new to the Standards Seminar events and will include demonstrations and displays. Currently five tables have been set up and some posters are already on display.

There being no further business, the meeting was adjourned. An Opening Reception followed immediately at the Minnesota Center for Book Arts in the Open Book Building, which also included the Midwest Chapter's exhibition of *Stone Eye*.

✦ Catherine Burkhard
Secretary

Foundation Session

by Signa Houghteling

Cindy Haller presented this year's Foundation Session, *The History of Western Lettering*.

The session, given once in the morning and again in the afternoon, was amazingly comprehensive. Cindy included the evolution of letters, writing, alphabets, materials for writing and writing upon, styles of writing, the influences of handwritten manuscripts on the design of early printed pages, and on to the revolt of the Arts and Crafts movement against the increasing dull and mechanized designs of books. Cindy explained the formulae for inks and other writing media, and how to prepare a turkey wing feather and shape it into a usable chisel edge pen. She also drew and explained the classic *Canon* for laying out a page of lettering, and demonstrated techniques for gilding in calligraphy and the pigments and materials which were used formerly and now for these purposes. In addition to all this — and a chance for attendees to try their own handformed letters with modern pens and ink — there were beautiful slides of ancient letters and alphabets along with exquisite examples of very old to contemporary calligraphy.



Cindy Haller — Lettering Foundation Session

The presentation, while complex, moved from point to point smoothly. Cindy emphasized the logical development guided by need and opportunity. Written communication was needed to provide a statement of ownership and personhood. Its first development took place among the Sumerians, who were ancient citizens of present day Iraq. Early letter forms developed from commonly used words — *alpha* or *a*

— from the form of an ox. Events in history guided and influenced the process: expanding trade and the spread of Christianity spread books, literacy and the need for writers. The exclusive use of wool for shrouds meant that cotton was available for papermaking after the advent of the printing press. Just as there is a kind of underlying logic to the evolution of materials and forms, Cindy emphasized that the natural motions of the hand, wrist and arm influenced and continues to influence the shaping of letters.

Cindy's pamphlet, *Letters in our Lives, A Historical Overview of our Calligraphic Legacy*, and a useful biography of further reading on the topic were given as handouts.

Friday Forum

by Peter D. Verheyen

Friday September 20th saw the Guild's first ever *Friday Forum* at Standards. While posters and other informal displays have been presented sporadically in the past, this year marked the first organized effort to make the event a regular feature. Posters were on display for the duration of the conference, allowing attendees to view them at their leisure during breaks in the conference. On Friday evening, presenters stood by to answer questions and discuss the fine points. Posters are a terrific way to broaden involvement at Standards, offering attendees the opportunity to demonstrate or depict techniques, tips and tricks, tools, or address issues of interest or concern to them.

The eleven presenters in Minneapolis were:

Pamela Barrios — *Incorporating Original Spine Fragments Into Repair Material* described a way of debossing the shape of a spine fragment into new rebacking material. The process encourages flexibility around the fragment area so that the repaired book spine can be flexed without stressing the original fragment. (See *Tips & Techniques* on p. 16.)

Donia Conn — *The Molded Paper Spine* describing the use of University of Iowa papercase paper as an alternative to leather in the rebacking and rebinding of pre-19th century books.

Betsy Eldridge — *The Checkerboard Album Structure*, a flexible chain back album developed in 1865 with many applications now.

Barbara Korbel — *The attachment of 3-dimensional Objects to the Flat Surface of a Book Cover* which described methods of inclusions.

Monique Lallier — *Chemise and Slipcase* which illustrated the steps she presented in her demonstration.

William Minter — *Tool Time* showing a variety of ingenious ways of embossing a grain in cloth and making paste among others.

Brenda Parsons — *Two Tool Jigs* which showed a lifting device for spine rebacking and a jig for gold tooling lines with foils.



Betsy Eldridge demonstrating a chain back album

Elaine Schlefer — *Board reattachment for leather-bound books* using a pleated (zigzag) Japanese paper hinge. It is especially useful for tight-back books with deteriorated spines, since the spine does not need to be disturbed in any way.



Peter Verheyen and Melissa Jay Craig

Priscilla Spittler — *Jurying for Exhibitions* which brought up for discussion criteria for judging works entered in national traveling exhibitions, focusing on *In Flight*, the Guild's upcoming exhibition.

Peter Verheyen/Donia Conn — *The Springback* which depicted the German method of binding account and ledger books.

Edna Wright — *Starting Your Own Business* facilitated discussion of tips and pitfalls for those in business for themselves or contemplating such a move.

The Guild hopes that the success of this event will encourage more attendees to participate at Standards in Denver next year. Let's make this a regular fixture, and who knows, perhaps some will reappear as full-blown Standards presentations!



Donia Conn at the Friday Forum



Sherlyn Ogden, Allan Thenen and Sarah Smith at the Friday Forum reception

Bridget O'Malley ✻ *Papermaking: before and after: pulp, paper, and beyond*

by **Kristin Baum**

In her seminar, Bridget O'Malley discussed the range of choices made by a papermaker before and after sheet formation. In the first portion of her presentation she explained the nature and qualities of fiber types, such as herbaceous and woody bast, and how

these fibers are prepared for the vat. The role of retting, cutting, cooking, beating, fermenting, and washing in fiber preparation was also described. In the second portion of her presentation Bridget outlined processes applied after sheet formation, including gelatin sizing, burnishing, surface dyes, such as walnut and indigo, and her own technique of *crackling*.



Bridget O'Malley applying indigo to flax paper

Throughout the talk she explained how the choices made before and after sheet formation determine the nature of the paper — such as its texture and color — and affect paper performance and use. Participants received an array of flax paper samples demonstrating the effects of various choices and methods of processing. Bridget's narrative was complemented well by her slide presentation and demonstrations at paper and dye vats. Her presentation offered something to everyone. Non-papermakers received an accessible overview of the papermaking process and how it affects the paper they use in their own work. Papermakers were reminded of the variety of choices they have in their craft, and how the smallest decision can have great impact.

Dennis Ruud ✻ *Illumination*

by **Nancy Leavitt**

Surrounded by a mass of electrical cords, lights, and tables covered with an electric frying pan, a grinding wheel, egg beater, and calligraphic supplies, Dennis Ruud, a calligrapher and teacher working in South Minneapolis, took us on a whirlwind demonstration tour of the production of an illuminated page. He started with surface preparation of vellum followed

by layout and ruling up of the skin. Dennis not only sharpened his quill knife but showed us how to make one, cured and cut a quill, prepared and laid gesso and gold leaf. And then, he mixed and lettered with gouache and a quill.



Dennis Ruud answering questions on Illumination

Ruud, who says he is fascinated by technology, showed us a few of his innovative tools for specific uses, such as the flattened bicycle spoke for pulling out the paper membrane of a quill. His presentation was packed with information and was supported by

several tables of reference books, handouts of book and supply lists, and technical instruction sheets complete with drawings.

Olivia Primanis ✻ *Historical & Contemporary Album Structures*

by Paula Jull

This presentation gave an historical overview of album structures and problems encountered with their conservation.

We were introduced to different types of photos and keepsakes common in the 1800s and the stiff board structures used to hold them. The talk covered various methods of album construction, including sewing on sunken cords or cotton tapes, and staples. Methods of attachment were also pointed out including overall, spot, corners and die cut leaves. Primanis showed slides and brought a display of albums acquired from ebay. It was valuable to handle the albums (many with photos intact) and to look inside as she had prepared some with cut away sections that reveal materials and structural composition. A development that Primanis pointed out was the change from inboard



Olivia Primanis displaying a range of album structures

to casebound construction, which allowed binders to decorate covers. The paneled book covers that she displayed were delightful with their high relief surfaces made of wood or cardboard; some supported, and some embossed or stamped.

Olivia pointed out how books with compensation guards that tear at head and tail can be repaired with Japanese paper and paste. Her opinion was that guarded leaves with stubs were successful as a sewn structure. Next came an explanation of using gussets for delicate repairs when album spines are too stiff. Klucel-G and Lascaux 490 can be used to consolidate leather and Stabiltex used for repairs. Primanis then showed how certain adhesive structures can fail. Structures of particular interest were loose-leaf mechanical forms used in a Japanese structure, with posts or cord. She also showed Japanese trade albums with lacquer covers, silk, or other cloth materials. One of the more unique examples was an Ellipse album from around 1900, with its removable leaves and metal rods — a type of piano hinge structure.

Monique Lallier ❁ *Chemise and Slipcase* by Charles D. Jones

I was a first-timer at the Seminar on Standards of Excellence this past September, and found the experience to be rewarding and definitely something to look forward to next year. I made the decision to attend

when I read that the presenters would include Monique Lallier on *Chemise* and *Slipcase* construction.

It was a pleasure to have such a clear and precise demonstration of the construction of the chemise around the book and the slipcase. And this was no ordinary, simple box-like slipcase; rather it had beveled edges, extended top and bottom, and was rounded to fit the book. Leather strips were then applied to the top and bottom tabs and along each edge, extending approximately $\frac{5}{8}$ inch onto the sides of the opening.



Monique Lallier checking the fit of the chemise

The accompanying hand out followed the process closely. Ms. Lallier is an expert with her skiving knife, and is so sure of hand that I didn't take as complete a set of notes as would be useful, being mesmerized especially by her ability to cut and form the leather. She deftly cut beveled edges on the davy board, and maneuvered the leather to fit perfectly into a $\frac{1}{16}$ inch slot cut from the slip case lining, and then forming small pieces of leather perfectly to the rounded head and tail. Perhaps the only weakness of the hand out was in describing this process of shaping the leather to the rounded parts of the head and tail strips, and to the beveled edges of the slipcase. It is on this point that a video of the intricate cuts and tucks will prove invaluable.

It would have been ideal to practice working the leather and cutting the corners as demonstrated, but the material as presented was the next best thing. The tips for covering, correcting, and filling the occasional miss-fits, and the use of card stock to create a smooth surface, and for pasting materials with the least waste or mess, were also beneficial.

Tips & Techniques

incorporating original spine fragments into repair material

by Pamela Barrios

A candidate for cloth rebacking will often have spine fragments that can be attached to new spine material. However, with use these fragments have a tendency to detach around the edges. This method is an attempt to reduce the resistance of the original material to the new by creating a recess and flexible spine for the fragment. Various methods of rebacking may be used. As described and illustrated here, this technique is for books that have had the hinge material lifted for rebacking. I have chosen Japanese paper that has been coated with methyl cellulose for the new spine material. I routinely use bond paper for the secondary layer, although another material may work.

♥ Cut away an area in the shape of the fragment out of the bond paper. [FIGURE 1] One way of achieving this is to place the fragment on a light box, cover with polyester film, cover with bond paper, and trace around the fragment with a sewing needle. You should be able to tear the fragment area out of the bond paper. The paper that is removed should be slightly larger than the fragment. If your fragment is thick, you may want to use two layers of bond paper. Ideally the layer of bond paper should be at least as thick as the fragment.

♥ Adhere the bond paper to the new backing material a few millimeters around the perimeter of the fragment shape. I use methyl cellulose as the adhesive. Remember to reverse the shape, so it reads right on the front of the new material. [FIGURE 2]

♥ Wrap the new backing material (with bond paper attached) around the spine of the textblock. With the new material snugly fitted to the textblock spine, mark the outer edges of the textblock shoulder with a pencil. Remove the new material and create folds where you marked the textblock shoulder. [FIGURE 3] Cut away the bond paper outside the folds.

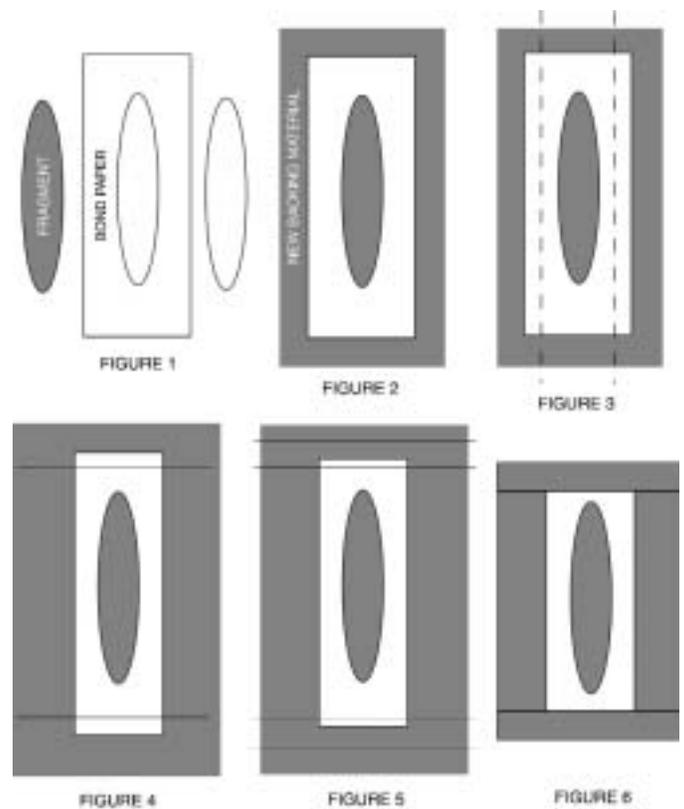
♥ Replace the new material onto the spine and position the spine fragment area. Mark and then fold the material to the height of the boards. [FIGURE 4]

♥ Trim the bond paper to extend one board width beyond the height of the boards at the head and tail. [FIGURE 5]

♥ Fold down the new material onto the bond paper at the head and tail, including the extra board width. The new material is now ready to attach to the

textblock. [FIGURE 6]

The fragment may be attached or you may want to wait until the rest of the rebacking is complete.



Marbling News

by Iris Nevins

A reminder to all that the cooler weather is here, which brings sometimes drastic changes to our marbling. For those of you that are seasoned marblers, you know how to deal with these changes, but for the benefit of others who are newer to marbling I will go over a few things to expect.

The good news is that marbling loves the cold. The size maintains its viscosity longer, and doesn't break down. The size also refuses to hold patterns as it sometimes does after several hours of marbling in the summer heat. The lines of the colors are clearer and crisper and brighter. The alumed papers, if one works damp, maintain their effectiveness longer, or for those of you that pre-alum and work on dry paper, the humidity remains nice and low for the most part, which also maintains the effectiveness of the alum (alumed papers do not like to be stored too long in a damp environment).

On the downside, you may need a humidifier to prevent your papers from curling and buckling wildly as they dry. A hygrometer is a good investment, and will allow you to keep your marbling area just right. I prefer 50% humidity or so, and to keep the temperature around 65-68 degrees at most.

Your colors may fall to the size in a large circle, then shrink back quite a bit. This happens with most marbling paints anyway, but is more pronounced in winter. This can make your colors too condensed on the size, which leads to excessive paint run-off when you lift them off the size. Most people rinse anyway, but another drop or two of ox-gall should bring things to where there is little or no run-off.

The clothing you wear to keep warm is also important. You want to avoid the small white dust spots that are so common in watercolor marbling (acrylics and oils seem fairly immune for some reason, but I prefer watercolors for the ability to re-create early papers with them, since this is what was used). A sweater is the worst thing in the world to wear while marbling. All the holes in the knitting are a major dust trap, and the dust flies out with every move you make. I prefer a freshly washed sweatshirt, or something with a tighter weave. It is legal to touch up dust spots after papers are dry (there are always a few no matter how careful you are!) with a little of the same marbling paint, or a compatible marker.

And lastly, if any of you are like me, and keep the heat **Off** in your work area — and prefer to shiver

and suffer for your art — your nose can start dripping from the cold! A little drip or a sneeze will tear a big hole in your pattern swimming on the size, and possibly even contaminate it, so keep some tissues handy.

Overall, I love winter marbling, especially for Spanish waves, which come out so much softer. You can often look at an early Spanish paper and guess whether it was done in cool or hot weather.

Suppliers and Services:

The *Newsletter* accepts advertisements:

1/8 Page:	\$35.00	(3 1/2" w x 2 1/2" 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 February *Newsletter*, send camera-ready artwork by **January first**, along with payment (made out to the Guild of Book Workers, through a U.S. bank) to Jack Fitterer, 1076 Collins St. Extension, Hillsdale NY 12529; p: 518-325-7172; fitterer@taconic.net.

GBW Library Policies

Website:

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

For the catalogue of items in print, click the link:

[Link to the GBW Library Catalogue
at the University of Iowa Library](#)

For the catalogue of videos, click the link

(in the 3rd paragraph):

[on a separate page](#)

loaning policies

1. Items can only be checked out to Guild of Book Workers members.
2. Requests to borrow must be documented in written form and sent to the GBW librarian:
Jane Meggers, Conservator
State Historical Society of Iowa
402 Iowa Ave
Iowa City, IA 52240
3. Loaned items may be kept for a month from the date of receipt.
4. While the postage costs for sending the items to GBW members is paid by the sending institution, the person borrowing from the GBW collection is responsible for the return shipping.
5. Rare or fragile items may be subjected to restricted, in-house use and will not be loaned.
6. Occasionally, an item is of such value that the borrower will be responsible for insuring the package when returning it.

specific regulations
for the video collection

7. There is no charge for borrowing videotapes. However, a request to borrow videos must be accompanied by two checks made payable to the Guild of Book Workers:
 - a. One \$20 per video security deposit, to be returned to the patron upon receipt of the returned videotape.
 - b. One \$5 fee for postage, handling, and eventual replacement.

Publications

- The Abbey Newsletter. Vol. 25, No. 5, Feb. 2002.
Betsy Palmer Eldridge, "Carolyn Price Horton, 1909-2001."
- The Abbey Newsletter. Vol. 25, No. 6, Apr. 2002.
Gary A. Baum, "Electron Beam Radiation and the Permanence of Paper."
- The Gold Leaf. Summer 2001.
Dominic Riley, "Obituary: Stella Nicole Patri, 1896-2001."
Tom Conroy, "Hot Glue: An Over-simple Summary of a Very Complex Topic."
David Brock, "Board Reattachment." "Gilt Edges" and "On the Decoration of the Edges of Books" (reprinted from the Bookbinder, Vol. 1, 1888).
- Morocco Bound. Vol. 23, No. 1, Mar. 2002.
June McNicol, "Repairing Sections."
- Morocco Bound. Vol. 23, No. 2, May 2002.
Arthur Johnson, "Book Design."
Albert F. Seth, "The Restoration of the Chichester Antiphonal."
- Paper Conservation News. No. 102, June 2002.
Nicholas Pickwoad, "Library Conservation in Dubrovnik."
Barbara Korbel and Hildegard Homburger, "Flat tening Paper with the Hard-Soft Sandwich."
Joanna Kosek, "Non-adhesive Hinging Methods."
Michaela Brand, "Thoughts on Wearing Gloves."
Caroline Bendix and Chris Calnan, "Dust Monitoring in National Trust Libraries."
- Paper Works. Vol 2, No. 3, Spring 2002.
Cheryl Hanson, "Fine Marbled Papers."
Rona Chumbrook, "Adhere and There: What you need to know about glues and adhesives (part 2)."
- Reliure d'art. Bulletin 27, Fev. 2002.
Dionyssis Valassis, "Histoire, techniques, et perspectives de la reliure d'art en Grèce."
- The Society of Bookbinders Newsletter. No. 1, Apr. 2002.
John Mitchell, "John Charles Vivian, 1928-2002."
- The Upper Midwest Conservation Association Collections Care Network. No. 1, 2002.
"Insects in a Museum Environment."

Supplies

Triumph model hand guillotine with 18 in. blade and a generous 2 in. of daylight. Seems to be a 1950s vintage table model weighing several hundred pounds but can be disassembled to move. Free, but new owner must remove it. Contact: Tony Haverstick, Water St. Bindery, 28 N. Water St., Lancaster PA 17603; 717/293-1310; janthonyhavers@aol.com

Photos throughout this Newsletter are courtesy of Peter Verheyen, Signa Houghteling, Catherine Burkhard, Margaret Johnson, and the editor.

Thank you also to Barbara Kretzmann for her help with this issue.

Errata

Due to a formatting error the Expense/Income section of the 2001-2002 Annual Report distributed with the August 2002 Newsletter printed incorrectly. While the total figures remain unchanged, the items in the Income and Expense columns are shown correctly here.

Respectfully submitted,
Alicia Bailey, Treasurer

	Income:	Expense:
Annual Dues	\$55,295	Administration \$5,735
Exhibitions	\$6,104	Board Expense \$8,758
Interest	\$6,709	Comm/PR \$1,107
Library (rentals)	\$65	Contractors Fees \$25,595
Label Sales	\$360	Exhibitions \$3,266
Miscellaneous	\$10	Library \$431
Publications	\$5,529	Membership \$1,360
Standards Income	\$40,718	Publications \$26,908
		Standards \$39,513
		Video Project \$3,691
TOTAL:	\$114,790	\$116,364

Calendar

exhibitions

call for entries

in flight, gbw triennial 2003-05 exhibition

The 2003 GBW Exhibit theme, "In Flight," offers a broad topic for GBW members to work with, whether inspired by aircraft from the past, of 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 artist's books.

categories: Fine Binding, Artist Books, & Broadsides
theme: In Flight

jurors: Madelyn Garrett, Craig Jensen, & Daniel Tucker
schedule:

- o Intent to Enter forms: now available online.
 - o Official Entry forms: January 2003.
 - o Deadline for Entry of actual work: July 18, 2003.
 - o Notification: mid August, 2003.
 - o Exhibit opening: October, 2003, Denver Public Library.
 - o Duration of exhibit: October 2003 to June 2005.
- For more information, contact Priscilla Spitler, PO Box 578, Smithville, TX 78957; 512/237-5960; e-mail: prispit@totalaccess.net

ACAC (American Concern For Artistry and Craftsmanship) will be sponsoring several craft events in 2003. Work must be original, handcrafted, and expertly executed. Applicants are asked to submit 5 color slides for juried selection of work representative of that which will be displayed. There will be a fee for participating in the events. The events are as follows:

June 14-15; 21-22: New York, NY: "27th Annual American Crafts Festival."

August 30 - September 1: New Rochelle, NY: "3rd Annual American Crafts Festival."

September 5-7: Roslyn Harbor, NY: "7th Annual Craft as Art Festival."

September 13-14; 20-21: New York, NY: "18th Annual Autumn Crafts Festival."

For more information contact: Raya Zafrina, Director of Operations, c/o ACAC, PO Box 650, Montclair, NJ 07042

until

December 30: New York, NY: "Stephanie Later: Miniature Books and Boxes" at the Jefferson Market Library, 425 6th Ave, New York, NY. Contact: Stephanie Later: 212/249-5330.

January 3: San Francisco, CA: "The Hand Bookbinders of California 30th Annual Members' Exhibition. In the Skylight Gallery on the 6th floor of the San Francisco Public Library. Contact: Laurine Jonopulos: 415/776-5251; Laurine7@aol.com

January 9: "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.

January 12: "The Artful Book: Selections from a Contemporary Collection of Books by Artists," features books from the library of local collectors Betty and Edgar Sweren. The artists represented in the show explore, reinvent, and challenge traditional notions of how books are supposed to function. The exhibition will be complemented by manuscripts and rare books from the Walters' collection. For more information or a complete listing of events, contact the Walters at 410/547-9000, or through www.thewalters.org

January 18: "Stone Eye," an exhibition by members of the Midwest Chapter of bindings of a book of poetry by Kentucky's 1999-2000 poet laureate, Richard Taylor. - The Portland Museum, Louisville, KY.

FEBRUARY 2: Portland, OR: "The Oregon College of Art & Craft Print Portfolio and Book Arts Department Show" at the Hoffman Gallery. Contact: Jody Creasman: 503/297-5544; jcreasman@ocac.edu

February 3: "BOOKS Chicago Bound and Bedecked," an exhibition focusing on the history of bookbinding and the book arts in Chicago on display at the Harold Washington Library. Curated by and highlighting the work of William Drendel, Scott Kellar, and Barbara Korbel, this exhibit features the work of master binders from the late 19th through the 20th centuries as well as current artisans in the field. Harold Washington Library, 400 South State Street, Special Collections Exhibition Hall, 9th floor, Contact: eholland@chipublib.org

February 8: Riverdale, MD/Washington, DC: "Built by Hand: The Book as Art" at Pyramid Atlantic and Eleven Eleven Sculpture Space.

"23 Sins," the 3rd International Artist's Book Triennial Vilnius 2003. For more information contact: Kestutis Vasiliunas, Filaretu 9-5, Vilnius Lt2007, Lithuania; phone: 254796; e-mail: vasiliunask@arts.lt; www.arts.lt

upcoming

December 10 - February 1: New York, NY: "The Grolier Club Collects: Books, Manuscripts, and Works on Paper from the Collections of Grolier Club Members" at the Grolier Club, 47 East 60th St, New York, NY 10022. Contact: 212/838-6690; www.grolierclub.org

January 10 - February 25: "Claire Jeanine Satin: Reconstructed Meanings in Artist's Books, Sculpture and Related Objects 1993-2002." Contact: St. Petersburg Art Center, St. Petersburg, FL.

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

January 18 - March 24: Minneapolis, MN: "Toys and Games" at the Minnesota Center for Book Arts. Contact: MCBA, 1011 Washington Ave South, Suite 100, Minneapolis, MN 55415.

January 21 - March 8: 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

February 14 - May 11: Toledo, OH: "Splendid Pages: The Molly and Walter Bareiss Collection of Modern Illustrated Books" at the Toledo Museum of Art. Contact: Toledo Museum of Art, PO Box 1013, Toledo, OH 43697; 419/255-8000; www.toledomuseum.org

February 18 - April 26: New York, NY: "Perishable Press Retrospective"; Grolier Club, 47 East 60th St, New York, NY 10022. Contact: 212/838-6690; www.grolierclub.org

February 22 - March 22: Toledo, OH: "Building the Book: An Exhibition of Artist's Books" at the Toledo Museum of Art, 7 pm. Opening reception February 21. Contact: Toledo Museum of Art, PO Box 1013, Toledo, OH 43697; 419/255-8000; www.toledomuseum.org

April 1 - July 15: Toledo, OH: "Suave Mechanicals: Early to Modern Building Styles and Materials" at the Toledo Museum of Art, 7 pm. Opening reception April 4 with Pamela Spitzmueller as the featured speaker. Contact: Toledo Museum of Art, PO Box 1013, Toledo, OH 43697; 419/255-8000; www.toledomuseum.org

October 2003: Denver, CO: "In Flight," a Guild of Book Workers exhibit opens at the Denver Public Library.

study opportunities

The San Francisco Center for the Book catalog of classes is available. Contact: San Francisco Center for the Book, 300 De Haro St, San Francisco, CA 94103; 415/565-0545; www.sfcbook.org

The Northern Centre for Book Arts will be offering several bookbinding courses in 2002-03 as follows:

February 10-14: Book Arts Week

March 10-11: Photograph Album Making

April 10-14: Historical and Cultural Binding Techniques (Islamic binding, Coptic binding, and Japanese scroll making)

May 23-24, 30-31: Account Bookbinding

Costs range from £110 to £325 depending on the class. All courses include materials, full workshop facilities and a light lunch. Payment terms: a 25% deposit, refundable up to 2 weeks prior to start of course, the balance becoming due 1 week prior to start date. Please note: Should backwork be given part way through a course, the whole of the course fees shall become due. Contact: Stephen Conway, Cheapside Chambers, Rooms 83-84, 3rd Floor, 43 Cheapside, Bradford BD1 4HP; phone: +44(0)1274 776649; e-mail: fullbound@aol.com.

The American Academy of Bookbinding in Telluride, CO has announced its Summer 2003 Course offerings, which include:

May 12-16, 19-23: "French Style Leather Binding" (3 years or more) with Tini Miura.

May 26-30: "Gilding and Onlay" with Tini and Einen Miura.

June 2-6: "Titling" with Eleanor Ramsey.

June 9-13: "Roulette Gilding and Jewelry Box" with Tini Miura.

June 24-28, 30 - July 4: "French Style Leather Binding" (2nd and 3rd year) with Tini Miura.

JULY 7-11: "Chemise, Slipcase, Drop-Back Box or Solander Box" with Tini Miura.

July 14-18, 21-25: "French Style Leather Binding for Beginning Students" with Tini and Einen Miura.

July 28 - August 1: "Photo Albums" with Jeff Altepeter.

August 4-8: "Case Bindings" with Tini Miura.

Oldways Workshops with Jim Croft in Santa, Idaho. Make your own tools, thread, paper, wooden boards, and brass clasps literally from the ground up. Take each class individually or take the whole course as follows:

June 26-27: "Hands Making Hand Tools." Make elk or deer bone folders and wood awls, and learn to sharpen tools. \$175.

June 28-29: "Hemp and Flax Processing for Thread and Paper." Make thread from the seed or the stalk. \$175

July 1-3: "Hand Papermaking Using Hemp, Flax, and Cotton Pulps." Make, size, and loft-dry your own paper. \$240.

July 5-9: "Wooden Boards With Clasps." Split your own boards. Cut and shape your own wooden boards and brass clasps. \$500.

The cost to take all the classes at once is \$1,000. All costs include room and board. Limited to 10 students. Contact: Jim Croft, Box 211, Santa, ID 83866-0211; 208/245-3043; oldway@imbris.com

workshops, lectures, & other events

Dec 12: Shawnee Library System in Carterville, IL; (r)Evolutionary (e)Book artists William Harroff and Charlotte Johnson present an historical overview of electronic texts, and showcase various ebook forms and digital galleries. Each participant receives a copy of the author's CD ROM documenting their work. Contact: http://faculty.mckendree.edu/william_harroff/ebe

Jan 10-12; 9:00-4:30: "The Embellished Simplified Binding": Construction and decoration of a non-adhesive unique book bound with a segmented leather spine and painted wooden covers. A three-day intensive workshop taught by Laura Wait at Bookworks, 3358 Pecos St. Denver, CO 80211. Class Size: 6-8. Fee: \$225, plus \$35 for materials. Contact: laurawait@earthlink.net or 303/480-0172.

February 5, 2003: West Dean College — Open Day 9:30 to 3:00; "Conservation and restoration of Antique clocks, antique furniture, books, ceramics, fine metalwork." An Open Day will be held at West Dean College, Chichester, England. For further information, refer to: <http://www.westdean.org.uk>

Or contact:

Academic Office
+44 1243 818219 Or 811301
diplomas@westdean.org.uk

February 15-22: "Form and Fancy: The Cross-Pollination of Imagination and Structure," a workshop at Ghost Ranch in Abiquiu, New Mexico with Laurie Doctor and Laura Wait. Join us on 21,000 acres of high desert for a week of stories, painting and poetry, culminating in the production of a sophisticated painted book, bound with a leather spine and wood covers. Workshop fee: \$550, Materials: \$75, Room and Board: \$500. To secure your place send a \$175 non-refundable deposit to Laura Wait, 3358 Pecos St. Denver, CO 80211. All fees payable to Laura Wait, checks or cash only. Contact: Laurie Doctor 303/447-9852, laurie@lauriedoc-tor.co; Laura Wait 303/480-0172, laurawait@earthlink.net

March 28: Toledo, OH: "The Art of Paper," a lecture by Tim Barrett at the Toledo Museum of Art, 7 pm. Contact: Toledo Museum of Art, PO Box 1013, Toledo, OH

43697; 419/255-8000; www.toledomuseum.org

April 11: Toledo, OH: "Contemporary Artist's Books: The Creators and the Collections," a lecture by Martha Wilson, Lynne Avadenka, and Pati Scobey at the Toledo Museum of Art, 7 pm. Contact: Toledo Museum of Art, PO Box 1013, Toledo, OH 43697; 419/255-8000; www.toledomuseum.org

April 22-24: "The International Conference on the Future of the Book"; Cairns, Australia at RMIT University's International Centre of Graphic Technology. This conference will showcase a range of well-known international and local industry professionals speaking on topics as varied as: the effects of print on demand and ebooks; the future of the book from a library perspective; new ways to translate text; emerging standards for electronic and printed books; learning in the electronic age; trends in reading and literacy; and how to improve the bottom line in the book industry.

Papers submitted for the conference proceedings will be fully peer-refereed and published in print and electronic formats. If you are unable to attend the conference, virtual registrations are also available allowing access to the electronic versions of the conference proceedings, as well as virtual presentations, which mean that your paper can be included in the refereeing process and published with the conference proceedings. 30 minute and 60 minute sessions are also available for presentations of initiatives by practitioners in the book industry. The deadline for the first round call for papers and presentations is 31 October 2002. Full details of the conference, including an online call for papers form, are to be found at the conference website: www.Book-Conference.com

May 19-23: "History and Use of Pigments and Inks with Cheryl Porter": The Conservation Department of the Newberry Library will host this five-day workshop, which is partially funded through a generous grant from the Foundation of the American Institute for the Conservation of Historic and Artistic Works (FAIC). Each day will be divided between morning lecture and afternoon laboratory activities. Morning sessions will include lectures, slides, examples, and some handouts. During the laboratory participants will prepare samples of the pigments using historic recipes. Full workshop registration, which includes morning lectures and afternoon labs, costs \$360; AIC member discount is \$300. Participants may choose to attend only morning lectures for a fee of \$10 per lecture; \$50 for the five-day morning session. Registration is limited. Contact Giselle Simon at simong@newberry.org or 312/255-3549 for information and a registration packet.