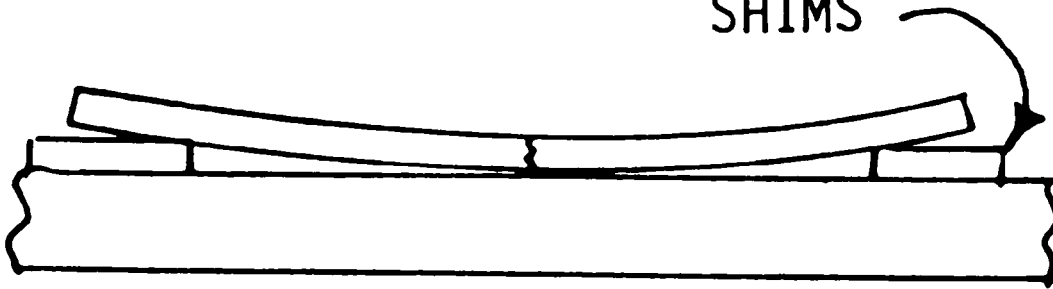


## SHIMS



[Illustrations by Jim Dorsey from the Guild of Book Workers Journal  
Volume XXXV, Section A, No. 2]

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# The Guild of Book Workers Newsletter

NUMBER 147 — APRIL 2003

## Guild News

### ∞ PRESIDENT'S REPORT

At the Standards Seminar in Minneapolis last fall, the Sunday morning Symposium focused on "Education in the Book Arts." More than 50 people attended, underscoring a strong interest in the subject. The future of the hand book arts — and not so incidentally the future of the Guild — depends on the teaching that is occurring across the country. Based on the listings in the Membership Directory and the Studies Opportunity List, a great deal of teaching is being done. However little is known about what is being taught, or where, or how. For the most part the teaching is isolated, spontaneous, and random, with no guidelines or consensus as to what should be taught. The question put before the Symposium was, what could or should the Guild be doing to support and promote teaching? This is talking about education in both its theoretical and its practical aspects.

Indeed almost everything that the Guild already does could be considered educational in the larger sense. The two publications, the Newsletter and the Journal, are educational; even the Exhibitions are educational in the quality of work that they display to the public. Of course the Standards Seminars were started to raise the level of craftsmanship, and are directly educational. All of these collectively have been remarkably successful and are largely responsible for the recent improvement in the book arts, whether in fine binding, conservation, or artists books. Still all of this has been directed at upgrading the skills and abilities of individuals in the craft. Little has been done to help the teachers and instructors who are responsible for the basic introduction of the craft. Not surprisingly, most of them end up simply teaching as they were taught, and the results are predictably uneven.

The Guild of course is not in a position to arbitrarily decide what should be taught. It is axiomatic that people will teach what they want to teach, and generally what they are familiar with and know. However the Guild is in a position to open up discussion among teachers and instructors, about what works and what does not work in teaching, what should and what should not be included, and so on. The initial premise behind the Symposium was that teachers and instructors would benefit from a chance to get together to exchange ideas about their curriculum, about textbooks and materials, and about their approaches to teaching.

Following up on that idea, Mark Andersson, Catherine Burkhard, and I came to Minneapolis as guinea pigs, prepared to talk about the various teaching programs that we are involved in, and in the end gave short presentations.

In retrospect however, the Sunday Symposium did not seem to be a very satisfactory format for discussion of those presentations. The reasons are many: too late in the conference, too many people, too many issues, too little time, or all of the above.

A better format for presenting this type of information might be a written article in the Newsletter that gives more time for a considered response. As it so happens, Jeff Altepeter has been writing a paper for Tini Miura on the subject of bookbinding education in this country and has collected a great deal of information on it. Jeff has offered to write an occasional column in the Newsletter spotlighting the various programs, and also the instructors who are teaching privately in an area. To know more about what they are teaching as well as how would be extremely interesting to others who are regularly encountering the same problems. What to teach as well as how has become especially difficult today when there have been so many changes in the field. The traditional textbooks are generally good as far as they go, but they often seem dated and lacking when faced with the range of new techniques, materials, and approaches.

Among the various suggestions made during the Symposium, one "what and how" solution seemed particularly promising: the Guild should try to produce a series of "Video Vignettes." These videos would focus on one particular element or step in the bookbinding process. A panel of several experienced binders would take turns demonstrating and explaining their particular version of that technique. Those in the audience would have an opportunity to ask questions, or to offer versions of their own. The video would eventually be available for rent or purchase, either to instructors as a teaching tool or to students directly. One of the advantages of this "panel of demonstrators" approach is that it acknowledges the fact that there is often more than one way to successfully accomplish a task.

After some discussion, we have decided to film one of these "Video Vignettes" during the Sunday Symposium in Denver this fall. The topic chosen for the pilot project is "Headbands/Endbands." The demonstrators who have offered to help are Don Etherington on English methods, Monique Lallier on French, Frank Mowery on German, and Pam Spitzmueller on the

Italian “Foundational” endband. As time allows, others may join in. If this format proves to be successful, other topics will be selected for demonstrations at future Symposiums. Several topics have been suggested: Leather Paring, Headcaps and Corners, Sewing, Case Making, and so on. These are all basic binding techniques that occur in all of the binding traditions, English, French or German.

These two new initiatives — the Newsletter column and the videos — were the result of the Symposium in Minneapolis. The comments and suggestions from those who attended were most appreciated but we would like to hear from others who did not. Anyone who is involved in the education process, either on the teaching or learning side (and that ought to be almost everyone!), is welcome to speak up. What else could or should GBW be doing to support and promote teaching in the book arts? This is central to the GBW mission and deserves our best efforts.

*Betsy Palmer Eldridge*  
*President, GBW*

## ELECTIONS

### Nominations

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

**Vice-President:** Mark Andersson  
**Secretary:** Catherine Burkhard  
**Treasurer:** Alicia Bailey  
**Membership:** Cris Clair Takacs  
**Journal:** Signa Houghteling  
**Supply:** Susan Martin

If you wish to nominate a candidate for any position, please send the name of your choice to the Nominating Committee Chairman, Margaret H. Johnson, before May 15, 2002, accompanied by:

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

Margaret H. Johnson, 2372 Pine Street, San Francisco, CA 94115; 415/673-7130; marhiljoh@aol.com

*Margaret Johnson*

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

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**Items for publication should be sent to**

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Brookline, MA 02445  
H: 617 734-0661; FAX: 617 734-0661  
beenk@rcn.com

**Deadline for the June issue:**  
**May 1, 2003.**

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

Chris McAfee 252 North 525 East  
Springville UT 84663  
H: 801 491-2084; W: 801 240-2276  
FAX: 801 240-1845; mcafee1@bigzoo.net

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*Production Editor:* Cris Mattison  
*Associate Editor:* Lawrence Yerkes  
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*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 Workers Newsletter* has been set in *Minion*.

**CONTRIBUTE TO THE *In Flight*  
CATALOG FUND!**

A full color, bound format catalog is planned for the upcoming GBW Triennial exhibition, *In Flight*. Help make this possible — any amount is appreciated! Credit cards accepted! \$500 or more will place your name or company on a special Sponsors' page.

Send contributions to:

Alicia Bailey, GBW Treasurer  
P O Box 27  
Lake City, CO 81235-0027

**SPRING CLEANING?**

If you come across unused equipment and supplies in your shop, lab or workplace please consider donating them to GBW for the annual auction. Your items will find a good new home and you'll help support important GBW activities such as the annual scholarships for Standards as well as activities for the 2006 centennial meeting.

## Noteworthy

Dear Friends and Customers,

We are writing to advise you that, with effect from April 1, 2003, all of our production, warehousing and dispatch functions will be consolidated within one location — our factory and head-office premises in Edinburgh.

It is with some not inconsiderable regret that we are announcing the closure of our London warehouse having had a presence in the area for over fifty years. In recent times, we have seen a significant increase in the proportion of customers opting to have their orders delivered as opposed to those choosing to call into our London office to collect goods personally.

The steady decline in “over-the-counter” sales has reached a point where we can no longer justify the overhead costs of running two separate premises. We believe that by moving our London operation to Edinburgh and amalgamating the two roles, we will be best placed to continue offering the highest level of service, commitment and customer support. We expect to be fully operational in Edinburgh by April 1st.

For the vast majority of our friends and customers who order from us by phone, letter, fax, web site or e-mail, we hope that you will find an improvement in our service with all of our products being held under one roof. Regular visitors to our London Warehouse should contact us to discuss any specific concerns regarding the handling of future orders.

Kind regards and best wishes,

David Lanning, J. Hewit & Sons Ltd.

• The Institute of Paper Conservation (IPC) Chantry Library is now open and ready to serve the community of conservators, researchers, and the general public worldwide. Contact: Dr. Cristina Neagu; e-mail: [library@ipc.org.uk](mailto:library@ipc.org.uk); +44(0) 1865 251303; [www.lib.ox.ac.uk/ipc-chantry/](http://www.lib.ox.ac.uk/ipc-chantry/)

• On January 29, the *Boston Globe* ran a lengthy article on Sam Ellenport and the Harcourt Bindery in Boston. Harcourt is a traditional hand bindery that has been in operation since 1900.

• Craig Jensen and Sabina Daly announce the opening of BookLab II in San Marcos, TX. This venture will focus on limited edition binding, custom box making, and book repair. Contact: 512/392-7025; [craig@bookways.com](mailto:craig@bookways.com); [sabina@bookways.com](mailto:sabina@bookways.com)

## Chapter News

### NEW ENGLAND

Katie Macgregor presented a slide lecture on paper making, March 8th in Portland, ME. She discussed the fiber and pigment formulas she has developed for making papers for the conservation of older books, other aspects of the process, and her career in the field. The audience took advantage of the large selection of paper she brought for sale. The annual meeting and Swap Meet will be held at the Arlington Center for the Arts on May 31st. We are cooperating with the New York Chapter to present a workshop on a Wooden Board Conservation Binding. Renate Mesmer, head of the conservation department at Centro del bel Libro, Ascona, will teach the workshop at North Bennet Street School in Boston in June (after teaching the same workshop the week before in New York).

### NEW YORK

Jim Canary visited the New York Chapter to offer a lecture and workshop in Himalayan Paper and Book Arts. Jim shared gorgeous slides and video documenting his travels over more than 20 years through Tibet, Nepal, and Northern India seeking out papermakers, woodblock carvers, and calligraphers. In the workshop we experimented with forms of dyes, pigments and decoration used in Himalayan decorative papers. The chapter will hold an annual meeting in May.

### CALIFORNIA

The California Chapter held elections this year. The newsletter is now being co-chaired by Charlene Mathews and Angela Harkavy. President Alice Vaughan is introducing the idea of having a Northern California liaison, Margaret Johnson, to be an ex-officio member of their Board. The Chapter meeting was held at Kater-Crafts Bindery to coincide with two decorative paper workshops by Peggy Skycraft. Other So. California events have included a faculty Exhibition at Scripps College, with Kitty Maryatt giving a gallery talk on her work; the first Book Arts exhibit by the newly-formed Los Angeles Book Arts Center; and a workshop on photographing leather books given by Mark Kirchner at Joanne Page's studio. Northern California has been busy lately, with the 36th California International Antiquarian Book Fair in San Francisco Feb. 7-9. Andreas Brown, owner of the Gotham Book Mart in New York, spoke at the Roxburghe Club on Feb. 4; Trevor Lloyd, British bookbinder and restorer, spoke at The Book Club of California on Feb. 10.

## Video Update

THE FOLLOWING VIDEOS ARE NOW  
AVAILABLE FOR PURCHASE!

**KAREN ZUKOR:** *Adhesives* (Utah, 2000)

Presentation on adhesives, both natural and synthetic, includes the following:

- how they are classified
- how they are formulated
- working properties
- aging characteristics
- how to obtain and interpret information about adhesives from manufacturers
- which adhesives can be mixed together
- how to determine whether or not it is “archival”
- introduction to unusual adhesives formulated for conservation that may be useful to bookbinders.

The talk includes slides, paper vocabulary, and detailed notes on all adhesives discussed.

Karen Zukor has been a professional paper conservator in private practice for over twenty years. She has been responsible for many collections - including fine art, archival material, historic currency and rare books, in private hands and institutions. In addition, she has trained program conservation interns for over fifteen years, and lectures widely to the general public.

**JOHN MITCHELL:** *Edge Gilding* (Alabama, 1995)

This presentation covers the necessary equipment, the types of liquid adhesives that are available, the most effective gold leaf to use, and the most efficient techniques required to produce solid gilt edges.

John Mitchell was apprenticed to the W.H. Smith bindery in 1947 as a gold finisher. His career progressed through The War Office, The British Museum,

The House of Lords and the Foreign Office. In 1964, John commenced his teaching career at the London College of Printing and was later appointed Senior Lecturer in charge of bookbinding. For eighteen years John has acted as Chief Examiner for the City & Guilds of London Institute and is himself a silver medallist. John is also the author of two books on Edge Decoration and Gold Finishing.

**ELAINE REIDY SCHLEFER:** *Just What the Doctor Ordered: Rx for Sick Books from the New York Academy of Medicine* (Alabama, 1995)

Book conservation techniques are covered in this talk, many of them based on methods developed while working with Carolyn Horton, who for fifty years was one of the leading book conservators in America. Demonstrations include vellum stretching, a post binding structure, humidification of flat paper, reattachment of leather boards, a quick pamphlet binding, a method of sewing oversize single sheets, and paper pulp mending by hand.

Elaine Schlefer studied bookbinding with Gerard Charriere for four years. She was chief bookbinder at Carolyn Horton & Associates and the book conservator at the New York Public Library. Since 1986, she has been Preservation Administrator/Conservator at the Gladys Brooks Book and Paper Conservation Laboratory, New York Academy of Medicine.

**THESE VIDEOS ARE ALSO AVAILABLE:**

- Tim Ely: *Design Applications & Possibilities*, 1994  
Robert Espinosa: *Modified Limp Vellum Binding*, 1994  
Frank Mowery: *Mending Vellum Bindings*, 1994  
Eleanor Ramsey: *In Search of Elegance: Board Edges Redefined*, 1994  
William Minter: *Examination of the Jacques Board Shear*, 2000

*The special price of videos for members is \$25 plus \$5 s/h; the price for non-members is \$40 plus \$5 s/h. Orders should be sent directly to GBW Treasurer, Alicia Bailey. For more detailed information on borrowing Standards videos from the GBW Library, refer to the column in the December Newsletter or the GBW website:*

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

## *Tips & Techniques*

### BOOK CONSERVATION TREATMENTS: OPTIONS & ESTIMATED TREATMENT TIMES *by Mindell Dubansky*

Last September, I celebrated my twentieth year as a book conservator at the Metropolitan Museum of Art. Many of you may know that the Museum has twenty-five libraries. Over the years, it has been a challenge to communicate about our services to so many librarians. In order to assist librarians to plan for the conservation of their collections, I have created this list of most commonly requested book conservation treatment options. They reflect the minimum amount of work needed to stabilize books and allow them to be handled under controlled situations. The time estimates given reflect the size, condition, and binding materials of each book.

#### **Dry Clean**

Dry cleaning of excessive surface dirt on binding and/or pages by use of dusting, vacuuming with the use of white plastic erasers or eraser particles. (1-3 hours)

#### **Refurbish**

Clean, consolidate, and retouch abraded leather, vellum, paper, or cloth bindings. Books that are re-backed or re-cased usually require refurbishing. Refurbishing usually involves dry cleaning the binding and pages, then consolidation of leather, minor repair, retouching, and polyester wrapper. (1-3 hours)

#### **Re-Case**

The text block is detached from its case. This requires the reattachment of the case by various means. Usually, the spine needs to be cleaned and relined, the endpapers need reinforcement, and the original case needs some repair and retouching. (3-5 hours)

#### **Re-Back**

The outside binding material (paper, cloth, leather or vellum) is broken along the joints, the spine and/or boards may be detached from the text block. The case probably has other damage to the corners and edges of the boards. The text block and end leaves may need to be reinforced, but the sewing is generally intact. The book needs to be re-backed with the appropriate material, and the original materials need to be cleaned, refurbished, and replaced in their original position. (3-6 hours)

#### **Joint Repair**

The outside cover of the binding is split along the joint and needs to be repaired with toned Japanese tissue or linen. This works well for small and lightweight books. (1-2 hours)

#### **Hinge Repair and Board Re-Attachment**

The paper, cloth, or leather inside board hinges are split and need to be repaired or reattached with linen and/or paper. (1-2 hours)

#### **Paper Repair**

Multiple tears or losses in the paper text block. This can either be a quick or very long process. (1-6 hours)

#### **Box Repair**

This includes structural and cosmetic repairs of original, fragile drop-spine boxes, slip-cases, folding boxes, and portfolios that have damaged edges, corners, ties, flaps, and spines. (3-5 hours)

#### **Full Treatment**

Extensive text and binding repair. Full treatment is required if the sewing thread and supports have broken down and the book needs to be re-sewn or if the book is brittle and needs to be rebound. (8-20 hours)

#### **Polyester Encapsulation of Brittle Books**

If the text paper is too brittle or damaged to be repaired and rebound, pages can be individually encapsulated in polyester film and bound as an album. Pages may also need to be dry cleaned and alkalinized. Encapsulated books require enclosures, as polyester film has a static charge and attracts dust. (2-8 hours)

#### **New Case Binding**

Paperback books can be bound by hand (3-6 hours) or sent to a commercial library binder, which normally has a minimum charge.

#### **Separate Uncut Pages**

Many paperbacks arrive with uncut pages. Though they will be trimmed at the library binder, if a reader or staff need to see the book before it has been sent to the binder, it will be brought to the book conservator to have the sections cut by hand. (15 minutes-1 hour)

#### **Pockets**

Many books come with attachments such as maps, letters, separate illustrations, and other items that need to be attached or associated with the book. Acid-free paper envelopes are made into pockets that are attached to the inside of a back cover. (5 minutes)



**Tip-Ins**

Errata slips, price lists, and loose illustration plates often need to be “tipped-in” to a book with a thin line of adhesive. (5 minutes)

**Dust Jacket Covers**

Dust jackets are retained for some books at the discretion of the cataloger. Those retained are sent to the book conservation department for a clear, paper-backed, polyester jacket cover. The department uses Gaylord, center-slit covers. (5-10 minutes)

BOXES AND ENCLOSURES

**Polyester (Mylar) Wrappers**

Polyester wrappers can be made from three or five-millimeter polyester film. (15 minutes)

**Four-Flap Enclosures**

Commercially available four-flap enclosures can be purchased to protect books up to 1" thick. Custom sizes are usually also available. These simple enclosures can be fitted by anyone with fairly good hand skills. (15 minutes)

**Corrugated Board Drop-Spine Boxes**

Custom-made two-tray boxes to be made out of acid-free corrugated board. These have been recommended for most small, medium, and large books over 1" thick. (45 minutes-1 hour)

**Custom Drop-Spine Boxes**

Durable cloth covered drop-spine boxes are recommended for the protection of folio volumes and heavy, fragile books. Custom made boxes may be made by a binder, conservator, or commercial library binder. (3-5 hours)

*This edited list has been excerpted from the Watson Library Preservation Manual.*

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*This article previously appeared in the Fellowship of American Bibliophilic Society (FABS) Newsletter, Vol. VI, No. 2, Fall 2002, and is reprinted with permission from the author.*

## Marbling News

by Iris Nevins

The most exciting marbling news is that the first issue of the newsletter (annual at this point) is now available through the Society of Marblers. It is chock full of resources and articles, many by the presenters at the International Marblers Gathering in Tennessee last September. The newsletter is available both in printed form and on CD-ROM. Dues are \$10 annually and those interested in joining should contact Marie Palowoda by e-mail: [marie-p@despammed.com](mailto:marie-p@despammed.com)

On February 5, marbler/artist Feridun Ozgoren, whose exquisite works of Islamic calligraphy and marble on paper have garnered attention since the 1980s, gave a talk and demonstration at the Textile Museum in Washington, DC, co-sponsored with the American Turkish Association of Washington, DC and the Assembly of Turkish American Associations. A native of Turkey and a master of the ebru art form that developed in Muslim cultural settings in Persia, Turkey, and India 500 years ago, Ozgoren has developed his own innovative techniques while drawing on the traditions of the past.

## Publications

*Turning Leaves of Mind* by New York-based artist team Ligorano/Reese and poet Gerrit Lansing is a full-color conceptual essay and artists' book based on photo documentation of Spanish bookbinding from the 13th to the 18th century. Nora Ligorano's photo research of ancient books from the major libraries and archives of Spain is subtly transformed into abstracted objects. Marshall Reese and Gerrit Lansing's poetic text interposes the exquisite visual elements, creating a meditation on the word and writing. *Turning Leaves of Mind* is a testament to the book as the most elegant information storage and retrieval mechanism ever invented. \$34.95 PB. 8"x 8" 80 pp; ISBN 1-887123-60-1; Granary Books; [www.granarybooks.com](http://www.granarybooks.com)

• New 2003 titles from Oak Knoll Press: *Victorian Decorated Trade Bindings 1830-1880* by Edmund M. B. King; *A History of the Golden Cockerel Press 1920-1960* by Roderick Cave & Sarah Manson; *The Complete Index to Fine Print*, edited by Sandra D. Kirshenbaum; and *The Doves Press* by Marianne Tidcomb. Contact: Oak Knoll Press 310 Delaware St., Newcastle, DE 19720; 1-800-996-2556; [www.oakknoll.com](http://www.oakknoll.com)

• The Regional Oral History Office of the Bancroft Library, University of California has announced the completion of an oral history with Sandra Kirshen-

baum. Kirshenbaum established, edited, and produced the journal *Fine Print: the Review for the Arts of the Book* (1975-1990). The interview was conducted by Dr. Robert Harlin, Professor Emeritus of the School of Information Management and Systems, Berkeley. To purchase a bound copy (\$56 plus \$5 shipping, contact: UC Regents, Regional Oral History Office, 486 Library, University of California, Berkeley, CA 94720; Tel: 510/642-7395.

## Member News

**Leyla Lau-Lamb**, conservator at the University of Michigan Library in Ann Arbor, recently raised \$500 for the victims — libraries and bookbinders — of last summer's disastrous floods in the Czech Republic. The funds came from a local garden club that had asked Leyla for aid in making a book that would be suitable as a garden diary-photo album-plant inventory. The books were made at a day-long workshop; instead of requiring a workshop fee, participants were asked to make a donation to aid the Czechs.

✦ After eighteen years as the conservator for the Frances Loeb Library at the Graduate School of Design at Harvard, **Jim Reid-Cunningham** has accepted the position of Chief Conservator at the Boston Athenæum.

✦ **Joanne Sonnichsen** was awarded The Book Club of California's Oscar Lewis Award for contributions to the Book Arts. Joanne has been president of the Book Club, the Hand Bookbinders of California, and the Colophon Club. She was bookbinding editor for *Fine Print* from 1987 to 1990 and a founding member of AIRneuf. She is also a member of Designer Bookbinders, the Roxburghe Club, Pacific Center for Book Arts, Friends of Calligraphy, International Association of Bibliophiles, and, of course, GBW. Her essays on books and binding and exhibition reviews have appeared in this and many other publications. Her fine bindings are in many private and public collections both here and abroad.

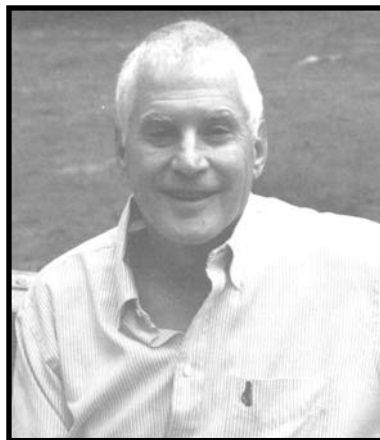
## In Memoriam

We were saddened to hear of the death of Annmarie Schimmel, January 26 in Bonn. She was 80. In 1986 she gave a lecture on Sufism and Marbling at the Harvard marbling symposium.

✦ Jim Dorsey, the founder of Binders' Guild Newsletter, died in early February. Jim will long be remembered for his detailed bookbinding technique write-ups, and his clear, simple drawings. He truly had a knack for distilling a bookbinding workshop into a series of executable steps by just about anyone.

Jim began his bookbinding career in the 1970s; he signed up for a binding class with Ellen McCrady. When Ellen closed her Academy Book Bindery, Jim decided to circulate notes among Ellen's students as a way of staying in touch, and keeping abreast of other bookbinding techniques. These notes quickly evolved into a newsletter where Jim published various bookbinding techniques, and tips and tricks to help binders who struggled to learn bookbinding at home.

Jim attended his first GBW Standards meeting in 1988. In 1991, he began writing up and illustrating his notes from the GBW Standards. He published the notes in his Newsletter. Those notes, and meticulous



drawings attracted the attention of a Binders' Guild member, who was also a member of GBW.

In 1999, the Guild reproduced his notes for the 1997 Standards. These BGN notes first appeared in GBW Journal XXXV Section A No. 2.

In addition to simply taking notes and drawing illustrations, Jim took the directions of binding techniques, followed the directions, and critiqued them. He was honest and frank when a technique or instruction failed. Sometimes he came up with a better or nicer solution.

In 1998 Jim handed the editorship of the BGN to Susan Lunas. He continued to attend the GBW meetings, and write up his notes. His last Standards meeting was in 2001.

*Membership*

## Supplies

I have a (my guess would be 1930s) motor driven board beveler machine, which I have used to make beveled boards for old bibles and some artist books. The name plate on this machine says: John J Pleger Co/Printing and Bookbinding Machinery/Chicago Ill/Model #225. The machine is about 16" x 15". It has a 4" cutting wheel with a round leather belt driven sharpening mechanism, and a 15" feed table with adjustments for depth and angle of bevel. Will consider all offers. Contact: Peter Thomas; Thomaspeterx@aol.com

FOR SALE: Sets of brass hand letters in wooden boxes, Elizabethan, 10pt. & 12pt. \$250 each. Set of ten single line pallets in wooden box, \$175. Set of ten double line pallets in wooden box, \$200. Several decorative pallets and hand tools (will send designs). 22K Gold Foil; 2" x 200' rolls, \$120 each. Several Harmatan goat skins, \$10 per sq. ft. (will send samples). Contact: Beverley Thompson; 434/293-4461; 40 University Circle, Charlottesville, VA 22903.

*PEACHEY: Knives and Bookbinding Tools, Catalogue Two, 2003* is now available from Jeff Peachey, 150 East Third St. Suite 3E, New York, NY 10009; 212/387-7860;

peachey@pipeline.com

Harcourt Bindery has an inventory overstock of Russell Oasis Nigerian leathers in terra cotta and scarlet. Sale price until the excess is gone is \$10 and \$8 per foot respectively for I and II quality skins. They also have padded board at \$7/sheet. Contact: Sam Ellenport, 617/542-5858; Fax: 617/451-9058; or visit at [www.harcourtbindery.com](http://www.harcourtbindery.com)

*Thank you to Susan Lunas and Amanda Hegarty for their help on this issue of the Newsletter.*

## Positions

**Senior Book Conservator: Folger Shakespeare Library**  
Requirements: BA degree, with at least 8-10 additional years of specialized conservation practice in the most complex conservation treatments, preservation theory, standards and ethics, with specific application to books, vellum and paper conservation in a library or archives environment. Position demands sound knowledge of organic and physical chemistry as applied to conservation and preservation treatments, thorough understanding of the history of the book and all the variations found in historical book structures. Demonstrated competency with most advanced technical equipment related to conservation practice, including database application skills. Requires highest degree of accuracy and precision for all conservation treatments, plus experience in exhibition preparation and installation. Working under the direction of Head of Conservation and in consultation with curators, performing conservation and preservation treatments on manuscripts and printed material as needed. Generous benefits including eligibility for sabbatical leave and TIAA-CREF retirement annuity. Salary: \$48-50K. All qualified applicants will be considered. Send cover letter and resume to Folger Shakespeare Library, Attn: HR/Book, 201 E. Capitol St., SE, WDC 20003-1094, or visit [www.folger.edu](http://www.folger.edu). No phone calls please. OE

*Please remember that ALL Calendar submissions including Lectures, Study Opportunities, and Workshops should be sent to Chris McAfee. Chris' coordinates are included on page 5 of every Newsletter.*

## Calendar

### EXHIBITIONS

#### 🌀 CALL FOR ENTRIES

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, which 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

Sept. 21 - Nov. 1, 2003, St. Louis, Missouri: "Under Cover: Book Arts." Open to all artists 18+. A national slide-juried exhibit of book arts. Juror/Curator: M. J. Goerke. **Postmark Slide Deadline: July 21, 2003**; Entry fee: \$25 for up to 3 works. Entry form required. For prospectus and entry form: #10 SASE w/Under Cover to St. Louis Artists' Guild, 2 Oak Knoll Park, St. Louis, MO 63105. Contact: Anne Murphy [amurphy@stlouisartistsguild.org](mailto:amurphy@stlouisartistsguild.org)

The Miniature Book Society Announces "The Sixteenth Annual 2003 Miniature Book Competition and Exhibition." Rules for entry: To qualify, books and the slip-cases or portfolio boxes must measure no more than three inches in any dimension (binding size); must have been published in a multiple copy edition; have been published within the past two years (2001-2003). A maximum of two entries per press and/or person is allowed. The distinguished book award will be given to the top three books selected by the judges and the winners announced at the Miniature Book Conclave held in Toronto in October 2003. **Entries are due no later than May 15, 2003.** Additional information and entry forms may be obtained by sending a self-addressed business-size envelope to: Barbara J. Williamson, Chair, Book Exhibition Committee, 10487 Fair Oaks, Columbia, Maryland 21044-4141; 443/778-7381 or 410/730-2886; [barbara.williamson@jhuapl.edu](mailto:barbara.williamson@jhuapl.edu); [www.mbs.org](http://www.mbs.org)

#### 🌀 UNTIL

APRIL 17: Salt Lake City, UT: "AIGA Fifty Books/Fifty Covers" at the University of Utah Marriott Library Special Collections Gallery. Gallery Hours: M-Th 8:00-8:00;

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F 8:00-5:00; Sa 9:00 TO 5:00. Contact: Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu

APRIL 25: Lansing, MI: "Reader's Art 3," a show of artists' books from all over the United States, curated by Susan Hensel. A preview of the show is running at [www.susan-henseldesign.com](http://www.susan-henseldesign.com); Contact: Susan Hensel: 517/337-8370; Fax 517/337-3805; [www.susanhenseldesign.com/](http://www.susanhenseldesign.com/)

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](http://www.grolierclub.org)

MAY 9: Ketchum, ID: "Open Signatures" at the Sun Valley Center for the Arts. Contact: 208/726-9491

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](http://www.toledomuseum.org)

MAY 18: Newton Center, MA: "Women of the Book: Jewish Artist's, Jewish Themes" at the Starr Gallery, Leventhal-Sidman Jewish Community Center. Until May 23: Purdue Univeristy, IN: Purdue University Galleries

JUNE 22: Loveland, CO: "Books as Art" in the Greenroom of the Loveland Museum. Contact: 970/962-2410; [www.ci.loveland.co.us](http://www.ci.loveland.co.us)

JUNE 28: Durango, CO: "Chisholm Hours and Other Trails-Artist's Books by Sue Ann Robinson." Solo exhibition of limited edition mixed media artist's books presented with support to the artist from The Durfee Foundation. Durango Arts Center Art Library Gallery, 802 East Second Ave. Contact: Brian Wagner, Director of the Center at 970/259-2606 or Curator and Librarian Mary Ellen Long: 970/259-4363; [dac@frontier.net](mailto:dac@frontier.net)

JULY 26: Ann Arbor, MI: "Suave Mechanicals: Early to Modern Binding Styles" at the University of Michigan Special Collections Library. Opening reception and lecture April 3 with Pamela Spitzmueller as the featured speaker on "Beauty, craft, function: a history of book structure." Event begins at 7 PM, and the lecture at 8 PM. Contact: Special Collections Library, University of Michigan, Hatcher Graduate Library, 7th floor. 734/764-9377; [special.collections@umich.edu](mailto:special.collections@umich.edu); [www.lib.umich.edu/spec-coll](http://www.lib.umich.edu/spec-coll)

### 🌀 UPCOMING

APRIL 24 - JUNE 5: Salt Lake City, UT: "Dard Hunter and the Arts and Crafts Movement" at the University of Utah Marriott Library Special Collections Gallery. Gallery Hours: M-Th 8:00-8:00; F 8:00-5:00; Sa 9:00 TO 5:00. Contact: Marnie Powers-Torrey: 801/585-9191; [marnie.torrey@library.utah.edu](mailto:marnie.torrey@library.utah.edu)

APRIL 25 - MAY 11: Denver, CO: "National Book and Language Show" at Core New Art Space, 2045 Larimer St.; [www.corenewartspace.com/booslanguage.htm](http://www.corenewartspace.com/booslanguage.htm)

JUNE 5-7: Dallas, TX: "The Third Helen Warren DeGolyer Triennial Exhibition and Competition for American Bookbinding" at Bridwell Library, Perkins School of Theology, Southern Methodist University. The exhibition is a juried show drawn from a competition to design a binding for an important book in Bridwell's collections. The book for the third Triennial is Mark Twain's *Adventures of Huckleberry Finn*. Presentations by Barry Moser and the winner of the 2003 DeGolyer Prize. In addition, Mirjam Foot, Daniel Kelm, Tini and Einen Miura, and Jarmila Sobotová will provide workshops, demonstrations, and lectures on binding techniques and the book arts. Contact: Dennis Maust at 214/768-4293 or [dmaust@mail.smu.edu](mailto:dmaust@mail.smu.edu)

JUNE 12 - JULY 31: Salt Lake City, UT: "Design/Construct/Engage." Ed Hutchins' work reveals the possibilities inherent in the structure of the book by drawing from multicultural and historical sources. University of Utah Marriott Library Special Collections Gallery. Gallery Hours: M-Th 8:00-8:00; F 8:00-5:00; Sa 9:00-5:00. Contact: Marnie Powers-Torrey: 801/585-9191; [marnie.torrey@library.utah.edu](mailto:marnie.torrey@library.utah.edu)

AUGUST 7 - SEPTEMBER 11: Salt Lake City, UT: "Botanical Rarities" at the University of Utah Marriott Library Special Collections Gallery. Gallery Hours: M-Th 8:00-8:00; F 8:00-5:00; S 9:00-5:00. Contact: Marnie Powers-Torrey: 801/585-9191; [marnie.torrey@library.utah.edu](mailto:marnie.torrey@library.utah.edu)

OCTOBER 2003: IN FLIGHT, GBW TRIENNIAL 2003-05 EXHIBITION

CATEGORIES: Fine Binding, Artist Books, & Broad-sides  
THEME: In Flight

JURORS: Madelyn Garrett, Craig Jensen, & Daniel Tucker

SCHEDULE:

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. 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: [prispsit@totalaccess.net](mailto:prispsit@totalaccess.net)

### STUDY OPPORTUNITIES

The Women's Studio Workshop Summer Arts Institute 2003 class catalog is available. Contact: WSW, PO Box 489, Rosendale, NY 12472; 845/658-9133; [wsw@ulster.net](mailto:wsw@ulster.net)

The University of Utah offers classes each semester in bookbinding and letterpress printing. A new catalog is

available. For more information contact Marnie Powers-Torrey: 801/585.9191; marnie.torrey@library.utah.edu or the Department of Art and Art History: 801/581-8677

The **North Bennet Street School** catalogue of Summer 2003 Workshops is now available. For more information contact Janet A. Collins, Workshop Program Director; 617/227-0155 ext.102; e-mail: workshoph@nbss.org; www.nbss.org

The **Oregon College of Art and Craft** is accepting applications from emerging artists in Book Arts, Printmaking, Ceramics, Drawing, and Wood for the Junior Residency program, September 2003 - April 2004. The program provides an opportunity for the post-graduate artist to pursue a proposed body of work over a four-month period using the resources and equipment of the College's studios. The application deadline is April 1, 2003. For more information, contact the College at 503/297-5544 or 800/390-0632 ext. 117

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

**Canadian Bookbinders and Book Artists Guild** programme for Spring Workshops which still have room:

APRIL 22-25: "Care of Collections": Betsy Palmer Eldridge

APRIL 26-27: "Book Maintenance and Repair": Betsy Palmer Eldridge

MAY 3: "Rough and Tough": Louise Granahan

MAY 5-9: "Bookbinding I Intensive": Dan Mezza

MAY 24: "Laced Paper Case": Reg Beatty

MAY 27-31: "Paper Treatments for Binders": Betsy Palmer Eldridge

Please consult the CBBAG website for workshop descriptions, prices, and locations: www.cbbag.ca For more information contact: Shelagh Smith at bembo@sympatico.ca

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

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. Note: Should backward 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: MAY 12-16, 19-23: "French Style Leather Binding" (3 years or more): Tini Miura

MAY 26-30: "Gilding and Onlay": Tini and Einen Miura

JUNE 2-6: "Titling": Eleanor Ramsey

JUNE 9-13: "Roulette Gilding and Jewelry Box": Tini Miura

JUNE 24-28, 30 - JULY 4: "French Style Leather Binding" (2nd and 3rd year): Tini Miura

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

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

JULY 28 - AUGUST 1: "Photo Albums": Jeff Altepeter

AUGUST 4-8: "Case Bindings": Tini Miura

The **Penland School of Crafts** summer catalog is now available, the 2003 summer courses are as follows:

MAY 25 - June 6: "Altar, Alcove, Peep Show": Elizabeth Clark & Rory Golden

JUNE 8-20: "Sculpting with Handmade Paper": Lynn Sures

JUNE 22 - JULY 4: "Exploring Book Structures": Katherine McCanless Ruffin

JULY 6-18: "The Urgency of Teaching Art": Cindy Boughner & Meg Peterson

JULY 20-AUGUST 5: "Sculptural Books": Dan Essig and Dolph Smith

AUGUST 10-22: "All About 2-D Papermaking": Bridget O'Malley

AUGUST 24-30: "A Boxed Set: Boxes, Portfolios, & Wrappers": Mindell Dubansky

Registration is limited. Contact information: P.O. Box 37, Penland, North Carolina 28765-0037; phone 828/765-2359; fax 828/765-7389; www.penland.org

**MONTEFIASCONE 2003:** Montefiascone is a medieval walled city between Rome and Siena. The summer 2003 courses are as follows:

July 21-25: "Recreating Medieval Colors": Cheryl Porter

July 28-August 1: "Gold Tooling on Leather": Terry Buckley

August 4-8: "Maximising Minimum Intervention": Tony Cains

August 11-15: "Girdles, Books and Prayers": Dr. Nicholas Hadgraft and James Bloxam

Costs: The cost of the course is £345.00 (\$520.00) per week. This includes all materials (save week 4) and tuition, which is in English. The programme is non-profit and any extra money is used to buy materials for



the library, archives, and their collections. Contact: Cheryl Porter at 8 Ashen Green, Great Shelford, Cambridge, CB2 5EY, England; chezzaporter@yahoo.com

**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

**Hollander's** have posted their class schedule for the Spring. Classes include letterpress, papermaking, book-binding (including leather) and much more. For a complete listing, visit them at: [www.hollanders.com/workshopschedule.htm](http://www.hollanders.com/workshopschedule.htm); or contact Tom Hollander: 734/741-7531; Hollander's, 407 N Fifth Ave, Ann Arbor, MI 48104; [www.hollanders.com](http://www.hollanders.com)

JULY 2003: The **Yale University Library Preservation Department** will sponsor a week-long Chemistry course, "Chemistry for Conservators," taught by David Dorning of West Dean College, UK. The course is the same as the two courses offered previously at Johns Hopkins University. Dates for the five-day course are yet undetermined. 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. The following topics will be covered:

*Day 1:* The molecular view of materials; Basic chemistry. *Day 2:* Polymers, adhesives and consolidants; Cleaning and organic solvents. *Day 3:* Degradation of materials; Catalysts, enzymes and rates of reaction; Energy, light and environment. *Day 4:* Molarity, acids and bases; Deacidification of paper. *Day 5:* Skin materials and tannins; Materials testing. David Dorning has served as Science Tutor to Conservation and Restoration courses, coordinator of Conservation Studies, and Head of Book Conservation at West Dean College. Please direct any inquiries to: Laura O'Brien-Miller, Associate Conservator, Yale University Library; [Laura.miller@yale.edu](mailto:Laura.miller@yale.edu); 203/432-1711

## WORKSHOPS, LECTURES, & OTHER EVENTS

APRIL 9-13: Claremont, CA: Frederic Goudy Workshop: "Leather-covered Coptic Bindings in Five Frisky Fulfilled Days" with Shanna Leino. Focusing on book production in Egypt during the 7th to 11th century, participants will build a book with laminated papyrus boards, covered in goatskin leather. They will also blind tool, punch, pierce, lace and stitch the leather BEFORE covering and fashion a peg and strap closure from bone, metal, and woven leather. The range of texture, weight, and scent of the materials, and the handwork techniques and the feel of the completed book are what make this structure particularly pleasing, exquisite and thrilling. Location: Scripps or College Press, Sheets 100, Claremont, CA; Cost: \$325 plus \$50 for materials. Deadline for reservations is MARCH 15. For further information, contact Prof. Kitty Maryatt, Director of the Scripps College Press, at 909/607-3866 or [KMaryatt@ScrippsCol.edu](mailto:KMaryatt@ScrippsCol.edu)

APRIL 12: Claremont, CA: Frederic W. Goudy Lecture with Gary Frost "Future of the Book vs. Book of the Future": 7:30 PM Humanities Auditorium, Scripps College. One approach to the future of the book is to look at ways that books are used and read, and then project these behaviors forward. This illustrated talk will consider reading modes of the book and haptics or ergonomics of book use; and then from these observations project a future of the book. The Goudy Lecture is free and open to the public. For further information, contact Prof. Kitty Maryatt, Director of the Scripps College Press, at 909 607-3866 or [KMaryatt@ScrippsCol.edu](mailto:KMaryatt@ScrippsCol.edu)

APRIL 12-13: CO: "Miniature Books" with Gabrielle Fox. Contact: Alicia Bailey: 720/351-3510; [ravenpress@earthlink.net](mailto:ravenpress@earthlink.net)

APRIL 16-17: Salt Lake City, UT: "A Brief History of the Book" with Madelyn Garrett or Luise Poulton at the University of Utah Marriott Library Book Arts Studio. The Rare Books Division of the University of Utah Marriott Library offers presentations based on the rare book collections. Presentations are developed on specific topics at the request of specific audiences. Contact: Luise Poulton: 801/5856168; [luise.poulton@library.utah.edu](mailto:luise.poulton@library.utah.edu)

APRIL 22-24: "The International Conference on the Future of the Book"; Cairns, Australia at RMIT University's International Centre of Graphic Technology.

Papers submitted for the conference will be peer-reviewed and published in print and electronic formats. If unable to attend the conference, virtual registrations are available, allowing access to the electronic versions of the conference, and virtual presentations, meaning that papers can be included in the refereeing process and published with the conference proceedings. 30-minute and 60-minute sessions are available for presentations of initiatives by practitioners in the book industry. The **deadline for the first round call for papers and presen-**

tations is October 31, 2002. Details, including an online call for papers form, are at: [www.Book-Conference.com](http://www.Book-Conference.com)

APRIL 26-27: Easthampton, MA: "Making and Sharpening Knives," a workshop with Jeff Peachey. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

MAY 1: Salt Lake City, UT: "Evocative Calligraphy," a lecture by Marsha Brady at the University of Utah Marriott Library Gould Auditorium. Contact: Judy Sommerfeldt, Utah Calligraphic Artists: 801/226-1680; judith@emstar2.net

MAY 3-4: Easthampton, MA: "Offset Photo Lithography," a workshop with Amaryllis Siniosoglou. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

MAY 3-4: Easthampton, MA: "A German Approach to Springback Binding," a workshop with Peter Verheyen and Donia Conn. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

MAY 3-14: Tooele, UT: "Paper and Book Intensive" (PBI). The 20th anniversary of PBI returns to Camp Wapiti. Application deadline was March 30th. Contact: Steve Miller, PBI Co-director, The University of Alabama/School of Library & Information Studies, Box 870252, Tuscaloosa, AL 35487-0252; 205/348-1525; stevemiller@bookarts.ua.edu; [www.paperbookintensive.org](http://www.paperbookintensive.org)

MAY 8: Salt Lake City, UT: "Dard Hunter: A Biography on Paper," a lecture by Cathleen Baker at the University of Utah Marriott Library Gould Auditorium. This will be in conjunction with a reception for the exhibition "Dard Hunter and the Arts and Crafts Movement," 5-7 PM. Contact: Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu

MAY 10-11: Easthampton, MA: "Coptic Binding: Sewn Wooden Boards," a workshop with Daniel Essig. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

MAY 11-18: Verona, Italy: "Printing on a Stanhope Handpress," with Alessandro Zanella. Contact: Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu; [www.ampersandpress.it](http://www.ampersandpress.it)

MAY 16-17: Salt Lake City, UT: "Confronting the Notorious Clamshell Box," a workshop with Madelyn Garrett at the University of Utah Marriott Library Book Arts Studio. Contact: Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu

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 grant from the Foundation of the American Institute for the Conserva-

tion of Historic and Artistic Works (FAIC). Full workshop registration, which includes morning lectures and afternoon labs, is \$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; [simong@newberry.org](mailto:simong@newberry.org) or 312/255-3549 for information and a registration packet

MAY 22-24: Institut de France, Paris: "Medieval Bindings," International colloquium organized by Institut de Recherche et d'Histoire des Textes and Istituto centrale per la Patologia del Libro. Papers on the technical aspects of binding and the treatment of groups of bindings and the problems they pose will be given. Contact: Genevieve Grand; [grand@irht.cnrs.fr](mailto:grand@irht.cnrs.fr); +33 1 44 43 90 95; Fax: +33 1 47 53 89 39

MAY 31 - JUNE 1: Easthampton, MA: "Gilding Objects: Working with Metal Leaf," a workshop with Dan Kelm. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JUNE 5-10, 2003: Arlington, Virginia: 31st annual AIC meeting at the Crystal Gateway Marriott Hotel. Information at: 1717 K Street NW, Suite 200, Washington, D.C. 20006; 202/452-9545; Fax: 202/452-9328; e-mail: [info@aic-faic.org](mailto:info@aic-faic.org); <http://aic.stanford.edu>

JUNE 14-15: Easthampton, MA: "Monoprinting with Cutouts: Exploring Mirror Images," a workshop with Leni Fried. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JUNE 16-21: Easthampton, MA: "The Leather Intensive," a workshop with Dan Kelm. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JUNE 17-21: Salt Lake City, UT: "Developing Your Book-brain," a class with Julie Chen at the University of Utah Marriott Library Book Arts Studio. Workshop fee: \$350

#### SUPPLIERS AND SERVICES:

The Newsletter accepts advertisements:

1/8 Page:	\$35.00	(3 1/2" w x 2 1/2" H)
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Series of 4: 10% discount.

For inclusion in the **June Newsletter**, send camera-ready artwork or electronic files (inquire for electronic specifications) by **May 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](mailto:fitterer@taconic.net).

## Number 147 — April 2003

Materials fee: \$40. Contact: Marnie Powers-Torrey; 801/585-9191; marnie.torrey@library.utah.edu

JUNE 19: Salt Lake City, UT: "Flying Fish: The Evolution of an Artist's Book," a lecture by Julie Chen at the University of Utah Marriott Library Gould Auditorium. Contact: Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu

JUNE 26: Salt Lake City, UT: "A Brief History of the Alphabet," a lecture by Richard Firmage at the Salt Lake City Public Library. Contact: 801/524-8200, or Luise Poulton: 801/585-6168, luise.poulton@library.utah.edu

JUNE 28-29: Easthampton, MA: "Paper Repair," a workshop with Babette Gehrich. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JULY 10: Salt Lake City, UT: "Unfolding the Nature of Books," a lecture by Ed Hutchins at the University of Utah Marriott Library Gould Auditorium. Mr. Hutchins talks about how an idea becomes a book, and how folding and unfolding can be used to deliver an artist's message in book form. Contact Marnie Powers-Torrey: 801/585-9191; marnie.torrey@library.utah.edu

JULY 11-12: Salt Lake City, UT: "Book Stew: Cooking Up Excitement in the Classroom," an educator's workshop with Ed Hutchins, University of Utah Marriott Library Book Arts Studio. Fee underwritten for educators. In-service credits & relicensure points available from the Utah State Board of Education. Contact: Marnie Powers-Torrey; 801/585.9191; marnie.torrey@library.utah.edu

JULY 12-13: Easthampton, MA: "Dyed Limp Vellum," workshop with Mark Tomlinson. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JULY 12-13: Rosendale, NY: "Leather-Bound Books," a workshop with Biruta Auna. Contact: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net

JULY 14-18: Easthampton, MA: "Letterpress Printing and Composition," a workshop with Art Larson. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

JULY 14-18: Uniontown, WA: "Drum Leaf: The Truly Perfect Binding," a workshop with Tim Ely at the Churchyard Inn Bed and Breakfast. Arrive Sunday, July 13 for a buffet supper and show and tell. Contact: Tim Ely: 509/397-3573; axt1221@aol.com

JULY 16-20: Rosendale, NY: "Coptic Relatives: Early Book Structures and Modern Manifestations," a workshop with Melissa Moreton. Contact: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net

JULY 16-20: Rosendale, NY: "The Dance of the Nagashizuki," a papermaking class with Catherine Nash. Contact: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net

JULY 17-20: University of Reading, UK: "Society of Bookbinders Conference," Talks include: Covering with vellum over boards; Library preservation and the care of library books; Mexican Inquisition Trial Documents; Rebacking of victorian cloth covered bindings; Puckering a Leather Binding the Artistic Way; 'One Mastercraftsman & His Apprentice' (the life & work of the late John Vivian); I bind, you repair, he or she restores; Marble paper and paste paper; Forwarding and covering of leather bindings; Working Alone; Purchase of New & Secondhand Machinery; The Genetics of Adhesives; Period finishing; In-situ leaf repair (wet, dry & pulp methods); Give Tradition a Break; Aspects of designer binding; Account books — how to repair and rebind with archival materials; The work of the Leather Conservation Centre; The history and making of millboard; Keynote speakers: Bernard Middleton MBE, James Brockman; Full details and booking through website: [www.societyofbookbinders.com](http://www.societyofbookbinders.com)

JULY 18-19: Salt Lake City, UT: "Beyond the Basic Book," an advanced educator's workshop with Mary Wells at the University of Utah Marriott Library Book Arts Studio. Workshop fee is underwritten for educators. In-service credits and relicensure points are available from the Utah State Board of Education. Contact: Marnie Powers-Torrey: 801/585.9191; marnie.torrey@library.utah.edu

JULY 21-25: University Library, London: "A History of Decorated Bookbinding." Tutor is Mirjam Foot. Sponsored by Institute of Paper Conservation. Contact IPC for applications at: +44 (0)1684 591150; Fax: +44 (0)1684 592380; [information@ipc.org.uk](mailto:information@ipc.org.uk)

JULY 24-27: Rosendale, NY: "Books Take Shape," a workshop with Nancy Callahan. Contact: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net

JULY 24-27: Rosendale, NY: "Refining Techniques in Handmade Paper," a workshop with Eugenie Baron. Contact: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 845/658-9133; wsw@ulster.net

JULY 26-27: Easthampton, MA: "Looking at the Details: Using Historical Binding Techniques in Modern Bookwork," a workshop with Pam Spitzmueller. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413/527-8044

OCTOBER 23-26: Denver, CO: **23RD GBW Standards of Excellence Seminar**. Presenters are: Mark Esser, Richard Baker, Julie Chen, Claire Maziarczyk, Tini Miura and Craig Jensen for the Foundation Session.



# *Newsletter*

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