



MARY SCHLOSSER



BERNARD MIDDLETON

MARY C. SCHLOSSER will receive the first Laura Young Award for Outstanding Service to the Guild, and Honorary Membership will be awarded to BERNARD C. MIDDLETON, MBE, for his numerous contributions to bookbinding, restoration and conservation. The awards will be presented at the annual Seminar on Standards of Excellence in Hand Bookbinding in Denver this month. For a more complete story concerning the awards, turn to page four of the newsletter.

*Also in this issue is the first installment of a new column that profiles study opportunities in the book arts.*

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# The Guild of Book Workers Newsletter

NUMBER 150 — OCTOBER 2003

## Guild News

### ∞ PRESIDENT'S REPORT

By the time you receive this October Newsletter, the '03 Denver Standards Seminar will be on our doorstep, or perhaps will have come and gone. Watching it all come together has been like being backstage at a theater production. And it is a big production!

The planning of course starts several years in advance with the selection of the location and someone willing to head-up a local arrangements committee, the search for an appropriate hotel to accommodate GBW's special needs, and the discussion of possible topics and presenters. Closer to the time, there are endless details to arrange, from the menu selections, to procuring the necessary video equipment. The Newsletter announcements, the registration forms, the program, the airline contact, the area information; the contracts with the presenters, their biographies and the description of their presentations, and last but not least, the budget. It all goes on and on. Then there are the last minute changes and the glitches that invariably develop. It requires a remarkably patient and resilient person to keep on top of it. Nancy Lev-Alexander has been impressive to watch and has handled it beautifully. In the end, after every possible detail has been worried about and dealt with, we sit back to see what will happen...

And it is a "happening." Only roughly one-fifth of the GBW membership attends Standards, but the Guild tries to bring Standards to the entire membership as much as possible. The events are described and reviewed briefly in a following Newsletter, more extensive reports are rounded up and published in the Journal, and the videotapes of the sessions are edited and made available for borrowing or purchase. However, much that occurs at a Standards meeting remains an unique experience that can not be duplicated: the people one meets, the contacts made, the conversations had, not to mention the purchases made from the ever popular vendors. There is a spontaneous enthusiasm at the Standards meetings that is infectious and that is largely responsible for their success.

Perhaps a ringside seat at a circus is a more apt description, especially this year when we have two rings full of activity. In addition to the Standards Seminar, Denver will have the opening of the new GBW exhibition, *In Flight*. These tri-annual exhibi-

tions are also years in the making, with the selection of the topic, the jurors, and the various locales across the country where it will be exhibited. Intent to enter forms, entry forms, evaluation forms, condition forms, shipping and insurance matters, and, of course, a budget. Closer to the time, the boxes that arrive, the judging, the photography, the production of the catalogue, not to mention the actual installation of the show with labeling and display considerations. An exhibition is a major undertaking. Priscilla Spittler, on her maiden flight as the Exhibition Chairman, has been doing wonderfully, managing it all. Eventually, many of you will be able to see it as it travels over the next two years. The heartbreak is that not all of the excellent and exciting work that was submitted could be selected and shown. Out of the 103 pieces submitted, only 51 could be shown. Additional regional chapter exhibitions hopefully will provide a venue to show more of this fine work.

All of this activity—in both rings of the circus—has been happening on Laura Wait and her committee's Denver turf. Talking to any local arrangements committee invariably leaves one awestruck and humble at how hard they have worked to bring it all about. The Denver group is no exception. In fact it has had almost double the usual load, and deserves double our thanks and gratitude.

Meanwhile, plans are already underway for the '04 Standards Seminar in Providence, Rhode Island and starting for the '05 Standards Seminar in Portland, Oregon. The planning at this stage is concentrated on putting together strong programs with a good balance of presenters and topics. That is not as easy as it might sound, given the difficulty of finding the right people available at the right time to provide the right mix. The Standards Committee Chairman works with the Executive Committee as a sounding board to come up with ideas and suggestions, but input from the membership is very welcome and appreciated. Let us hear your ideas!

*Betsy Palmer Eldridge*  
President, GBW

**GBW SEEKS GRANT WRITERS  
TO ASSIST IN FUND RAISING.  
CONTACT:**

**BETSY ELDRIDGE AT (416) 967-4589  
(BPELDRIDGE@AOL.COM)**

AWARDS ANNOUNCEMENT

*The Laura Young Award*

The Awards Committee of the Guild of Book Workers is pleased to announce the presentation of the first Laura Young Award for Outstanding Service to the Guild to Mary C. Schlosser. The Award will be presented at the annual Seminar on Standards of Excellence in Hand Bookbinding in October, this year in Denver, Colorado.

No one deserves this award more than Mary Schlosser who has held almost every post on the Executive Committee during her 43 years of membership in the Guild. There was no question in the minds of the Award Committee members as to whom the first award should go. Mary was President from 1974 to 1980, Exhibitions Chair in 1980 and '81, Editor of the Newsletter in 1982, and Treasurer from 1983 until she stepped down in 1999.

She worked on the Journal for many years, was Program Chairman for the New York Chapter, and was one of the organizers of the Guild's 75th Anniversary Exhibition at the Grolier Club in 1981. In 1990, Mary worked with the Guild and the Grolier Club in setting up the arrangements for the exhibition of Contemporary American Binders in Paris. She was awarded Honorary Membership in the Guild in 1999.

*Honorary Member Award*

The Guild of Book Workers is pleased to announce the awarding of Honorary Membership to Bernard C. Middleton, MBE, for his Outstanding Contributions to Bookbinding, Restoration and Conservation. The award, the first to be given outside the Guild membership, also will be presented at the annual Seminar on Standards of Excellence in Hand Bookbinding in October.

Bernard Middleton's books, *A History of English Craft Bookbinding Technique* and *The Restoration of Leather Bindings* are classics found in every conservator's bindery. His numerous trips to America to give workshops, generously sharing his expertise and knowledge, have benefitted the entire binding community, for which the Guild wishes to show its appreciation. The Bernard C. Middleton Collection of Books on Bookbinding is now housed in The Melbert B. Cary, Jr. Graphic Arts Collection at the Rochester Institute of Technology, making this important collection available to binders, as well as scholars.

Bernard Middleton's series of workshops in America began in 1978, when Mel Kavin of Kater-Crafts Bindery in California persuaded him to come to the U.S. to show his techniques to binders here. He did so, giving in one year, workshops in Los Angeles, San Francisco, Minneapolis, Rochester, Chicago, Boston and two in New York. Since then, he has given many other workshops here and elsewhere, appeared in at least two video sessions in England, and has given a presentation for the GBW Seminar in San Francisco in 1992.

*You CAN Judge a Book by Its Cover: A Brief Review of Materials*, written by Bernard Middleton and published by Mel Kavin in 1994 was followed by Mel Kavin's *Miniature Designer Bindings of "You CAN Judge a Book by Its Cover"* in 1999, the catalogue for the exhibition of the miniature bindings which was shown at Bookbinding 2000 at RIT during the installation of Mr. Middleton's collection. Middleton's book *Recollections: My Life in Bookbinding*, published by Henry Morris at the Bird and Bull Press, appeared in 1995.

*Awards Committee: Margaret H. Johnson, Chairman; James Reid-Cunningham & Cris Clair Takacs*

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  
**FEBRUARY 1, 2004**

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>

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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beenk@rcn.com

**Deadline for the December issue:  
November 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, the Northwest 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 Adobe Caslon & Minion.

 EXHIBITION NEWS

Jury selection for the *In Flight* exhibition took place on a long day and a half, July 26 and 27, at the studio of Laura Wait in Denver. Jurors Madelyn Garrett, Daniel Tucker, and Craig Jensen were extremely conscientious in making their decisions. Laura Wait and I were on hand to assist when needed. The response from GBW members, including new members, was tremendous. 103 entries were received for a show originally expected to have only 40 works and planned for travel through July, 2005. 51 works eventually were selected for the exhibition.

Of the total entries, fewer than a dozen were received in Fine Binding and even fewer in the Broadsides category. Was the large response to the Artists' Books category due to the *In Flight* theme? Or, does this raise questions about the future of fine binding, or design binding, within our organization? Craig Jensen noted that many fine binders have turned to the artists' book format of creating their own text in non-traditional binding structures, while bringing a high level of craftsmanship to the work.

The criteria worksheet designed for the three categories was helpful to the jurors. But were the criteria for each category on an even level? Based on the worksheets for this particular exhibit, the craftsmanship required for traditional fine binding was much higher than that expected for the execution of artists' books. This statement is not intended to be disrespectful of artists' books, but it is a fact that is born out by the requirements of each category. The standards for fine gold tooling and decoration, along with the structural demands required for executing a well-bound, leather binding are extremely high. It is understandable how the concept of a "holistic" book, evident in many of the works selected for this exhibition, is appealing to the trained, fine binder.

When the GBW *In Flight* exhibition opens in Denver on October 23, in conjunction with the Standards of Excellence seminars, a diverse range of books will be seen, executed from the ground up. From the initial concept and creation of the text and imagery, to the varied materials and binding structures used, the exhibit also presents fine examples of letterpress printing, calligraphy, and the application of the modern laser and inkjet printing processes.

*Priscilla Spitzer*  
*Exhibition Chairman*

## Chapter News

### NORTHWEST

Several surprises awaited the members of the Northwest Chapter who gathered for our first-ever meeting at Mount Angel Abbey in a small town of the same name, northeast of Salem, Oregon, on Saturday, August 2. First, the melodic chanting of the Benedictine monks promptly at noon, which was no surprise. They sounded just as they do on the recordings we have all come to know, their voices resounding from the walls of the chapel, which were aglow in surprising hues much warmer than white, Easter egg pastels of lavender, turquoise, and a pale mint green.

I guess I anticipated a solemn bunch wearing medieval robes, studious and pious, focused on their manuscripts and fruitcakes, bread, wine, honey, or beer, not prone to conversation. Perhaps, at most, their communication might be allowed to include e-mail, a non-verbal epistle or two. To the contrary, these Brothers were surprisingly gregarious, ready with smiles and greetings of welcome, eager to share their world, and interested in details from ours. An elderly monk regaled us with the stories behind the icons painted by another of his brethren, "Saint Mary praying for a man who was put to death for killing a white man who was in the act of raping his wife," his eyes gleaming. Another Brother burst into laughter when he discovered the newest offering at the Abbey gift shop: "To heaven in a handbasket," included a selection of their handmade soaps.

After the noon liturgy, our eclectic group, including members from Seattle, Portland, Eugene, and one guest from as far south as Los Angeles, enjoyed lunch on the Abbey's lawn with the grandeur of Mt. Hood in the blue distance. We then convened to the library. The unassuming entrance to the Mt. Angel library belies the wonders inside, as the 1970s facade gives way to first a foyer then a circulation desk situated with a view of three levels of the stacks, lower, upper, and mezzanine. Finnish architect Alvar Aalto designed the space as a splayed book with the circulation desk as the spine and the stacks themselves as pages. Carefully placed skylights throughout allow diffused sunlight to illuminate the library even on the overcast days so notorious to the northwest. Brother Joseph Sprug gave us a tour of their vault, home to over 3,000 volumes from the 16th and 17th centuries, and introduced us to a sampling of their special collections, as selected by Brother Joseph and an Abbey volunteer and Northwest Chapter member, Elizabeth

Uhlig. One highlight of the collection was a massive volume of scriptural verse, large enough to be read by members seated in the back of a congregation, pages of crackling, flaking vellum bound with thick cords on boards as sturdy as a barn door. We collectively winced as Br. Joe leafed through this treasure barehanded and casually clunked down the front cover without the protection of a cradle. "Do as I say and not as I do," he cautioned, "When you get to be 86 years old, you no longer worry about gloves." A small highlight: Manuscripts penned in an admirably steady hand, yet with letters so minute they nearly called for the aid of a microscope to be legible. The library's catalogue is available for online perusal at <http://opall.mtangel.edu/>.

Down a back hallway in the library, one final delightful surprise: architect-designed armchairs in pale wood and zebra-patterned upholstery. An auspicious beginning for the newest chapter of the Guild, Northwest members hope to next meet in the Seattle area. Watch for future events on the calendar, as well as the forthcoming chapter website and newsletter.

*Jana Brubaker*

#### ROCKY MOUNTAIN

The Rocky Mountain Chapter recently completed a week-long intensive workshop on full leather binding with Paula Gourley.

Current exhibits in Denver include: *ROUND-UP* 2003, the Rocky Mountain Chapter show, which opens at the Denver Book Mall, 32 Broadway, Denver, CO on Oct. 3 and runs through the end of the month. In November, the exhibit will move to the Dayton Memorial Library on the Regis University campus, 3333 Regis Blvd. (51st and Lowell) and show through Thanksgiving weekend. *In Flight*, the Guild's national juried show, will open at the Central Denver Public Library, 10 W. Fourteenth Ave. Pkwy on Oct. 23 and be on exhibit through November.

#### CALIFORNIA

The California Chapter is hosting two workshops in Southern California.

Don Etherington, internationally recognized for his state-of-the-art conservation and restoration procedures at the Etherington Conservation Center, will be presenting a workshop on Saturday, November 15 at Kater-Crafts Bindery in Pico Rivera. He will demonstrate a unique restoration technique using Japanese papers. This will be a hands-on workshop on board reattachment for leather and cloth books in which the textblock is in good condition. (This workshop is also available Nov. 8-9 at the San Francisco Center for the Book.)

Monique Lallier, award-winning book artist and bookbinder in the French tradition, will be offering a workshop on the leather doublure on Sunday, November 16, also at Kater-Crafts Bindery. Monique demonstrated her doublure technique at the Book-binding 2000 Conference at RIT. This is a rare opportunity to study a specific fine binding step with a French binding expert.

#### LONESTAR

The Lone Star Chapter held its Annual Meeting on Saturday, June 7, 2003, on the campus of SMU in Dallas. The meeting took place during a lunch break in conjunction with the Third Helen Warren DeGolyer Triennial Exhibition and Competition for American Bookbinding. The Chapter sponsored the pizza lunch, and enjoyed an excellent turnout for the meeting.

The meeting was chaired by President Randolph Bertin (Austin, TX). In addition to the annual

reports, the election of officers took place, with the following elected:

Julie Sullivan (Dallas, TX)—President

Kevin Stern (Dallas)—Vice-president, Northern Region

Chela Metzger (Austin)—Vice-president, Southern Region

Marylyn Bennett (Austin)—Secretary/Treasurer

Catherine Burkhard (Dallas)—Newsletter Editor

The group voted to donate \$500 of Chapter funds to the upcoming *In Flight* GBW exhibit catalog. The Chapter has also joined with the Midwest and Rocky Mountain Chapters (at \$100 each) in sponsoring one of the Standards Seminar videos.

Since this meeting, volunteers have come forward for the Program position vacancy, and the newly-elected officers happily appointed a Program Committee: David Lawrence (chairman), Pamela Leutz, and Keith Owens—all of whom are from Dallas.

The Lone Star Chapter is proud to have had several of its members participate in the DeGolyer Competition and Exhibition (see full report on this event in the August Guild Newsletter). They are: Jeanne Bennett (Granbury), Patty Bruce (Dallas), David Lawrence (Dallas), Pam Leutz (Dallas), Priscilla Spitler (Austin), Julie Sullivan (Dallas), Cris Takacs (Chardon, OH), and Laura Wait (Denver, CO). Jace Graf (Austin) designed the Conference logo and Catherine Burkhard (Dallas) served as one of the competition judges. Priscilla received the "Jury Prize for Binding" for the sample binding submitted with her design.

*Catherine Burkhard*

*Hot off the Press!*

THE GBW IN FLIGHT  
2003-2005 TRIENNIAL  
EXHIBITION CATALOGUE!

Full color, Smythe sewn,  
in a soft cover binding  
(8 pages in 4 sections, 6 in. x 10-1/2 in.).  
Some unbound sheets available. \$25 plus  
shipping. For order information,  
contact Priscilla Spitler at:  
<prisplit@totalaccess.net>  
or (512) 237-5960.

## Noteworthy

✦ Cathy Adelman and Peter Verheyen tied for the “Harmatan Leather Award for Best Forwarding” in the Society of Bookbinders’ 2003 Bookbinding Competition. Both books were in the “cased binding” category with Cathy submitting a full leather, three-part, binding and Peter an edelpappband (millimeter binding) covered in pastepaper with leather trim. Brenda Parsons’ leather with marbled paper sides binding was “Highly Commended” in the same category. Dominic Riley received the 2nd Prize in the “Restored/Conserved Binding” category for his rebinding. Interesting were the judges comments which were posted on the site.

The “winning” bindings can be seen on the 2003 SoB Competition pages at [www.societyofbookbinders.com/events/competition/competition\\_2003/comp\\_2003.html](http://www.societyofbookbinders.com/events/competition/competition_2003/comp_2003.html). The Main SoB website is at [www.societyofbookbinders.com](http://www.societyofbookbinders.com). These bindings will be touring the UK along with the other prize winners through October. Other GBW entries were received from Catherine Burkhard, David Lawrence, and Constance Wozny.

✦ We were pleased to learn that Deborah Evetts is now devoting her time completely to private practice. Originally from England, Deborah began her education in book conservation at Brighton College of Art, and completed it at the prestigious Central School of Arts and Crafts, London, under William Matthews. To add another dimension to her binding skills, she also worked for Roger Powell and Peter Waters, two of England’s finest hand binders. Then as a lecturer on bookbinding for the British art school system, she taught at Epsom & Ewell School of Art, Guildford College of Art, Brighton College of Art, and Holloway Women’s Prison, before moving to the United States.

Deborah’s introduction to working in New York was teaching binding at the St. Crispins Bindery, followed by two years with the eminent book conservator Carolyn Horton. Then she was appointed Drue Heintz Book Conservator at the Pierpont Morgan Library, where she worked on such treasures as the 10th century Beatus Apocalypse, the Coptic collection, rare children’s books and toys, music manuscripts, illuminated manuscripts, and early printed books. Her work has taken her all over the US and Canada, with trips to Europe and South America to lecture and give workshops on book conservation.

Deborah has always had a very active private binding practice, which has now expanded to include fine binding, book and paper conservation, and consulting for private collectors, museums, libraries, historical societies, dealers, and auction houses. The Reader’s Digest and Limited Editions Club have both used her binding designs.

Contact information: P.O. Box 336, Greens Farms, CT 06838-0336; Tel: 212.683.9177; e-mail: [evetts@attglobal.net](mailto:evetts@attglobal.net)

✦ Simon Barcham Green reported that P J Livesey have now submitted a formal application for the restoration of Hayle Mill and in particular they plan to reconstruct the Mill House to its former glory following the recent fire. Simon encourages anyone who would like to support the application to e-mail him for an information pack. The Mill has been out of use for 16 years due to bureaucracy and objection despite being one of the most highly designated industrial buildings in Britain, and the best preserved early 19th Century paper mill. Contact: +44 1580 891924 (phone/fax); [simongreen@aol.com](mailto:simongreen@aol.com)

✦ Another step in strengthening the art and craft of fine bookbinding in the United States was completed when the American Academy of Bookbinding, located in Telluride, Colorado, graduated its first two students. On May 23, 2003, Cathy Adelman from Malibu, California and Jeffrey Altepeter from Somerville, Massachusetts, were awarded diplomas in professional bookbinding during a formal ceremony. Cathy and Jeff satisfied five years of course requirements, completed over twenty bindings, both in class and independently, and a research paper, all of which were judged by a juried panel of highly respected fine binders. For more information on the American Academy of Bookbinding program, see the article on page 10 of this issue.



## Video Update

2 NEW VIDEOS NOW AVAILABLE

✿ CHICAGO, 1999 ✿

Scott Kellar: *Rounded Spine Boxes*

This demonstration gives participants step-by-step instructions on how to make drop-spine boxes that look like leather-bound books on the shelf. Techniques explored include the fabrication and covering of box trays, the preparation of a rounded spine form, the preparation and attachment of leather, and methods of finishing the appearance.

Scott Kellar has had extensive experience in all aspects of bookbinding and book conservation. He received his first training in bookbinding in the Monastery Hill Bindery in Chicago (1974-76), followed by four years in the Conservation Bindery of the Newberry Library, then five years practicing privately at his studio, Scriptorium Bookbinding. He then became Collections Conservator at Northwestern University Library where he remained eight years developing and establishing their conservation lab. In 1994, he again established his own studio in Chicago where he currently practices. He is a member of GBW, Hand Bookbinders, and the Chicago Area Conservation Group.

✿ ANN ARBOR, 1997 ✿

Dag-Ernst Peterson: *How to Treat Wooden Boards*

The demonstration is in two parts. 1. The different steps in making wooden boards (beech) for a German printed book from about 1500. (i.e., the choice, measuring, planing, beveling the edges, boring the holes for the cords, etc.). 2. How to restore boards with different stages of damage. Peterson demonstrates the treatment of wooden boards using simple, easily available tools from the point of view of a book restorer, not of a specialist in woodworking.

Dag-Ernst Petersen became head conservator of the Herzog August Library in Wolfenbuettel, Germany, in 1985. He apprenticed as a bookbinder from 1963-66 and worked as a journeyman binder in Ascona, Munich, Florence, Vienna, and Paris until 1971, when he qualified as a Master Bookbinder. After studying chemistry for two years, he was appointed conservator at Wolfenbuettel. There he has begun a program to train bookbinders to become conservators. The Herzog August Library owns one of the premier collections from the Middle Ages and the Renaissance. He is the son of a well-known bookbinder.

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, refer to the GBW site:

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

The phone number for BOB MUENS was incorrect in the August Newsletter. Anyone interested in taking over the videotaping of Standards sessions should contact Bob at:

Telephone 305-293-8881  
or  
bob2o@earthlink.net

## *Study Opportunities* by Jeffrey Altepeter

AMERICAN ACADEMY OF BOOKBINDING  
TELLURIDE, CO

In honor of the major milestones it has reached in 2003, The American Academy of Bookbinding (AAB) has been chosen as the first program in this series of articles profiling study opportunities. AAB celebrates its 10th anniversary this year with the first graduating class in the school's diploma program.

Founded in 1993 by Daniel Tucker, Tini Miura, and Einen Miura, AAB has grown from a couple of classes and a handful of students to become the only program in North America dedicated to design binding. According to Daniel Tucker, AAB remains true to the original mission, "offering instruction in the best binding in the world, from an artistic and craft sense, by the best binders in the world." AAB has hosted more than one hundred students from around the world, many returning year after year. Since 2000, having outgrown its former home in the basement of the Ah Haa School for the Arts, AAB has taken root in its permanent home in a historic stone building in the heart of Telluride. Students have 24-hour access to the well-lit and well-equipped 1400 sq. ft. book-binding studio as well as a large, comfortable student lounge and reference library.

AAB offers an annual series of intensive workshops, primarily in the summer, on various fine binding topics. Courses are taught by permanent faculty and guest instructors from around the world. Permanent faculty member Tini Miura has taught much of the core curriculum for the past 10 years—focused mainly on French Style Fine Binding while incorporating techniques from various other fine binding traditions. Other instructors have included expert binders such as Hans-Peter Frolich, Louise Genest, John Franklin Mowery, and Eleanore Edwards Ramsey. As the school continues to grow, expanding resources will go toward bringing an ever-wider selection of binding experts to teach for the program. The school's workshops (one- and two-week long intensives) may be taken independently or combined over several years as part of the diploma program. Regular courses, required for the diploma program, include French Style Leather Binding; Gilding and Onlay; Titling; and Chemise, Slipcase, and Drop Back Box. Additional classes cover topics such as German style leather binding, decorated paper, vellum binding, and

many other binding techniques.

Workshops are intensive and demanding. The core class, which may be repeated five or more times, is French Style Leather Binding. The course offers in-depth training in the forwarding of fine leather bindings. First year students complete one half and one full leather binding. Returning students complete two full leather bindings each year, adding various techniques each session including raised bands, edge decoration, hand-sewn headbands, leather doublures, and sunken suede doublures. At the end of the first course students meet with the instructor to review course work and competency level, and to establish individual contracts for the diploma program. Homework is assigned to be completed before the following year's workshops and is considered critical to professional development. Homework is based on repetition of the course work along with individualized advice for improving specific techniques.

It is estimated that at least five years of study is required to complete the diploma program. The general requirements include 10 bindings completed in classes and 10 completed independently. Two of these bindings must be complete with design (tooling and onlay), one with a chemise and slipcase and the other with a drop back box. A written paper demonstrating the student's ability to do independent research and write on the subject of bookbinding is also required. Upon completion of all projects a panel of jurors gather to evaluate the student's work and arrive at a decision to grant the diploma. The review process is highly critical, with jurors looking for proficiency in all areas of fine binding—forwarding, edge decoration, headband sewing, design, and execution. The goal of the program is to graduate professional designer-binders with the ability to continue the Academy's effort to pass down the specialized knowledge of fine binding to future generations.

In May the school convened the first panel to evaluate four students for graduation. Daniel Tucker pointed out to those attending the graduation ceremony that the panel (Daniel Tucker, Tini and Einen Miura, Eleanor Ramsey, Frank Mowery, and Monique Lallier) brought over 200 years of collective experience to the evaluation process. "We are all standing on the shoulders of our teachers," said Tucker, "just as these graduates will stand on ours." Two students (GBW members Cathy Adelman and Jeff Altepeter) were awarded diplomas at the graduation ceremony. Two other students were offered extensions to complete work, with the opportunity

to graduate this fall. The jury spent a couple of days examining bindings and meeting with the students in what was, by all accounts, a rigorous process to ensure that graduates met the school's highest standards.

In May, June, and July 2004 the school will offer another round of intensive workshops. Tini Miura will teach a Design Binding course as well as the Advanced French Style Leather Binding (for students that have attended at least three years). Monique Lalier will teach two sessions of French Style Leather Binding for beginning and intermediate students. Peter Verheyen will offer a course called "Vellum On Boards." A past favorite, "The Logic of German Fine Binding" will be offered again by Frank Mowery. Limited class sizes and high standards require a selective admissions policy—students must submit a descriptive resume of their bookbinding experience and a statement about why they are applying for the program or a particular course. Contact AAB for more information and application materials:

The American Academy of Bookbinding  
P.O. Box 1590  
Telluride, CO 81435  
970.728.3886 or [staff@ahhaa.org](mailto:staff@ahhaa.org)  
<http://ahhaa.org/AAB.html>

## Marbling by Iris Nevins

Marbling problems can be extremely frustrating and there is a high dropout rate of new marblers due to these "problems." I want to share a snag I had last week, to perhaps encourage those who might be struggling as they start out. My marbling issue was that the color was sliding off the paper as it dried, leaving a pale shade of what had been intended.

The first thing one thinks of when this happens is that the aluming (the alum is the mordant that chemically binds the pigments to the paper) had gone off. The weather had been atrocious here in NJ all summer, hot and rainy all the time. I find that my marbling likes to be under 70 degrees and at about 55% or less humidity. I marble on dried alumed papers, which need to be stored at those conditions, so my first thought was that the humidity got to them in spite of the air conditioning and dehumidifier. So I made fresh alum and re-alumed a bunch of the papers. This generally works. I have never seen it NOT work. But this time it made the problem worse.

Next step in the process of elimination—maybe the carrageenan size had gone off (I mean the powder itself). So I tried a new batch, waited several hours for it to settle, tried again, but no luck. I then remade the paints. Perhaps they had gone off (hopefully not the pigments themselves, as that would be an expensive disaster). That didn't work either. Perhaps it was something in the water. I tried filtered water for the size, even though I have been making size with hard tap water for over 25 years with no troubles. The paints are made with distilled water. Again, no luck.

I dumped all the materials, perplexed. Another marbler suggested that maybe my alum sponge was rotten, had gotten a mold in it, or was leaving some residue of sponge behind. The papers did seem a little rough textured after aluming. So, I tried again a few days later with a new sponge, and lo and behold everything worked beautifully. But lest you think that it was the sponge that made the difference (and by the way, I had gone back to the original paints!) just for fun, if you can call it fun, I tried the old papers that had been alumed with the old sponge and they worked just fine.

## Report from the Society of Bookbinders

*Society of Bookbinders Education & Training  
Conference 2003, July 17-20, Reading, England*

The Society of Bookbinders holds these conferences every other year in an effort to augment the shrinking educational and training programs in the United Kingdom. This year's conference was held on the campus of the University of Reading. The lovely campus, once the private estate of either Huntley or Palmer, the biscuit makers, is filled with beautiful plantings and historic buildings, which we had ample time to admire as we walked back and forth. On the opening day a number of tours of the campus were offered, but I missed them all. Fortunately, Catherine did get to some of them. I found the accommodations comfortable and the food standard British college food, adequate but not exciting. The bar openings were somewhat erratic.

It was good to see again SoB members I had met at previous meetings: Malcolm and Mary Lamb, of Harmatan Leather; Jenny Codrington, editor of the SoB Newsletter for several years; Sün Evrard, over from France; Maureen Duke, one of the presenters



*Maureen Duke*

at the GBW Seminar in Chicago in 1999; James Brockman, and David Sellars among others. Gillian Boal, UC Berkeley Bancroft Library conservator, was there as well as Yehudah Miklaf, a Canadian binder

now living in Israel, and the other Americans mentioned in Catherine's account.

It was not possible to attend all the dozen or more presentations, but I did get a chance to see Nick Cowlshaw's *Rebacking of Victorian Cloth Covered Bindings*, Trevor Lloyd's talk on *Period Finishing*, Glenn Bartley's *Vellum Over Boards*, Paul Delrue's *Puckering a Leather Binding the Artistic Way*. Stephen Thompson gave an interesting account of the history and making of millboard, and Sün Evrard's talk *I bind, you repair, he/she restores* on her ingenious conservation alternatives was fascinating.

Other speakers included Roy Haward on *Forwarding and covering of leather bindings*, Victoria Hall demonstrating marble and paste papers, Nick Sellwood showing how to repair and rebind account books with archival materials, Caroline Bendix speaking on library preservation and the care of library books (a session so crowded I couldn't get in), Gavin Rookledge on *Give Tradition a Break* and David Sellars on *Aspects of Designer Binding*. If there was a fault with this conference it was overload. Too much to see in too short a time.

In the evenings the keynote speakers were Bernard Middleton giving his advice on *How NOT to Create a Bindery*, with hilarious slides taken by Mel Jefferson, of some of the problems being shown during Bernard's deadpan talk; James Brockman, SoB President welcoming attendees; and Paul Delrue's talk *One Mastercraftsman & His Apprentice: the life and work of the late John Vivoian*. There was as well, a slide talk about *Robert Gibbings and the Golden Cockerell Press*, one of those surprise talks that made a weary group sit up and take notice—and laugh heartily. Gibbings, the author of *Three Men in a Boat*, was a remarkable man with an interesting life. The speaker, Martin Andrews, is an excellent and entertaining lecturer.

Of course, there were the suppliers filling three rooms and tempting buyers, and the Bookbinding Competition for which there never seemed enough time to see properly. It always seemed to be time to rush off to yet another talk. Several American binders had entered books in the various categories, with some winners, as noted in Noteworthy. Eri Funazaki, a new Licentiate of DB, was the winner of the Fine Binding Award.

Tony Ward, Conference Organizer, must be congratulated on an excellent and most interesting and enjoyable conference. We look forward to the next one in 2005.

*Margaret Johnson*



Eri Funazaki and Sün Evrard

❁ As a follow-up to Margaret Johnson, the campus tours were most interesting; the ensuite rooms were simple, but certainly adequate; the food was quite good; the friendships (new and renewed) were heartwarming; the Suppliers Fair was wonderful; the Competition Exhibition full of exciting books; and the sessions were excellent.

In spite of traveling all night and a too-short but much-needed nap, I was able to maneuver the long walks around the campus for the tours the first day. I went to the university's library and found their special exhibit (just for us) and their many rare book rooms intriguing, but the most fascinating was a long visit in their library bindery. A couple of us had a good chat and several demonstrations with the man that takes care of most of their restorations versus the others who handle the new bindings. I was especially happy to see some of the bindery's machinery at work, such as the computerized hot stamping set-up.

After supper that evening we all thoroughly enjoyed the presentation, *Master and Apprentice—A Time Remembered* given by Paul Delrue (the apprentice) about bookbinder John Vivian (the master).

Besides myself and Margaret, others attending the Conference from the U.S. were Brenda Parsons, Robbin Morris, Mel Kavin, Bruce Kavin, and Cathy Adelman. Other Guild of Book Workers' members from other parts of the world were there, too.

When the educational sessions began the next day (July 19), I first attended Roy Haward's *Covering with Leather* presentation, which was so much more than just the basics of covering a book with leather. His

demonstration on the sharpening of knives (spoke-shave included) was great. He said many times, and I heard it often from the other presenters, "If it works for you, then it works." Or, "If it works for you, then do it!"

I, too, attended Nick Cowlshaw's *Rebacking of Victorian Cloth Covered Bindings*, and then it was off to Nick Sellwood's *Account Book Binding* session.

The whole group of about 180 folks then met together in the afternoon for Jim Brockman's *Tooling with Gold Leaf—Traditional and Modern*. The seating arrangement in the large room allowed us all to see him at work as well as the video on the screen above him. After dinner that evening, there was a lecture on *Robert Gibbings and the Golden Cockerell Press*.

Saturday, July 20, brought—for me—a most interesting talk by Roy Thomson on *The Craft Leather Project—the Work of the Leather Conservation Centre, 1978*. I took so many notes, my hands ached. From here it was Paul Delrue again, this time on *A Decorative Leather Covering Technique*.



Brenda Parsons (Greensboro, NC), Margaret Johnson (San Francisco, CA), Robbin Morris and Catherine Burkhard (Dallas, TX)

Not having his usual three to four hours to work the leather, I still felt it was marvelous what he accomplished with puckering that leather decoratively in little over an hour! From here it was Sün Evrard—*I Bind, You Repair, He/She Restores*. Sün is originally from Hungary and her name means "porcupine"—which I interpret as one who has been, and is, reaching out to poke around and do new techniques, still keeping the integrity of the book.

The group gathered as one again that afternoon, not wanting to miss a word of Bernard Middleton's presentation. His dry wit and slides were enormously



fun. Perhaps we shouldn't set up our binderies just like his, but we'd all love to have even a tenth of those wonderful tools.

The last evening was the Conference Banquet—very lovely and fun—and great to see so many winners in the competition—especially those from our Guild of Book Workers. There had been 72 entries, and the judges certainly had a time doing their work in the four categories.

Hats off to all the Society of Bookbinders' officers with James Brockman as President—and the Conference Organizer, Tony Ward. I did attend their Annual Meeting for a while, and learned that they have just as many concerns as any non-profit organization, and seemed to be trying to meet them head on as we here in the Guild are working hard to do.

I agree with Margaret Johnson—the only fault, if you must find one, is the numerous sessions you didn't get to attend, and the fast-paced schedule. If you wanted to do any shopping in the great Suppliers Fair, you had to be organized and do it fast so that you wouldn't miss the next event. But it was all a great opportunity—a second one for me—and who knows, I just might take it all in again in 2005!

*Catherine Burkhard*

## Calligraphy

by Nancy Leavitt

During July of this year I traveled to Italy for a week-long course on Medieval Inks and Pigments given by Dr. Cheryl Porter. The course was offered by the Institute of Academic Studies of London, which each summer offers four weeks of classes related to book-binding and restoration. Porter has been a director of the Montefiascone Project since its inception in 1988.

[See the October 2001 Newsletter, #138, page 12, for a detailed description of Dr. Porter and Montefiascone.]

There were six of us in the class representing the fields of conservation, book binding, librarianship, design, and lettering. Mornings began with slides of manuscripts, most of which Cheryl had studied or worked on, followed by the actual mixing and painting with medieval pigments. We were provided all the materials for class, though some of us graciously offered our gelato spoons to use as mixing spatulas.

If you are interested in the chemical make up, use, and manufacture of these pigments, refer to the resources listed at the end of this article. This report is intended to give a basic outline of the class and a few examples of the remarkable stories connected with the development, manufacture, and use of these inks and pigments.

Today's painter can easily buy a tube of paint and a brush and begin painting. But to the medieval painter, knowledge of materials was monumental. An apprentice devoted at least five years to the study of obtaining supplies, manufacturing recipes handed down from the master, and techniques in how to use materials in medieval frescoes, a secco painting, panel painting, and manuscript painting. By the 15th century, painters could purchase colors and parchment supplies at the chemist or apothecary shops.

Tools and materials that were used for painting and drawing were often determined by the geography and cultural traditions of where the work was being done. The palm leaf was used as a writing surface in India, and papyrus in Egypt where it was plentiful. The hollow split reed pen allowed the cutting of an edged pen, which would glide easily over the fibrous surface of papyrus paper. Parchment was not used east of Iran because it was considered unclean to touch a cow. The surface or support also dictated the ductus of the letterform (shape is determined by how the pen moves across the paper) and what tools and materials may be used.

Our color study began with inks. The ink must be thin enough to flow from the pen, thick enough not to spread over the surface, and have enough binding power to stick to the support it is being used on. A good ink will adhere to a surface for years and not fade. The black carbon inks—ivory, bone, lamp, and vine black—are made by burning organic materials and are named after their source. The carbon is made into water-based inks by mixing it in suspension with gum arabic and water. Once the ink dries the carbon is held to itself and the surface with the gum. Cheryl discussed the history of each ink, how it is made, its attributes and problems, and any pertinent conservation information. We mixed ink samples using pure carbon, gum arabic, and water, and painted them on watercolor paper. We compared notes on their blackness, ease of use, and binding qualities. Ivory and vine were our choices for darkest color and ease of use. Because of the differences in how we each mixed our samples, results varied.

Iron gall inks are made from a mixture of gallic acid (collected from oak galls), an iron salt (ferrous sulfate), and water. The female hymenoptera wasp, *Cnipsys tinctoria*, deposits her eggs into the soft tissue of the oak tree, *Quercus infectoria*. The tissue reacts and forms a vegetative growth called a gall, which serves to house the eggs and subsequent larvae. The galls produce tannic acid, which when made into an ink, does not smudge and is permanent. This allowed the ink to be used for legal documents, as it could not be scraped off and forged. Combinations of carbon inks and oak gall inks were mixed for better lettering results. Because of its acidic composition, iron gall ink has a pH of 1.5 to 3 and deposits sulphuric acid on the surface of the paper or vellum support. Porter talked about the dangers of washing these manuscripts to remove the iron, cautioning that if washing was done it should be done thoroughly.

Sepia ink is a dark brown or black and turns reddish brown when exposed to light. Ink sacs mostly composed of melanin were used from the medieval cuttle fish, *Cephalopoda officinalis*, to make ink. This was used from Roman times and in early China. The sacs are collected, dried and ground, boiled, and mixed with gum arabic. The ink is very strong and is diluted 1 part of ink to 1,000 parts water. Although sepia quickly fades when exposed to sunlight, it is stable in a controlled environment.

Pigments are finely divided substances that provide color and remain in suspension when mixed with a liquid carrier. We worked through the following

medieval palette by color families: Earths—ochre, umbers, sienna, terre verte; Minerals/Natural—ultramarine, azurite, malachite, orpiment, gold & silver leaf; Minerals/Manufactured—verdigris, vermilion, red lead, lead white, lead tin yellow; Organics—brazilwood, kermes, madder, lac, cochineal, buckthorn, weld, saffron, indigo, and woad.

Pigments are manufactured in a variety of ways. Earth pigments often need only to be cleaned up before use. Natural materials may need to be processed synthetically, where some kind of chemical change must occur to render a useable pigment.

The earth colors—ochre, sienna, and umber—have been used since the cave paintings of Lascaux. They are colored salts of iron that are found mixed with clay and other materials and minerals. Their color is caused by the proportion of ferrous oxide, (FeO—more yellow) to ferric oxide (Fe<sub>2</sub>O<sub>3</sub>—more red) present in the earth. Earth colors are collected in open-cast mines and cleaned through a process called levigation where they are mixed with water so that the smaller particles are decanted off in a series of containers, leaving the impurities to settle to the bottom. In calcination, pigments are spread on large iron plates and heated in the presence of air. This burns off the water and darkens the pigment, making it more opaque like burnt umber and burnt sienna. Earth pigments are inexpensive, widely available, chemically inert, and light fast when compared with other pigments.

A main source of red dye and pigment came from three species of parasitic scale insects (Superfamily Coccoidea), Kermes vermilio, Porphyrophro polonius, and Cochus lacca L. Brilliant crimson colors were produced from the female bodies of these insects. Porter detailed their remarkable life cycles, history, and economic value during medieval times.

The cochineal insect, *Coccus cacti*, are found on cactus plants and are native to the New World. It was used for dyeing and painting by the Aztecs and brought back to Europe by the Spanish explorers. Cochineal was ten times stronger than Kermes and replaced it in Europe by the mid 1600s. Today the cochineal insect is still used as a coloring additive (E120) in cosmetics such as lipstick and eyeshadow, and as a food dye in foodstuffs such as cherry coke.

To transform a dye (in this case insect juices) into a pigment, a precipitate must be made where the dye is fixed onto an inert base. This process is called laking. Porter deftly replicated this laking process in a series of glass tea pots by adding an acidic alum to dissolve

the dye in hot water. The extracted dye was then reheated and precipitated onto a base by adding alkaline potash. A “dense flocculance” of foam formed, which we painted onto our test sheets. We tested the colors at each stage of the lake process. Red organic colors turn more orange with the addition of an acid and more purple with exposure to alkaline.

Our studies of yellows included saffron, still considered the most expensive spice and pigment today. Only three red stamens are collected from the flower of the crocus plant, *Crocus sativus*, L. which blooms once between September and October in Mediterranean countries. During medieval times it was used as a dye and pigment for its pure yellow color and was occasionally mixed with orpiment for painting. It takes 100,000 to 140,000 flowers to make 1 kilogram of saffron. Today in the village of Kozani, Greece, the “Kozani Saffron Producers Cooperative” has developed a strategy to produce and market Kozani red saffron. This industry contributes 40% of the income in this poor small farming community.

Indigotin is a blue dye that can be obtained from the woad plant, *Isatis tinctoria*, and true indigo, *Indigofera tinctoria*. Jenny Balfour-Paul has written a book entitled *Indigo* published by the British Museum Press (London, 1998), which thoroughly covers the history of the indigo pigment. Woad is a hardy biennial plant from the Cruciferae family that was imported to northern Europe and the British Isles from North Africa and the Near and Middle East. It was used as a manuscript painting pigment but was not used as a dye until the 18th century.

To concentrate and indigo dye from woad, the plant is harvested and reduced in a vat. The plant material is gathered into large cannon-sized balls and dried in the sun. After drying, it is broken into a powder and heated in water for several weeks where it becomes tar like. To make a dye, the material has to be kept at a fixed alkalinity. Although methods for measuring pH were not invented until the 20th century, workers knew how to keep the material at the proper alkalinity by testing its texture. If the liquid was slippery and wet it was alkaline, if it was rough and had a slight change of smell it was acidic. Urine was used to keep the alkalinity right. Porter showed some fascinating images of this ancient process and discussed the economic importance of this industry. Woad was made this way until 1900. Woad is an aggressive, invasive plant which strips potash salts from the soil and its growth is outlawed in some U.S. states. In places where it is grown it must be moved



every three years or it will devastate agricultural land. The Bleu de Lectoure, established in 1994, is a business in France that grows, processes, and produces products from natural indigo taken from the woad plant. They produce blue pastels and pigments, and sell them over the Internet. Their address is included in the reference section of this article.

My favorite medieval pigments for lettering are the most poisonous—red lead and white lead. They give a fine writing line and have good covering power.

Porter also described the process of making alum tawed skin and showed slides of illuminated manuscript illustrations that contained bound books in brightly colored covers. She said color was most likely applied on one side of the alum tawed skins to reflect the fashion of the day.

As a modern day scribe my everyday palette is similar to the medieval one, but has the benefit of 600 years of experience in the production and manufacture of pigments. It is a fair criticism of today's calligraphers that their knowledge of materials is limited. Art schools used to teach materials classes where students would grind and mix their own inks, paints, and pastels. Most of us have settled into the comfortable habit of painting with tools and tube paints acquired from glossy catalogues. But for workers who care about the quality and longevity of their work, understanding how pigments work and knowledge of your craft's tools and materials is paramount. This does not mean that one must grind and mix their own pigments, but simply knowing about their source and nature is helpful.

Like any good scholar, there wasn't a field Porter didn't visit, chemistry (alchemy), botany, entomology, geography, history, economics, religion, and, of course, conservation and book binding. She supplied us with pigment charts and handouts with a variety of paint recipes from medieval manuscripts, plus an extensive reading and resource list. I highly recommend this class to anyone interested in pigments. In a later article I will describe how to mix and letter with hand ground pigments

FOR FURTHER READING:

Rutherford J. Gettins and George L. Stout, *Painting Materials: a Short Encyclopedia*, Dover, New York, 1966.

Cennino Cennini, *The Craftsman's Handbook*, trans. D. V. Thompson, Dover, New York.

Ralph Mayer, *The Artist's Handbook of Material and Techniques*, Faber and Faber, 1972.

Daniel V. Thompson, Jr., *The Material and Techniques of Medieval Painting*, Dover Publications, New York, 1956.

Jack Thompson, *Manuscript Inks*, The Caber Press, Portland, Oregon, 1996.

Jenny Balfour Paul, *Indigo*, British Museum Press, London, 1998.

*The Calligrapher's Handbook*, ed. Heather Child, Taplinger Publ. Co., New York, 2nd edition, 1985. This has the most information on specific tools and materials for the calligrapher.

COURSE INFORMATION AND PIGMENT SOURCES:

International Academic Projects, 6 Fitzroy Sq., London, W1T 5HJ, [www.academicprojects.co.uk](http://www.academicprojects.co.uk)

L. Cornelissen & Son Ltd., Artists' Colourmen, 105 Great Russell St., London, WC1B 3RY, [www.cornelissen.com](http://www.cornelissen.com)

Zecchi, Colori Belle Arti, Via dello Studio, 19r, 50122 Firenze, Italy, [www.zecchi.com](http://www.zecchi.com)

Verfmoolen 'de Kat', Kalverringdyk 29, 1509 BT, Zaandam, Netherlands, phone: 075-621-04-77

Kremer Pigments Inc., 228 Elizabeth Street, New York 10012, [www.kremerpigments.com](http://www.kremerpigments.com)

Bleus de Pastel de Lectoure, Ancienne Tannerie, Pont de Pile, 32700 Lectoure France, [www.bleu-de-lectoure.com](http://www.bleu-de-lectoure.com)  
Source for blue woad pigments. Send me a SASE and I'll send you a painted sample of woad.

## Publications

~ New from Pequeño Press: *Beauty* by Steven Holt. Designed and produced by Patrice Baldwin. Humanity's attitude and practices concerning what is beautiful have always appeared at the forefront of every culture. From one era to another, these ideas have varied wildly and changed and rechanged time and again, producing some fascinating results for us to study. This 142 page miniature is 2 3/4 x 2 7/8 inches and 1 5/8 inch thick. Hard covered with handmade paper and with a Peruvian shrine imbedded in the front cover. It also has a flurry of white bows along the spine. This is a signed and numbered edition of 50. \$90 + \$2 p&h. Dealer discount 25%—3 book minimum. Photo and information available on the following website: [www.mindspring.com/~patbooks/pagetwo.html](http://www.mindspring.com/~patbooks/pagetwo.html). Other titles available. Contact Pequeño Press, 1505 Buckskin Dr., Santa Maria, CA 93454; 805.352.0202, e-mail: [patbooks@mindspring.com](mailto:patbooks@mindspring.com)

### ~ NEW DIGITAL EDITION FROM OCTAVO

Paradise in the proportions of letterforms Geofroy Tory. *Champ Fleury* (Flowery Fields). Paris, 1529; <http://www.octavo.com/collections/projects/trychf/index.html>

This beautifully illustrated treatise is an example of the Renaissance pursuit of an ideal proportion between humanity and the letters in which its achievements were recorded. Perspective, the Golden Section, classical mythology: all were used by its author to show how letters should be made. Using a square grid that foreshadows the pixels of today's digital letterforms, Tory's idea of "letters" included language and literature as well as the construction of letterforms and their visual presentation. This Octavo Edition features an extraordinary copy of Tory's work complemented by the 1927 English translation by George B. Ives designed by the celebrated American designer Bruce Rogers and published by the Grolier Club; both books are from the Lessing J. Rosenwald Collection at the Library of Congress. Commentary by Kay Amert. \$35 A Research Facsimile is also available for \$450, see our site for details.

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### ~ AVAILABLE IN SHEETS

#### *Eric Ravilious: The Saint Bride Notebook*

Eric Ravilious (1903-1942) cut forty-two wood engravings for the Kynoch Press Notebook of 1933, delightful vignettes that stand among the best of his engraved work. To celebrate the centenary of Ravilious' birth, the Friends of the St. Bride Printing Library have commissioned the Incline Press of Oldham to design and print a new edition of the engravings. It is set in Monotype Bembo, printed on Heritage Fourdrinier paper, and bound at the Fine Bindery. In order to enable these wonderful engravings to be seen to better advantage this present edition has been produced to a larger format (228 x 150mm.) than the original.

The Notebook is preceded by a reprint of Robert Harling's 1946 essay on Ravilious, which was the first critical appreciation of his work and, despite its age, remains unsurpassed by any subsequent writing. Dr Caroline Archer (author of the history of the Kynoch Press) also contributes an essay on Ravilious' work for the press—one of the most innovative and discerning printers in England in the 1920s and 1930s. £48 carriage paid. (or \$80 carriage paid). A limited number of copies, in the folded sheets, for bookbinders who wish to create their own binders are available at £38 carriage paid. (or \$62 carriage paid) To order either a bound copy or a set of sheets, e-mail: [barry.mckay@britishlibrary.net](mailto:barry.mckay@britishlibrary.net) with your name, delivery address and notice of preferred method of payment. Most credit cards are equally acceptable. Barry McKay Rare Books;

Tel: 017683 52282; Fax 017683 52706  
website: [www.barrymckayrarebooks.com](http://www.barrymckayrarebooks.com)

## Reviews

Sandra Kirshenbaum, *A Life with Books and with Fine Print: The Review for the Arts of the Book*, an oral history conducted in 1999 by Robert D. Harlan. Regional Oral History Office, 486 Library, University of California, Berkeley, CA 94720. 2001. \$56 plus \$5 shipping; microfilm \$25 plus \$5 shipping.

Sandra D. Kirshenbaum, editor. *The Complete Index to Fine Print* (Volume 16 Number 4). Oak Knoll Press and Pro Arte Libri, 310 Delaware Street, New Castle, DE 19720. 2003. 80 pages. \$20.00. 1-58456-096-7.

Reviewed by Carol P. Grossman, Four Rivers Books, Ltd.

Sandra Kirshenbaum has played a unique role in the American fine press movement, and even in the international movement. For sixteen years (1973-1990), her journal *Fine Print* documented the efforts of fine printers, designers, illustrators and binders. A librarian by training, she saw the need for bibliographic records for fine press books, books by definition produced in tiny editions and rarely registered with the Library of Congress. Using her own money, she began the magazine with D. Steven Corey, Linnea Gentry, and George Ritchie. From the beginning, she was enthusiastically and generously supported by folks in the fine book trade, including Claire Van Vliet, Adrian Wilson, Andrew Hoyem (who printed the journal), and Harry Duncan.

What began as a means of recording the fruits of the press movement turned into a forum for information about the crafts involved in producing these books. Its advertising became a vehicle for disseminating information about new books, services, supplies, papers, and binding materials. Kirshenbaum also realized the importance of overseas craftsmen, and produced special issues on the fine press work of several countries, including Germany and Czechoslovakia. These productions widened the horizons of American craftsmen and collectors.

*Fine Print* quickly metamorphosed from a small format newsletter to a beautiful journal printed letterpress with original covers designed by the finest people in the field. Kirshenbaum gave the designers totally free rein, so the issues convey many distinct styles and ideas. *Fine Print* has been the model for all the subsequent journals appearing in the fine press arena. After *Fine Print* closed, Thomas Taylor picked up the torch with his series *Bookways*, which appeared

for four years. Finally, in 1996, the Fine Press Book Association was formed and began producing the journal *Parenthesis*.

The Regional Oral History Office of the University of California has an on-going series of oral histories obtained from many of the important figures in the San Francisco area fine printing field. These are a wonderful way of documenting the accomplishments, personalities, and milieu of printing in California. Robert D. Harlan, Professor Emeritus, School of Information Management and Systems, University of California, Berkeley, has spent a lifetime working with fine presses, and his knowledge is evident in the interviews of prominent Californians for the Oral History Office he has completed. His delightful interview with Kirshenbaum is the most recent.

The personalities and depth of knowledge of both Kirshenbaum and Harlan are evident on every page. The interview is engrossing, and sheds a great deal of light on the vicissitudes of fine printing in America. Kirshenbaum exemplifies the typical denizen of the fine press world—enthralled with the beauty and craftsmanship entailed in these books, and willing to struggle, with little recompense, to further knowledge and appreciation of these wonderful books and their creators.

She remembers how she and her family escaped from Fascist Italy. It's a story that rivals the escapes in movies such as *Tea with Mussolini*. After the tension of escape, Kirshenbaum's childhood was what you might expect of a book-lover. The family moved almost immediately to San Francisco where she devoured virtually all books in sight and developed fine skills in writing. After graduating with honors from UC Berkeley in 1959, she went on to an MLS from the Carnegie University Library School. Ironically, she met Jack Stauffacher while he was there to work on Porter Garnett's Laboratory Press equipment. Kirshenbaum's parents and Stauffacher's in-laws had escaped from Italy at about the same time and both families met in San Francisco! At that time she had no interest in fine printing. Harlan and Kirshenbaum marvel at the coincidence.

Kirshenbaum worked as a librarian wherever her husband's career took them. She started in New Jersey and later worked *gratis* in Argentina; both provided experiences that proved useful when she became a bookseller and later the publisher of *Fine Print*. In 1970, she and her husband returned to San Francisco. She looked for a librarian's position without success, and then heard a book auction company

was looking for a cataloger. This was Maurice Powers' California Book Auction, later Pacific Book Auction. She cut her teeth on the Wells Fargo collection of books, primarily Western Americana. She learned how to create catalog entries the way most of us do—by reading other auction catalogs and as many bookseller catalogs as she could get a hold of! She learned well, and can still chuckle at such bloopers as cataloging the facsimile of a famous book as the original (she wouldn't tell exactly which book it was.) After several years at the auction house, she worked for some time as a bookseller and continued to learn more about fine press books.

While with the auction house she became friends with Steve Corey, and her librarian's instincts kicked in—she realized the need for identifying and cataloging all “these wonderful handmade books ... and I had never known about them before.” Through Corey and the Book Club of California, Kirshenbaum expanded her friendships in the exalted atmosphere of San Francisco fine printing. She knew Adrian and Joyce Wilson, Andrew Hoyem, and Robert Grabhorn. As *Fine Print* grew from an eight-page newsletter to a full-fledged journal, Kirshenbaum's circle of acquaintances in the fine press movement as well as the other book arts expanded. The remainder of this oral history is a plethora of reminiscences about people she has known. It makes a wonderful read.

For those of us fortunate enough to have a complete run of *Fine Print*, the publishing of Kirshenbaum's *Index* (as the final issue of *Fine Print*) is the icing on the cake. Kirshenbaum and Harlan discuss the creation of the index: the effort began in 1996, and the printed version is just published by Oak Knoll Press. Any index is an intimidating task, and for a journal as long-lived as *Fine Print*, with so many articles and personalities involved, it was especially daunting. The book consists of three separate indexes. The first is a complete table of contents of the individual issues, including the names of the designers of each issue/cover. The second is an amazing index of names, including press names, press proprietors, craftspeople, and authors. If the Table of Contents does not impress the reader with the breadth of *Fine Print*, the names index will. Third is a subject index that will prove very useful, since it indexes not only topics in the articles, but also the subjects of books reviewed.

Kirshenbaum concludes her description of the contents of the *Index* with the words “We sincerely hope you will find this index to be a guide to the flo-

rescence of fine printing and all the book arts in the last quarter of the twentieth century.” Indeed, Sandra Kirshenbaum's work with *Fine Print* over that time will undoubtedly stand as the finest documentation of the era.

## Calendar

### EXHIBITIONS

#### 🌀 CALL FOR ENTRIES

**CRAFTING WELL BEING:** A juried exhibition at The True North Health Center in Falmouth, ME in association with the Maine Crafts Association. Entry deadline is **October 31, 2003**. Artists are invited to submit work for consideration by the jurors, who welcome both traditional and innovative approaches to this subject. Both two and three-dimensional work will be considered, as will a variety of media, including jewelry, metal, glass, fiber, wood and clay. All work must be original in design and concept and produced by the exhibiting artist. Work must not exceed 40 lbs. The fee is \$15 for up to three entries. Awards and prizes. Contact The True North Health Center for more information 202 US Route 1, Suite 200, Falmouth, ME 04105; 207.781.4488; [www.truenorthhealthcenter.org](http://www.truenorthhealthcenter.org)

**78<sup>TH</sup> ANNUAL INTERNATIONAL COMPETITION: PHOTOGRAPHY:** Juried by Darsie Alexander, Curator of Prints, Drawing, and Photographs, The Baltimore Museum of Art. Entry deadline is **November 15, 2003**. The competition is open to all artists. All forms and variations of photography are acceptable including digital art, mixed-media, and books. The size of the work may not exceed 60 inches in height or width. Work submitted must have been completed between 2002-2003 and cannot have been exhibited within 50 miles of Philadelphia. Work shown in prior Print Center exhibitions will not be accepted. The fee is \$40 for

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four slides and includes membership. For those outside the US, the fee+membership is \$55. Awards and prizes. Contact The Print Center for entry forms and further instructions 1614 Latimer Street, Philadelphia, PA 19103; 215.735.6090.

### 🌀 UNTIL

SEPT 12 – NOV 1, 2003: Philadelphia, PA. **Extra! Extra!** 2D & 3D Graphic Work by Red Grooms and **Sculptural Prints:** A Group Exhibition of 3D Prints and Photographs. The Print Center. 1614 Latimer St. 11am – 5:30 PM, Tuesday – Saturday.

OCTOBER 26, 2003: Denver, CO; *The Book as Art*, featuring 18 Colorado artists, offers viewers a unique opportunity to see diverse approaches to book art using both traditional and contemporary techniques and mediums. KW Studio/Gallery, 282 Delaware St. Denver 303-836-8000

OCTOBER 28, 2003: Members of San Diego Book Arts will exhibit their work at the San Diego State University Love Library. The highlight of this retrospective exhibit will be artworks that give a modern interpretation of the books in the Love Library Special Collection. Visitors will see a wide variety of work, including spin-offs of 17<sup>th</sup> Century books by Sarah Rosenbluth, text on antique cloth napkins by Charlotte Bird, and an adaptation of a historical astronomy book by Fran Watson. All of the artwork included transforms the recognizable book form in intriguing ways, leading us well beyond our ordinary expectation of this highly familiar object. The exhibit hours are Monday through Thursday 7:00 a.m. to 1:00 a.m., Friday 7:00 a.m. to 6:00 p.m., Saturday noon to 6:00 p.m., Sunday noon to 1:00 a.m.

The Centro del bel libro in Ascona staged an International Competition for the Innovative Book Cover in 2003. 177 participants from 25 countries submitted a total of 187 works. The winning entries chosen in June of 2003 were presented awards and are now going on exhibit along with winners of a competition for trainees of the bookbinding craft. The schedule is as follows:

OCT 7 - NOV 30: "Youth Bookbinding Competition" at Gutenberg Museum, Mainz

OCT 10 - NOV 23: "bel libro 2003" at Gutenberg Museum Fribourg

JAN 16 - FEB 15: "bel libro 2003/Youth Bookbinding Competition" at Gewerbemuseum Winterthur

For further information please visit our website: [www.cbl-ascona.ch](http://www.cbl-ascona.ch)

NOVEMBER 1: St. Louis, Missouri: "Under Cover: Book Arts." Open to all artists 18+. A national slide-juried exhibit of book arts. For prospectus: #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)

NOVEMBER 15: Renaissance Regional Art Exhibition. The Renaissance Center, Dickson, TN.

NOVEMBER 22: New York, NY: "Whistler and His Circle in Venice" at the Grolier Club. Contact: Megan Smith, Grolier Club, 47 E 60th St, New York, NY 10022; 212.838.6690; [msmith@grolierclub.org](mailto:msmith@grolierclub.org)

DECEMBER 7, 2003: "Girl Printers: Talented Women Strut Their Stuff!" An invitational show featuring printing, books, and ephemera, curated by Carol J. Blinn, Proprietor of Warwick Press. Union Mandeville Gallery, Union Collete, Schenectady, NY 12038. For events in conjunction with the show: [www.union.edu/gallery](http://www.union.edu/gallery).

DECEMBER 14: Baltimore, MD: "Secret Signs: Egyptian Writing" at the Walters Art Museum. This exhibition focuses on deciphering Egyptian writing and includes 49 books and objects, which explore the science of deciphering hieroglyphs. 410.547.9000; [www.thewalters.org](http://www.thewalters.org)

JANUARY 5, 2004: Washington, D.C.: "State of the Arts: Florida Contemporary": National Museum of Women in the Arts.

### 🌀 UPCOMING

#### GBW IN FLIGHT TRAVEL ITINERARY:

OCTOBER 23 – DECEMBER 27, 2003  
Denver Public Library, Denver CO

JANUARY 16 – MARCH 5, 2004  
Book Arts Program at the J. Willard Marriott Library  
University of Utah, Salt Lake City UT

MARCH 22 – MAY 7, 2004  
Suzzallo/Allen Library  
University of Washington, Seattle WA

MAY 20 – JULY 2, 2004  
Schatten Gallery, Robert W. Woodruff Library  
Emory University, Atlanta GA

JULY 16 – AUGUST 28, 2004  
Columbia College Chicago Center  
for Book & Paper Arts,  
Chicago IL

SEPTEMBER 13 – OCTOBER 29, 2004  
Columbus College of Art & Design  
Columbus OH

NOVEMBER 11 – DECEMBER 31, 2004  
Boston Public Library, Boston MA

JANUARY 18 – FEBRUARY 25, 2005  
Clark Humanities Museum  
Scripps College, Claremont CA

MARCH 10 – APRIL 22, 2005  
RIT Cary Graphics Arts Collection  
Rochester NY

MAY 10 – JULY 17, 2005  
Ransom Center Galleries  
The University of Texas at Austin

OCT 3 – NOV 14: San Francisco, CA: “**50 Books/50 Covers.**” The San Francisco Center for the Book. 415.565.0545. Opening reception Friday, Oct 3, 6-8 PM.

OCT 30, 2003 – MARCH 4, 2004: “Turning Pages: Celebrating South Florida Artist Made Books.” Centre Gallery, Miami-Dade Community College, Miami, FL. The Arthur & Mata Jaffe Collection, Florida Atlantic University, Wimberly Libery Library, Boca Raton, FL. Bienes Center, Main Library Broward County, Ft. Lauderdale, FL.

NOV 1 – DEC 31: “The Hand Bookbinders of California: 31<sup>st</sup> Anniversary Members Exhibition.” This year the exhibition will be held at Thomas A Goldwasser Rare Books, 486 Geary, San Francisco during the months of November and December.

NOV 1 – JAN 4: San Francisco, CA: **PCBA Members Exhibition** at the San Francisco Public Library. [www.pcbaonline.net](http://www.pcbaonline.net)

NOV 21 – JANUARY 16: San Francisco, CA: “**What’s Ahead in Letterpress Printing.**” The San Francisco Center for the Book. 415.565.0545. Opening reception Friday, November 21, 6-8pm.

DEC 1 – JAN 31: NYC: Center for Book Arts: Artist of the Month

2003/2004: Miami Beach, FL: Group Invitational Exhibition. A.J. Japour Gallery

2003/2004: “Personalities, Art, and World of the Third Kind: Parallel Realities.” Artpool Art & Research Center. Budapest, Hungary; traveling to Lithuania, Belgium & France

2004: Spartanburg, S.C.: “3<sup>rd</sup> Biennial Women’s Book Artist Exhibition. Convers College, Department of Art & Design.

#### STUDY OPPORTUNITIES

The Pyramid Atlantic, Center for Print, Paper & Book Arts fall calendar of classes is now available. Keep an eye on the website for workshops as well as faculty biographies and other exciting news. 304.459.7154; [www.pyramidatlantic.org](http://www.pyramidatlantic.org); [pyratl@earthlink.net](mailto:pyratl@earthlink.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.uah.edu](mailto:marnie.torrey@library.uah.edu) or the Department of Art and Art History: 801.581.8677

The North Bennet Street School catalogue of Winter/Spring Workshops is now available. For more information contact Janet A. Collins, Workshop Program Director; 617.227.0155 ext.102; e-mail: [workshop@nbss.org](mailto:workshop@nbss.org); [www.nbss.org](http://www.nbss.org)

San Francisco Center for the Book Sept. – Dec. catalog of workshops is now available. For more information and a complete listing of classes contact The San Francisco Center for the Book at 300 De Haro St., San Francisco, CA 94103. 415.565.0545. [www.sfcbook.org](http://www.sfcbook.org)

New Workshops Include:

OCTOBER 24 & 25: “Paints From Scratch: Materials and Techniques” with Peggy Skycraft.

OCTOBER 25: “Kids’ Workshop: Accordions Aren’t Just for Music” with Margaret Kessler.

OCTOBER 30: “Old-Time Photo Case with C.J. Grossman”

NOVEMBER 5: “Deluxe Japanese Book with Margaret Kessler. The Penland School of Crafts fall catalog is now available. Contact information: P.O. Box 37, Penland, North Carolina 28765-0037; phone 828.765.2359; fax 828.765.7389; [www.penland.org](http://www.penland.org)

Hollander’s classes include letterpress, papermaking, bookbinding (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)

Designer Bookbinders organises 5-6 evening lectures every winter. Themes are not always about design bookbinding, but guest speakers talk about everything ranging from paper treatments (marbling, paste papers)

#### 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 Dec. Newsletter, send camera-ready artwork or electronic files (inquire for electronic specifications) by **Nov. 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;

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to artist's books and makers talking about their work. Next winter's schedule has just been published and if you can make it to London for a Tuesday evening, it's well worth it. The lectures are held at The Art Workers Guild, which in itself is worth the visit! Come and meet people, and have a drink afterwards! It's a good time to meet up with several enthusiasts. Related lectures are as follows:

December 2: "Traditional European Paste Paper" with Susanne Krause

January 13: "Gold-tooling work" with Tracey Rowledge

February 3: "Contemporary Artists' Books": with Emma Hill. A publisher's viewpoint; commissioning, production, collaboration and presentation within the context of a gallery.

March 2: "13 years of design bookbindings for the Booker Prize" with Angela James.

Location: The Art Workers Guild, 6 Queen's Square, London WC2 at 6:30 pm. Admission £4 (£2 for full-time students) Nearest tube: Holborn / Russell Square / Tottenham Court road. For more information contact: Patty Harrison <Patty@XCLENT.CO.UK> or Designer Bookbinders <http://www.designerbookbinders.org.uk/>

### WORKSHOPS, LECTURES, & OTHER EVENTS

OCTOBER 22: take out: Dieu Donné Papermill's Benefit Auction; Harmony Palace, 62 Mott Street, New York, NY, 6pm - Midnight; \$750 for table of 10 tickets and \$100 for individual tickets. Evening will include- cocktails, five-course meal, dancing, Live and Silent Auctions. limited tickets left! Call Breck Hostetter to reserve tickets. 212.226.0573 x.302.

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.

OCTOBER 25-26: Easthampton, MA: "Creating Decorative Papers on the Etching Press," a workshop with Leni Fried. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

NOVEMBER 1-2; 15-16: Easthampton, MA: "Leather Rebacking," a workshop with James Reid-Cunningham. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

NOVEMBER 3-7: Barcelona: "History and use of medieval pigments and inks" Mireia Xarrii, BALAAM, c.reina amalia 36, 08001 Barcelona +32 699420542 Fax: 34 93 2123715

NOV 5 - DEC 17: Philadelphia, PA: "History of Photography with Original Prints" Wednesdays, November 5,

19; December 3, 17, 6-8pm. Peter Barberie, Philadelphia Museum of Art's first Horace W. Goldsmith Fellow in Photography, will lead a four-part seminar on the history of photography using original prints on view at the Rosenbach Museum and Library, Philadelphia Museum of Art, and at The Print Center. At the Rosenbach Museum and Library, 2008 Delancy Place. Maximum 15 participants. Participation fee \$100 members; \$140 non-members. Register at 215-732-1600 ext. 113.

Nov 7-16: Sussex County Community College: Iris Nevins will be having an art exhibit and sale, mainly marbled works. Samples and information about the sale are currently posted on her website: [www.marblingpaper.com](http://www.marblingpaper.com).

Nov 8-22: Philadelphia, PA: "Three-day Silk Aquatint Workshop for Experienced Printmakers" with printmaker Charlotte Yudis. Learn this acid-free printmaking technique, which has the richness of mezzotint and the spontaneity of action painting and watercolor. Saturdays, November 8, 11am-2pm; November 15, 11am-3pm; November 22, 11am-3:30pm at the Fleisher Center for Works on Paper, 705 Christian St. Maximum 8 participants. Participation fee \$75 members; \$100 non-members. Register at The Print Center 215-735-6090.

NOVEMBER 8-9: Easthampton, MA: "Odd Boxes," a workshop with Barbara Mauriello. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

NOVEMBER 28-30: London, England: "London Artists Book Fair" at the Institute of Contemporary Arts (ICA). Contact: Marcus Campbell Book Arts, 43 Holland St, London SE1 9JR, United Kingdom; phone: 020 7261 0111; [lab@marcuscampbell.co.uk](mailto:lab@marcuscampbell.co.uk)

DECEMBER 6-7: Easthampton, MA: "Gold Tooling on Leather Spines and Labels," a workshop with Daniel E. Kelm. Contact: Dan Kelm: One Cottage St. #5, Easthampton, MA 01027; 413.527.8044.

FEBRUARY 6-8: 37th California International Antiquarian Book Fair at the Los Angeles Airport Marriott Hotel. With over 200 booksellers from around the world, book enthusiasts will enjoy the finest selection of rare books, manuscripts, and ephemera. Please contact [info@winslowevents.com](mailto:info@winslowevents.com) for more information.

**JUNE 7-18: PBI 2004** will be held at Camp Collins, located outside Portland, Oregon. The online brochure and application information will be posted in the first week of Jan, 2004. <http://www.paperbookintensive.org/>

JUNE 9-14, 2004: The American Institute for Conservation of Historic and Artistic Works will hold their 32nd Annual Meeting in Portland, Oregon. For more information, see <http://aic.stanford.edu>



# *Newsletter*

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