



Newsletter

521 Fifth Avenue

New York, NY 10175 Number 140

February 2002

VA ◊ XXI

GUILD OF BOOKWORKERS

STANDARDS OF EXCELLENCE SEMINAR
ALEXANDRIA, VIRGINIA OCTOBER 4 - 7, 2001

PRESENTERS



PETER D. VERHEYEN



SUZANNE MOORE



S. A. NEFF, JR



JIRI VNOUCEK



MARTHA COLE



CHRISTINE SMITH

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WANT TO JOIN

THE GUILD OF BOOK WORKERS?

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

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

OR VISIT OUR WEBSITE

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

1/4 page ad #1"

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The Guild of Book Workers Newsletter

Number 140 — February 2002

GUILD NEWS

COMING IN THE APRIL ISSUE!!!

All information and applications for the
22nd Standards of Excellence
in Hand Bookbinding Seminar
in Minneapolis, Minnesota
September 19 – 22, 2002.

Monique Lallier: Chemise and Slipcase

Deborah Evetts: Pastepaper

Olivia Primanis: Conservation Approaches to
Album Structures at HRC

Bridgette O'Malley: Papermaking

And More to be Announced

Save the dates.

IN THIS ISSUE:

The four-page Questionnaire inserted into this issue is explained in the President's Report which follows. It is important to have as many members as possible answer as many questions as they can. It will take some time – you can do it in separate sessions – but we need to have it returned by May 1, 2002 so that it can be collated and assessed before the Annual Meeting, this year in September.

PRESIDENT'S REPORT

During its meeting at the Standards Seminar in Alexandria last October, the Executive Committee decided that the Guild should develop a comprehensive questionnaire to submit to the membership. Other organizations make extensive use of questionnaires to canvas their membership's opinions, but GBW has not generally done so. Questionnaires have been passed out at the end of the Standards Seminars - and the response has been encouraging with many helpful suggestions – but the questions have been restricted to the Standards Seminars, and directed only to the 150 or so participants attending that year, less than one-fifth of the membership. Many questions on other topics arise frequently in discussion during the planning of the various GBW programs and activities. The twenty-five members of the Executive Committee act as an effective sounding board for these matters, but they would be interested to know what the rest of the membership thinks. As it is, the Executive Committee does a lot of second-guessing, and often makes trial and error type decisions.

The questionnaire enclosed with this February Newsletter is the result of the Executive Committee's efforts. The various Officers and Committee Chairs submitted questions in their respective areas and the whole was cobbled together. Even after considerable winnowing, it is a long questionnaire, but every effort has been made to make it relatively simple and easy to answer. Most of the questions are multiple-choice, although there are a few lines to make additional comments and suggestions at the end of each section. Do feel free to use more paper if necessary. The questionnaire on test runs took 30 – 45 minutes to read and fill out. The return deadline is May 1st, so don't put it aside. Fill it out and mail it off, ASAP! We are looking forward to a good response. The GBW membership is generally very cooperative about participating (the usual return on the single slate ballot is an impressive 30%). The results will be tabulated and reported back to you in the GBW Newsletter later this summer.

As one starts to think about these topics, many more questions spring to mind but this questionnaire covers the basic questions that need to be answered first. For instance, the GBW Membership Directory includes a Member Index (95 pages), an Expertise Index (54 pages), and a Geographic Index (18 pages). Some of our peer organizations do not give an Expertise Index, and some not even a Geographic Index. Are they used? If not, should they be eliminated? Doing so would reduce the size (and the cost) of the Directory by a third. Most of the questions in the ques-

Guild Elections

THE NOMINATING COMMITTEE, headed by Louise Kuflik, needs your help in finding candidates to fill three important positions on the Executive Board that will come up for election this spring:

- Standards Committee Chairman
- Newsletter Editor
- Publicity Committee Chairman

If you are interested in taking on any of these positions, or have suggestions as to qualified persons who might be interested, please contact Louise Kuflik: 845 6547-3348 lkuflik@ulster.net.

tionnaire deal with how to make the GBW programs more effective and useful. Of course the questions could be endless, especially involving the major programs such as Exhibitions and Standards, not to mention the Newsletter and the Journal. The membership's continuing input on these questions is vitally important to the Guild.

The one question that is not in the questionnaire is whether or not you would like to have more membership wide questionnaires like this on a regular basis, perhaps every few years. Thank you for participating in this one, the Executive Committee's latest experiment. Please let us know how you like it....

— *Betsy Palmer Eldridge*
President, GBW

USEFUL ADDRESS LIST

CORRECTIONS

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Society of Bookbinders, Secretary, Mrs. Phillipa Harvey, Plaster Hill Farm, Churt, Surrey GU 10 2QT, UK; e: secretary@societyofbookbinders.com. Society website: www.societyofbookbinders.com Society email: info@societyofbookbinders.com

Periodicals and Publications:

Abbey Newsletter and Mold Reporter, Abbey Publications: e: abbeypub@grandecom.net (N.B. In 2000, Abbey Publications discontinued publication of Alkaline Paper Advocate and began publication of Mold Reporter .)
Canadian Bookbinders and Book Artists Guild Newsletter (see CBBAG) is no longer being edited by Richard Miller, who retired recently. Please contact CBBAG for information.

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NEWS OF GBW MEMBERS

The Society of Bookbinders in England announced in their December Newsletter: "At their last meeting on 10th November, National Council elected **Dominic Riley** of the North Wales & North West Region as our new National Vice-Chairman.....Having now returned to the UK, Dominic is currently in the process of setting up his own bindery in Kendal in the Lake District with his partner, bookbinder and paper conservator **Michael Burke**."

Michael and Dominic's new address is Dodding Green, Meal Bank, Kendal, Cumbria, LA8 9DH, U.K.

Dominic will be teaching a Mastercraft Class on Millimeter Binding on February 23 in London.

Jeanne Drewes, Midwest Chapter Co-Chair, is the curator of *Wrapped Words: Handmade Books from Cuba's Eddiciones Vigia*. The exhibition opened January 13, 2002 in the Kresge Art Museum on the campus of Michigan State University, East Lansing, MI and continues through March 17. The publishing cooperative, Ediciones Vigia, founded in 1985 in the Cuban city of Matanzas, uses the most basic printing techniques, thus highlighting the importance of craftsmanship. It concentrates on poetry, short stories, literary criticism, and literature for children. Jeanne, Assistant Director for Access and Preservation at MSU, has visited and worked with members of the cooperative numerous times. The show will travel to Minneapolis, Chicago, University of Kansas, and Richmond, Va.

Marnie Powers-Torrey, Co-Chair of the Rocky Mt. Chapter, curated an exhibition shown in the Special Collections Gallery in the J. Willard Marriott Library in Salt Lake City last summer. The exhibition, "Grabhorn to Arion", showed books of two well-known San Francisco presses, Grabhorn Press and Arion Press, drawn from the Rare Book Division of the Marriott Library. Grabhorn, which was in operation from 1920 to 1965 under the proprietorship of the Grabhorn family, closed in 1965. Andrew Hoyem, who worked at Grabhorn in 1964, joined with Robert Grabhorn in 1966 to form Grabhorn-Hoyem Press. Robert Grabhorn died in 1973 and Hoyem renamed the the press Arion Press when he purchased the remainder of the Grabhorn equipment in 1974. Victoria Handley has written an interesting article on the show

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

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**Deadline for the April issue:
March 1, 2002.**

Items for the Calendar should be sent to

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Book Review Editor: Sidney F. Huttner
Marbling Correspondent: Iris Nevins
Calligraphy Correspondent: Nancy Leavitt

The Guild of Book Workers is a national organization, with Chapters in New England, New York, the Delaware Valley, Washington DC, the Midwest, California, the Rocky Mountains, Texas, and the Southeast representing the hand book crafts. Membership is open to all interested persons. Annual membership includes the *Journal*, the *Newsletter*, *Membership Directory*, *Supplies List* and *Study Opportunities List*. New members receive all publications for the current year which begins July 1. For information and application for membership, write to the Membership Chairman, Guild of Book Workers, 521 Fifth Avenue, New York NY 10175.

THE GUILD OF BOOK WORKERS' ON THE WEB

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

Library Listings:
<http://www.lib.uiowa.edu/spec-coll/gbw/GBW1.RHTML>

This issue of *The Guild of Book Worker's News Letter* set in *Scala* with *Lyon* for display.

and the presses that has been published in the Rocky Mt. Chapter's *Book Arts Roundup* in February.

EDITOR'S CORNER

As you can see in the Elections Box, the position of Newsletter Editor comes up for election this year. I have been Editor now for 20 years. I think that is quite long enough and that new and younger voices should be heard. This is an opportunity to make changes, open up new areas of interest, perhaps influence the direction in which the Guild is heading. The position can be filled by several people working together; it doesn't have to be just one person. You can change the format, find a new printer, (don't change the size; that upsets librarians), take on staff, 'whatever'. Up until this year, the position of Newsletter Editor has been a volunteer one, which has made it difficult for anyone to take it on who still has to earn a living. Now, however, the Guild offers a yearly stipend of \$2,000. Not a princely sum, of course, but enough to make it possible to hire help, or augment a salary. The yearly budget includes pay for printers and formatters, as well. And we hope, one day, to have an index to back issues.

I will, of course, be available to work with the new Editor and staff for as long as needed, but I would like to work in some other area of the Guild for a change. Come! We need you!

Think, also, about those VERY important positions of Standards Chair, and Publicity Chair!

CHAPTER NEWS

The **California Chapter** held a meeting on January 26th to make plans for an exhibition and for future workshops. Dan Kelm and Joanne Page will give workshops in the spring on box interiors and paper repair, respectively. Tini Miura arrived for a surprise visit in December, giving a workshop on case binding (for fine bindings) at Mel Kavin's Kater-Craft Bindery and a slide show of her bindings at a dinner hosted by Mel.

The **Midwest Chapter** will hold its Annual Meeting April 19 – 21 in St. Louis when they will open their exhibition, "Stone Eye," at the St. Louis Artists' Gallery. The chapter now has a listserv for their members hosted by the Michigan State University Libraries.

The **Rocky Mountain Chapter** Co-Chair Laura Wait has announced her resignation as of July 2002. She will be working on the planning for the 2003 Standards Seminar in Denver and the GBW exhibition "Flight", which opens there during the Seminar. The search for a replacement begins. The Chapter will sponsor a workshop in August to be given by Peter Madden, Boston book artist, on the possibilities of incorporating various types of metals into simple book structures. Peter teaches at the School of the Museum of Fine Arts, Boston. Jim Croft of Santa, Idaho gave a toolmaking workshop in Pocatello, Idaho in September. They made bone folders of elk and deer bones, learned how to sharpen knives and other tools, carved and mounted handles for awls.

21ST STANDARDS SEMINAR REPORTS

Foundation Session

MARTHA COLE *Color: theory and practical tips on how to color your own paper and cloth*

This year's Foundation Session was presented by Martha Cole, a Canadian fabric artist and book-binder. Her main topic was decorating paper and bookcloth with various acrylic media. She also gave a comprehensive overview of color theory—both the traditional Itten Color Wheel based on opaque pigments, and the more contemporary MYC System or "Light" Color Wheel based on a direct translation of the visible spectrum into pigment. The latter system is relevant to transparent media such as fabric dyes. Martha's use of acrylic is based on a system she has devised from the MYC System, and includes identifying warm and cold colors, how to move from light to dark or the reverse, and guides her in harmonic color combinations.

Martha lives isolated from colleagues in the arts with whom she might trade ideas and also from sources of supplies, so she has developed her own simplified methods, suitable to her situation. Her approach to all the subjects she presented was refreshingly down-to-earth and commonsensical. Nearly everything she discussed was backed up by her comprehensive handouts and instruction sheets.

She relies on acrylics for her work. They are almost endlessly versatile, in many hues and able to be mixed to produce many others, available in different forms, from liquid inks to medium vis-

cosity acrylics in tubes to gel or high viscosity available in jars. In all their forms, they can be mixed with gloss or matte medium, or any combination of the two. Wash effects, like watercolors but permanent when dry, can be achieved by mixing acrylic pigments with a fluid medium.

One handout was the invaluable "The Acrylic Book," available from acrylic manufacturer Liquitex, which was full of insight into the nature of acrylic paint systems, their applications and the many different products available. Recent improvements in the synthesis and processing of the chemicals used as pigments have resulted in much smaller particle sizes. This has allowed pigment to be used in place of dyes offering products with improved light-fastness.

Martha discussed the variety of fabrics available for use, from natural, regenerated natural, and protein based natural fibers to synthetics, and their various properties as potential decorated fabrics. She then detailed the methods for decorating the various cloths for the best results.

Alone out on the prairie in Lumsden,

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Saskatchewan, Martha devised her own method on how to back cloth with paper, and shared with us what paper to use, which adhesives work best and how to test them. We, who also mourn the demise of commercially produced starch filled bookcloth, now have a rich realm of possibilities to make our own.

Written by Bryan Draper,
Etherington Conservation Center

S. A. NEFF, JR. *Techniques in Decorating Leather (with Leather)*

The very precise and dapper S.A. Neff. Jr. began his presentation with slides of his work. Although he showed only books and boxes related to fly fishing (which is the only subject of his binding), there was a dazzling array of full leather book bindings and boxes to house reels or flies, many of which were full leather as well, with panels decorated with a paper technique that is the subject of another demonstration. Mr. Neff mentioned his background in graphic design and interest in traditional binding styles as a prelude to some of the more elastic interpretations of tradition.

Next he demonstrated blind tooling, gold tooling, application of linear inlay, onlay and raised onlay. For the blind tooling, gold tooling and the linear inlay, Mr. Neff uses a modified Ascona tool and templates. The original Ascona tool he judged too long, so he shortened it for more control and considers it to be an extension of the hand.

To transfer his designs to the bindings, he uses templates of bristol and 80lb Superfine cover. He tapes the templates together and then tools with the flat side of the tool against each template sequentially. Each process, the repetition of tooling and using the templates, he repeated with machine-like accuracy as he mentioned his dislike of machines. For the linear inlays, he cut strips less than a 1/16 inch wide from plated leather which he had prepared ahead of time. He placed these into the blind-tooled lines. He dragged the first inch of the inlay through a puddle of PVA and placed it into position to hold it, then he brushed PVA onto the back of the inlay and coaxed it into place with the tip of a #11 exacto blade. With his delicacy of touch the blade doesn't leave any marks nor are there any signs of misplaced PVA.

Throughout the demonstration, Mr. Neff talked about the process of training that takes place with repetition and practice, and the satisfaction of working by hand, indeed the superiority of working by hand.

For the onlay and raised onlay, Mr. Neff pares leather very thinly with a Schärf-Fix using Israeli double-edged blades. For the onlay he lines the leather with kozo. Again using the templates, he cuts carefully from the back of the leather and front side of template (taped either through the template or on the edges). This is done with an Olfa knife held perpendicularly and, done right, it doesn't cut into the template. He then bevels the edge of the leather 45 degrees and prepares the surface to receive the onlay. He scrapes the leather so that the valleys in the grain just about disappear, pastes the surface with a watery paste, then pastes off the onlay and applies it into position. With wet cotton, he dampens the front of the onlay and removes the kozo and lets it dry under a blotter under weight.

Mr. Neff was generous with his techniques and instruction for the methods that he has perfected over years of practice. However, although S. A.

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Neff, Jr. has travelled widely, and fished there as well, none of the varied approaches tried by the audience were able to pry loose either names or locations of Mr. Neff's favorite fishing spots.

Written by Peggy Gotthold,
binder/restorer in Santa Cruz, Ca.

SUZANNE MOORE *Biblio Boogie*

Suzanne Moore's approach to her craft is refreshingly open to accident and experiment, though grounded in fundamental principles of layout and design. Her presentation at the 2001 GBW Standards conference emphasized the importance of this careful balance between a rational and a more intuitive approach to creative invention. She began her presentation with a review of the basic concepts of page design, referring to the geometry of the golden mean, the location of a page's optical center, and the predominance of the recto page in the double-page spread. Of great value were the many examples of both successful and less successful page layouts presented in Suzanne's slide lecture. Suzanne discussed the reasons she felt some pages appeared attractively balanced and well-designed while others appeared cramped and disproportionate, and made suggestions for correcting these problems. She also showed books from her personal collection that illustrated these concepts.

The second portion of Suzanne's presentation was a demonstration of the techniques she uses in creating paste papers for her books. She discussed her favorite paste formulas, the pros and cons of a selection of papers, and the process itself. Resist techniques she showed included using both paper and acetate stencil shapes under paste coverage, and drawing on papers with oil pastels that repel the water-based paste mixtures. She also showed how to work Nupastels into the paste, or around a template to get very soft edging to a shape. She covered the traditional techniques of lifting off applied paste with patterning tools, such as sponges, grouting combs, and rollers. Finally, she discussed ways of folding and distressing the paper before paste is applied to produce deeper tints along the creases. Suzanne stressed the importance of experimentation and spontaneity in this segment of her presentation. As with most craft, ultimate success is reached when, after years of practice, planning and technique become intu-

itive to the point that they seem to spring from the moment, belying many hours of prior preparation. Suzanne's relaxed style and seemingly effortless creative process clearly demonstrate her extensive experience as calligrapher and artist.

Written by Carol Barton,
book artist and bookbinder in Glen Echo, Md.

PETER D. VERHEYEN *Vellum Over Boards*

While acknowledging that vellum can be "beastly" in its behavior, Peter D. Verheyen emphasized that binders need not fear using this beautiful and durable material for "in boards" work. Vellum has a long history of use in limp and hard cover binding which continues today, but many modern binders are wary of using this hygroscopic material with any sort of adhesive for fear of a difficult binding experience and a warping result. Peter's well-organized presentation included examples of 17th-18th c. vellum bindings in a variety of styles as well as some of his own work. Peter's vellum bindings showcased the aesthetic qualities of transparent vellum and displayed the range of "art on paper" (woodcuts on moriki to basic photocopies) that can be used as lining for the vellum.

Working on forwarded textblocks, Peter prepared the boards for a full vellum binding using his adaptation of the German case ("Bradel") binding. In this method, the vellum is essentially drummed on to split boards, thereby reducing the possibility of the boards warping. Peter's excellent handout, complete with step-by-step directions, a handy flow chart (after Wiese's *Der Bucheinband*, p.267) and an ever useful but increasingly rare selected bibliography, allowed viewers to focus on watching his technique and jotting down working tips of particular interest.

Peter began working with the vellum on a half binding. For half bindings, he uses a different board make-up than the full, which led to some confusion. A very nice enlarged model of the corner tab system was circulated while he worked the corners. While the half binding was in the press, he covered a full binding, allowing us to watch him work the headcaps (which do not have cord in them) another two times. Vellum headcaps are admittedly the trickiest and, often, most annoying part of vellum binding. After lacing his vellum slips through the joints of a "dry" cover, Peter's presentation was complete and, hopefully, many

in the audience were inspired to do some vellum bindings upon their return home.

Written by Andrea Reithmayer

book artist/binder/conservator in Rochester, NY

JIRI VNOUCEK *An Early Medieval Binding Structure: Alum-Tawed Skin over Boards*

Jiri Vnoucek is head of Conservation at the National Library of the Czech Republic in Prague. He started his presentation with a slide show of Prague and of some medieval manuscripts in the library. Originally Jiri had planned to make his presentation on Romanesque bookbinding, but he found it very hard to identify so narrowly, so he changed his focus to early Medieval binding instead.

Some of Jiri's slides showed the old library, a section of The National Library housed in a 1734 Baroque building. He explained to those of us who had been to Prague a few years ago that there had been major changes in the city recently, mainly for the accommodation of tourists. The old Baroque library had never had electricity, until last year, when it was decided to install electricity and

open it to tourists. Jiri believes that Prague has become "Disneyized", and that everything possible is being done for the convenience of tourists.

Jiri showed a number of slides and overhead projections of 11th c. Czech parchment manuscripts, found in monasteries, depicting books (tip: if you are looking for illuminations that show books, look at the four gospels. Often the evangelists are depicted holding books.) Jiri called the period from the ninth century to the first half of the thirteenth century the "Golden Age of Bookbinding." These books are usually very chunky, with no squares - built like a brick. Jiri gave a brief history of the Medieval book, and a picture of an evangelist as scribe from the 9th century, showed us that the scroll was still in use along with the codex for a certain time. By the fifteenth century, only the codex was used. Books were stored in chests, fore-edge down. A question was asked if the head and tail tabs were to lift books out of their trunks, but Jiri and others said there was no firm evidence of this.

The second part of Jiri's presentation was a demonstration of an alum-tawed binding over wooden boards. Having first said that sewing is the most "intimate" part of the binding process and it needs to be done in a serene atmosphere, not in a workshop with many people watching, Jiri demonstrated herringbone sewing on double alum-tawed thongs. Using a curved blunted needle and flattening each section with a stick as he sewed, Jiri showed how to achieve a solid textblock. New sewing thread was always joined inside. Jiri explained that the binding should have had vellum leaves, but because vellum is so expensive, he used paper for the leaves and vellum only for the endsections. The spine-edge corners of the boards had been cut off at an angle to accommodate the headbands, made over two alum-tawed thongs.

Jiri passed around samples of goat and of sheep vellum (all of which he had made himself as part of a study of paint layers on vellum.) To show the shape of the skin, he showed a slide of his pet goat, but he swore he never intends to make his pet into vellum.

Then Jiri demonstrated board attachment: He had already drilled holes through beech boards and he showed how to make channels with a chisel, then feed the sewing thongs through the wood

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The Guild of Book Workers Newsletter

and into the channels. The holes and channels were one thong-width wide, and both thongs were threaded through, making the attachment very tight. He whittled pegs and hammered them into the holes to secure the thongs, later sawing off the excess. Jiri used a sewing frame, but mentioned another possibility: the back board could be laced through before starting to sew, thus serving as a sewing frame. He put the book in a press, pegged an alum-tawed spine tab into the board edges and sewed the headbands over double thongs and through the tab. When the book is covered, two tabs can be seen (one from the headband support and one from the binding).

Since Jiri didn't actually cover a book during the workshop, I don't know what adhesive he used - probably animal glue. [N.B. Jiri has explained that in Romanesque times almost surely some kind flour or starch paste was used, but that this spine was not pasted at all.] On the finished alum-tawed covering, corners can be made in several different ways, with a tab cut, or sewn. "When the leaves are vellum," Jiri says, "if you don't want to be surprised by a goat in your

library, you must make clasps." (because vellum likes to turn back into its animal shape.)

Written by Elaine Schlefer,

Head Conservator, N.Y Academy of Medicine Library,
New York, N.Y.

CHRISTINE SMITH *Mending Paper*

Christine Smith, a paper conservator in private practice [in Alexandria, Va.], does not usually work on books, but the basics of paper repair and conservation are applicable to many situations in the book world. She outlined the basic principles underlying mending of paper as well as hinging art onto paper, including such small but important details as the relative strength of the mend and the object being mended, when it is appropriate to mend cross-grain rather than with the grain, how to tear mending strips, how to dry mends, and many other subjects of great interest. She touched in her talk on the background and purpose of each detail in the process of mending, and followed up with demonstrations of how they should be done. She outlined what mending papers are best in a variety of applications and spoke of how mending papers may be modified in the conservation lab to attain certain desirable aesthetic effects both before and after making the mend.

Christine's demonstration on Japanese wheat starch paste-making was complete and exhaustive. She demonstrated methods for making and using other adhesives. Unsupported adhesive films can be cast by brushing the adhesive onto Mylar and when dry, the film can be peeled off and used as needed. Her methods are precise and extremely detailed.

She touched on the philosophy of mending, e.g., whether the mend should be invisible or show where the damage has occurred and she showed us slides of mended Japanese ceramics to underscore the point. There were so many valuable suggestions and details that it is fortunate that Christine had prepared a comprehensive syllabus on her presentation. The syllabus, includes a list of supplies and sources for materials, and will be a treasured addition to any bindery or conservation studio.

Written by Bryan Draper,

Etherington Conservation Center

1/4 pg ad #5

REPORTS

Paper Splitting as a Preservation Option

Written by Margit J. Smith, Head of Cataloging and Preservation, Copley Library, University of San Diego

Paper splitting has been practiced since the middle of the 19th century. In 1901 Douglas Cockrell, in *Bookbinding and the care of books*, writes that, "The paper to be split should be well pasted on both sides with a thickish paste, and fine linen or jaconet placed on each side. It is then nipped in the press to make the linen stick all over, and left to dry. If the two pieces of jaconet are carefully pulled apart when dry, half the paper should be attached to each, unless at any point the paste has failed to stick, when the paper will tear. The jaconet and paper attached must be put into warm water until the split paper floats off."¹

In this instance paper splitting seems to have been carried out in order to arrive at two halves of paper with printing on both sides, each of which must have been needed in a different place. Or possibly, only one page of the printed matter was needed, and the other side was discarded. No mention is made of reattaching the split sheets, or of any other use of the separated halves.

Edith Diehl, in her book *Bookbinding*, its background and technique, gives similar instructions, adding only that the cambric (instead of jaconet) is to overlap the paper all around to facilitate separating the two parts of fabric. She also mentions that to remove the paper, it is to be soaked in water and "...if left long enough in the water it will float off, but it should not be forced off."² She also does not mention another use for the split papers.

Since these two eminent bookbinding experts wrote their instructions, much has happened, and paper splitting has been brought to a high degree of sophistication with the newest mechanized paper splitting machine. Now, however, the process is used mainly as a measure to preserve printed material that has become too brittle, or too fragile to be handled safely. This works because the paper fiber links in the paper to be split are weaker through acid content, or outside influences, than the links produced between the paper and the carriers attached to each side with a specially formulated adhesive. When pulled apart the weaker paper splits neatly in the middle.

It is an astonishing process because very thin, very brittle paper can be treated in this manner, even paper with holes caused by iron gall ink corrosion. The two halves may be used separately, but most of the time, at the end of the process they are reattached after a strong, but very thin, reinforcement sheet of sheer tissue has been inserted between them. In this case the formerly brittle and damaged paper becomes much stronger and regains its original stability without losing even its watermark.

Paper splitting by hand is often carried out as a two-person operation, especially when it involves large sheets of printed matter. A well-trained team can possibly split 200 sheets per hour, whereas the paper splitting machine can manage about 2000 sheets per hour. The paper is split, reinforced with firm, flexible but strong paper, the two halves are reattached, dried and released from the carrier in a much improved state.

In this way the once very time-consuming, labor intensive, and therefore very expensive procedure can be speeded up, and even after considering the cost of the machine, it becomes economically feasible.

In the fall of 2000, while on sabbatical leave in Europe, I had the good fortune of observing paper splitting by hand at the Zentrum fuer Bucherhaltung in Leipzig, and I also saw the splitting machine. The Zentrum was working on an order from the French National Library, which had sent a shipment of roughly 40,000 sheets of 19th century newspapers to be split and reinforced.

The papers were slightly yellowed, typical newsprint with some illustrations. I observed as a two-person team split these large sheets by hand; the timing absolutely perfect as they pulled the two halves apart at the same speed to prevent tear-

ing the paper. This has to be well practiced and takes skill and concentration.

After splitting comes the attaching of the strengthening insert, and the realignment of the two halves; this step is carried out mechanically. Its most important aspect, of course, is the exact registration of the two pieces of paper. This "paper sandwich" then passes over a vacuum table which draws out the surplus glue and moisture, and is placed between blotters to dry.

Once it is dry, the two outside sheets of paper must be soaked off in an enzyme bath that softens only the glue used to adhere the carrier papers but will not soften nor dissolve the reattached paper.

Unfortunately, the paper splitting machine, which is about 25 ft. long and over 6 ft. high, was not in operation. The newspapers sent from France proved to be about one centimeter larger than the largest size that can be accommodated by the machine. The Svbian firm Becker Verfahrenstechnik (an engineering company in Germany) built this prototype for the Zentrum fuer Bucherhaltung in Leipzig to the design and specifications of its technical director, Dr. Wolfgang Waechter. In my conversation with him, I was told that this is the only machine of its kind in existence.

Not all preservation experts are in favor of treating deteriorating papers in this way. It is, after all, a very invasive method of preserving the material. However, it does go a long way to assure survival of important printed papers and of making them available to researchers in the future. Until a process is developed which will effect the same improvement in the quality of deteriorating paper, paper splitting will have its place among the preservation practices as they are used today.

A short note on the Zentrum fuer Bucherhaltung: The mission of the Zentrum is to provide one site capable of carrying out every process of caring for, repairing, conserving, and otherwise making available for use again as many printed resources as possible, under one roof. This concept was not easy to fulfill and the beginning years were difficult. The Zentrum "...originated as the Conservation Department of the German Library in Leipzig, but after 35 years of work in public service, limits had been reached which could only be overcome by a new organizational form."³ The center began with seventeen employees, and now has over fifty.

Providing now one central location for any type of treatment needed by a wide variety of materials, and the desire for physically handling materials as infrequently as possible, have made the Zentrum successful and it is now fully self-supporting. It is located in a very modern industrial building, in light, airy and superbly appointed rooms, with state-of-the-art equipment, work stations and storage areas, and additional space already assured as part of its expansion program.

Treatment requests are received from libraries, museums, private collectors, institutions and commercial firms in many European countries. The Bavarian State Library sends all its material for paper splitting to the Zentrum. According to Dr. Waechter, negotiations regarding a branch location in the US, possibly on the East Coast, were underway.

Bibliography:

- 1) Cockerell, Douglas. *Bookbinding and the care of books*. London, Pitman, 1978, c. 1901, p. 63-64.
- 2) Diehl, Edith. *Bookbinding, its background and technique*. New York, Dover, 1980, p. 306.
- 3) Zentrum fuer Bucherhaltung. *The Service Partner*, Leipzig, ZFB, n.d.

REVIEWS

Jeannine Green and Merrill Distad. *Pierre Ouvrard: Master Bookbinder/Maitre relieur*. The University of Alberta Press, Ring House 2, The University of Alberta, Edmonton AB, T6G 2E1. 2000. 98 pp. \$29.95 paperback (ISBN 0-88864-360-8), \$40 cloth (ISBN 0-88864-361-6). In English and French.

Reviewed by Donia Conn, Syracuse University Library.

Since 1955, Pierre Ouvrard has created more than 500 artists books, over 300 of which can be found here, lavishly reproduced in full color. By way of introducing his work, there are essays, in English and French, by rare-book dealer Alfred Van Peteghem, art critic Norman Biron, and most importantly by Ouvrard himself. These essays not only introduce the works that follow, but give the reader an historical context for understanding and appreciating the beauty and intricacy of form created by the artist. Images of Ouvrard himself, and of him working, are a nice addition to the introductory essays. Ouvrard's essay "Reflections on a Life of Binding", introduces us to how a thirteen-

year-old's life can be influenced by an exhibition on bookbinding and woodworking through the variety of a long and successful career. Biron's essay, however, really envelops us in the true essence of Ouvrard by showing us his passion for binding through the following quote from Ouvrard in 1987:

"I have the feeling that binding has been more important to me than any person who ever touched me. It's a friend who pestered me time and time again, who made me experience failure and disappointment, but that doesn't matter; it is all part of what is called life. I don't recall ever walking into my workshop in the morning without being happy. The demands of this part of my life always came first, since I realized long ago that I could not allow myself to fail. I couldn't be unfaithful to my craft. It's like a cult or a religion. I can't help it."

The 8-1/2" x 11" page size of the catalogue provides room for several images to be laid out on a page. In the primary section, there is usually one large image per page, as well as smaller corresponding pictures. These smaller images present

us with his creativity not only in the binding but also in the box created especially for that book. We see a similar format in the section of his bindings for the winners of the Governor General's Literary Awards. The large image was a favorite selected and described by Ouvrard with smaller images showing the other award winners. Ouvrard only had eight weeks to create the bindings and boxes for all of the recipients, which seems to exemplify his training and experience. The varying sizes of images allow for more creativity in layout. However, there are times when the page layout detracts from the bindings. For bindings that incorporate flowing elements, a page layout that is perfectly aligned seems a bit too prosaic. Another distracting element of the catalogue is the inconsistency of the background color in the Governor General's Award section. The backdrop appears as different colors, due to developing, and detracts from the beauty of the bindings that it is supposed to be supporting. However, neither of these deficiencies can truly detract from the beauty and artistic creativity of Ouvrard's bindings. His use of traditional materials overlaid by his collaboration with

1/2 page ad # 1

artists working in metal, glass and wood give each work a wonderful depth beyond simply the book itself. My personal favorite binding is for D.G. Jones' *A Thousand Hooded Eyes* found on page 30. The complementing elements of color and texture in the frog skin support the wonderful silver medallion inlaid into the cover. With all of the changes (for good or ill) that are occurring in the craft of bookbinding today, it is encouraging to see that craftsmanship and tradition continue to have a place in our field. I would encourage anyone interested in fine binding to buy this catalogue.

Edward R. Lhotka. *ABC of Leather Bookbinding: A Manual for Traditional Craftsmanship*. Oak Knoll Press, 310 Delaware Street, New Castle, DE 19720. 2001. 142 pp. \$39.95. ISBN 1-58456-028-2.

Reviewed by Liz Dube, Notre Dame University.

Edward R. Lhotka began bookbinding in 1924 at the age of fourteen as an apprentice to Alfred de Sauty at R.R. Donnelley & Sons "Extra Bindery" in Chicago. Alfred de Sauty (1870-1949), a leading bookbinder of his time and prior instructor of bookbinding at London's Central School of Arts

and Crafts, joined Donnelley in 1923 as manager of its apprenticeship program. Lhotka was promoted to assistant manager at Donnelley in 1935 when de Sauty retired, a position he held until his own retirement in 1972. During his last dozen or so years at Donnelley, Lhotka taught a case binding course each fall for machine workers at Donnelley.

Upon retiring, Lhotka went on to perform freelance work, including binding, consulting, lecturing, teaching, and, eventually, writing this bookbinding manual. Lhotka manages the daunting task of constructing a how-to manual of leather bookbinding by first limiting its scope. As the title denotes, Lhotka focuses his attention on the ABCs, providing an overview of the processes involved in leather rebinding. While we could probably place a dozen bookbinders in a room and generate twice that many techniques and rationale for carrying out a specific bookbinding process, Lhotka sensibly restricts his consideration to one specific approach to leather rebinding, the one he knows best, that of "custom" leather bookbinding in the traditional style he learned from de Sauty and mastered during his nearly 50 years at Donnelley.

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Lhotka's instructions for custom leather bookbinding assume the volume to be rebound in a cloth covered case binding, and detail a regularized process for carrying out each of the many steps involved from disbinding to the sewing of endbands to covering in leather. A consistent, efficient and well-practiced approach to bookbinding is reflected in Lhotka's direct and streamlined manner of conveying his techniques. The manual's strengths are not only its focus and digestibility, but also its role as a historical documentation of one style of traditional leather bookbinding technique.

How-to manuals such as this one are very important for our collective learning as craftspeople, both for the novice binder seeking practical and specific guidance on rebinding in leather, as well as for the intermediate binder seeking tips or alternate methods to help perfect their craft. As one might expect from a how-to manual of this sort, the main limitation is the sparse provision of contextual information and advice offered to help inform the complex decision making process of rebinding. Lhotka does not define an appropriate

knowledge base for his readers, but the absence of certain definitions and details throughout assumes a certain level of experience and may find the novice binder puzzling over some of the instructions. While the written instructions are well complemented and enhanced by many carefully crafted line drawings, the absence of detailed labeling of these illustrations, combined with a rather lean glossary, may limit the usefulness of some of the images for the novice binder.

ABC of Leather Bookbinding is a good addition to the practical literature on bookbinding and, I expect, a welcome addition to the personal libraries of many Guild of Book Workers members. The manual provides a good step-by-step overview of one style of traditional leather rebinding technique and should serve as useful cover-to-cover reading for many novice bookbinding students, as well as a useful occasional reference tool for many intermediate binders.

POSITIONS AVAILABLE

INTERNSHIP

The New York Academy of Medicine offers a 2–3-month internship at the Gladys Brooks Book and Paper Conservation Laboratory, with a stipend of \$5,000. The internship is open to graduates of or students in recognized conservation programs or people with equivalent experience and training. Candidates should send a detailed letter of interest, a resume and three professional recommendations. An interview is required, and candidates should present a portfolio of completed bindings or treatments. Deadline for application: May 1, 2002.

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1/8 page ad # 3

Elaine R. Schlefer, Gladys Brooks Book & Paper Conservation Laboratory, The New York Academy of Medicine Library, 1216 Fifth Avenue, New York, NY 10029. (212) 822-7363; FAX 212-423-0266; eschlefer@nyam.org

MARBLING NEWS

with Iris Nevins

For registration for the International Marblers' Gathering – IMG 2002, September 4 –8, Gatlinburg, Tenn.

If you have filled out a directory form with Marie Palowoda (marie@ctos.com) you will receive a brochure by mail. The brochures should be sent out the end of January. Also, the website will be up by the end of this month at www.arrowmont.org.

FEBRUARY 21 registration begins. You may register online. You may want to register early since it is being well publicized. Registration and meals are combined for a cost of \$350 plus room. APRIL 25 slides are due for the juried exhibition. A prospectus will be in the brochure and on the

website. There will be spaces for approximately 190 participants. Wednesday night will open with a gallery exhibition of the presenters' and juried work. Thursday will be an "Open Portfolio" Day for anyone who wants to participate...basically a buy, sell and trade day. Friday and Saturday will be a mix of demonstrations and lectures. Saturday night will end with a cook-out at a pavilion in the Great Smoky Mountain National Park. Presenters thus far include: Diane Maurer Mathison, Tom Leech, Iris Nevins, Marie Palowoda, Nedim Sonmez, Einen Miura, Tini Miura, Milena Hughes, James Currier, Jake Benson, Gail McKenzie, and Feridun Ozogoren.

CALLIGRAPHY NOTES

by Nancy Leavitt

Jean Poyet: Master Illuminator

Every year between Christmas and New Years Day, I look back over the previous year and revisit the year's work and events. Of course, that also means tax time, but looking back does help one reorganize and focus on the new year ahead. This year's memories seemed to stop with the events of 11 September. There isn't much one can say about it that hasn't already been expressed. As well as being a city of great humanity, New York is also a city of great museums and libraries. I'd like to tell you about my last field trip there.

While viewing "The Treasury of Basel Cathedral" at the Metropolitan Museum of Art in New York City last April, I came across a term, 'membra disjecta', which refers to works of art that are separated from their original contexts. Today much of medieval art history is focused on these separated articles. And indeed, the Basel Cathedral collection of gold and silver monstrances, reliquaries, and staffs seemed almost disturbing in their number and opulence. But their meaning, which was tied to church doctrine and ceremony, is lost. Outside the church, a monstrance becomes an interesting centerpiece. Downtown at the Pierpont Morgan Library, the show of medieval manuscript books, "Jean Poyet: Artist to the Court of Renaissance France" had exactly the opposite effect. If one could hold a Poyet Book of Hours, it could conceivably relate to the modern day reader as much as it did to the original patron of the late 1500's. Even though it may be ornately hand-painted and lettered by a master of another centu-

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Full page ad # 1

The Guild of Book Workers Newsletter

ry, it remains a personal work of art. It functions in the hand today in the same way it did in the hands of the original owner.

“Jean Poyet: Artist to the Court of Renaissance France”, was on display from January to May 2001 and was the first show devoted to the work of a single manuscript illuminator. The exhibition was organized by Roger S. Wieck, Curator of Medieval and Renaissance Manuscripts at the Pierpont Morgan Library and it took over five years to prepare. (Calligraphers, note that Dr. Wieck wrote *Painted Prayers: The Book of Hours in Medieval and Renaissance Art*). The exhibition highlighted the work of Jean Poyet, his artistic influences, and it showed the work of his contemporaries and competitors, including manuscript paintings by Jean Bourdichon, Jean Fouquet, and an illuminator known as the Master of Morgan 96. Poyet, an illuminator and painter, lived and worked in Tours, France from around 1483 until his death in 1503. His elegant style of illumination was sought after in France and it is known that he worked for the courts of three successive kings: Louis XI (r.1461-83), Charles VIII (r. 1483-98) , and Louis XII (r. 1498- 1515). The Pierpont Morgan owns the largest collection of manuscripts illuminated by Poyet, and had borrowed from other collections in the U.S. and abroad for this exhibition.

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THE PRESS OF APPLETREE ALLEY is closing its doors after twenty years of printing. Barnard Taylor's declining vision has made this necessary. We expect to publish one last book that we have designed which is being printed by another private press. Prospectuses will be sent when the book is ready.

Bound copies of several titles are still available. Meanwhile we are offering unbound sheets of the following titles at a cost of \$50 ppd. Please send check or money order to:

Press of Appletree Alley
138 South Third St.
Lewisburg PA. 17837.

t: 570 524 7064 or e: adeklerk@bucknell.edu for more information.

PROSE TITLES INCLUDE: *Nine Answers* by GB Shaw; Rossetti's *Shaw on Theatre*; *His Mistress' Voice* by Philip Roth;* "St Paul the First Hermite"*

POETRY INCLUDES: *Light Station at Tillamook Rock* by Madeline DeFrees; *All of us here* by Irving Feldman; *Distances* by Josephine Jacobsen; *Night Lake* by Jean Valentine; *Naming the Moons* by Colette Inez; *Animals at the Table* by Molly Peacock; *The Distance* by Bruce Smith; *Night Life* by William Matthews; *Sandy Point* by Afaa Michael Weaver

* no illustrations

Manuscript and printed Books of Hours were popular from the late fifteenth to the first quarter of the sixteenth century. A Book of Hours would contain devotions for seasonal, monthly, daily, and hourly recital along with practical information such as calendars, genealogical charts, and children's reading primers. Illustrations include the Passion of Christ or lives of the saints, along with floral and animal illustrations. Occasionally, if it was a lavish commission, illustrators would include images of the patron in these scenes. Many of these books have survived because they were produced on vellum. The lettering and painting has remained crisp because it has been protected from the light by the very nature of the function of the codex.

The exhibition displayed the books in glass cases with lit panels of additional pages on the wall. One of Poyet's early works, the Briçonnet Hours (Haarlem Teylers Museum, MS 78), circa 1483-91, shows his early mastery of the human figure and architecture in three-dimensional space. It is known that Poyet traveled to Italy early in his career and translated the influences of the Italian Renaissance painters into his own illumination technique.

Also on view was the Prayer Book of Anne de Bretagne (Pierpont Morgan Library, MS M.50), circa 1492-95, a manuscript commissioned by the French Queen (wife of Charles VIII and of his successor, Louis, XII) to teach her firstborn his prayers. The Hours of Henry VIII (Pierpont Morgan Library, MS H.8), 10 1/8 by 7 1/8 inches, circa 1500, is a grand manuscript containing fifty-five miniatures finely painted in rich color and gold accents. The calendar pages listing the important liturgical days of the month are illustrated with the labors (usually agrarian) and zodiacal signs of the months. January, the month of "feasting and keeping warm", shows a side view bi-section of a home and yard. A fine snow is falling on a walled in yard opening to a mountainous distance. A laborer with a shoulder full of logs is stepping into an entry way on his way to a kitchen dining area where the lady of the house sits warming her hands next to the fire and the lord stands at a table with his supper. All of the calendar pages have borders filled with images of virgins and martyrs related to holy days for the month. These monochromatic illuminations are highlighted with the

finest gold lines imaginable. It is difficult to describe the jewel-like beauty of these pages other than to say that these pages glowed.

Poyet, like most artists of the Middle Ages and Renaissance, trained and used assistants in his business. There has been much confusion in the proper identification of illuminators and their work, as Poyet and other illuminators' work was not signed, a common practice in manuscript production of that time. Scholars, and in particular Dr. Wieck, have done a great service in ferreting out the history and travels of these manuscript books over the centuries.

My favorite piece in the exhibition was a small single leaf attributed to Poyet, known as the Philadelphia leaf (3 7/16 by 2 3/16 inches), from a Book of Hours created in France dated from mid-1490's. It has a painting of the Lamentation on the verso and the conclusion of the Gospel of Saint Mark on the other with a border of E's. Wieck suggests that it has a good chance of being the sole surviving fragment from the lost "petite heures" of Anne de Bretagne. A French inscription was added to the recto side in a style similar to the hand of Anne de Bretagne, although there is no conclusive evidence that it truly is her writing. It reads: " Je vous supplie de croyre Q(ue) le ceur et le gloire De celle q(ui) ce livre vo(us) present Seront tousiours a v(ot)re com(m)ande I beg you to believe that the heart and the glory of the woman who presents this book to you will always be at your command."

Two publications accompanied the show, *The Hours of Henry VII: A Renaissance Masterpiece* by Jean Poyet, published by George Braziller and the library, and which features all fifty-five illuminations from that manuscript (\$60, hardcover; \$29.95 soft-cover). Also offered is a replica of *The Prayer Book of Anne de Bretagne*, published by Faksimile Verlag Luzern (\$650, in leather case with separate commentary volume included). Both may be obtained by contacting the Morgan Library, 29 East 36th Street, New York, NY 10016, (212)685-0610, media@morganlibrary.org

NOTEWORTHY

NOW ONLINE

AIC Guide to Conservation Services is now online at <http://aic.stanford.edu>. the guide allows any-

ADDRESS CHANGE

CALENDAR

CALL FOR ENTRIES

The Biennial 2002 Columbia College Chicago Center for Book and Paper Arts announces a call for entries for our Third National Book and Paper Arts Biennial Exhibition. We are looking for the best artists' books, editioned books, fine binding, paper sculpture, papermaking, printing, decorative paper, calligraphy and lettering produced in the United States during the previous two years. All media that can possibly be used in conjunction with the aforementioned are eligible, with the exception of commercially produced trade books. One of the nice things about our Biennial is that you can actually enter it; you don't have to sit around waiting for some curator to notice you and turn you into a prince or princess. We will bring together three intelligent, open-minded jurors who are book and paper arts professionals from a variety of geographic locales, to select the art. There will be a catalog produced of this year's exhibition, which will take place here at the Center's spacious galleries from September 13 to October 25, 2002. **Slides are due for jurying by Monday, April 1st, 2002** so visit our website, write, email, fax or call today for a prospectus! Mailing address: Prospectus, Columbia College Chicago Center for Book and Paper Arts, 1104 South Wabash, 2nd Floor, Chicago, IL 60605. Phone: 312-344-6630; Fax: 312-344-8082; Email: book&paper@popmail.colum.edu; www.colum.edu/centers/bpa.

The VII Forum International de la Reliure d'Art (FIRA), organized by the Greek section of the ARA (Amis de la Reliure d'Art) will take place at the Municipal Cultural Centre "Melina Mercouri" in Athens, Greece, November 21 - December 15, 2002. Each participant is limited to one binding. Its size shall not exceed 40x30 cm and must not have previ-

ously been exhibited. Each participant should fill in an application form and post it by April 30, 2002. The entry fee is 100 euro. Applications and information are available from Sotiris Koutsiaftis, 19 Didotou Street, Athens 106 80, Greece.

Until:

February 28: San Francisco, CA: XF3: Experiments in the future of the book, an exhibition of artists' books by Xerox PARC artists-in-residence participating in "XFR: Experiments in the Future of Reading" Mar - Sept. 2000. At the San Francisco Center for the Book, 300 DeHaro St. Contact: 415-565-0545; www.sfcbook.org

March 31: New York, NY: Works by Gerard Charriere, in the offices of Wuersch & Gering, 11 Hanover Sq., 19th fl.

March 31: Austin, TX: "Treasures from the Ransom Center Exhibition at the LBJ Library and Museum", in the Ransom Center at the University of Texas Austin. Contact: 512-471-8944; email: info@hrc.utexas.edu

UPCOMING:

Guild of Book Workers Members' Exhibition, "Best of the Best":

Until: February 20: Swarthmore College, Swarthmore, PA

March 13 - April 23: San Diego State University Malcom A. Love Library

May 7 - June 27: San Francisco Public Library, San Francisco, CA

Contact: Barbara Metz, 312/549-5324; b-lazarmetz@nwu.edu

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

January 9 - March 17: Kresge Art Museum/MSU, East Lansing, MI

April 20 - May 31: Minnesota Center for Book Arts, Minneapolis, MN

June 29 - August 25: Harold Washington Library Center, Chicago, IL

November 2 - December 15: Spencer Museum of Art, Univ. of Kansas, Lawrence, KS

2003:

January 17 - February 28: Marsh Art Gallery, Univ. of Richmond, Richmond, VA

Contact: Susan J. Bandes, Kresge Art Museum, 517-353-9834.

March 3 - April 28: Orono, ME:

"Betwixt and Between: the Life and Work of Fluxus Artist Dick Higgins", retrospective exhibit of this influential artist at the University of Maine. Contact: Barbara Lazarus Metz; b-lazarmetz@nwu.edu

April 19 - May 18: "Stone Eye," an exhibition by members of the Midwest Chapter of bindings of a book of poetry by Kentucky's 1999-2000 poet laureate, Richard Taylor. At the St. Louis Artists' Guild, 314/727-9599.

STUDY OPPORTUNITIES

Rare Book School's schedule of 2002 courses, now complete, is available on its Web site:

<http://www.rarebookschool.org>. A total of 36 five-day non-credit courses will be offered at the University of Virginia in January, March, May, June, July, and August. New courses include: Introduction to Illuminated Manuscripts (Roger S. Wieck); Introduction to the History of Typography (Archie Provan); Introduction to the History of Bookbinding (Jan Storm van Leeuwen); etc. The total number of courses offered in RBS 2002 (36) is the largest in their 18-year history; and the number of new courses offered (8) is the largest since RBS 1984.

Summer 2002: Telluride, CO: The American Academy of Bookbinding announces its summer schedule with Tini Miura and Hans Peter Frölich. Courses include French Style Leather Binding, Case Binding, Vellum Binding, etc. Optional diploma program

and graduate opportunities available. Contact the American Academy of Bookbinding, PO Box 1590, Telluride, CO 81435; 970/728-3886; www.ahha.org.

WORKSHOPS, LECTURES & OTHER EVENTS

Upcoming Events:

January through April: San Francisco, CA: The Hand Bookbinders of California are sponsoring a series of workshops on Care & Repair of Books intended for librarians, bookbinders, collectors, owners of books. Contact: Cathy Miranker, 415-752-4486; cathy@miranker.com, or, San Francisco Center for the Book, 415-565-0545; website: www.sfcbook.org

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

April 8 - 11 & April 29 - May 2: Account Book binding taught by Stanley Cranage. Cost: £280. April 15: Mid 14th c. Student Monastic binding taught by Mark Cockram. Cost: £70

May 13 - 15: Boxmaking taught by Stephen Conway. Cost: £70

June 10 - 11 & June 15 - 16: Basic Bookbinding Repair Work taught by Richard Mouncey. Cost: £110

July 1 - 5: Open Studio Week. Professional binder available for advice & assistance.

July 29 - August 2 & August 26 - 30: Master Class: Aspects of Design Binding taught by Angela James and David Sellars. Cost: £445.

February 23: Pittsburgh, PA: "Saving your family treasures: Preservation Fair 2002." Co-sponsored by the Preservation Working Group of the Oakland Library Consortium, the Preservation Fair will be held at the Carnegie Museum of Natural History in Pittsburgh from 10 AM - 4 PM. Visitors are invited to bring examples of objects and talk directly with conservators about conservation options. Visitors can also talk with vendors of con-

servation supplies and services, attend presentations on the importance of saving family records and pick up free handouts and catalogs. Contact: Bernadette G. Callery, Museum Librarian, Carnegie Museum of Natural History, 4400 Forbes Ave, Pittsburgh, PA 15213-4080; 412/622-8870; calleryb@carnegiemuseums.org; www.pitt.edu/~olcpwg/presfair.html

March 1, 2002: College Park, MD: "Who Wants Yesterday's Papers? A Symposium on the Research Value of Printed Materials in the Digital Age" at the University of Maryland McKeldin Library. A daylong symposium will bring together scholars, information professionals and the general public in an exploration of changing perceptions regarding paper-based information resources. Leading experts will discuss why they use and preserve information in various formats, from files that are "born digital" to more traditional books and archival collections on paper. General public: \$20; students: \$10. The deadline for registration is February 15. Preservation Department, University of Maryland Libraries, McKeldin Library B-0217, College Park, MD 20742; 301/405-9343 or 301/405-9346; bksymposium@umail.umd.edu; http://www.lib.umd.edu/TSD/PRES/symposium.html

March 9 - 10: Smithville, TX: "The Simplified Binding Examined" with Laura Wait. A two-day workshop will explore the structure and covering of the simplified binding. Contact Priscilla Spitzer to sign up. A deposit may be required. Email: prispit@totalaccess.net; 512-237-5960.

March 9-10: New York, NY: "Wet, Inked, and Pressed" with Melissa Potter at Dieu Donn  Papermill. In this process, linoleum printing and sheet formation work in tandem to create a heavily embossed print. After a sheet is pulled and pressed, the paper is re-pressed with inked (or uninked) linoleum cuts. Pulp painting can be incorporated with a registration technique to create multi-colored prints. The prints are then dried

under minimal pressure to create a print with a deeper impression than can be achieved with an etching press. Members: \$200; Non-members: \$210; Materials fee: \$20. Dieu Donn  Papermill, 433 Broome St, New York, NY 10013; phone: 212/226.0573; fax: 212/226.6088; info@papermaking.org

March 10 - 15: Camp Cheerio, NC: Monique Lallier will be giving a one week workshop on 2-3 boards binding structure. For more information you can go on the web at: Contact Joyce and Jim Teta, 5200 Bear Creek Road, Winston-Salem, NC 27106. Phone: home: 336/924-5681 studio: 336/724-5475; e-mail: Tetascibe@aol.com; website: http://www.calligraphycentre.com/monique.html; You can also visit Monique's web page at: www.moniquelallier.com

March 13: New York, NY: "Basic Papermaking" at Dieu Donn  Papermill. This workshop will give a general overview of the papermaking process, covering how to pull sheets of paper, various papermaking techniques and how to make paper at home. It will include a lecture/demonstration and plenty of time for hands-on experimentation. Members: \$60; Non-members: \$70. Dieu Donn  Papermill, 433 Broome St, New York, NY 10013; phone: 212/226.0573; fax: 212/226.6088; info@papermaking.org

March 14: Kew, England: An IPC one-day course. An Introduction to the history of stationery bindings, at the Public Record Office. Contact: Clare Hampson The Institute of Paper Conservation for the care and repair of books and paper artefacts, Leigh Lodge Leigh Worcester WR6 5LB, UK; phone: +44 (0)1886 832323 Fax: +44 (0)1886 833688; e: information@ipc.org.uk; www.ipc.org.uk

March 21: College Park, MD: The 17th Annual National Archives and Records Administration (NARA) Preservation Conference, "Lessons Learned in Emergencies: Not Your Ordinary Disaster Conference" at the

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National Archives at College Park, 8601 Adelphi Road. The National Archives and Records Administration's Annual Preservation Conferences cover topics on the creation, use, exhibition, care-and-handling, conservation, duplication, and long-term storage of information on paper, film, tape, and disk. Preregistration is required. The Registration Fee is \$75.00 (includes buffet lunch). Please send check payable to: National Archives Trust Fund and/or obtain registration information from: Eleanor Torain, Conference Coordinator (NWT), 8601 Adelphi Road, Rm 2807, College Park, MD 20740-6001; phone: 301/713-6718; fax: 301/713-6653; e-mail: eleanor.torain@nara.gov; <http://www.nara.gov/arch/techinfo/preserva/conferen/2002.html>

March 23: Guildford College, England: Jen Lindsay, former editor of *The New Bookbinder*, Tutor at Roehampton from 1983 to 2001, now teaching at City Lit, London, will give her masterclass on Onlay technique. For further information, visit www.societyofbookbinders.com, click on EVENTS, and then on 'London & South'. £5 for SoB members, £25 for non-members.

March 25: Toronto: Historical Albums at the Archives of Ontario. Senior archivist Kate O'Rourke will give a tour of archival albums and photography cases, carte de visite albums, daguerrotypes, and sketch-books from the late 18th to 19th centuries. Limited. Call 416-535-9887 to register. 77 Grenville St. 6 - 8 pm. Free to all. A CBBAG program.

April 15 - 17: Cleveland, OH: "From Negative to Positive," a photograph workshop series sponsored by the Conservation Center for Art and Historic Artifacts (CCAHA) and the Intermuseum Conservation Association (ICA). This workshop series is designed to help cultural institutions develop the strategies needed to establish safe storage environments and handling procedures, and to select appropriate reformatting options. Contact: 215/545-0613; web-

site: <http://www.ccaha.org>

April 19 - 21: St. Louis, MO: Midwest Chapter Annual Meeting will feature a workshop by Richard Baker on spring back bindings for ledgers and guest books. Contact: Richard: 314-781-3035; baker@richardbaker.com

May 9 - 10: London, England: "Part and Parcel of the Job: Planning, Packing, and Transporting Loans for Exhibition," an IPC conference at the British Museum, The Clore Education Centre, Great Court BP Lecture Theatre, London WC1 3DG. Contact: The Secretary, IPC, Leigh Lodge, Leigh, Worcester WR6 5LB, U.K.; information@ipc.org.uk; www.ipc.org.uk.

May 18 - 24: Ghost Ranch, NM: Workshop on writing, painting, and making a hard cover book bound with copper. Contact: email: laurie@lauriedoctor.com; www.lauriedoctor.com

May 26 - June 2: Verona, Italy: Printing workshop with Alessandro Zanella at his private press Ampersand. Tuition: \$900 + \$350 lodging. Contact Alessandro Zanella: amper-sand@globalway.it

June 5 - 11: Miami, FL: AIC Annual Meeting. Contact: AIC, 1717 K St., NW, Suite 200, Washington, DC 20006; 202-452-9545.

June 13 - 19: Atlanta, GA: American Library Association annual conference.

June 22 - 29: Minneapolis, MN: "The Calligraphy Connection" and International Assembly of Lettering Artists, to be held at St. John's University in Collegeville, MN. Contact: ACA office at 219-233-6233; web: www.CalligraphicArts.org. Or, Lynn Ohlhorst, 5616 Thomas Ave. S, Minneapolis, MN 55410; 612-925-0103; email: lynohlhorst@qwest.net

July 13 - 20: Shoreham-by-Sea, UK: One week Calligraphy Course with David and Nancy Howells, and July 29 - August 3: Five-Day Calligraphy Course. Write or call the Howells for brochure: 14 Mill Hill Drive, Shoreham-By-Sea, West Sussex BN43 5TL,

UK. Tel: UK: 01273 453387, or, from USA: 0-11-1273-453387.

July 22 - July 27: Coldigioco, Italy: Papermaking workshop taught by Stacey Lynch of Dieu Donne Papermill and Melissa Potter of Urban Glass. Limited to 8. Cost: \$1,200 includes tuition, materials, room, breakfast & lunch (not airfare). Deadline to register and pay: March 1, 2002. Contact: Melissa at 718-625-3685, ext. 237, or Stacey at 212-226-0573, or email: info@papermaking.org for details and registration.

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

September 4-8: Gatlinburg, TN: International Marblers' Gathering - IMG 2002, 'Images, Surfaces, Devices', at Arrowmont School of Arts & Crafts. Contact: Marie Palowoda, 2605 W. 19th Street Rd., Greeley, CO 80634; t: 970-352-3524; marie@ctos.com. Registration begins February 21. Slides due April 25. Register online. Website: www.arrowmont.org (see Marbling, this issue.)

September 19 - 22: Minneapolis, MN: 22nd GBW Standards of Excellence Seminar. Monique Lallier: Chemise & Slipcase; Deborah Evetts: Pastepaper; Olivia Primanis: Conservation of Photograph Albums; Bridgette O'Malley: Papermaking. Contact: Pamela Barrios, h: 801-802-2988; pam_barrios@byu.edu

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



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