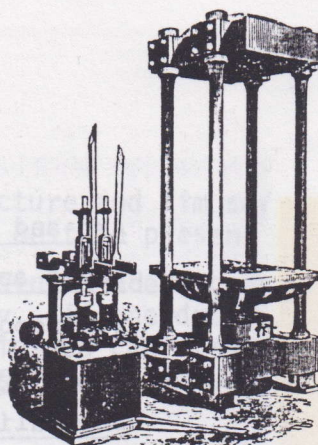




HYDRAULIC PRESS, FROM THE MANUFACTORY OF
ISAAC ADAMS & CO., BOSTON.

Welcome all to our 18th year. Our usual practice is to show the rough accounting for the last volume here, but recently I have been trying to stay somewhat ahead, so you will find the finances toward the end of this issue. And appended, the Index for Volume XVII.

GUILD OF BOOK WORKERS - 14th ANNUAL SEMINAR ON STANDARDS OF EXCELLENCE, Southern Methodist University, Dallas, Texas, October 27-30, 1994.

Another excellent Guild of Book Workers Seminar! As has been standard for the past several years, the core was four half-day presentations, and they were "surrounded" by three exhibits, a reception, a banquet with speaker and short member presentations, and on Sunday (we weren't able to attend) tours of the SMU Preservation/Restoration Laboratories and a look at some of the precious books in the Bridwell Library. We'll review some of the special events in a later issue.

The first presentation we saw and heard was by Timothy Ely - here is what the Guild had to say about this session:

ALTERED MATERIALS AND BOUNDED STATES

Applications and possibilities in Contemporary Bookbinding; From the Leather Book to the Extra-Terrestrial Book.

My books might be suggested to be a multi-dimensional realm stressed with an extremely high potential of, for and about symbolic and visual meta-data. By activation, a tactile action, the book begins to yield up the information. One begins comprehension intuitively and understanding comes only through a belief in a pattern of form-ational contexts of apprehension.

The demonstrations will be directed toward the use of photo-etch surfacing techniques and their designation and symbolic employment on the triptych book surface. Various plate relief methods have been researched as a means of visually rethinking the expressive potential of the book as a vessel and text surface. The revealing of these methods is the core of the oration. As the processes are oblique, various books and samples will be examined and worked upon in order to illustrate many of the possibilities and the cross-over links. The methods are directed at a rarefied use of leather in a manner which maintains its structural function and elevates without loss to traditional decorative motif-making, its expressive components.