



The *ARA France* Award for Young Bookbinders

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Cover Art: **ARA France Award** photos. See related article on page 18. Review written by Marie Garrigue with a preface by Jonathan Tremblay, translated from French by Peter Bruhnev.

GUILD OF BOOK WORKERS 2011 - 2012 BOARD OF DIRECTORS

OFFICERS AND COMMITTEE CHAIRS

PRESIDENT:	Andrew Huot, 415 Belview Ave., Normal, IL 61761 president@guildofbookworkers.org
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NEWSLETTER:	Cindy Haller, PO Box 703, Seabrook, TX 77586-0703; h & w: (281) 474-7100 newsletter@guildofbookworkers.org
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SOUTHEAST:	Bridgett Elmer, h: (347) 489-3493 - southeast@guildofbookworkers.org
NORTHWEST:	Paula Jull, w: (208) 282-4260 - northwest@guildofbookworkers.org

Call for Nominations for the Guild of Book Workers BOARD OF DIRECTORS

The 2012 election of officers for the Guild of Book Workers Board of Directors will be held in June.

Nominations are being accepted for the following positions:

- PRESIDENT
- COMMUNICATIONS STANDING COMMITTEE CHAIR
- STANDARDS SEMINAR STANDING COMMITTEE CHAIR
- EXHIBITIONS STANDING COMMITTEE CHAIR
- NEWSLETTER STANDING COMMITTEE CHAIR

The current President, Communications Chair, and Standards Chair will be retiring from the Board of Directors.

The current Exhibitions Chair and Newsletter Chair are seeking re-election to their offices.

Please submit nominations AS SOON AS POSSIBLE and NO LATER THAN APRIL 15 to:

Karen Hanmer
Chair, Nominating Committee

karen@karenhanmer.com

You do NOT need to contact the person you are nominating; a member of the Nominating Committee will make contact.

You are encouraged to nominate yourself for any of these positions.

You may also suggest yourself or others to serve as members of these standing committees.

Thank you for your part in ensuring the future of the Guild of Book Workers.

The 2012 Nominating Committee
Karen Hanmer, Chair
Jeff Altepeter
Cris Takacs

President's Column

Members of the Board of Directors and various committees have been planning and arranging awards, candidates and exhibits. I would like to thank all the Guild committee members for their dedication to these efforts.

The Awards Committee (Susan Martin, Jeanne Drewes, Bill Drendel) has been busy contacting book workers who know about the good work of our members and community and soliciting nominations for the *Lifetime Achievement Award*, and the *Laura Young Award* for Service to the Guild. If you have a suggestion for a Guild member who is deserving of one of these awards, please contact one of the committee members.

The Nomination Committee (Karen Hanmer, Jeff Altepeter, Cris Clair Takacs) has been mustering a slate of candidates for the next election. Sadly, there will be two retirements from the board: Eric Alstrom as our Communications Committee Chair and Chris McAfee as our Standards Committee Chair. They have worked hard for the Guild and will be missed. Another retirement is my own. It has been an honor and pleasure to serve as the President of the Guild, but increased obligations at home and at work have made it difficult to spend the time on the Guild that it deserves. Vice-President Anna Embree is unable at this time to run for the office of President, so the Nomination Committee has been charged with including that office in their work. The Nomination Committee is also accepting nominations for offices of Exhibition and Newsletter Chairs. Please contact any of the committee members if you wish to nominate yourself or others.

Amy LeePard and her committee are continuing their work on the Guild's **Horizon** exhibit and the jurors are reviewing the submissions. We encountered a number of technical difficulties in the online submission and review portions of the Guild's website, and I would like to thank Amy, Eric Alstrom, and Alicia Bailey for their problem-solving abilities in working out the programming details.

I am looking forward to the upcoming Standards Seminar in Salt Lake City, where we will present awards, appoint new officers, and see the new **Horizon** exhibit. Standards Chair Chris McAfee has an excellent slate of presenters and activities, and it will be a great forum for us to gather together and celebrate all of our accomplishments.

Andrew Huot, President

MINUTES

Annual Meeting

Guild of Book Workers, Inc.

October 7, 2011

The Annual Meeting of the Guild of Book Workers, Inc., was held on Friday, October 7, 2011, at 5:00 p.m. EST, at The Boston Park Plaza Hotel & Towers, Boston, MA, during the 30th Annual Seminar on Standards of Excellence in Hand Bookbinding.

President Andrew Huot called the meeting to order and welcomed all present. A printed agenda was distributed. The minutes of the October 15, 2010, Annual Meeting were approved as published in the February, 2011 Guild Newsletter.

The elected Officers, Standing Committee Chairmen, and Chapter Chairmen who were present were introduced. Outgoing Membership Chairman Cris Takacs and Outgoing Library Chairman Jane Meggers were presented commemorations of appreciation. Andrew expressed thanks to all the members of the Board for their hard work this past year.

1) ANNUAL REPORTS

Annual reports for the 2010-11 fiscal year, submitted by the members of the Board, were available online prior to this meeting. Andrew asked if there were questions. In response, there were inquiries related to finances and why there is no longer a hard copy of the Membership Directory. Answers were provided especially the fact that individual hard copy of the directory can be printed upon request.

Motion made and seconded that the 2010-11 annual reports, available to members on the Guild Website, be accepted as presented. **MOTION CARRIED.**

Updates to these reports were provided, as follows:

a) Journal – Cara Schlesinger noted the following:

(1) thanks to her committee and others who've helped:

- Editorial Board: Anna Embree, Karen Hanmer, Paula Jull, Frank Lehmann, Roberta Lavadour, Laura O'Brien-Miller,
- Proofreaders: Nancy Gil, Stephanie Wolff,
- Image Editors: Rebecca Chamblee, Michelle Ray, Karen Jutzi, Julie Sullivan,
- Advertising: Sonja Rossow, and
- Blog: Emily Tipples;

(2) 2010 and 2011 issues to be combined....

publication delayed due to not receiving unsolicited articles and authors of other articles unwilling to make the changes the editorial board requested;

(3) submissions encouraged....the process for submissions needs to be reviewed;

(4) Centennial issue: past Editor has turned over all files....still waiting to hear from authors -- will be a follow-up....those present invited to come speak with her....image editors still have responsibilities....issue to go into production next week with expected 2012 publication;

(5) Table of Contents in past Journal issues to be scanned and placed on the Guild Website -- a long process....inventory being prepared of issues to eventually get online; and

(6) Blog has been slow to develop; work continues in spite of delays due to need to get Journal issues out and other adjustments.

b) Library - Videos available are listed on the Guild Website; there is a list at this Seminar's registration desk. All Seminar sessions are on DVDs now and Andy Small is filling orders as he gets them.

c) Exhibitions - Amy Lee Pard reported the following relating to the 2012-14 Exhibition, Horizon:

(1) over 200 "Intent to Enter" forms received; represents between 300-400 works;

(2) three jurors chosen: Jana Pullman, Emily Tipples, and Rutherford Whittus;

(3) online submissions from January 1-March 1, 2012;

(4) opening at Utah Museum of Fine Arts, Salt Lake City -- concurrent with 2012 Standards Seminar;

(5) catalog fundraising is underway; and

(6) thanks to Karen Hanmer and Peter Verheyen for helping her along in this position; and to Eric Alstrom for assistance with online presence for the exhibition.

d) Standards Seminar - Chris McAfee reported the following:

(1) banquet will be in this same room Saturday evening;

(2) Frank Mowery in Whittier Room at lunchtime tomorrow, if interested in the Folger Fine and Historical Bookbinding Database;

(3) 2012 Standards Seminar at University of Utah, Salt Lake City, October 11-13;

(4) known presenters for 2010: Steve Miller (on letterpress) and Daniel Kelm;

(5) silent auction to be held Saturday; and

(6) thanks to this Seminar's Host Committee with M.P. Bogan, Chairman.

e) President - Andrew reported the following:

(1) the financial stability of the Guild and how it was accomplished;

- (2) the improved image of the Guild, with thanks to Anna Embree;
- (3) the forward steps made in Guild communications, thanks to Eric and the Website, with constant improvements (payment options, especially for Chapters, etc.);
- (4) the improvements in the Guild Newsletter and Guild Journal, thanks to Cindy Haller and Cara respectively;
- (5) the new membership arrangement with Society of Bookbinders, based in Great Britain;
- (6) the hard work on the upcoming Exhibition **Horizon** with new online forms, thanks to Amy;
- (7) thanks to Chris, all volunteers, and vendors who are making this Seminar a great one; and
- (8) thanks to all ten, active Regional Chapters, who make the Guild what it is.

Andrew stated that everyone should get involved in some way in the Guild, and that he looks forward to another great year.

2) MISCELLANEOUS


- a) Location of where to catch shuttle buses to tonight's New England Chapter Exhibition noted.
- b) Request received that vendors be located in the same room at next year's Seminar.
- c) In response to inquiry – 140 was maximum number for registrations at this Seminar.


There being no further business, the meeting was adjourned.

Catherine Burkhard
Secretary

2011 Awards were presented during the Banquet on Saturday, October 8, to:

Susan Martin - Laura Young Award
Craig Jensen - Lifetime Achievement Award





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Sewing Structures

April 23 - 27

Don Glaister

Fundamentals/Intermediate Binding

April 30 - May 11 THIS CLASS IS FULL

Designing the "Design"

May 14 - 18

Monique Lallier

Intermediate/Advanced Binding

May 21 - June 1

Directors

Don Glaister, director of fine binding

Don Etherington, director of book conservation

For more information and to register contact:

American Academy of Bookbinding

PO Box 1590 · Telluride, CO 81435

Calendar of Events

EXHIBITIONS

Exhibitions for 2012: The Walters Art Museum, 600 N. Charles St., Baltimore, MD 21201, 410.547.9000 or >www.thewalters.org<. Contact: Amy Mannarino, >amannarino@thewalters.org<

Currently and through April 15, 2012: *One Book, Many Interpretations: Second Edition*, celebrating 10 years, Chicago Public Library's Special Collections Exhibit Hall, 9th floor, Harold Washington Library Center, 400 S. State St. >chicagopubliclibrary.org<

Current and through April 20, 2012: *The ARA France Award for Young Bookbinders 2011*, in Monreal, Quebec, Canada, a design bookbinding exhibition held under the auspices of Friends of the Art of Bookbinding of Canada >http://aracanada.org/<

Currently and through April 29, 2010: *Midwest Chapter Exhibition* at Minnesota Center for Book Arts in the Open Book lobby display case. >mary@springleafpress.com<

Currently and through April 30, 2012: *Precious Poems in Precious Packaging: Irish Poems Printed and Bound by The Traffic Street Press* on Level Three in the Thomas P. O'Neill Library, Boston College, Chestnut Hill, MA. Includes selections of poetry by well-known Irish poets with books printed and bound by Paulette Myers-Rich at The Traffic Street Press. Free of charge; open to public. >www.bc.edu/a-z/maps.html<

Currently and through May 7, 2012: *Faith and Devotion in Mexico*, an exhibition at Bridwell Library, Perkins School of Theology, SMU, Dallas, TX. >www.smu.edu/bridwell/exhibitions< or 214.768.3483.

Currently and through May 7, 2012: *Beauty and the Book: 19th and Early 20th Century Folios on the Decorative Arts*, Ryerson and Burnham Libraries, Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL. >www.artic.edu/aic< or 312.443.7264.

Currently and through May 13, 2012: Exhibits at the Meadows Museum at SMU, Dallas, TX, >www.meadows@smu.edu<, as follows:

Now and through May 13: *The Invention of Glory: Afonso V and the Pastrana Tapestries*

Now and through April 22: *Calatrava and SMU: A Decade in Motion*

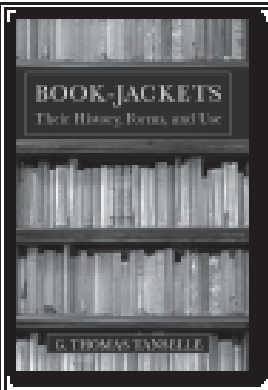
Apr 29-Aug 12, 2012: *Modern Mexican Painting from the Andres Blaisten Collection*

June 22-July 28, 2012: *The Poetic Pen: Celebrating Calligraphy and Poetry* at 23 Sandy Gallery, Portland, OR. >www.23sandy.com<

CALL FOR ENTRIES

Currently and through April 20, 2012: 23 Sandy Gallery announces The Poetic Pen, a juried exhibition of calligraphic artwork which uses poetry as it's main textual focus. Calligraphers throughout history have employed poetry to illustrate the art and fine craft of lettering, letterforms and calligraphic design. Open to pen or brush works in the form of wall-hung pieces, broadsides, books, sculptural objects and more. >www.23sandy.com/poeticpen/callforentries.html<

Currently and through May 1, 2012: Miniature Book Society's opening of their "Most Distinguished Book Awards". Entry forms, rules and color photos of the previous entries are available for download at >mbs.org<. The three winners will be announced at the MBS Conclave in Asheville, NC the end of August.



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WORKSHOPS, LECTURES & OTHER EVENTS

April 22-May 18, 2012: *The John C. Campbell Folk School*, Brasstown, NC, with the following classes. Contact: 800. FOLK-SCH or >www.folkschool.org< :

Apr 22-27: *Making Pages, Making Books, Making Art* with Sandy Webster.

May 13-18: *Fabulous, Flexible Flag Books* with Suzanne Hall.

April 16-July 20, 2012: Schedule for American Academy of Bookbinding, 970.728.8649, >www.ahhass.org/academy-book-binding<:

In Telluride, CO

Apr 16-20: *"Basics in Paper Conservation"* with Renate Mesmer

Apr 23-27: *"Sewing Structures"* with Renate Mesmer

Apr 30-May 11: *"Fundamentals/Intermediate Binding"* with Don Glaister

May 21-Jun 1: *"Intermediate/Advanced Fine Binding"* with Monique Lallier

Jun 4-15: *Finishing* with Don Etherington (two weeks – taught at same time as *Box Making* and *Stiff Board Vellum* workshops)

Jun 4-8: *Box Making* with Don Etherington (one week)

Jun 11-15: *Stiff Board Vellum Binding with Exposed Raised Bands* with Don Etherington (one week)

Jun 29-Jul 1: *Mapping the Elusive* with Gail Reike

In Summerfield, NC

Jun 18-29: *Fundamentals/Intermediate Binding* with Monique Lallier

Jul 9-20: *Forwarding and Covering of Text Blocks* with Don Etherington

April 16-September 30, 2012: Workshops at School for Formal Bookbinding with Don Rash, >www.donrashfinebookbinder.com/sfbmain.html< :

Apr 16-20: *Introduction to Leather Binding Conservation*

May 7-11: *Foundations of Hand Bookbinding*

May 14-18: *Introduction to Case Binding*

Jun 2-3: *Introduction to Inlay and Onlay*

Jun 11-15: *Introduction to Leather Binding*

Jun 18-22: *Full Leather Binding*

Jul 7-8: *Introduction to Titling and Tooling*

Jul 16-20: *Introduction to Cloth Binding Conservation*

Jul 23-27: *Introduction to Leather Binding Conservation*

Continued on page 8

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Sep 10-14: *Foundations of Hand Bookbinding*

Sep 17-21: *Introduction to Case Binding*

Sep 29-30: *A Contemporary Leather Spined Box*

April 27-28, 2012: *Introductin to Scaleboard* with Julia Miller

See Chapter Happenings for details.

May 13-24, 2012: *29th Paper and Book Intensive*, Saugatuck, MI, applications now open, details and application form at >www.paperbookintensive.org<.

June 8, 2012: *The 2012 Helen Warren DeGolyer Bookbinding Conference* at Bridwell Library, SMU, Dallas, TX. Three mini-workshops to choose from (Karen Hanmer, Shanna Leno, Chela Metzger) and lunch presentation by Priscilla Spitler, winner of the 2009 DeGolyer Competition. Registration is limited; early registration advised. >www.smu.edu/Bridwell/About/DeGolyer-Competition/Conference<

July 8-July 28, 2012: *2012 Wells Book Arts Summer Institute*, >www.wells.edu<, click Academics, Programs, Study, and then the Book Arts Center, or Nancy Gil >ngil@wells.edu< --

Jul 8-14: *The Letterpress Artist: Simple Books on the Vandercook* with Sarah Bryant, ***Paper Engineering: The Artist's Book*** with Carol Barton, ***Typographic Traditions: Knowing and Breaking the Rules*** with Ron Gordon, and ***Write of Passage: Developing Your Own Script*** with Sharon Zeugin.

Jul 15-21: *A Book for the Making* with Steve Miller, ***Wire Edge Biding: Codex, Accordion and Album*** with Daniel E. Kelm, and ***Basic Black and Beyond: Contemporary Approaches to Gothic Scripts*** with Julian Waters.

Jul 22-28: *Poets at the Press* with Katie Baldwin, ***Introduction to Typesetting and Monotype Composition*** with Michael Bixler, and ***From Basics to Beziers: Introduction to Digital Typeface Design*** with Julian Waters.

July and August, 2012: *The Montefiasconi Project*. ><http://monteproject.co.uk/en/>< or Cheryl Porter at >chezzaporter@yahoo.com<, with classes as follows:

Jul 30-Aug 3: *Recreating the Medieval Palette* with Cheryl Porter

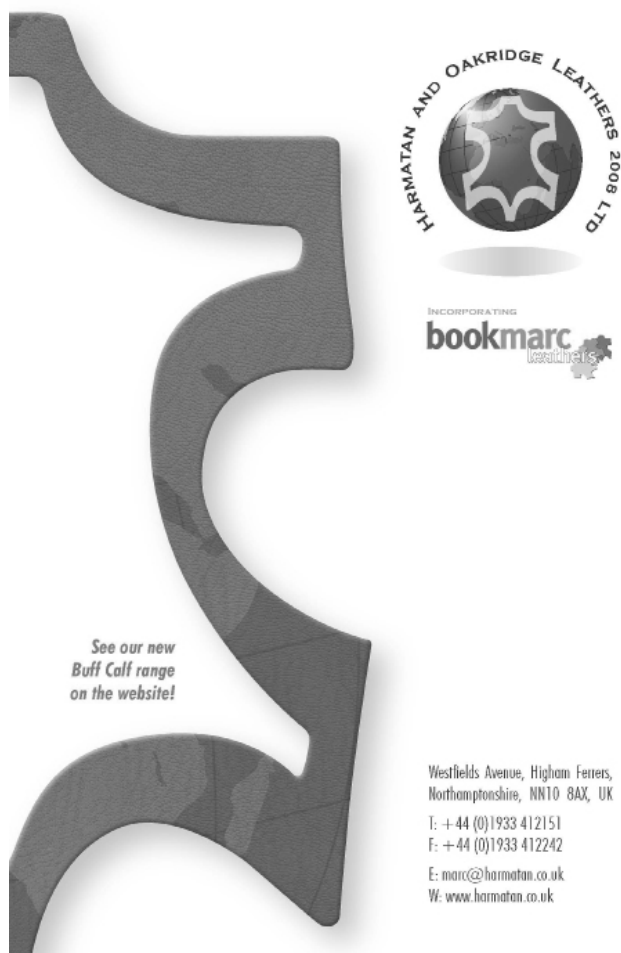
Aug 6-10: *The Glazier Codex* with Julia Miller

Aug 13-17: *The Mudejar Binding* with Ana Beny

Aug 20-24: *Eighteenth Century French Binding* with Jeff Peachey

October 11-13, 2012: *Seminar of Standards of Excellence in Hand Bookbinding*, Salt Lake City, UT.

October 12-13, 2012: *At the Crossroads: Living Letterform Traditions*, American Printing History Association 2012 Annual Conference, Columbia College Chicago, Center for the Book and Paper Arts. >www.printinghistory.org<



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>www.bookartsprogram.org< or 801.585.9191

Bookbinding Workshops – United Kingdom

Courses in book structures and Paper Engineering
><http://www.bookbindingworkshops.com>< or
>bookbindingworkshops@gmail.com<

John C. Campbell Folk School

One Folk School Road, Brasstown, NC, 828.837.2775, x196
>marketing@folkschool.org< or >www.folkschool.org<

The Canadian Bookbinders and Book Artists Guild

CBBAG/60 Atlantic Avenue, Suite 112 Toronto, Ontario M6K 1X9
Fax 416.581.1053 or >cbbag@web.net< or >www.cbbag.ca<

The Center for Book Arts New York City

212.481.0295 or >www.centerforbookarts.org<

Center for the Book - San Francisco, CA

415.565.0545 or >www.sfcfb.org<

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>www.corcoran.edu/degree-programs/graduate/ma-art-and-book
202.298.2545

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>www.creativeartsworkshop.org< or 203.562.4927

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The Garage Annex offers workshops in traditional and non-traditional book arts,
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Green Heron Book Arts

503.357.7263 or >bookkits@aol.com<

Hollander's Workshops - Ann Arbor, MI

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>www.donrashfinebookbinder.com< or 570.821.7050

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>www.seattlebookarts.org/classes/class_2008q2_paper.html<

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Catherine Burkhard
as of 3-6-12

GBW Awards Nominations

Nominations are now being accepted for the two annual GBW awards:

“The Laura Young Award”

and

“The Lifetime Achievement Award”.

The former is presented to a GBW member who has made an outstanding contribution to the Guild’s mission. The latter is presented to an accomplished person in the field, not necessarily a member of GBW, and will confer honorary membership on that individual as well.

You may send your recommendations to any member of the 2012 Awards Committee, before April 15th:

Susan Martin (Chair)

smartin310@gmail.com

Bill Drendel

venezia747@gmail.com

Jeanne Drewes

jdre@loc.gov

The honorees will be announced in the August GBW Newsletter and the awards presented at the

Standards of Excellence Seminar in Salt Lake City, Utah, in October 2012.

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Precious Poems in Precious Packaging: Irish Poems Printed and Bound by the Traffic Street Press



Every January the Boston College Libraries hosts educational sessions for its library staff. The sessions cover a variety of topics suitable for keeping us abreast of the latest procedures in the library world in general, but also focus on what our own libraries have to offer. My colleague, Irish Studies Librarian Kathleen Williams, and I decided that we would like to present a session about the Traffic Street Press Irish Poetry collection, a group of books from the John J. Burns Rare Book and Special Collections Library. The presentation was so well received that we were asked to curate an exhibit of these beautifully designed books. Our exhibit, *Precious Poems in Precious Packaging: Irish Poems Printed and Bound by the Traffic Street Press*, will be on display March 1- April 30, 2012 in the Thomas P. O'Neill Library at Boston College.



Six Years by Thomas McCarthy

The Traffic Street Press Irish Poetry series, a collaborative project with Dr. Thomas Dillon Redshaw of the Center for Irish Studies at the University of St. Thomas in St. Paul, Minnesota, includes selections of poetry by well-known Irish poets. The books, launched each year on St. Patrick's Day between 2000 and 2008 at the O'Shaughnessy-Frey Library Special Collections Open House, were printed by The Traffic Street Press. The advertising profile of the project gives this description: "these books are designed and hand-produced by Paulette Myers-Rich, with the involvement of each poet, and are illustrated with art and materials that correspond with the poetry, joining image and text in a book form that complements both. All books are letterpress printed and hand bound in limited editions and signed by the poets". Paulette Myers-Rich was the winner of the 2009 Book Artist Award, an annual award granted by the Minnesota Center for Book Arts. A fine press book artist since 1992, Myers-Rich works extensively with black and white photography; artists' books are her favored format as

they allow the combination of image and text in conventional and non-traditional book forms. Of her work, Myers-Rich says, "Contemporary book arts has given rise to a variety of structures that both embrace tradition and break with it, offering myriad forms and interesting challenges. Yet, regardless of the approach to artists' books, for me, the practice of craft is important. The book must be a compelling and satisfying object or environment that activates content, a work that satisfies the hands, the eyes and the mind." She teaches at the Minneapolis College of Art and Design and gives workshops at the Minnesota Center for Book Arts.

In the Irish poetry series, Ms. Myers-Rich incorporated materials made by other Minnesota book artists. Stephen Pittelkow is a bookbinder who wanted to have personalized papers for his book projects, so began making marbled paper. He experiments with a variety of paints and papers and his works are collected by museums. Pittelkow travels to teach and also does workshops at the Minnesota Center for Book Arts. An example of his marbled paper covering a Traffic Street book was shown in our presentation and can be seen in the *Precious Poems in Precious Packaging* exhibit.

Ms. Myers-Rich frequently uses Cave Paper in her bindings. Bridget O'Malley, co-owner of Cave Paper states, "As a paper maker, I am fascinated with sheets which go beyond the expected look of paper. I am drawn to surfaces which are quite un-paper-like and instead evoke rusted metal, stone, leather, and vellum. These unusual surfaces beg to be combined with underprinting, overprinting and incorporated into finished artwork." The Cave Papers used for the Traffic Street book covers are made from flax grown in Belgium. Bridget was an apprentice to Timothy Barrett,



Emigrant Suite by Eavan Boland

Continued on page 12

a well-known papermaker, at the University of Iowa Center for the Book. O'Malley also makes creative book-bindings, her book *One Bridge, One River, One Year* can be seen in the guild's *Marking Time* exhibition online.

For the January session and the *Precious Poems in Precious Packages* exhibit at Boston College, Kathleen and I chose five of the Traffic Street titles to show: *Six Years* by Thomas McCarthy, *Emigrant Suite* by Eavan Boland, *The 5th Province* by Greg Delanty, *Winter Birds* by Moya Canon, and *Dialann/Diary* by Cathal O'Searcaigh. During the presentation the poems were read aloud by Kathy and she linked them to items from the John J. Burns Library special collections to fill out their background. I talked about the physical properties and structure of the books.

From *Six Years* by Thomas McCarthy, Kathy read aloud "Nathaniel Murphy Considers his Wife," a poem which reveals a husband's admiration for his wife by using motifs from classical literature and musical metaphors to describe her. Kathy also showed some examples from the John J. Burns Library's Brereton Broad sides, so our guests could see that the layout of the poems as printed in the Traffic Street volume echo traditional design of Irish broad sides. I pointed out that the tall, slim accordion-style binding encasing this poem is a fitting choice: it underscores the musical metaphors in the poem and reminds us of the accordion so often used in traditional Irish music.

We then talked about *Emigrant Suite* by Eavan Boland. Kathy read "Emigrant Letters" aloud, afterward pointing out the scan of a letter from the Prendergast family used as an illustration in the Traffic Street imprint. The Prendergast letters (19th century correspondence from Ireland to Boston) are owned by the Burns Library; the poet Eavan Boland was able to study them when she came to lecture at Boston College. I talked about the rich walnut brown color of the Cave paper cover. The color comes from hulls of walnuts cooked to extract the dye and is lightfast for a natural dye. The paper, repeatedly coated with the dye to produce an intense shade of brown, is a perfect choice for *Emigrant Suite*, reflecting the tension and anxiety of the recipients as they await the letters referred to in Boland's poem.

In *The 5th Province* by Greg Delanty also deals with the emigrant experience. The poem that Kathy chose to read was "We Will Not Play the Harp Backwards Now, No." This poem is filled with Celtic folklore references – many to folk tales involving harps. To embellish our audience's listening experience, Elizabeth Sweeney, Director of the Irish Music Center at Boston College, selected harp music played by renowned harpist Mary O'Hara for them to hear. The guests were also able to see Mary O'Hara's harp, a part of the O'Hara collection at the Burns library. Before the reading and airing of the harp music, I pointed out the deep blue paper covering *The 5th Province*. For this example of Cave Paper a synthetic dye called indigo was used. Papermaker O'Malley had rolled the paper and only dipped parts in the dye vat producing varying shades—

lighter areas and un-dyed areas.

We continued with *Winter Birds* by Moya Canon, this Traffic Street book incorporated Stephen Pittlekow's marble paper. The paper worked very well as a choice for the title poem as the poet refers to the black-breasted geese, a type of sea bird. Pittlekow's blue and white paper with a stepped, diagonal pattern evokes the waves; so again in this selection, Myers-Rich successfully joined image



Dialann/Diary by Cathal O'Searcaigh

and text in her book design. Kathy Williams read the poem, "Winter Birds," which starts with a quote from Giraldus Cambrensis, author of *Topographia Hibernae* (*Topography of Ireland*). To complement this allusion, Kathy showed a version of *Topographia* printed in Ireland by Dolmen Press. Paulette Myers-Rich has expressed admiration for books produced by Dolmen, so may be pleased to learn that their work is being exhibited side by side in our *Precious Poems in Precious Packaging* exhibit.

Finally, we showed *Dialann/ Diary* by Cathal O'Searcaigh, a dual-language book. Each poem is printed in Irish as written by poet Cathal O'Searcaigh and has an English translation by Denise Blake on the adjacent page. Kathy chose the poem, "Attic" for this presentation because it was this poem that led her to this beautiful series. She gets together at lunchtimes to practice translating Irish



Traffic Street Press exhibit committee: L-R - Kathleen Williams, Irish Studies Librarian; Barbara Adams Hebard, Conservator; Robert Williams '14 Conservation Assistant; Carolyn Twomey, Boston College graduate student

with other Boston College librarians and had searched for an Irish language poem by Cathal O'Searcaigh. The edition of his *Dialinn/Diary* owned by the Burns Library happened to be one from the Traffic Street Press Irish Poetry series. Kathy showed me the book, covered with two Cave Papers, indigo and deep brown—a simple, yet elegant design choice reflecting the two languages in the text. I admired the paper, the pure printing style, and the careful execution of the toned Irish thread used to sew the text-block and agreed that Kathy had come across some special books that merited more attention. We quickly decided to collaborate on a presentation for our library.

Those who did not have the opportunity to attend the January presentation still have the chance to see the *Precious Poems in Precious Packaging* exhibit. The five books discussed above and the complementary John J. Burns special collections items will be on view at The Thomas P. O'Neill Library through April 14, 2012. The Traffic Street Press volumes and other special collection items that you learned about in this article will be accessible in the John J. Burns Library after the closing of *Precious Poems in Precious Packaging* exhibit by making an appointment in our Reading Room.

Barbara Adams Hebard, Conservator

February 9, 2012

Precious Poems in Precious Packaging: Irish Poems Printed and Bound by the Traffic Street Press will be on display March 1- April 30, 2012 on Level Three in the Thomas P O'Neill Library at Boston College. Directions to the Chestnut Hill Campus can be found at this link: <http://www.bc.edu/a-z/maps.html>

Curators: Kathleen Williams, Irish Studies Librarian, kathleen.williams@bc.edu and

Barbara Adams Hebard, Conservator, barbara.hebard@bc.edu

John J. Burns Library website: <http://www.bc.edu/libraries/collections/burns.html>

Traffic Street Press website: <http://paulettemyers-rich.visualserver.com/>

Cave Paper website: <http://cavepaper.com/>

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Chapter Happenings

CALIFORNIA: An August 25-26 workshop is planned on *Biblio Tech: Reverse Engineering Historical and Modern Binding Structures* with Karen Hanmer.

LONE STAR:

- The Annual Meeting will be June 8, 4:30 p.m. at the Bridwell Library, SMU, Dallas -- which will be during the all-day DeGolyer Bookbinding Conference. The DeGolyer Bookbinding Competition winners will be announced shortly after this meeting along with the opening of the Competition Exhibition.

- The catalog for the Chapter's exhibition of *The Thread That Binds* by Pamela Leutz is still available via mail order -- see details at >gbwlonestarchapter.wordpress.com<. Catalogs also available of the Chapter's 1993 exhibition, *Heaven Sent*, for \$3.00. Contact >bookltrs@att.net< to order this one.

MIDWEST:

- The Annual Meeting will be April 20-21 in Minneapolis, MN, hosted by the Minnesota Center for Book Arts. Activities include: **1)** exhibition (see "Exhibitions" section); **2)** Tours (Cave Paper/ Campbell Logan Bindery and Indulgence Press, Chip Schilling Studio); **3)** Lecture by Karen Hanmer; **4)** choice of workshop ("Drum Leaf Binding" or "Cave Paper: From Pulp to Paper and Beyond"); **5)** dinner meeting. Contact: Mary Uthappuru >mary@springleafpress.com< or >http://midwestgbw.wordpress.com/<

NEW YORK: Recently hosted workshop with John DeMerritt, *The Springback Binding*. John also had a lecture on *Edition Binding: A Hybrid Approach*. Upcoming workshop on April 26-28 with Don Etherington on *Stiff-Board Vellum Binding with Slotted Spine*.

NEW ENGLAND:

- Scaleboard Bindings* with Julia Miller, co-hosted with North Bennet Street School. Lecture on April 26 (free but need to register at >nbss.edu<). Hands-on workshop at NBSS, April 27-28 - register at >nbss.edu<. Information contact: Jeffrey Alteper >bookbinding@nbss.org<

- The catalog for the Chapter's recent exhibition, "deFINED BINDINGS", is still available from >blurb.com< for \$32.00.

POTOMAC: Upcoming events:

- Lecture with Scott Husby, conservator - April 13, 5:30 p.m.
- Workshop with Gretchen Schermerhorn on paper making - May 19.
- Tour at National Library of Medicine (rare book collection and current exhibition) - June 14.
- Workshop with Renate Mesmer on *Washing and Drying Techniques* - July 14-15

Catherine Burkhard, as of 3-6-12

The Traveling Toolbox

I've recently been called on to do a few onsite visits of large-scale works, mainly wallpaper pieces. I'm also occasionally doing a survey of a collection after damage in cases where it makes more sense for me to travel to the pieces rather than have them traveling to me, especially in cases of water damage. Because I typically have to prepare a pretty detailed estimate for treatment after the onsite visit, it means I need to be at the ready to collect as much information as possible in a short amount of time, as I'm not able to reference the piece(s) again in my studio. But, I also don't want to wheel around a suitcase full of stuff, so I put some thought into exactly what I need with me in these situations. There are a myriad of suggestions and lists out there for putting together an onsite "toolbox" of sorts for preparing estimates, but I thought I'd share with you what's in mine.

Always in my toolbox (which is a recycled container of some kind easy to carry, typically a cigar box or the like):

- Microspatula (Casselli tool)
- Teflon folder/spatula
- Small strips of blotter paper and/or Whatman paper for testing
- Small strips of Hollytex and/or Reemay
- A little container of distilled water
- Cotton swabs (long ones, wooden sticks with very little cotton and a fairly pointed tip)
- Tape measure
- Soot sponges and various erasers for testing dry cleaning methods
- Scalpel and/or Olfa cutter

- Pencil
- Mini flashlight
Travel UV light (also very mini)
- Small clean brush(es), usually soft
- Magnifier/loupe
- Pliers (for removing framing materials)
- Small pair of sharp scissors
- Pair of nitrile gloves

Also with me, always:

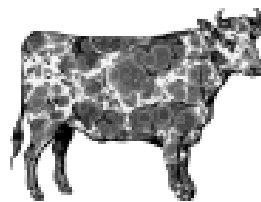
- A good point and shoot camera. I use a Canon G11.
- With me if it seems necessary:
- A dust mask or a respirator
- Pair of cotton gloves
- Laptop
- Screwdriver
- Other chemicals for spot testing
- An apron or lab coat
- Something to kneel/sit on

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Standards information will appear in the
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The Marbling Tray

by Iris Nevins

WHAT TO DO WHEN COLORS “RUB”

Watercolor marbling, will almost always “rub” a bit of color off, say if you rub it hard (or softly in some cases!) with a white tissue. At its worst, it will offset some color onto a paper in a book it is facing. Acrylic marblers don’t have such issues, but they also can’t create some of the interesting textured looking pattern like Stormont or French Shell (pebbles that look 3D). So I stick with my watercolors, to get these patterns and also for a more authentic historic look.

How do we deal with this? Well, if it is happening badly, the only real answer is to spray with a NON-workable fixative that is used to set charcoal and pastel drawings. The NON is important. It means it is sealed and you couldn’t, if you were a pastel artist, draw any further over it. With just a plain fixative you can. Grumbacher makes one, and other companies as well. Most good art supply shops stock it. It smells awful so use it outside or in a well ventilated place with a fan preferably.

I did discover, by accident, as many marbling discoveries are made, that if a color or the finished paper in general is rubbing, and is not too too smeary when you do this... but take a soft paper towel like Bounty and fold it over once and then again, making a flat piece, and start rubbing the paper. It will pick up most of the excess pigment that was not absorbed into the paper while marbling. A surprising amount can come off, yet the paper will not for whatever reason seem smeared. Of course with extreme “loose” pigment it might.



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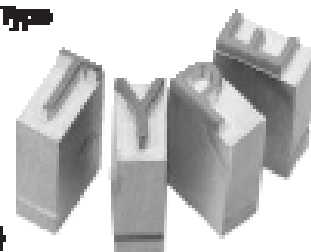
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The *ARA France* Award for Young Bookbinders

Friends of the Art of Bookbinding, ARA is an international association with objective to promote the art of bookbinding. ARA comprises sections from several countries of America, Europe, Asia and Australia.

It is with view of encouraging tomorrow's new trends in bookbinding that the Friends of the Art of Bookbinding of Canada have taken the initiative of hosting the ARA France exhibition of Young Bookbinders in Montreal. The exhibition has been made possible through a collaboration between ARA France, ARA Canada and Bibliothèque Myriam & J.-Robert Ouimet at École des Hautes Études Commerciales.

The exhibition presents the work of young bookbinders, at the threshold of their professional lives, who are disciples of the only two schools that teach bookbinding in France. With tremendous pleasure here we see bindings of all genres, demonstrating various techniques of contemporary book design.

Jonathan Tremblay, President of ARA Canada

February 2012, Canada

Every two years *Amis de la Reliure d'Art de France, ARA France* (Friends of the Art of Bookbinding) holds a design bookbinding competition open to all students under 26 years of age trained in bookbinding and gilding in the public and private art schools of France. It is a commendable gesture of support for young bookbinders, professionals-to-be, who are the future of this noble trade.

Three art schools have participated in this year's bookbinding competition: *Lycée Corvisart-Tolbiac* with 35 bindings, *École Estienne* with 27 bindings and *École des Beaux-Arts de Versailles* with one binding. The young designers competed in four levels of mastership: Certificat d'Aptitude Professionnelle (Certificate of Professional Competence) **CAP First and Second Year**, Brevet de Métiers d'Art (Patent of Artistic Craft) and Diplôme de Métier d'Art (Diploma of Artistic Craft) **BMA and DMA First Year**, and Brevet de Métiers d'Art (Patent of Artistic Craft) and Diplôme de Métier d'Art (Diploma of Artistic Craft) **BMA and DMA Second Year**. Eight prizes were awarded and this year a supplementary award was introduced – **Prix Spécial des Bibliothèques de Riom**. The library of Riom offered a *Special Prize Award* for best binding presented by a second year graduate student enrolled in a Design Bookbinding Program (Diplôme de Métier d'Art). The library of Riom has also commissioned the winner to create a design binding for the Contemporary Bibliophiles' Heritage Collection of the library and present it at the *Three Rs* - "Riom, Reliure, Rencontres" ("Riom,



Binding, Encounters") a bookbinders-bibliophiles meeting in Riom on September 29th and 30th, 2012.

The jury of the *Prix ARA France de la Jeune Reliure 2011* met on September 10th to nominate the laureates of *ARA France Awards*. It consisted of five professional members: Jean-Marie Achard - graphic designer, Brigitte Bessot - conservator at the Riom Library, Anne-Lise Chapperon - bookbinder, Françoise Duvernier - director of the Auxerre Libraries and Alain Koren – bookbinder and president of the jury. Deeply impressed by the submissions, the jury members commended the "general quality of the works submitted and both the creative originality and adequacy of the bindings". {...} "The relevance of the structural book designs and choice of materials, the numerous decorative approaches" have given rise to lively debates in selecting the laureates among a broad spectrum of nominees. A very good year, indeed!

It is therefore very important to be mentioned here that all of the 63 bindings will be exhibited in the gallery hall of *École Estienne* (where the prizes will be awarded) from November 9th to 25th. Moreover, the candidates, participating in this year's design bookbinding competition, will benefit from an international forum, having the opportunity to show their work at the exhibition of Bibliothèque Myriam & J.-Robert Ouimet in Montreal, Canada from February 28th to May 1st, 2012. This is a great initiative of our friends at *Amis de la Reliure d'Art du Canada (ARA Canada)* and an inspirational beginning not only for the participants of the exhibition but also for the French educational institutions to be presented abroad. We would like to also point out that all bookbindings that have received an award will be on display at the Riom Library's exhibition gallery from December 1st to 31st, 2011. As seen, *ARA France* could not be more dynamic and devoted to discovery and support of young talented bookbinders with everything it does, and particularly in finding partners of integrity and quality.

In the **First Year CAP** category, the **Encouragement Jury Award** was given to Iris Miton, a student at *Lycée Cor-*

visart-Tolbiac for an open-joint binding with flat glass panels of Jean-Pierre Ubdenstock's catalog for an exhibition at *Berck-Sur-Mer Museum*. This is an exceptionally original work made in collaboration with a glass artist.

The **Young Bookbinder Award 2011** for the **Second Year CAP** category was given to Mallaury Pannetier, a student at *Lycée Corvisart-Tolbiac*. Mallaury Pannetier's binding of *Dernier Amour* (Last Love) by Christian Gailly delighted the jury, with its Jansenist's appearance, and the little pop-up hearts concealed under the flaps of the covers, and gathered all the votes.

The **Honorable Mention of the Jury Award 2011** was given to Marie Planche for the creation of her binding of *Dans les Bois Eternels* (In the Eternal Forest) by Fred Vargas, which stands out for the delicate execution of its décor of lichen on full brown calfskin leather binding.

An exception was made in the **First Year BMA and DMA, Young Bookbinder Award 2011** category - the jury had been unable to separate two art works of equal value. The two lucky and equally gifted participants from *École Estienne* were Lola Dumay, who performed the binding of *La Chevauchée de L'heure Ardente* (The Ride of the Burning Hours) by René Fleurisson, and Paula Saint-Hillier, for the binding of *La Nuit de la Terre, les Tombes de Montmajour* (The Night of the Earth, the Graves of Montmajour) by Jean-Pierre Magnan and Lucien Clergue. Both students demonstrated high artistic maturity and technical rigor.

In the **Second Year BMA and DMA** category the prize **Young Bookbinder Award 2011** went to Lorraine de Gouville from *École Estienne* who won the jury admiration for her remarkable work on an artistic concept in perfect harmony with the content of the book – *Annapurna* by Maurice Herzog. Lorraine de Gouville's crossed structure binding is designed of hand made paper. The sleeve box, representing the expedition map, is made of suede leather, lithography printed in black and enhanced with yellow and blue inks. The text block is mounted on accordion tabs, allowing a full display of the book – a binding structure showing an exceptional technical and aesthetic mastery.

Two **Honorable Mention Awards** were also determined by the jury, given the real interest provoked by the works presented. Both winners are students in a second year Design Bookbinding Program at *École Estienne*: Anne-Claire Fessard – for the refined execution of the binding of *L'Apiculteur* (The Beekeeper) by Maxence Fermine, and to Lucie Racineux – for her work on *Bandini* by John Fante – a very efficient and elegant creation.

Finally, the **Special Prize of the Riom Library** was awarded to Hugo Guillotin, a Diplôme de Métier d'Art (Diploma

of Artistic Craft) student at *École Estienne* for his non-adhesive hand made paper binding of *Rivière* (A River) by Robert Ganzo, protected by an enclosure with an ingenious lift system for easy access to the book.

Marie Garrigue, Editor in Chief, *Arts & Metiers du Livre*, Paris, France

The **ARA France Award for Young Bookbinders** exhibition will be presented at *École Estienne*, Paris from the 1 to 31 December 2011, at *Bibliothèque de Riom*, Riom, France, and from February 28 to May 1, 2012 at *Bibliothèque Myriam & J.-Robert Ouimet* in Montreal, Québec, Canada.

Cover photographs of the awarded bindings submitted by Christian Frégé and Maryannick Chevalet:

Top Row (left to right): Anne-Claire Fessard, Lola Dumay, Iris Miton

Middle Row (left to right): Marie Planche, Lucie Racineux, Paula Saint-Hillier

Bottom Row (left to right): Mallaury Pannetier, Hugo Guillotin

Afterword:

The ARA France Award for Young Bookbinders (in French: Prix ARA France de la Jeune Reliure 2011) by Marie Garrigue, *Arts & Metiers du Livre*, Paris, France, No: 287, November – December 2011, p. 4 – 5

Preface to the *The ARA France Award for Young Bookbinders* by Jonathan Tremblay, President of ARA Canada

Photographs of the awarded bindings submitted by ARA France

The ARA France Award for Young Bookbinders translated from French by Peter Bruhnev

Midwest Chapter Workshop Review

INTRODUCTION TO SURFACE DECORATION with Gabrielle Fox



The Midwest chapter of the GBW kicked off the year with a workshop given by Gabrielle Fox on *An Introduction to Surface Decoration*. We were generously hosted by the King Press at the University of Kentucky in Lexington. We began in the afternoon, and in order to learn everything Gabrielle had planned for us, we started right away. Gabrielle demonstrated hot foil stamping on a Kwikprint and had us trying our hands at it on binder's board, paper, cloth, and leather. Excited

by this instantly gratifying technique, Gabrielle demonstrated hand tooling with an assortment of lovely ornaments and lines. For a beginner, hand tooling is an intimidating skill to learn, so it was wonderful to have a patient and gentle instructor helping us through the scary first steps and encouraging us to experiment. Needless to say, everyone eagerly jumped in. We discussed planning designs and most importantly what it takes to make a good impression. We then learned how to paint in the glare for the gold leaf that would come later.

After a while, Jim Birchfield, the curator of books for Special Collections & Archives at the University of Kentucky's Margaret I. King



Library, treated us to see fine examples of surface decoration from the library. From incunabula to modern bindings, we saw examples of beautiful surface decoration methods on a range of leather and vellum bindings. Jim was able to tell us much about each book and their individual histories which were as interesting as the decorative techniques on their covers. We were extremely

lucky and grateful for the opportunity to handle these books. Inspired, and a little humbled, by what was seen we finished our afternoon with a demonstration of surface gilding. We left thinking of ways we could use what we have learned and eager to start again the next day. Gabrielle and a few members met for dinner that evening and had a chance to catch up with one another.

Sunday morning, Gabrielle helped us continue the surface gilding process with gold foil transfers.

Soon after, we moved to the exciting yet intimidating application of gold foil, a material that flies around the room on the lightest breath lending some surface decoration to the surrounding work



space. We were shown how to cut the foil and move it into place by the end of a cotton ball. Then, we pursued the formidable task of trying to fit our tools back into the blind impression and have

the gold stay after the excess was brushed away. Once successful we were excited with the result. We continued to practice the techniques we learned on each of the covering materials and only stopped for Gabrielle's demonstration of onlays, back paring and inlays. She also discussed with us how to attach various objects and heavy materials to covers. Afterwards, we looked at some of Gabrielle's wonderful books where she employed the techniques we had learned about that weekend. With the few minutes left over, we gave some of the techniques a few more tries. We ended the workshop feeling mentally exhausted but eager to try these techniques on our own. Gabrielle was a generous and patient instructor with a knack for breaking down inhibitions and inspiring ideas for future projects.

Mary Uthuppuru



Upcoming conferences, workshops and other educational opportunities for calligraphers

If you have a week available this spring or summer to further your calligraphy education, there are a number of choices. Below, in chronological order, is a selection of upcoming workshops and conferences. If you can't make it this year, make a note for next year. The Calligraphy Centre (www.calligraphycentre.com) hosts two concurrent workshops twice a year, in May and September. Ghost Ranch (<http://www.ghost ranch.org/>) provides workshops for two or more weeks in the summer. And Wells College Center for the Book Summer Institute (<http://www.wells.edu/academics/programs/book-arts/>) holds two week-long sessions each summer. The two conferences listed are annual events, although the locations change each year.

May 6-11

Cheerio, Blue Ridge Mountains, NC

Watchful Experimenting and the Fine Art of Controlled Scribbling

Instructor: Yves Letenne

Camp Cheerio, Blue Ridge Mountains, NC

Not a Picture, but a Path of Soul Language

Instructor: Anne Conise

June 18-24

Ghost Ranch, Abiquiu, NM

Italic Calligraphy

Instructor: Carol Pallen

Ghost Ranch, Abiquiu, NM

The Dance of Light & Shadow: Calligraphy as Abstraction

Instructor: Sherrie Lowler

Ghost Ranch, Abiquiu, NM

Thoroughly Modern Script Lettering

Instructor: Lisa Englebrecht

Ghost Ranch, Abiquiu, NM

Observation & Memory: Conveying Depth with Calligraphy

Instructor: Nancy Culmone

June 25-July 1

Ghost Ranch, Abiquiu, NM

Letters from the Sun

Instructor: Louise Grunewald, Paul Maurer

June 24 – July 1

31st International Calligraphy Conference, Reed College, Portland, OR

See www.2012calligraphyconference.com/ for more information.

June 25-July 1

Ghost Ranch, Abiquiu, NM

Tiny Writing

Instructor: Carol Pallen

Ghost Ranch, near Abiquiu, NM

Manuscript Books: Handwriting & Exposed Sewing

Instructor: Laura Wait

July 8-14

Wells College Center for the Book – Summer

Institute, Aurora, NY

Write of Passage: Developing Your Own Script

Instructor: Sharon Zeugin

July 9-13

Red Deer Summer School of the Arts, Red Deer

College, Alberta, Canada

Painting with Words

Instructor: Charles Pearce

July 15-21

Wells College Center for the Book – Summer

Institute, Aurora, NY

Basic Black and Beyond: Contemporary Approaches to Gothic Scripts

Instructor: Julian Waters

July 22-28

Wells College Center for the Book – Summer

Institute, Aurora, NY

From Basics to Bézier: Introduction to Digital Typeface Design

Instructor: Julian Waters

August 6-11

IAMPETH Annual Convention, Milwaukee, WI

See www.iampeth.com/2012_convention.php for more information.

GBW Journal

Call for Papers: Guild of Book Workers Journal 2012 issue

The Guild of Book Workers Journal is now accepting papers, articles, essays and proposals for photo galleries for our 2012 issue. Members and nonmembers are welcome to submit. We welcome submissions addressing any of the fields represented by the Guild's membership, including but not limited to:

>> Bookbinding (Descriptions of techniques and how-to articles; discussions of particular structures, both old and new)

>> Conservation (treatment techniques, what does or does not work, noteworthy programs, history)

>> Artist's Books (innovative structures, examinations of an artist's body of work)

>> Book art techniques (calligraphy, marbling, paper-making, printing)

>> History (little-known events, figures, or movements; new findings about a period or particular development in the history of the book and book arts)

>> Profiles (interviews with book artists, practitioners, conservators, collectors)

>> Print "exhibitions" presenting selections from a collection, an exhibition, or an individual's body of work (if accompanied by a profile of that individual).

All submissions to the Journal will be peer-reviewed. Authors of accepted pieces will be expected to format their manuscript and image files according to our style guidelines, available upon request or online at ><http://www.guildofbookworkers.org/resources/journal/journal.php><

Send queries and electronic submissions (.rtf, .doc or .pdf formats with low-resolution placeholder image files) to >journal@guildofbookworkers.org<

Deadline for submissions: Friday, May 25, 2012

Cara Schlesinger, GBW Journal Editor

GBW Library Report

Did you know that in addition to borrowing books from the GBW library you can also borrow from our collection of DVDs?

If a picture is worth a thousand words, these DVDs are worth an entire encyclopedia for the book arts. Most are copies of videos recorded during the Standards of Excellence presentations, starting back in 1994. We currently have them through the 2009 Standards in San Francisco, California.

The format is one DVD per two hour individual presentation and as each Standards had four to five presentations, there are over 70 to choose from. Topics range from sewing structures to gold decorations of many types for bindings, illuminations to dyeing papers. If you have an interest, I'll bet we have an expert giving their best advice for you. You may borrow up to four DVDs presentations at one time by sending a check for a security deposit, and including another check for the nominal shipping charge. The loan period is four weeks.

Go to ><http://www.guildofbookworkers.org/resources/library.php>< for further details and then to

><http://www.lib.uiowa.edu/spec-coll/gbw/videotapes.htm>< to

peruse your Library's collection of DVDs.

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<http://www.guildofbookworkers.org/resources/newsletters/index.php>

For availability of back issues, contact the Guild's Treasurer at

>treasurer@guildofbookworkers.org<

Items for Publications should be sent to:

Cindy Haller / PO Box 703, Seabrook, TX 77586-0703

newsletter@guildofbookworkers.org

Deadline for the June 2012 Issue:

May 1, 2012

Items for the Calendar should be sent to:

Catherine Burkhard / 6660 Santa Anita Drive, Dallas, TX 75214

secretary@guildofbookworkers.org

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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 and the Newsletter. An online

Membership Directory is available to members. Supply Lists and Study Opportunities are available on the website (below). For information and application for membership, write to the Membership Chairman, Guild of Book

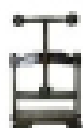
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