



GBW • 34th Standards of Excellence in Bookbinding
October 15-17, 2015 • Cleveland, Ohio



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CALENDAR OF EVENTS

CALL FOR ENTRIES

By July 23, 2015: *Entries for “Content: Artifact”* international juried exhibition of book works celebrating the artists’ book form as one that goes beyond acting as a container for information; i.e., as an object that holds more than text and/or images arranged in a set sequence of pages. Abecedarian Gallery, Denver, CO. See ><http://bit.ly/content-artifact-prospectus><

By August 22, 2015: *Entries for “Blood Quantum”*, juried exhibition of book art about our ancestry, history, identity or personal cultural narrative real or imagined. 23 Sandy Gallery, Portland, OR. >www.23sandy.com<

WORKSHOPS, LECTURES & OTHER EVENTS

Summer 2015: Workshops at Centro del bel Libro, Ascona, Switzerland. Get dates and details at ><http://www.cbl-ascona.ch/en/our-program><

June 4-14 & July 5-20, 2015: Two Oldways Classes for 2015, in Santa, ID, Room, board, materials included. Contact: >traditionalhand@gmail.com< or 208.245.3043. Details at >www.traditionalhand.com< for:

Jun 4-14: *Wooden Boards and Clasps.*

Jul 5-20: *Oldways of Making Books from Raw Materials.*

June 4 through July 16, 2015: Workshops, Classes, etc at J. Willard Marriott Library, The University of Utah, Salt Lake City, UT. >www.bookartsprogram.org<, 801.585.9191, as follows:

Jun 4: *Lecture* by Steve Miller

Jun 11-13: *Lettering to Letterpress: From Screen to Printed Page* with Spencer Charles and David Wolske

Jun 18-Aug 6: *Letterpress Multi Session* with Book Arts Program Staff

Jul 15-16: *Just a Piece of Paper* with Louona Tanner

Aug 8: *Scrapbinding: Making Books from Everyday Materials* by Emily Tipps

Sep 26: *Inside Out: Simple Exposures* by Marnie Powers-Torrey

June 7 through July 31, 2015: Workshops at John C. Campbell Folk School, Brasstown, NC, >www.folkschool.org<, 800.FOLK.SCH, as follows:

Jun 7-12: *Stitched Paper Boxes* with Claudia Lee

Jun 14-20: *Book Arts Bonanza!* With Holly Fouts

Jun 28-Jul 4: *Botanical Books: Traditions Old & New* with Annie Cicale & Redenta Soprano

Jul 10-12: *Miniature Marbling & Books* with Pat K. Thomas

Jul 26-31: *Make Accordion...Not Music—Books!* With Barbara Bussolari

June 10 through August 12, 2015: Workshops at Morgan Art of Papermaking Conservatory, Cleveland, OH, Contact >program@morganconservatory.org< or 216-361-9235. Details at >www.morganconservatory.org< for:

Jun 10-14: *Big Ass Paper & Bad Ass Shibori* with Julie McLaughlin and Rebecca Cross

Jun 13: *One Day Introduction to Letterpress Printing: Posters on the Sign Press* with Wendy Partridge

June 18-21: *Combining Two Ancient Media: Paper and Encaustic* with Catherine Nash

Jun 20-21: *Pure Hanji* with Aimee Lee

Jun 20-21: *Letterpress Printing with Legos* with Bob Kelemen

Jun 25-28: *Fiber, Paper, Textile, Book, Spirit* with Aimee Lee and Velma Bolyard

Jun 27-28: *Creating Visual Narratives with Monotype* with Julie Friedman

Jul 10-12: *Islamic Papermaking* with Radha Pandey

Jul 11-12: *Christmas (Cards) in July* with Michael Gill

Jul 11-12: *Variations on a Theme: Coptic Stitch* with Mary Uthuppuru

Jul 18-19: *Pulp Imaging: Stencils, Drawing, Painting* with Andrea Peterson

Jul 18-19: *The Multi-Accordion* with Kevin Steele

Jul 18-19: *The Artist's Sample Book* with Aimee Lee

Jul 25-26: *Papermaking with Local Plant Fibers* with Jane Ingram

Jul 25-26: *Metal for Book Artists* with Holly Fouts

Jul 30-Aug 2: *The Historic Book: Late Gothic Binding on Wooden Boards* with Fran Kovac

Aug 1-2: *Marbling on Paper* with Steve Pittelkow

Aug 8-9: *From Plants to Pages: A Garden Sampler Book* with Kerri Cushman

Aug 8-9: *Natural Dyes in Bookmaking* with Anne Covell

June 24-28, 2015: 12th Biennial Focus on Book Arts Conference at Pacific University, Forest Grove, OR with 26 workshops over a five-day period. Take one class or come for all 5 days! Registration now open via online only. >www.focusonbookarts.org<

June 29 through July 31, 2015: Courses at American Academy of Bookbinding, Telluride, CO, ><http://bookbindingacademy.org><, 970.728.8649, as follows:

Jun 29-Jul 3: *Introduction to Bookbinding* with Peter Geraty

Jul 13-24: *Fundamentals: Intermediate Fine Leather Binding* with Don Glaister

Jul 27-31: *Binding in Stone Veneer* with Coleen Curry

July 27 through August 17, 2015: Summer Courses at Montefiascone, Italy, with details at >www.monteproject.com< or >chezzaporter@yahoo.com<, for the following:

Jul 27-31: *Re-creating the Medieval Palette* with Cheryl Porter

Aug 3-7: *Italian Stiff-Board Vellum Binding w/Slotted Spine* with Scott W. Devine & Tonia Grafakos

Aug 10-14: *The Rylands Fontainebleau Aldine* with Caroline Checkley-Scott, Stefania Signorello, Julianne Simpson

Aug 17-21: *An Early Islamic Binding* with Kristine Rose and Lectures by Alison Ohta.

August 20-23, 2015: 20th Education and Training Conference by Society of Bookbinders at Keele University, Staffordshire, UK. Several speakers including Martin Frost (foredge painting), Trevor Lloyd (gold tooling), along with USA speakers Sam Ellenport (historic production methods) and Pamela Spitzmueller (girdle bindings). Includes Suppliers' Fair and the biennial SoB International Bookbinding Competition exhibition. >www.societyofbookbinders.com/events< or email Angele Sutton at >conf.organiser@societyofbookbinders.com<

October 14-17, 2015: Seminar of Standards of Excellence in Hand Bookbinding, Cleveland, OH, at Wyndham Cleveland in Playhouse Square. >www.guildofbookworkers.org<.

Catherine Burkhard



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The Marbling Tray



Paper Problems

By Iris Nevins

I would once again like to share my bad paper experience... seems endless with marbling!

I recently ordered paper for marbling from Dick Blick. It is their White Sulphite paper. It marbled just beautifully. So I ordered six more reams... just to have on hand.... and play it safe.

Well, you all surely guessed it, the paper does not work. Too much calcium carbonate in this batch. That is 3000 sheets! I could tell immediately after aluming that it would not work, because it neutralized the alum. As in...I could not taste the sweet alum taste on it after even 30 seconds. This usually means the color will run off.... though a few times I had paper that worked anyway in spite of the alum taste not being present.

So ever hopeful, I set up a small trough and tried it out. Dry paper, damp paper, didn't matter, the colors ran. Thankfully, Blick is one of the most wonderful customer friendly companies in the world. All I had to do was call and they are sending six pre-paid shipping labels and FedEx will come and get them. They are even refunding the open box with the 44 or so papers missing I attempted to marble. They are the sort of company that can turn a bad day back into a good day! Goodness, this was not even their fault, it is just one of the hazards of marbling, and I even offered to pay return shipping!

I did ask, when I ordered for the "Batch Number" I had before, which did work. They had no way to assure me I would get that batch. So I chanced it, it was just a few weeks before I got the good batch.

Lesson learned... get just one box in the future, notate the batch number. The people you order from can't tell you the batch, but I was told I could ask them to check and they could give me a call back, could be the next day or two.

The batch not working by the way, its lot number is 01202015; so if you use this and plan to order, make sure you

do not get this batch! I am going to check periodically until they get a new batch in. I wish they could send a sample, but can't. I believe it comes from China and each run may be just a bit different. They apparently dumped loads more calcium carbonate into this run. The batch numbers go by a date it seems. I think they turn the paper over every two to four months. I have tried other papers from them with no luck.... except the colored rolls of Kraft....but it was long ago... so may try them again at some point, but mainly do historic style papers which needs a white or ivory stock. This paper is just white, but not bright white.





18TH Century Leather Shortage

By John Lawson

Over the centuries bookbinding has changed to fit the demands of the times. The 18th century was one of the more dramatic periods of change. Many bookbinding techniques, particularly covering, were modified due to the serious leather shortage that began in the second decade of the century, worsening from around 1730 onward and alleviating only as the century ended.

Over the years, I have run across occasional references to this leather shortage that affected the binding trade. Wondering what may have caused this shortage I did some research, and here are my conclusions.

The cause of the shortage was a disease by the name of Rinderpest. Also known as Cattle Plague or Steppe Murrain, Rinderpest is a Morbillivirus related to Measles and Canine Distemper. It is a pestilence, now believed to be eradicated, that has long been a bane of the Ungulate order of animals. This disease has had serious adverse effects on humans due to our domestication and dependence upon cattle, oxen, horses, pigs and other families of the order.

Rinderpest has been with mankind as long as herds of animals have been kept. One of the first references comes from the Bible, as Rinderpest may have been one of the ten plagues of Egypt, circa 3000 BC. The first recorded outbreak

in the west occurred from 376 to 386 AD. Perhaps brought from the east by the Huns, this outbreak was first noted in the Germanic lands, it then moved south to the west Roman Empire, where the Romans recorded its arrival and devastation. This event most certainly hastened the demise of the western Roman Empire as both their agricultural and land transport systems were dependent upon oxen.

Prevalent through the dark and middle ages, this contagion hit hard in the 18th century, spreading west out of Asia to nearly every European country. There were three 18th century pandemics: 1709 - 1720, 1742 - 1760 and 1768 - 1786. In France the mortality rate amongst cattle was around 50%, and by the last decade of the century French herds had been reduced by 90%. Most continental countries suffered similar losses. These events also afflicted misery on humans - of privation, want and famine - and this discontent was a contributing cause of the French revolution.

Britain was lightly affected by Rinderpest for a few months in 1714, and was seriously struck from 1745 to 1749. After killing half a million cattle the eruption in Britain burned out.

The British response to the continental epidemics was to ban the importation of cattle, hides and leather from most continental sources. This was disastrous to the trades that

used leather. In that era leather had far more numerous and important uses than today. It was a time of rising demand for leather with much of the economy dependent upon it. One of the smaller trades using leather was the bookbinding trade. It also was adversely affected.

New sources of leather were needed in the burgeoning British Empire since domestic British production of all leather types was far too limited to supply the demand. Some sources were the Baltic Region, Russia, and Turkey (whose European leather trade peaked in the 18th century).

Another important source was the North American colonies. By about 1740 the shortage of leather was being felt throughout the colonies. At that time trade in deer hides between the Indians and the very small colonies of South Carolina and Georgia grew rapidly. Between 1715 and 1750 one and a quarter million, perhaps more, deer hides were exported to Britain from just those two colonies.

Leather before the waves of Rinderpest had been a relatively inexpensive item. Even mundane and shoddy bindings were invariably full bound. By the third decade of the 18th century leather had become a material of high price and low availability.

The consequences to British bookbinding included: price increases for the full bound book; a subsequent decline in the number of such volumes; and a drastic drop in the proportionate number of calf bindings with more sheepskin being used for lesser books. The fourth decade saw an increased use of "Russia" leather. And goatskin used for fine bindings expanded from mid-century onward, gaining a firm foothold by 1800. The canvas-covered book was introduced in the last third of the century.

Additionally, the use of paper as a binding material increased substantially. Rarely seen before this time, the leather quarter-bound book with paper sides came into regular usage around 1730. By the middle of the century the half-bound volume, using a narrow quarter, small corners and marbled paper sides, became common. There was a large increase in the amount of paper-covered "in boards" volumes and books issued in paper wrappers.

The above changes in binding practice, and others, were introduced or expanded in the 18th century in an attempt to keep book costs down. All can be directly attributed to the shortage of leather. That shortage was caused by the Rinderpest virus.

The effects of this plague on 18th century book production and the leather trade of the 18th and 19th centuries could both stand a much deeper delving. They might make good subjects for a graduate students thesis.



Photos courtesy John Lawson

John Lawson has been painting and drawing since age six. A 1982 graduate with a degree in Fine Art from the Maryland Institute of Art, in Baltimore, Maryland, John became obsessed with bookbinding in the early 90s, when attempting to make a better quality sketch-book. He moved to Roanoke, Virginia in 2012, where he currently runs his bindery and teaches. He is a member of the Potomac Chapter of the Guild of Book Workers.

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A renaissance of hand lettering in the graphic design world

by Beth Lee

“Hand lettering is big in the graphic design world these days.” This statement is old news, but it continues to be true, and I don’t see the appeal of hand lettering diminishing anytime soon.

Peter Thornton said many years ago that he prefers pen and ink to computer because the computer is “not wet enough”. As calligraphers, we know just what he means. And so do the general public. A Photoshop gradient can never have the variable, organic quality of a watercolor wash on a sheet of handmade paper. A digitized version of a classic letterpress font must always be a sterilized version of the original.

What’s fashionable depends partly on the tedium of the ordinary and our desire for the next new thing. The Industrial Revolution promised accuracy and consistency that had been unachievable using handmade methods. In such a culture, the straight edges and flat colors of the De Stijl movement were clean, fresh, and new. Fast forward to today, when so much of graphic design is digitized, ultra-clean and pixel-perfect. The ubiquity of vector images has many designers reaching for grunge brushes, layering images ... anything to hide the digital origins of the image and imitate the handmade look.

The organic, holistic process of handmade lettering is evident in the result. As an aside: I often think that calligraphy ought to be the first definition of “digital” design. After all, we are using our digits to write letters.

A workshop with Christopher Haanes

Better calligraphy through workshop training

In April I attended a weekend workshop with Christopher Haanes, a Norwegian master calligrapher. I now have *plenty* to work on for quite some time. Attending a calligraphy workshop is something like suspending one’s regular workout at the gym to work with a personal trainer for a little while. At the gym, you know in the back of your mind that you haven’t *really* been doing those squats properly, you haven’t changed up your upper-body routine in forever, and maybe it’s been awhile since you visited that corner of the gym that houses the medicine balls. Along those same lines ... at this workshop I spent some much-needed time with pen manipulation and pressure, and revisited long-established default materials choices. Oh, and it had been a good while since I had visited that very large corner of calligraphy that houses the Roman capitals.

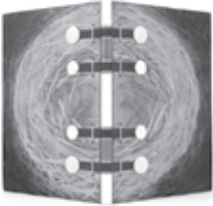
Experimenting with tools and materials

Throughout the weekend we worked on Zerkall and Khadi papers, using Chinese stick ink and a Brause nib. None of these materials were part of my regular work process, and I it was good to change it up. The Zerkall provides a smooth surface with some tooth. I like it because while it is smooth enough to be easy to write on, it retains a distinctive rag character and weight. Khadi papers are handmade and not consistently made, so that, although they are classified by weight and as rough or smooth, the papers are really made across a continuum. It is surprisingly easy to achieve sharp lettering on Khadi papers. Christopher focused on helping students achieve a nice crisp line, modifying the ink and the paper if necessary. We were reminded of good basic practices, such as working on a cushion of paper with a covering sheet to protect the surface. He prefers Chinese stick ink to Japanese. He explained that Chinese sticks are made with fish glue while the Japanese sticks are made with a lesser amount of animal glue. We worked exclusively with Brause nibs the entire weekend. I had tried these pen nibs many times over the years, and had always balked at the canted broad edge, but after this workshop I may finally be a convert. I like the placement of the

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reservoir on the top of the nib, and the sturdier metal prevents the two tines from separating during pen manipulation – a common problem with my erstwhile favorite, Mitchell Roundhand nibs.

The German approach

There are two distinct strains of contemporary Western broad-edge calligraphy: English and German. This workshop reminded me how of how the two traditions differ. (Warning: What follows is a simplistic description of a complicated evolution.)

The contemporary English tradition began with Edward Johnston's rediscovery of the methods of the broad-edge pen, and it took place against the backdrop of the Arts and Crafts Movement, which venerated craftsmanship. The focus is on the mark that the pen makes. Christopher Haanes is grounded firmly in the German tradition, which has its roots in a series of strong graphic design schools. The focus is shifted more toward making the pen make the desired letter shape, which is a more typographical form. It was illuminating to see him actualize those shapes, pressurizing and manipulating the pen to make that happen.



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Janus Press at Sixty

An Exhibit at the San Francisco Center for the Book

by Daniel K. Smith

The Janus Press issued their first publication on Valentines' Day 1955 and with remarkable chronological precision Janus Press at Sixty opened at The San Francisco Center for the Book on February 14, 2015.

The exhibit was assembled for display the weeks leading up to Codex. A few days before the show opened Clare Van Vliet visited the Center and rearranged the groupings to present a more thematic show. As a result the exhibit has a feeling of an art installation with a sensitivity to the environment than a display of the work of the press.

Ten years ago a retrospective exhibit of Janus Press toured the country and was on display in the rather imposing display cases of the Grolier Club. This current exhibit has benefitted from displaying the pieces in individual cases and allowing the visitor to view the work from more than one side. The exhibit closed May 24 but let's hope it re-appears in another venue.

Exhibit of *Beauty in Use*, 1997, Sandra McPherson from Janus Press at Sixty.



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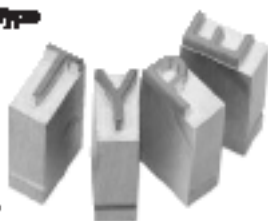
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BOOK/DVD REVIEWS

The Shadow of the Wind by Carlos Ruiz Zafón

Penguin Books, 2004, paperback, 487 pages,
ISBN 978-0-14-303490-2, \$17.

Reviewed by Barbara Adams Hebard

The Museum of Fine Arts (MFA) in Boston recently displayed major works by Spanish artist Francisco Goya (1746-1828) in the exhibition, Goya: Order and Disorder. To help support the cost of hosting the international exhibition, the MFA had a small gift shop offering materials related to Goya and Spain. While in this gift shop, I came across *The Shadow of the Wind*, the 2004 translation of Carlos Ruiz Zafón's 2001 best seller about a rare book. It promised to be marvelous according to the cover advertising, where you find Stephen King's pronouncement, "One gorgeous read" and Richard Eder of The New York Times Book Review is quoted, "Gabriel Garcia Marquez meets Umberto Eco meets Jorge Luis Borges for a sprawling magic show." The book received many positive reader reviews as well.

Perhaps
someone who
reads the whole
book can let
me know if it is
worth finishing.
—Barbara
Adams
Hebard

The reader is quickly drawn into the story by the beginning sentence "I still remember the day my Father took me to The Cemetery of Forgotten Books for the first time", an alluring start for those who love books. The early chapters are thrilling, through the eyes of ten-year old Daniel, readers can again experience the childish excitement of visiting an unusual library and encountering a great book. Daniel becomes so engrossed in the book that he seeks to learn more about its elusive author, Julien Carax. His search through Barcelona, in these pages described as dark and brooding, leads him to meet strange Dickensian characters. Unfortunately, for me, the story gets bogged down in his search for information on Carax. Add to that, when Daniel becomes an adolescent (the story spans the years 1945-1966), the description and treatment of women in this book are very disturbing. I made an effort to continue reading, but gave up. Life is too short to

waste time being offended.

GBW members may appreciate Daniel's short summary of the story as he described it to a friend.

"Well, this is a story about books."

"About books?"

"About accursed books, about the man who wrote them, about a character who broke out of the pages of a novel so that he could burn it, about a betrayal and a lost friendship. It's a story of love, of hatred, and of the dreams that live in the shadow of the wind."

Sounds good doesn't it? Perhaps someone who reads the whole book can let me know if it is worth finishing.

Barbara Adams Hebard, Conservator of the John J. Burns Library at Boston College, is a graduate of the North Bennet Street School bookbinding program. Ms. Hebard enjoys writing reviews and articles on book related topics.

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MEMBERSHIP REPORT

Dear Guild of Book Workers Members,

I have listed our new Guild members added between 3/2/2015 and 5/2/2015 (thanks for joining!) as well as those members who have added chapters to their membership. Please let me know if there are errors or problems with this listing. All members can update their address and specialties online by logging into their accounts, but if you would like help with updating your member information or any other membership information, please let me know! Chela Metzger -- usefulblanks@gmail.com.

Contact Name	Membership Type	City	State/Province
Benson, Jake	New York Chapter	Elmira	New York
Caloggero, Marie	Regular, NE and SE Chapters	Wake Forest	North Carolina
Cohen, Emily	Student, NE and NY Chapters	Somerville	Massachusetts
Curtis, Vince	Regular	Greensburg	Pennsylvania
D'Alessandro, Carmine	Regular	Somerville	Massachusetts
Garnett, Margaret	Delaware Valley Chapter	Silver Spring	Maryland
Goodman, Jeanne	Lone Star Chapter	College Station	Texas
Heer, Lisa	Regular, CA Chap	San Francisco	California
Keene, Paul	Regular, PO and SE Chapters	Durham	North Carolina
Kerner, Shannon	NE and MW Chapters	Allston	Massachusetts
Klein, Andrea	Regular	Akron	Ohio
Klein, Andrea	Midwest Chapter	Akron	Ohio
Krause, Dorothy	Regular, SE Chapter	Ft. Lauderdale	Florida
Manni, Jacqueline	Regular, DE Chapter	Collingswood	New Jersey
McKay, Candice	Regular, LS Chapter	DALLAS	Texas
McTigue, Susan	Regular, CA Chapter	Manhattan Beach	California
Pollock-Nelson, Richard	Regular, RM Chapter	Aurora	Colorado
Schoolman, Abby	New England Chapter	New York	New York
Sheffield, Ellen	Midwest Chapter	Gambier	Ohio
The Japanese Paper Place/Nancy Jacobi	Institutional	Toronto	Ontario
Tressler-Hauschultz, Anene	Regular, MW Chapter	Kirkwood	Missouri
Twitchell, Emiline	Regular, RM Chapter	Salt Lake City	Utah
University of Puget Sound Library	Northwest Chapter	Tacoma	Washington
Walker, Paige	Student, CA Chapter	Orange	California
Wolcott, Renee	Regular, DV Chapter	Philadelphia	Pennsylvania

NOTICE FOR ALL GUILD MEMBERS:

The 2015 election of officers up for election this term for the Board of Directors of the Guild of Book Workers will take place in July. Members will be notified when the electronic ballot is ready for voting on July 1. A printed ballot will be mailed to those with no email address, or who request same. Voting closes July 31. Information about the candidates on the election slate will be available along with the ballot.

The offices up for election are:

Vice President
 Secretary
 Treasurer
 Membership Standing Committee
 Library Standing Committee
 Journal Standing Committee
 Development

STUDY OPPORTUNITIES

Be sure and check the "Workshops, Lectures, Events" section of the Calendar for specific offerings.

American Academy of Bookbinding • Telluride, CO
Intensive courses for beginner to advance students.
Contact: >bookbindingacademy.org< or 970.729.8649.

**The Book Arts Program at the
J. Willard Marriott Library**
University of Utah • Salt Lake City UT
>www.bookartsprogram.org< or 801.585.9191

John C. Campbell Folk School • Brasstown, NC
>marketing@folkschool.org< or >www.folkschool.org<
or 828.827.2775, x196

**The Canadian Bookbinders and Book Artists Guild •
Toronto, Canada**
80 Ward St, Suite 207, Toronto, Ontario M6H 4A6
Fax 416.581.1053 or >cbbag@web.net<
or >www.cbbag.ca<

The Center for Book Arts • New York City, NY
212.481.0295 or >www.centerforbookarts.org<

Center for the Book • San Francisco, CA
415.565.0545 or >www.sfcbook.org<

Corcoran College of Art & Design • Washington DC
MA in Art and the Book • 202.298.2545
>www.corcoran.edu/degree-programs/graduate/
ma-art-and-book<

Creative Arts Workshop • New Haven, CT
>www.creativeartsworkshop.org< or 203.562.4927

Garage Annex School • Easthampton, MA
One Cottage Street #5, Room 503,
Easthampton, MA 01027 413.527.8044
Workshops • >Daniel.Kelm@mac.com<
or >http://danielkelm.com/<

Green Heron Book Arts
503.357.7263 or >bookkits@aol.com<

Intima Press • New York City, NY
32 Union Square East, #310, NYC.
>www.IntimaPress.com< or 917.412.4134

Memory Press • New York
Classes & Workshops - Maria G. Pisano •
>www.mariagpisano.com<

North Bennet Street School • Boston, MA
for bookbinding classes : >http://www.nbss.edu< or
617.227.0155 x102

Old Way • Santa, ID
Workshops with Jim Croft, Santa ID
>raditionalhand@gmail.com< or
>http://www.traditionalhand.com/oldway/<

Oregon College of Art & Craft • Portland, OR
>www.ocac.edu<

Paper Dragon Books • Oakland CA
31091 Calcot Place, Oakland CA 94606
>www.paperdragonbooks.com< or
>info@paperdragonbooks.com<

Panther Peak Bindery • Tucson, AZ
Classes with Mark Andersson
P. O. Box 89640 - Tucson, AZ 85752
520.682.7241 - >mark@pantherpeakbindery.com<

Penland School of Crafts • Penland, NC
828.765.2359 or >www.penland.org<

Pyramid Atlantic Art Center • Silver Spring, MD
301.608.9101 x105 or
>www.pyramidatlanticartcenter.org<

School for Formal Bookbinding • Plains, PA
Ongoing instruction with Don Rash in German tradition
>www.donrashfinebookbinder.com< or 570.821.7050

Seattle Center for Book Arts • Seattle, WA
>www.seattlebookarts.org/classes/class_2008q2_paper.html<

The University of Alabama • Tuscaloosa, AL
MFA in The Book Arts Program • >www.bookarts.ua.edu<

The University of Iowa Center for the Book • Iowa City, IA
MFA in Book Arts, Graduate Certificate in book arts, studies,
and technologies, and joint program with School of Library
and Information Science.
>http://book.grad.uiowa.edu<

Women's Studio Workshop • Rosendale, NY
For a complete listing of upcoming workshops,
>www.wsworkshop.org< or 845.658.9133

**Calendar of Events and Study Opportunities compiled by
Catherine Burkhard**

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

The Guild of Book Workers Newsletter is published bi-monthly by the Guild of Book Workers, Inc., 521 Fifth Ave., New York, NY 10175. Free Newsletter replacements to members will only be allowed for issues within one year of publication date. After this timeframe, if still available in hard copy, newsletters may be purchased via this link to our website: <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 • newsletter@guildofbookworkers.org.

Deadline Dates for Newsletter Publications

July 1 for August 2015 issue,
September 1 for October 2015 issue,
November 1 for December 2015 issue

Calendar of Events / Study Opportunities should be sent to:

Catherine Burkhard • secretary@guildofbookworkers.org

Deadline Dates for These Sections:

June 25 for August 2015 issue, August 25 for October 2015 issue, October 25 for December 2015 issue

Authors of articles and other contributions accepted for publication in the Guild of Book Workers Newsletter assign to the GBW Newsletter the right to publish their work in both print and electronic form, and to archive it and make it permanently retrievable electronically. Authors retain copyright and may republish their work in any way they wish.

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Calligraphy Correspondent: Beth Lee

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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 Workers, 521 Fifth Avenue, New York 10175-0038 or you may apply for membership online (payable by credit card) at membership@guildofbookworkers.org
www.guildofbookworkers.org

Call for Papers

The *Guild of Book Workers Journal* welcomes submissions of papers, articles, essays and proposals for photo galleries for our forthcoming issues. Both members and nonmembers are welcome to submit. We will consider 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)
- Artists' 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)
- "Galleries" 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<](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<](mailto:journal@guildofbookworkers.org)

****Submissions are accepted on an ongoing basis and considered for publication in the next forthcoming issue with space available.****

Cara Schlesinger
Journal Editor



Newsletter

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