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Cover Photo: *The Mystery of Wood*, courtesy of Jan Sobota. See accompanying article on page 20.

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President's Letter

June is election time for the Guild of Book Workers, and I am pleased to report that the following board members were re-elected: Vice President Andrew Huot, Secretary Catherine Burkhard, Treasurer Alicia Bailey, and Membership chair Cris Clair Takacs. I am pleased to be able to continue to work with each of them. Dorothy Africa resigned as Journal editor, but she will be staying on to finish the post-prints from the centennial conference. She will be succeeded as Journal editor by Cara Schlesinger. Cara is already busily assembling the contents for the next Journal, and I appreciate her volunteering to take on this important role.

Sylvia Alotta is stepping down as supply chair. I want to thank Sylvia for all of her work for the Guild, especially in organizing the vendor's rooms at Texas and Toronto. A period of change is often a good time to reassess, and over the winter the board discussed the future of the supply chair position given changes in the organization and in technology over the past few years. The main tasks of the supply chair were organizing the supply list and the vendor's room at Standards. When the GBW first began to publish its supply list in the 1960s, the list was enormously useful to members, but the internet age has lessened its usefulness. Although we now have the supply list online, it will not be updated consistently; many of the duties surrounding organizing the vendor's room have been transferred over the years to the treasurer and Standards chair, so there is less for the supply chair to do related to the Standards conference. Therefore the board has decided to disband the supply committee, so there will no longer be a supply chair.

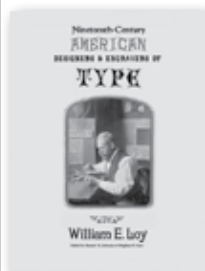
We are also seeing some turn-over among the chapter chairs. I want to thank Sue Toth for chairing the Midwest chapter for two active years, and Alicia McKim and Marnie Powers-Torrey, the co-chairs of the Rocky Mountain chapter. They each leave their chapters stronger and more active than when they took office.

I am pleased to be able to announce that we have recently gone online with a newly-designed webpage for the Guild. It is the creation of our communications chair, Eric Alstrom, and designer Rich Price, with the assistance of our treasurer Alicia Bailey. They have done a splendid job of presenting the myriad activities of our 103-year old organization. The new page has an entirely new look-and-feel, in addition to a design that makes navigation easier, and we now have our own server space for all of our digital documents and resources. This is only the beginning, as we reassess ways for the Guild to use the net to better serve our members, and to reach out to potential members. The URL is www.guildofbookworkers.org We are all looking forward to your comments on our new web presence.

James Reid-Cunningham

GBW President

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GBW Exhibition

The Guild of Book
Workers *Marking Time*
exhibition will close at
the Minnesota Center
for Book Arts on Au-
gust 15. The show then
travels to the San Fran-
cisco Public Library,
where it will be on view September – November 23,
and as part of this year's Standards seminar.



The exhibition is now online at <http://67.199.119.197/gallery/markingtime/index.html> along with a complete tour schedule and catalog order information. It's only a matter of time: the last Guild exhibition catalog sold out even before the close of show's tour.

Karen Hanmer

Exhibition Chair

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Are You Going to Standards this Year?

(and why would you want to, anyway?)

Christopher McAfee



I remember my first Standards Seminar. I didn't know what it was, only that I wanted to go. So I volunteered my car and drove with a couple fellow bookbinding students from Tuscaloosa, Alabama to Standards 1995 in Dallas, Texas. The official name is the "Standards of Excellence in Hand Bookbinding" Seminar but Guild members often refer to it simply as "Standards" as in "Are you going to Standards this year?"

Standards is built around presentations that demonstrate standards of excellence in hand bookbinding. The presentations in 1995 were great! I still use some of the techniques Frank Mowery taught about treating vellum. I also remember Eleanor Ramsey's crisp cleanliness and try to emulate that in my lab. My favorite presentation that year was by Tim Ely. I've stayed in touch with him to this day, considering him a friend who encourages my artistic side.

Socializing with other book

artisans is one of the additional benefits of Standards. Being one of those introverted bookbinding types, socializing at my first Standards was pretty difficult. Nevertheless, Paula Gourley, my bookbinding teacher, was gracious enough to introduce me to everyone she knew. I still see and talk to some of those same people at every Standards.

The banquet was out of my price range but I wanted to see what it was all about. I stood in the lobby with my fellow students looking in just as the banquet was starting. Jarmila Sobota, one of that year's local hosts, invited us in to the banquet ignoring the fact that we weren't registered (today we offer scholar-

ships that allow students to attend the Seminar and banquet). Despite our polite protestations, she found seats for all of us. I was thrilled to be seated at her table around which also sat her husband, Jan, and two of the presenters, Robert Espinosa and Tim Ely and I enjoyed talking to each one of them.

My positive experience at the 1995 Standards Seminar has led me to attend the majority of seminars since. In my current position as Standards Chair, I don't have the opportunity to attend most, if any, of the presentations, as I'm constantly busy ensuring that things run smoothly or putting out fires as necessary, and yet I still enjoy the Seminar! I've found that, while I love and learn from the presentations, the best part of Standards for me is that it affords me the opportunity to be with other bookbinders. We organize the Seminar with its presentations to encourage excellence in our craft, but perhaps the reason we actually go is to enjoy each other's company. I know that's why I want to attend. So if you end up at Standards in San Francisco, and it's your first time, come say hello. I'll be happy to meet you.

2009-2010 Board Elections

The ballots postmarked by the July 1 deadline for the 2009-2010 election have placed the following into office on the Guild's Board of Directors:

Vice-president: Andrew Huot
Secretary: Catherine Burkhard
Treasurer: Alicia Bailey
Membership: Cris Clair Takacs
Journal: Cara Schlesinger

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Calligraphy Report

Book review of *Edward Johnston: Lettering and Life*, published with support of Brighton University by the Ditchling Museum, Church Lane, Ditchling, East Sussex, BN6 8TB in 2007 and printed by the Ditchling Press. ISBN 0-9516224-8-X, \$49.95

This catalog, *Edward Johnston: Lettering and Life*, was produced in conjunction with the 2006 exhibition entitled: *With Pen, Ink and Paper: Being Edward Johnston*. The show celebrated the centennial anniversary of Edward Johnston's seminal work, *Writing & Illuminating, & Lettering*, first published in 1906, which helped inform and revive interest in calligraphy and the book arts, both in Europe and North America. The project was initiated in 2004 by Hilary Bourne, a friend and admirer of Edward Johnston.

The catalog contains two beautifully written essays; the first is by Ewan Clayton, a calligrapher and scholar, who designed the catalog and whose essay explores Johnston's lettering work and life. Phil Baines wrote the second essay which discusses the importance of Johnston's typographic work with the introduction of a new sans serif type and stresses the importance of his teaching, which influenced Eric Gill and generations of other letter-carvers.

The essays are followed by color plates of Johnston's early studies and lettering work including broadside and book designs, study sheets for his students, letters, and his London transport type. Images of many of these items have never been published before this catalog. Clayton writes, "Johnston's intellectual curiosity, given full scope in *Writing & Illuminating, & Lettering*, had all the timeless quality and intensity of play. In practice he often found the boundary between work and play a difficult one to delineate." This is evident in the images of the work that Johnston did for his family - delightful books, toys, games, and a perpetual calendar. The book also includes photos of Johnston's early life, a camping trip to Canada with his cousin, wedding photos of Edward and Greta, childhood photos of his beloved daughters Priscilla, Bridget, and Barbara, and their friends and community around Ditchling.

There is a section of notes on items not illustrated in the catalog. Lastly, under 'Resources for Research' is an

annotated bibliography of Johnston's writings, a list of publications about Johnston and the history of lettering, and a thoroughly research listing of 'Public Collections of Edward Johnston's work' and online resources. Samples

of Johnston's work are held in several public U.S. collections including the following; Harry Ransom Humanities Research Center, Austin; Newberry Library, Chicago; Pierpont Morgan Library, New York; Rochester Institute of Technology, Rochester; and William Andrew Clark Memorial Library in Los Angeles.

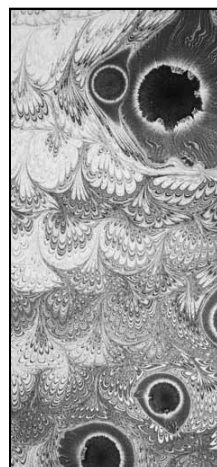
This is a gem of a book - with insightful essays, images, and resource listings of Johnston and his work and it contains new information about the early life of Johnston, his work, and his friends. My only complaint is that the grain of the text block runs contrary to the spine making it difficult for the book to be easily held open.

Even so, it is a handsome pub-

lication and a valuable one for the library.

Nancy Leavitt

Calligraphy Correspondent



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The Conservation Corner

The Choice of Needle Tools

We all use them: for scoring paper, punching sewing holes, marking cutting lines, applying tiny amounts of glue, perforating paper for fills, marking leather, manipulating fibers into place, removing small accretions, and so on.

Needle tools can be an extension of our fingers, allowing us to work in discrete areas during conservation treatment.

The best I have found for general use have been obtained from a local ceramic supply company. The needles built into these tools are sturdy but taper to a fine point, and do not tend to bend under too much pressure. The wooden or stainless handles are easier to grip than others I have tried, the needles thicker and longer, and the weight a bit heavier, making the entire one-piece tool easy to control.

Needle tools can be easily modified for versatility. The needles can be shaped for different sewing applications using heat. The points of needles can be dulled or sharpened for various purposes. Handles can be wrapped with tape or leather for comfort and grip. Adjustable handles that fit any size sewing needle are useful as well. Length of needle protrusion from the handle can be easily adjusted, as the handle and needle are separate until the needle is tightened into the available hole in the top of the handle. When a needle becomes too overworked, it can be discarded without tossing the handle.

Needle tools can also be found at botanical supply companies (a needle in a plastic handle), bookbinding suppliers, art supply companies, and fabric stores. Tungsten needle



tools are used during microscopic treatment to manipulate or remove single paper fibers, and can be obtained from science laboratory or medical suppliers.

Tish Brewer

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THE SONG OF SOLOMON.

The Song of Solomon, designed and illustrated by H. Granville Fell, is often cited as one of the most stunning examples of Art Nouveau book design. In sixteen pages of text and a suite of twelve full page illustrations, Fell captures the erotic nature of the poem in the romantic style of the period. This limited edition of 25 copies is reproduced from the original publication.



H(erbert) Granville Fell (1872-1951) a British designer, illustrator, author and editor, flourished at the close of the 19th century. Fell wrote books on Josiah Wedgwood, Cezanne, and Vermeer, and edited *The Connoisseur*, a collector's magazine, for over a decade until his death.

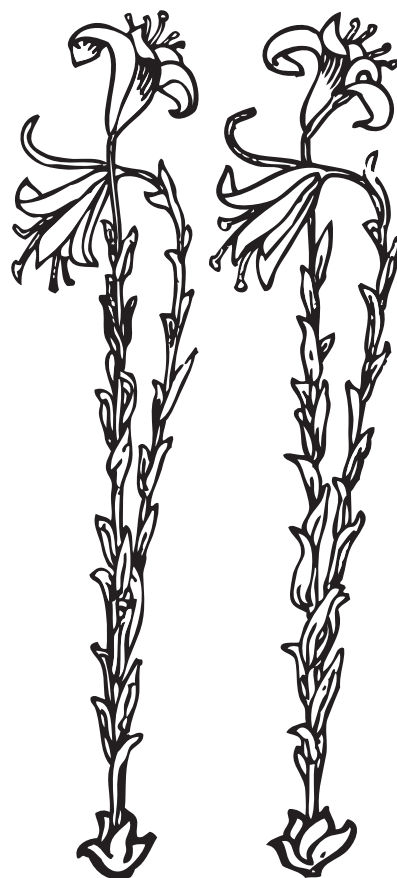
Fell illustrated many children's books, including *The History of Ali Baba and the Forty Thieves* (1895), *Sir Thomas Thumb, or, The Wonderful Adventures of a Fairy Knight* (1907), and Hawthorne's *A Wonder Book and Tanglewood Tales* (1910). *The Book of Dragons* by E. Nesbit and illustrated by Fell, remains in print today.

Known especially for designing elaborate Art Nouveau book covers, Fell's most celebrated works included *The Song of Solomon* and a companion, *The Book of Job*, both originally bound in ivory linen with intricately gilded spines and pictorial covers.

This facsimile is sold in loose sheets for binding. The text was printed letterpress and the illustrations printed on an Epson inkjet printer on Zerkall Book paper. To view a sample page or order a copy go to www.richardcbaker.com/songofsolomon

Richard C. Baker, St. Louis, Missouri. May 2009.

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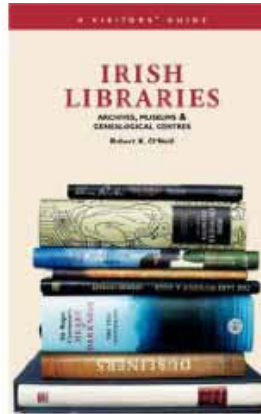


Book Reviews

Irish Libraries, Archives, Museums and Genealogical Centres, Robert K. O'Neill, Ulster Historical Foundation, 2007, 445 pp. Amazon.com \$21.74.

Bookbinders often are interested in visiting libraries when traveling, but often don't know of the existence of many institutions, beyond those which are well-documented or famous. Throughout the world there are hidden-away libraries and archives which house collections well worth a visit if you only knew how to find them. Luckily, for those who intend to travel to Ireland, Dr. O'Neill has written a useful guidebook. O'Neill, a frequent visitor to Ireland, is the Librarian of the John J. Burns Library at Boston College. He has actively amassed the largest, most comprehensive Irish research collection in America for his institution; hence can be looked to for his expertise on the topic of Irish libraries, archives, museums and genealogical centers.

Dr. O'Neill, when writing this volume, was careful to mention institutions that are welcoming to visitors, especially in terms of opening hours and easy contact information. Certainly there are many more Irish libraries with important collections; however they have a more limited access,



always problematical for travelers.

The guidebook, arranged by county with entries listed alphabetically by city or town within the county, makes it easy for maximizing the number of libraries a tourist can visit on a trip. Abundant contact information is available for verifying hours and making appointments, thus avoiding disappointment or wasting precious vacation time.

Although this book was written primarily for people studying genealogy, the thorough descriptions of the institutions' holdings point out collections of rare books fascinating to bookbinders. In this guidebook you will likely learn about bindings previously unknown to you. The glossary offers even more facts about Irish institutions and historic book collections. Additionally, the bibliography shows a select list of books about libraries, so even the armchair traveler can make use of this practical guidebook.

Barbara Adams Hebard, Conservator of the John J. Burns Library, Boston College - *Reviewer*

Francis Xavier and the Jesuit Missions in the Far East, edited by Franco Mormando and Jill G. Thomas, Chestnut Hill, MA: The Jesuit Institute of Boston College, 2006.

Ratio Studiorum, Jesuit Education, 1540-1773, edited by John Attieberry and John Russell, Chestnut Hill MA: Trustees of Boston College, 2000.

Members of the Guild of Book Workers who admire fine printing may wish to acquire two exhibition catalogs showcasing early printed works from "The Reverend J. Donald Monan, S.J. Collection of Jesuitana at Boston College."

Francis Xavier and the Jesuit Missions in the Far East features books about Saint Francis Xavier (1506-1552), in particular the process of his canonization, as well as imprints describing the work of the Jesuit Order in the Far East. These works will be interesting to those who study early printing; the Society of Jesus, also known as the Jesuit Order, was officially founded in 1540, and Xavier, the first Jesuit missionary, arrived in India in 1542. The volumes



have richly decorated title-pages, lavish frontispieces and illustrations, and fascinating maps. The books were published to emphasize the important work of one of the Church's most effective missionaries; so no expense was spared in their production, which included work by well-known artists such as Peter Paul Rubens. Many of the volumes have exquisite paper which, even after centuries, is supple and feels almost cloth-like in the hand; a beautiful printing surface. The catalog, printed on modern machine-made paper, of course doesn't convey this aspect of the volumes, but the editors have selected some choice title-pages and illustrations to give readers

a clear understanding of the quality of the books. These characteristics may be noted in *Ratio Studiorum, Jesuit Education, 1540-1773*, as well. The Jesuits early on were recognized as key scientists, theologians, and leaders in education. Indeed, as the first teaching order in the Catholic Church, the Society of Jesus went on to found a number of schools. The chapters in the continued from page 10

continued next page

The Marbling Tray

by Iris Nevins

The great paper hunt/experimenting continues! I have to say, it feels like the good old days, using a reliable paper that really takes the color well and gives no troubles. That is the Dick Blick Sulphite paper. I am leaning towards the 80 pound rather than the 60 pound. Their weight is their weight, but sometimes the compression of the fibers can make an 80 pound feel more like some 75 pound papers. This is true of the Blick paper. The 60 pound is a mite thin, but I also like it. I wish they would come out with a 70 pound, long grain.

I had also gotten some samples of Chinecole paper from Atlantic Papers, they are a high grade ink jet paper. Very pricey, but surprisingly, they need no alum! You have to marble the right side though, and the way to tell is to see which side sticks to your tongue! They come in sizes up to 17 X 22 I believe. So as an experiment (sometimes marbling seems to be about 75% experimenting!) I went to Staples and bought several types of papers that stated they

were suitable for ink jet printers. The generic all purpose papers didn't really hold the paint very well, but the high quality ink jet papers held it perfectly, with no alum. I liked the Epson, but imagine all the high quality ones from other companies would work. Again, only the coated side holds the paint, and the only way to really tell is the tongue test. I could not find any one type of coating composition used on all ink jet papers, but they ranged from silica, to glue, to vinyl, to resin to pea-starch. I imagine the formulas are closely guarded and patented by the paper manufacturers. As with everything else in marbling, you try everything, and ultimately...hopefully anyway, find something that work.

The papers at Staples come at largest it seems in an 11" X 17" or so, and are not very heavy weight. Specialty paper distributors like Atlantic Papers will have the larger sheets. I wouldn't use them to replace the larger standard size sheets, but to do art or flowers, etc. rather than large production bookbinding papers, they are nice to have around. These may also be good for beginner workshops, especially one day classes where alum time eats up a lot of class time. Or for the rainy day marbling with children or in schools, these papers would be wonderful.

catalog cover the many disciplines taught by Jesuits and are filled with full page examples of title-pages and illustrations from books used in their schools. The two catalogs taken together, offer the admirer of fine printing a good overview of the resources available in the Jesuitana Collection at Boston College, the largest of the twenty-eight Jesuit colleges and universities in the United States. The collection of more than 10,000 Jesuit imprints at Boston College date from the early years of the Society of Jesus to its suppression in 1773.

Barbara Adams Hebard, Conservator of the John J. Burns Library, Boston College - *Reviewer*

Book Review Error

I inadvertently credited a review in the June 2009 GBW Newsletter to Sandy Cohen. The publication, *Book About Books* was generously reviewed by Frank Lehmann, of Lehmann Bindery, Vista, California. Apologies to Frank and many thanks for this review.

Cindy Haller, GBW Newsletter Editor

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Calendar

EXHIBITIONS

Currently and through March 2011: Guild of Book Workers' traveling exhibition of 50 works with a theme of *Marking Time*. Opening at Minnesota Center for Book Arts, Minneapolis, MN, running through August 15. Next venue at San Francisco Public Library, San Francisco, CA, September 6-November 23. Catalog available. Information and order form at: <http://cool-palimpsest.stanford.edu/byorg/gbw/exhibit/2009exhibit.shtml>

Currently and through August 16, 2009: *Novel Constructions: Artists Create Monumental Books*, Long Beach Museum of Art, Long Beach, CA, mixed media installations and sculptures by six artists. Information: <http://www.lbma.org/>

July 7-August 28, 2009: Exhibition of works by Claire Jeanine Satin (*awarded an artist residency to live and work in Venice, Italy, this past spring*) at Susan Hensel Gallery, Minneapolis, MN. Related lecture to be at the Minnesota Center for the Book.

August 14-October 9, 2009: *AIGA 50 Books / 50 Covers* - A traveling exhibition from the American Institute of Graphic Arts presenting the best books and covers of 2007. Reception: September 3, 5:00-7:00. Book Arts Program at the J. Willard Marriott Library at the University of Utah, <http://bookartsprogram.org> or e-mail bookartsprogram@utah.edu or call 801.585.9191.

September 18-December 13, 2009: The Designer Bookbinders exhibition, *Water*, at the Boston Public Library. Events in September are being planned by the local New England Chapter.

October 16-December 4, 2009: *Counterform* - A juried exhibition of outstanding books produced by Utah bookmakers showcasing professional, amateur, and student work. <http://bookartsprogram.org>

December 11, 2009-January 22, 2010: *The Feminine Touch: Women and the Work of the Book*
An exhibition focusing on the conjunction of women and bookmaking throughout history features exquisite manuscripts, fine press editions, and creative artists' books. <http://bookartsprogram.org>

October 29-31, 2009: San Francisco, CA: Guild of Book Workers *28th Annual Seminar on Standards of Excellence in Hand Bookbinding*, at Hotel Kabuki. Registration and information in Guild's June Newsletter and on Guild's Web site: www.guildofbookworkers.org

CALL FOR ENTRIES

By September 1, 2009, entries for *Broadsided! The Intersection of Art and Literature*, for exhibition from October 2-31 at Sandy Gallery, Portland, OR. Open to all letterpress printed broadsides. At least one element of the broadside must be letterpress printed and may be combined with any other artistic medium. The work may be created in whole by the artist or in collaboration with others. Broad-sides will be judged on overall design, typography, cohesiveness of text and image as well as the level of craft and production quality. One broadside chosen by the jurors will be awarded a Best of Show Award with a cash prize of \$300 and a solo show in the book room at 23 Sandy at a future date. Entry form and info at <http://www.23sandy.com/Broadsided/CallForEntries.com>

By October 2, 2009, entries for *Counterform* -- a juried exhibit of outstanding books produced by Utah bookmakers showcasing professional, amateur, and student work. E-mail bookartsprogram@utah.edu for entry form and details.

WORKSHOPS, LECTURES & OTHER EVENTS

June 10-August 7, 2009: Workshops, etc. co-ordinated by the Book Arts Program at the J. Willard Marriott Library at the University of Utah, as follows:

Aug 26-Dec 9: *Beginning, Intermediate & Advanced Letterpress* with Marnie Powers-Torrey.

Aug 27-Dec 10: *Beginning, Intermediate, and Advanced Bookbinding* with Chris McAfee.

Sep 12 & 19th: *Something Old, Something New: Printing from Photopolymer Plates* -

Skip the typesetting, use current design software and photopolymer plates to print type, illustrations, and halftone images.

Oct 17: *Modern Illumination Techniques for Medieval Success* with Louona Tanner.

Nov 13-14: *Big Skills in Small Packages: Miniature Leather Bindings* with Gabrielle Fox at invitation of the Rocky Mountain Chapter of the Guild of Book Workers.

For more information: <http://bookartsprogram.org> or e-mail bookartsprogram@utah.edu or call 801.585.9191.

August 17-October 23, 2009: School for Formal Bookbinding 2009 with Don Rash, in Plains, PA, as follows:

Aug 17-21: *Edition Binding in Cloth and Paper*

Aug 29-30: *Introduction to Titling and Tooling*

Sep 14-18: *Enclosures*

Sep 21-25: *Design Binding*

Oct 12-16: *Foundations of Hand Bookbinding*

(Bookbinding 1)

Oct 19-23: *Introduction to Case Binding*

(Bookbinding 2)

See <www.donrashfinebookbinder.com/sfbmain.html> for details and how to register.

August 10-August 17, 2009: Separate weeks of study at Montefiascone, 80 miles north of Rome, Italy.

Aug 10-14: *Late 18th Century French Binding*

Structures with Jeff Peachey

Aug 17-21: *Ethiopian Bindings Workshop* with John

Mumford & Caroline Checkley-Scott

For further information or to register for one week or more, contact Cheryl Porter: <chezzaporter@yahoo.com> . More info at <www.montepoint.com>

August 20-23, 2009: Society of Bookbinders Biennial Conference, Warwick University, with educational sessions (with 3 USA instructors!) , exhibition with prizes awarded, vendors. See "Events" link at <www.societyofbookbinders.com>

September 5-6 and 12-13, 2009: 23rd Annual Autumn American Crafts Festival, Lincoln Center for the Performing Arts, New York City. For craft artists wishing to have a booth, applications are being taken now. <www.craftsatlincoln.org> Contact: Raya Zafrina, <acacinfo@gmail.com>.

September 20-24, 2009: *Decorative Paper and Drop Spine Binding*, a week-long workshop with Monique Lallier at Camp Cheerio, North Carolina (1 hr drive NW of Winston-Salem, NC). For details on the classes, lodging and meals, etc., see <<http://calligraphycentre.com>> or e-mail <tetascibe@triad.rr.com> or call 336.924.5681.

October 29-31, 2009: San Francisco, CA: Guild of Book Workers ***28th Annual Seminar on Standards of Excellence in Hand Bookbinding***, at Hotel Kabuki. Registration and information in Guild's June Newsletter and on Guild's Web site: www.guildofbookworkers.org



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In Memoriam

Guild member Roberta Hilbrandt passed away July 3. Roberta was a resident of Brighton, Michigan, and a member of the Midwest chapter of the Guild. Roberta's many artistic interests began with photography and later included sculpture, painting, ceramics and jewelry before she embraced book arts. She took numerous workshops at Hollander's in Ann Arbor before enrolling in both the Conservation and Fine Binding programs of the American Academy of Bookbinding in 2005. Her binding of *A History of the Moon* is traveling with the Guild's *Marking Time* exhibiton. A scholarship to the Academy of Bookbinding is being established in Roberta's memory.



Alvey Jones, *A History of the Moon*, 2006

Fine binding in navy Harmatan goatskin, hammered graphite top edge, sewn silk endbands, eggshell mosaic of the moon on front cover. "As an on-again, off-again insomniac, there have been countless nights when anxiety or anticipation have kept me awake. When I think back to certain milestones,

I often remember what phase the moon was in, though I might be hard pressed to recall the exact date; for me the moon has always played a significant role as silent witness and companion as well as marking time."

8 x 6.25 x 0.75 inches, 20.5 x 16 x 2 centimeters. Created 2008

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SPECIAL EVENTS FROM THE CHAPTERS

Delaware Valley Chapter:

The Chapter participated in a book fair held during the Hybrid Book Conference, University of the Arts, Philadelphia, PA, June 5-6.

Lone Star Chapter:

The Chapter held its Annual Meeting on the SMU campus during the Helen Warren DeGolyer Conference on June 5 with 21 members and 4 guests present. The DeGolyer Bookbinding Exhibition at Bridwell Library opened that day with eight entries from Chapter members. Two Chapter members received two of the three top binding awards: Priscilla Spitler (DeGolyer Award for American Bookbinding -- to bind Bridwell Library's copy of the featured book, *Goodbye to a River*) and Karen Hanmer (*Jury Prize for Binding*).

New England Chapter:

The Designer Bookbinders exhibition, *Water*, will be at the Boston Public Library Sept 18-Dec 13, 2009. The Chapter is planning events during that time, but the schedule is still in the works! Check the Chapter's Blog and/or the GBW Web site for further news.

New York Chapter:

Together with the Columbia University Rare Book and Manuscript Library in September, the Chapter will co-sponsor a talk given by Michaelle Biddle, Collections Conservator and Head of Preservation Services at Wesleyan University Library. She will share her experiences working with collections of Islamic Manuscripts in Nigeria. These manuscripts are similar to those found in Timbuktu. In March, 2008, Ms. Biddle went on a 5-week sabbatical under a U.S. Ambassador's Cultural Preservation Fund Grant to survey privately and publicly-held collections of Islamic Manuscripts in various locations in Nigeria. She will also share her experiences conducting the survey which led to her making recommendations for improving storage and treatment of the manuscripts. She returned to Nigeria in August, 2008, training two local conservation teams under a U.S. State Department Speaker's Grant. In 2009 she returned to head up a team conserving a large, multi-generational family collection. Full details available later this summer on <gbwny.org>.

Potomac Chapter:

Beyond Paper: Digital Printing on Fabric with Celene Bridgford - September 19-20. This workshop explores the process of digital printing on a variety of pre-coated fabrics for use in book making and fine art applications; covers best practices for preparing images and files for print, printer settings, finishing options. *A Day in Gettysburg* - Saturday, November 14. Tour of the Gettysburg College Library, a trip to the Gettysburg National Park Visitors Center and a trip to Sheila Waters' home to view her studio and work. For details on the above, contact Vicki Lee, vickil@marchived.state.md

STUDY OPPORTUNITIES

American Academy of Bookbinding

Join the AAB on two campuses in Ann Arbor, MI and Telluride, CO.

Intensive courses are offered for beginner to advance students in conservation, fine leather binding and related subjects. Degree programs available. Contact: <www.ahhaa.org> or contact AAB program coordinator, Judy Kohin at 970.729.8649.

The Book Arts Program at the J. Willard Marriott Library, University of Utah

See information in the “*Exhibitions*” and in the “*Workshops, Lectures*” sections.

For more information on all events, contact Amber Heaton at <amber.heaton@utah.edu>; 801.585.9191; <www.lib.utah.edu/rare/BAP_Page/BAP.html>

The Canadian Bookbinders and Book Artists Guild CBBAG/60 Atlantic Avenue, Suite 112 Toronto, Ontario M6K 1X9

Fax 416.581.1053; email: <cbbag@web.net> or visit <www.cbbag.ca>.

The Center for Book Arts New York City

212.481.0295 or visit <www.centerforbookarts.org>

Center for the Book: San Francisco, CA

415.565.0545 - <www.sfcbook.org>

Garage Annex School

One Cottage Street #5, Room - 503 Easthampton, MA 01027

The Garage Annex offers workshops in traditional and non-traditional book arts, printmaking, and the conservation of books. <contact@garageannexschool.com> or <www.garageannexschool.com>.

Green Heron Book Arts

503.357.7263 or email <bookkits@aol.com>

Hollander's Workshops

Visit <www.hollanders.com> for the full schedule of workshops in Ann Arbor, MI.

Hollander's also has partnered with the American Academy of Bookbinding and hosts their workshops. Contact <staff@ahhaa.org> for AAB information.

North Bennet Street School

Check <http://www.nbss.org/workshops/schedule.asp> for current and future bookbinding classes or call 617.227.0155 x102

Old Way

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<oldway@imbris.com> • <http://www.traditionalhand.com/oldway/>

Oregon College of Art & Craft

Portland, Oregon - for latest schedule, see <www.ocac.edu>

Paper Dragon Books

145 West 26 Street, NY, NY 10001 - <paperdragonbooks.com>

Penland School of Crafts

For more information and complete listing of courses: 828.765.2359; <www.penland.org>

Pyramid Atlantic Art Center

301.608.9101 x105; <www.pyramidatlanticartcenter.org>

School for Formal Bookbinding

Ongoing instruction (see “*Workshops, Lectures*” Section) in the German tradition

learned from Fritz and Trudi Eberhardt.

For detailed descriptions of all the classes, tuition, and housing information, visit: <www.donrashfinebookbinder.com> or call 570.821.7050.

Seattle Center for Book Arts

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

Studio-on-the-Square, NYC

Intima Press & Studio-on-the-Square, 32 Union Square East, #310, NYC.

<www.StudioOnTheSq.com> • <www.IntimaPress.com>
• 917.412.4134

The University of Alabama

MFA in The Book Arts Program

in the School of Library and Information Studies, <www.bookarts.ua.edu>

Wells Book Arts Institute Classes and Workshops

<www.wells.edu/bkarts/info.htm>

Women's Studio Workshop

For a complete listing of upcoming workshops, see <www.wsworkshop.org> or call 845.658.9133.

Catherine Burkhard
as of 6-28-09

2009 Helen Warren DeGolyer Bookbinding Awards

Bridwell Library at Southern Methodist University in Dallas, Texas is pleased to announce the winners of the Fifth Triennial Helen Warren DeGolyer Bookbinding Competition.

The 2009 commission book was Helen Warren DeGolyer's copy of the Book Club of Texas' edition of John Grave's *Goodbye to a River: A Narrative*. The winners:

- Priscilla Spitler:
Award for American Bookbinding
- Mr. David John Lawrence:
Jury Prize for Design
- Ms. Karen Hanmer:
Jury Prize for Binding

The Fifth Triennial Helen Warren DeGolyer Exhibition and Award for American Bookbinding can be viewed online at <http://smu.edu/bridwell/de-golyer/degolyer2009/>



Ms. Priscilla Spitler:
Award for American Bookbinding
(above design won the 2009 competition and will be completed for the Bridwell Library before the next Triennial competition in 2012)



Mr. David John Lawrence won the
Jury Prize for Design



Ms. Karen Hanmer won the
Jury Prize for Binding



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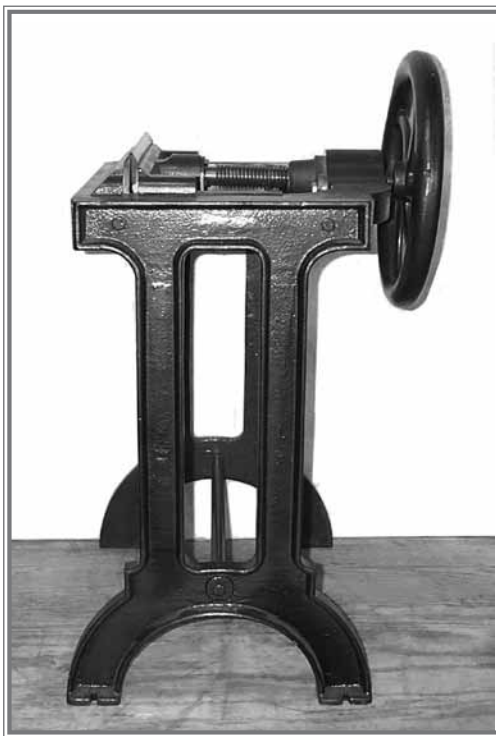
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Kwik Print Model #86 (5)
Kwik Print Model #55 (4)
Kwik Print Model #64 (3)
Kwik Print Model #25 (2)
Kensol stamper air operated (1)
Kwik Print Model #86 air operated (2)
Kwik Print parts & chases (assorted)



Job backers (2 new)
Job backers (3 used)
Corner rounder (1)
Rounder backer (1)
Printers cabinet (1)
Type cabinets (2 new)
Type cabinets (8 used)
Lithography stones (12)
Foundry type (43 fonts)
Standing book presses (5)
10" x 16" book presses (3 new)
15" x 20" book presses (2 new)
16" x 24" book presses (8 new)
Assorted book presses (21 used)
Old cast iron forming irons (6)
Folders foot pedal operated (2)
Large floor model arming press (1)
Hickock standing press (1 medium)
Three-head Boston wire stitcher (1)
Power single line gold leaf machine (1)

Paring Onlay Leather with a Paring Machine

Pamela Barrios

THE LOVE OF TOOLS

I love my French knife. I was taught to use the French knife by my conservation and fine binding teacher Elaine Schlefer, herself a student of Gerrard Charriere.

I use the French knife for edge paring, overall beveling where the leather will be folded, and for finessing the corners and endcaps. It is a versatile tool.

However, I am a believer in shortcuts, provided I can maintain a good level of quality. For many years I've used a Brockman paring machine to pare the perimeter of a measured leather skin, and finished the corners and endcaps with my French knife.

The Brockman, Scharfix and other such paring machines are also time savers for paring labels and onlays.

THE TIP

I was taught to pare leather with the Brockman by removing thin layers of the flesh side of the skin. One day I skimmed across the top of the leather to make a feathery Hugo Peller-style onlay. I soon realized that it is possible to pare onlay leather from the grain side with only one pass through the blade. The downside is that I can only pare a strip as wide as a razor blade, which is about 1 1/4 inch. The plusses are that I can see the grain as I am paring it and I can alter the thickness I want without removing the leather from the machine. This is particularly helpful with a pronounced grain or one that is unevenly raised. It is possible to make a "lacy" onlay with such a surface.

I can quickly pare strips from different colors and types of

leather, and I have a palette to work with. I can easily make them all the same thickness.

THE METHOD

1. Cut a strip of leather as wide as the blade will cover. I recommend practicing with 3/4 to 1 inch strips, as the leather may slip out from under the blade at the edges. Pare one layer from the flesh side of the skin to start with an even thickness.

2. Raise the level of the blade, insert the leather strip, grain side up and adjust the height of the blade until it cuts the skin to the thickness you want. To test the thickness, catch the leather with the blade and begin to cut. Adjust the blade if necessary and continue.

3. It is important to pare across the width of the entire strip, catching both edges with the blade. Otherwise the leather pared tends to narrow. If the edges slip out from under the blade, it's easy to back up a little, catch them, and continue. This does take a little practice.



**Deadline for the October 2009 Newsletter
September 1, 2009**

Jan Sobota Among Books

Retrospective on Jan's 70th birthday, March 1, 2009 - by Ila P. Šedo

It is difficult to find a child who is not influenced by reading books. It is marvelous to follow the changes of his imagination and fantasy, to follow how his language and cognitive functions improve. Many competent publications and articles were written about this problem. However, there are other things that may influence readers. I mean the influence of fine arts. The book, especially the nice book, gives the reader agreeable experience of the beautiful illustrations, of the harmonically adapted typography and the nice type. It is a pleasure to hold in hands a book which can be opened easily and which invites the reader to visit the properly selected book-end paper, typographically adapted title-page and understandable imprint. And, last but not least, the pleasant feeling of palms and fingers touching the soft leather, the decoration of which, made by blind-blocking, gilding or inlay, makes pleasure for our eyes.

When Jan Sobota thought back on the milieu, he was growing up, he never forgot to mention the rich library, which belonged to his father. He could see all the books of this library. The library, which occupied, step-by-step, all free space in the house, they were living, offered to the small boy lot of adventures. Especially the corners of the attic, where he watched the books, were mysterious. Maybe, he spent something similar, but his way of life can bear evidence about it. Such a way is difficult and complicated, full of wins and losses, full of undisturbed and full of very busy days and years.

Not only reading books but also his father's care of the books were important for the young Sobota. Ways to the bookbinder Karel Silinger with books for binding led him to this workshop till the end of his apprenticeship. Sobota, as an apprentice, came to Silinger at the end of his career, in the time when his best works had already been done. These works were obviously influenced by the time of their origin. The bookbinder workshop attracted many famous personalities from the cultural life of the City of Pilsen. At that time Sobota and Josef Hodek met each other. Hodek was a prominent artist who was very near to the book culture. He stays at the beginning of Sobotas art career, because he gave Sobota several designs for bookbinding. But, first of all, he told him he should go his own way and look



for his own creative expression.

Discussions of literates and creative artists in the bookbinders workshop, study at the School of Art Handicraft, another course at the Master Emil Pertak – that all were preparations for Sobota's own way. It was necessary to get free from the strong design and style of Master Silinger. He has got from his Master a good percept: to be a good handicraftsman, to finish the work properly. These are important presumptions for reaching the successful aim. On the other hand, a happy chance is also very important,

everybody can give evidence about it. In the year 1959, the dogmatic regime starts to be more liberal. Sobota finds this year the production of Josef Vachal at the big exhibition in Pilsen. Vachal, the friend and teacher of Josef Hodek, seems Sobota as an example of an artist going his own way, without reference to what is modern or what is in at the moment. Sobota does not copy him, but an example of personal freedom of an artist is very suggestive.

Sobota realizes, as many others before him that it is possible and advisable to look for the inspiration in the history. Restoring of old prints brings him to the forgotten method of cassette binding. He modifies the method and applies it in the contemporary production. He comes into studios and ateliers in Prague and makes acquaintance with the younger generation of artists. He refines his feeling in the long discussions and prepares himself unconsciously for the next way of an artist.

The promising development of this half forgotten handicraft comes in sixties. A new generation of the art bookbinders is coming. They, as well as Jan Sobota, realize, they cannot continue in the old way of decoration. They have to look for some new expressional instruments. Political liberalization enables more possibilities for grouping and meeting each other. Artists can read the foreign periodical and publications appearing appearing in our country. Dr. Pavel Rezný organized in the Museum in the town of Prostějov the first exposition K66 that starts the big series of bookbinding expositions. Confrontations with the production of other colleagues and their programs and technologies, as well as theoretical works like lectures in seminars or articles in specialized publications – that all helps Sobota in his art development. Sobota knows, according to these confronta-

tions, where his way is going and that this way has a good direction.

First appreciations of his work are coming. In the year 1969, he becomes the title Master of Art Bookbinding and in the year 1977 he starts to be a member of an important association Internationale Vereinigung Meister der Einbandkunst. The time between both dates is full of hard work. He organized eight individual expositions where he presented his conception of bookbinding and of decoration and harmony with the book content. His works are mostly hidden in different collections all over the world. Spectators can see some bindings on the photographs only, e.g. nice bindings of poetry of Villon, Srpnovsti pani (August Gentleman) by Vladimír Neff, Seven Princesses by Nizami, two pieces of Don Quixote or famous Three Musketeers. Besides, he took part in eight collective expositions. In terms of these expositions, he came the first time abroad. Very important was his conservation work. Besides the usual restoration works for museums and institutes, he created two special works. The first one was a replica of the famous Hymn-book of Zlúte (by the way, during the commemoration of the 400 years anniversary of the Hymn-book of Zlúte, Sobota's work was appreciated). Secondly, he worked on the humanistic library of the town of Joachimsthal (Jáchymov) having 236 volumes. This work does not lead him away from the art bookbinding. Sobota can see works of his historical colleagues, as well as their way of thinking and their methods and to feel the handicraft connection with their work.

At the end of seventies, there appears a next important professional direction. This time inform the book *New Directions in Bookbinding*. The author, English design bookbinder Philip Smith, describes in his book new ways and new possibilities in bookbinding. The new horizon was opening for Jan Sobota. He anticipated the new direction and prepared himself for it. The correspondence between Sobota and Smith was very extensive. Finally, both artists met each other in the United States in 1988, but let us speak later about it. Presently, it is important that Sobota knows

that his way and his thinking are O.K. His new works - books as objects - will be part of his production forever. Let us remember *The Tree of Cognition*, an object looking like tree with five branches, at the end of which are five mini-books, placed in cassettes. Another object is the poem *Apple Tree* from Jaroslav Seifert with strings of spider webs and

poem calligraphically written on the pages of hand-made paper hidden in the split apple.

Sobota and his family emigrated in the year 1982. After two years in Switzerland, they moved to the United States.

Sobota tries to do his trade abroad, but it was quite difficult, especially for the emigrants. Well-done work and support of his wife helped him on his way to success. He became to be a director of Conservation Laboratory in Bridwell Library in Dallas. He got a lot of appreciations, organized many expositions, wrote many articles in art periodicals, and has a big part of his production in many galleries and private collections all over the world.

I mentioned shortly his wife Jarmila. The male human being himself is one half of the whole; only with wife they make a unit. And Jan can confirm it. They became acquainted in the year 1979 on the snowy day and their mutual walk takes already 29 years. Jarmila Sobotová not only left her original profession, but also mastered the handicraft of her husband. She did it very good because she gains premier prizes at international expositions and her works can be seen in many collections. She was able to do the art bookbinder work beside her care of the big family.

Another change in the Sobotas family comes in the year 1997. They go back to the Czech republic finally. They are living in the small picturesque historical town Loket (Elbogen) in West Bohemia. They install here a bookbinder workshop. Jan Sobota develops further his ideas and is able to bring new variants. He respects the unity between form and content of the book either by producing cassette or structural bindings or bindings with double or triple covers (Sobota's novelty). He does not forget that a book is a message of language and the message of beaux-arts should harmonize with it. Sobota always tried to create this harmony; he was looking for it and, according to many appreciations of his works, often really found it. And Sobota brings with him one additional message - message of the good done handicraft, which he gained in the forgotten workshop of Karel Silinger.

To my opinion, it is necessary to remind his organizational and pedagogical activity. He established the Association of Czech Bookbinders where the Czech and Moravian bookbinders gathered together. Regular, more days lasting seminars were held. Sobota publishes in Czech and foreign

continued next page



special periodicals. And above all, he makes available his experience and skill to anyone, which is not quite usual. All participants of his seminars and lectures could be hardly summed. They come even from abroad and the door is for them by Sobotas always open.

Today, the name of Jan Sobota is well known, not only among bookbinders. His production can be found in the best galleries and museums, his expositions were seen by many spectators, his art belongs to the book culture of the present and future times. We wish him and us that we may have fun from his new works and that books from his workshop may bring us lot of pleasure.

Photos:

Cover: *Mystery of Wood*

1st Prize & Special Mention at the exhibition *Mystery of Wood* in Ltohrad, Czech Republic, 2008

Page 21: left column

The Hound of the Baskervilles

Distinguished Book Award at the Miniature Book Society Competition, Cincinnati, Ohio, 2006

Page 21: right column

Contes de ma Merre L'Oye

Prize AXA Insurance at the exhibition 9. Biennales Mondiales de la Reliure d'Art, Saint-Rémy lé Chevreuse, France, 2009

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Bonhams & Butterfields, San Francisco 13 February - 6 March 2010

The Grolier Club, New York 19 May - 31 July 2010

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