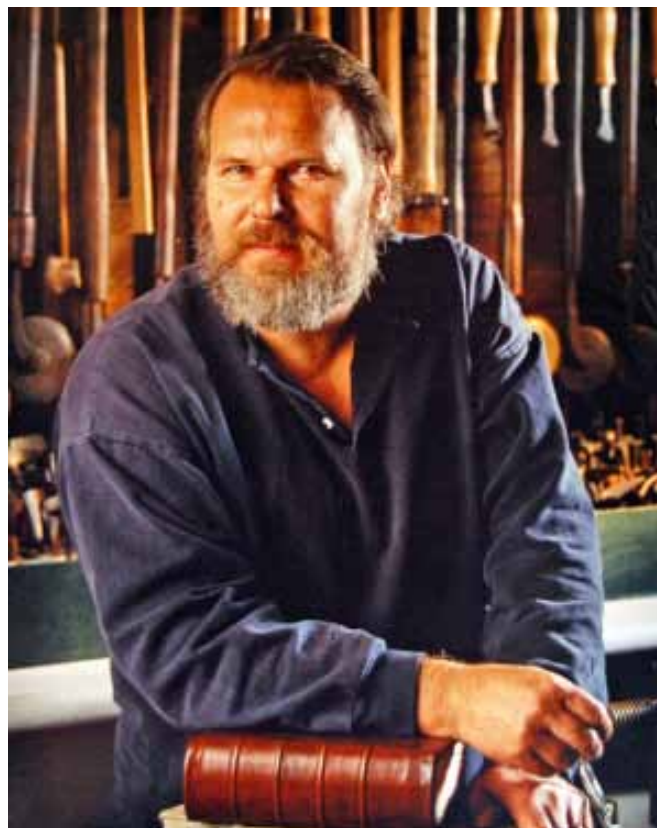




Signa Houghteling

Recipient of
The Laura Young Award
2012



Jan Sobota

Recipient of
The GBW Lifetime Achievement Award
2012

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For inclusion in the October 2012 Newsletter, send camera-ready art via electronic files by **September 1, 2012** to: newsletter@guildofbookworkers.org Billing is handled by GBW Treasurer, PO Box 200984, Denver, CO 80220-0984, fax (393) 497-9556.

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Cover: 2012 Award Recipients. See pages 8 and 9 for bios and information.

NOTE: Many thanks to Bill Drendel for obtaining the cover and article photographs.

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HORIZON

Congratulations to the *Horizon* exhibitors! The *Horizon* Exhibition had a successful opening on June 8th at the Margaret I. King Special Collections Library at the University of Kentucky in Lexington.

The grand opening of the exhibition will take place on Thursday, October 11, 2012 from 6 – 8 PM at the Utah Museum of Fine Arts, concurrent with the Standards of Excellence in Hand Bookbinding Conference in Salt Lake City. Please join us in Salt Lake City!

The exhibitions committee spent a week in May at the King Library receiving the accepted works, preparing the works for traveling, and coordinating the photography for the print and online exhibition catalogs. It was a wonderful busy week and it was such a pleasure to see all of the 53 works in person.

All of the received works waiting to be unpacked



Preparing condition reports for each entry. Don Etherington's Functional Developments in Bookbinding

Lexington area professional photographer, Mary Rezny photographed the *Horizon* exhibition works. Rezny's commercial studio

specializes in the photography of fine art. You can learn more about Rezny's photography, art gallery, and artist's books on her website : www.msrezny.com

Setting up the on-location studio at the King Library



Setting up the gradient background sweep for the photography

For over 25 For over years I have run my

own photographic studio that specializes in the photography of fine art works for museums, galleries, collectors and individual artists. These custom-finished images have appeared in numerous books, brochures and announcements throughout the United States, Europe and Asia.

-M. Rezny

Determining the best view. Jeff Nilan's Feed



Photographing the entries. Jan Owen's 00110001 00100000 00110100 1&4

In an effort to provide a more interactive experience for visitors, each exhibition label includes a *Quick Response* code in addition to the binder's name, title of the work, year, and description of the work. The Quick Response code, or more commonly known as a QR code, is readable by mobile phones with cameras and smartphones, linking the viewer directly to the binder's website. For binders who did not provide a personal website, the QR code will link directly to the GBW website.

Try it here:



This technology is being used today in many first-rate exhibitions and museums as a tool to further engage viewers, giving them access to more information about the art on display.

Visitors can quickly access the artist's web site or the GBW website, view the artist's online portfolio or the GBW online

Continued on page 4

Continued from page 3

catalog, and save the information to access again later. We hope this tool increases exposure for the artists and for the GBW.

Works on display at the King Library.

Design for our full color printed catalog is underway. Designed by Julie Leonard and Sara Sauers, the exhibition catalog will depict all 53 works, plus binding descriptions, and biographical statements by each binder.



Pre-order your copy of the catalog today on the exhibits page of the GBW website : <http://guildofbookworkers.org/events/exhibits.php>



Please consider donating to the catalog fund. A paper donation form can be found on the exhibits page of the website or you can make a secure donation online through the GBW website.

Gifts of any amount will be graciously accepted and acknowledged in the catalog and in the signage posted at each exhibition venue. Donors of \$250 and above will receive a complimentary copy of the catalog. All gifts are tax deductible.

The exhibition will also be accompanied by an online catalog designed by Southeast GBW member Timothy Winkler. The online catalog will be available by September 1st, 2012. Look for an announcement on the GBW listserv when the online catalog is available.

Questions/comments: exhibitions@guildofbookworkers.org

Amy C LeePard
Exhibitions Chair

HORIZON

The Guild of Book Workers
Traveling Exhibition
2012 - 2014

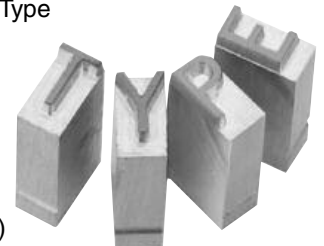
EXHIBITORS :

Heather Bain	Ellen Knudson	Priscilla Spitler
Susan Bonthron	Rebecca Koch	Emily Tipps
Amy Borezo	Jill Krase	Jonathan Tremblay
Patty Bruce	Alison Kuller	Claire Van Vliet
Carolee Campbell	Monique Lallier	Thomas Virgin
Rebecca Chamlee	Sammy Lee	Robert Walp
Susan Collard	Amy LeePard	Thomas Parker Williams
Coleen Curry	Carolyn Leigh	Wendy Withrow
Cathy DeForest	Sue Huggins Leopard	Rutherford Witthus
Anna Embree	Christopher McAfee	
Ethan Ensign	Suzanne Moore	
Mark Esser	Hanne Niederhausen	
Don Etherington	Jeff Nilan	
Samuel Feinstein	Claire Owen	
Erin Fletcher	Janet Owen	
Madelyn Garrett	Graham Patten	
Ken Gilbert	Jana Pullman	
Karen Hanmer	Meda & Veda Rives	
Monica Holtsclaw	Suzanne Sawyer	
Deborah Howe	Susan Share	
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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 August 12, 2012: *Modern Mexican Painting from the Andres Blaisten Collection* at the Meadows Museum at SMU, Dallas, TX, >www.meadows@smu.edu<.

Currently and through August 31, 2012: *Marbled Papers, an Exhibit from the Dard Hunter Collection* at Robert C. Williams Paper Museum, 500 10th Street NW, Atlanta, GA 30332. Contact: Marcia Watt, >Marcia.watt@pobox.com<.

Currently and through September 9, 2010: *Printers, Monks & Craftsmen: Bookmaking in the Age of Gutenberg* at Museum of Biblical Art in New York City; 212.408.1500. ><http://mobia.org/exhibitions/printers-monks-craftsmen#slideshow1><

Currently and through September 15, 2012: *Book as Witness: The Artist's Response* at Center for the Book Arts, 28 West 27th St., New York City. >www.centerforbookarts.org<

Currently and through December 12, 2012: *The Hand Bookbinders of California 40th Anniversary Members' Exhibition*. Through September 5 the exhibition will be in the Peterson Gallery, Green Library, Stanford University, Stanford, CA. (Contact: 650.725.1020) From the opening reception on October 17, 3:30-5:00 p.m. it will showing at F. W. Olin Library, Mills College, Oakland, CA, through December 12. (Contact: 510.430.2047)

August 3-September 21, 2012: *Telling Stories: Exploring Book Arts* at the Alice C. Sabatini Gallery, Topeka & Shawnee County Public Library, Topeka, KS. ><http://tscpl.org/gallery/exhibitions/telling-stories/><

September 4 through October 31, 2012: *Fine Specimens of the Bibliopegistic Art: Bookbindings from the Burns Library Collections* at Boston College, John J. Burns Library, Chestnut Hill, MA. ><http://www.bc.edu/libraries/collections/burns.html><

CALL FOR ENTRIES

Currently and by August 17, 2012: Submit "Intent to Participate" forms for The Canadian Bookbinders and Book Artists Guild (CBBAG) exhibition in 2013. Exhibit to be the 6th *Art of the Book* exhibition

celebrating the organization's 30th Anniversary, which will open in Calgary, Alberta, on July 12, 2013. Register at >www.cbbag.ca<

Advance Notice for 2013 Society of Bookbinders International Bookbinding Competition: Registration deadline is June 14, 2013. Entries due July 12, 2013. Five categories: fine binding, case binding, the complete book, restoration, and historic binding. Details currently being finalized; to be published soon and in September, 2012, will be on the SoB Web site.

WORKSHOPS, LECTURES & OTHER EVENTS

August 3 - October 5, 2012: *The John C. Campbell Folk School*, Brasstown, NC, with the following classes. Contact: 800.FOLK-SCH or >www.folkschool.org< :

Aug 3-5: *Metal Embossing for Book Covers (Repujado)* with Sherrie Avitan

Aug 12-18: *Batik on Paper for Books* with Suzanne Hall and Barbara Bussolari

Aug 19-24: *Cook Up a Book - Ingredients of Your Life* with Kate Stockman

Sep 2-8: *Celtic Hands and More* with Annie Cicale

Sep 9-14: *Paste Papers to Artists Books* with Sigrid Hice

Sep 30-Oct 5: *Book Restoration Clinic* with Gian Frontini

August 6-24, 2012: *The Montefiasconi Project*. ><http://monteproject.co.uk/en/>< or Cheryl Porter at >chezzaporter@yahoo.com<, with classes as follows:

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

September 10 - November 13, 2012: Schedule for **American Academy of Bookbinding**, 970.728.8649, >www.ahhaa.org/academy-bookbinding<:

In Telluride, CO

Sep 10-21: *Fundamentals/Intermediate* with Don Glaister

continued on page 6

ANNUAL MEETING

OFFICIAL NOTICE

The Guild of Book Workers will hold its
105th Annual Meeting
on Friday, October 12, 2012, 5:00-6:00 p.m.
during the Standards of Excellence Seminar,
Salt Lake City, Utah.

The agenda will include election results for the
2012-2013 fiscal year,
introduction of the new members of the
Board of Directors,
the Board's report on the previous year,
and other general business.

continued from page 5

Sep 24-28: *What's in a Title? Everything!* with
Don Glaister

Oct 1-3: *Playing It By Ear - Intuitive Image Making* with
Laura Wait

Oct 15-19: *Contemporary Decorative Techniques, Level I*
with Helene Jolis

Oct 22-26: *Contemporary Decorative Techniques, Level II*
with Helene Jolis

Nov 9-13: *Applied Paper Conservation Individual Projects*
with Renate Mesmer

September 10 - 30, 2012: Workshops at School for Formal Bookbinding with Don Rash, >www.donrashfinebookbinder.com/sfbmain.html< :

Sep 10-14: *Foundations of Hand Bookbinding*

Sep 17-21: *Introduction to Case Binding*

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

October 11-13, 2012: *Seminar of Standards of Excellence in Hand Bookbinding*, Salt Lake City, UT. Information in Guild of Book Workers June issue of newsletter. Registration limited.

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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Calligraphy and the Manuscript Book

Many of our most eminent calligraphy teachers have, in the past, recommended that students make a manuscript book. And Friedrich Neugebauer writes, "The crowning achievement of all calligraphic work is the hand-written book." In the introduction to her book, Ann Camp writes, "Though it requires considerable application, it is not so difficult as is generally supposed to produce a small manuscript book or a well set out page of formal writing, the making of which will set their own problems and encourage a love of craftsmanship." Edward Johnston writes, in his 1906 book *Writing & Illuminating, & Lettering*, "The most important use of letters is in the making of books, and the foundations of typography and book decoration may be mastered – *as they were laid* – by the planning, writing, and illuminating of MSS. in book form."



Why should we calligraphers make manuscript books? First, it encourages us to gain some perspective on our use of letters. Although we must learn each letter individually, much of the art lies in the arrangement of those individual letters into words, sentences, paragraphs, and pages. Second, working towards a finished book *matters* in way that filling practice sheets with rows of letters does not. There is more at stake, and we rise to the challenge. And third, the opportunity to use our other book arts skills (e.g., layout, color, painting) adds to our own engagement in the process.

Resources for learning to make a manuscript book


Some great reads before you begin to create your manuscript book:

A thorough discussion may be found in *The Calligraphers' Handbook*, edited by Heather Child (1985). The chapter entitled "Layout and Presentation of Manuscripts – with notes on simple bookbinding," by John Woodcock, begins with the planning of a manuscript, and moves on to layout, margins, the "Golden Section," proportions, line spacing, and much more. Also included are instructions on the construction of a simple single-section manuscript book.

Pen Lettering, by Ann Camp (1958), includes instruction on layout of the single page, the proportions of a manuscript book, and a simple binding.

The Craft of Calligraphy, by Dorothy Mahoney (1981), includes a chapter entitled "Designing A Manuscript Book," which includes binding instructions as well.

The Mystic Art of Written Forms, by Friedrich Neugebauer (1981), includes layout information and examples of manuscript books throughout.



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Signa Houghteling

Recipient of The Laura Young Award

2012

This year the Laura Young Award for Service to the Guild of Book Workers will be given to Signa (Judy) Houghteling, Local Organizer of the 28th Seminar on Standards of Excellence in Hand Bookbinding held in San Francisco in 2009 and past Editor of the Guild's *Journal*.

From 2001 to 2005 Signa was the Guild's *Journal* editor. At the same time she was President of The Hand Bookbinders of California. A true multi-tasker. Hand Bookbinders serves as a kind of de facto Northern California branch of the GBW since there is a great overlap in membership in both organizations.

For the 28th Standards Seminar, Signa chaired the committee of GBW and Hand Bookbinders in April of 2008 when she was asked to take over, replacing the retiring chairman. She encouraged and led an enthusiastic committee to a successful seminar. She did so during a particularly stressful time: her husband Joe was ill and needing much attention; he died three months later. Signa says now that working on the planning helped her through that difficult period.

Growing up in Bay Village, Ohio, a suburb of Cleveland, Signa got started in arts and crafts early. She was influenced by graduates of the Cleveland Institute of Art, who founded the local "Bay Crafters", a group offering classes in arts and crafts. She took those classes during her school and college years, and also attended the Cleveland Institute of Art. She graduated in studio art from Connecticut College for Women and, when she moved to San Francisco after her graduation, pursued the arts and crafts at the San Francisco Art Institute. Her first job was part time wall-paper designer and secretary. Sometime during those years she traveled extensively, alone, circumnavigating the world.

Later, married in Maryland, Signa taught decorative arts, mostly American furniture of the Colonial and Federal Periods, and Impressionism and Post-Impression at the University of Maryland Extension. During that period, she restored and decorated in period style an early 19th c. plantation house.

After the marriage failed, she worked in Washington, D.C. in adult education for the National Endowment for the Humanities. She was one of the founding staff of the State-Based Program, which still funds programs in humanities and public policy in every state.



Returning to San Francisco in 1974, Signa began to remodel residential property, doing much of the physical work herself. She also became a practicing goldsmith. Working with her hands has always been her passion.

In 1991, Signa learned "desktop publishing" and self-published a memoir of a family trip in the 1950s. She produced 13 copies of text and then looked for ways of binding them. A book on Japanese stab binding taught her one way. Looking for instruction in traditional bookbinding, she applied and was accepted by Eleanor Ramsey as a student. She joined the Hand Bookbinders of California in 1993 and in 1996 she joined the Guild of Book Workers. She became involved in both organizations as Editor of the Guild *Journal* and as President of HBC in 2001. She remains active

in the Hand Bookbinders, heading the Hospitality Committee for years, advising the Board, filling in wherever needed. She is now Exhibition Chair for HBC's 40th Anniversary Exhibition, which will open at Stanford University in July, moving on to the Olin Library at Mills College in October.

If Signa had served only in those capacities for the Hand Bookbinders, her work would have been important, but her invaluable contributions to the work of the organization have been outstanding. She has done the same for the Guild of Book Workers – if it needed doing, Signa did it.

In 1995, Signa helped plan the 4th International Marblers' Gathering in Istanbul, continuing to encourage marblers in the Bay Area.

In 2005 and 2006, Judy and Margaret Johnson worked together to document, photograph and eventually give a talk about the First 100 years in Bookbinding in America on the West Coast.

Signa and her husband hosted visiting bookbinding workshop instructors for many years and formed lasting friendships with binders from the U.S. and Europe. She has since moved into a retirement community but remains active in the Hand Bookbinders and will return to her bookbinding after her present job of getting the HBC 40th underway.

Margaret Johnson

Jan Sobota

*Recipient of The GBW Lifetime Achievement Award
2012*

"I was born into an environment of books as a matter of circumstance, for my father was a most passionate collector of literature. He worked constantly with his books – writing notes, keeping records, and I don't know what else. One of his main interests was children's literature, so my brother and I frequently received books as gifts, especially at Christmas. Many of these books opened up the world for me, not just to acquaint me with reality but also with fantasies found in children's dreams. I often felt that I actually became a part of the story in some of the books because I would sketch my own pictures while admiring those already drawn by my favourite illustrators."



exhibition. It is important to note that I invited artists who were not bookbinders to participate." Known for his sculptural creations and box type books, Jan tells how Philip Smith's **New Directions in Bookbinding** and "intense correspondence with the author" influenced him and gave him the courage to push the edge and make the books he so wanted to create. Still, throughout Jan continued working as a conservator and once arriving in the USA became as well known for that work as his new bindings. He quickly began presenting at meetings and had new and

valuable methods and skills to introduce to us here.

Jan Bohuslav Sobota began his 'Reflections of a Book Artist' in the lead article of Designer Bookbinders' **The New Bookbinder**, Volume 10, 1990 with this recollection. His description of his life's journey as an artist to book conservation and design bookbinding in the article gives us a view into a world of tradition that was not open to Western Europe and the Americas during the 50's, 60's and 70's. It was in the early 80's that Jan did not go home one day and traveled as a refugee to Switzerland and found safe haven in Cleveland sponsored by the Rowfant Club in 1984.

In Ohio he began working at the conservation lab of Case Western Reserve University. Years later he was to continue work for the Southern Methodist University long after he decided to return to the Czech Republic. Jan was a gifted artisan, craftsman, artist who understood both conservation and new, original binding.

The Guild of Book Workers' Nominating Committee for the Lifetime Achievement Award chose Jan as the recipient for 2012 before he died in early May. He has earned this distinction as an outstanding craftsman as well as an exceptional communicator, organizer and instructor.

In the 1970's while still in Czechoslovakia Jan was organizing exhibitions and writes in his DB article, "In order to break away from the still conservative attitude of many Czechoslovakian bookbinders, I included some of my sculptural bindings in the

Jan has participated in hundreds of book arts exhibitions all over the world, many in the USA with GBW and other institutions including the Metropolitan Museum of Art and SMU's Triennial DeGolyer. He won 30 major prizes for his work from the Ludvik Bradac's Prize, Society of Czech Bookbinders, to the Prix Corinne Pagnon Axa Chevreuse, Bienales Mondiales de la Reliure D'Art, France, and even several Distinguished Book Awards from the Miniature Book Society. He has taught many individuals who have gone on to become accomplished binders, conservators and book artists. Over the years Jan gave workshops and presentations at many professional conferences in different countries, as recently as last summer at The Society of Bookbinders' Conference in Warwick, England.

It was his exceptional ability to share with others who singled him out. He welcomed individuals from every corner of the book arts and made a great effort to link many of us to others we may never have met or even have heard of otherwise.

The donations of bindings to the Museum of Design Bindings in Loket is a fitting tribute to Jan's generosity that was so happily returned by so many bookbinders from all over the world. This spirit will continue with his wife, Jarmila, and family at the J & J Sobota's Book Art Studio.

Gabrielle Fox

Fine Specimens of the Bibliopegistic Art: Bookbindings from the Burns Library Collections

The John J. Burns Library of Rare Books and Special Collections was founded in 1986 and is housed in the beautiful collegiate-gothic style Bapst building on the Boston College campus. The Burns Library is home to more than 250,000 books, 700 manuscript collections, and important gatherings of architectural records, maps, art works, newspapers, musical scores and recordings, photographs, films, prints, artifacts and ephemera, as well as the Boston College University Archives.

The Burns Library regularly hosts exhibitions related to the institution's collections. This fall, for the first time, an exhibition of bookbindings will be featured. Guild of Book Workers member Mark Esser, while working as Book Conservator at the Library, compiled a list of bindings worthy of note, hoping to exhibit them some day. After he left the library and I took over as Conservator, I came across his list. I asked David Richtmyer, Rare Book Librarian and Senior Cataloger, to join Mark and me as curators of a bookbinding exhibit. David was immediately enthusiastic about the idea. We used Mark's list as a starting point, then selected books that David and I admired as well. The choices were made based purely on the appearance of the books; we chose not to limit the exhibition to a particular time period. The resulting show is a handsome group of books in a variety of styles from a wide span of years. Although it wasn't our main intention, the books represent many different topics in the Library's collections as well.

David and I will be giving presentations to the Boston College students enrolled in the course, "Making History Public: Books around the World, 1400-1800", slated for the fall semester. The exhibition will support the course curriculum by providing bookbinding examples for the students to view—the class will take place in the Library. A total of twenty-two volumes will be displayed in the O'Brien Fine Print Room and the Irish Room, from September through October. The following are basic descriptions of four books in the exhibition:



Il Valderrama Quadregesimale, Venice 1609, this book has a presentation style binding and was originally owned by Pope Paul V

(1552-1621). The papal arms surmounted by the crossed keys and triple diadem are gilt tooled on each cover. The elaborate papal crest is repeated on all four corners of each board, a wide floral arabesque gilt border graces both boards and elements of the crest appear on the spine. This is one example of the papal bindings in the Burns collections.



Breviarium Romanum, Rome 1791. This Jesuit Catholic institution owns many copies of this title. We chose to show this particular four volume set because it is exquisitely bound and has its original protective

boxes. The stunning gilt tooled pattern on the boards and spine was created by a binder who may well have used every decorative gilding tool in his shop to execute the design. The red morocco leather on the covers has the patina of books well-loved and cared for. No expenses were spared in the making of these volumes; they have beautiful gilt and gauffered edges on the text-blocks.

Summa Azonis, Venice, 1498.

This oversized book is covered with two 15th century leaves from a cathedral choir book. The musical notation illustrating



ing the cover had nothing to do with the text of the book; it is about early Roman civil law. The vellum covers are not the original binding. The Burns Library has many examples of books with manuscript vellum covers. Some were original to the text-block, others like this example, were added at a later time.



Catena Aurea, Cologne, 1482. Although this binding has been repaired, it retains enough original features to interest and educate viewers about 15th century bookbinding techniques. Three original brass bosses (raised medallions that would protect

the binding as it rested on a surface) are in place as well as some of the brass fittings for the clasps. Exhibition viewers will enjoy seeing the blind-stamped pattern on the dark brown leather covers.

Members of the Guild of Book Workers will be pleased to learn that we have not overlooked the 19th and 20th centuries; you will see examples from those centuries in the show. Indeed, we selected a book bound as recently as 1996 for the exhibition. As mentioned earlier, the exhibition curators are David Richtmyer, Mark Esser, and me.

David Richtmyer is the John J. Burns Library Rare Books Librarian & Senior Cataloger. Following degrees from the University of Michigan, he began his career with the bibliographic description of the project now known as EEBO – Early English Books Online. In 1989 he became the Rare Books Cataloger at his alma mater, doing bibliographic description and research for the U-M's Special Collections Library. After the successful launch of the University of Michigan's digital library he also served as the liaison between the Digital Library Production Service Department and the Technical Services department, brokering the records for a number of electronic collections hosted by the University's Scholarly Publishing Office. In 2007 he joined the staff of the John J. Burns Library. He also is the sole proprietor of DeWorde Metadata Services, the supplier of bibliographic metadata for the American Council of Learned Societies' Humanities E-Book project.

Mark Esser was Book Conservator in the Burns Library at Boston College from 1994 until 2008. He learned bookbinding as an apprentice with William Anthony, and worked at the Newberry Library, and at the University of Iowa Library Conservation Department. He belongs to the Guild of Book Workers and the American Institute for the Conservation of Historic and Artistic Works. In 1986 he founded the Bookbinding Program at the North Bennet Street School in Boston, teaching the course until 1994. Mark's students went on to work in: Harvard University Libraries, Massachusetts Institute of Technology, Boston College, the Boston Athenaeum, the Library of Congress, the Newberry Library, the Huntington Library, and the American Antiquarian Society. Currently, Mark creates design bindings as an independent bookbinder.

I have been the Conservator of the John J. Burns Library since 2009. Previously, I was Book Conservator at the Boston Athenaeum from 1990 until 2009. I learned bookbinding at the North Bennet Street School as a student of Mark Esser. I belong to the Guild of Book Workers, the American Institute for the Conservation of Historic and Artistic Works, the International Institute for the Conservation of Historic and Artistic Works, and the New England Conservation Association. I regularly teach Boston College students in the Book Builders of Boston internship program and give presentations to History and Art classes.

On behalf of my co-curators, I welcome the members of GBW to the exhibition.

Barbara Adams Hebard

Exhibition dates: September 4-October 31, 2012

The exhibition is free and open to the public during regular library hours. For library hours, check the Burns Library website at <<http://www/libraries/collections/burns.html>>

Location: John J. Burns Library, Boston College, Chestnut Hill, MA, link to directions (the Burns Library is located on the Chestnut Hill campus) <<http://www.bc.edu/a-z/maps.html>> Contact: barbara.hebard@bc.edu

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In Memoriam

MONDAY, MAY 7, 2012

Jan Sobota (1939 - 2012)

I first encountered Jan's work in Lewis' Fine Bookbinding in the Twentieth Century and was smitten. Then in 1989 I had the pleasure of taking a workshop on building 3-D/Relief designs when they were all living along the lake near Cleveland. Later I worked with him on 50x25, a wonderful exhibit featuring books by the Rarach Press.

He was a bear of a man with a heart of gold (and then some). His passing will leave a huge void.

Below is Ladislav Hanka's moving celebration of Jan's life.

Peter D. Verheyen

Obituary: in memory of Jan Sobota

Written by Ladislav R. Hanka, Kalamazoo MI

Jan Bohuslav Sobota passed away the 2nd of May, 2012. An active member of the Guild of Book Workers since the early-1980s, he was my friend of thirty-three years, binder of my books and co-exhibitor on two continents. I feel called to share some reflections on his life with the many of you who knew him, were his students or just admired his work:

Jan came to the USA in 1984, sponsored by the Rowfant Club of book collectors in Cleveland. He'd been in Switzerland, exiled from his native Czechoslovakia and was employed at the conservation lab of Case Western Reserve University, eventually going to the Bridwell Library at Southern Methodist University in Dallas. Conservation work paid the bills, but you, his friends and colleagues, all know that his first love was the making of fine unique design bindings. He arrived during the renaissance of American book arts in the 1980's and hit the ground running as an active promoter and sponsor of shows and workshops. Jan Sobota was a tsunami of the book arts, affecting all around him. With his wife Jarmila, they immediately established the Saturday's Book Arts Gallery in Euclid, Ohio and kept the name and concept of that gallery alive in various places and incarnations as they moved about the world. (Sobota means Saturday in Czech). Day jobs at universities gave Jan financial stability and institutional support, but also multiplied the effect of his book arts efforts, allowing him to better apply the benefits of his coming from an unbroken tradition of apprenticeships and bring a profound knowledge of the craft and tradition of bookbinding to the many American students eager to learn at a time when that knowledge was being lost at a staggering rate. He shared that knowledge generously with anybody who would listen.

Jan survived both Nazis and Communists, yet that adversity didn't embitter him. He was kind and circumspect in how he spoke, but also no fool. He was an astute observer and his short experience of America contained contrasts that speak volumes. America gave him opportunity

and he repaid the favor manifold. He believed in the USA as a nation of principle, based in a humane constitution (which he studied) and the rule of law, but he was not a mindless patriot or an unqualified believer in free and unregulated enterprise.

Early on in Cleveland, Jan contracted cancer, before he could afford health insurance. He survived and came to understand America as a society where neighbors help each other. People they hardly knew, appeared with casseroles, left meat loaves on the porch, lent them money and took up collections. They were a Godsend, but he also discovered that America's pioneer spirit notwithstanding, kind neighbors couldn't stop his family from slipping into a psychic debtor's prison over his health crisis. Now comes the Sobota story I most love telling: Jan had staggering debt, a colostomy and a family to support. He took on more conservation work, among which was an old book, with crumbling boards. Inside the leather covers Jan found an odd mass of stuck-together papers, which he soaked and carefully teased apart. These scraps turned out to be a deck of medieval playing cards – the second oldest such cards known. He restored them and sold them for enough to cover his medical expenses. Few people would have cast that glued-up mess a second glance before pitching it, nor would they recognize what they had in hand or known how to restore or sell it. God helps those who help themselves – no?

Even after the debt was retired, money was still an issue for a family of immigrants with three children (two of them with special needs), and limited use of English. At one point the Sobotas responded to the seductions of Amway. They stayed with us in Kalamazoo, while taking the "introductory course" nearby. Day by day they became indoctrinated and groomed to invade their home in Czechia with cleaning products and a new pyramid scheme. They left in a get-rich-quick haze, but in a week their freshly laundered brains began to awaken. Jan, the survivor



and master filter of propaganda and Jarmila the psychologist had been thoroughly buffaloed. They bashfully admitted their foolishness and went back to the real work of making beautiful books in Texas.

Soon afterwards, the massacre at Waco opened Jan's eyes to yet another difficult side of his adopted home. That smallish incident within the parade of American fringe politics and its insanely violent suppression left a far larger mark on Jan than one might expect. He'd seen far worse, but he didn't expect it of the US. American society was becoming a lot more complex in its high and low points. He was really getting to know us at our best and worst.

In 1996 the Sobotas re-emigrated back home to the Czech Republic – quite suddenly actually. Life in America had been good and they'd developed an extensive social and professional network, but it was still a foreign country. Then one day in Prague, when it came time to put an end to vacation and board the plane for Dallas, they just couldn't do it. The need to be home was overwhelming – a physiological necessity. Jarmila stayed and Jan went to pack up their belongings and make a new start, once again. It was however a good choice and they became very engaged in the Czech Society of Book Workers. Jan became active in municipal and local politics in matters related to small-businesses and craftsmen – the local engines of every hometown economy that make real things which actual people need, paying taxes and creating a civil society, regardless of what the big corporations and big governments might claim to be up to. It isn't just a matter of Jan's politics, but a picture of who he was and why he made the books he did. He was an integrated whole person and it was all about having his feet on the ground, his hands calloused, dirty and in the material world and being face to face with actual people in honest exchanges. Whether just re-binding a family Bible, repairing some children's books with folk tales or conserving a rare medieval incunabulum or even binding brand new books made by his friend in Kalamazoo – it was all honorable work and for the good.

There are many lives that Jan has touched, but I can speak best of my own experience. Many of you will remember the 1995 book show in Dallas, in which 25 invited guild members participated and bound my books. Jan had a generous catalog published; the show was then circulated and eventually sold into a public collection. That resulted in my first brush with financial security. A decade later we did a similar show together, which was exhibited at the National Museum in Prague and then Pilsen. These events don't happen accidentally. They are orchestrated over years. They are rare. They are major inflections in the life of an artist. I owe a great debt of gratitude to Jan, but I am hardly the only one.

Jan died in his sleep – just closed up shop one evening and went to bed for the last time, leaving behind piles of books in various stages of completion. The night he died, I got up at 3 AM to collate and package a new book to send him – presuming that Jan being Jan, he would jump at more work. Retirement is after all for sissies. His feet may hurt; his blood sugar levels may be sky high; major pieces of his plumbing may have gone AWOL; but he's only 73! It's Jan here – the indefatigable boundless font of energy – Jan Sobota! I was also composing a colophon in which I mentioned him and how important the living links to traditional handcrafts are, when I began noticing that of the paper-makers, binders, lithographers, tanners, typesetters and printmakers I was acknowledging, most were dead – perhaps noticed it as Jan himself was passing from this earthly plane.

The old ways pass and we who maintain vestiges of that knowledge carry a large burden in the shadow of mass-produced consumer culture. We are the guardians of that which cannot be falsified or mass-produced. What we do carries the impress of human hands and communicates the loving care with which it was made. It has far more to do with your grandmother's cookies than any industrial product. The products of this handwork are like the tools in Jan's shop, worn and covered with the marks of honor that years of continual use inevitably bring. Tools are to be used. Cookies are to be eaten. Books are to be read.

Jan was among those guardians of the human patrimony who gave others the courage to stay the course. Our fellow citizens will eventually want that which we care-take and we must keep it alive until they realize they need it. Jan breathed a lot of life back into his calling – gave back at least what he was given by making that moral choice to be loyal to his aesthetic values. He'd save an old bindery from the scrap and antique dealers in order to redistribute the tools among those who'd honor the masters by using them – by cutting

continued on page 14





down the shaft of a burin to fit the unique needs of one's own hand, perhaps re-temper the steel to better cut contemporary materials.

Jan and I began our binding collaborations with a series of Moravian folk tales collected by my grandfather – humorous tales about the activity of the Devil in the lives of simple villagers in the sticks – something like a Czech version of the Devil and Daniel Webster. It is deceptive material and contains a great deal of wisdom, informed by generations of inherited shared experience; the universal consciousness reflected in folkways. To illustrate it oneself and then to print it by hand in Czech and bind it in full leather with a nice slipcase is hardly a savvy business decision and yet I find it hard to imagine a more fitting thing to inherit and value beyond all money. Things made with that level of integrity are a joy to hold and to use.

It is the role of age to be reflective as friends and colleagues wink out one by one – to reflect on the meaning of death. What values from the past is it worth maintaining and which battle is no more than a pointless struggle against an unstoppable rising tide? I don't feel very adequate to the role of guardian of the values and skills of the past and yet I suppose I am becoming the living expert in some aspects of a few of these arcane skills. In this I'll take my example from Jan Sobota by being a living breathing example and simply do what I do well, each piece warm and worn from the touch of my hand before I release it to the world and pass it on over to another.

Jan Sobota's death is a meaningful punctuation point, because his life was lived meaningfully. He made modest art of human dimensions calling to be touched – exceptionally crafted and informed by a lifetime of profoundly humanistic experience. With each such death the baton is passed once more to the gimpy and crippled to run the rest of the race for those who no longer can.



Jan and some of his students



Students' final bindings from their workshop

Many thanks to the following who provided information and the photos for this article:

- Ladislav Hanka for his heart-warming article
- Peter Verheyen for permission to reprint the article from the Bone Folder >bonefolderextras.blogspot.com/2012/05/jan-sobota-1939-2012.html<
- Stacy St. John for the workshop photos

We especially thank Jarmila Sobota for permission to use photos from their website.

For more information on Jan and the work that Jarmila is continuing, go to J & J Studio, at >www.sobota.cz<

Using Mineral Spirits With Colored Pencils

During a lecture at a recent conference, the speaker, giving a talk about the treatment of a collection of posters, stated that she and her colleagues employed the use of colored pencils for inpainting. This is not new to me, as colored pencils are probably what I use most often. What was new to me, however, was that she mentioned they dipped the pencils in mineral spirits in order to “draw out” more color. I noted this, and on my return home began to do a bit of experimenting and research.

As it turns out, colored pencils + mineral spirits are used by artists in a myriad of ways, typically to add a “water-colored” look to a drawing. Perhaps this is old news to many of you, but I hope at least a few get the surprise “Oh!” that I did upon learning of the technique. I can’t recall ever being formally trained in an involved manner specific to colored pencils; like most folks I just picked them up at the age of 5 or so and started scribbling. Now, the reason I use them so often for inpainting losses in conservation treatment is because of their ease of use, their available sharp point, and because they don’t require moisture.

So, I grabbed a few pencils (I almost always use Prismacolor) and some paper, poured a little mineral spirits in a beaker, got down to testing and discovered a few things. First, mineral spirits does indeed “draw out” more color. The color is denser, and fills the area better, including those tiny depressions in the paper surface. After trying this a few times, I realized it’s best to wait a couple of seconds after dipping the pencil in the mineral spirits before touching it to the paper. This allows some time for the spirits to dissolve or soften the wax in the pencil, hence the result of more color. But, the effect can be a little inconsistent over a large area unless the pencil continues to be dipped every so

often. Once I got the hang of this, the color looked more even and blended, with no noticeable change in tone.

Next, I tried brushing spirits directly over areas of color already applied to paper with colored pencils, using a small paintbrush. I’m not a fan of the result, at least for the purposes of inpainting, as I feel there is some lack of control in relation to the volume of mineral spirits dispensed from the brush, and a whole lot of capillary action going on, too much in fact. This method also appeared to change the overall color just a bit, perhaps because one or more of the components become so saturated/solvated, and in this case that’s not a desirable result. (On a side note, I can’t come up with a reason I’d do this as opposed to using actual watercolors, or watercolor pencils, should I be playing the role of an artist.)

I moved on to testing with one of those paper stubs used as a shading tool in drawing, and observed a slightly better result. This time, I dipped the stub in the spirits and waited a second for capillary action to draw it up the stub a little, resulting in a more reasonable amount of spirits at the tip, as if just moistened. Then I drew the stub across areas of color on the paper, and the action was much more controllable than when using a brush. Again though, I’m not sure I’d use the method for inpainting because of the bleed of color it leaves at the edges of an area.

I do like the technique of dipping the colored pencil in spirits and then applying it to a paper fill, without using any other tools, so I’ll be continuing to experiment with this. If any of you have thoughts or feedback, please do let me know. I can always be reached by email at <tish@centerforartconservation.com>.



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— GBW Journal —

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.php>.

Send queries and electronic submissions (.rtf, .doc or .pdf formats with low-resolution placeholder image files) to 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

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The Marbling Tray

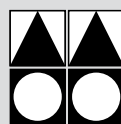
by Iris Nevins

Getting a High Polished Look on Marbled Papers

Sometimes a bookbinder will request a highly polished paper as seen on the Victorian books. Thus far I have tried various polishing methods by hand, but none are ever as glossy as on those books. They were polished by machine with heat and high pressure, which matted down the paper fibers and gave an almost mirror polish.

One can coat the paper very lightly with wax. I use a paraffin bar, not so much to coat, but just a light film you can barely see, and then rub with a handheld agate burnisher with about 1/8" polished edge; it is about 2" long give or take a little. These can be cut at lapidary shops if you can't find one. I have never seen them for sale in bookbinding supply catalogs. The ones I have were actually "worry stones" with an indent to put your thumb in. They are a parallelogram shape, a slanted rectangle. You can, with these, use the entire pressure of your upper body and arm and create a decent amount of friction. This also friction heats and distributes the thin coat of wax evenly, and adds a protective surface which is also waterproof. If you use too much wax, it becomes a little blurry, so use only enough to allow the burnisher to glide. Best done on a hard surface like a smooth wood table. I generally put one sheet of newsprint or any larger paper over the wood. Use more if you care about that table; the burnishing arm can over run the sheet you are working on and mar the table. The less you use though, means a harder surface and a better polish. Marbling on a smooth, not laid or textured paper, gives a better result.

Still, this type polish is not a high gloss. It is what I call the quaint and more subtle pre-1860s type hand polish. I like it much better honestly. Yet, some will want that high gloss one in a while. so in my experimentation with papers of all sorts, I discovered that, though it will generally be 8 1/2" X 11", that glossy photo paper marbled brilliantly, and WITHOUT alum! Just make several matching sheets to fit most books, since you cut the larger sheets anyway, if you only can get the small size. Most folks have these next to their inkjet printers anyway, so give one a try next time you marble! They have the inkjet coating that makes it unnecessary to alum. We all like that! The results are pretty amazing!



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Library Report

2010 Tucson, Arizona Standards Presentations DVDs Are Now Available for Loan from the Library

- **Michael Burke:** Byzantine Binding
- **Nancy Ruth Leavitt:** In Search of Content, The Joys and Challenges of Creating in the Book Form
- **Martha Little:** Book Forensics, Interpreting Evidence of Structure
- **Jeffrey S. Peachey:** Late 18th Century French Binding Structures

The turnaround time of one and a half years for Standards Seminar video editing and production has been similar over the past several years.

In related news, the library has lent over 90 DVD's this past year, up from the year before. I appreciate the increased interest and look forward to greater use by our members of this valuable resource.

Ann Frellsen
Library Chair



The GBW website has undergone a 360° transition in the last few years, thanks to the continued volunteer work of Eric Alstrom, his web expert Rich, Alicia Bailey, Jim Reid-Cunningham and the myriad of members who have submitted and contributed information to the site.

Just look at the subjects which are just a click away:

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- Calendar of Activities
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- Standards of Excellence in Bookbinding information
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Book Reviews

Reflections of Two Craftsmen: Sam Ellenport & Ron Gordon

by Ellenport, Sam and Gordon, Ron, Club of Odd

Volumes, Boston, MA, 2012. 6 x 9 inches, hardcover, 94 pages including colophon and photographic credits. 275 copies. All orders and inquiries to Sam Ellenport, 205 School St., Belmont, MA 02478 or sam@chagfordinc.com. \$40 postpaid.

Reviewed by Frank Lehmann

In *Reflections*, Ellenport and Gordon write about their experiences dealing with ever increasing changes in their crafts and professions.

Ellenport, in the longer of the two essays, tells of his time at Harcourt Bindery. Starting out in 1970 as an employee, by the next year he owned the business. At the time, with six employees, Harcourt was the largest for profit hand bindery in the US. In 2007 he sold the bindery, which is now a division of the Acme Bindery.

Conversational in style, Ellenport's essay jumps around as he discusses different topics. They range from how to price work, educate customers and notable works that Harcourt produced. Throughout, there is the constant thread of how the craft and Ellenport himself have changed over the years. Ellenport gives



you the feeling that he realizes that the type of bindery he was lucky enough to have stewardship over for almost four decades is about to vanish, succumbing to the ever increasing onslaught of change. When reading this essay, I had the feeling that he wanted to document it for future generations.

The second essay, written by Ron Gordon, is about his career as a printer and the Oliphant Press. Again the theme is about change. Starting out in the time of letterpress, Gordon had to deal with shifts in printing technology. First there was offset printing and then later desktop publishing. Eventually in 2007 he donated his equipment to Wells College Book Arts Center.



Again, conversational in tone, one has the feeling with both essays that you are sitting down with two craftsmen as they reminisce about their careers.

Ellenport and Gordon discuss education in their essays. Both their own and passing on their knowledge to future generations. Both were fortunate to be trained by highly skilled craftsmen. Ellenport describes how the trade bindery model practiced at Harcourt differs from smaller shops where one craftsman does everything. At Harcourt, workers specialize in a limited range of skills. This allows them to develop a high degree of proficiency and speed. He mentions Malcolm Gladwell's "10,000 hour rule". This rule basically states that to get truly proficient at something, you need to do it for 10,000 hours. Unfortunately, this type of training is rarely available anymore. In an email to me, Ellenport explained that he commissioned the students at North Bennet Street School's Bookbinding Department to do the binding of this edition of *Reflections* in order for them to get this type of experience.

Overall, *Reflections* is an enjoyable book to read. It also serves as a record for future generations.

Frank Lehmann is a bookbinder/conservator in private practice. He runs Lehmann Bindery, located in Northern San Diego County, which consists of himself and two dogs - and he has no delusions who really runs the place. He can be reached via his website www.lehmannbindery.com.

The Aleppo Codex, a True Story of Obsession, Faith, and the Pursuit of an Ancient Bible

Friedman, Matti

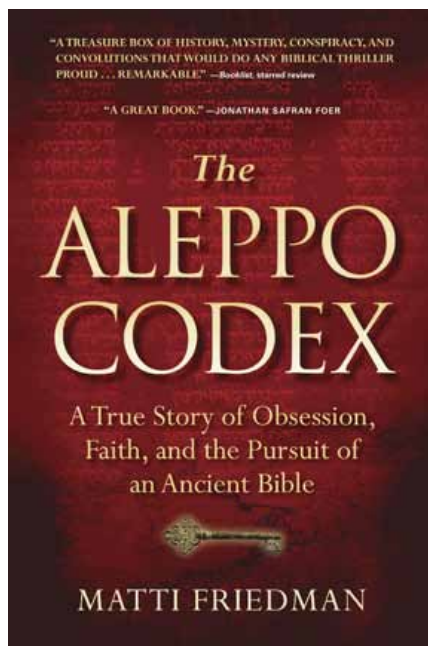
Algonquin Books of Chapel Hill 2012,
hardcover, dust jacket, 320 pages, ISBN
978-1616200404, \$24.95

Reviewed by Barbara Adams Hebard

Recently, the world of publication has been inundated with books focused on artifacts: violins, pianos, and maps, to name a few. This volume, about a manuscript, may interest GBW members. The Aleppo Codex, not just any ancient manuscript, is the Hebrew Bible produced under the direction of Aaron Ben-Asher, a ninth century grammarian and scholar. The manuscript, written by the scribe Shlomo Ben-Buya'a, was considered to be the most accurate Hebrew biblical text by the medieval Jewish philosopher Maimonides.

Friedman opens his narrative with the establishment of Israel and weaves that story with the centuries-earlier story of the manuscript. I read the book in one day, because I wanted to learn the fate of the Aleppo codex. Sadly, from the point of view of this conservator, it isn't a completely happy story. It is a great read as a mystery thriller, nonetheless, populated with a surprisingly diverse cast of characters. One would expect to encounter professors, statesmen, scholars, and rabbis—but a Mossad agent and a cheese merchant? And, for good measure, a dead body is thrown into the mix. All of these characters played roles in the manuscript's fate: this is not a fictional account. The author, Matti Friedman, worked as a correspondent for the Associated Press and currently writes for the *Times of Israel*. Starting his research with official documentation about the manuscript, he pursued those "facts" and found inaccuracies and omissions. He then sought out witnesses to gather information.

Key people were dead by the time he came on the scene, so often Friedman obtained statements from family members. His pursuit takes him to Aleppo and we learn the beginning of the manuscript's story. The members of the great synagogue of Aleppo, where it was guarded for centuries, called it the 'Keter', or 'Crown.' The Crown was kept in a box under lock and key. The guardians rarely allowed access to it. Witnesses stated that the manuscript had come to Aleppo largely intact and only a few leaves were missing. So it remained in this Jewish community embedded in an Islamic city until 1947, when it was purportedly



damaged in a fire set by rioters. The story gets complicated then because no less than twelve individuals claimed to have single-handedly rescued the "charred" or "burning" book at apparently the same time. As hostilities in the community mounted, the Aleppo Jews fled, and the codex was smuggled into Israel in 1958.

In Israel, the manuscript was deposited in the Ben-Zvi Institute. The story doesn't end there, because the most important part of the manuscript, the Pentateuch (the first five books), was found to be missing. The author must go back and retrace who had access to the manuscript before 1958. Here a conservator comes to his aid. Michael Maggen, conservator at the national museum in Jerusalem, had begun treatment on the manuscript in 1986. He was able to inform Friedman that the manuscript hadn't been damaged by fire. This helped him to

conclude that none of the self-proclaimed rescuers actually saved the book on that fateful day in 1947. He was able to find the true rescuer, a man who never boasted of the deed.

The story takes twists as Friedman learns of other people known to be interested in antique Hebrew books: flimflam men, obsessive collectors, and corrupt government workers. Here the story becomes side-tracked. Many of his "leads", in fact, may never have been involved.

The Aleppo Codex, a True Story of Obsession, Faith, and the Pursuit of an Ancient Bible, cannot be regarded as a comprehensive study of the artifact. Friedman may have been reluctant to describe it in detail, because early on he was treated with "contempt" by a librarian for referring to a "page", instead of a "leaf." Other than mention of the "meticulous" handwriting, the most detail you get is that it is "handwritten in Hebrew in dark brown ink on lighter brown parchment, twenty-eight lines to a column, three columns to a page". Friedman's book is illustrated with murky gray scale images of the dramatis personae. This serves well to underscore the whodunit tone of the narrative. There is only one illustration of one leaf of the manuscript. Don't purchase the book if you are looking for an in-depth study, but as I stated earlier, it is a great read if you are interested in a book-related mystery thriller.

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.

Chapter Happenings

CALIFORNIA: Workshops held June 23 (Bookbinding Fundamentals); July 14 (Introduction to Paper Marbling); and Annual Meeting/Elections on August 5. Upcoming workshop on August 25-26 on Biblio Tech: Reverse Engineering Historical and Modern Binding Structures with Karen Hanmer. See >www.gbwcalforniachapter.wordpress.com<.

LONE STAR: Annual Meeting held June 8. Workshop with Karen Hanmer held June 9 in Dallas, TX. Catalog for The Thread That Binds 2011 exhibition available via mail order at \$20 plus \$4/postage at >bookltrs@att.net<.

MIDWEST: Workshop August 11-12 with Sam Ellenport from Boston on An Introduction to Traditional Leather Binding. Lecture on August 10.

NEW ENGLAND: Annual Meeting held June 26 and new officers were elected: Todd Pattison, Chapter Chair; Athena Moore, Secretary; Erin Fletcher and Katherine Westermann Gray, Chapter Programs Coordinators; Stephanie Wolff, Exhibitions Coordinator; Maryanne Grebenstein, Communications Coordinator; and Sharon Pattison, Web Facilitator. The new committee is actively seeking input from the members for programs, events and activities that they would like to see the New England chapter pursue.

POTOMAC: Workshop held July 14-15 on Washing and Drying Paper: Single Sheets and Textblock with Renate Mesmer. Upcoming workshop October 13-14 with Peter Geraty on Gold Tooling for Those Who Don't. To be at Folger Shakespeare Library, Washington, DC and will include preparing leather for tooling; different tooling sizes; gold handling; types of tools; heat, dwell, pressure; and clean up. >gbwpotomacchapter@gmail.com<

Catherine Burkhard
as of 7-2-12

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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
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Deadline for the October 2012 Issue:

September 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

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

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Hidden Treasures

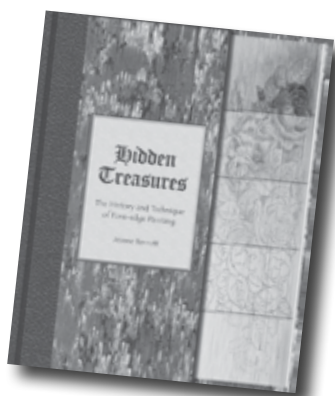
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