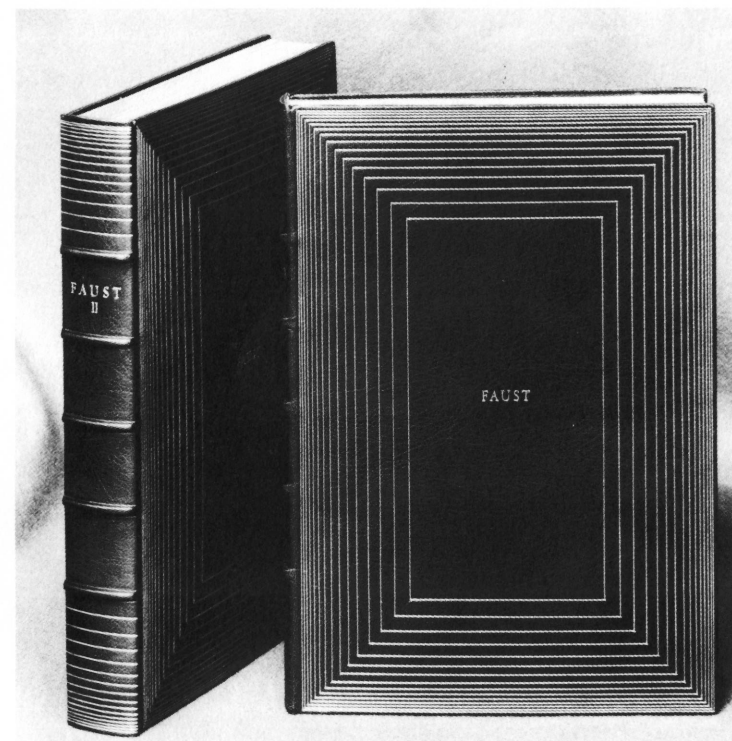


GUILD OF BOOK WORKERS JOURNAL

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Numbers 1 and 2

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CONTENTS

TEACHING GENEALOGIES OF AMERICAN HAND BOOKBINDERS/Tom Conroy

The Cover: Binding by Ignatz Wiemeler.

FAUST (in two volumes), by Johann Wolfgang von Goethe.

Printed by Emery Walker and Thomas James Cobden-Sanderson of the Doves Press.

Bound 1928–1930 in reddish-brown Niger goatskin with gold-tooled decoration.

Sewn on five raised cords.

From the collection of the Klingspor Museum, Offenbach/Main, Germany.

The manuscript herein is published in its original form as submitted by the author.
The Guild of Book Workers, in respect of the author's wishes, has limited its input
to proofreading only.

All living binders shown on the charts were invited by the author to contribute
photographs illustrating their work, but not all chose to or were able to. Photos
could not be located for all deceased binders. Therefore, the photos inside are a
representative but not inclusive presentation of the work of the binders mentioned
in the text.

Articles and reports by members and non-members are welcome for consideration.
The views and opinions expressed in this Journal are those of the respective authors
and do not necessary reflect those of the Guild.

TEACHING GENEALOGIES OF
AMERICAN HAND BOOKBINDERS / TOM CONROY

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Introduction

In America in this century, hand bookbinding has most often been taught by individual instruction from one teacher at a time. Many binders, even some important teachers, go to only one teacher during their careers; and often a second teacher, when sought, is sought only after several years of study. In consequence it is possible to identify a "key teacher" for most American binders; this teacher may have only the one student, but will have a key influence on that student. The first teacher can set habits and attitudes that will never be broken, and thus is most often the "key teacher;" but at rare times a later teacher of unusual skill or strength of character (like Ignatz Wiemeler of Leipzig) will become a "key teacher." Successful teachers, as shown by the number and skill of their students, are often themselves the students of successful teachers; thus "teaching genealogies" of who taught whom can be built.

Where training is institutional, a binder may be exposed to several teachers and several attitudes at once; thus no clear key teacher can be identified and no clear genealogy be constructed. Common training institutions for binders are large trade binderies offering apprenticeships, and art or technical schools large enough that each student has several binding teachers; and the origins of most of the American genealogies are to be found in English and German binderies and art schools. In recent years the spread of conservation in America has produced several institutions large enough that training is shared, not confined to one teacher per subject; thus it is hard to bring into the genealogies many excellent binders trained at the Newberry Library, the Library of Congress, and perhaps some other institutions. The academic book arts and conservation programs have not grown large enough to need more than one binding teacher at a time; thus, in these programs key teachers can still be identified.

At times a binder will feel that a later teacher has had an overpowering effect on him, to the point of transforming his concept and practice of his profession. When the initial training was thoroughgoing, I believe that such transformations take place within the repertory of skills already built up; the shock that leads to transformation is greater where initial training was thorough, yet the binder's ability to respond rapidly to new influences in aesthetics or philosophy can also be greater where initial training in technique was thorough. Thus, the influence of the first teacher is vital even when the binder reacts consciously against it; and the notion of "key teachers" remains valid even where there is a later transforming teacher or influence. However, many of the larger trends in binding history are carried across training lines by later teachers, employers, exhibitions, tasks, or disasters. The spread of cover design based on fine art in Britain in the 1950s, or of interest in book structure in America in the last twenty years, are examples of such "across-the-lines" trends. It must therefore be kept in mind that while studies

of who taught whom are an important part of binding history, they are far from being the whole of binding history.

There are several practical problems with the construction of teaching genealogies. The commonest sources of information are self-written biographies of binders, especially the short notes that appear in many exhibition catalogues. Some binders will list their teachers in chronological order, others in order of felt influence. Some may claim a famous teacher with whom they studied for only a few weeks—recently even one-day workshops have been listed; others will list their schools but not their teachers (a habit common with British binders) or will just leave out some teachers. It is hard to get details about binders of the early part of this century, including their teachers, dates, influence, and skill. It is hard to judge the importance of many recent teachers, if they have not been active for long enough for their pupils to show their own importance—which is the fundamental sign of a teacher's success. It is much easier to get information about exhibiting design binders than about restorers, conservators, small edition, or general hand binders. Despite these caveats, genealogies of enough truth to be useful and interesting can be constructed.

Some more general distortions should be borne in mind when looking at American binding history through teaching genealogies. Many of the best binders to work in this country were trained entirely in Europe and left few or no American students. Among these were Alfred de Sauty, who worked in Chicago for at least twelve and perhaps over twenty years, and Peter Franck, who spent almost his entire career of over fifty years here; both were great binders by any standard. The French binders of the Club and Rowfant Binderies, who were first-rank craftsmen even in their own country but did not include a designer of stature, also left no pupils to speak of. American trade hand binderies survived well into this century, and a few (like Henry Stikeman and Blackwell-Bennett) left respectable reputations, but these firms did little training beyond their own needs, often relied on foreign-trained journeymen, and produced few if any individual binders of note—no doubt because (as Whitman Bennett told the *Wall Street Journal* in January 1957) "We try to keep our men in the status of workmen. The moment you let them think they're artists, they're not worth a darn." On the other hand some prolific American teachers were distinctly undertrained and mediocre as binders; this was especially noticable among some students and students of students of Cobden-Sanderson. One difficulty in studying American binding is finding the work of well-known binders to study; and once found, their work is often disappointing—but it is sometimes surprisingly good.

The effort in these genealogies is to show all teachers of importance, especially teachers of teachers. The basic method used in forming them has been to trace backward from binders to teachers, and from teachers to other teachers. Many hand binders have taught just a few students; or, skilled themselves, have pro-

duced no students of skill. For lack of space many such teachers have been left out of the charts. Where possible I have looked for objective signs of a teacher's influence: students who taught, students who wrote, students who exhibited, students who became true professionals. When in doubt I have looked at a teacher's prominence as a binder or as a writer on binding. I invited the opinions of current teachers, and tried to follow their suggestions when proffered. Even so, the charts inevitably embody many subjective judgements about who was to be included and who left out, and for these I must take full responsibility.

The German Influence on American Hand Binding

The contribution of German and German-trained binders to American hand binding has been seriously under-represented in print. Many of the best American binders of this century came from Germany; and the German-derived teaching lines shown on Charts I and Ia have been perhaps the most widespread and influential during the last four decades. Germany has preserved an uncommonly strong training system in binding, with separate formal apprentice, journeyman, and master stages, and with long academic training required to pass from journeyman to master. This system's strength can be seen in the diverse backgrounds of German-American binders: they come from many teachers and many institutions in many parts of Germany.

Although German binders in America have come from many teachers, the German tradition in the teaching of American hand binding runs back mostly to one teacher: Ignatz Wiemeler, who is considered the greatest German binder of his generation (Chart I). Wiemeler was Professor at the Akademie der graphischen Kunst in Leipzig from 1925 until 1945, and Professor at the Landeskunstschule in Hamburg from 1946 until 1952. In accordance with normal German practice at such institutions, he took only advanced students: Germans after their three-year apprenticeships, foreigners after showing some former training or experience or consent of instructor. The strength of Wiemeler's influence is to be seen in the designs of many of his students and their students: these designs remain highly individual, yet often show their heritage in crisp, straight lines; thin, flat boards; and a leaning toward honest, quiet decoration rather than the pastiche of fine art favored by French- and English-trained binders. Another, much narrower, strand in the American teaching tradition runs back to Paul Kersten, who taught in Berlin and was perhaps the best-known German binder of the generation before Wiemeler (Chart Ia).

The low profile of the German element in American hand binding is hard to understand, although several factors can be identified. German-tradition binders have added little to the English-language literature of binding; and little has been translated from German. Much of the German contribution to the common pool

has been forwarding and technique rather than design and finishing. The German tradition has contributed little to the philosophy of binding in America (this comes largely from the English Arts and Crafts Movement); and in aesthetics American binders have tended to follow the French in aping painting and the fine arts. Yet with all allowances made it is still surprising that the very substantial German contribution to American binding has gained so little credit.

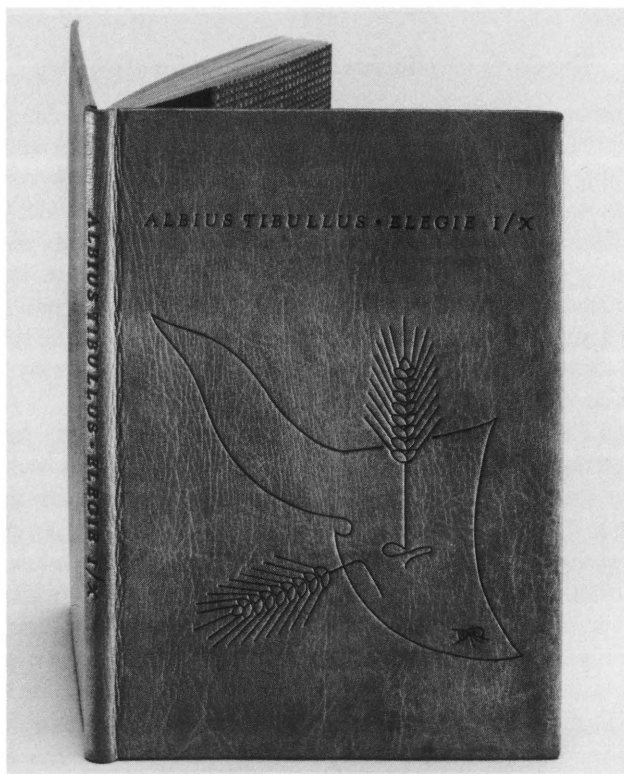


Figure 1. Binding by George Baer. Photograph courtesy of the binder. Natural Niger leather, blind tooled.



Figure 2. Binding by David Bourbeau.

THE RAVEN, by Edgar Allan Poe. Etchings and wood engravings by Alan James Robinson. Easthampton, MA: Cheloniidae Press, 1980.

Edition binding: black linen hinges with marbled-paper sides designed to evoke the image of wings, in black, blue, and crimson on black paper; gilt title on spine to suggest a bird's beak; red leather endbands. 387 × 285 mm. Bound in 1981.

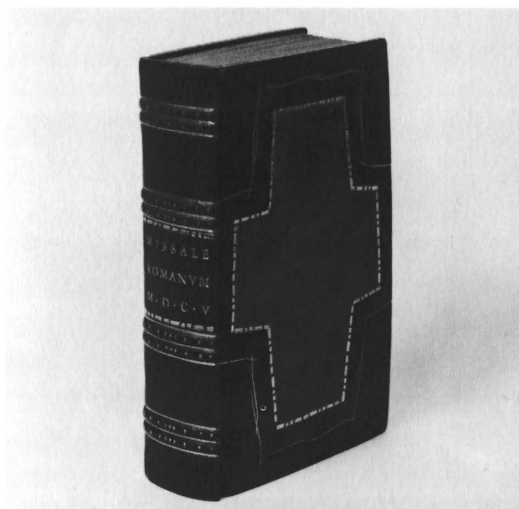


Figure 3. Binding by Fritz Eberhardt. Photograph courtesy of the binder.

MISSALE ROMANUM, 1605

Bound circa 1954 [T.C.] in royal blue Oasis goatskin. Onlays (front and back) brick red Niger.

At that time I had only one file and one font, 12 pt. Garamond. The other lines were bent and cut out of pieces of brass.

The book belongs to John Benson, proprietor of the John Stevens Shop in Newport, RI.

Format of the book: ca. 18 cm × 13 cm × 6½ cm.

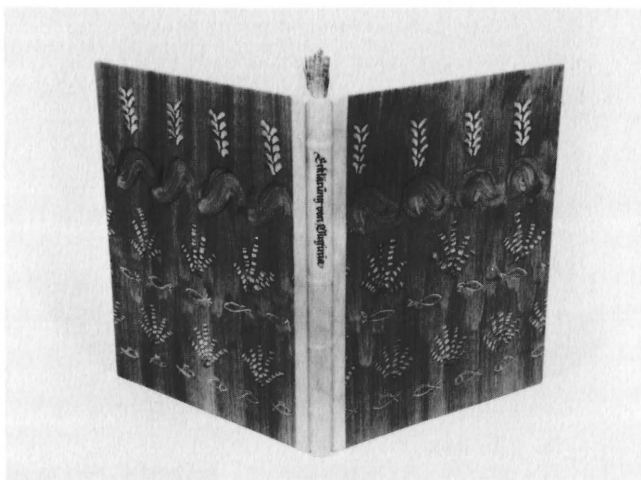


Figure 4. Binding by Trudi Eberhardt. Photo courtesy of the binder.

. . . ERKLÄRUNG . . . VIRGINIA, by Thomas Haros.

Translated into German and printed in 1590 by Johann Wechel, in "FRANCKFORT AM MAYN." Quarter Vellum, sewn on laced through vellum strips. Pastepaper especially designed and made for this volume. (The pattern follows the flora and fauna of Virginia.) Hand lettered title by the husband of the binder.

Format: 33.5 cm × 11 cm × 1.8 cm.

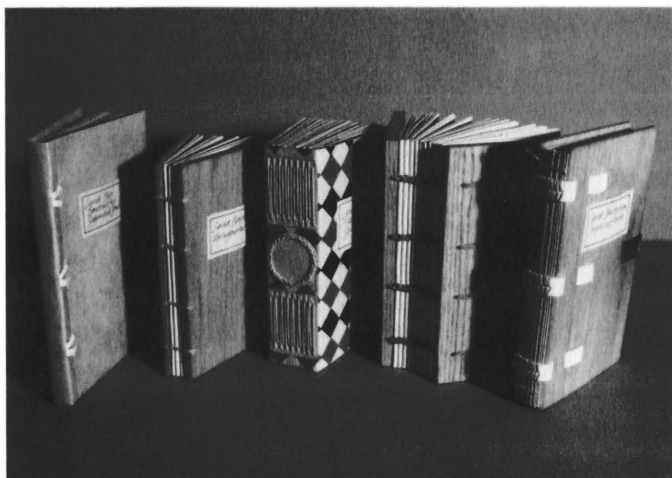


Figure 5. Bindings by Gary Frost. Photo courtesy of the binder.

Note: no description by binder, but bindings are blank models of historic binding structures. [T.C.]

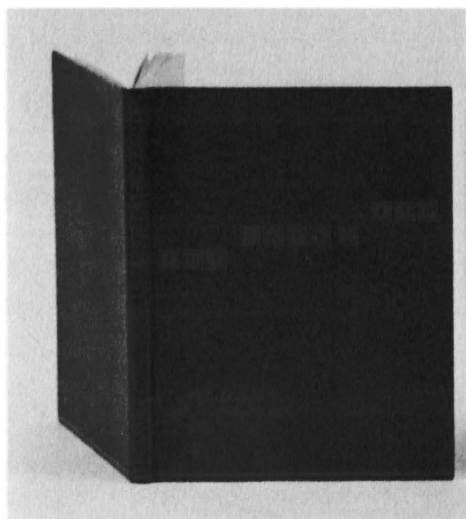


Figure 6. Binding by Gerhard Gerlach.

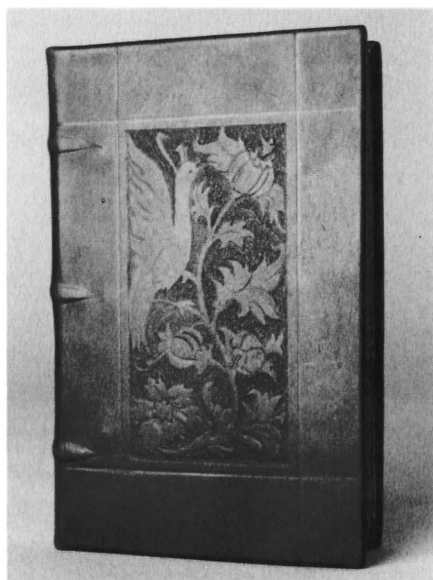


Figure 7. Binding by Jane Greenfield. Photo courtesy of the binder.

MISSAL for Simon Vostre by Philippe Pigouchet, Paris, 1502. Full brown calf, relief design. Bookblock restored.

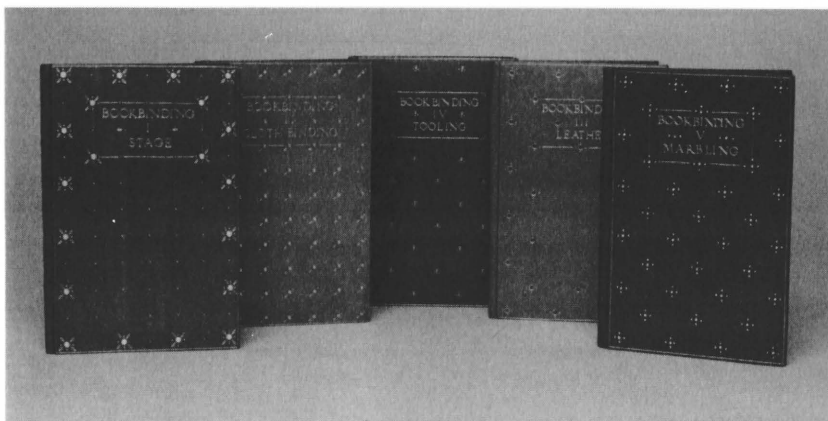


Figure 8. Binding by Polly Lada-Mocarski. Photo courtesy of the binder.
Five brochures written by Douglas Cockerell. Bound in goatskin of various colors; colored leather onlays; gold tooled; hand marbled end sheets.

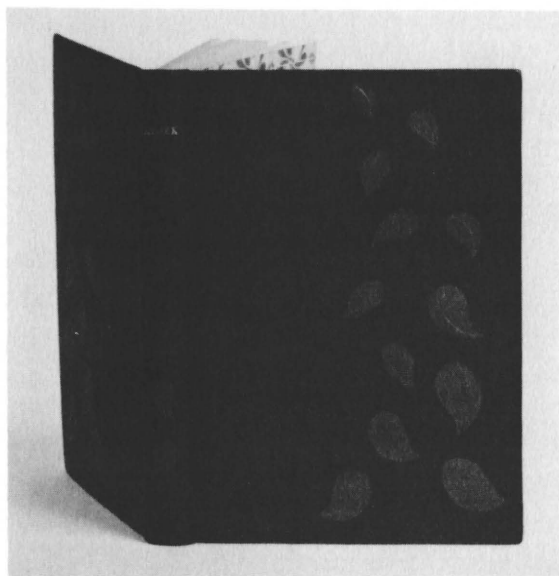


Figure 9. Binding by Margaret Lecky.
VATHEK, by William Beckford. Modern English translation by Herbert B. Grimsditch. Illustrated by Marion V. Dorn. One of 1550 copies. Bloomsbury: The Nonesuch Press, 1929.
Full blue Oasis with Oasis hinges and orange and blue sewn headbands. Gold and blind tooled. Gray and orange Oasis onlays. Printed orange and dark gray on light gray endpapers. Signed: Margaret Lecky. 9¾ by 6½ inches.
Lent by Mrs. Joan Palevsky.

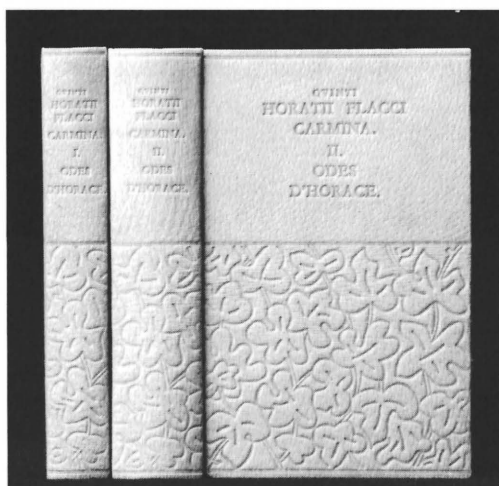


Figure 10. Binding by Kurt Londenberg. Photograph courtesy of the binder.
HORATII FLACCI CARMINA.

II. ODES D'HORACE, by Quinti, with illustrations by Aristide Maillol. Signed. Volumes I and II, copy 17/350. Each volume contains two suites of original prints by Aristide Maillol for Les Odes d'Horace. Signed, printed in black and red. Printed and published by Phillipe Gonin, Paris, 1939. Binding description: Bound in white alum tawed pigskin with blind stamping. Title set in size and type as on the title page, printed in blind. Completed in Hamburg, Germany, 1984/85. In the collection of Dr. Ernst Geiser, Lugano, Switzerland.

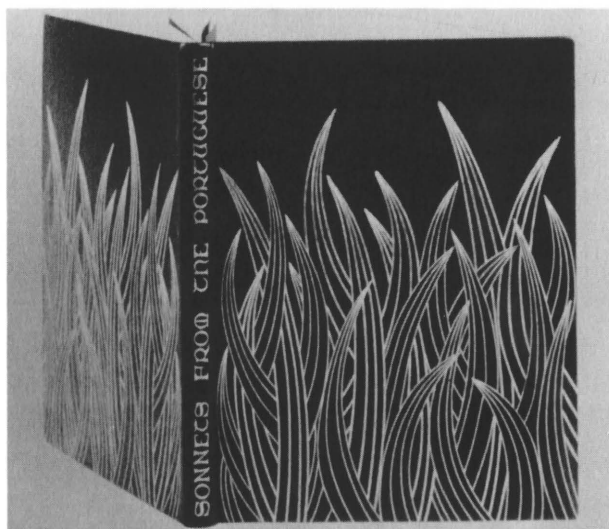


Figure 11. Binding by Frank Mowery. Photo courtesy of the binder.
SONNETS FROM THE PORTEGESE.

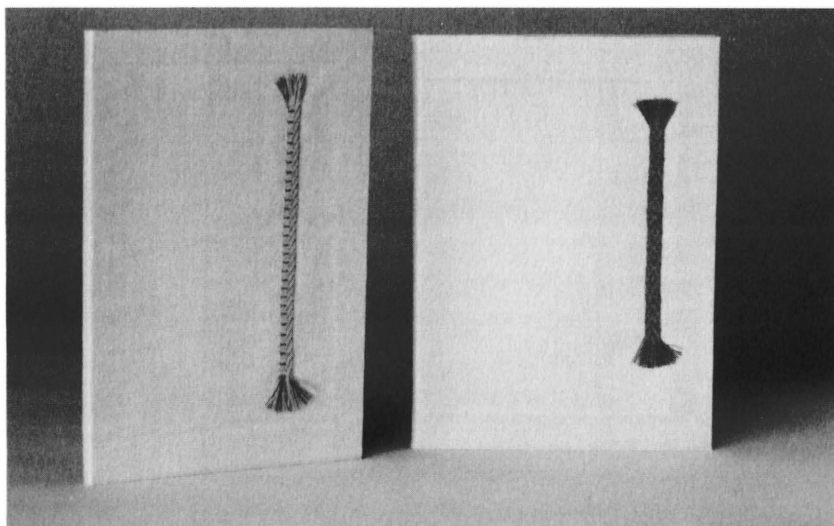


Figure 12. Binding by Gisela Noack. Photograph courtesy of the binder.

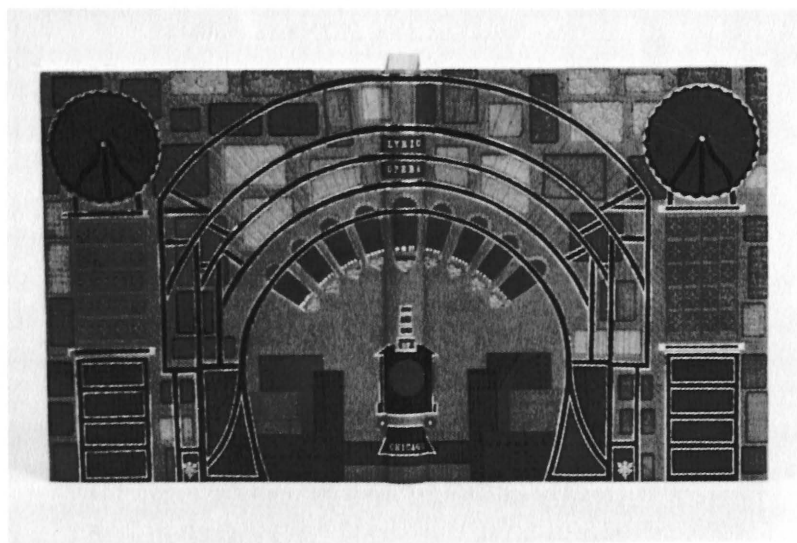


Figure 13. Binding by Heinke Penske-Adam.

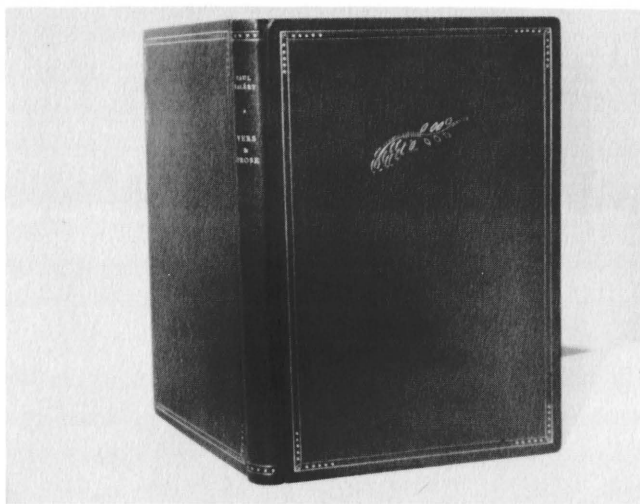


Figure 14. Binding by Charlotte M. Ullman. Photo courtesy of Hope W. Levene.
1958. *VERS & PROSE*, by Paul Valéry.
Blue Oasis, gold border lines, and gold design of a leaf on cover.

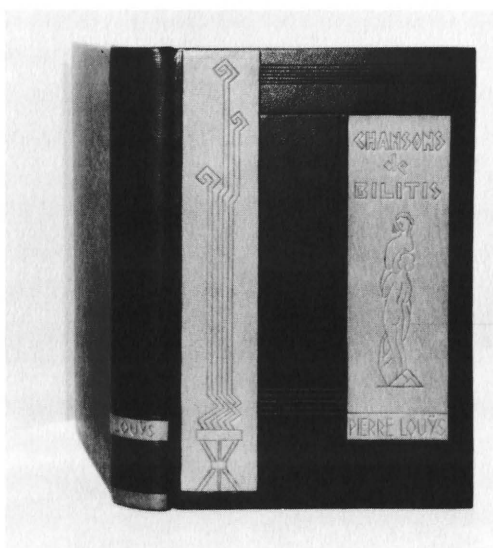


Figure 15. Binding by Hope Weil. Photograph courtesy of Hope W. Levene.
CHANSON DE BILITIS, by Pierre Louÿs. Published 1913 by Georges Giès et C., Paris.
Dark red and tan Oasis, blind tooling. Bound 1930s.

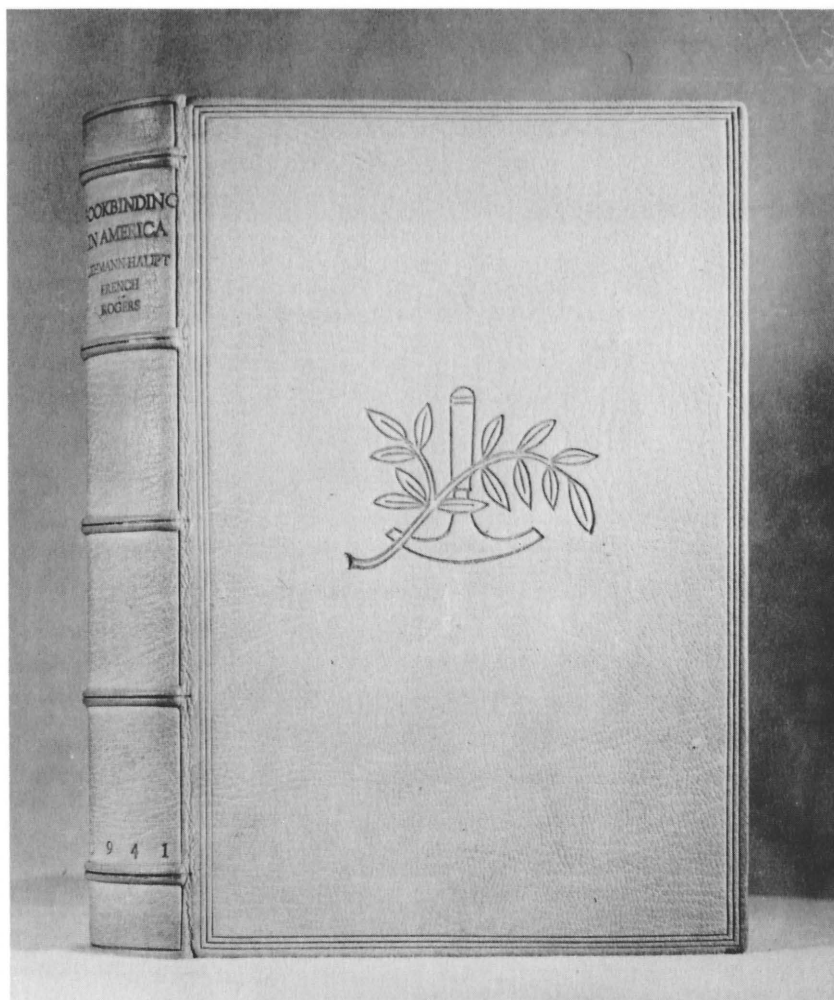


Figure 16. Binding by Arno Werner. Photograph courtesy of the binder.
BOOKBINDING IN AMERICA. Published by Southworth-Anthoensen Press, Portland, ME,
1941.
Natural Niger, gold top, blind tooling.

Training of Binders in England

The English has been the most visible strand in the training of American hand binders. The direct influence of English training was particularly strong among the Arts and Crafts binders of the first half of this century, and has again grown during the last twenty years among students of the English binders brought here to form conservation binderies. The influence of English manuals and other books on binding, and of the Arts and Crafts Movement in general, has been strong and constant.

From the turn of the century until long after World War II, British hand binders were divided into highly distinct "trade" and "non-trade" groups. Trade hand binders were trained primarily by apprenticeship to large firms, sometimes with additional pre-apprenticeship, day-release, or night-school courses in art or technical schools; as students they worked toward the City and Guilds of London Examinations, and they generally held to a rigid distinction between forwarders and finishers. Non-trade binders (always called "amateurs" by the trade, even when they earned a good living from binding) were an offshoot of the Arts and Crafts Movement; they were trained primarily in full-time art schools, often after a thorough general education, and as students they worked (in later years) toward the National Diploma in Design Examinations; non-trade binders normally did both the forwarding and the finishing of their own books. The non-trade binders were far more articulate, and their grasp of principles and design was sometimes superior; in consequence the trade binders have been seriously underrated in print, despite their great skill and sometimes profound knowledge. The distinction between trade and non-trade training began to break down in the 1960s, with the demise of trade hand binderies large enough to train apprentices and with changes in the national examination structures, changes that discouraged the teaching of binding—indeed, of all crafts—in art and technical schools.

From early in this century art and technical school courses were part of the training of a good many trade apprentices. The most important of the schools was the Central School of Arts and Crafts in London (from 1897 until 1963), where Alfred de Sauty was head of the binding program in the decade before World War I; in the 1930s Douglas Cockerell's non-trade class at the Central was separated literally by a glass wall from the pre-apprentice and other trade students of Peter McLeish and William Matthews. Also important were the London School (later College) of Printing, where Edgar Mansfield and others taught; and Camberwell School of Art and Crafts (from about 1904), where the focus apparently shifted between trade and non-trade. At Camberwell, George Sutcliffe taught in the early years of the century, Alex Vaughan taught part-time and full-time from around 1913 until 1952, and John Corderoy headed an NDD program for nearly twenty years before establishing the first academic book conservation program in 1970.

Other important non-trade courses were at the Royal College of Art, where Douglas Cockerell was succeeded by Roger Powell who in turn was succeeded by Peter Waters; and at Guildford, where William Matthews' non-trade course was one of the few survivors after the NDD examinations in binding ended around 1963.

Teachers in the trade-side courses came from the trade, but often from firms influenced by the Arts and Crafts Movement. One such was the hand bindery maintained by W.H. Smith and Sons, the enormous chain of stationers and booksellers where St. John Hornby of the Ashendene Press was a director in the early decades of the century; Douglas Cockerell was Controller of the Bindery for W.H. Smith's from 1904 until 1915, and his influence there remained strong for many years after. Another firm with which many teachers had connections was Sangorski and Sutcliffe, where the partners had been among Cockerell's first students at the Central School before the turn of the century. Yet another was de Coverly, whose founder taught Cobden-Sanderson, and which apprenticed a remarkable number of distinguished binders considering that it was never more than a small family firm. Teachers in the non-trade courses were also drawn from the trade—indeed, were sometimes the same teachers, as William Matthews (for instance) had trade students at the Central and non-trade students at Guildford. These teachers, with feet on both sides of the glass wall, must have helped in the slow easing of trade/non-trade hostility.

Although most of the binders on Chart II continued to work and live in England, every generation since Cobden-Sanderson has trained American binders. Those on Chart II were selected for their importance as teachers of Americans (or as teachers of Americans' teachers); in consequence many British binders and teachers of note do not appear, and there has been some mixing of the trade and non-trade lines of training. Binders on the dark stem from Zaehnsdorf to the Library of Congress have repeated a pattern of concern for sound, functional structure as the only proper foundation for full-extra or design finishing; appeal to historical bindings (particularly medieval ones) as models for durable structure and materials, with rejection of shoddy modern practices; willingness to experiment and even abandon current tradition while staying carefully within boundaries set by the use of the book and the purpose of binding; and prominence as teachers, writers, and thinkers on binding and conservation. Training on this stem has mostly been individual; even de Coverly's apprenticeship to Zaehnsdorf came before Zaehnsdorf's bindery had time to grow large and impersonal.

Chart IIa shows Bill Anthony and those of his students who have made some mark as teachers. Anthony was almost alone in recent decades in this country in taking true full-term apprentices in addition to his normal students. Although Anthony does not come directly onto Chart II, his apprenticeship in Ireland was under basically the same conditions as an English apprenticeship, and he worked

for some years as a journeyman in London. My belief is that this teaching line will continue to grow.

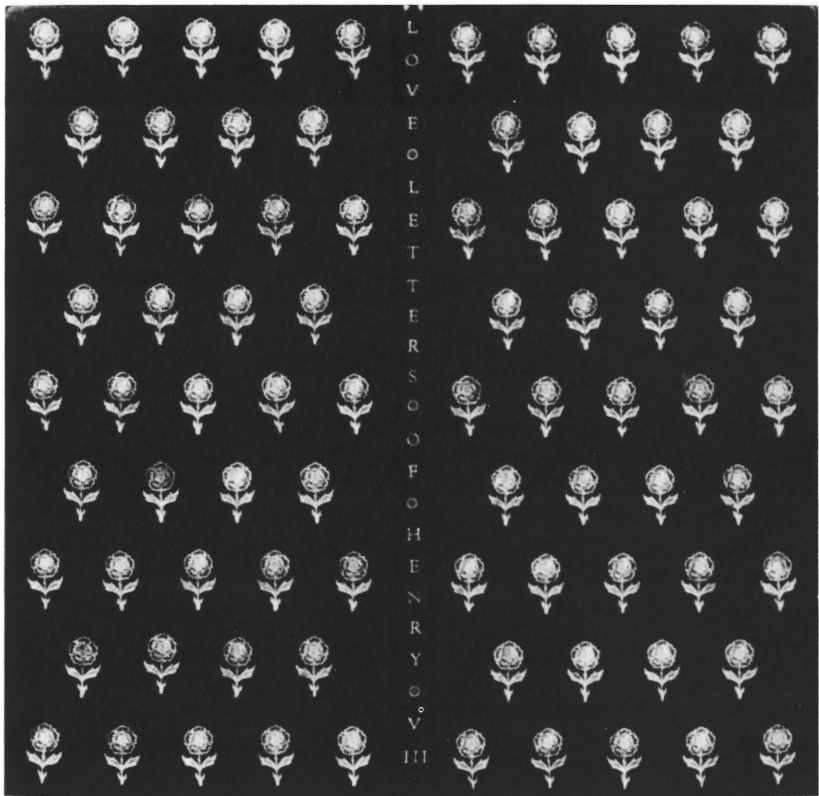


Figure 17. Binding by Bill Anthony.

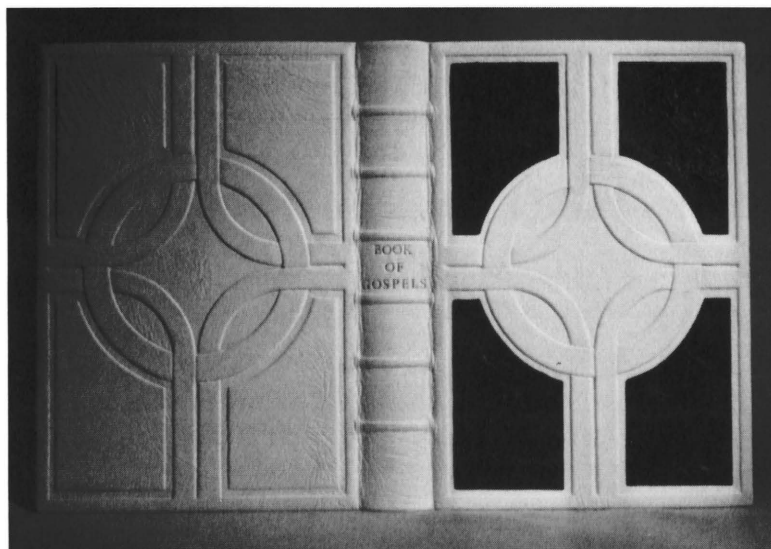


Figure 18. Binding by Anthony Cains. Photograph courtesy of the binder.
Book of Gospels, bound in 1989 for Monaghan Cathedral.

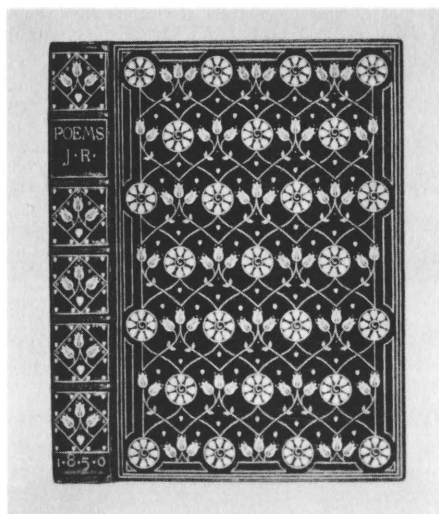


Figure 19. Binding by Thomas James Cobden Sanderson.
POEMS, by John Ruskin. London, 1850.

Binding Design: Full dark green levant with five raised bands, projecting headcaps, and green sewn headbands. Gold tooled covers and turn-ins. All edges gilt. White endpapers. Signed and dated: C-S 1904 The Doves Bindery. $6\frac{3}{4}$ by $4\frac{1}{2}$ inches.
Lent by The Pierpont Morgan Library.

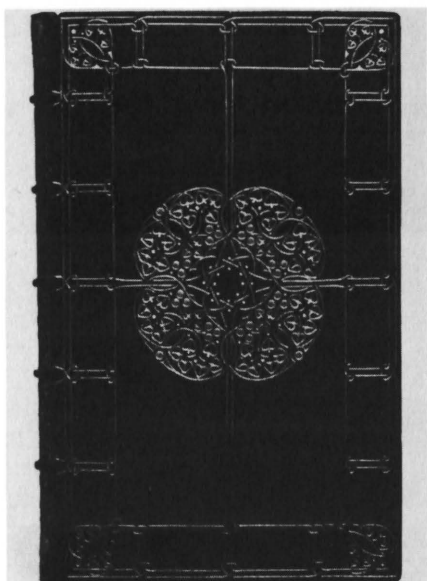


Figure 20. Binding by Douglas Cockerell.

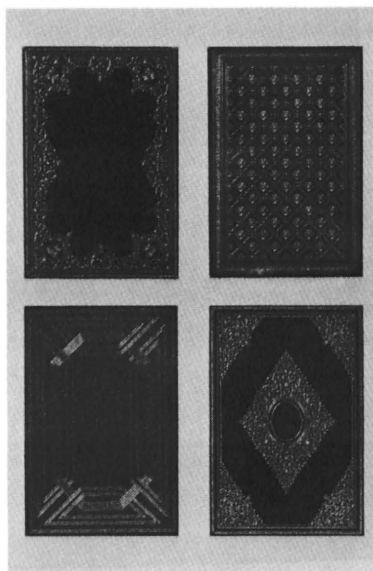


Figure 21. Binding by Edith Diehl.

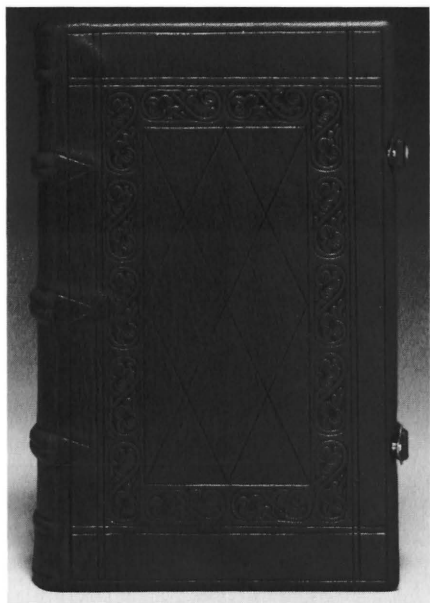


Figure 22. Binding by Mark Esser. Photo courtesy of the binder.
University of Iowa MS. #31. In Latin, origin unknown, probably 15th c. Double flexible sewing on linen cords with reinforced kettle stitches. Laced on quarter sewn oak boards. Full maroon Oasis goatskin. Blind tooling. 18 × 11 × 5 cm.

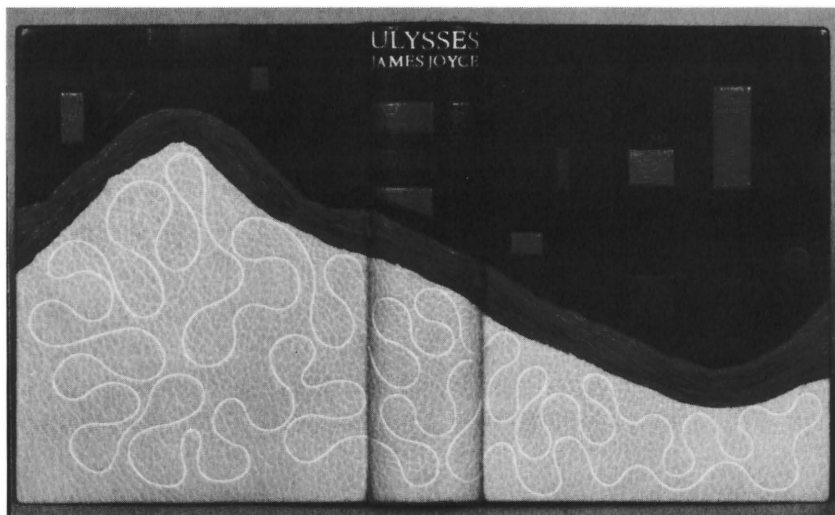


Figure 23. Binding by Don Etherington.

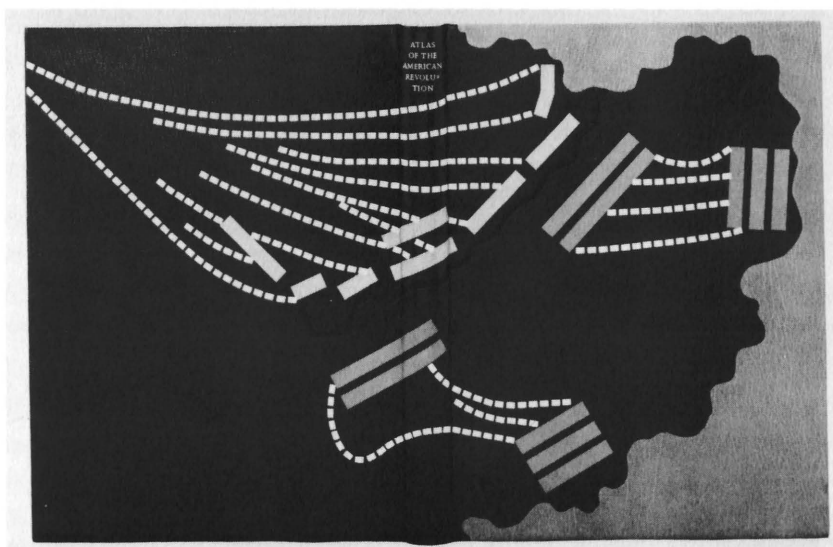


Figure 24. Binding by Deborah Evetts. Photograph courtesy of the binder.

ATLAS OF THE AMERICAN REVOLUTION. Selection and commentary by Kenneth Nebenzahl. Chicago, New York, and San Francisco: Rand McNally and Company, 1974. 218 p. 50 illus. 15" × 11¼" (38 × 28.5 mm.)

Dark brown morocco; light blue morocco inlay; light brown, red, and black onlays; gold-tooled. Edges gilt. Endpapers and doublures Kin Nunime oriental paper, leather joints, flyleaves Barcham Green's Chatham wove. Binding dated 1990.



Figure 25. Binding by Jean Gunner.

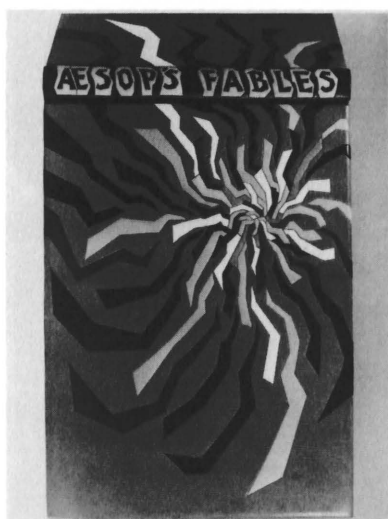


Figure 26. Binding by Arthur Johnson. Photograph courtesy of the binder.

AESOP'S FABLES

Published by R. Alistair McAlpine Publishing Ltd., London and Leslie Waddington Prints Ltd., London. 1968. Printed at Curwen Press. Illustrated by lithographs by Elizabeth Frink.

Bound in light red morocco with leather joint and "illuminated" Ingres paper doublures. Black leather spine. Multi-colored onlay leathers in the design. Tooled in blind. Title in cut-out leather letters. Size: $15\frac{1}{4} \times 11 \times 1\frac{1}{4}$ inches ($390 \times 280 \times 30$ mm).

Bound in 1972 and sold to Paul Getty, Jr., in 1973.

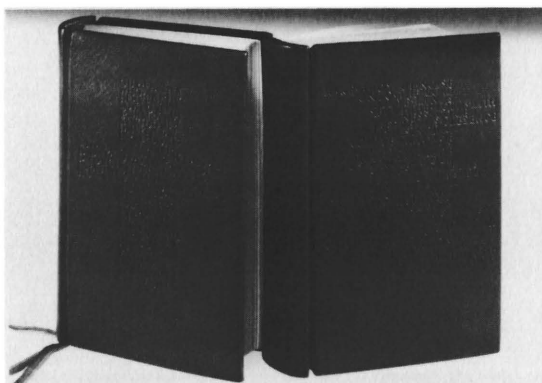


Figure 27. Binding by Anne Kahle. Photograph courtesy of the binder.

Dos-a-dos binding in rust-colored native-dyed Niger, blind tooled. $5\frac{1}{2}'' \times 4'' \times 2\frac{1}{2}''$.

The Hymnal of the Protestant Episcopal Church in the United States of America. New York: Church Pension Fund, 1940.

and

The Book of Common Prayer . . . according to the use of the Protestant Episcopal Church in the United States of America. New York: Church Pension Fund, n.d. (1945).

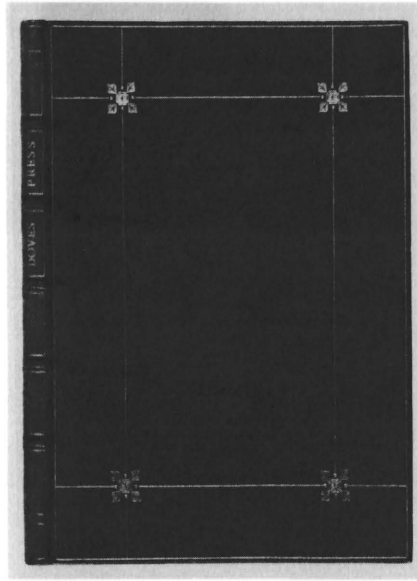


Figure 28. Binding by Peter McLeish. Courtesy, The Bancroft Library.
Miscellaneous Doves Press pamphlets, 1902 and after. Full tan morocco, gold-tooled.

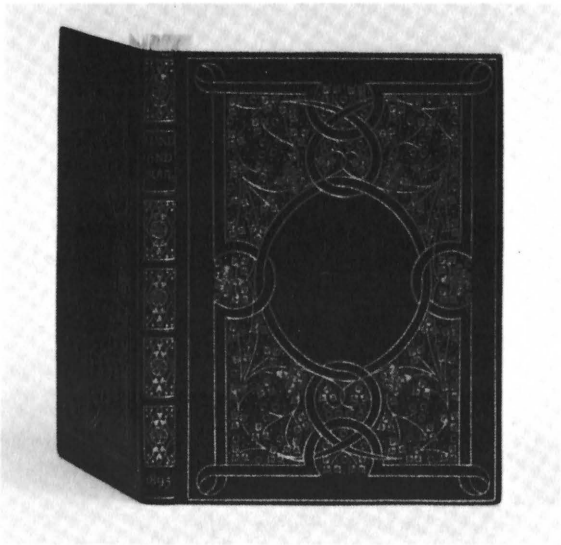


Figure 29. Binding by Charles McLeish.

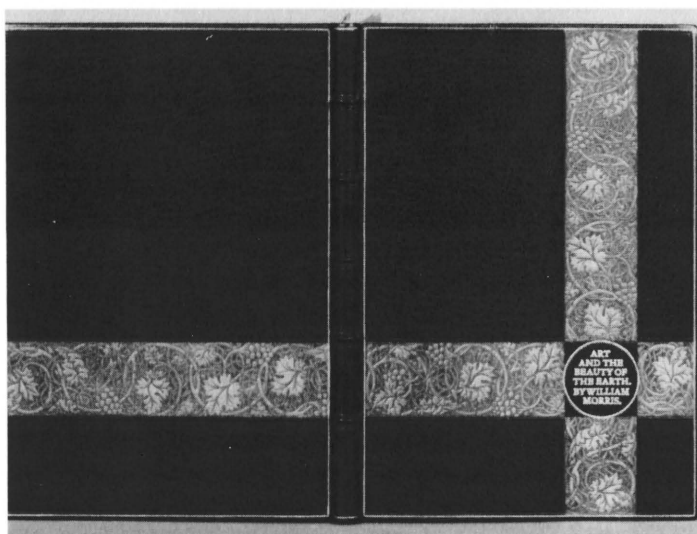


Figure 30. Binding by William Minter.

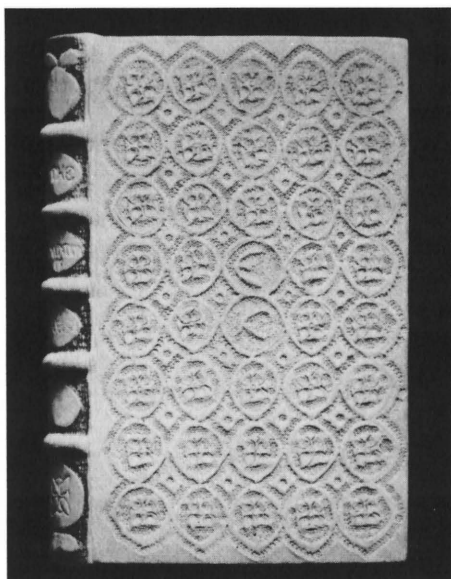


Figure 31. Binding by Evelyn Hunter Nordhoff.
Courtesy, The Bancroft Library.
Reproduced from *The Craftsman*, Vol. 2, No. 1 (April 1902).

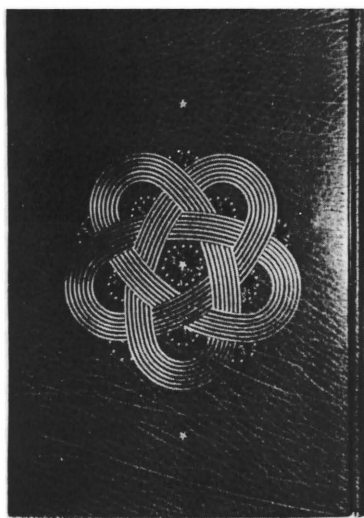


Figure 32. Binding by Roger Powell.
THE ART OF THE BOOK, The Studio,
1951. Bound 1951. Scarlet levant. 281 mm
× 200 mm. Commissioned by Albert
Ehrman, now in the Bodleian Library.

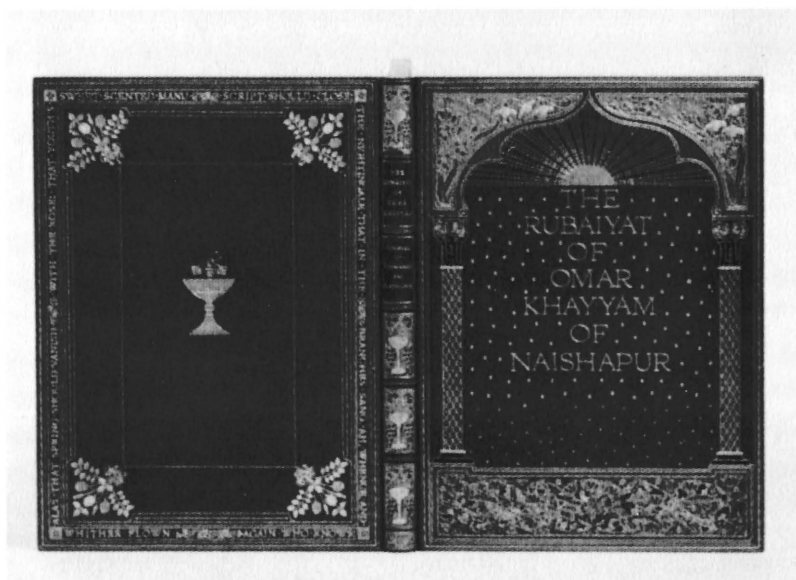


Figure 33. Binding by Sangorski-Sutcliffe.

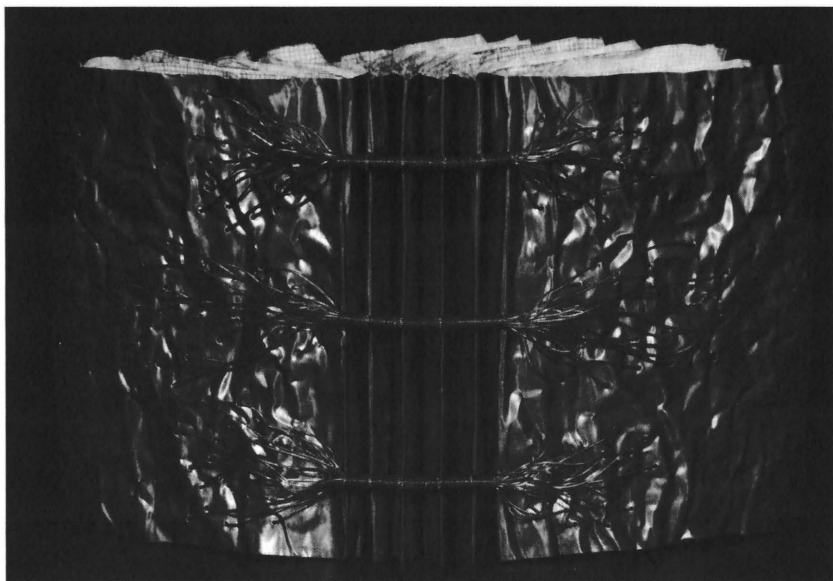


Figure 34. Binding by Pamela Spitzmueller.

Early Guild of Book Workers Members and French Training

The first American Arts and Crafts binders mostly had studied at the Doves Bindery, where Cobden-Sanderson charged a set fee for a set time (in 1902 Cordelia Baker paid £100 in advance for one year) and put his lady students in a room of their own; Cobden-Sanderson took care to make no great binders after Douglas Cockerell. Many early members of the Guild of Book Workers were women of means who first learned to bind in New York from these pioneers, and later studied briefly—for as little as three months or a year—in Europe. As Cobden-Sanderson withdrew slowly from binding after 1900, some Americans who wanted advanced training sought other English binders who had been influenced by him; more, however, preferred to spend their time in Paris. These patterns of study lasted until World War II, as did the Guild's Arts and Crafts Movement tenor.

Few French binders were attracted to America, and the few who came made no mark as teachers. In consequence, French influence on American binding came mostly through advanced training in France; and it worked more on finishing and design than on forwarding or philosophy. By far the most popular French teacher was Jules Domont (1847–1931), a finisher and professor of the greatest distinction. In the Guild of Book Workers Yearbooks from 1908 to 1946, 37 members named Domont among their teachers; no other teacher was named by more than 14. At least five of Cobden-Sanderson's dozen American pupils also went to Domont. Many of the Americans who studied with Domont also studied with Henri Noulhac (1866–1931), a specialist in "jansenist" bindings, whose French pupils included Rose Adler and Madeleine Gras; or to Louis Jacobs, an onlay specialist, in Brussels. The combinations of Noulhac with Emile Maylander (1867–1959) and Noulhac with Adolphe Cuzin were also common.

The work of the American Arts and Crafts binders is sadly variable. Some is respectable and attractive, even beautiful, but more is poor; and there is a strong suspicion that some binders claimed work as their own although it was finished for them in London or Paris. However, some superb work was done in this country before 1950, and not all of it was done by European born and trained professionals like de Sauty, Franck, Jean Eschmann, or Robert Lunow. We need not brood harshly on the insufficiencies of the American Arts and Crafts binders; at their worst they carried forward ideals and organization; at best, good standards of work as well. And the early Guild training lines have now almost died out, save where they have mixed with the German lines. No current teacher was taught by students of Helen Haskell Noyes, Emily Preston, or Eleanore I. Van Sweringen although these (with Octavia Holden) were the American teachers most frequently named in the Guild Yearbooks before 1947. No current teacher, indeed, can trace

his craft to Cobden-Sanderson's lady students; and of the binders on Chart III, only one is now alive.

San Francisco supports a provincial binding tradition, isolated and continuous since the turn of the century, which has looked toward France to an extent unknown elsewhere in the United States. Local binding has normally centered on one autocratic teacher who studied first with her predecessor in the Bay Area, then went to France for one or two years before returning home to teach; although this pattern does not fit every generation perfectly, it is recognizable over many decades. Some English-trained binders (Hazel Dreis, Anne Kahle) have also taught in the Bay Area, but they have only dented the dominant French influence; nor has the German tradition taken hold. This is my own locale, and I have been able to show rather more detail on Chart IV than on the other charts.

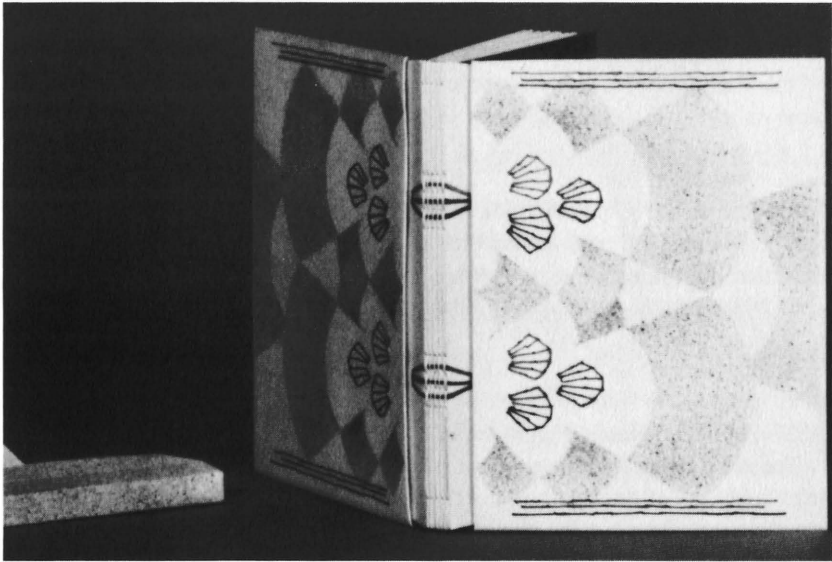


Figure 35. Binding by Betty Lou Chaika.

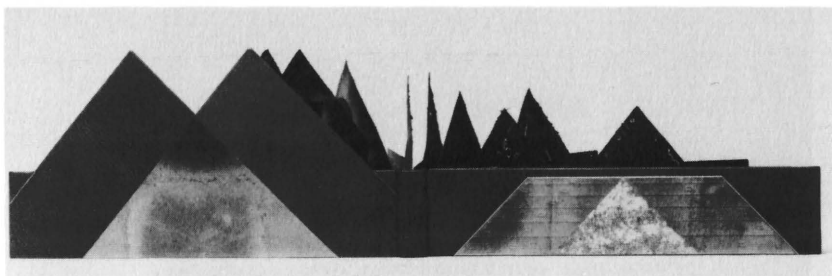


Figure 36. Binding by Gerard Charriere. Photo courtesy of the binder (artist).
TEOTI HUACAN. 1990. Unique. Ten mixed media paintings on black Arches paper treated with resin, sand and acrylic. Sixteen paintings in silver acrylic and blind and gold tooling. Green Oasis binding.

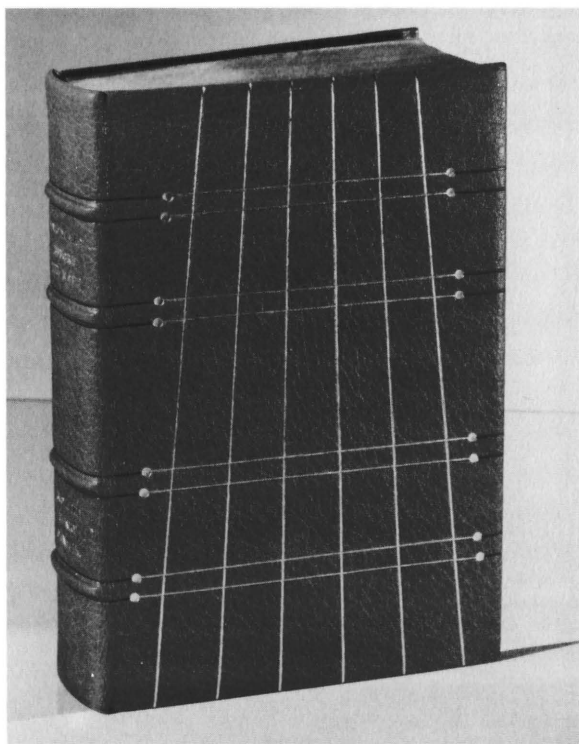


Figure 37. Binding by Herbert and Peter Fahey.
TWO YEARS BEFORE THE MAST, by Richard Henry Dana.
Orange French Levant with a design suggestive of the rigging of a sailing ship in blind and gold tooling.

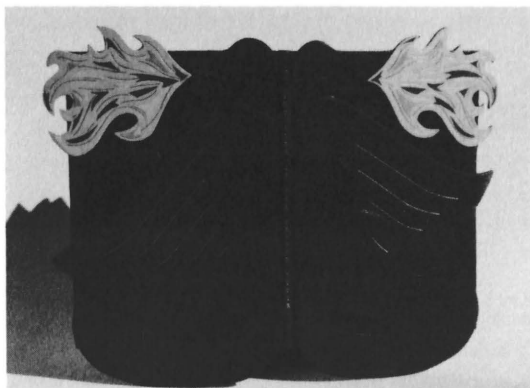


Figure 38. Binding by Constance Hunter. Photo courtesy of the binder.

THE FIRE OF THE DRAGON YUDUR, by Peter Papermaker. Printed letterpress on handmade paper at Good Book Press, Santa Cruz 1981.

Bound 1989. Size: $11\frac{1}{2}'' \times 7\frac{1}{4}''$. Materials: maroon French cape morocco, navy blue chagrin, ivory calf, painted vellum onlays. Techniques: Boards built up and cut out to represent a dragon breathing fire. Sewn on cords, gold top, woven silk endbands, marbled silk doublures, gold and blind tooling.

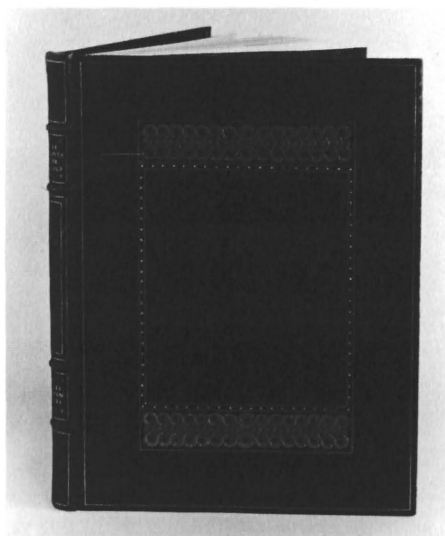


Figure 39. Binding by Belle McMurtry Young.

LES ERINNYS, by Leconte de Lisle. Printed by Kadar for the Society of the Friends of the Modern Book; presented to Mr. W.R.K. Young.

$8'' \times 10\frac{1}{2}''$; Japan vellum. Full leather: burgundy red morocco; a central rectangular panel edged with two black mosaic borders with gold tooled dots; mosaic border of tan and orange leather with black dots, blind tooled, at top and bottom of the rectangle; four raised bands; gold tooled lines outline the covers; edges full gilt.

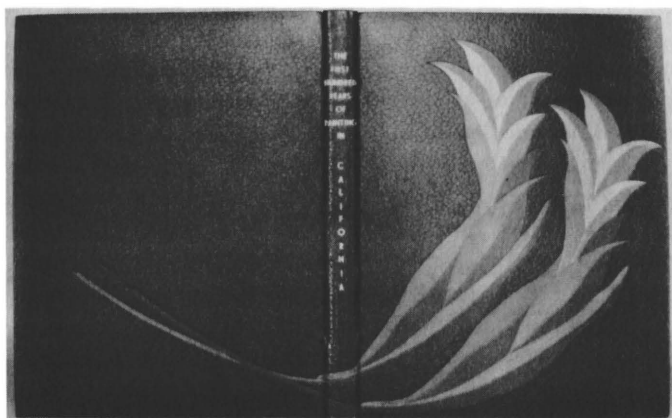


Figure 40. Binding by Eleanore Ramsey. Photograph courtesy of the binder.
THE FIRST HUNDRED YEARS OF PAINTING IN CALIFORNIA, by Jeanne Skinner Van Nostrand, San Francisco: John Howell Books, 1980.
 Full dark green French cape morocco with tooled onlays of green and orange chagrin. All edges gilded. 12½" × 10". Bound in 1986.

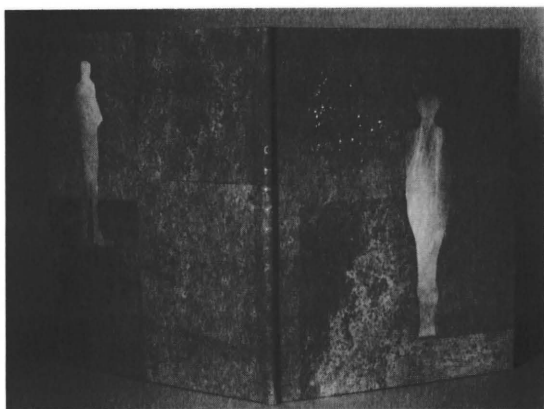


Figure 41. Binding by Joanne Sonnichsen. Photo courtesy of the binder.
NATHAN OLIVEIRA: A SURVEY EXHIBITION 1957-1983, by Henry T. Hopkins, Thomas H. Garver, and George W. Neubert, San Francisco: The San Francisco Museum of Modern Art, 1984.
 Color and black and white illustrations, 80 pages. 28 × 22 cm.
 Binding structure: Head cut and colored before sewing. Sewing structure and board attachment based on the original Ethiopian binding structure, i.e., double-needle sewing from the last signature through edge of board to outside of lower board, looped twice through lower board, returned to edge, back through last signature continuing through remaining signatures, top board attachment in same manner. Minimal PVA on back of signatures to attach muslin lining, but no rounding or backing. Minimal headbands without core. Boards built up to make recesses for onlays. Title gold stamped before covering. Covered with cork cloth. Vellum onlays. Binding completed September 1989. Signed on back inner cover. Design taken from Oliveira painted figures illustrated in book.

Other Teachers and Institutions

Many American binding teachers do not fall neatly onto genealogical charts. Some had all their training in Europe and their students did not teach; some taught and influenced only binders already formed by other teachers; the activity of some is too recent for their influence to be judged; for some, sadly, I was unable to learn enough to place them. In the list below I give the most important of these teachers; however, I have tried to keep its size down, and it might be expanded a good deal.

A few binding schools have been especially popular with American binders, and a few libraries and binderies have outstanding training records. Sometimes binders who were taught in these institutions name particular teachers when they describe their training, even if they had several teachers at once; on the other hand, some name the institution even if it had only one binding teacher. Listed below are those institutions which American binders, in my experience, tend to cite by the institution's name rather than by individual teacher or teachers.

Additional List A: Individuals

- Charriere, Gerard (1935– ; fl. 1956–). "Studied at the Scuole des Arts et Metiers in Basel, the Ecole Estienne in Paris, and at the Art Students League in New York."
- Dean, John (1936– ; fl. 1950–). Trade apprenticeship in England 1950–1956. Head of Bindery at the Newberry Library 1970–1975; Collections Maintenance Officer at Johns Hopkins 1975–1985, where he founded a formal five-year apprenticeship program based on the City and Guilds curriculum. Dean's influence on American binding has been strongest through binders trained at the Newberry.
- Fisk or Fiske, Ella. Taught at the Craft Students League in New York in the 1920s and 1930s; students included Margaret Lecky and Elizabeth Niehoff. I would appreciate any information on Ella Fiske.
- Horton, Carolyn (1909– ; fl. 1929–1984). First studied binding at art school in Vienna, then was apprenticed 1930–1935 to Albert Oldach & Son in Philadelphia. Mrs. Horton formed no prominent binders from scratch, but was responsible for the advanced training of many restorers who worked for her, and had a profound influence on them.
- Sears, Mary Crease (18 –1938; fl. 189 –1938). Studied finishing briefly with P.B. Sanford, then studied in Paris with Domont, Badet, and Provost. Taught and bound in Boston from 1901 until 1929 in partnership with Agnes St. John (see Chart III), who was primarily a forwarder; the two met in France. Miss Sears continued to take private orders until her death. Joseph Newman tells me that Sears' influence around Boston lasted several teaching generations.

Stanescu, Catherine (19 — ; fl. 1941–1984). Trained in Geneva 1941–1946; taught at the Craft Students League in New York 1951–1956, and later from her own studio.

Additional List B: Institutions

University of Alabama M.F.A. Program in the Book Arts. Program founded 1983; binding curriculum established 1985 by Paula Gourley (see Chart IV), the current binding instructor.

Camberwell School of Art and Crafts, London. School founded 1898; the binding program may predate 1904. Successive heads of the binding program were George Sutcliffe (1904?–1913), Alex J. Vaughan (1913?–1952), and John Corderoy (1952–1971), all on Chart II. Before World War II the course was trade-oriented and part-time; after the war there was also a full-time NDD course. When the NDD exams ended in 1963 the number of binding students dropped sharply (as in all English art schools). After the Florence flood of 1966, Corderoy saw a need and opportunity for a training program in book, archive, and paper conservation, and took the program he founded through its first year. Since Corderoy's death in 1971 the head of the conservation program has been Robert Akers. The course's length has varied, from one to four years. Specializations have varied as well: normally there have been distinct courses in art and archive conservation. Binding as a separate course was finally dropped, although the archive course still contains a great deal of it. Camberwell has always had several instructors at once. Americans citing Camberwell normally mean the conservation program.

Capricornus School of Bookbinding and Restoration, Berkeley. Founded 1969. Binding is taught by Anne Kahle (see Chart II); book and paper restoration was taught by her husband Theodore (1922–1988).

Centro del bel libro, Ascona. Founded 1965 by Joseph Stemmle. The three main components have been a bindery; a gallery; and the Scuole d'Arte per Legatori (founded 1967). Directors of the school have been Martin Jaegle (1967–1978?), Hugo Peller (1978–1983), and currently Edwin Heim. In recent years there has also been a school for book restorers, currently directed by Maria Julia Puissant. Faculty and curriculum have varied greatly over the years. Extensive use has been made of visiting faculty. Many of the numerous classes are as short as a week; at one time training was limited to one year maximum. The influence of Ascona has overwhelmingly been on design binding; Ascona-style forwarding is distinctly unsound.

Columbia University Conservation and Preservation Education Programs. 1981–1992? Founded within the School of Library Service to train both administrators (one year) and benchwork conservators (three years). Certain classes, especially in conservation science and benchwork paper treatment,

were shared with the New York University art conservation program. Emphasis even in benchwork has been placed on collection care rather than single-book treatment. In 1990 it was announced that the entire Library School would be closed in 1992. Directors of the program have been Paul Banks (see Chart I), 1981–1987; and Guy Petherbridge (see Chart II), 1987–1990. Benchwork book conservation has been taught by Gary Frost (see Chart I), 1981–1986; Guy Petherbridge, 1986–1990; and Nicholas Pickwood, 1990–

Harcourt Bindery, Boston. Founded around 1900; owned 1931–1971 by Fred Young (1898–1977) who came to work there in 1917, and Walter F. Johnson (d. 1969) who worked there even longer. Bought in 1971 by Samuel and Emily Ellenport; Mr. Ellenport (b. 1943) had studied binding with Ivan Ruzica. Mr. Ellenport tells me:

Fred Young and Louis Loncich were the forwarders at Harcourt from the '20s on, and Walter Johnson (one of the partners) was the initial finisher who in turn trained Woodrow Agee, who in turn trained myself and my former wife Emily, Al Rowbotham, Joseph Newman, Karl Eberth, Daniel Kelm.

Since 1971 teachers at Harcourt have included the Ellenports, Newman, Kelm, and Kent Mattingly. Harcourt Bindery is the last major training link to 19th-century American hand bookbinding.

Library of Congress Restoration (later Conservation) Office: see Chart II. Conditions of training at the Library of Congress have apparently varied over the years.

Mills College, Oakland. Book Arts Degree Program 1983–1990. Binding instructor at Mills before and during the Book Arts Program (1976?–1987) was Betty Lou Chaika (see Charts Ia, IV).

The Newberry Library, Chicago. Paul Banks (see Chart I) became Conservator in 1964, taking over an in-house bindery as old as the library. A Conservation Lab was started in about 1967. In 1970 John Dean became Bindery Manager, and at about the same time the Bindery and the Lab were given separate rooms and reporting lines. Dean left in 1975, Banks in 1981; the Bindery was closed on short notice in 1988. Of the many first-rate binders, conservators, and administrators trained at the Newberry, only Banks and Dean *came in* with substantial prior knowledge, but many sought outside training through private lessons, workshops, internships, library school, and so on; and in-house training was to a large extent shared, not confined to one or two people.

North Bennet Street School, Boston. Binding instructor 1986– , Mark Esser (see Chart IIa).

Acknowledgements and Sources

Acknowledgements

As a reader I have often passed blindly over the Acknowledgements sections in the books I read. Experience of research has taught me how profound an author's debt is to those who helped him, and how meagerly he can hope, at best, to repay part of his debt. The reader who wishes to please me will take the time and risk some boredom by reading through this section.

First, and primarily, I am indebted to the many binders who gave me details of their own careers, provided photographs, and suggested modifications to the charts. Where I have failed to follow their suggestions it has been with regret, and most often only because of the demands of space. Comments of particular value were made by Laura S. Young and Deborah Evetts. A chart similar to my Chart II, called "Book Conservators from England," was prepared but not published by Gary Frost around 1980, and has proved stimulating both in its similarity of concept to mine and in its differences of detail. Many other instances of help are acknowledged in the notes to specific binders. I am grateful and proud that over 90% of the binders I contacted felt it worth their while to reply by letter, card, telephone, or direct conversation.

For printed sources I have relied primarily on the Bancroft and Library School libraries at the University of California at Berkeley; the collection of Capricornus School of Bookbinding and Restoration; and my own collection. Anne Tremmel Wilcox photocopied the *Guild of Book Workers Year Books*, an indispensable source, for me; Sheila Casey loaned me issues of the *Guild Journal* to fill gaps in my own file. Jim Dorsey sent, at the shortest notice, back issues of *Binders' Guild Newsletter*, a rich source for reprints of articles which would otherwise be lost in the files of local newspapers. Many articles were found through the biography and local history files of the Bancroft Library, where Tony Bliss has been steadily helpful and encouraging; and through similar files at the San Francisco Public Library.

With the flux of time and happenstance, three editors of the *Guild Journal* have aided me on this project. Virginia Wisniewski-Klett, Dennis Moser, and Frank Mowery have all helped carry me through technical problems and, more important, through the discouragement and despair that attack from time to time in any prolonged effort. I am particularly grateful to Frank for taking part of the burden of obtaining photographs. Ellen McCrady of *Abbey Newsletter* also gave encouragement, general leads, and advice, and prepublished an abbreviated version of Chart II (in *ANL* 14:1, February 1990, p. 8-9).

For aid in the difficult task of recovering even the barest details about the English trade-side teachers, and for general checking and encouragement, I must

thank Bernard Middleton; Frank Broomhead; Don Cawthron; Stanley Bray and Janet Blake of Sangorski and Sutcliffe; Sylvia Backemeyer of the Central St. Martins College of Art and Design; and particularly Marianne Tidcombe who gently saved me from several serious errors on Charts II and III.

I feel I owe a particular apology to Christopher Clarkson, who disagreed with my concept of "key teachers" and protested strongly against this project because the mixing of conservators with design binders inherent in it is likely to cause dangerous confusion between the two, despite their rather different skills and very different approaches and philosophies; he does *not* believe that such teaching in conservation has developed from such a genealogical progression. I would have left Mr. Clarkson off the charts in deference to his apparent wishes were it not for my conviction that he is the most important and influential teacher of binding to emerge in the last thirty years.

General Sources and Abbreviations

Abbreviations *General Sources*

"Regulations for professional training of apprentices and for the journeyman's examination in the bookbinders' craft."
Tr. Lotte Burgi; rev. Laura S. Young and Jerilyn G. Davis.
GBWJ 8:2 (Fall 1969/Winter 1970), p. 3-14. (On binding in Germany.)

The Abbey Newsletter: Bookbinding and Conservation. August 1975— . (My file complete.)

Anthony Mem *GBWJ* 27:1 (Spring 1989). Memorial issue to William Anthony. (Citation of this issue normally indicates both a memoir by the binder, and further references in Part C of the Checklist. The Checklist contains many flagrant typesetting errors; the authors were not given proof to read despite promises that they would be.)

Binders' Guild Newsletter. 1978— . (My file includes complete indexes and vol. 3 [1980] to present.)

Bookbinder: Journal of the Society of Bookbinders and Book Restorers. Annual, 1987— . (Volumes 1 and 2 available to me.)

Br Today Duval, Kulgin and Hamilton, Colin. *British Bookbinding Today*. Bloomington, Indiana: The Lilly Library, 1976. (Reprint of dealer's catalogue.)

CAN *CAN: Conservation Administration News*. Quarterly, June 1979— . (Only a broken file was available to me.)

- Cawthron I* Cawthron, Don. "The Development of Technical Courses in Bookbinding in Britain up to 1914." *The New Bookbinder* 8 (1988), p. 51-64.
- Cawthron II* ———. "The Bookbinding Industry in the United Kingdom: Apprenticeship and Training, 1914–1939." *The New Bookbinder* 9 (1989), p. 46-59.
 Devauchelle, Roger. *La Reliure en France*. Paris: Rousseau-Girard, 1961. 3 vols. (I have relied on Devauchelle for information on the French teachers of American binders.)
- DB News* *Designer Bookbinders Newsletter*. (Only scattered issues were available to me.)
- DB Review* *Designer Bookbinders Review*. 14 numbers, Spring 1973–Autumn 1979. (My file complete.)
- Dreyfus* Dreyfus, John. "Appendix I. List of Cobden-Sanderson's Pupils." In: *Four Lectures by T.J. Cobden-Sanderson*. Ed. John Dreyfus. San Francisco: Book Club of California, 1972. (My Chart III contains all and only those of Cobden-Sanderson's American pupils for whom I know of pupils of their own, mostly through *GYB*.)
- G 75* Borghese, Susanna; Schimmel, Caroline F.; Schlosser, Mary C. *The Guild of Book Workers 75th Anniversary Exhibition*. New York: Guild of Book Workers, 1981.
- G 80* Ritzenthaler, Mary Lynn and Spitzmueller, Pamela. *80 Years Later: 80th Anniversary Exhibition of the Guild of Book Workers*. Washington, D.C.: Guild of Book Workers, 1986.
- GBWJ* *Guild of Book Workers Journal*. Fall 1962– . (My file complete.)
- G News* *Guild of Book Workers Newsletter*. 1975?– . (My file begins with #29, Winter 1982.)
- G Op* *Opportunities for Study in Hand Bookbinding and Calligraphy*. New York: Guild of Book Workers. (Three editions were used: December 1975, Revised May 1977, and Revised March 1981.)
- G Prosp* Prospectus for the organizing meeting of the Guild of Book Workers, November 14th, 1906. Reproduced in *G 75*, p. 10.

- GYB* *The Guild of Book Workers Year Book and List of Members.* 40 volumes, 1906–1946. (I have had access to the lists of “Professional Bookbinders” including semi-amateurs for the whole run, and the entire *Fortieth Year Book* for 1945–46. Publication seems to have ceased in 1946; I have seen no membership lists from then until December 1962, from which date a roughly annual list was bound in with the *Journal*. Professional members usually named their teachers in the *Year Books*, but the new-format Membership Lists since 1962 have not given the members’ teachers. Addresses were first included in the 1936–37 list.)
- Glass* Greenhill, Elizabeth and Plummer, John. “From My Side of the Glass: Recollections of Two Bookbinders at the L.C.C. Central School of Arts and Crafts.” *DB Review* 9 (Spring 1977), p. 5-12. (On training in England circa 1930.)
The Gold Leaf: Newsletter of The Hand Bookbinders of California. (Extremely irregular. My file begins with vol. 4 #5, April 1983.)
- Guyette* Guyette, Suzanne. “Masters of Morocco and Vellum.” *San Francisco Sunday Examiner and Chronicle, California Living Magazine* (March 26, 1978), p. 16-21. (Deals with local binders Patri, Hiller, Kahle, Chaika, Glaister.)
- Hunt* Callery, Bernadette G. and Mosimann, Elizabeth A. *The Tradition of Fine Bookbinding in the Twentieth Century.* Pittsburgh: Hunt Institute for Botanical Documentation, 1979.
- Maggs 1075* Maggs Bros., Ltd. *Bookbinding in the British Isles. Sixteenth to the Twentieth Century.* Catalogue 1075, Part II. London, 1987.
 Middleton, Bernard. “English Craft Bookbinding, 1880–1980: A brief survey of trends.” *GBWJ* 22:1 (Fall/Winter 1983), p. 3-22. Reprinted from *The Private Library* 3rd. ser. vol. 4 #4 (Winter 1981).
 Mowery, J. Franklin. “A Binder’s Training.” *GBWJ* 20:1-2 (1981–82), p. 21-4. (Describes study in Germany 1971–1977.)
 The New Bookbinder: Journal of Designer Bookbinders. Annual, 1981– . (Complete file available to me.)

The Paper Conservator: Journal of the Institute of Paper Conservation. Annual, 1976– . (My file complete.)

Robinson, Ivor. "Apprentice or Art Student?" *DB Review* 14 (Autumn 1979), p. 1-9. (On training in England, mostly post-World War II.)

SF '02

First Annual Exhibition of the Bookbinders' Guild of California. San Francisco: Twentieth Century Press, n.d. (A copy in the Gleason Library, University of San Francisco, carries a ms. date of 1902, which agrees with the date of founding of this guild; see sources on Octavia Holden.)

SF Oral

The Hand Bookbinding Tradition in the San Francisco Bay Area, an oral history series conducted 1980–1981, Regional Oral History Office, The Bancroft Library, University of California, Berkeley, 1982. (Interviews with Leah Wollenberg, Stella Patri, Duncan Olmsted, Stephen Gale Herrick, and Barbara Hiller; appendices on Octavia Holden and Hazel Dreis. Invaluable.)

Thompson

Thompson, Lawrence S. "Hand Bookbinding in the United States Since the Civil War." *Libri* 5:2 (1953), p. 97-121. (This article is not illustrated. Citations below are to this article, not to Thompson's later reworkings. Thompson gathered and recorded a tremendous amount of raw material; but he is often unreliable as to facts, and he is completely unreliable in his judgements of quality.)

———. *Kurze Geschichte der Handbuchbinderei in den Vereinigten Staaten von Amerika*. Stuttgart: Max Hettler Verlag, 1955. (I have seen but have not been able to use this version; there seems to be no full English translation.)

———. "Some Notes on the History of Bookbinding in the United States." *American Book Collector* 7:5 (January 1957), p. 24-7; 7:6 (February 1957), p. 22, 24, 26; 7:7 (March 1957), p. 24-29. (Excerpted from the German monograph of 1955. Reworks some of the material in the *Libri* article, with illustrations but without much addition to the text.)

Today

Hand Bookbinding Today, An International Art. An Exhibition . . . San Francisco Museum of Modern Art, 1976 .

- Trout* *Sixteen Fine Bindings on The Art of Trout Fishing on the Quiet Streams*. New York: Thomas J. Watson Library, Metropolitan Museum of Art, 1983 .
- Vary* *Bound to Vary. A Guild of Book Workers Exhibition . . .* New York: Guild of Book Workers, 1988.
 Young, Laura S. "Gerhard Gerlach." *GBWJ* 7:1 (Fall 1968), p. 3-10. (Useful on training in Germany circa 1930.)

Sources and Notes on Individual Binders and Institutions

Teachers and institutions on the Charts and the Additional List are given below in alphabetical order. The sources of information on any one binder do not always include every source I found; rather, I have tended to consider the needs of the future researchers and to record the most where I found the least, or found it with greatest effort. For the best-documented binders I give only those sources used in immediate preparation of the charts; for the least documented I often give everything I found. The amount of information available rarely has the slightest relation to a binder's skill or importance. I have given printed sources to cover all facts on the charts except for facts known to me *only* through personal contact with the binder in question.

Alabama, University of (Additional List B)
 See sources for Paula Gourley.

Albro, Tom (Chart II)
 Personal contact (note, January 1989).

Anthony, Bill (Chart IIa)
 Personal contact (conversation, July 1988). Quotation on the chart is from *Vary*. *Anthony Mem* is the *GBWJ* memorial issue to Anthony.

Ascona, Centro del Bel Libro (Additional List B)
 My spotty and incomplete account of Ascona was mostly put together from brief items in newsletters, and from the information packets sent to prospective students in 1990-91. See:
 Abbey Newsletter 7:2 (May 1983), p. 13; 8:2 (April 1984), p. 31; 8:6 (December 1984), p. 92; 9:3 (May 1985), p. 52-3.
 DB News #23 (November 1978), p. 152-4.
 GBWJ 7:1 (Fall 1968), p. 26-8; 9:3 (Spring 1971), p. 26-7.

Baer, George (Chart Ia)
 Personal contact (note with vita, February 1989; card, February 1989); *G* 75;

interview in *Binders' Guild Newsletter* 12:3 (April 1989), p. 20-23. For a fuller checklist see *Anthony Mem* Part C.

Bakewell, Euphemia (Chart III)

Listed in *GYB* 1906-7 through 1909-10; *G* 75; *Dreyfus*.

Banks, Paul (Chart I)

Personal contact (letter, September 1988); *G Op* 1975 p. 6, 1977 p. 6. See also: Cooke, George W. "Paul Banks: Profile of an Innovator." *CAN* #37 (1989), p. 8-9.

Bleyl, Werner (Chart I)

Today.

Bourbeau, David P. (Chart I)

Personal contact (letter, January 1989); *Trout*.

Brock, David (Charts I, IIa)

Personal contact (card, May 1989); *G* 80; *Anthony Mem*.

Bruckman, Robert (Chart IV)

G Op 1975 p.3, 1977 p. 3, 1981 p. 3; *The Gold Leaf* 4:11 (July 1985), p 4., 4:12 (March 1986) p. 6.

Buffum, Clara (Chart III)

Listed in *GYB* 1914-15 through 1920-21 as a pupil of Hathaway, 1921-22 through 1936-37 as a pupil of Hathaway and McLeish . The account in *G* 75 seems fullest; there are a few more details in the Preface to:

Buffum, Clara. *Hand-Bound Books: The Old Method of Bookbinding*. Providence, R.I ., 1935.

Cains, Anthony (Chart II)

Personal contact (note, July 1990); *BrToday*; directory of Fellows of the Designer Bookbinders at the end of *The New Bookbinder* 3 (1983).

Camberwell (Additional List B)

For the early history of binding at Camberwell (to 1971) see sources and discussion on Sangorski & Sutcliffe, Alex J. Vaughan, and John Corderoy. I am indebted to Gillian Boal and Shannon Zachary, both Camberwell alumnae, for talking to me about the conservation program and for providing sources. See also:

Akers, Robert. "Conservation Training at Camberwell School of Art and Crafts." In: *Cambridge 1980 Abstracts & Preprints* (of the Society of Archivists / Institute of Paper Conservation conference), p. 43-4.

"Camberwell tutors retire." *Paper Conservation News* #51 (September 1989), p. 6-7. (On Brian Hoy and Ray Wright.)

Capricornus (Additional List B)

Personal contact (discussions with Anne Kahle); *Guyette*. See:

Olson, George and Wolfe, Marty. "Theodore Kahle: Bookbinder." *Wilson Library Bulletin* 53:4 (December 1978), p. 328-30.

"He's in rarest kind of bind with his books." *San Francisco Examiner* (Wednesday, October 4, 1978), p. F-3.

Published accounts of Capricornus always focused on Theo, who was outgoing and articulate, rather than on Anne, who is gruff and shy. Those of us who studied with them know that this was a true partnership, and that both had their proper work. Almost all binding was Anne's province, as was practical binding instruction. Theo did and taught specifically restoration processes like washing and sizing, bleaching, and rebacking, and he voiced their shared principles and theory; much of his work was on art as well as books. Despite an announced closing of the Capricornus School when the studio was moved in 1984, Anne and Theo continued to teach in just the same way after the move. See also sources under "Kahle."

Centro del Bel Libro, Ascona (Additional List B)

See sources under "Ascona."

Chaika, Betty Lou Beck (Charts Ia, IV)

Personal contact (letter, August 1988); *Vary*; *Guyette*.

Charriere, Gerard (Additional List A)

Personal contact (card, April 1989); quotation from *Today*. See also:

Roylance, Dale. "Binding as Art: Gerard Charrière." *American Craft* 40:4 (August/September 1980), p. 24-7.

Clarkson, Christopher (Chart II)

Personal contact (letters, July 1988 and March 1990); "Notes on the Contributors", in *The Paper Conservator* 3 (1978), p. 82.

Cobden-Sanderson, T.J. (Charts II, III)

Tidcombe, Marianne. *The Bookbindings of T.J. Cobden-Sanderson*. London: The British Library, 1984.

Cockerell family (Charts II, III)

For this project I have followed:

Tidcombe, Marianne. "The Cockerell Tradition." *The New Bookbinder* 1 (1981), p. 6-10 (with further references).

Middleton, Bernard. "Obituary: Sydney Morris Cockerell O.B.E." *Bookbinder* 2 (1988), p. 84-5.

Douglas Cockerell was City and Guilds Examiner in Bookbinding from 1906 until 1914; see *Cawthron I*, p. 55.

Columbia University (Additional List B)

Abbey Newsletter 10:5 (October 1986), p. 76; 11:4 (June 1987), p. 51; 14:3 (June 1990), p. 46; 14:4 (July 1990), p. 57.

Banks, Paul. "The Columbia-New York University Program in Library and Archives Conservation." In: *The History and Future Directions of Conservation Training in North America*. Washington, D.C.: National Institute for the Conservation of Cultural Property, 1984, p. 48-52.

Frost, Gary. "Teaching Book Conservation Methods Within a Training Program." *Book and Paper Group Annual* "4" (actually 5) (1986), p. 120-3.

Corderoy, John (Chart II)

Akers, Robert C. "John Baron Corderoy." *GBWJ* 10:2 (Winter 1972), p. 3.

Sirkin, Natalie Robinson. "John Baron Corderoy as a teacher." *GBWJ* 10:2 (Winter 1972), p. 4-6.

Smith, Sally Lou. "A Tribute to John Corderoy." *The Paper Conservator* 1 (1976), p. 1.

For two contrasting reactions to Corderoy's teaching style, the more amusing because the students seem similar in so many ways, see two of Dorothy Harrop's series "Craft Binders at Work" in *The Book Collector*:

"IX. Sally Lou Smith." 30 (1981), p. 315-34, especially p. 317.

"XIV. Denise Yvonne Lubett." 34:1 (Spring 1985), p. 27-40, especially p. 28.

Davis, Jerilyn G. (Chart I)

Personal contact (note, February 1989); *Vary*; *G News* #34 (Spring 1984), p. 22.

Dean, John (Additional List A)

Personal contact (letter, January 1989).

Chepesiuk, Ronald. "Education of an Apprentice: Conservation at Johns Hopkins." *Wilson Library Bulletin* (September 1985), p. 43-46.

de Coverly family (Chart II)

The only substantial published source is:

"Our Portrait Gallery: Roger de Coverly, London." *The British Bookmaker* vol. 5 #56 (February 1892), p. 179-80.

I am indebted to Frank Broomhead for providing additional information from his current research on the de Coverly family, including all dates on the charts except those of Roger de Coverly's birth and apprenticeship.

Both of Roger de Coverly's sons (Arthur Alaric, 1865-1927, and Edward Lorenzo) became partners in the family firm. In the "National Workmens' Exhibition" of 1893 a certificate for finishing was given to "L. de Coverly"; the *British Bookmaker* review of the exhibition also mentions work done

jointly by "E.L. and A. de Coverly" (see vol. 7 #73, July 1893, p. 13 second column). It may be deduced, given the rigid trade division between forwarders and finishers, that Lorenzo was a finisher and Arthur was a forwarder.

Roger de Coverly served as City and Guilds Examiner in Bookbinding from 1897 until 1905. A daughter of Lorenzo de Coverly married Charles McLeish the younger. H.A. ("Roger") de Coverly (1906–1973), a son of Arthur de Coverly, left the firm in 1936 to teach at the London School (later College) of Printing.

Diehl, Edith (Chart III)

A great deal has been written about Miss Diehl, but not all of it is consistent or accurate. E.A. Thompson's late article seems the best general source, but is careless in spelling and some details (for instance it places Douglas Cockerell in Letchworth around 1905); due to Thompson's carelessness he lacks credibility when he (and he alone) says that in England Miss Diehl "first went to the shop of Cobden-Sanderson for two months. The balance of two years was with Douglas Cockerell . . . and then with Sangorski and Sutcliffe . . ."

In *GYB* 1906–07 through 1908–09 Miss Diehl gave Cockerell and Domont as her teachers; in 1909–10 she added Louis Jacobs and J. DeBuyl, and continued to list just these four until 1916–17, and again from 1936–37 (when she rejoined the Guild) until the last *Year Book*. Other sources from 1911 onward consistently add Evelyn Nordhoff, but Miss Nordhoff died in 1898, well before Miss Diehl took up binding; apparently the Evelyn Nordhoff Bindery was meant. Other sources from 1911 onward also add Sangorski and Sutcliffe consistently, sometimes saying that Miss Diehl "worked at the bench" at Sangorski's (which is unlikely, considering union and trade practices, unless she was just sewing and mending). McCarroll adds "The elder Mercier" to her teachers, and this is repeated by Thompson. Diehl employed Micolci and Dehartogh (both formerly of the Club Bindery) in 1912–1914. I was several times warned by binders who knew Miss Diehl that she "was known for changing her biography when it suited her" and that some students "considered her something of a fraud." Whatever the truth of these allegations, Diehl's manual (in my opinion, one of the best available) speaks for the depth of her knowledge and the strength of Cockerell's influence on her.

I have used the articles listed below; Thompson lists some others which I couldn't obtain.

"Artistic Bookbinding." *New York Times* (March 31, 1907).

"Woman Bookbinder Exhibits: Miss Edith Diehl spent years learning." *New York Sun* (April 22, 1911).

McCarroll, M.C. "Only Woman Book-Binding Consultant Has Wide Prestige." *New York World* (March 9, 1930), Fashion Section p. 3?

Thompson, E.A. "American Hand Binders #4: Edith Diehl." *Bookbinding and Book Production* (December 1949), p. 57-9.

"Miss Edith Diehl, Bookbinder, Dead." *New York Times* (Wednesday, May 13, 1953), p. 29.

Dudley, Fanny (Chart III)

See *G Prosp*; the Annual Report in *GYB* for 1945-46 p. 7 mentions her as one of "six of the original members still with us." Miss Dudley first listed her teachers in *GYB* in 1908-09, as Domont, Noulhac, and Evelyn Nordhoff Bindery. From 1911-12 onward she added Adolphe Cuzin. Miss Dudley remained active enough to exhibit in 1951, but she no longer appeared in the 1962 GBW Membership List. See:

An Exhibition of Contemporary American Hand Binding. Princeton University Library, February 5-March 10, 1951.

Hazel Dreis (Chart II)

Information on Hazel Dreis is sparse, spotty, and confusing. She apparently made enemies easily; and some statements about her suggest mendacity—for instance Maggie Harrison believed that "Hazel was made a member of the English Bookbinders' Guild and a Master English Binder," although no such rank or organization existed. It is sometimes said that Dreis's craftsmanship was not up to her reputation; and the two Dreis bindings I have seen (in the Huntington Library) are indeed somewhat amateurish in finish, but they do open well considering their paper (unlike the bindings of Belle McMurtry Young, one outspoken critic).

Dreis was listed in *GYB* 1926-27 through 1931-32 as a pupil of "Laurence de Coverly" only, although both Lorenzo and Arthur were partners in the family firm. Dreis *may* have studied in Paris as well as London. *G 75* is seriously inaccurate. See:

SF Oral passim; especially the adulatory and valuable but not completely trustworthy letter from Dreis's student Maggie Harrison to Stephen Gale Herrick on p. 184-6.

"Binding 400 Folios." *Publishers' Weekly* (October 4, 1930), p. 1667.

Pearce, Phil. "Bookbinder Turns Old Into New." *San Francisco Chronicle* (Sunday, April 8, 1951), p. 18 (On Dreis's husband and student Edward McLean).

"Bookbinder Hazel Dreis Is Dead." *San Francisco Chronicle* (August 31, 1964), p. 24. (An unedited proof of this obituary, substantially longer and more detailed, is in the Biography File of the Bancroft Library at the

University of California at Berkeley.)

Oak Knoll Books. *Catalogue 56: Bookbinding, Including Books from the Libraries of Howard M. Nixon and Edward McLean*, 1984. (See especially p. 58. The Introduction is inaccurate in some details.)

Eberhardt, Fritz (Charts I, Ia)

Personal contact (letters, 1988); *Vary*.

Thompson, Lawrence S. "Fritz Eberhardt - American Binder." *American Book Collector* 8:10 (June 1958), p. 10-14.

Eberhardt, Trudi (Chart Ia)

Personal contact with Fritz Eberhardt (letters, 1988, January 1990.)

Esser, Mark (Chart IIa)

Personal contact (telephone, June 1989); *G* 80; *Anthony Mem*.

See also sources for North Bennet Street School.

Etherington, Don (Chart II)

Personal contact (telephone, January 1990); *Vary*.

Lallier, Monique. "Interview with Don Etherington." *GBWJ* 26:1 & 2 (1987-88), p. 1-11.

Evetts, Deborah (Chart II)

Personal contact (letters, August 1988); *Vary*; directory of Fellows of the Designer Bookbinders at the end of *The New Bookbinder* 3 (1983).

Fahey, Herbert and Peter (Charts I, IV)

The training of Herbert and Peter Fahey has been curiously hard to establish. Until 1973 all published accounts mentioned only European teachers, but in that year Peter Fahey said in her article on Belle McMurtry Young that she had studied with Mrs. Young (*GBWJ* 12:2 p. 10). This shows that the published accounts were incomplete and makes oral evidence important, in particular that of Duncan Olmsted (who began to study with Peter Fahey in 1939) and also that of the late Leah Wollenberg (who studied with Octavia Holden and Belle McMurtry Young in the 1930s, and later studied with Peter Fahey).

Herbert Fahey became interested in binding apparently around 1927, perhaps during a trip to Paris that year. At least one of the Faheys apparently studied with Octavia Holden around this time; but the evidence for this is vague and exclusively oral (see Olmsted in *GBWJ* p. 3; *SF Oral* especially p. 17, 22, 81).

The Faheys' real devotion to binding began during an east-to-west around-the-world trip started in 1931. After seeing an exhibit of Ignatz Wiemeler's

work in 1932 in Paris they stayed in Europe for two years or three years to study binding. McCaffrey writing in 1938 said two years (p. 5); but Duncan Olmsted says three: six months with Wiemeler, two years in Paris with Mlle. M. Morin-Pons, and six months in London with Douglas Cockerell and one other (*GBWJ* 13:1 p. 5; *SF Oral* p. 81.) All sources agree on Wiemeler, Morin-Pons, and Cockerell. Mrs. Kathryn Gerlach, who first met the Faheys during their time with Wiemeler, confirmed to me that it was for “a very short time—six weeks or six months” (telephone conversation, 1988). I have not been able to obtain a series of articles written by Herbert Fahey for *Share Your Knowledge Review* starting in October 1933 (mentioned by McCaffrey p. 5); these may have emphasized European printing, not binding. The Faheys returned to San Francisco during the winter of 1934–35 (*SF Chronicle* 1935).

There is confusion about the Faheys’ second English teacher. The prospectus to their *Finishing* mentions “a thorough apprenticeship at the bench with the firm of H.T. Woods of London”; but this statement was dropped from the list of teachers in the book itself, and it abuses the precise English meaning of “apprenticeship.” Duncan Olmsted says that their second English teacher was Thomas Harrison (in *GBWJ* 13:1 p. 3; *SF Oral* p. 81); and Harrison was indeed a partner at Woods. *GYB* from 1938–39 through 1945–46 gives this teacher as “Thomas Hudson, London”; I can identify no binder of this name and believe it to be a misprint, but it is the only direct statement by the Faheys of the name of their second English teacher.

Duncan Olmsted and Leah Wollenberg agree that Peter at least studied with Belle McMurtry Young after the Faheys returned to San Francisco (*GBWJ* 13:1 p. 3; *SF Oral* p. 7, 17; personal contact, conversations, 1988); and, as has been said, this is confirmed by Peter Fahey’s article on Mrs. Young.

I am indebted to Duncan Olmsted, the late Leah Wollenberg, Stella Patri, Kathryn Gerlach, and Sheila Casey, who all spoke to me about the Faheys; and to Gale Herrick, who allowed me to use and later gave me memorabilia and printed materials from Peter Fahey’s studio. I am both glad and sorry to say that virtually all they told me had already been captured in *SF Oral*.

“A la Fahey.” *Bookbinding Magazine* 22 (September 1935), p. 32.

“Binding Renaissance.” *San Francisco Chronicle* (Wednesday, December 11, 1935), Second Section p. 1.

McCaffrey, Frank. “Herb Fahey, San Francisco’s Versatile Printer-Binder.” *Share Your Knowledge Review* 19 (August 1938), p. 3-5, 16.

Fahey, Herbert and Peter. “Acknowledgement”, in *Finishing in Hand Bookbinding* (San Francisco: The Authors, 1951), p. [5].

———. Prospectus for *Finishing in Hand Bookbinding*. [4] p.

Olmsted, Duncan. “Edna Peter Fahey.” *GBWJ* 13:1 (Fall 1975), p. 3-7.

"Noted Bookbinder Edna Peter Fahey Dies." *San Francisco Chronicle* (Friday, August 30, 1974), p. 25.

"Deaths. Edna Fahey, Bookbinder." *San Francisco Examiner* (August 30, 1974).

SF Oral passim.

Fiske, Ella (Additional List A)

See sources on Margaret Lecky and Elizabeth P. Niehoff.

Flasch, Joan (Chart I)

G News #61 (December 1988), p. 2; personal contact with Gary Frost (telephone, June 1988).

Foote, Florence (Chart III)

Miss Foote had studied with Cobden-Sanderson before 1900, and was a student and associate of Evelyn Nordhoff. From 1900 on she directed the Evelyn Nordhoff Bindery; it is not yet clear whether this was a direct continuation of Miss Nordhoff's own Elephant Bindery or a new venture (as *L Thomp* p. 103 claimed). Miss Foote apparently returned to Cobden-Sanderson for study in the summer of 1901, and she studied with Jules Domont in Paris in the summer of 1903. She exhibited regularly, together with students of the Nordhoff Bindery, as late as 1904; and she was actively lecturing on bookbinding late that year. I have found no other contemporary reference to her, and she was never a member of the Guild of Book Workers. Four of her bindings were reproduced in *The Craftsman* for April 1902. Students rarely claimed Miss Foote as their teacher in *GYB*, but it is likely that all who claimed "Nordhoff Bindery" had studied with her. See sources on Evelyn H. Nordhoff; and:

"An Exhibition of Fine Books." *New York Times Saturday Supplement* (June 28, 1902), p. 441.

Bowdoin, William Goodrich. "Bookbinding. Progress in the Art Within a Year—Recent Exhibitions." *New York Times Saturday Review of Books and Art* (January 17, 1903), p. 36.

———. "Bookbinding. Progress in the Art During the Past Year—Exhibitions of Bookbindings." *New York Times Saturday Review of Books and Art* (January 9, 1904), p. 1-2.

———. "Bookbinding, Progress in the Art During the Past Year—Exhibitions of Bookbindings." *New York Times Saturday Review of Books and Art* (January 14, 1905), p. 20; and (January 21, 1905), p. 48.

Foote, Florence. "The Binding of Books." *The Craftsman* 2:1 (April 1902), with photos to face pp. 8, 9, 40, 41.

King, Dr. Morris Lee. "A Year's Record in Bookbinding." *New York Times Saturday Review of Books and Art* (January 19, 1907), p. 28.

Freeman, Sarah Jane (Chart III)

GYB 1906–07 through 1941–42; *G Prosp.* There are some biographical details in the *G* 75 entry on Eliza Ingle, but this source is vague about whether the V.A. hospital where Freeman and Ingle met was in Baltimore or elsewhere.

Frewin, George (Chart II)

Janet Blake of Sangorski and Sutcliffe informs me:

George Frewin was apprenticed with S&S in 1918 and became a first class forwarder. The high regard that his fellow workers placed on his abilities was indicated by the fact that he was eventually allowed to work next to Sylvester Byrnes who was the forman of the forwarding workshop after H. Gatwood (and who later forwarded the infamous "Titanic Omar").

Frewin joined the Central School of Arts and Crafts in Southampton Row in London as a teacher, firstly as an evening class teacher, and later on a full time basis.

Frewin is now dead.

See also *Glass* p. 10. Anne Kahle corresponded with George Frewin as late as 1962 (personal contact, conversation, January 1990).

Frost, Gary (Chart I)

Personal contact (conversations, 1988–89); *Today*.

Gerlach, Gerhard (Chart I)

Young, Laura S. "Gerhard Gerlach." *GBWJ* 7:1 (Fall 1968), p. 3-12. (Obituary with 15-item checklist).

Gerhard Gerlach: A Memorial Exhibition of his Bindings and Recent Work of the Members of the Guild of Book Workers, AIGA. Supplement to *GBWJ* 10:1 (Fall 1971).

Personal contact with Kathryn Gerlach (notes, 1988–89).

Gerlach, Kathryn Edwards (Chart I)

Personal contact (notes, 1988–89); *Abbey Newsletter* 11:5 (July 1987), p. 73.

See also sources for Gerhard Gerlach.

Glaister, Don (Chart IV)

Personal contact (letter, February 1989); *Guyette*; *Today*. See also *Binders' Guild Newsletter* 5:1 (January 1982), p. 21.

Gourley, Paula (Chart IV)

Personal contact (conversation, October 1989; letter, September 1990.) See: Gourley, Paula M. "The Hand Bookbinding Program at the University of Alabama." *GBWJ* 25:1 (Fall 1986), p. 7-12.

Green, Dr. Harry (Chart IV)

G Op 1975 p. 3, 1977 p. 3, 1981 p. 3; *SF Oral*. I am indebted to Harry Green's student Alan Addlestone for two excellent letters of reminiscence about Dr. Green.

Greenfield, Jane (Chart I)

Personal contact (note, July 1988); *G Op* 1975 p. 6.

Gunner, Jean (Chart II)

Hunt p. 27; personal contact with Deborah Evetts (letter, August 1988).

Hanford, Helen G. (Chart III)

GYB 1934-35 through 1937-38.

Harcourt Bindery (Additional List B)

Personal contact (letter from Sam Ellenport, January 1989); *G Op* 1975 p. 7, 1977 p. 7, 1981 p. 8. Over the years *Binders' Guild Newsletter* has published or reprinted many articles on Harcourt.

Wright, Helena. "The Harcourt Bindery of Boston: Historical Notes." *GBWJ* 14:2 (Winter 1975-76), p. 3-8.

Hiller, Barbara Fallon (Chart IV)

Interview with Hiller in *SF Oral* p. 147-74; *Guyette*. Date of death from executor's notice.

Holden, Octavia (Chart IV)

Information on Miss Holden is sparse. She was listed in *GYB* 1906-07 through 1945-46 as a pupil of Domont and Gruel; the length of her study with them comes from the letter reproduced in *SF Oral* p. 182. She was working as a forwarder in San Francisco by 1902; see *SF '02* p. 3, 6, 7. Stella Patri's memory that Miss Holden learned in France after World War I is clearly in error; even so, circumstantial details in Mrs. Patri's account may be correct, or Miss Holden may have revisited France around 1918. See *SF Oral* passim, especially p. 115 and 175-83; and:

Herrick, Stephen Gale. "The Founding of the Hand Bookbinders of California." *GBWJ* 16 (1977-78), p. 2; also p. 10-17.

Doyle, Margaret Marshall. "In the Art World." *San Francisco Call* (Sunday, January 30, 1910), p. 30.

Hoopts, Arthur (Chart Ia)

Personal contact with Fritz Eberhardt (letter, June 1988).

Horton, Carolyn (Additional List A)

Hunt p. 42; see also:

"Carolyn Horton Retires." *Abbey Newsletter* 8:5 (October 1984), p. 67-8.

Cooke, George W. "Carolyn Horton: Pioneer Conservator." *CAN* #36 (January 1989), p. 6-7.

Hunter, Constance (Chart IV)

Personal contact (conversation, 1989; note, September 1990).

Ingle, Eliza (Chart III)

G 75 p. 25; obituary by Laura S. Young in *GBWJ* 6:2 (Winter 1967-68), p. 27; note by Thomas W. Patterson in *GBWJ* 1:1 (Fall 1962), p. 25. Patterson mentions only Freeman as Miss Ingle's binding teacher; Mrs. Young mentions only Van Sweringen. *G 75* implies that Freeman was Ingle's first binding teacher, and says that they met "at a Veterans Administration hospital." Although the V.A. was founded in 1930, it succeeded the earlier Veterans Bureau; no conclusions as to the date of meeting of Ingle and Freeman should be drawn from *G 75*'s precise wording (Patterson says "a government hospital"). Miss Ingle was teaching in Baltimore by 1939 (see *GBWJ* 4:2 [Winter 1966], p. 13). She does not appear in *GYB*, but had joined the Guild by 1962.

James, Louise Russell (Chart III)

GYB 1940-41 through 1945-46; *G 75* p. 47.

Johnson, Arthur (Chart II)

Personal contact (letter, March 1990); *BrToday*. See:

Middleton, Bernard. "Craft Bookbinding in 1952." *Paper and Print* (Spring 1953), p. 66.

Arthur Johnson, a holder of the NDD and a key figure in the revival of British bookbinding in the 1950s, should not be confused with the earlier binder Arthur Henry Johnson, a City and Guilds double silver medalist. Arthur Henry Johnson was apprenticed at Sanborski and Sutcliffe in 1920 (the year of Arthur Johnson's birth) and died on the beach at Dunkirk.

Kahle, Anne Henning (Chart II)

Personal contact (conversations, 1989); *Today*. See also sources given under "Capricornus."

Kendall sisters (Chart III)

Sarah Ellet Kendall is listed in *GYB* 1907-08; Mary Ellet Kendall is in *GYB* 1907-08 through 1908-09, and then as Mary Kendall Valentine 1922-23 through 1927-28. See also the *GYB* listings for Alice Dering 1914-1925, a pupil of "the Misses Kendall, Chicago" and Jules Domont; and for Winifred Jenney 1930-1939, a pupil of Gertrude Stiles, "The Kendall Sisters, Chicago," and Emily Preston. See also *Dreyfus*.

Kersten, Paul (Chart Ia)

I can find no good account in English, and too many bibliography entries in German. See, however:

Miner, Dorothy. *The History of Bookbinding 525–1950 A.D. An Exhibition Held at the Baltimore Museum of Art. . . .* Baltimore: Trustees of the Walters Art Gallery, 1957, p. 232 (entry # 586).

Knowlton, Daniel G. (Chart III)

Personal contact (note, July 1988); *G* 75.

Kyle, Hedi (Chart I)

Personal contact (card, July 1989); *G* 80.

Lada-Mocarski, Polly (Chart I)

Personal contact (telephone, March 1990; note, March 1990); *G* 75. *GYB* 1936–37 gives Wiemeler and Gerhard Gerlach as teachers; 1937–38 and 1938–39 give Wiemeler only; 1939–40 through 1945–46 give Wiemeler and Edith Diehl, but Mrs. Lada-Mocarski informs me that she and her husband left New York before she had a chance to study with Diehl, although she knew Diehl well and had signed up for Diehl's class. See also:

Cooke, George W. "Polly Lada-Mocarski: Visionary Conservator." *CAN* #40 (1989), p. 8-9, 32.

Lane, Marion U.M. (Chart III)

According to *G* 75 p. 46, Miss Lane died at age 89. In 1953 she told Kauffman "I am not 80 yet," implying birth after March 1873. Miss Lane had her studio in Henry James's garden for some time while her friend Mary Weld was James's amanuensis (1901–1905), so she must have studied with Sangorski and Sutcliffe before 1905 yet after the firm began in 1901. She appears in *GYB* from 1907–08, by which time she had presumably returned to the U.S., through 1917–18. She was referred to as "the late Marion U.M. Lane" in *GBWJ* 13:3 (Spring 1975), p. 21. See:

Kauffman, John M. "Practitioner Of A Vanishing Art." *Washington Star Pictorial Magazine* (March 15, 1953), p. 18, 21.

Hyde, H. Montgomery. *Henry James At Home*. New York: Farrar, Strauss & Giroux, 1969, p. 155 (with photo to face p. 210).

Lauer, Annette J. (Chart III)

Bartlett, Guilford H. "Small Exhibitions—AIGA: Annette J. Lauer." *GBWJ* 13:3 (Spring 1975), p. 21-3.

Obituary. *G News* #51 (April 1987), p. 1, quoting the *Washington Post* for April 15, 1987.

Lazier, Rose (Chart III)

GYB 1910–11 through 1917–18.

Lecky, Margaret (Chart I)

GBWJ 8:1 (Fall 1969), p. 33–4; *G* 75.

Page, Joanne. "Profile: Margaret Lecky." *G News* #48 (October 1986), p. 2–3.

"In Memoriam Margaret Lecky." *G News* #58 (June 1988), p. 2.

Rohman, Ruth-Ann. "Margaret Lecky." *The Gold Leaf* 6:2 (September 1986), p. 5.

Le Fevre, Eunice (Chart III)

G Op 1975 p. 8, 1977 p. 8, not in 1981.

Library of Congress (Chart II, Additional List B)

I have talked to a number of binders trained at LC, but their experiences and memories were quite varied. The history of training at LC would merit separate treatment.

Londenberg, Kurt (Chart I)

Personal contact (letter, January 1990), correcting previously published dates of study with Wiemeler.

Kurt Londenberg Bucheinbande. Katalog mit Werkverzeichnis von 1946–1965. Offenbach am Main: Freunde des Klingspor-Museums, 1965.

Kurt Londenberg Bucheinbande. Katalog mit Werkverzeichnis von 1965–1978. Wolfenbüttel: Herzog August Bibliothek, 1978.

Lucas, Robert (Chart IV)

Personal contact (letter, June 1989; note, September 1990); *G Op* 1975 p. 4.

Marot, Elizabeth G. (Chart III)

Listed in *GYB* 1906–07 as a pupil of Cobden-Sanderson only; in 1907–08 through 1925–26 adds Jules Domont. Miss Marot was known to *Dreyfus* only through *GYB*.

The only substantial information is a rather scrambled statement by Esther Griffin White, who says on p. 377:

The work of Miss Emily Preston, of New York, and Miss Elizabeth G. Marot, of Philadelphia, both well-known pupils of Cobden-Sanderson, shows his influence, but both do strong and original designing. Miss Marot is one of his most successful pupils, although she learned under him merely the rudiments of the craft, with Mrs. Jerome Conner, who was a pupil in turn of the binder at Syracuse, afterward setting up, with Miss Baker, of Memphis, a

little shop at East Aurora, where Miss Marot studied for seven months, later going to Cobden-Sanderson as a pupil.

While this is formally self-contradictory and, taken as a whole, meaningless, it does establish Marot as a Cobden-Sanderson student from Philadelphia. The Mrs. Conner and Miss Baker referred to are otherwise unknown to me. (Cordelia Baker of St. Louis did not go to Cobden-Sanderson until 1902.) If, as is probable, Agnes St. John studied with Miss Marot, then Marot must have gone to Cobden-Sanderson before the turn of the century. See:

White, Esther Griffin. "Some American Art Bookbinders." *Brush and Pencil* 13 (1904), p. 373-8.

Matthews, William F. (Chart II)

Maggs, Bryan D. "William Matthews." (obituary). *DB Review* 10 (Autumn 1977), p. 2-5.

Harrop, Dorothy A. "Craft Binders at Work I. William F. Matthews." *The Book Collector* 21:4 (Winter 1972), p. 524-31.

McLeish family (Charts II, III)

Information is sparse on Charles McLeish the elder and younger, and almost nonexistent on Peter McLeish. See:

Stubbings, S. "An Interview with Charles McLeish." *Bookbinding Trades Journal* vol. 2 #11 (1912), p. 166-8; see also vol. 2 #10, p. 151, 153.

Nixon, Howard. *Broxbourne Library: Styles and Designs of Bookbindings from the twelfth to the twentieth century*. London: Maggs Bros., 1956, p. 230. (Most other sources are derived from this. More accessible, but a bit shorter, is:)

Nixon, Howard. *British bookbindings presented by Kenneth H. Oldaker to the Chapter Library of Westminster Abbey*. London: Maggs, 1982 .

The date of apprenticeship of Charles McLeish the elder is derived from Florence Foote's statement in 1900 that "The finisher at Sanderson's has been working at his branch of the art for twenty-seven years;" this would make him fourteen years old, a reasonable age, when he started. See: "Bookbinding as an Art," *New York Times* (July 22, 1900), p. 4. The correct date of death of Charles McLeish the elder was provided by Marianne Tidcombe. The dates of Charles McLeish the younger are given in Bernard Middleton's *History of English Craft Bookbinding Technique* (London: Hafner, 1963), p. 201.

The 1908/09 Prospectus for the Central School of Arts and Crafts names Peter McLeish as one of three assistants to Alfred de Sauty in the evening Bookbinding program for journeymen and apprentices; Marianne Tidcombe tells me that this was the first year that McLeish taught at the Central School (letter, April 1990). In 1909/10 the pre-apprenticeship Day School for Boys

began, with Peter McLeish as the sole binding teacher (*Cawthron I*, p. 57 top right). Cawthron also quotes a 1910 report by F. Morrell saying that in the Day School "the teacher . . . was a finisher and 'hardly recognized the features of forwarding . . .'" (ibid., bottom right). This would make economic sense in the McLeish family, since Peter's brother Charles was presumably a forwarder (if not, C. & C. McLeish would not have had a full staff).

Bernard Middleton tells me: "When I went to the Central School in 1938 William Matthews was teaching both forwarding and finishing. I do not remember McLeish teaching finishing until we were evacuated to Newbury, Berkshire, in Sept. 1939, at which time the staff was smaller." (letter, January 1990). Peter McLeish's teaching apparently ended about this time: no binders who began to learn after World War II name him among their teachers. Several memories of Peter McLeish from the 1930s are to be found in *Glass*, but without dates or other solid data. Marianne Tidcombe has confirmed that Peter was the son of Charles the elder, and that his teaching ended around the end of the 1930s.

Dorothy Harrop's article on William Matthews (see sources on Matthews) p. 527, mentions Charles the elder as Peter's father, and tells of finishing tools that passed from Cobden-Sanderson to Charles the elder to Peter to Matthews. Daniel Knowlton tells me that at least 174 other finishing tools of Charles McLeish were purchased by Brown University around the early 1960s, and were used by Knowlton in the bindery at Brown (telephone call, and ink impressions of the tools, January 1990). Marianne Tidcombe says that some of Matthews' tools could be from Cobden-Sanderson or the Doves Bindery, but that the tools at Brown are not (letter, April 1990).

Mills College (Additional List B)

The studio of Florence Walter was given to Mills College after her death in 1972 (*G 75*, p. 28). In 1975 Robert Lucas was teaching binding at Mills (*G Op 1975*, p. 4); by 1977 Betty Lou Beck was the teacher (*G Op 1977*, p. 4). See: "Graduate Program in the Book Arts." *G News* #31 (Summer 1983), p. 6. "People." (Betty Lou Chaika leaves Mills). *Abbey Newsletter* 11:7 (October 1987), p. 104.

"Mills College Closes Book Arts Program." *Abbey Newsletter* 13:5 (September 1989), p. 96.

Minter, William (Chart IIa)

Personal contact (telephone, June 1989); *G 80*; *Anthony Mem.*

Mowery, Frank (Chart I)

Personal contact (conversation, October 1989); *Vary*; *G 80*.

Mowery, Frank. "A Binder's Training." *GBWJ* 20:1-2 (1981-82), p. 21-4.

Mueller, Ingeborg (Chart I)

Personal contact with Heinke Pensky-Adam (card, February 1990).

Nash, Katherine (Chart III)

Appears in the *GYB* "Amateur Bookbinders" list from at least 1927–28 and perhaps earlier; in the professional list from 1931–32 giving Preston and Sangorski & Sutcliffe as teachers; from 1933–34 through 1945–46 Emile Maylander is added. Not in the 1962 Membership List.

Newberry Library (Additional List B)

I am indebted to Barclay Ogden for discussing the history of conservation at the Newberry Library. See also:

Ogden, Sherelyn J.B. "Conservation of Library Materials at the Newberry Library." *GBWJ* 14:1 (Fall 1975), p. 11-14.

Cullison, Bonnie Jo. Letter on closing of the Newberry bindery. *Abbey Newsletter* 12:8 (December 1988), p. 133.

Niehoff, Elizabeth P. (Chart III)

Listed in *GYB* 1937–38 through 1945–46.

Noack, Gisela (Chart I)

Personal contact (note, February 1989); *Trout*.

Nordhoff Bindery (Chart III)

L Thomp p. 103 said that Florence Foote "started the Evelyn Nordhoff Bindery in New York *after* Miss Nordhoff's death." This seems odd, but appears to be true: the "apprentice book" of Minnie Prat shows that Miss Nordhoff's own name for her bindery at Fourth Avenue on Washington Square was the "Elephant Bindery." Within a year of Miss Nordhoff's death Miss Prat and Miss Foote, her only students of note, were set up in new locations: Miss Prat at the "Primrose Bindery" at 37 West 22nd Street, Miss Foote at the "Evelyn Nordhoff Bindery" at 114 East 23rd. From the time of the first known mention of the Nordhoff Bindery (in 1900) an elegiac note was struck. An Evelyn Nordhoff Association was formed, in charge of the bindery and school, to carry out "Miss Nordhoff's idea to have a school of industrial arts for women;" pupils in *GYB* almost always named as teacher "Evelyn Nordhoff Bindery" rather than Miss Foote (who directed the bindery and the school) or Miss Nordhoff personally. In 1900 the course was seven months long, five days a week full-time; six full leather and six half leather bindings were done in the time. Pupils could repeat the course, doing mostly finishing, and it was planned to lengthen the basic course. There were at least six pupils at this time, but "There is only one pupil at the Nordhoff Bindery who is taking up the work as a profession. The others are women of wealth

and culture who are learning to bind books because it gives them a pleasing handicraft and an opportunity to give expression to their individual tastes . . .” A photo of the Nordhoff Bindery was published in *The Craftsman* in April 1902, with photos of bindings by Foote and Nordhoff. In December 1902 the Nordhoff Bindery became affiliated with the Art Students League, and moved into quarters in the League’s building at 275 West 57th Street. See sources on Evelyn Hunter Nordhoff, Florence Foote, and Minnie Prat.

Nordhoff, Evelyn Hunter (Chart III)

Miss Nordhoff was Cobden-Sanderson’s first and possibly his best-known American student. According to one source, she was the daughter of the journalist Charles Nordhoff (1830–1901) and thus an aunt of Charles B. Nordhoff (of *Mutiny On The Bounty*). She began study with Cobden-Sanderson in 1895, and wrote an article that is one of the few surviving personal glimpses of the Doves Bindery. In November 1896 she participated in a binding exhibition at Scribners’ in New York. By late 1897 she was teaching in her “Elephant Bindery” on Washington Square (see sources on Minnie Prat). A posthumous article by Miss Nordhoff, published in 1898, makes it clear that she died late that year. Frank E. Comparato, without citing a source and in a paragraph filled with errors, says that Miss Nordhoff was thirty-four years old when she died. It has been hard to uncover any details on Miss Nordhoff’s life; perhaps the Charles Nordhoff or the Charles B. Nordhoff papers, when located, will hold some details. See sources on Florence Foote and Minnie Prat; *Dreyfus*; and:

Entry on Charles Nordhoff in the *Dictionary of American Biography*.

“Exhibition of Rich Bindings.” *New York Times Saturday Review of Books and Art* (November 21, 1896), p. 5.

“Bookbinding As An Art: Enthusiasm of Students of the Evelyn Nordhoff Bindery.” *New York Times* (July 22, 1900), p. 4.

“The Nordhoff Bindery Exhibit.” *New York Times Saturday Review of Books and Art* (December 22, 1900), p. 945.

The Journals of Thomas James Cobden-Sanderson, 1879–1922. London: Richard Cobden-Sanderson, 1926. 2 vols.

Comparato, Frank E. *Books For The Millions*. Harrisburg: Stackpole, 1971, p. 87.

Nordhoff, Evelyn. “The Doves Bindery.” *The Chap-Book* 4:8 (March 1, 1896), p. 353-70.

———. “Bookbinding As A Craft.” *New York Tribune Monthly* 9 (December 1898), p. 94-95.

North Bennet Street School (Additional List B)

Swartzburg, Susan G. “North Bennet Street School Bookbinding Course.”

CAN #29 (April 1987), p. 8.

Miller, Sally McIntosh. "North Bennet Street School." *New Library Scene* 7:2 (April 1988), p. 1, 5-6.

See also sources on Mark Esser.

Noyes, Helen Haskell (Chart III)

G Prosp (as Helen G. Haskell); see also *G* 75 p. 8. Exhibited as early as 1902: see "Arts and Crafts Exhibition," *New York Times Saturday Review of Books and Art* (March 22, 1902), p. 183. In *GYB* 1906-07 and 1907-08 she gave Emily Preston and Jules Domont as teachers; in 1908-09 she added Nordhoff Bindery; from 1917-18 through 1938-39 she deleted Preston and gave only Domont and Nordhoff Bindery. Her name appears in *GYB* as Helen G. Haskell through 1909-10, and as Helen Haskell Noyes from 1910-11 through 1938-39.

Parrot, Gray (Chart I)

Personal contact (note, January 1990); *Trout*.

Patri, Stella (Chart IV)

Interview with Patri in *SF Oral* p. 29-76; *Guyette*; personal contact (conversation and notes, 1988).

Peck, Clara Boardman (Chart III)

Listed in *GYB* 1909-10 through 1911-12 as a pupil of Fanny Dudley; A. Cuzin added 1912-13 through 1914-15 and from 1918-19 through 1945-46. Name appears as Clara Boardman 1909-10 through 1914-15; as Clara Boardman Peck 1918-19 through 1945-46.

Pensky-Adam, Heinke (Chart I)

Personal contact (card, February 1990); *G* 75; *G* 80.

Petherbridge, Guy (Chart II)

Personal contact (letter, February 1989). Mr. Petherbridge informs me that he "Studied archive conservation and conservation bookbinding at Camberwell and with Denis Blunn, Reading, England, and Anthony Cains, Trinity College Library, Dublin, as part of a rigorous and varied background in the conservation of historical library collections and codicological investigation." Listing Petherbridge as a binding teacher somewhat falsifies the small component single-book rebinding makes in his background and approach.

Plummer, John (Chart II)

Personal contact (letter, June 1990); *Glass*; vita in *DB News* 3 (July 1975), p. 13. A false birth date of 1898 was published in the catalogue of the Houston exhibition of 1980.

Powell, Roger (Chart II)

Personal contact (letter, January 1989) in which he said "at 93 I am of course completely retired." Powell was still at work earlier in the 1980s. Date of death from *Abbey Newsletter* 14:7 (November 1990), p. 128. Otherwise I have followed:

Pickwood, Nicholas. "Powell Multiscient." *The New Bookbinder* 2 (1982), p. 3-16.

Nixon, Howard. *Roger Powell and Peter Waters*. Foxfield: The Slade, n.d. (1965).

Prat, Minnie Sophia (Chart III)

Miss Prat's "apprentice book" and correspondence from her period of study with Evelyn Nordhoff are now in the Provincial Archives of Nova Scotia, and are apparently a major untapped source on Arts and Crafts binding. See: *The Prat Exhibition: Three Talented Sisters*. Halifax: Provincial Archives of Nova Scotia, 1987.

Barnard, Elissa. "The Prat Sisters: Free Spirits of the 1890s." *The Nova Scotian* (Saturday, January 31, 1987), p. 12-14.

Preston, Emily (Chart III)

Listed in *GYB* 1906-07 through 1945-46; *G Prosp; Dreyfus*. Miss Preston had returned from study in London and exhibited in New York by 1902; see "Arts and Crafts Exhibition," *New York Times Saturday Review of Books and Art* (March 22, 1902), p. 183. From at least 1942-43 *GYB* lists Miss Preston as an Honorary Life Member. See also *GYB* 1945-46, p. 3, 7.

Ramsey, Eleanore (Chart IV)

Personal contact (conversations); *Today*; see also *SF Oral*, p. 160.

Ritzenthaler, Mary Lynn (Chart IIa)

Personal contact (letter, June 1989); *G* 80; *Anthony Mem*.

Roach, Mariana Kendall (Charts I, III)

First listed in *GYB* 1945-46 as a pupil of Gerlach and Diehl, and living in Dallas. It is not clear how long Miss Roach studied in New York, nor is it clear whether this was in the late 1930s or the early 1940s. I am indebted, at second hand and fifteen years remove, to Jim McWhirter and James G. Stephens, who gathered and sent the clippings and typescripts which formed the basis for Lansing S. Moran's obituary in *GBWJ* 14:3 (Spring 1976), p. 50; these materials are now in a partial *Journal* archive kept with the Guild Library in Iowa City. See:

"A Maxi-Person." *Now, the Magazine for North Texas* 1:1 (April 1971), p. 30 f.

"Woman of Achievement." Unmarked magazine clipping (apparently an official announcement) on recipients of the Southern Methodist University Distinguished Alumnae Award for 1972.

Kutner, Janet. "Bookbinding Alive—Doing Well." *Dallas Morning News* (Tuesday, February 1, 1972), p. 14 A.

"Rites Tuesday for teacher." *Dallas Morning News* (Monday, March 22, 1976), p. 5 D.

McClain, Charleen. "Mariana Roach 1908–1976" *Craft Horizons* 36:3 (June 1976), p. 10.

St. John, Agnes (Chart III)

See also sources for Miss St. John's partner Mary Crease Sears. Swift says that Miss St. John first took "a three years' course in design at the School of Industrial Arts in Philadelphia," after which "For a while she studied with a famous pupil of Mr. Cobden-Sanderson before starting for Paris." (p. 437). The implication that this original binding instruction was in Philadelphia is not made specific; but if it was, then the unnamed teacher was presumably Elizabeth G. Marot, the main direct Cobden-Sanderson student associated with that city. In Paris, St. John "arranged to study with Gruel's head assistant, M. Provost, a wonderfully able man, who, as a perquisite for long service, was allowed to give private lessons several evenings in each week." (ibid.) She also, predictably, studied with Jules Domont. After 1929 Miss Sears worked alone; we may presume that Miss St. John died or perhaps retired in that year. Miss St. John was never a member of the Guild of Book Workers.

Swift, Claire Coburn. "The Fine Art of Bookbinding." *The Outlook* (October 24, 1908), p. 433-40.

Sangorski & Sutcliffe (Charts II, III)

Information is comparatively common for a trade firm. I have in general followed:

Allen, Derek. "The Book Wonderful." *Bookbinder* 2 (1988), p. 21-34.

The aid and corrections of Janet Blake have been invaluable. Birth dates for Francis Sangorski and George Sutcliffe were provided by Marianne Tidcombe.

Don Cawthron holds, with some justification, that both partners taught at Camberwell until early 1904, after which Francis Sangorski taught at Northampton Polytechnic and George Sutcliffe taught at Camberwell (assisted by H. Gatward, who was at the time Sangorski & Sutcliffe's forwarding foreman); see *Cawthron I*, p. 60, 61. This opinion is based on Francis Sangorski's obituary and another reference, both in the *Bookbinding Trades Journal* vol. 2 (#10 p. 149, 1912; #16 p. 248, 1914). Sources on Camberwell,

however, agree that the entire Typography department, apparently including bookbinding, was established only in 1904. See:

Akers, Robert. "Conservation Training at Camberwell School of Art and Crafts." In: *Cambridge 1980 Abstracts & Preprints* (of the Society of Archivists/Institute of Paper Conservation conference), p. 43-4.

ILEA Camberwell School of Art and Crafts. *Prospectus 1984-1985*, p. 1.

Possibly bookbinding was established at Camberwell before the Typography department; equipment and space may conceivably have been found off-campus. George Sutcliffe continued to teach at Camberwell until 1913.

In addition to trade students at Camberwell and Northampton and to apprentices, Sangorski & Sutcliffe taught in the workshop at various times. The nature of this instruction is not clear, but the firm's non-trade students included a number of well-known American women binders. Janet Blake tells me:

With regard to the teaching of lady binders, Mr. Bray informs me that S & S started to take pupils quite soon after they started in 1901 and that some of these became quite proficient. We believe that Edith Diehl was one of these people. He also informs me that the practice of taking pupils was revived in the slump of 1930-39 (letter, January 1990).

Sears, Mary Crease (Additional List A)

I am indebted to Gillian Boal for drawing my attention to Miss Sears, and to her and to Joseph Newman for providing information on Sears and St. John. According to Swift, Sears could find no American teacher;

Finally, Mr. P.B. Sanford, previous to going to the Carnegie Library in Pittsburgh, permitted Miss Sears to enter his bindery to get some practice in designing and finishing only . . . for several months she worked steadily . . . (p. 436).

The only French teacher whom Swift mentions for Sears is Jules Domont. Sears' obituary lists only Romeo Cervi of Boston and Domont. *L Thomp* on unknown evidence says she "studied in Paris under Domont, Badet, and Provost." (p. 104). By 1965 the Sears-St. John teaching line had apparently died out: at any rate there is no mention of it in Betsy Eldridge's "Boston Notes" in *GBWJ* that year (4:2 p. 4-16). See also the sources for Miss Sears' partner, Agnes St. John.

Swift, Claire Coburn. "The Fine Art of Bookbinding." *The Outlook* (October 24, 1908), p. 433-40.

Obituary. *Boston Herald* (Monday, May 23, 1938).

W.H. Smith & Son (Chart II)

See sources for Cockerell. *Cawthron II* p. 55 top right says that "The 31

August 1933 issue of *BCP* contained an article "Training the young book-binder in the workshops of Messrs. W.H. Smith and Son, Ltd." Unfortunately I have no access to a file of *British and Colonial Printer*, so I have not been able to consult this source.

Sonnichsen, Joanne (Chart IV)

Personal contact (telephone, August 1990).

Spitzmueller, Pamela (Charts I, IIa)

Personal contact (telephone and card, June 1989); *G* 75; *G* 80; *Anthony Mem.*

Stanescu, Catherine (Additional List A)

I am indebted to Laura S. Young for giving me the date of Mrs. Stanescu's retirement (letter, October 1988). See:

Hammel, Lisa. "Learning to Judge a Book by Its Cover." *New York Times* (May 20, 1970); reprinted in *Binders' Guild Newsletter* 10:3 (April 1987), p. 27-8.

Kearns, Robert L. Untitled interview. *GBWJ* 13:3 (Spring 1975), p. 20-21.

Starr, Ellen Gates (Chart III)

I am indebted to Barbara Blumenthal for providing a copy of Miss Starr's *New York Times* obituary (February 11, 1940.) *G* 75 shows a dated binding of 1923; the *Times* obituary says that Miss Starr was bedridden after 1929. *G* 75 gives an incorrect death date, and its claim that Miss Starr was a member of the Guild for a short time is not confirmed by *GYB*, in which she does not appear. See also *Dreyfus*.

Stiles, Gertrude (Chart III)

Gertrude Stiles has proved rather elusive. Waller says that she was listed as a member of the short-lived Guild of Women-Binders in an article of 1899-1900 (p. 35); Waller also says (on different authority) that teachers for this group included De Sauty and P.A. Salvodelli, a finisher who (like De Sauty) came from Riviere (ibid.). In 1902 *SF* '02 mentioned "Miss Gertrude Stiles (Guild of Women Binders), London" and called her entry "A fine example by an American pupil of the Guild." (p. 13). In 1909, Priestman said that "She studied in London . . ." (p. 254). However, in *GYB* 1906-07 through 1912-13 and 1927-28 through 1936-37, Miss Stiles claimed only Sangorski and Sutcliffe as teachers; presumably she went to them after the Guild of Women Binders collapsed. Miss Stiles's pupils in *GYB* give several places of residence for her (see entries under Chester, 1912-19; Jenney, 1931-39; and Brayton, 1933-37). See:

Priestman, Mabel Tuke. "Book Bindings of Noted Craftworkers. Concluded." *Palette and Bench* 1 (August 1909), p. 254-5.

Waller, Ainslie C. "The Guild of Women-Binders." *GBWJ* 24:2 (Spring 1986), p. 31-53.

Ullman, Charlotte M. (Chart I)

Listed in *GYB* 1940-41 through 1945-46 as a pupil of Gerlach only; *G* 75. See: Young, Laura S. "Charlotte M. Ullman." *GBWJ* 2:1 (Fall 1963), p. 5-7.

Bartlett, G.H., Jr. "Charlotte M. Ullman." *GBWJ* 13:2 (Winter 1974-75), p. 27-8.

Obituary in *G News* #59 (August 1988), p. 2.

Van Sweringen, Eleanore I. (Chart III)

Listed in *GYB* 1908-09 through 1909-10 giving Boone, Helen Haskell Noyes, and A. Dehartagh (sic.) as teachers. In 1910-11 Louis Jacobs is added; in 1912-13 C. McLeish is added; in 1924-25 Domont, Noulhac, and Maylander are added. Before 1918 the name appears as Sweringen; 1917-18 through 1933-34 as Van Sweringen. See *G* 75 for retirement and death.

Vaughan, Alex J. (Chart II)

Alexander James Vaughan won the First Prize in the City and Guilds Examination in Intermediate Forwarding in 1911-12, and the First Prize in Grade I Finishing in 1912-13. At this time he would have been in his late teens or early twenties. I am indebted to Don Cawthron for sending me extracts from the City and Guilds records.

Stanley Bray informs me:

Here are all the details I know of Alex J. Vaughan.

So far as I know he did not serve an apprenticeship.

He was a member of the Bookbinding class at Camberwell School of Art before the first war when my uncle [George Sutcliffe] was teaching there. He joined up for the forces, was demobbed soon after 1918, and was taken on the staff of Sangorski and Sutcliffe as a gold finisher and designer. Over the years he was at S & S he designed many of the semi-extra bindings, and was very useful going out and interviewing clients. He remained with S & S until the great slump of 1930, and left about 1933—and I did not hear from him again, or anything about him after. (letter, March 1990).

Janet Blake says of "semi-extra" that it

is a term used by the workshop to denote elaborate onlayed/inlayed bindings, often bejewelled, which fall short of an opus short of the Omar . . . Many of the bindings termed by the old shop as semi-extra are in reality highly ornate, and one finds it hard to believe

that the designs of these bindings were intended to be surpassed!
(letter, January 1990).

Cawthron II p. 55 says that Vaughan was a product of the Central School Day School, but Don Cawthron tells me that this is an error, caused by a misinterpretation of the City and Guilds Examinations records, which lump together students from Camberwell, the Central School, and all other London County Council schools.

By September 1914 Vaughan was teaching at Camberwell (see *British and Colonial Printer*, September 17, 1914); it seems likely that he had been teaching there since the previous year when George Sutcliffe gave up teaching "owing to the pressure of business" (see *Bookbinding Trades Journal* vol. 2 #16 [1913], p. 248). I am indebted to Don Cawthron for providing me with these two references. At this time the binding program at Camberwell was still part-time. When Vaughan retired as full-time head of the program in 1952, it was said that "his connection with the school goes back forty years or so." See:

Middleton, Bernard, "Craft Bookbinding in 1952." *Paper and Print* (Spring 1953), p. 70.

In the late 1950s Vaughan and Middleton were co-Chief Examiners in Bookbinding for the City and Guilds Institute; see:

The Binder's Art: Catalogue of an Exhibition of highlights from the Bernard C. Middleton Collection of books on bookbinding. Rochester, N.Y.: Cary Graphic Arts Collection, 1989, p. [3].

Waters, Peter (Chart II)

Personal contact (note, February 1989) including quotation; see also sources on Roger Powell. There is a 17-page typed transcript of an unpublished talk by Waters on his career (spoken to the Guild of Book Workers in Fall 1979) in the files of Abbey Publications.

Weil, Hope (Charts I, III)

Young, Laura S. "Hope G. Weil." *GBWJ* 24:2 (Spring 1986), p. 2-11. (This was the memorial issue to Mrs. Weil.)

Weisse, Franz (Chart I)

Meier-Oberist, Edmund. "Bucheinbände von Franz Weisse." *Jahrbuch der Einbandkunst* 2/3 (1929-30), p. 134-8.

Thompson, Lawrence S. "Master Bookbinder." *American Book Collector* 8:6 (February 1958), p. 5-8. (Review of *Franz Weisse* by Otto Fröde, Stuttgart: Max Hettler Verlag, 1956.)

Werner, Arno (Chart I)

Personal contact (letter, January 1990); personal contact with David P.

Bourbeau (letter, January 1989).

Arno Werner, *Master Bookbinder*. Cambridge: Houghton Library, 1981.

Charles, Eleanor. "Exhibit Honors a Rare Artisan." *New York Times* (Sunday, February 8, 1981), p. 2 CN?; reprinted in *Binders' Guild Newsletter* 4:5 (May 1981), p. 9.

Wiemeler, Ignatz (Chart I)

Haupt, Georg. "Ledereinbände von Ignaz Wiemeler." *Jahrbuch der Einbandkunst* 2 (1928), p. 213-18.

Ignatz Wiemeler / Buchbinder 1895 bis 1952. Hamburg: Maximilian-Gesellschaft eV, 1953.

I am informed that a full catalog of Wiemeler's work, by Kurt Londenburg, has just been published by Maximilian-Gesellschaft in Hamburg; but I have not yet seen a copy.

Young, Belle McMurtry (Chart IV)

In the *GYB* list of amateur binders 1907-08 through 1909-10; in the professional list 1911-12 through 1920-21 giving her teachers as Octavia Holden, Adolphe Cuzin, Henri Noulhac, and Jules Domont; 1921-22 adds "E. Merlander", corrected to Maylander 1922-23 through 1930-31. Not in *GYB* 1931-32 through 1937-38. Returned 1938-39 through 1945-46 giving as teachers Cuzin, Noulhac, and Maylander. Name given "Belle S. McMurtry" through 1921-22, as "Belle McMurtry Young" thereafter; but Mrs. Young continued to sign her bindings "Belle McMurtry" even after her marriage. See *SF Oral* passim, especially p. 4, 22; and:

H., A. "Exhibition of Book Binding. Mrs. Belle McMurtry Young and Her Pupils Are Showing Work at Nash Library." *San Francisco Examiner* (Sunday, November 26, 1933).

"Belle Young Rites This Afternoon." *San Francisco Examiner* (February 5, 1959), Section II p. 21.

Fahey, Peter. "Belle S. McMurtry." *GBWJ* 12:2 (Winter 1973-74), p. 9-12.

Kane, George. "Belle McMurtry Young: Los Gatos earns fame as noted book-binder." (Los Gatos? California.) *Times-Observer* (Tuesday, May 11, 1976), p. 2.

Garnett, Porter, "News of Art and Artists." *San Francisco Call* (Sunday, August 25, 1912), p. 31.

Young, Laura S. (Chart I)

Personal contact (letter, October 1988; card, January 1990); *G News* #34 (Spring 1984), p. 2 (retirement notice).

Larson, R.K.T. "Love Of Books Leads To Major Career." William and Mary

Alumni Gazette (April 1983); reprinted in *Binders' Guild Newsletter* 13:2 (March 1990), p. 28.

Zaehnsdorf, Joseph (Chart II)

Broomhead, Frank. *The Zaehnsdorfs (1842–1947) Craft Bookbinders*. London: Private Libraries Association, 1986. (I have followed Broomhead as to the date of Joseph Zaehnsdorf's birth; it is sometimes given as 1816.)

Addenda

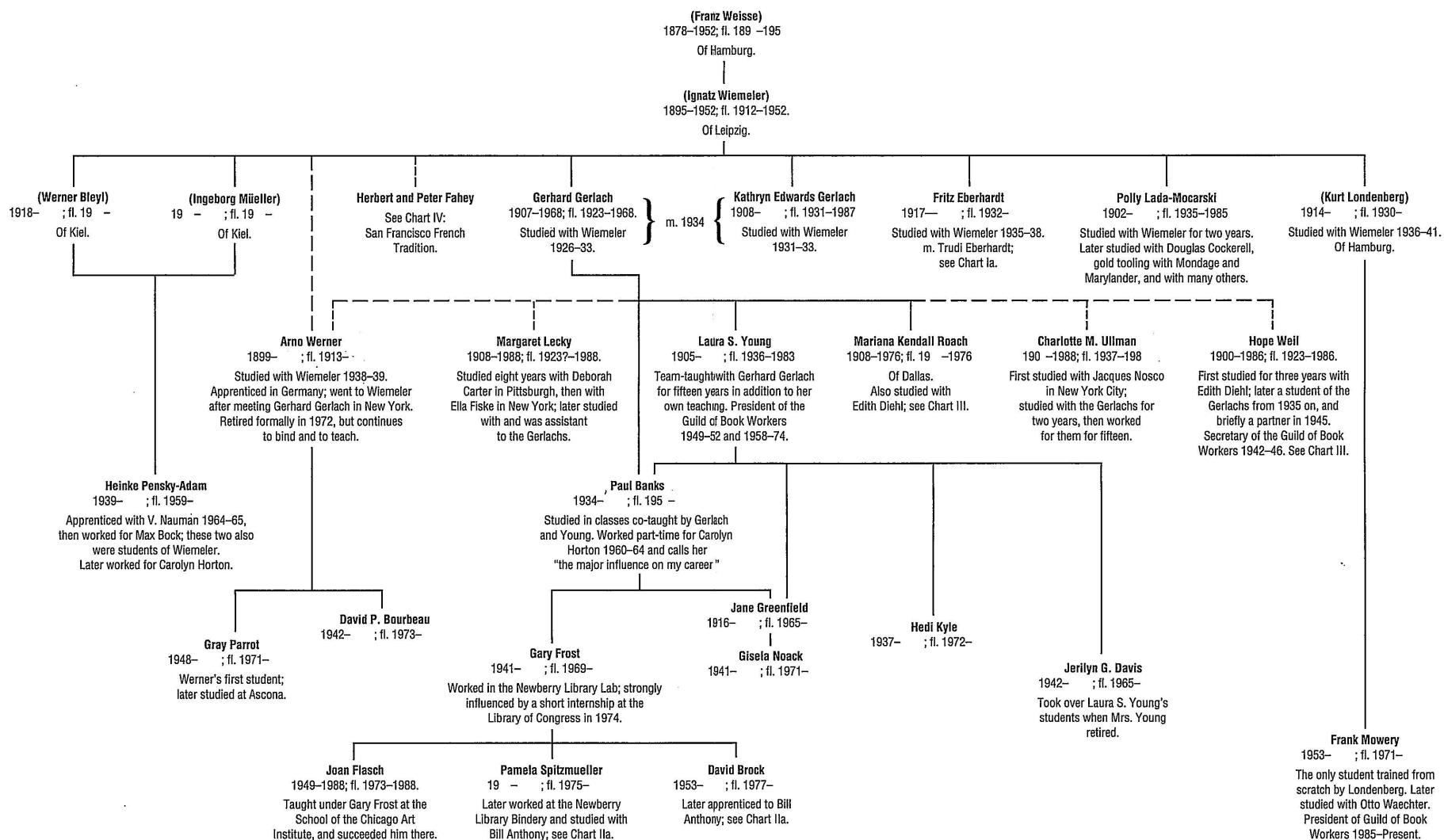
Since completion of the typescript of this article, my attention has been drawn to Miss Minnie Sophia Prat (1868–1901), a student of Evelyn Nordhoff and the teacher of several early members of the Guild of Book Workers. Miss Prat went as apprentice to Miss Nordhoff's "Elephant Bindery" on Washington Square late in 1897; her "apprentice book" and correspondence are now in the Provincial Archives of Nova Scotia, and are apparently a major untapped source on Arts and Crafts binding. In addition, an article by Miss Nordhoff was published posthumously in 1898 and this makes it clear that her death occurred in that year, not in 1899. This new information makes it quite certain that Edith Diehl was a student of the Nordhoff Bindery, not of Miss Nordhoff personally. I am indebted to Barbara Blumenthal for sending me the following articles:

Barnard, Elissa. "The Prat Sisters: Free Spirits of the 1890s." *The Nova Scotian* (Saturday, January 31, 1987), p. 12-14.

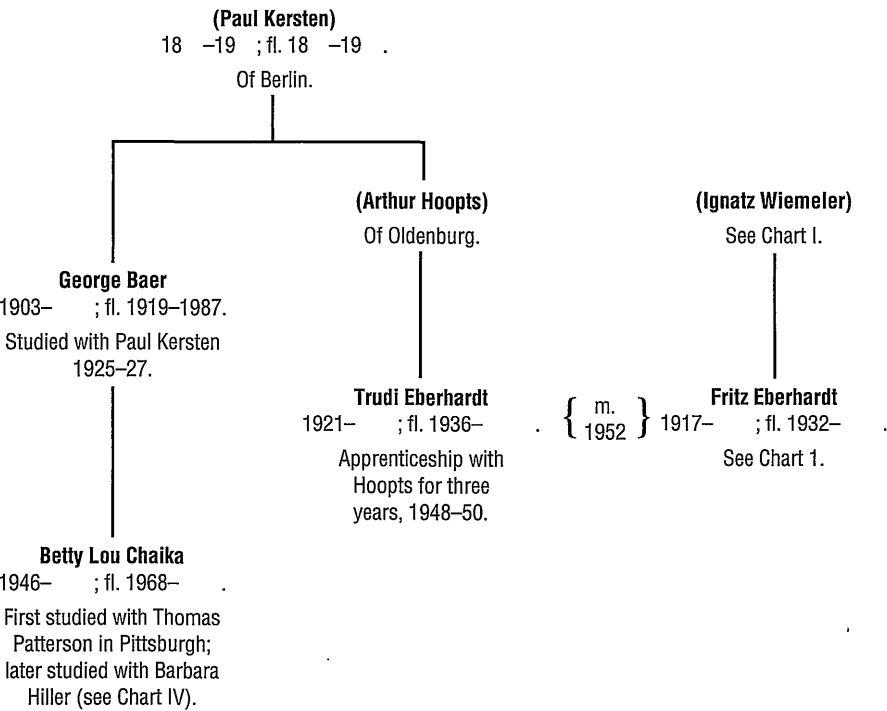
Nordhoff, Evelyn Hunter. "Bookbinding As A Craft." *New York Tribune Monthly*, Vol. IX (December 1898), p. 94-95.

Teaching Genealogies. I. Pupils of Ignatz Wiemeler.

Solid lines: primary training or influence; in general first in time, otherwise first training after three-year German apprenticeship.
Broken lines: later training, employment, partnership, etc.
Parentheses: binders who continued to live in Europe.
fl.: "flourished", dates from beginning of apprenticeship or study to retirement.

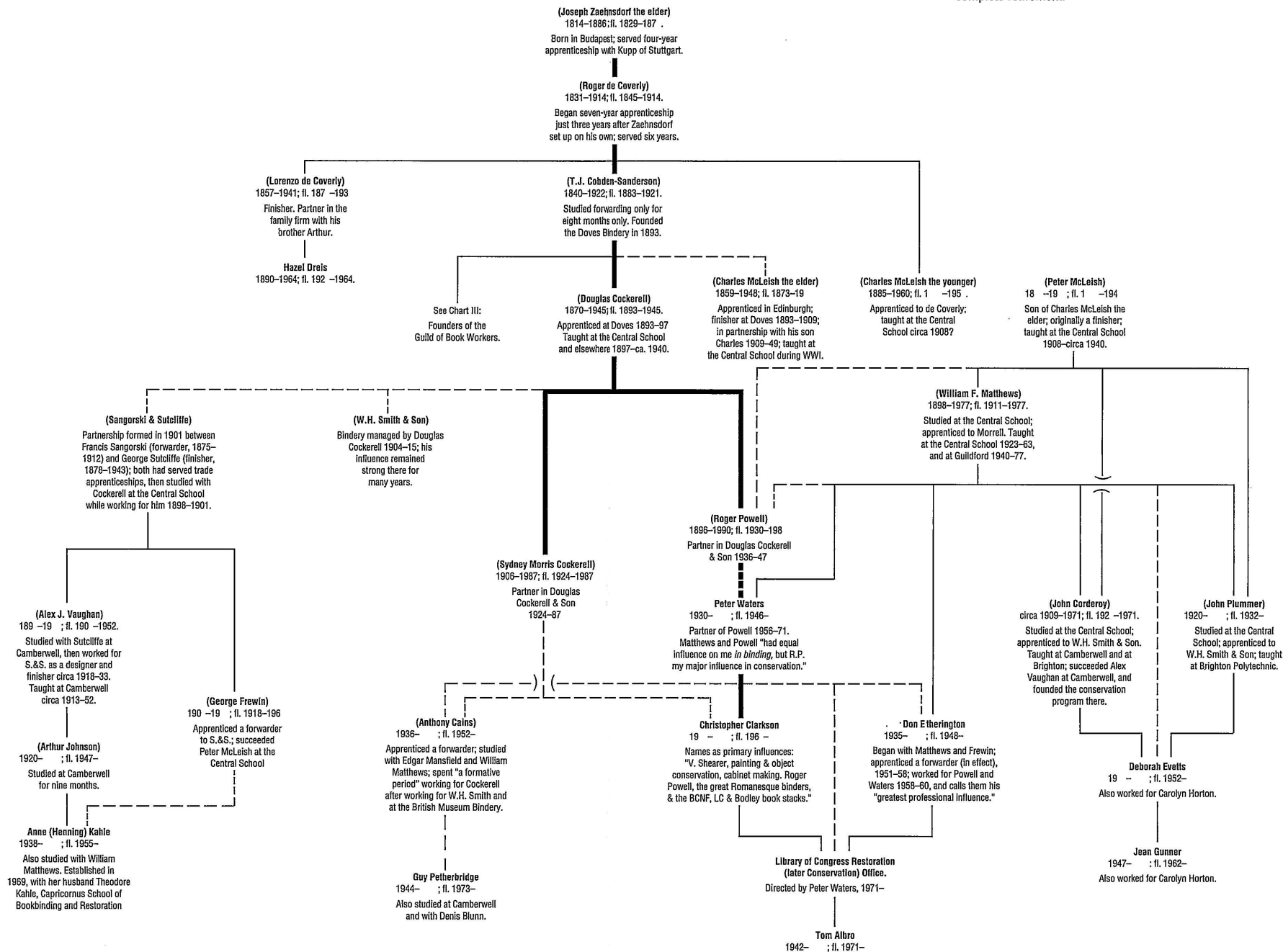


Teaching Genealogies. Ia.
Pupils of Paul Kersten.



Teaching Genealogies. II. English Background.

Solid lines: primary training or influence, in general first in time.
Broken lines: later training, employment, partnership, etc.
Heavy lines: stems showing repetitive patterns of training or practice.
Parentheses around names: binders who continued to live in Europe.
fl.: "flourished", dates from beginning of study or apprenticeship to complete retirement.



Teaching Genealogies. IIa.
Some Pupils of Bill Anthony.

Bill Anthony

1926–1989; fl. 1943–1988.

“Apprenticed in bookbinding
in his native Ireland beginning
with his father at age 17,
apprenticed with Croker & Co.,
Waterford, Ireland,
served as a journeyman
in London” until 1964.

William Minter
1948– ; fl. 1971–
Apprentice 1971–78.

Mary Lynn Ritzenthaler
1947– ; fl. 1972–
Student 1972–84.

Pamela Spitzmueller
19 – ; fl. 1975–
Student 1978–83.
First binding lessons from
Gary Frost and Joan Flasch
at the School of the Chicago
Art Institute (see Chart I);
worked in the Newberry
Library Bindery
1976–83.

David Brock
1953– ; fl. 1977–
Apprentice 1978–84.
First binding lessons from
Gary Frost and Joan Flasch
at the School of the
Chicago Art Institute
(see Chart I).

Mark Esser
1950–I ; fl. 1979–
Apprentice 1982–86.
First binding lessons from
Joseph Newman at Harcourt
Bindery; worked in the
Newberry Library Bindery
1980–81 while taking
classes from David Brock.

Teaching Genealogies. III.

Founders of the Guild of Book Workers.

Solid lines: primary training or influence, in general first in time.
 Broken lines: later training, employment, partnership, etc.
 Parentheses around name: binders who continued to live in Europe.
 Parentheses within name: maiden name of binder known by both maiden and married names.
 fl.: "flourished", dates from beginning of study or apprenticeship to complete retirement.
 †: binder who signed the original prospectus for the GBW in November 1906.
 ‡: binder listed in the first (1906-07) GBW Year Book and Membership List.

(T.J. Cobden-Sanderson)
 1840-1922; fl. 1883-1921.

See Chart II.

Emily Preston †
 18 -19 ; fl. 189 -19
 The first meeting of the Guild of Book Workers was held in Miss Preston's studio; she remained a member until at least 1946. Also studied with Jules Domont.

Elizabeth G. Marot ‡
 18 -19 ; fl. 189 -192
 Of Philadelphia. Later studied with Jules Domont.

Evelyn Hunter Nordhoff
 1864-1898; fl. 1895-1898.
 Cobden-Sanderson's first American student.

Ellen Gates Starr
 1859-1940; fl. 1897-192
 Of Chicago.

Sarah Ellet Kendall
 18 -19 ; fl. 190 -19
 Mary (Kendall) Valentine
 18 -19 ; fl. 190 -19
 Of Chicago. Both sisters cited together by pupils. Sarah listed in the GBW Yearbook 1907-08; Mary listed 1907-09 and 1922-28.

(Douglas Cockerell)
 1870-1945; fl. 1893-1945.
 See Chart II.

(Charles McLeish the elder)
 1859-1948; fl. 1873-19
 See Chart II.

Clara Buffum
 1873-1938; fl. 19 -193
 First studied with F.P. Hathaway; studied finishing with McLeish. Listed in the GBW Yearbooks 1914-37. Of Providence, R.I.

Agnes St. John
 18 -19 ; fl. 189 -1929?
 Of Boston. Later studied with Provost and Domont. See also her partner Mary Crease Sears in Additional List A.

Minnie Sophia Prat
 1868-1901; fl. 1897-1901.

Florence Foote
 18 -19 ; fl. 189 -1904?
 Later studied with Jules Domont; never a member of the Guild of Book Workers.

Nordhoff Bindery
 Apparently founded by Miss Foote after Miss Nordhoff's death.

(Sangorski & Sutcliffe)
 Partnership formed 1901.
 See Chart II.

Euphemia Bakewell ‡
 1871-1921; fl. 1 -1907
 Of Pittsburgh. Also studied with Jules Domont.

Helen (Haskell) Noyes †
 18 -19 ; fl. 190 -1939.
 Secretary of the Guild of Book Workers 1907-1937. Also studied with Jules Domont.

Sarah Jane Freeman †
 18 -1942?; fl. 1 -1942.
 Also studied with Domont and Le Malle in Paris. Later of Baltimore.

Fanny Dudley †
 18 -195 ; fl. 190 -195
 Later studied with Domont, Noulhac, and Cuzin. Also of Old Lyme, Conn.

Edith Diehl ‡
 1876-1953; fl. 1902-1953.
 Douglas Cockerell was clearly the major influence on Miss Diehl. Also studied with Domont; and with Louis Jacobs and J. De Buyt in Brussels.

Gertrude Stiles ‡
 18 -19 ; fl. 189 -19
 First studied with the Guild of Women Binders in London, where Alfred de Saaty and others taught. After 1905 claimed only Sangorski & Sutcliffe as teachers. Member of GBW 1906-13, 1928-37. Of Chicago, Cleveland, Denver.

Marion U.M. Lane
 187 -196 ; fl. 190 -196
 Of Washington, D.C.; born in Providence, R.I. Listed in the GBW Yearbooks 1907-18.

Eleanor I. Van Sweringen
 18 -1937; fl. 19 -1932.
 Also studied with F. Boone, and with A. Dehartogh (of the Club Bindery). Joined the GBW in 1908. Later studied with Louis Jacobs and Charles McLeish; much later with Domont, Noulhac, and Maylander. Also of Baltimore.

Clara (Boardman) Peck
 18 -19 ; fl. 190 -19
 Later studied with Adolphe Cuzin. Listed in the GBW Yearbooks 1909-46.

Mariana K. Roach
 1908-1976; fl. 19 -1976.
 Of Dallas. Also studied with Gerhard Gerlach. See Chart I.

Eunice Le Favre
 1 -19 ; fl. 19 -197
 Of Kalamazoo.

Katherine Nash
 1 -19 ; fl. 19 -19
 Also studied with Emile Maylander and at Sangorski & Sutcliffe. Listed in the GBW Yearbooks 1931-46.

Helen G. Hanford
 1 -19 ; fl. 19 -19
 Of Norfolk, Conn. Later studied with the Gerlachs. Listed in the GBW Yearbooks 1934-38.

Eliza Ingle
 1885-1968; fl. 19 -1968.
 Of Baltimore.

Louise Russell James
 1896-1978; fl. 1934-1960.
 Assistant to Miss Diehl 1940-53, and took on her students after she died.

Hope Weil
 1900-1986; fl. 1923-1986
 Later studied with the Gerlachs; see Chart I.

Elizabeth P. Niehoff
 1 -19 ; fl. 19 -19
 Also studied with Ella Fisk. Listed in the GBW Yearbooks 1936-46.

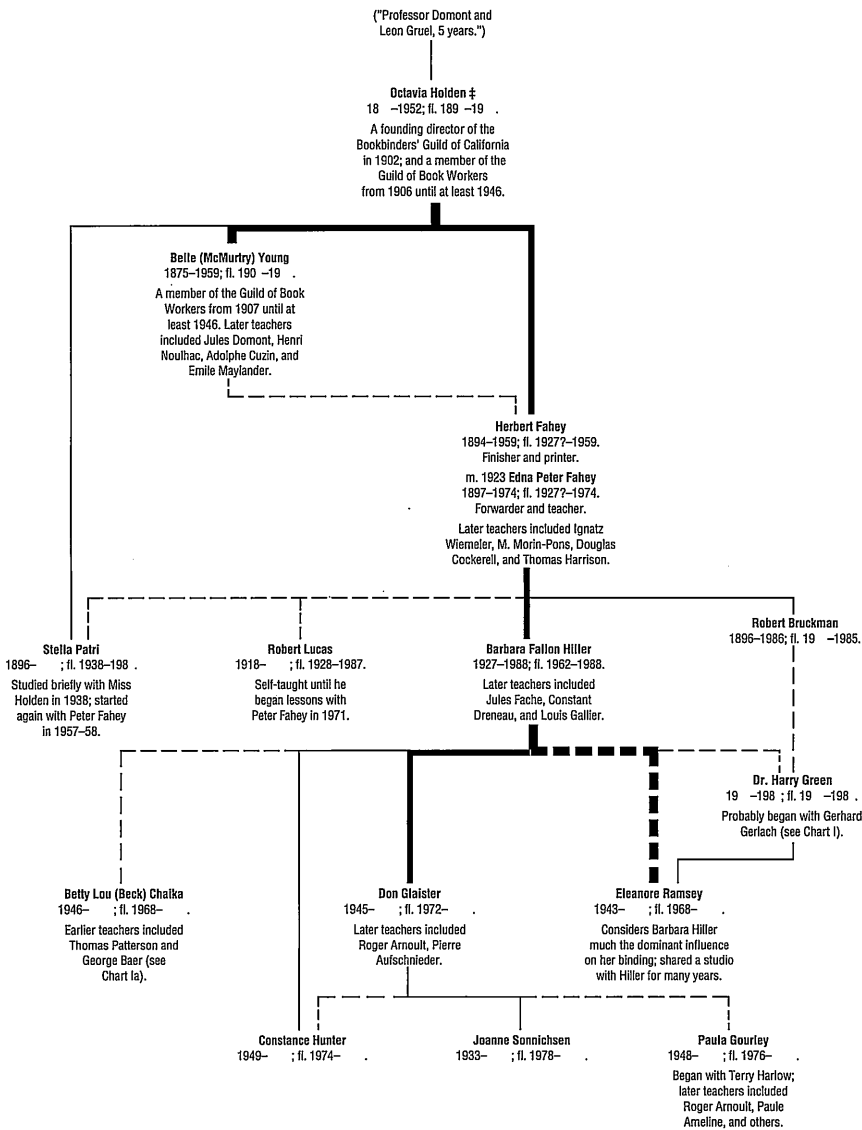
Daniel G. Knowlton
 1922- ; fl. 1942-
 Of Rhode Island.

Annette J. Lauer
 1908-1987; fl. 1950-1987
 Of Washington, D.C.

Rose Lazier
 18 -19 ; fl. 19 -19
 Of Philadelphia. Listed in the GBW Yearbooks 1910-18. Priority of teachers is not clear.

Teaching Genealogies. IV. San Francisco French Tradition.

For explanation of symbols
 (broken lines, parentheses,
 etc.) see Charts II and III.



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