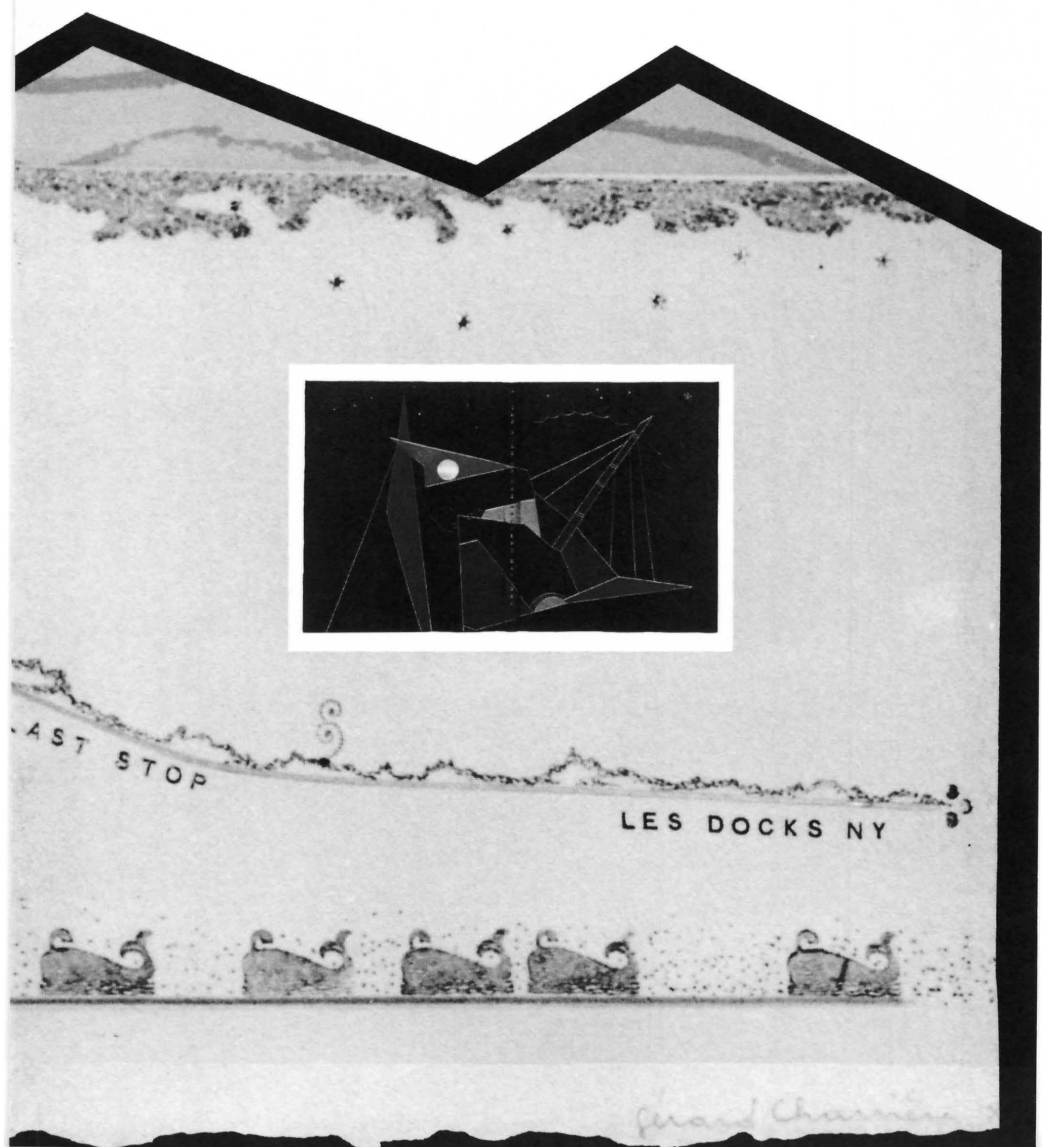
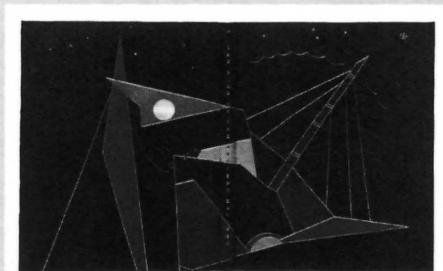


GUILD OF BOOK WORKERS JOURNAL

VOLUME XXXIII

Number 1

SPRING 1995



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Published biannually by the Guild of Book Workers, Inc.
a not-for-profit corporation
521 Fifth Avenue, New York, NY 10175

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*A special double issue containing selected proceedings
from the May 1995 Symposium on Bookbinding and the Book Arts
at Wells College, Aurora, NY*

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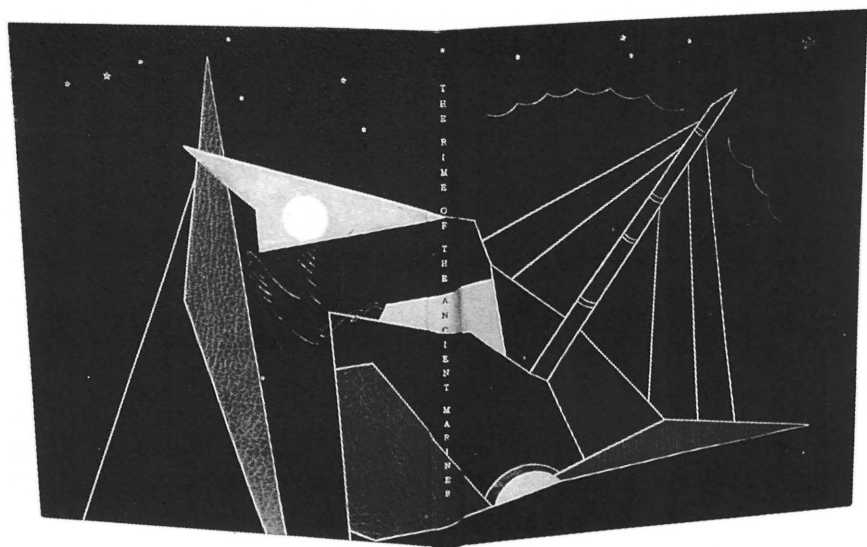
Background: Traveling Through Dream Landscapes, one of four original drawings using ink, oil, crayon, and bookbinding tools, from unique book by Gérard Charrière, 1983. *Inset: The Rime of the Ancient Mariner* (S.T. Coleridge), bound by Charrière in dark blue morocco with multi-colored leather onlays, gold and oeser tooling. 1985. Inset photo by D. James Dee.

Editor for this issue: Kimberly A. LoDico

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ISSN-0434-9245



Binding by Gérard Charrière. Photograph by Joel Gordon.

PREFACE

In May of 1995, Wells College held a Symposium on Bookbinding and the Book Arts. This occasion provided an opportunity to publicly thank the donor of the bindery at Wells, Jane Webster Pearce (Class of 1932). She not only generously gave the college her bindery and library, but has also provided, along with classmates and friends, ongoing support of the book arts program at Wells College. For this symposium, she loaned her collection of unique fine bindings and artist's books for display. Adding greatly to everyone's enjoyment of this exhibition and the symposium was a catalog printed by Michael and Winifred Bixler with a color photograph frontispiece of one of Gérard Charrière's fine bindings.

The Wells College symposium was also an opportunity to ask binders and book arts people to present papers of a different sort than those that are usually presented at Guild of Book Workers meetings. As the symposium's organizer and as Binder in Residence at Wells, I had sought people who were interested in talking about the history of bookbinding traditions and the book arts in this country rather than presenting demonstrations of various techniques.

My opening remarks included a tribute to Jane Webster Pearce and her teachers, followed by a presentation of my paper on bookbinding genealogy, "The Ties That Bind." Then, Nina Ryan, one of Jane Pearce's granddaughters, presented her film, "The Art of Bookbinding," which features Gérard Charrière, Jane Webster Pearce's most influential teacher. The film, produced and directed in 1988 (with Jane herself as executive producer), includes Charrière finishing his binding of *The Rime of the Ancient Mariner*, the same book that the participants were able to view afterward in the exhibition and see illustrated in the catalog.

Michèle Valerie Cloonan, of the UCLA School of Library Science, presented a paper and slides of the work of several talented but largely unknown women binders from the 1890s to the 1920s. Ms. Cloonan has researched extensively the history of early American women binders and printers. Sidney Berger, Head of Special Collections at the University of California at Riverside, presented an extremely thorough history of book arts programs in the United States, also undertaking to develop a definition of just what constitutes a "book arts" program. Don Etherington, a designer binder and President of the Conservation Division of Information Conservation, Inc., presented some marvelous examples of fine designer bindings that he discovered and that are believed to have been done by Otto Zahn, an early binder about whom most of us knew nothing. Similarly, Joe Newman, a binder/conservator at the Northeast Document Conservation Center, presented many examples of the fine work of Mary Crease Sears, another little-known binder whose career in Boston at the turn of the century spanned more than 40 years.

Monique Lallier, a designer binder in Summerfield, North Carolina, illustrated and explained many of the fine techniques that North American binders trained in historical French methods use, especially in their design and use of color. Betsy Palmer Eldridge, a binder/conservator from Toronto, spoke on the "tradition behind the traditions" in German bookbinding and presented slides and books to illustrate her points. W. Thomas Taylor, printer, publisher, and rare books dealer from Austin, Texas, described the relationship between fine printing and fine binding and showed many examples of both successful and failed collaborations between the two, drawn from his long career in publishing.

Deborah Evetts, a designer binder/conservator at the Pierpont Morgan Library in New York City, presented a lovely slide lecture based on her important collection of American designer binders and bindings. Because her generous presentation was primarily pictorial, we reluctantly cannot include her contribution in this volume. Her collection has already become an invaluable resource for future historians of bookbinding. We also reluctantly had to omit Terry Belanger's provocative essay "The Future of the Book (If Any)" because he had already committed it to another publication. Professor Belanger, of the University of Virginia, Founder and Director of its Book Arts Press, concluded that despite the sharp increase of interest in the book as an artifact during the past 30 years, over the next 50 years rare book libraries will become increasingly more like book museums, retaining their valuable originals as long as possible while affording little or no access to readers, and eventually becoming forced to sell most of their valuable collections to cut housing, preservation, and staffing costs.

Conversely, the recent tremendous growth of interest in bookbinding, printing, papermaking, and related book arts would seem to offer hope that these traditions will continue to flourish. Despite its auspicious beginning in 1941 with the establishment of the Wells College Press by Victor Hammer, the book arts program at Wells College has had, like that of many such programs at other institutions, a checkered history. It has, however, been revitalized by recent developments such as the re-establishment of the Wells College Press in 1991, the establishment of The Class of 1932 Bindery in 1993, and the offering of printing and binding classes to a new generation of students. As Sidney Berger's paper shows, book arts programs are definitely on the rise. But, whether one is an optimist or a pessimist about the *future* of the book and of book arts programs, it seems imperative to gather and document as much of the information about their *past* as we possibly can, while we still can. The Symposium on Bookbinding and the Book Arts at Wells College, which generated the papers printed in this volume of *The Guild of Book Workers Journal*, was a helpful step in that direction.

Barbara E. Kretzmann

THE TIES THAT BIND / Barbara E. Kretzmann

We cannot obtain a knowledge of those, who are to come after us, nor are we certain what will be the events of future times; as it is in our power, so it should be our duty, to bestow on posterity that, which they cannot give to us, but which they may enlarge and improve, and transmit to those who shall succeed them. It is but paying a debt we owe to our forefathers. ISAIAH THOMAS, 1812¹

In a recent article Oliver Sacks remarked in passing: "Many scientists[,] no less than poets or artists, have a living relation to the past, not just an abstract sense of history and tradition, but a feeling of companions and predecessors, *ancestors* with whom they enjoy a sort of implicit dialogue. It grows out of its past, but never outgrows it, any more than we outgrow our own childhood."² What Sacks said about science and scientists applies perfectly to bookbinders as well.

I'd been attracted for some years to searching for the historical roots of our American binders, particularly early women binders, but I quickly discovered just how difficult it is to dig out any information about them. The meager record is usually scattered in disconnected, short articles buried in obscure journals, newspapers, or magazines. There are no arrows pointing to places worth investigating unless you already happen to know where the binder lived or worked during her lifetime. Unless we record what *is* known, however, this situation will only worsen.

Tom Conroy's 1990 article, "Teaching Genealogies of American Hand Bookbinders," filled an important gap in the history of bookbinding by taking just such an approach.³ The more I've used his article, the more I've come to appreciate it and to feel that we should all be grateful to him for getting a bookbinder's genealogy up and running. There are, of course, several short histories of American bookbinders, such as Lawrence Thompson's "Hand Bookbinding in the United States Since the Civil War" (1953) and "Some Notes on the History of Bookbinding in the United States" (1957), and Margaret Lecky's "Women and the Book: Modern Bookbinders", which is really a summary account of women binders throughout history.⁴ There are also helpful biographies in many exhibition catalogs, such as the one for the Guild of Book Workers 75th Anniversary Exhibition (1981), and they all provide fertile ground for genealogists of bookbinders. I was pleased to read Jane Dalrymple-Hollo's review of the recent exhibition of Colorado binders, and Terry Ann Mood's summary of the history of Colorado bookbinding, again inspired by Conroy's article on genealogies.⁵ However, there are still enormous gaps in the record, because, as Conroy

says, "many hand binders have taught just a few students; or, skilled themselves, have produced no students of skill. For lack of space many such teachers have been left out of the charts."⁶ Furthermore, quoting again from Conroy's article: "Many American binding teachers do not fall neatly onto genealogical charts."⁷

So, in an attempt to help build on the material Conroy has already gathered and organized, I urge all of us to write up our own bookbinding or printing genealogies as far back as we're able to trace them. Perhaps then someone will volunteer to receive and compile all that information (a much easier task now that we're all equipped with computers), so that we can move into the twenty-first century with a much fuller and more realistic picture of bookbinders and printers in America, at least for the twentieth century.

As a way of contributing to this process of bookbinders' genealogies, I'll first honor Jane Webster Pearce (Figure 1) and her teachers, and then my primary bookbinding teacher, Anne W. Weeks, whose personal circumstances kept her from becoming more widely known.

Before Jane Pearce took up bookbinding, she had her hands full with other things, namely, raising eight children singlehandedly following her husband's death at an early age. I began by asking her about her teachers and training. In explaining how she got started, Jane told a familiar sort of story. She had taken some books to a bookbinder to be repaired, and after she got them back and looked at them, she thought "*I can do a better job than that!*" She then began her training with Fredericka Child (sister-in-law of Julia Child), and after Ms. Child retired, Jane bought most of her bindery. About Fredericka Child, I've been able to learn only that she studied in France with Charles Pagnier. And about *him*, I know that he taught at L'École Estienne (an institution established, I understand, to educate graphic artists and craftsmen), that he's referred to as a finisher in Paris,⁸ and that he and a man named Ch. Walter-Jay wrote an interesting book entitled "*Traité Pratique de Dorure et de Mosaïque sur Cuirs.*"⁹

After five years with Fredericka Child, however, a much more important step in Jane's development as a binder came about because of the connection she then made with Gérard Charrière, the internationally famous artist and designer binder (Figure 2). Jane is extremely modest about her own work and considers herself an amateur, a term about which I'll have more to say later. But after attending an exhibition of Charrière's works at Princeton's Library, Jane liked his work so much that she decided she must buy one of his bindings. That which first attracted her attention was Charrière's fine binding of *Les Mains Libres*, which became the cornerstone of her future collection. Some time after this Jane persuaded Gérard to come to Princeton, where she then lived, to hold classes in Jane's studio for herself and some of her friends. This Gérard proceeded to do regularly over the next six years. In these classes, Jane and her friends sometimes bound copies of the same book (Figure 3).



Figure 1 Jane Webster Pearce.



Figure 2 Gérard Charrière pictured with (*from left*) Margaret Morgan, Libby Jones, and Jane Pearce.

I'm assuming that everyone knows about Charrière's illustrious career: his early training at the École des Arts et Métiers in Basel and later work with master gilder Mondange at the Lycée Technique Estienne in Paris, his work at the Newberry Library when he first came to the United States in 1965, and his countless one-man exhibitions of designer bindings and artist's books and paintings, beginning in 1970 and continuing to the present day.

If you've ever tried tracing your own family genealogy, you've quickly discovered that there are innumerable connections in all directions. I found exactly the same sort of endless tangle when I started researching bookbinding genealogy. Where to stop in trying to trace a line farther back often becomes a difficult decision. I knew with certainty that I would want to go back as far as my teacher's teachers, and as far past them as my genealogical trail could readily be followed. But should I also mention other students of these people along the way? And how much detail of past generations should I try to recapture? My



Figure 3 *Passion et Raison* by Warja Lavater (1985). All three bound in 1989 in Jane W. Pearce's studio with Gérard Charrière. *Far left:* Jane W. Pearce's binding. Blue oasis with red and blue onlays. *Center:* Binding by Elizabeth Cordier Jones. Black oasis with multi-colored leather and mylar onlays. *Right:* Binding by Joanna Agle. Grey oasis with multi-colored leather and mylar onlays.

decisions were partly determined by the information available to me, of course, but the experience reinforced my belief that we really need a central archive or history of early bookbinding in this country.

Anne W. Weeks (Figure 4), my most immediate bookbinding ancestor—my teacher, and later my friend, colleague, and benefactor, took up bookbinding in the early 1950s when she found herself surrounded by books needing repair and with an invalid husband who required her presence at home. Her friend, Morris Bishop, the noted historian and author at Cornell University at the time, said “Oh, are you sure you want to take up bookbinding? It seems such a lot of twiddley work.”

At that time Fleda Straight Myers was teaching bookbinding classes in Ithaca, New York while binding books for Cornell University. Fleda had also turned to bookbinding as a career in midlife, after finding herself early widowed. She



Figure 4 Anne W. Weeks.

worried in the beginning that people might find her ridiculous for taking up a new career at her age, but she was able to work diligently and with total devotion to restoring books for the next 22 years. Trained as a professional librarian at the University of Illinois and imbued with a love of rare books, she set out in the spring of 1949 to visit many leading European libraries, provided with letters of introduction from Cornell library officials. She visited many famous binderies in London and studied with binders at the British Library, who later put her in touch with Anthony Gardner. Gardner devised a program of study and lectures for her, which she completed. She next went to Paris, where she studied fine binding privately with the designer binder, Simone Le Filliatre, while working at the Bibliothèque Nationale under Mme. Hélène Frederich and then M. Roussellet, learning the restoration techniques being used there. Apprenticed for 18 months abroad, she also used the time to seek out and purchase a standing press, numerous alphabets, and exquisite finishing tools—in short, all the equipment needed for a working bindery—and she shipped these back to Ithaca. It is not clear whether Cornell University helped her to purchase the complete bindery and tools she acquired abroad. But in any case, when she returned to Ithaca, she set up the Merryoaks Bindery and proceeded to restore books for Cornell without compensation until shortly before her death in 1971. She had returned to Europe in the 1950s, this time to Rome to study for four months at the Vatican and at a government-supported bindery called the Institute for the Pathology of the Book, where she learned Italian methods of restoration. In 1960 she went to Europe for a third time, studying primarily in Vienna and Germany, further perfecting her skills and purchasing more bookbinding equipment and supplies. It was always her intention to leave her entire bindery to Cornell, and today it has been absorbed into Cornell's Conservation Department.

Fleda Straight Myers is mentioned in Lawrence Thompson's article "Hand Bookbinding in the United States Since the Civil War" as having "done some good work, some of which is in the Cornell University Library."¹⁰ Fleda was a longstanding member of the Guild of Book Workers, participating in the 1959 exhibition made possible by the Staten Island Institute of Arts and Sciences that resulted in the Guild's first illustrated catalog. She was one of the charter members of the New York State Craft Fair (which began in 1954) and exhibited there on several occasions. In addition to the restoration work Fleda did for Cornell, for the Harvard Research Library at Dumbarton Oaks, and for many private individuals, she also taught many students, in Ithaca, in Massachusetts, and in Charleston, South Carolina.

I'm going to take a slight detour here to explain this Charleston connection, especially because it involves another binder whom many of you knew. The detour will also provide an illustration of the many roads from which to choose in genealogical time travel.

A few years ago, before visiting Charleston, I wrote to Jane McCutchen Brown to arrange a visit with her and other binders in the area. I thought there might still be someone there who remembered Fleda's yearly classes. As it turned out, there was indeed someone in Charleston who had been Fleda's student at one time and remembered her well—Barbara Belknap. I had lunch with Barbara, Jane McCutchen Brown, and several of Jane's students. They all were connected with the Dudley A. Vaill Jr. Memorial Bindery, a separate facility, which was part of the Gibbes Museum of Art in Charleston and is now (since 1994) associated with the College of Charleston. So I was led to wonder about Dudley A. Vaill and about the origin of this 30 year tradition. An article from the *Charleston Evening Post* [of Jan. 28, 1962] reported that the Carolina Art Association had received a complete bindery (standing press, brass tools, printing press, library, etc.) from an anonymous donor. It had been acquired through Dudley A. Vaill, himself a binder from Albany, New York, who had been a frequent visitor to Charleston. Mr. Vaill died in 1960. I've not been able to discover anything more about his binding training, but Jane McCutchen Brown said that she'd always heard that he was a tutor for the Vanderbilt children and thus a frequent visitor to South Carolina and the Charleston area when the Vanderbilts came to their plantation near Georgetown.¹¹ The anonymous donor of the bindery that bears Vaill's name, however, turned out to be Juliette W. Staats, herself a binder of 25 years. Juliette Staats had begun as a marbler, and is thought to have studied binding with Edith Diehl before moving to Charleston. She was a long-time member of the Guild both before and after moving to Charleston, and is referred to in the Guild's *Journal* as an "amateur" binder.¹²

As a detour branching off the one I've already taken to Charleston, I'd like to raise a question that interests me greatly: what specifically distinguishes amateur from professional status among bookbinders? (For a long time, the Guild of Book Workers has listed the membership in separate categories of "Amateur" and "Professional.") Surely the distinction cannot be just seriousness of intent, or having been paid at least once for one's work? Is it level and length of training, who one's teachers were, whether or not one has exhibited, whether or not one has had bindings commissioned, whether or not one regularly accepts work from institutions or wealthy patrons, whether one can make one's living from book-binding, the quality of the work produced, some combination of these things, or all of them together? And have the definitions changed over time? Certainly the Guild is a very different organization today from what it was 30 years ago, and one could expect that the public's expectations would have changed as well. I was especially interested when I ran across a passage in which the noted book-binding historian Howard M. Nixon refers to both Sybil Pye and Sarah Prideaux as "amateurs."¹³ The terminology became even more tantalizing when I realized

that Nixon also referred to “. . . the Douglas Cockerell ‘amateur’ school, carrying on the traditions of Cobden-Sanderson with designs built up from a few simple floral tools . . .”.¹⁴ This detour strikes me as raising not merely a linguistic quibble, but a substantive question that deserves much more investigation. For now, however, I’ll just mention two slightly confusing but possibly helpful remarks bearing on this. In referring to the binder Vida G. Benedict, Thompson says that “She is not a professional in the sense that she depends on binding for a livelihood, . . .” even though Benedict had exhibited in many museums and salons in both France and America.¹⁵ Conroy, however, after stating that the “most visible strand in the training of American hand binders has been the English,” and that “British hand binders from the turn of the century until long after World War II were divided into highly distinct ‘trade’ and ‘non-trade,’” goes on to point out that *non-trade* binders, even when they had been trained in art schools and, unlike most trade binders, were finishers as well as forwarders, were “always called ‘amateurs’ by the trade, even when they earned a good living from binding.”¹⁶ Perhaps Conroy’s remarks help to explain Nixon’s characterization of Prideaux and Pye as “amateurs.”

Now, back to my primary detour and the South Carolina connection. Juliette Staats must have been near retirement age herself, but in any case, she had known Fleda Myers from earlier days in Massachusetts and New York in the Guild, and she asked her to come to Charleston to be the first teacher in the newly established Vaill Memorial Bindery. Fleda was happy to do so, beginning in 1963, teaching not only morning and afternoon classes in the Charleston bindery, but also giving lectures at the museum. She would usually teach six weeks in the fall and then ten weeks the following spring, and she kept to this schedule from 1963 through 1968, the last time teaching from her wheelchair.

When Fleda decided that *she* was ready to retire, she brought her friend and fellow binder, Inez Pennybacker, down to Charleston with her. Fleda and Inez Pennybacker had known each other much earlier. Inez had, in fact, spent at least one winter in Ithaca studying with Fleda. My teacher, Anne Weeks, knew Inez from that time. Inez had had many teachers: Gerhart Gerlach in New York City, Roger Powell in England, and later Laura Young and Peter Waters. Inez taught for many years in Connecticut as well as in Charleston, and she too was a longstanding member of the Guild who exhibited frequently. A 1978 newspaper article on Inez Pennybacker says she’d been teaching bookbinding in Charleston for 10 years,¹⁷ and she went on to do so for five more years, until 1983. She never lost her eagle-eye, however, and allowed no slipshod work to pass out of that bindery. I was told that she once actually rapped a student’s knuckles for trying to “make do” with work that was not good enough. Inez had many students, both in Connecticut and in South Carolina. Jane McCutchen Brown

studied with her at the Vaill bindery, went on to become Inez's successor after Inez's death on February 12, 1992 and is currently carrying on this long, rich bookbinding tradition in Charleston.

I next wanted to know more about one of Fleda's teachers in Paris, Simone Le Filliatre, who later visited Fleda in Ithaca and gave several workshops attended by Anne Weeks and others. After taking art and design courses at the Grange Chaumière, Simone had studied with bookbinders both in Paris and Florence. She began to make contemporary designer bindings and was awarded a silver medal at the 1937 International Exposition in Paris. She went on to study binding in Africa and the United States, and later had her work in exhibitions with Bonet and Creuzevault. (Reproductions of some of Simone's designer bindings that she was bringing to collectors in the United States indicate her considerable talent.)¹⁸

Anne Weeks was one of Fleda's most successful students, but Anne always felt that although Fleda's *forwarding* techniques were superb, she needed more training in *finishing* techniques than Fleda could give her. Fleda devoted most of her time to restoration and preferred blind tooling (if any). So, on a trip to England in 1954, Anne apprenticed herself to Anthony Gardner, as Fleda had done before her. When I first read the following by Marjorie Nisbett (published in 1965), I might have assumed that the unnamed woman who had come from America was Anne Weeks, and not Fleda Myers, if it hadn't mentioned South Carolina. "A few years back one woman in her sixties came from America [to study with Gardner] and after staying in England forty weeks . . . is now restoring books for Harvard and Cornell universities, and teaching bookbinding in South Carolina every fall."¹⁹

Anthony Gardner, Anne's other most influential teacher, served as Chief Structural Engineer to the Ministry of Works, for which he received the OBE (Order of the British Empire). Only then did he turn from what had been a serious side interest of his to a second career as a fulltime bookbinder. He went from restoring bridges to restoring books. According to the excellent article on Gardner by Dorothy Harrop, Gardner was so dissatisfied with the work done on a book he sent to be bound in 1937 that he began taking bookbinding lessons from Roger Powell and Douglas Cockerell, eventually moving on to other binders in the British Library and several French ateliers.²⁰ Gardner was also a noteworthy engraver and calligrapher. His bindery was part of his charming seventeenth century cottage in Surrey, which Anne Weeks found to be very much in the spirit of everything she'd ever read about the atmosphere surrounding William Morris and the Arts and Crafts movement. Because part of Gardner's methodology required doing "nothing less than all things essential for the lasting preservation of the book," with no attempt to hide whatever repairs were undertaken, and because another part was to pass on to any student "all things I know about the art

and its attainment," clearly Anne Weeks received invaluable training from this meticulous teacher.²¹ After meeting with her and seeing some of the books she'd brought with her, Gardner wrote that whereas Fleda had been starting from scratch, he felt that Anne was well on her way and only needed corrections. Gardner also wrote: "The lessons cost 10s.6d. an hour or a guinea for a 2-hour spell, including materials and refreshments! This is what I have always charged and I think it is fair and businesslike."²²

Gardner numbered each of his commissioned bindings and at the time of Harrop's 1973 article, the 86-year-old Gardner had done nearly 1000. The binding that Anne knew best was that which was commissioned in 1953 by Queen Elizabeth II to be used during her coronation ceremony. This book is now in the Royal Library. In correspondence with Anne, Gardner mentioned several others he'd done for the Queen as well as one for the wedding of Princess Margaret and Anthony Armstrong Jones. One of his contributions to every book he bound was a brief statement of the work carried out on the volume, written in his lovely calligraphic hand, (based on that of Arrighi), in the form of a spiral appearing at the beginning or, more often, at the end of the book. Gardner's designs, although traditional, were original, because he didn't believe that a binder should copy what other binders had done. He carefully derived the motifs of his bindings from the texts, or from some association with the author, owner, donor, or himself, usually resulting in a mixture of gold and blind tooling, and colorful inlays. This was the same practice Anne was to follow in her future bindings. Gardner must have continued his acquaintance with Roger Powell, because the two of them together wrote the eminently sensible article "Bookbinding," which appeared in the 1945 book, *Fifteen Craftsmen on Their Crafts*.²³ Gardner's own article, "The Ethics of Book Repairs," published in 1954, should be remembered as an important milestone far in advance of the whole conservation movement in bookbinding.²⁴ It would bear reprinting for distribution today.

Anne Weeks also planned to visit Simone Le Filliatre and Monique Poinsoot on this same trip, although I can't be certain that she made the journey to Paris. Two other references to Anne's bookbinding ancestry appear in her papers (all of which I inherited, along with Fleda's). Anne was a frequent exhibitor in the New York State Craft Fair exhibitions, and on a card which evidently appeared along with her books, Mrs. Louise James is listed as a teacher, along with Fleda, Anthony Gardner, and Simone Le Filliatre. We know from Conroy's article that Louise Russell James was Edith Diehl's assistant from 1940 on, and that when Edith Diehl died (in 1953), Mrs. James took on her students. We also know from the brief biography in the Guild's 75th Anniversary Exhibition catalog that Louise James "began her studies with Edith Diehl in 1934" and that "Just before World War II, she visited various binders working in Europe, including Ignatz

Wiemeler, Paul Bonet and Georges Cretté.”²⁵ Louise James continued to teach at her own bindery in New York City until 1960. I also have a letter of congratulations from Louise James to Anne, unfortunately undated, but it could be referring to a newspaper article on Anne that appeared in the *Ithaca Journal* on March 6, 1965. I also know that a set of gouges that I now own were purchased by Anne from Louise James. (I would, of course, love to know that they once belonged to Edith Diehl, but have no information concerning the dispersal of Edith Diehl’s tools and equipment.)

The other reference is from an exhibition of Anne’s books in the Cornell University Library and refers to Anne’s having studied finishing with Signor Gori of Florence.

Anne Weeks was a marvelous woman with a whimsical sense of humor. Unfortunately, few people got to know her because, although she too was a long-standing member of the Guild, she was centrally isolated in Ithaca, New York. After winning many awards in the New York State Craft Fairs, held in Ithaca since 1954, Anne exhibited, along with her teacher, Fleda, at the Guild’s important Staten Island exhibition of 1959. Her books appeared thereafter in countless exhibitions over the next 13 years, in the northeast (Simmons College, Boston; Kingsborough College, Brooklyn; and throughout New York state), in South Carolina and Texas, and at UCLA and San Francisco on the west coast. Her last exhibition was one of the AIGA Small Gallery Exhibitions presented by the Guild of Book Workers in New York City in the spring of 1972. The reviewer, Marvin Eisenberg, said of her work, “This exhibit was noteworthy for the use of combinations of materials, textures and colors to produce unique designs. In several instances, a motif was established for the binding of a volume, and then followed with appropriate variations on an accompanying chemise and slipcase, or on a second volume of the set.”²⁶ Anne Weeks was a fine binder in the simple, elegant style of Margaret Lecky, believing that the design of the book’s binding must be related to its content. I know that she would have agreed completely with Margaret Lecky’s maxim that “It is better to err on the side of simplicity than to over-elaborate.”²⁷ In addition to her commissioned designer bindings and her restoration work for Cornell University and others, she taught into the late 1970s until her eyesight failed her. Anne W. Weeks died September 5, 1982, at age 77. She upheld the highest standards of excellence in bookbinding long before the Guild began holding seminars devoted to that topic.

Thus, after only a little digging, I’ve been able to find connections from the past between Charles Pagnier, Fredericka Child, Jane Pearce, Gérard Charrière and his teachers, and, on a different genealogical branch, between Edith Diehl, Juliette Staats, Dudley A. Vaill, Fleda Straight Myers, Simone Le Filliatre, Inez Pennybacker, Roger Powell, Anne W. Weeks, Anthony Gardner, and Louise

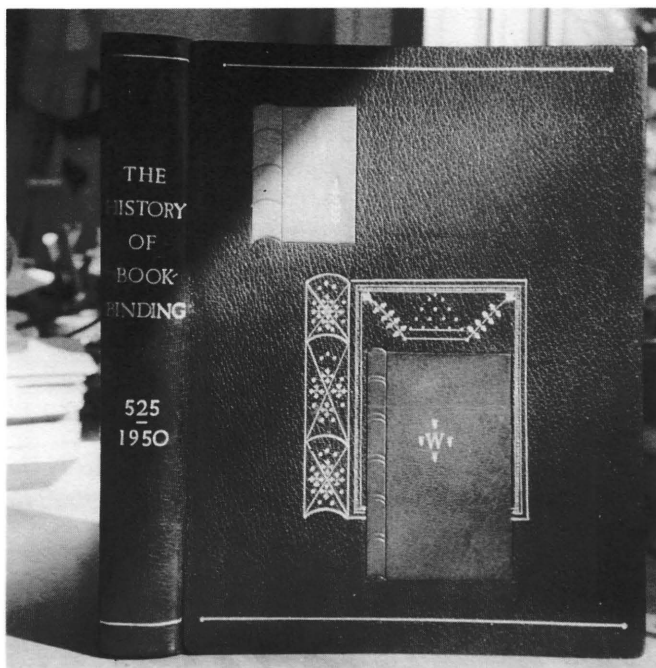


Figure 5 *The History of Bookbinding 525–1950 A.D.*: From an exhibition held at the Baltimore Museum of Art, November 12, 1957 to January 12, 1958. Bound by Anne W. Weeks in black oasis with green and terra-cotta onlays and gold tooling (1957).

James. Of all these names, however, I suspect that only Charrière, Diehl, and Powell are familiar to present-day binders. Doing the research is essential and fun, but it's not enough. This material needs to be written down so that the information can find its way into the public domain. Bind the information into a book, if you want, but leave a *record* of your own bookbinding (or printing) genealogical tree. As Richard Minsky, founder and President of the first Center for Book Arts, said recently: "The more contemporary written records there are about who did what when, the easier it will be for someone to sort it out when we're all dead."²⁸

Of *course* the ties that bind us to one another are tenuous as well as complicated. There is always the danger of someone wanting to use every little scrap of unimportant information found, as does the biographer who includes her sub-

ject's grocery lists. But I consider it a much greater danger to let everything be lost through inattention or neglect. Future writers or historians can decide what's important, but *only* if there *are* records to sift through. There is also another benefit to be derived from this sort of exercise. By following the genealogical trail wherever these connections have led, *I* have achieved a deeper understanding of my past. As the poet Denise Levertov says: "If you don't have a sense of the past, you can't really have a sense of the future. The concept of cause and effect is somehow lost. You only have a present."²⁹ In paying homage to those who have helped to form *my* past, I hope I've inspired others to do the same for their own predecessors.

ENDNOTES

1. Nicholas A. Basbanes, *A Gentle Madness* (New York: Henry Holt and Co., 1995), p. 146. Basbanes is here quoting from a speech by the printer, Isaiah Thomas, upon being elected as the first president of the American Antiquarian Society in 1812.
2. "The Poet of Chemistry" (*The New York Review of Books*, Vol. XL, Number 18, November 4, 1993, pp. 50–56), p. 56 (emphasis added).
3. Guild of Book Workers *Journal*, Vol. XXVIII, Nos. 1 & 2, Spring/Fall 1990.
4. The Hand Bookbinders of California *Newsletter*, No. 3, January 1977.
5. Guild of Book Workers *Newsletter*, No. 98, February 1995.
6. Guild of Book Workers *Journal*, Vol. XXVIII, Nos. 1 & 2, Spring/Fall 1990, pp. 2–3.
7. *Ibid.*, p. 30.
8. Lawrence Thompson. "Some Notes on the History of Bookbinding in the United States," *The American Book Collector* (1957), p. 27.
9. Paris: Publications Papyrus, 1930. It is interesting among other reasons because it contains several plates at the end showing elaborate designs, gold tooled on books using only 6–18 individual tools, but all related to specific styles of design binding in different centuries.
10. *Libri* 1954: 5:2, 113.
11. Personal communication from Jane McCutcheon Brown dated March 9, 1995.
12. Guild of Book Workers *Journal*, Vol. I, No. 1, Fall 1962.
13. *Five Centuries of English Bookbinding* (London: Scolar Press, 1978), p. 216.
14. *Ibid.*

15. Lawrence Thompson. "Some Notes on the History of Bookbinding in the United States," *The American Book Collector* (1957), p. 27.

16. Guild of Book Workers *Journal*, Vol. XXVIII, Nos. 1 & 2, Spring/Fall 1990, p. 13.

17. Jonnie Bassaro. "She Binds Books with a Respect That Shows," *The News-Times*, October 26, 1978.

18. Elizabeth Rogers. "Old Hand Bookbinding Craft Carried on by Women Here," *The Ithaca Journal*, December 20, 1950, p. 8; Harriet B. Blackburn. "Craft of Distinctive Book Binding Carried On by Skillful Frenchwoman." *Christian Science Monitor*, March 20, 1951, p. 6; and Nan Trent. "Fine Art of Binding," *The Christian Science Monitor*, September 15, 1967, p. 12.

19. "Chiddingfold Bindery," *Surrey Today*, September 1965, pp. 30–31.

20. "Craft Binders at Work II: Anthony Gardner," *The Book Collector*, Vol. 22, Summer 1973.

21. When I mentioned to Tom Conroy that Anthony Gardner had taught at least two American binders, he said he hadn't known that Gardner had ever taught bookbinding to anyone. Gardner had at least one other pupil, a Miss Rosalind de Bunsen, who is shown as his "pupil-assistant" in a photograph with Gardner and his wife in "Hands of Anthony Gardner," *The Tatler and Bystander*, April 2, 1952.

22. Personal communication from Gardner to Weeks dated Sept. 6, 1954.

23. Ed. by John Farleigh. London: The Sylvan Press, 1945.

24. "Transactions of the Bibliographical Society," *The Library*, London, September 1954.

25. *The Guild of Book Workers 75th Anniversary Edition* (NY: The Guild of Book Workers, 1981), p. 47.

26. Guild of Book Workers *Journal*, Vol. X, No. 3, Spring 1972, p. 41.

27. James E. Sefton. "Margaret Lecky: 1907–1988," in *The Bridwell Fine Bindings Series, Margaret Lecky: American Fine Binder*, exhibition catalogue, (Dallas, TX: The Bridwell Library), 1991.

28. Richard Minsky. *koob stra* (The Occasional Update from Center for Book Arts), October/November 1993, No. 5.

29. Amy Zalman, "The Edge of the Forest: An Interview with Denise Lever-tov," *The Bookpress*, Vol. 3, No. 9, December 1993, p. 15.

Barbara E. Kretzmann is the Binder in Residence at Wells College and proprietor of the Cutleaf Bindery in Ithaca, New York.

THE FRENCH TECHNIQUE OF BOOKBINDING / Monique Lallier

The French have an ongoing love affair with books and bookbinding. It is in France that you will find several designer binders who can make a good living doing only fine bindings. Sadly, this is still a dream for North American bookbinders!

French bindings are famous for their finesse and elegance in design and color: their boards, which are much thinner, are perfectly sanded on a long and imperceptible bevel; their board attachments (Figure 1) are made so deftly that the text block fits exactly into the shoulder, making a smooth transition from the spine to the cover; their perfectly smooth spines are achieved by pasting together three (or as many as six) sheets of paper, shaping the layered bond to a smooth, straight spine. Of course, it makes the opening much more rigid—a criticism heard from binders in other countries who use a hollow back to help ease the opening. One must keep in mind the philosophical conviction of the French: the point is to make a work of art, an *oeuvre d'art* (Figure 2).

Paring the leather is very important; it must be thin on the spine and turn-ins in order to achieve the desired look. French headbands are different (Figures 3 and

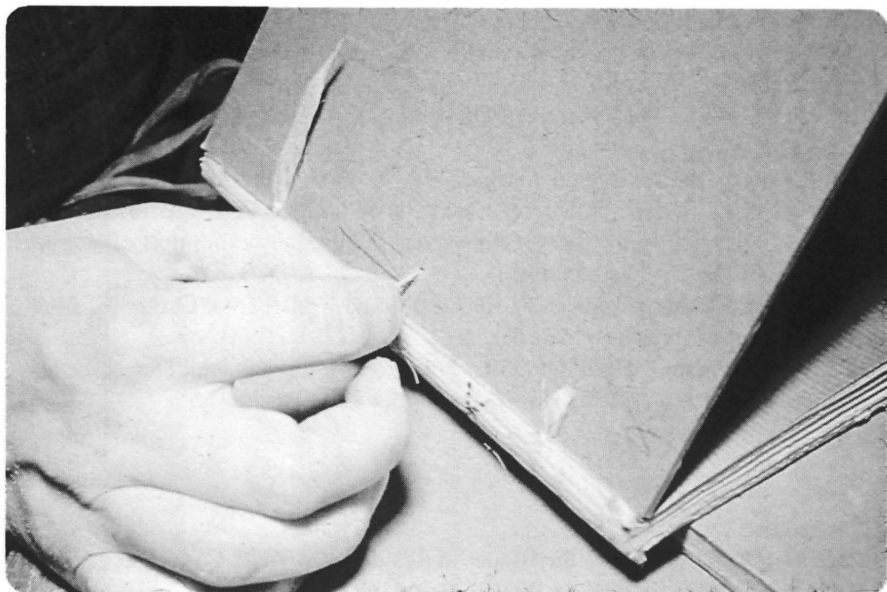


Figure 1 Lacing—in the perfectly beveled board.

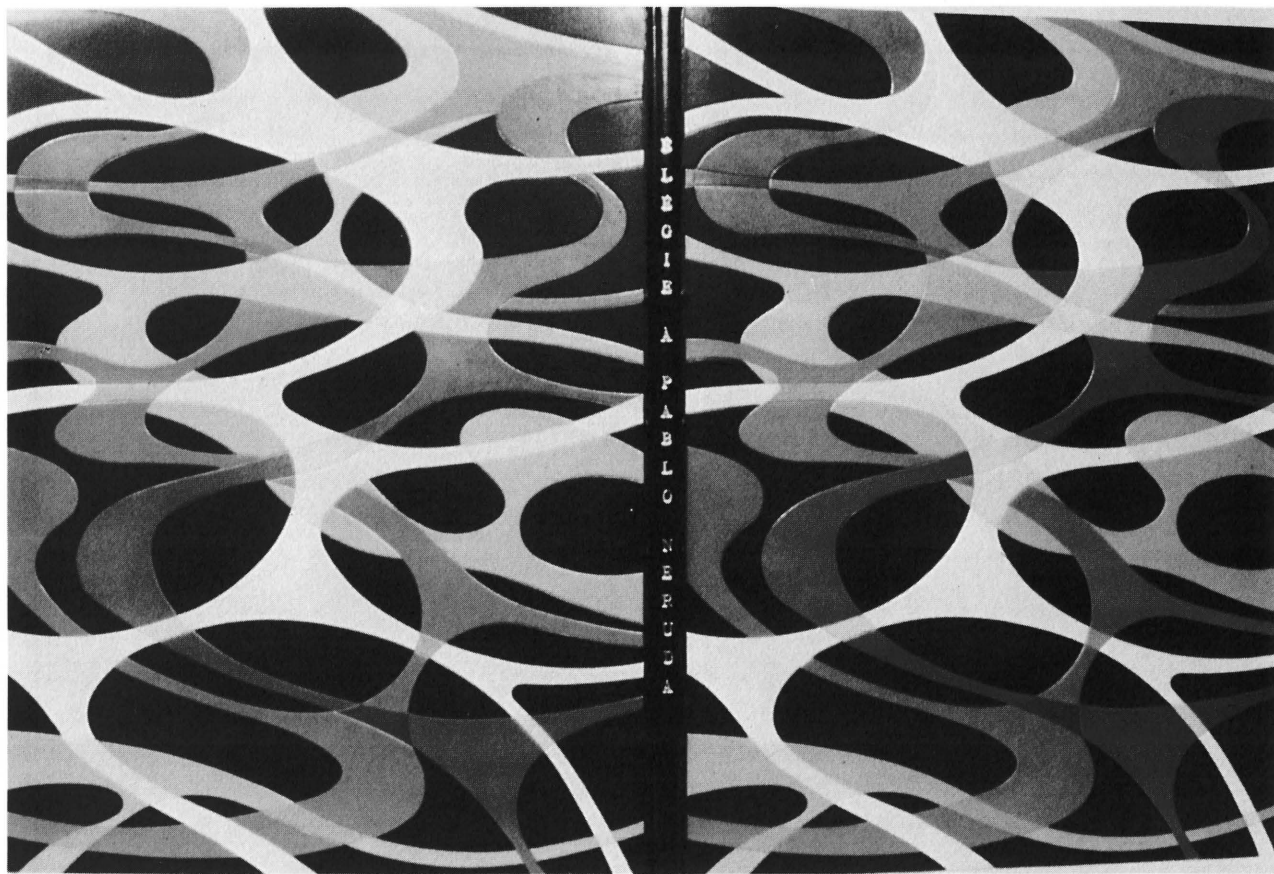


Figure 2 *Elegie a Pablo Neruda*. A binding of staggering power by Colette and Jean-Paul Miguet. Full black calf binding with sinuous shapes of box-calf onlays: white, gray, yellow, and orange.

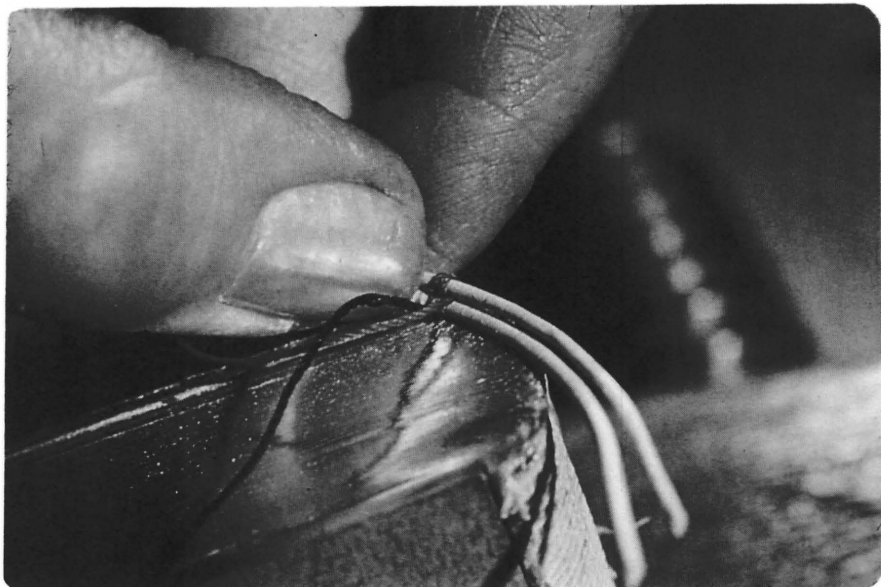


Figure 3 French headbands made with silk thread sewn over two batonnets.

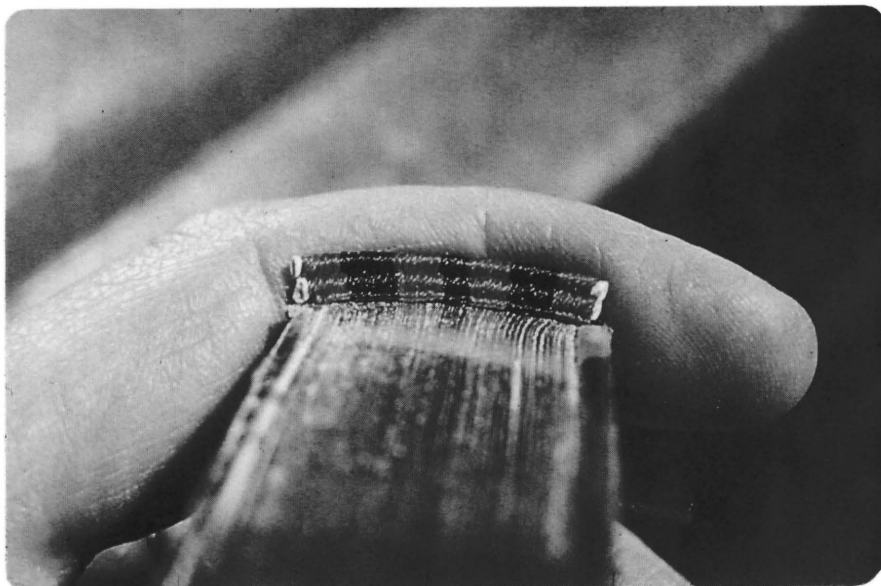


Figure 4 The headcaps are flat and square in the spine.

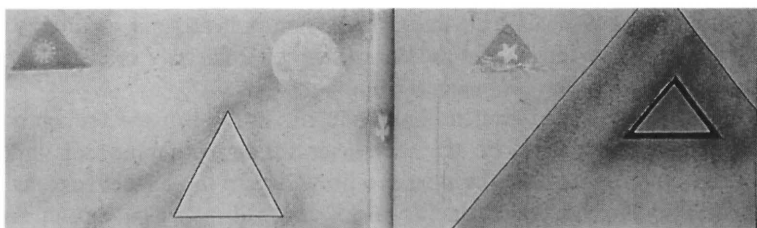


Figure 5 A binding by Gérard Charrière. Yellow morocco, onlays, and air-brush.

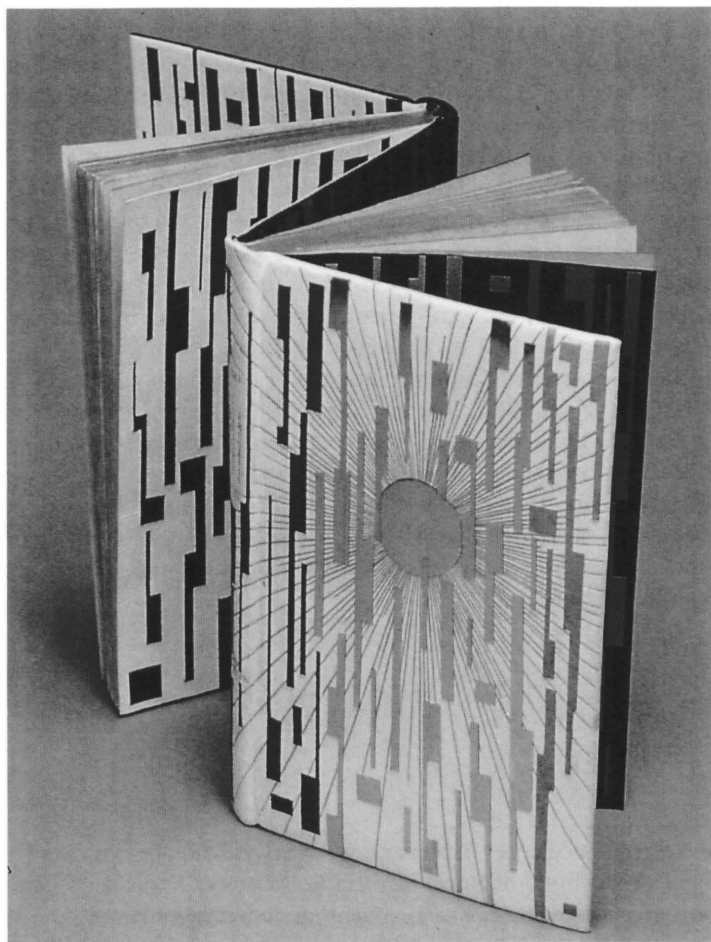


Figure 6 *Pilgrim's Progress*. Dos-a-dos binding by Monique Lallier. Full morocco, white on one side, black on the other. Onlays of ascending colors from black to gold (reaching the ultimate light). Radiant lines: gold tooled.

4). They are made with silk thread sewn over two batonnets (sticks made by rolling thin paper). The stitch creates a small knot, or bead, underneath the lower stick; it sits neatly on the edge of the book. The headcaps are flat and square with the spine, enhancing the elegance of the look.

The main difference in French bookbinding is in the way the French binders work. There is a specialist who achieves the craft's perfection for each important part of the binding process: the *pareur* who will pare the leather to your exact specifications, the edge gilder, the forwarder who will realize the design, and the finisher who will do the gold tooling and the titling. That is why their bindings are so perfect . . . (Figure 5).

The French technique of raised onlays gives relief and texture to a design (Figure 6). I achieved this effect by pushing a very thin tool called a *filet cheveux* over the beveled edge of the onlay to accentuate the contour of the leather onlay.

The use of "box calf" leather is also typically French. The lovely sheen of the finish and the rich palette of colors make it attractive to binders despite the difficulties of working with chrome-tanned leather.

Many North American bookbinders have been trained in the French technique, recognizing that, inevitably, there will be differences in the results. Four people performing separate tasks to perfection on one book will produce a different effect than that achieved by one person. There is warmth in a binding that has been entirely realized by the same person; you feel the soul in it even if all the techniques are not as perfect as the French bindings.

The quality of design bindings has improved tremendously in North America over the last 15 years. While keeping the essential basic steps of the French technique, some bookbinders have made personal adaptations to suit their own needs and/or philosophies. For me, a book should be read. It should open without disturbing the design and it should feel comfortable in the hand. Many of us have been influenced by the conservation approach as well as by English and German techniques. These elements of diversity are what make North American bindings so interesting.

Monique Lallier is a designer binder and has been bookbinding for over 26 years. She is Chair of the Guild of Book Workers Standards of Excellence Committee, and is currently increasing her involvement in conservation work.

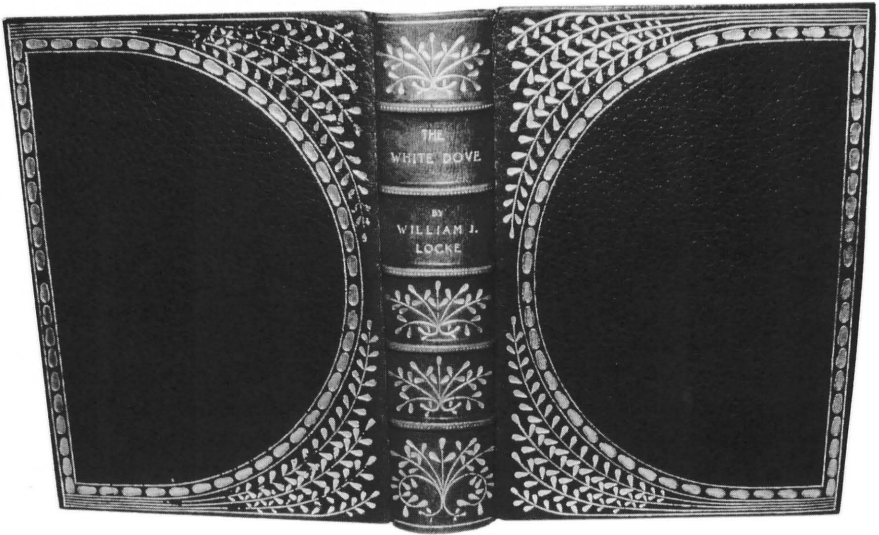
WILL THE REAL OTTO ZAHN PLEASE STAND UP? / Don Etherington

Otto Zahn, born 1856 in Berka Schwarzborg Sanderhausen, Germany, served his apprenticeship under T.A. Franke in Arnstadt. It was a short apprenticeship, finished in 1873; he must have started at age 13 or 14. At age 17, he began traveling around the world, eventually arriving in the United States in 1883. At 29 years of age (1884), he settled permanently in Memphis, Tennessee. He had spent a year at Zahnsdorf's in London where he acquired firsthand the art of fine binding and, while there, he won first prize at a big London binding exhibit. He used the cash award to travel to the United States where he worked in New York, Philadelphia, and Newark before going to Memphis.

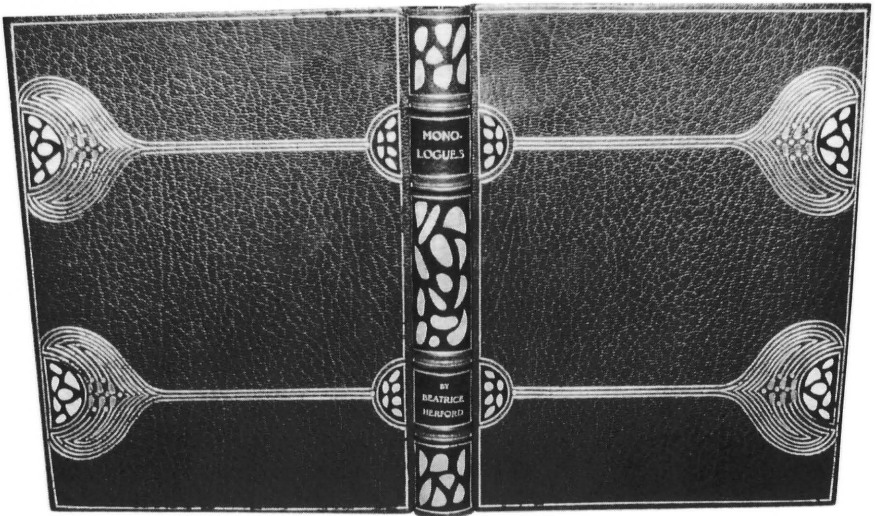
In a 1902 article by W.G. Bowdoin, "Artistic Bookbinding in America," Otto Zahn is praised as one who greatly advanced the art of the fine American bookbinding. As far as I can determine, Otto rose through the ranks within S.C. Toof's Co. He was foreman there until 1918, whereupon he became president, a title he held until his death in 1928. According to Bowdoin "he was as meticulous with his forwarding as with his finishing and he truly believed that truly great binding could come only from the shop of a man who was equally skilled in both of these basic aspects of the craft." His bindings were a popular success at the Agricultural Hall Exhibition in London in 1893, attracting much attention. His reputation in London and New York was further enhanced by the inclusion of his work in the Tregaskis Catalogue.

I was drawn to the work of this man by the examples I had seen in a wonderful private library where I had been asked to do some preservation work. I first saw only one binding, but, after further investigation, I was gradually introduced to well over 40 bindings. It was a wonderful experience and I vowed to try and put this long-neglected work up for re-evaluation and discussion. I hope that the photos presented here will allow you to experience the same sense of wonderment I felt when I first saw the work of Otto Zahn. The craftsmanship is superb and the use of the raised bands on the spine relative to the designs on the boards is masterful. The use of flowing lines, heavy dotted areas, and solid, natural leaf forms are striking in various combinations. His use of Levant morocco with a mirror finish (his special trick) and his use of negative space was brilliant.

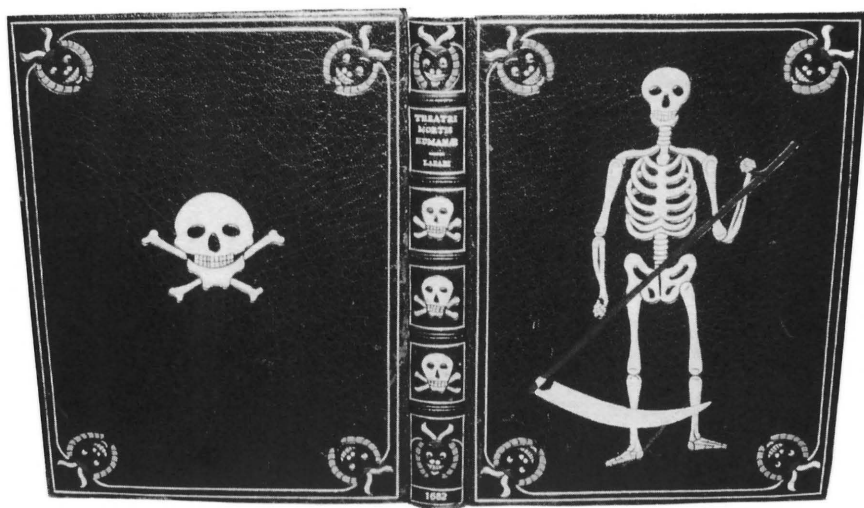
I have not seen the bindings I am presenting here included in any of the articles I've read about Zahn, nor have I come across any mention of the characteristics that I admire so much about his work. Other writers describe the combination of lines that flow in a naturalistic manner and the use of solid floral shapes. These distinctive characteristics generally are on bindings that are elaborately gold tooled and fill the whole cover, or are displayed in designs that seem to "grow"



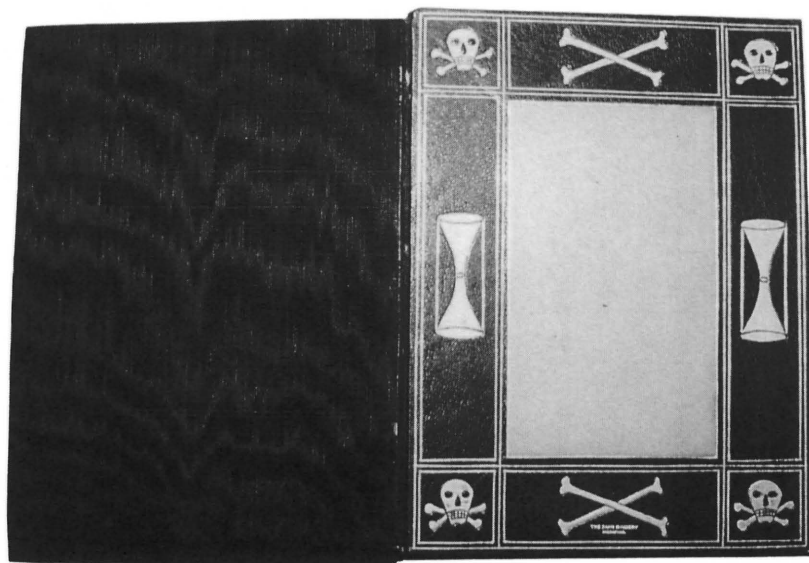
The White Dove by William J. Locke.



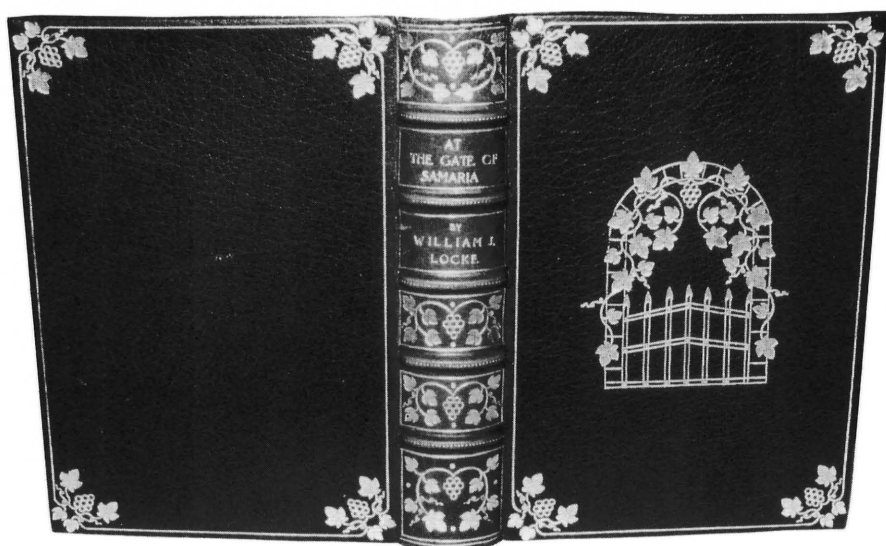
Monologues by Beatrice Herford.



Theatri Mortis Humanae. (1682).



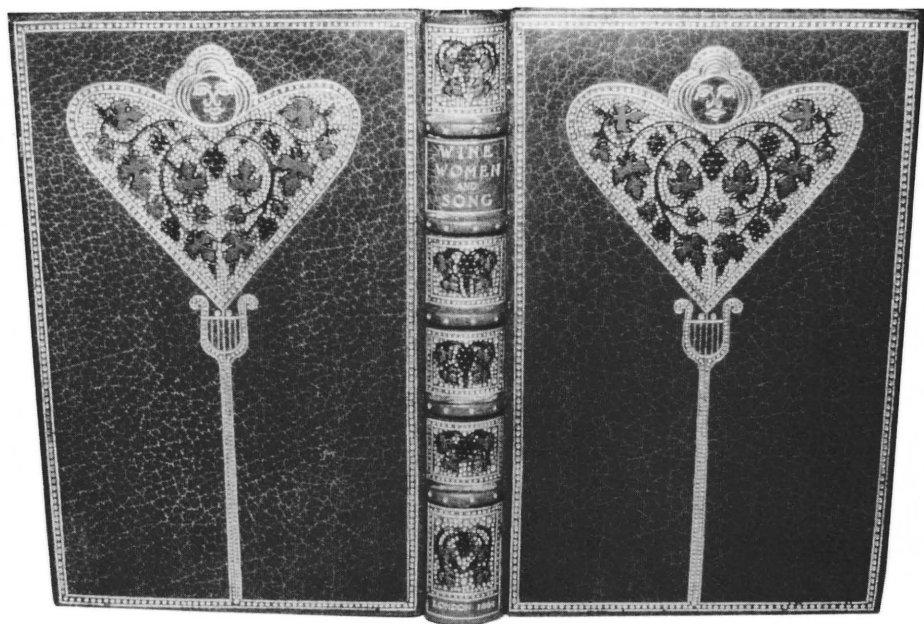
Doublure for *Theatri Mortis Humanae*



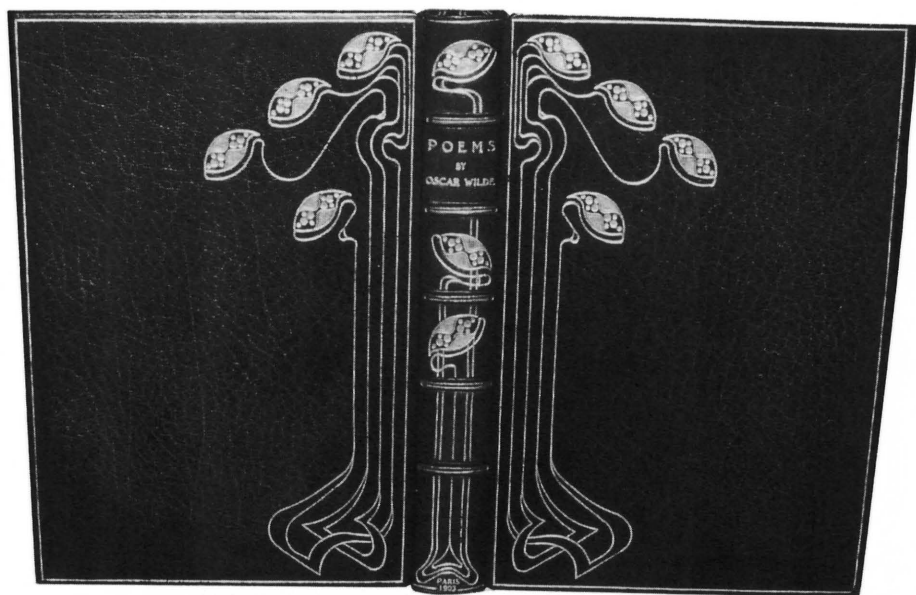
At the Gate of Samaria by William J. Locke.



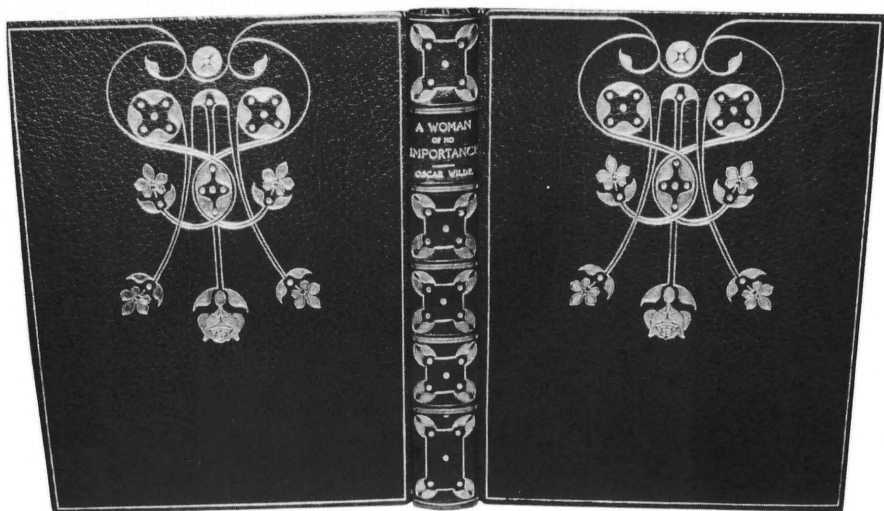
A Ballad of Hartford by Isaac Abbott.



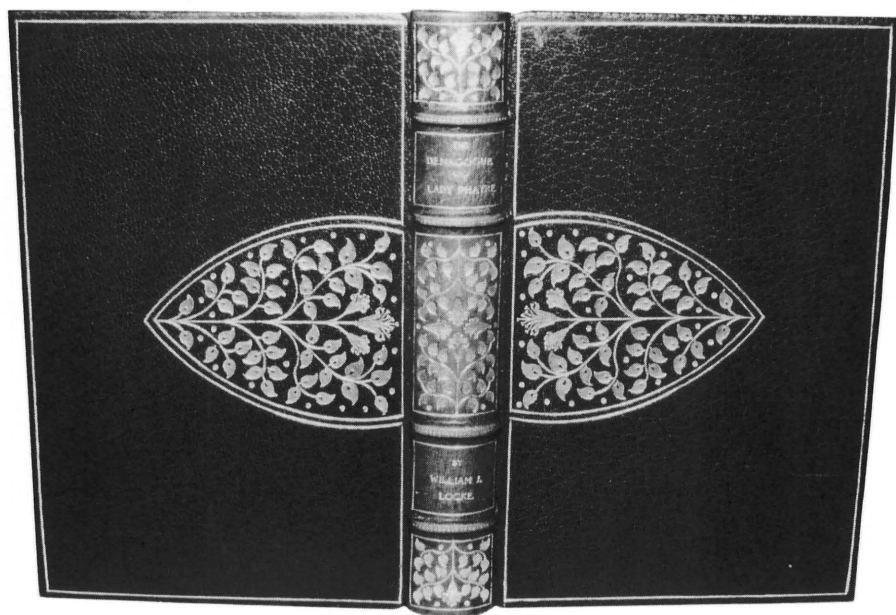
Wine, Women and Song. London, 1884.



Poems by Oscar Wilde. Paris, 1903.



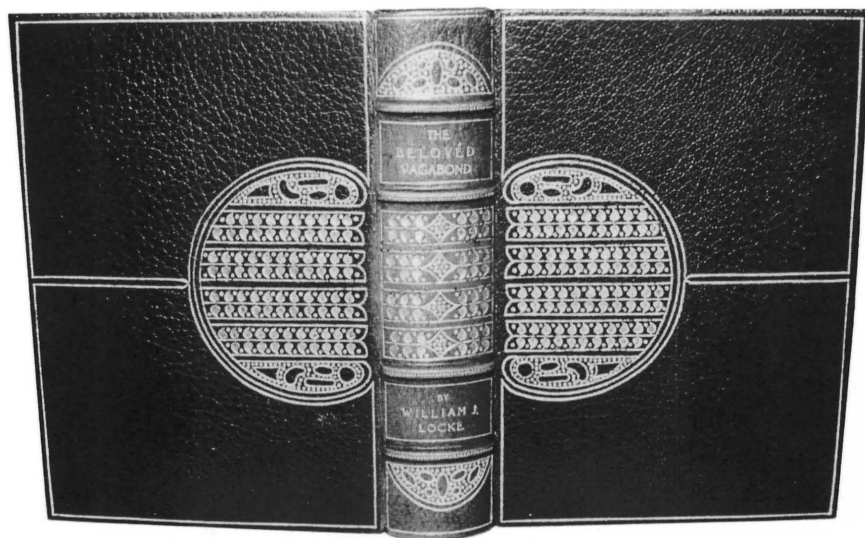
A Woman of No Importance by Oscar Wilde.



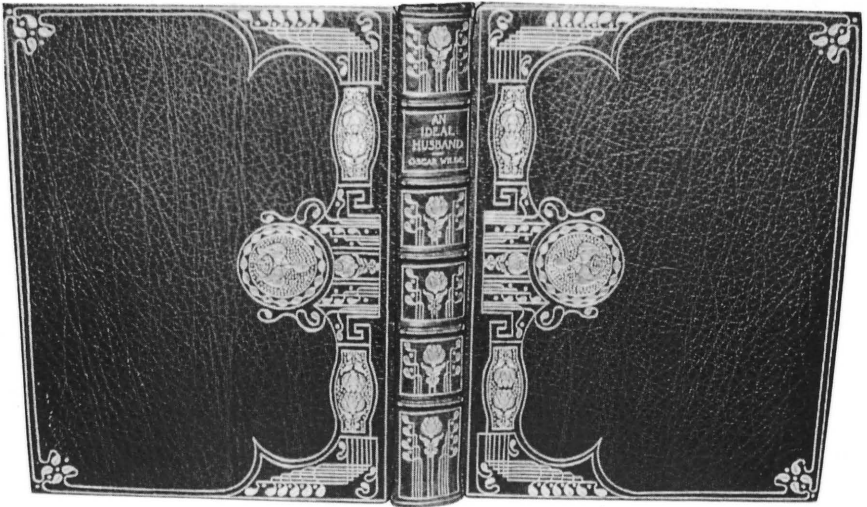
The Demagogue and Lady Phayre by William J. Locke.



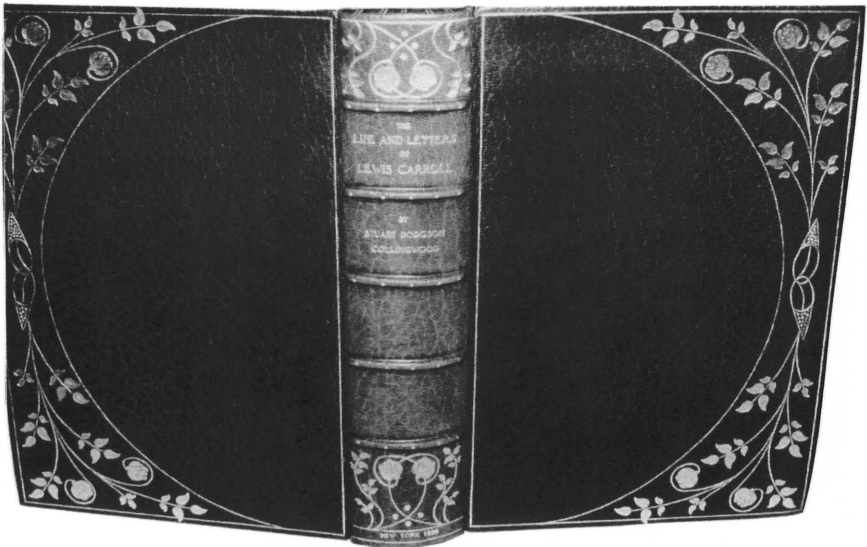
The Rubaiyat of a Persian Kitten by Oliver Herford.



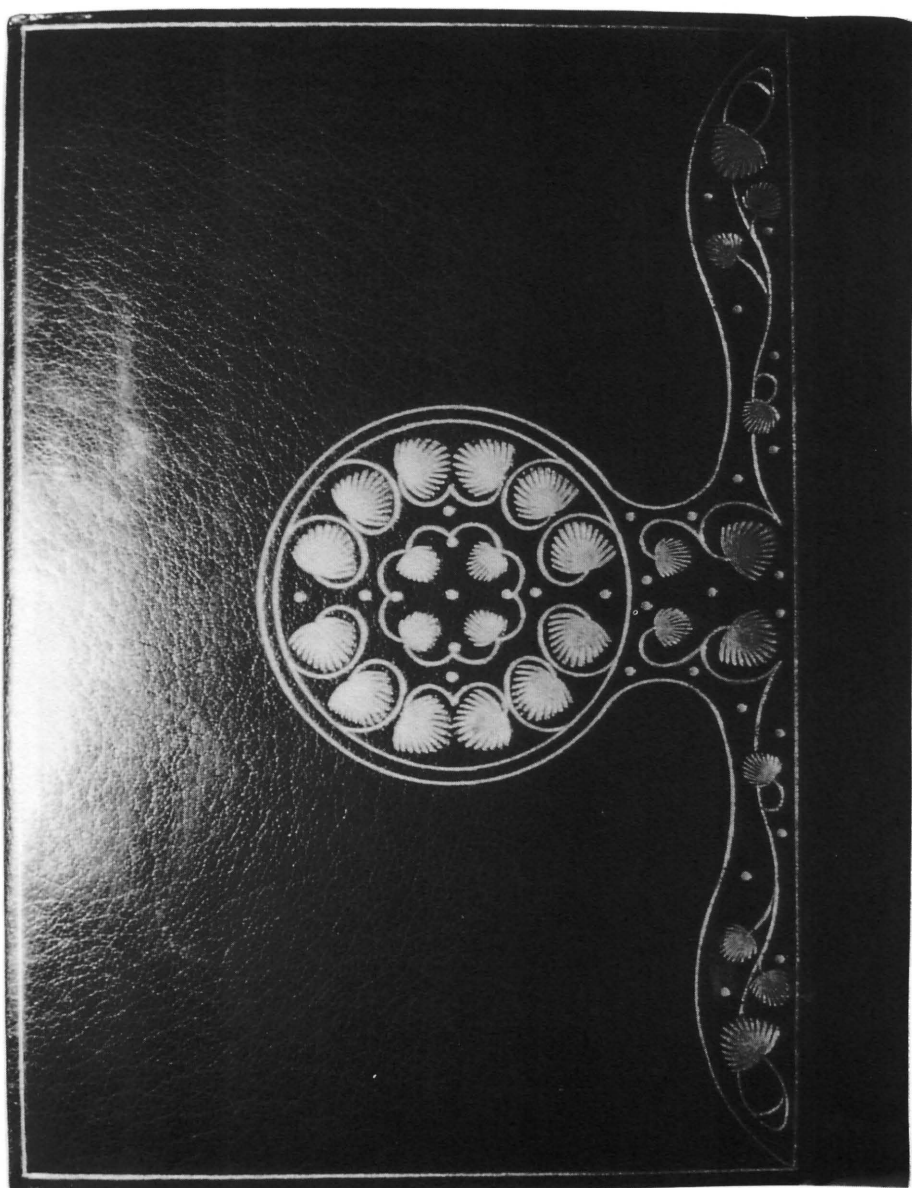
The Beloved Vagabond by William J. Locke.

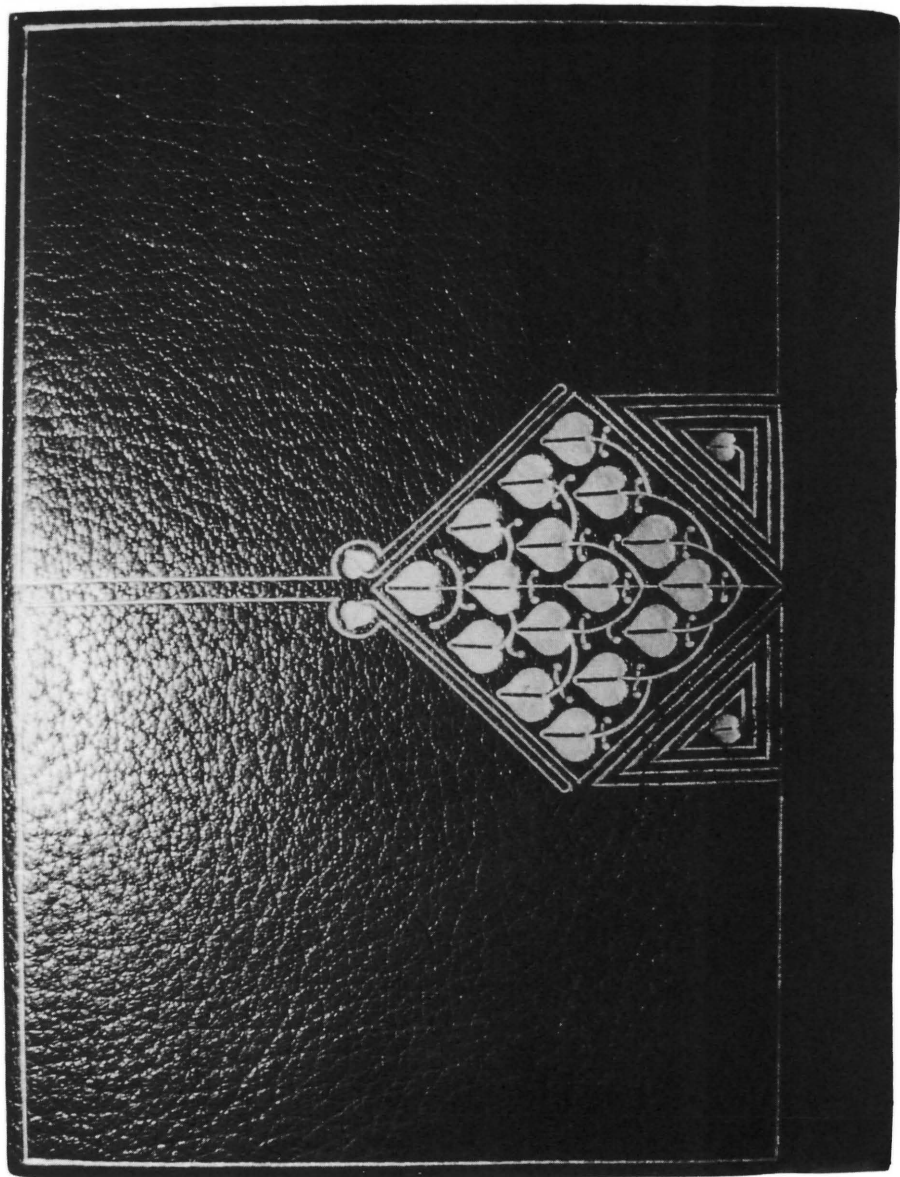


An Ideal Husband by Oscar Wilde



The Life and Letters of Lewis Carroll by Stuart Dodgson Collingwood. New York, 1899.





from the tail of the front board. These features are all very nice but are very different from those shown here. So, the question is: Did Otto Zahn *himself* execute these bindings or did someone else working at S.C. Toof's create them? You can be the judge.

Don Etherington is President of the Conservation Division of Information Conservation, Inc. He will celebrate his fiftieth anniversary as a bookbinder in 1998.

MARY CREASE SEARS REDISCOVERED / Joseph Newman

In the late nineteenth century and well into the twentieth century there was a great revival in the craft of hand bookbinding. The unique quality of handling a book whose binding had been designed and executed by an individual, as opposed to handling a book assembled via the assembly line production of the trade binderies, was rediscovered and celebrated.

The works of T.J. Cobden Sanderson, one of the founders of the Arts and Crafts Movement, have been well documented and are familiar to everyone involved in hand bookbinding today. Other notable names from England include Sarah Prideaux, The Hampsted Bindery, and the Guild of Women Binders.

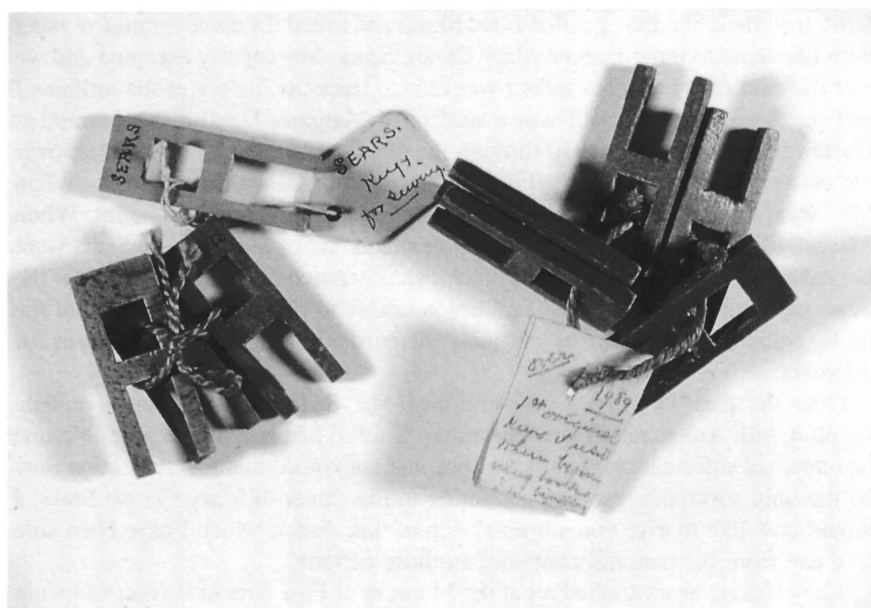
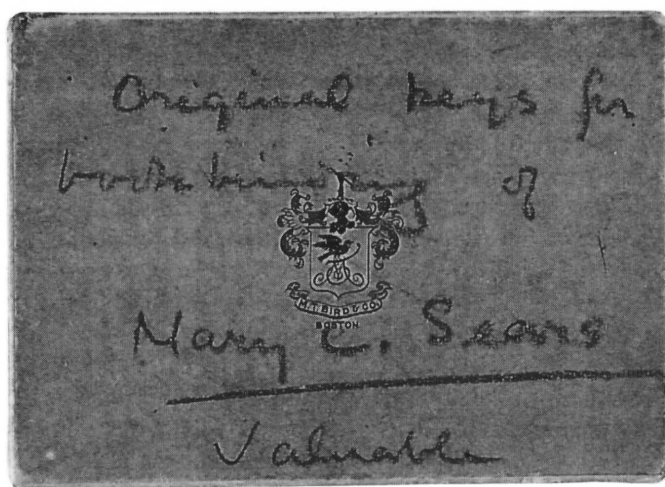
But what of the many Americans who traveled to Europe to study bookbinding prior to 1900? None were really considered to have reached the level of expertise demonstrated by their English counterparts. Most of these Americans were women of independent means. They could afford the time and expense to travel to Europe to learn bookbinding from the best teachers. They would return to America and set up small studios to practice their craft. Some of them practiced only for a short time and eventually moved on to other pursuits. We know of some of them, primarily those who studied with Cobden Sanderson, including Evelyn Hunter Nordhoff and Elizabeth Marot. Although we have recognized these binders for their sound craftsmanship and design, their work rarely demonstrated a high degree of finish in forwarding, design, and gold tooling. That is, until now. Unknown to almost all of us today is the bindery that was set up in Boston by Mary Crease Sears and her partner Agnes St. John in the early 1890s. At this studio, bindings were produced of such quality in forwarding, design, and finish that most other bindings of this period produced by Americans pale in comparison. And yet, for almost a century, the name Mary Crease Sears appears only in passing in the literature of this period in American Bookbinding.

I would like to briefly explain how I came to possess a large collection of ephemera pertaining to and created by Mary Crease Sears. In 1981 I established my own studio in Pride's Crossing, Massachusetts. Over the tenure of my apprenticeship at the Harcourt Bindery I had acquired most of the tools and equipment necessary to start a small hand bindery. The one item I was missing was a stamping press. While looking through a bargain hunters guide, I came across an ad for a bookbinders stamping press. I called the number listed and made an appointment to see the press that afternoon. A woman named Ethel Smith, then in her eighties, greeted me and proceeded to escort me to her dining room. There, proudly arranged on her dining room table, was the stamping press I was so anxious to see. Unfortunately it was a small amateur press designed to stamp your name on pencils and cocktail napkins.

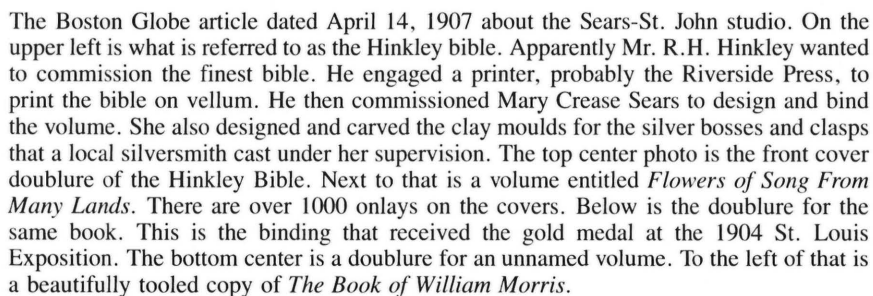
Sensing my disappointment, Ms. Smith proceeded to tell me that there were more bookbinders tools and equipment in the basement that she would be willing to sell me if I were interested. Much to my surprise the basement contained the remnants of an entire studio. There were hand letters, brass type, finishing tools, presses, hand tools, and leather. I eagerly purchased everything she had. Ms. Smith was obviously pleased to have sold everything. After I had packed my car to the brim she mentioned several cartons of junk that she thought I should have. Not wanting to appear unappreciative I accepted the cartons thinking I would end up throwing them in a dumpster. The next day was spent sorting through my wonderful new treasures and assimilating them into my studio. After many hours only the cartons of junk were left to be sorted. Not until this task was completed did I fully understand the importance of the collection I had just purchased. The cartons contained hundreds of highly skilled binding designs on paper and newspaper articles dating back to 1907, all about a Boston binder named Mary Crease Sears. There were sewing keys and glass plate negatives of finished bindings as well as leather plaquettes that showed a very high degree of skill. I went back to the tools and realized that most of them had the name Sears written on their handles. I called Ethel Smith and asked if I could arrange to meet with her again to inquire about Mary Crease Sears. She eagerly accepted and we met the next day. From our talks I was able to trace the history of the artifacts I had purchased. Ethel Smith was a student of Margaret Danforth, a prominent Boston bookbinder from 1930 through the 1950s. Margaret Danforth took over the classes started in the early 1900s by her teacher, Mary Crease Sears. When Ms. Sears died in 1938, Ms. Danforth acquired her tools and equipment. When Margaret Danforth died, both her equipment and that of Mary Crease Sears were passed on to her students. Ethel Smith apparently purchased a large portion of the Sears equipment. Because Ms. Smith was unable to find another teacher, all the tools, equipment, and cartons of "junk" languished unused in her basement for 30 years.

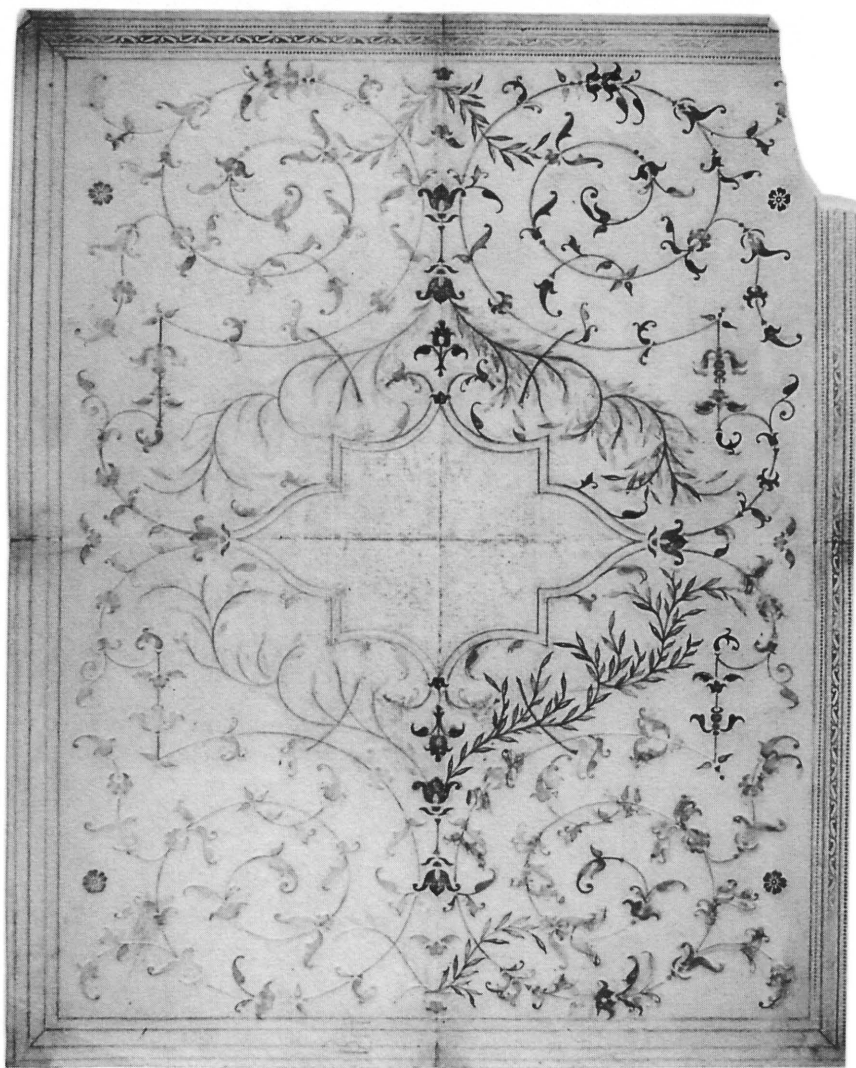
Over the past 13 years I've mentioned Ms. Sears to a number of people familiar with American binders but only a handful had heard her name. No one had any real information about her. I became convinced that this collection may be the only surviving resource pertaining to the career of Mary Crease Sears. I would now like to give you a brief sketch of that career, which I have been able to glean from the material contained in those cartons.

Mary Crease Sears studied art at the Museum of Fine Arts in Boston and went on to do graduate study in design under C. Howard Walker for two years (also at the Museum of Fine Arts). She graduated in 1886 and went on to become an interior designer for a short time. At some point she became interested in book-binding and sought instruction from some of the local trade binderies in the

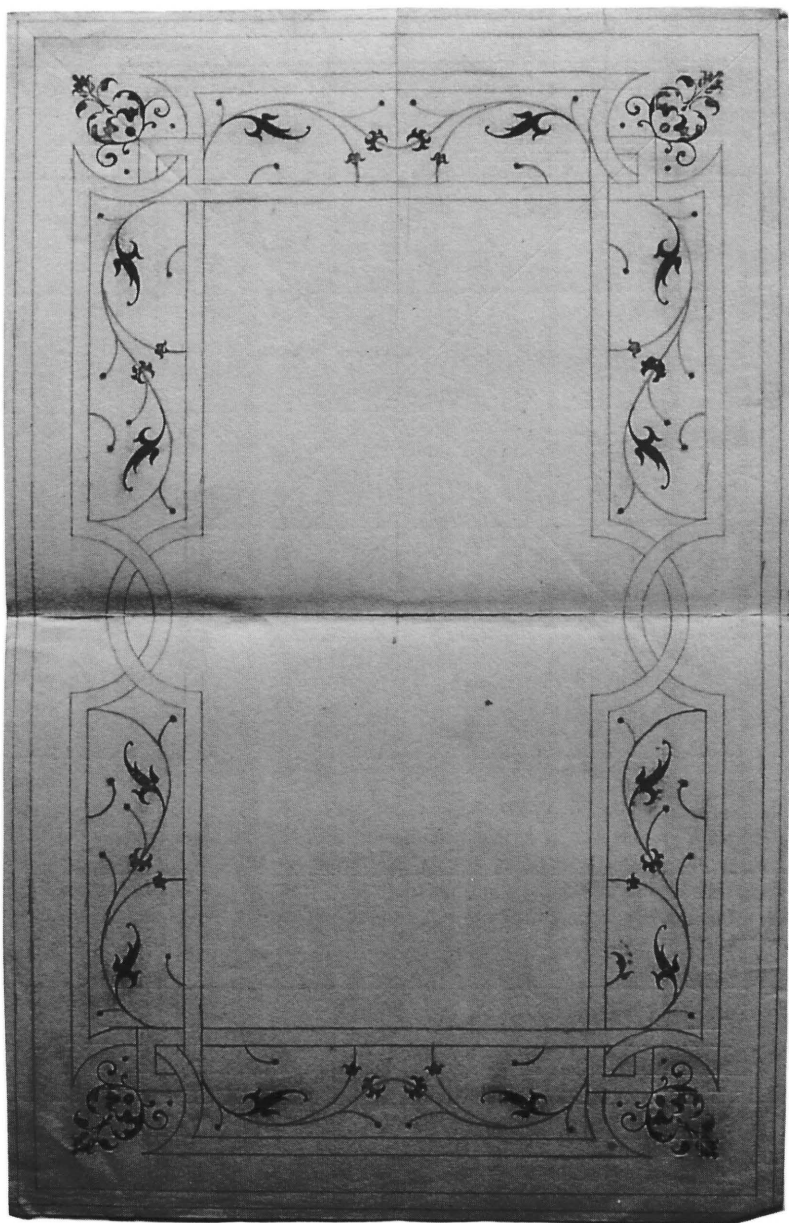


The top lid of a box labelled "Original keys for bookbinding of Mary Crease Sears. Valuable." Inside are two sets of sewing keys made of walnut and maple. The lower tag reads "1st original keys I used when beginning bookbinding." It is dated 1989 but clearly was meant to read 1889 as Ms. Sears died in 1938. The verso of the tag reads "Please do not use these keys" and is signed "MCS."

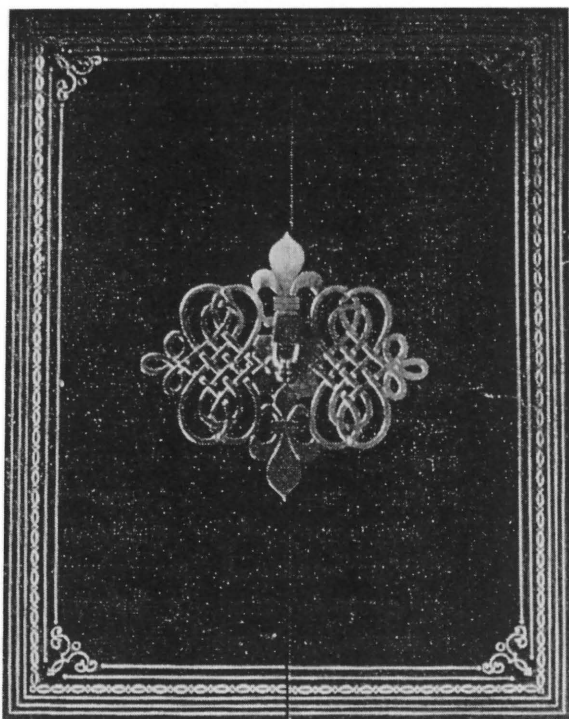
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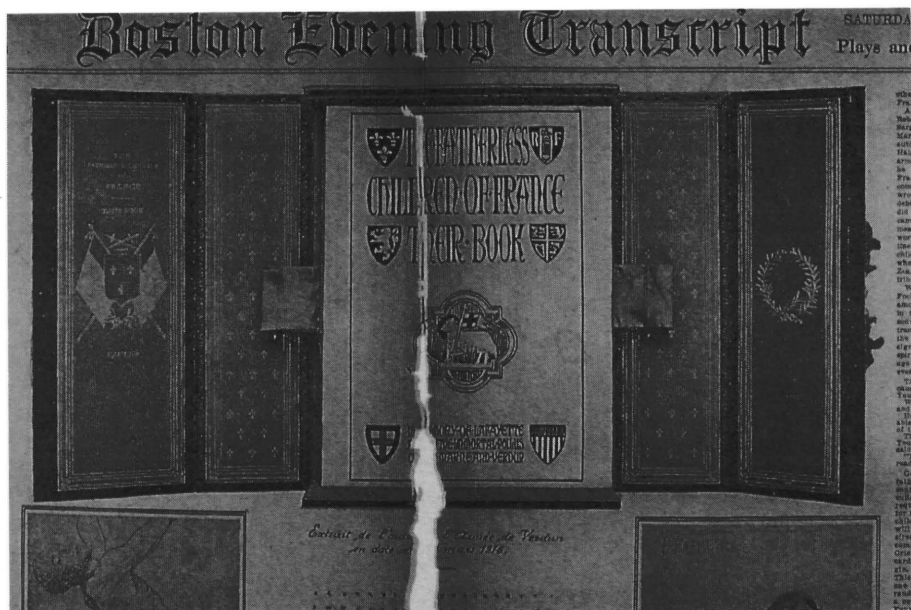
A lovely fanfare style of design.



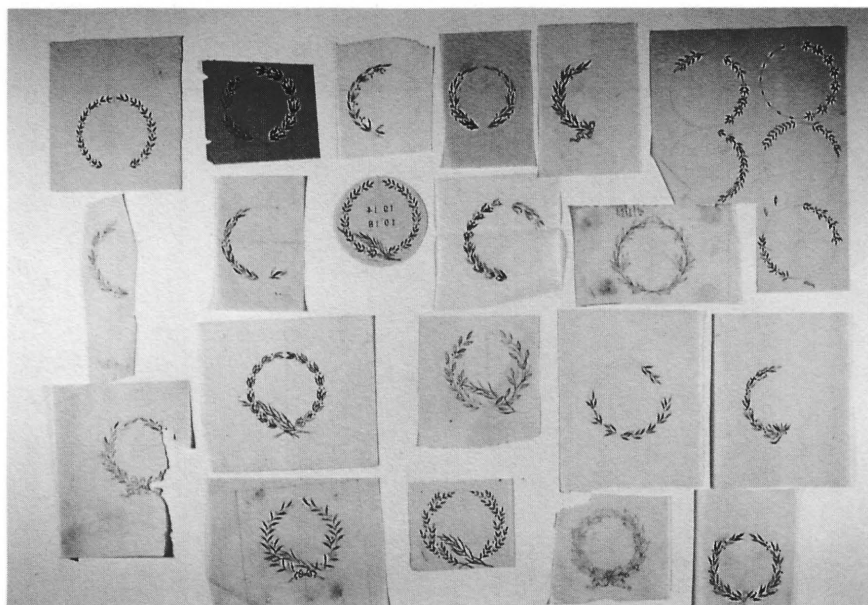
A design incorporating medieval strapwork with arabesque vines.



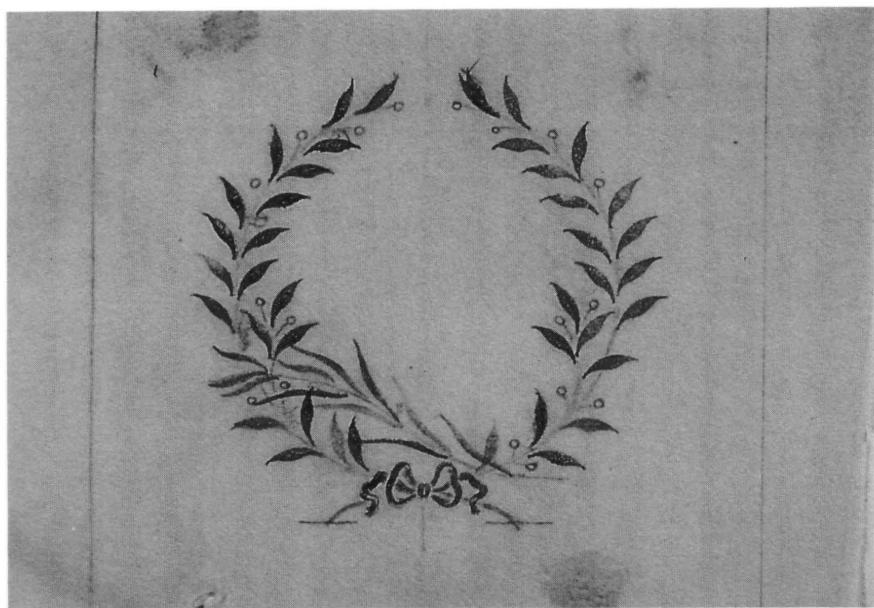
This photo is from an article on Ms. Sears in the February 1927 bulletin of The Society of Arts and Crafts. It shows a case that was found, designed, and executed by her to hold over 300 letters by noted writers, as well as illustrations by noted artists collected and sold for the benefit of the fatherless children of France. The silver clasp designed by Ms. Sears, with its fleur-de-lis and the entwining motif, convey forcibly and simply the feeling that lay behind the gift.



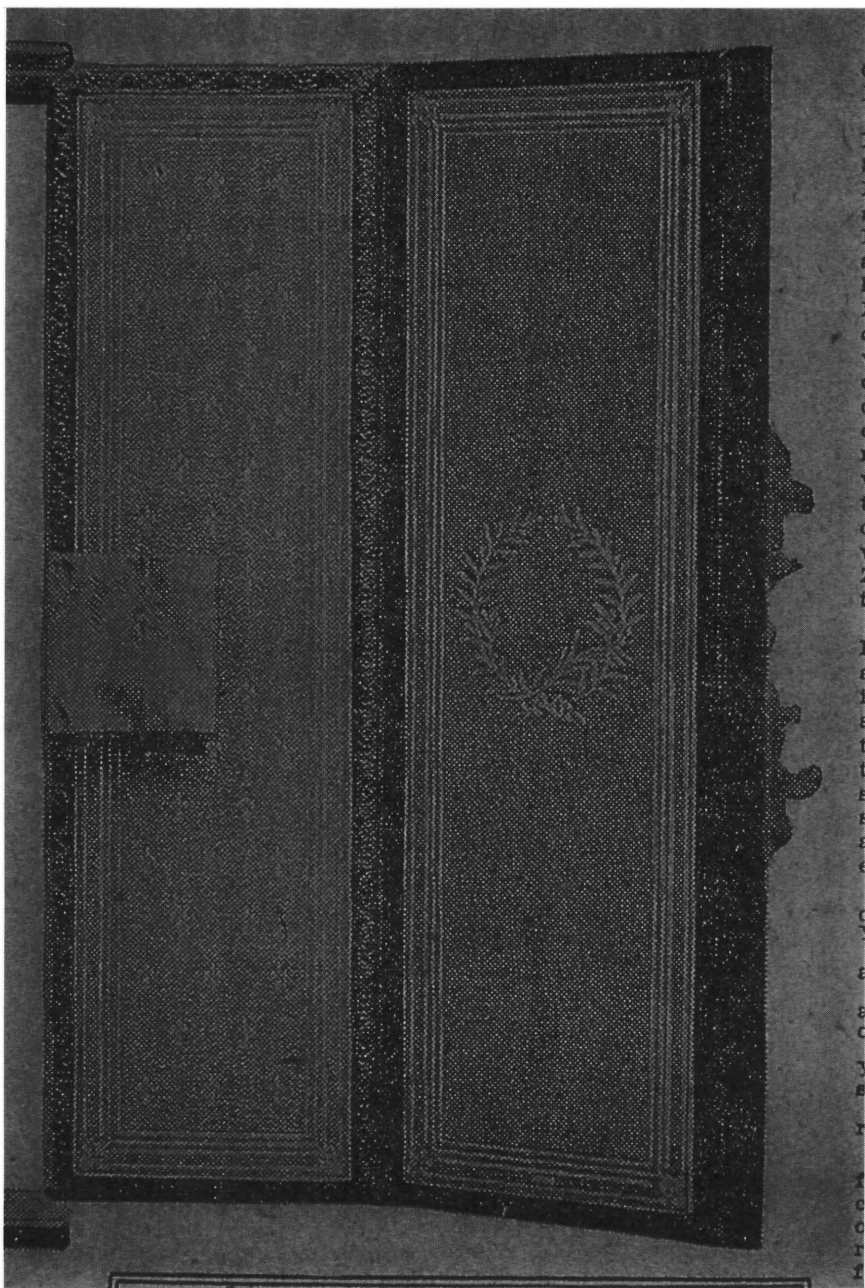
This is the same case, opened, from an article in the Boston Transcript dated January 22, 1921. Notice the wreath tooled on the doublure on the right.



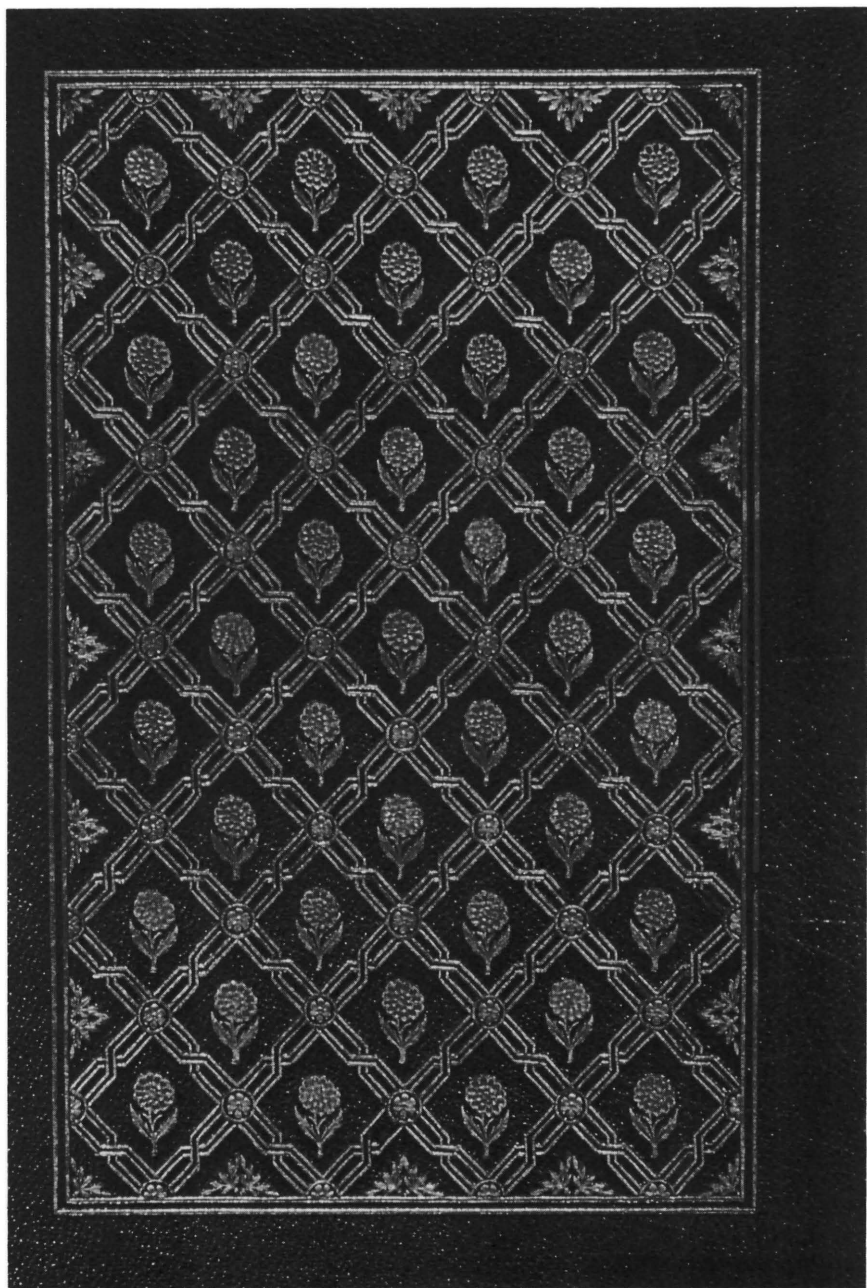
There are over twenty-five designs on paper in this collection depicting the development of the wreath in various stages.



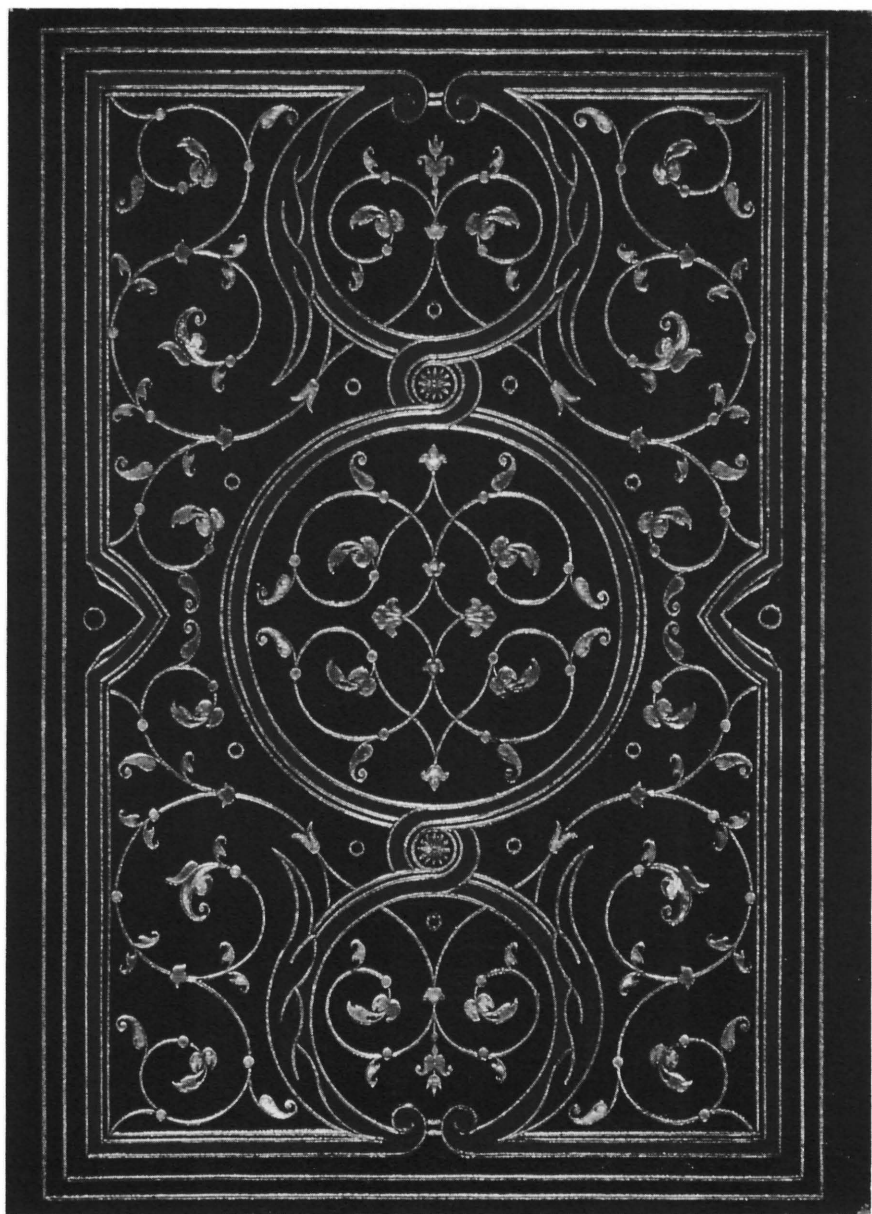
This appears to be the wreath in its final stage of design. All of these designs are hand drawn, again suggesting that Ms. Sears had the tools specially made for this project. Notice the sprig placed across the bottom of the wreath. This adds a human touch to the design that really makes it work . . . as if placed carefully by someone in memorium to the dead fathers of France.



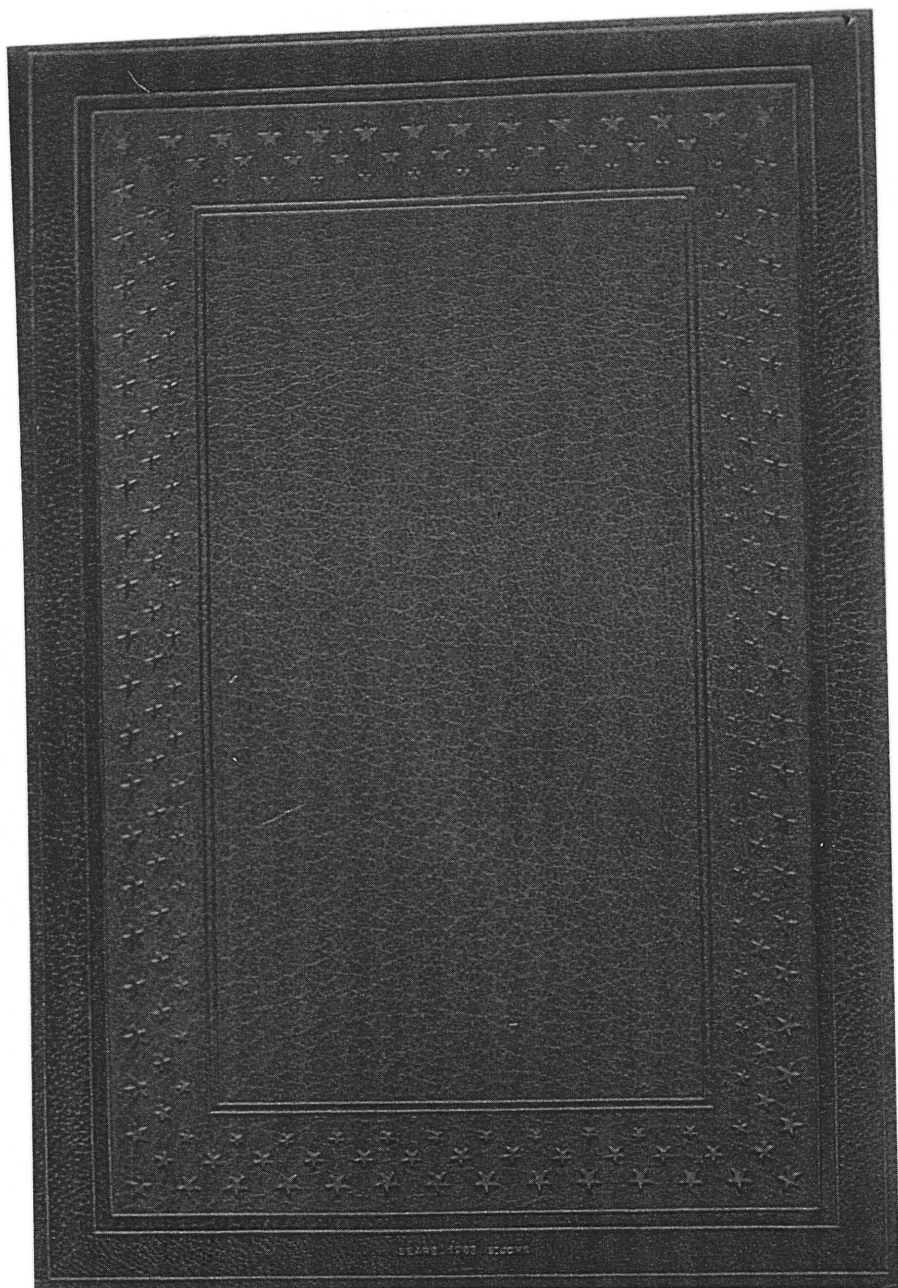
A close-up of the wreath on the doublure, beautifully worked. Given the amount of time spent on just the wreath, one can only imagine how much time was spent designing the silver clasp, the gold tooling, and the design of the case itself.



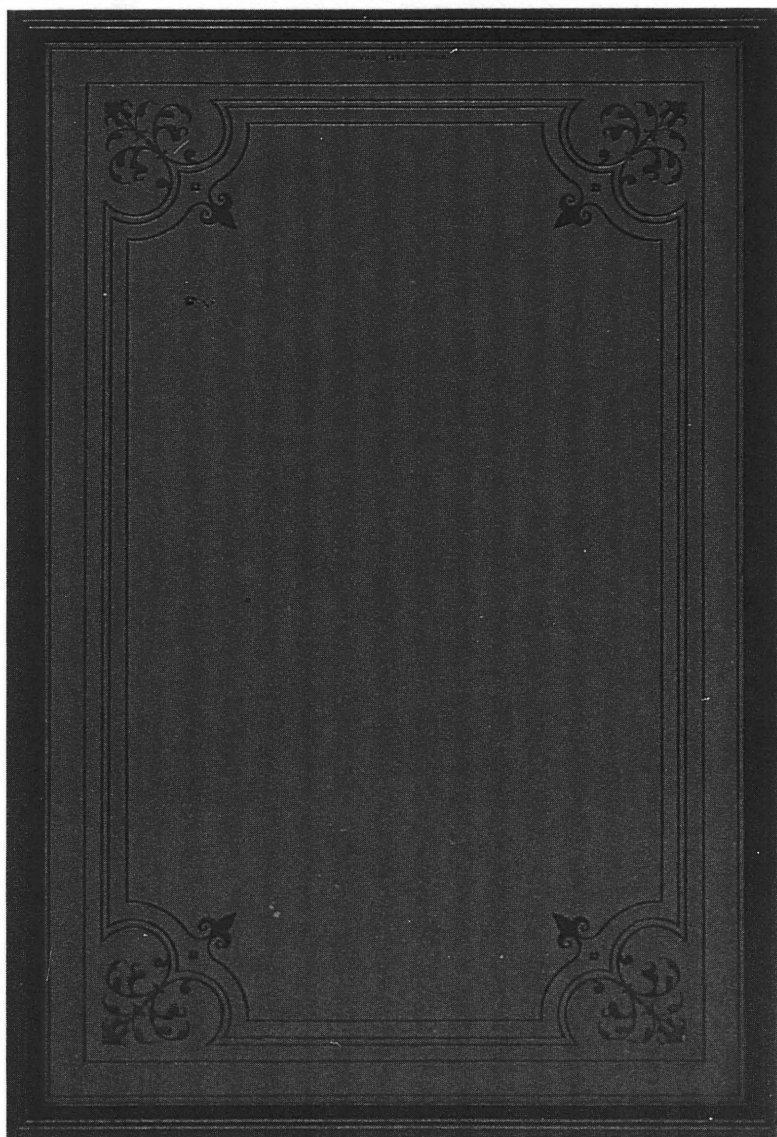
A finished leather plaque executed by Mary Crease Sears. This shows a mosaic in the style of Padaloup.



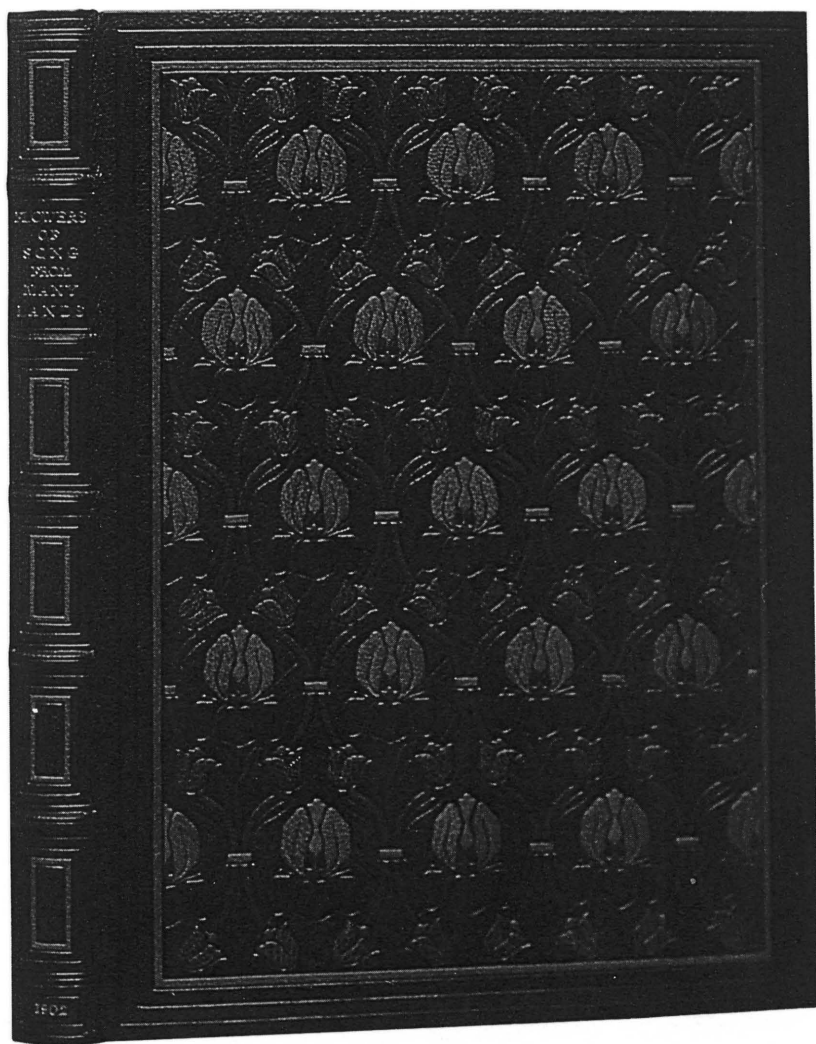
A magnificent plaque in the style of Grolier yet much more lyrical and flowing than an actual Grolier design. Notice in the gouge work how the different radii are tooled over with a small leaf tool at the connecting points. It is clear Ms. Sears knew the tricks of the trade but was also capable of connecting the radii flawlessly as depicted in the three circles.



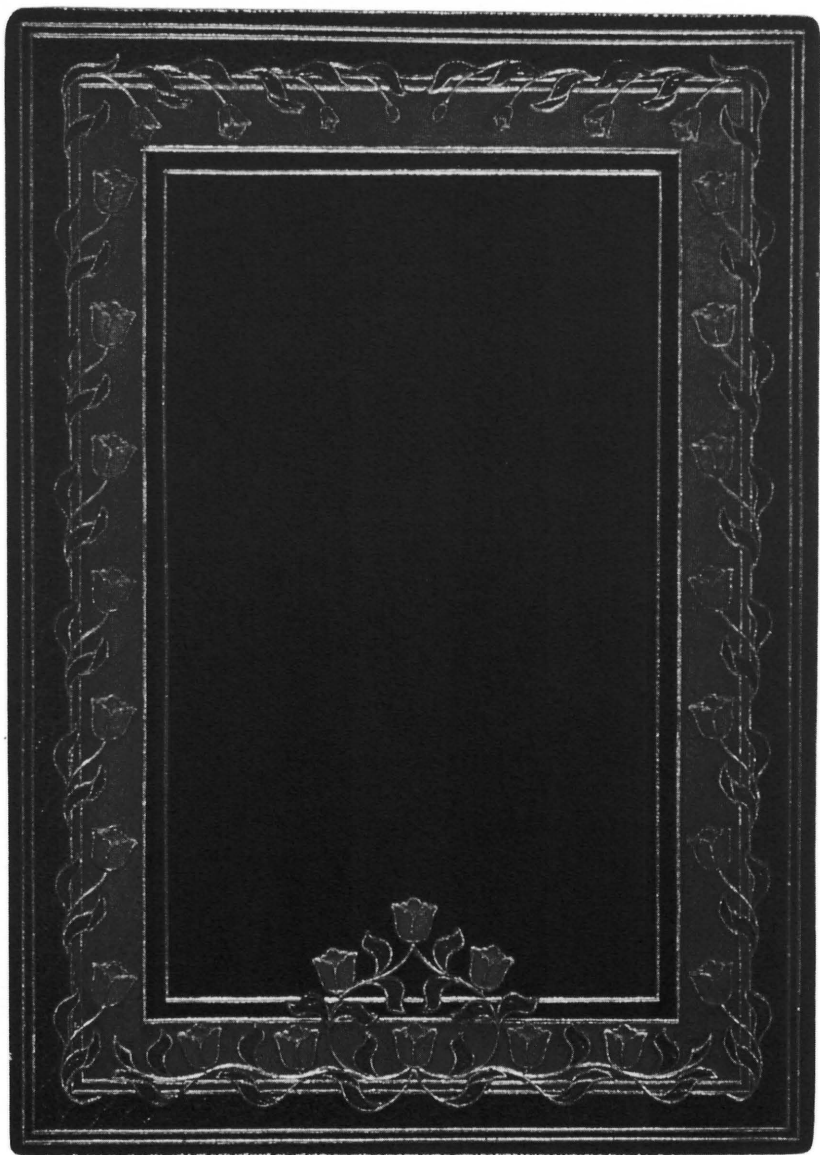
A doublure. The border design is made with three star tools of different sizes. Note the precision of their placement.



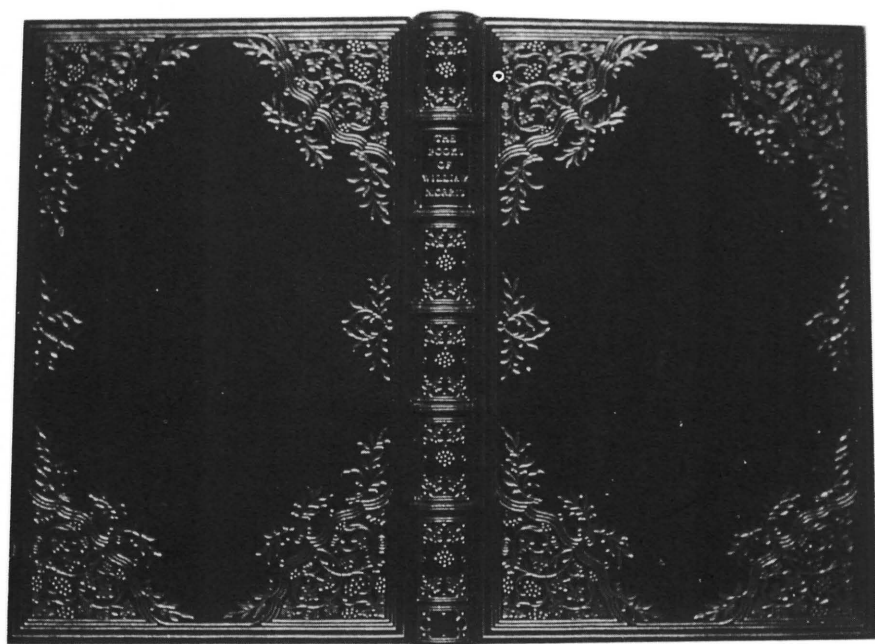
An elegant doublure that appears to be a white calfskin tooled in blind and signed at the bottom.



The binding that won the gold medal at the St. Louis Exposition in 1904. The large onlays are irises and between them are reciprocating tulips with onlays.



The plaque from this collection for the doublure.



The Book of William Morris, a magnificently tooled volume in the style of Derome.

Boston area. Here, as was commonly experienced, Ms. Sears was rebuffed by the male dominated binderies. It was their perception that a woman was incapable of going beyond sewing books and end bands; the thought that a woman could attempt to master both forwarding and finishing was undoubtedly a joke to these binders. After repeated attempts, Mary Crease Sears was able to secure some lessons from P.S. Sanford of Sanford & Sons Bindery, before P.S. Sanford went to the Carnegie Library in Pittsburgh. However, he agreed to teach her design and finishing only. Unable to find further training in America, Ms. Sears set off for Paris in 1889. Here she met Agnes St. John who had just completed three years of design at the school of Industrial Arts in Philadelphia (now called the University of the Arts). Ms. St. John was also seeking instruction in book-binding. Together they studied forwarding under M. Provost, the first assistant to Leon Gruel. Simultaneously, they studied gold tooling with Jules Domont. It appears that they spent at least two, possibly three years studying in Paris. Upon their return to Boston, Ms. Sears convinced Ms. St. John to join her in a studio at 89 Newbury Street in Boston's Back Bay neighborhood. There is some indication that Agnes St. John studied with a student of Cobden-Sanderson but further research has not confirmed this. However, it is clear that they felt the English forwarding techniques were superior to the French and that the French design work was superior to the English. Rather than dwell on that hot bed of controversy, let it suffice that it was their taking from the best of both French and English techniques that gave their bindings a unique quality.

For the next decade Mary Crease Sears and Agnes St. John developed a strong reputation that remained local until 1904 when their entry at the St. Louis Exposition was the only binding to receive a gold medal. A 1907 article in the Boston Globe about the Sears-St. John studio appeared. I believe at some point between 1908 and 1914, Agnes St. John left the studio and Ms. Sears continued on alone.

Mary Crease Sears became deeply involved with the Society of Arts and Crafts. She was never a member of the Guild of Book Workers and this may account for her current obscurity. The fact that the Guild was primarily a New York institution at that time may have been reason enough for her not to join. However, the Society for Arts and Crafts had a very high standard for its members and developed three categories of membership. A member was designated an associate, a craftsman, or a master craftsman. The Society awarded Mary Crease Sears their gold medal and certificate of Master Craftsman in 1914. She went on to become a member of the council, the chairman of the jury committee, and a member of the nominating committee.

In the late 1920s Mary Crease Sears was instrumental in setting up the book-binding studio at the Cranbrook Academy of Art in Michigan. She recommended

her assistant, the Zurich-trained binder, Jean Eschman as its first instructor. Another notable student of Mary Crease Sears was Rosamond Loring, the author of *Decorated Book Papers*.

Ms. Sears participated in the 1930 Boston Tercentenary Fine Arts and Crafts Exhibit in Horticultural Hall. Here she, as well as Margaret Danforth and the Rose Bindery, were awarded gold medals of excellence. It was at this time that Margaret Danforth took over the classes that Ms. Sears had been teaching for 30 years. I assume she retired at this point. Her obituary appeared in the Boston Herald in 1938, marking the end of a bookbinding career that had lasted over 40 years.

Joseph Newman is Senior Conservator at Northeast Document Conservation Center in Andover, Massachusetts.



The Guild of Book Workers, Inc., 521 Fifth Avenue, New York, NY 10175, a not-for-profit organization, publishes for its membership the biannual *Journal*, a bi-monthly *Newsletter*, and up-to-date lists of supply sources and study opportunities. Its members are also invited to participate in tours, exhibitions, workshops, and lectures sponsored by the Guild. Dues cover the fiscal year July 1 through June 30. Checks and money orders should be made payable in US dollars.

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