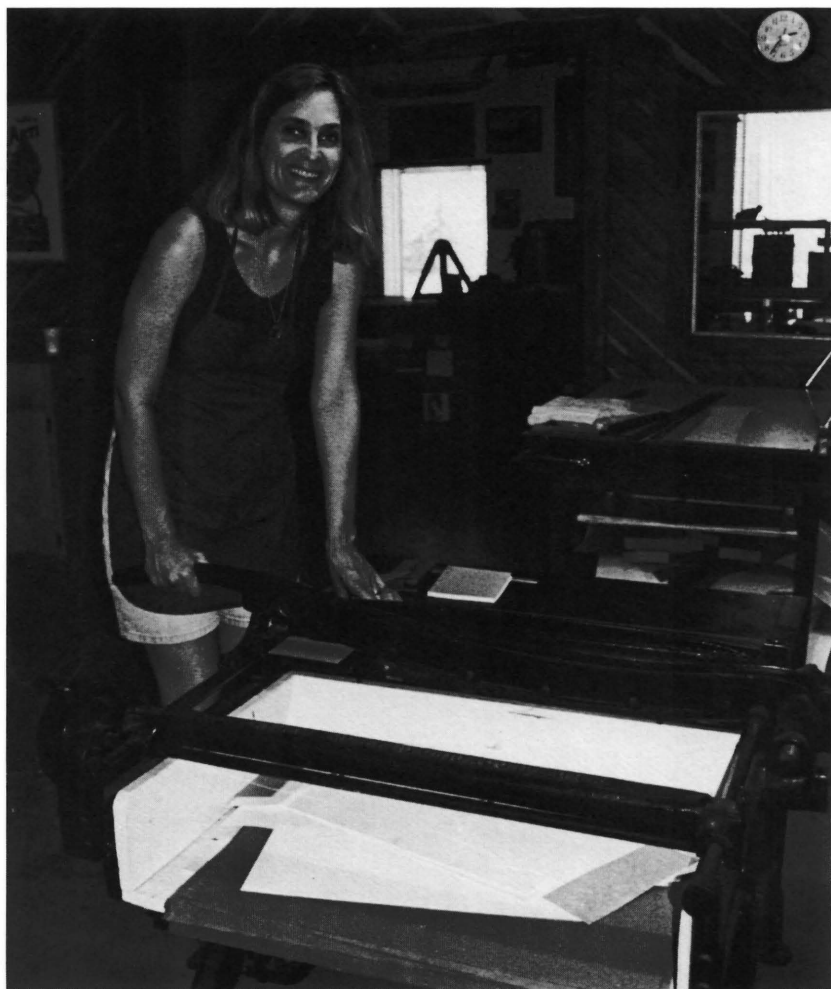


GUILD OF BOOK WORKERS JOURNAL

VOLUME XXXV

Number 1



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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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The Cover: Priscilla A Spitler at work in her studio, Hands on Bookbinding, Smithville, Texas. Photo courtesy of the *Smithville Times*, Smithville, Texas.

Editor for this issue: Kimberly A. LoDico

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ISSN-0434-9245



Priscilla Spitler displays her binding *Tallos de Luna/Moon Shots*. Photo courtesy of the *Smithville Times*, Smithville, Texas.

GUILD OF BOOK WORKERS 1996: VITAL AT NINETY / Priscilla A. Spitler

One cannot describe the Guild of Book Workers upon its 90th anniversary in 1996 without considering how the vast geographic distances in the United States and the cultural mix of binding methods incorporated by its members has shaped the character of the organization. This diversity and spirit has fueled the Guild's success, quite a feat for an organization that currently manages a membership exceeding eight hundred book workers, professional and amateur, across the U.S. and expanding internationally. Most of all, this healthy status at ninety honors the efforts throughout the years of its volunteer members whose commitment and interest in the book arts has built the Guild of Book Workers (GBW) while remaining true to its original goals.

To distill the atmosphere of the GBW today, it is important to look first at its early history which lays the foundation for understanding more recent developments. A tour through the nine regional chapters, including a visual sampling of work produced in the United States, will illustrate the expanse of territory GBW covers. Finally, comments from selected members respond to the question of whether an American style is emerging.

The United States has no tradition of training centers for fine bookbinding as in Europe. To learn the craft, it was necessary to study abroad or to train with immigrant binders. Many Americans trained in England, France, Belgium, and Germany and later returned home and, in turn, taught others their skills. During this century the United States has become a melting pot of binding styles.

EARLY YEARS

Without question, the Arts and Crafts movement generated by William Morris in late nineteenth century England was the impetus behind the founding of the Guild of Book Workers in New York City in 1906. At the turn of the century, a number of American gentlewomen traveled to England to study bookbinding with Thomas J. Cobden-Sanderson, an associate of Morris, at his Doves Bindery in Hammersmith. One hundred pounds, paid in advance, covered the cost of instruction including materials for charter member Cordelia T. Baker, for the period of one year at the bindery in 1902. Several other early GBW members

Priscilla A. Spitler was formerly Head Edition Binder at BookLab, and has established "Hands On Bookbinding," an instructional workshop and bindery in Smithville, Texas.

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received similar training with Cobden-Sanderson like Emily Preston who, upon her return to New York, took the lead in organizing the Guild.

On November 4 1906, forty-two people attended the first meeting of the Guild of Book Workers at Miss Preston's bindery representing a range of crafts related to fine book production including illuminating, fine printing and binding, and type design. Their purpose was to "maintain a feeling of kinship and mutual interest among the workers in several book crafts by forming a center for the collection and distribution of useful and reliable information, and by giving exhibitions of its members . . ." Among these charter members was the renowned type designer Frederic W. Goudy, who was responsible for printing the first Guild year book.

Cobden-Sanderson, himself an early GBW member, was sponsored to lecture on *The Book Beautiful; Also Libraries in the World Which Have Been Built for Its Preservation and Use* at the Carnegie Lyceum in New York on November 26, 1907, only a year after the Guild was established. Another Guild member and teacher was Charles McLeish, the original finisher of the Doves Bindery. The London firm of Sangorski and Sutcliffe held a membership with the Guild of Book Workers for nearly thirty years.

Before the founding of the GBW in New York City, there were other American cities with organized communities of book workers influenced by the Arts and Crafts movement. Boston had formed the Society of Arts and Crafts in 1897 to promote artistic work in all branches of handicrafts and included bookbinding in their exhibitions. In Chicago, which was active in printing and trade binding, the Hull House, run by Jane Addams and Ellen Gates Starr, a student of Cobden-Sanderson, offered classes in craft bookbinding at the turn of the century. The original Bookbinders' Guild of California in San Francisco was founded in 1902 with twenty-nine charter members where, according to early Guild year books, five New York exhibitions traveled from 1907 to 1910 as an attempt to bridge the 3,000 mile separation between the Atlantic and Pacific coasts.

The Guild of Book Workers is the only American book craft society that has remained in continuous operation for ninety years. It has survived two World Wars and the Great Depression by the determination of volunteer members, some single-handedly during lean years. Helen Haskell Noyes held the longest tenure as secretary/treasurer from 1907 to 1937, seeing it through World War I and the Depression years. Hope Weil kept the Guild going during the second World War when materials used in the book crafts were difficult to obtain and almost everyone was involved in the war effort.

The years following World War II saw many changes in the United States and much movement across the country. Guild membership dropped dramatically during this period to forty-eight persons. In May 1948, the GBW became an

affiliate of the American Institute of Graphic Arts (AIGA), which gave the previously nomadic organization exhibition and meeting space in New York City and the stability necessary to rebuild its membership. Laura S. Young was the first president under the reorganization and held the position for a total of nineteen years throughout the thirty-year affiliation. She was also influential as a conservator and teacher concerned with raising standards of bookbinding in the United States.

By the 1970s, with thirty years of affiliation with AIGA, Guild membership had expanded to many more regions outside New York and to over 300 members. A new movement, unanimously called the Book Arts, created enormous interest nationally as fine art and book crafts came together with an emphasis on structure, use of materials, and conservation. Active groups of book workers thrived in the cities of Boston, Chicago, San Francisco, Washington, D.C., Dallas, and areas like the Pacific northwest, among other places.

Increasingly, the biggest problem the Guild faced was how to better represent these widely dispersed members. With more members demanding programs outside of New York and the rising costs associated with its affiliation, the Guild formed a Futures Committee to analyze the needs of the organization and to discuss the possible end of its relationship with the AIGA. The transition began in 1976 with president Mary Schlosser and a team of executive committee members overseeing the reorganization. It moved from affiliate to independent in 1978. This was the beginning of an exciting new era for the Guild of Book Workers, which set into motion major developments in the 1980s. In just fifteen years since the 75th anniversary in 1981, the GBW has more than doubled its membership, instituted and held fifteen Standards of Excellence in Bookbinding seminars, created more traveling exhibits of higher quality and greater participation, and seen the establishment of nine regional chapters.

ERA OF CHANGE

Explosive seems to be the recurring word used in discussions to describe the beginning of the Book Arts movement in the 1970s, which has impacted the environment in which the GBW functions today. A kind of renaissance of the book had taken place that has steadily intensified for over twenty years, stimulating a vast exchange of information between a multiplicity of fields related to book production and conservation. Was the phenomenon due to discoveries made after the disaster of the 1966 Florence flood in Italy, which fortified education in book structure and conservation across the United States? Or perhaps, not unlike the Arts and Crafts movement that claimed to be a reaction to the increased industrialization of the nineteenth century, the Book Arts movement

may be a twentieth century reaction to increased computer technology creating rapid exchange of information never before experienced, changing the status and concept of the book.

Whatever the reasons, more opportunities for learning bookbinding, either in conservation or in the book arts, opened up in institutions or centers for the book around the country. In 1970, the Library of Congress invited Peter Waters, one of the leading British conservators working on the Florence disaster, to set up their conservation program in the nation's capital, Washington, D.C. Assisted by Don Etherington, Christopher Clarkson, and Anthony Cains, the Library of Congress became a center where many conservators working in the United States today received their internships. In Chicago, the Newberry Library conservation laboratory had been established in the mid 1960s by Paul Banks, who was in Florence, and became the resource for training many established American binders/conservators including Jeffrey Rigby, Gary Frost, and Pam Spitzmueller. Banks, a GBW member for many years and the first editor of the *Guild Journal* in 1962, later moved to New York when his proposal for the first graduate degree program in conservation was accepted by the School of Library Service at Columbia University. Training both library administrators and bench work conservators, the program started in 1981 with Gary Frost as the first binding instructor. It moved (along with Banks) to the University of Texas at Austin in 1993 where GBW member Bobbie (Roberta) Pilette presently oversees the technical education of the conservation students.

The enthusiasm for book arts expanded as centers for the book, starting in New York City, popped up around the country including the cities of Chicago, Minneapolis, Seattle, Washington, D.C., and even in more isolated areas like the northwestern state of Idaho. These provided a livelihood for many American hand binders and book artists who were invited to teach workshops at the centers. Beginning in 1983, a group of professional and amateur book workers met in a different location annually for the Paper and Book Intensives (PBI), which provided a casual environment at its summer camp setting for an exciting exchange of information and techniques in the book arts. The popularity of the book arts was further enhanced by Keith Smith's publications on artists' work in book format, and on investigations of experimental books. Universities and colleges responded to the demands of their art, design, and printmaking students and set up facilities for teaching book arts or contracted guest instructors to teach them binding structures. Some have set up small presses and produce some of the finest letterpress book editions being produced in the United States, such as the universities in Wisconsin, Iowa, Arizona, and in Alabama, to name a few. With the new influx of interest in the book arts, standards and training became a greater issue for the Guild of Book Workers in the late 1970s. Committees

formed to deal with these concerns. Polly Lada-Mocarski was highly active on the Study Opportunities Committee in encouraging the creation of training centers in this country with an emphasis on quality work, primarily in conservation and restoration at Yale Conservation Studio and as an advisor to the Harry Ransom Center at the University of Texas. She also promoted design binding and artist books through her influence in seeing the Center for Book Arts established in New York and the Creative Arts Workshop in New Haven, Connecticut.

Laura S. Young was chairperson of the first Standards Committee, which was concerned with setting up guidelines for standards in bookbinding and possibly certification. She was soon followed by Don Etherington, who is credited with starting the first Standards of Excellence in Bookbinding seminars in Washington, D.C., which began with demonstration sessions at the Folger Shakespeare Library in 1982. As no professional established criteria existed in the United States, the concept of the program was to demonstrate excellence in the craft and thereby raise standards. While the Guild's 75th anniversary exhibition in 1981 was a major show and included important bindings from the earliest Guild members in addition to modern work, the impact of a new focus on standards was witnessed by the improved quality of the contemporary work produced only five years later for the 80th anniversary exhibition.

The Standards seminars are held over two full days with demonstrations from four professional binders on specific techniques or subjects related to the book arts. Although exhausting for the presenters, each topic is repeated four times, allowing for more exchange and questions among smaller groups. So popular is this Guild program, the sessions are filled immediately upon mailing the annual application. The Guild has formally changed the by-laws to coordinate the annual meeting with the Standards meetings since it motivates so many Guild members to travel to the program each year. Zig-zagging across the United States to give more members the opportunity to attend the sessions, the 15th Annual Standards of Excellence in Bookbinding seminars were held at the University of Alabama, in Tuscaloosa, coinciding with the founding of the Southeast Regional Chapter of the Guild. With the emergence of so many regional chapters, it has become tradition that the meetings are hosted and organized by the regional chapters as they move through each area.

A TOUR OF THE UNITED STATES: The Regional Chapters

Studying the development of the nine regional chapters is like a brief course in American history and geography. In his annual report in 1981, GBW Vice-President at large, Don Guyot, addressed the necessity for more Guild representation nationwide by comparison with the situation that impelled "Colonial

Americans into separatist conflict with Mother Britannia: taxation (dues) without representation (benefits)." Clearly there was a need to fulfill the goals of GBW on a local level by encouraging workshops, exhibitions, and an exchange of information in each area. Recognizing the problem, the Executive Committee established a framework whereby national Guild members could join local chapters by paying a small surcharge to be managed by the regional chapters. GBW members are not obliged to join their local chapter, but some members choose to join several chapters in order to receive detailed regional news and to participate in more exhibitions.

In 1982, **The New England Regional Chapter** was the first group outside of New York to be formally organized, beginning the trend for the extension of GBW representation nationwide. Covering many states with history rooted in the early development of United States, the New England Regional Chapter includes the states northeast of New York: predominantly Massachusetts, but also Connecticut, Rhode Island, Vermont, New Hampshire, and Maine. It was organized in Boston, Massachusetts by Samuel Ellenport, proprietor of the Harcourt Bindery, which is one of the oldest hand binderies still in existence in the United States and possibly the last link with nineteenth century American trade binding. Several Guild members have learned binding and finishing at the Harcourt Bindery including Ellenport himself, Daniel Kelm, Peter Geraty, Deborah Wender, Karl Eberth, and the current New England Regional Chapter president, Joseph Newman. The New England Regional Chapter remains the largest Guild chapter with 138 members and created a model for other regions to follow with workshops and members' exhibitions, the first two held in 1984 and 1986, with catalogs included in GBW Journals.

At the turn of the century in Boston, two women binders trained primarily in France, Mary Crease Sears and Agnes St. John, formed a partnership and taught classes, influencing binding in the area for several generations. The North Bennet Street School was established in the late nineteenth century as a trade school to teach a range of crafts, but only recently covered bookbinding due to the efforts of a board of directors that included Samuel Ellenport and Doris Freitag, a conservator for many years at Harvard University. In 1986, **Mark Esser** became the founding instructor of the school's two-year program in fine binding and held the position for eight years. A native of the American Midwest, he took his first binding lessons at Harcourt Bindery and then worked at the in-house bindery at the Newberry Library as a conservation technician. He was later apprenticed to Bill Anthony at his private business in Chicago and then in Iowa City when Mr. Anthony established the conservation program at the University of Iowa in 1984. Esser's work exemplifies the refinement of skills and excellence of technique passed on by Bill Anthony, whose influence has spread across the country

through the individuals fortunate enough to have been apprenticed to or to have studied with him. He now works as Conservator of the John J. Burns Library at Boston College.

On the other side of the state, in western Massachusetts, there is a hotbed of fine press and binding activity radiating from an enormous old nineteenth century textile mill in Easthampton simply addressed as One Cottage Street. This red brick building houses the studios of many New England Regional Chapter members: Carol J. Blinn and the Warwick Press; binders Claudia Cohen, Sarah Creighton, and Peter Geraty, as well as **Daniel Kelm** and his Wide Awake Garage where he works alchemical wonders in "interpretive" fine binding. An experimenter, inventor, and artist, Kelm has approached the book arts by integrating his educational backgrounds in the arts and sciences. Says Kelm, "Chemistry has for more than thirty years helped me shape an understanding and respect for materials. Philosophy challenges me to map out perspectives from which to consider intellectual activities. Alchemy provides me with a historical model of a physical existence infused with spirit; and art gives me the opportunity to create beautiful objects with respect for materials and regard for the environment." Kelm's explorations of binding structures, including his wire-edge bindings, have introduced new materials and techniques that honor the function of the book but create new approaches to viewing and handling them. He is an excellent craftsman whether creating artist books, more traditional fine bindings with onlay leather designs, making boxes, or collaborating on editions and teaching workshops.

The high concentration of binders, printers, and artists working with the book in the Easthampton area demonstrates how individuality can be maintained while working in a spirit of community. Nearby is Leonard Baskin's Gehenna Press. Baskin is a master of wood engraving and an important figure in the area. David Bourbeau, a student of Arno Werner, is in Northampton where his Thistle Bindery has been known for binding many fine book editions; also in Northampton is the edition bindery of Barbara Blumenthal. Not far away is the studio of Barry Moser, whose lavish wood engravings illustrated the many books published by his Pennyroyal Press and letter-press printed by the esteemed pressman, Harold McGrath, who continues to print at Alan J. Robinson's Press of the Turtle located at One Cottage Street. In the neighboring community of Hadley, fine letter-press work is produced by The Wild Carrot Letterpress for sizeable book editions, and, on a smaller scale, by Horton Tank Graphics.

Up the road in Ashfield, Massachusetts, is the home of another extraordinary binder and finisher **Donald Glaister** and his wife, fine calligrapher Suzanne Moore. Glaister is originally from San Francisco, California, where he learned the French style of binding from Barbara Fallon Hiller and continued in Paris

with Roger Arnoult and Pierre Aufschneider. His spirited contemporary designs show a rich use of color, texture, and collage imagery, executed on leather from materials including wood, painted Mylar, and metal. His fluid, linear gold tooling and painted lines have become characteristic of this artist/binder's work. In addition to his fine binding, Glaister works at the New England Document Conservation Center in Andover.

While Massachusetts holds the largest constituency of the New England regional chapter, the adjoining state of Connecticut has a concentration of members in the city of New Haven generated by the Yale University Conservation Studio at the Sterling Library, for many years headed by Jane Greenfield and later Gisela Noack; and the Creative Arts Workshop, which offers a range of book art classes in its well-equipped studio. Daniel Knowlton teaches bookbinding and takes commissions in Bristol, Rhode Island. Other GBW members work in more isolated areas, like binders Nancy Southworth in New Hampshire and Gray Parrot (formerly of One Cottage Street) in Maine, or fine printer and book artist, Claire Van Vliet, and the Janus Press, in the woods of Vermont.

Originally the center of the GBW, the **New York Regional Chapter** has the second largest membership of 118 persons from the city's metropolitan area, co-managed by Solveig Schumann and Ursula Wille. New York is a city rich in cultural centers, museums, and libraries such as the Thomas J. Watson Library at the Metropolitan Museum of Art, which houses an extensive collection of artist books and fine bindings, as well as the New York Public Library, and the Grolier Club. GBW members are among the conservation community that maintains these library collections including the New York Botanical Gardens and the J.P. Morgan Library where **Deborah Evetts** has been Head of Rare Book Conservation since 1969. Immigrating to the United States from England in 1967, Evetts originally studied classical English school bookbinding with William Matthews at London's Central School of Arts and Crafts and later worked with Roger Powell and Peter Waters. When she first arrived in the United States, Evetts noted that the Guild was centered in New York and mostly interested in design binding. Later, with a change in leadership, the emphasis gradually shifted to conservation. Her early years in New York were influenced by the private book conservator, Carolyn Horton, with whom she worked for one year, and also by Hope Weil, who encouraged her design binding through her patronage and commissions.

For nearly thirty years, Deborah Evetts herself has been influential for American binders, her work being a model of fine craftsmanship in binding and finishing. She has played multiple roles as a conservator, consultant, teacher, and artist, and has shared her expertise in skills via workshops and lectures nationwide, and through staff training at the Morgan Library. In recent years, she has

compiled an ongoing slide archive for her lecture on North American bookbinders, which presents the diversity of backgrounds at work on this continent, grouping binders by cultural origin of their training, primarily in English, French, and German techniques.

Throughout this century, New York City has had a history of fine binders and teachers, notably Edith Diehl who worked in the city for over fifty years. Her most famous contribution was her book, *Bookbinding: Its Background and Techniques*. Gerhard and Kathryn Gerlach were a remarkable team of German trained binders working in the city from 1945 until 1962. They were responsible for teaching or advancing the studies of many important Guild members such as Hope Weil, Margaret Lecky, Mariana Roach, Paul Banks, and Laura S. Young, who also taught at the bindery. In her own studio, Mrs. Young taught numerous students including Jane Greenfield, Hedi Kyle, and Jerilyn Davis, who took over her students upon retirement. In addition, New York City has long been the American center for modern art and book publishing. This environment has encouraged the business of editioning contemporary art prints or the production of fine limited edition books like those published by Vincent FitzGerald & Company. In the mid 1970s, The Center for Book Arts was started by Richard Minsky, responding to the contemporary call for book arts with classes, workshops, and exhibitions.

Gerard Charriere is an artist and contemporary fine bookbinder who has lived in New York since 1968. A long-time member of the Guild, he has participated in early Standards meetings with excellent demonstrations in finishing and leather onlay techniques. Charriere credits the American hippie movement with being an important contribution to the book arts movement of the 1970s for placing value on things made by hand. Moving to this country from Switzerland in 1965 to work at the Newberry Library in Chicago, he felt liberated to apply unusual materials in his binding coming as he did from the more traditional Swiss and French schools of bookbinding, L'Ecole des Arts et Métiers in Basel and Lycée Technique Estienne in Paris. Though Americans may not have the opportunity for extensive training in binding as in France, he believes that the division of the different aspects of the binders' craft in that country might be a handicap while Americans, out of necessity, must do it all themselves. Overall, he believes that the U.S. today excels in the quality of fine press books and unique artist books being produced. Charriere's own book works excel technically and exhibit a dynamic use of materials and imagery, color, and content, truly bridging art and craft. They show the maturity of someone highly skilled in a craft not yet limited by the confines of tradition, putting his knowledge to use as a foundation for meaningful artistic expression.

At one time, the mid-section of the United States was the farthest west the

early American pioneers had penetrated. With further westward expansion, this region was referred to as the Midwest and encompassed a large geographic area, primarily the states of Ohio, Indiana, Illinois, Iowa, Michigan, Missouri, Minnesota, Kentucky, and Wisconsin. It was natural that the third GBW chapter to emerge in 1986 was the **Midwest Regional Chapter**, which still holds third place in membership with seventy-three widely dispersed members. The chapter was not established in Chicago as might have been expected, but in Ann Arbor, Michigan by Julia Miller, Martha Little, and Maria Grandinette who were then the conservators at the University of Michigan. This city is the projected site of the 1997 Standards meetings to be organized by the Midwest chapter enthusiastically directed today by regional president, Cris Clair Takacs of Ohio.

Chicago is a city with a history of printing and binding facilities, including the R.R. Donnelly's Lakeside Press where Alfred de Sauty was head of the extra bindery from 1923 to 1935, when he then retired to England. His position was filled by a former apprentice, Harold Tribolet, who managed the bindery and was a Guild member for over thirty years. The Newberry Library has played a prominent role in the community with its collections and conservation laboratory, as well as the Caxton Club, which recently celebrated its centennial. Heinke Pensky-Adam, trained in Germany, was fine binder at the Monastery Hill Bindery for many years before her move to Florida. The Cuneo Press, a national printing company based in Chicago, had a fine bindery headed by George Baer until he retired in 1970 and Bill Anthony began managing the workshop. Anthony was also responsible for founding the local Chicago Hand Bookbinders group. In the book arts, Norma Rubovits, a student of Mr. Anthony, is known for her work with marbled papers, while Guild member Barbara Lazarus Metz has successfully developed the program at Artists' Book Works, which holds book arts workshops and classes, now accredited at the local Columbia College.

Gabrielle Fox is a bookbinder working in private practice in Cincinnati, Ohio. She first became interested in learning the craft in the late 1970s while working in the Special Collections and Rare Book Department of the University of Cincinnati. Having family in England, she decided to study at Guildford College of Technology, where she received a Diploma in Fine Binding and Restoration. Afterwards, she became a conservator in the binding department at the University of Cincinnati under the direction of Chiara Renaldo until her return to England for a period of eight years where she worked privately and taught, her last position being Senior Lecturer in Bookbinding at Croydon College of Art. Back in the states, Fox now has the perspective to note that with more opportunities and programs now available for the study of bookbinding in the United States, it is not necessary to leave the country for training. Her professional work in her Cincinnati studio, located at Duttonhofer's Books, is divided between

conservation, restoration, and modern work, but she personally has an interest in miniatures and exploring experimental structures.

A few states west of Ohio, a variety of book activity takes place at the Iowa Center for the Book at the University of Iowa, an interdisciplinary program involving all facets of bookmaking from modern fine press production to the restoration and preservation of old books. Known as a center for writing, the University offers classes in typography and letterpress through the journalism department; it also publishes fine letterpress printed books under the direction of Kim Merker and the Windhover Press. Timothy Barrett, an expert hand papermaker in both Western and Japanese techniques, has set up the best university facility for hand papermaking in the country. Taking over the conservation facility started by Bill Anthony, **Pamela Spitzmueller** has added another dimension to the Iowa book community since 1989. Originally trained at the Newberry Library in Chicago by Gary Frost and Paul Banks, Spitzmueller also studied with Mr. Anthony. She later left Chicago for Washington, D.C. where she worked at the Library of Congress for a number of years before taking the position at Iowa. Known for her explorations of historic sewing techniques and book structures, an area of special interest is the early German long-stitch bindings. Spitzmueller has a subtle but witty sense of humor as displayed by her series of "preserved" books started in the 1980s, where old books or fragments of books were preserved in a variety of ways in old-fashioned pickling jars.

The fourth regional chapter to appear on the GBW rosters was **The Lone Star Chapter**, so named by the symbol which is deeply rooted in the region's history. Texas, also known as The Lone Star State, is the only state in the union which was its own republic for nine years before it became a state in 1845. Larger than the country of France, with its major cities an average of three hours drive apart, The Lone Star Chapter was started in 1991 by Priscilla Spitler with the help of Mary Baughman, both of Austin, as an attempt to unify various book groups in Dallas, Austin, San Antonio, and individuals in remote areas of the state. Within two years, the first non-juried exhibition of bindings by twenty-six members was organized, along with a catalog, and traveled to three cities around the state.

Dallas has long been active in bookbinding and book collecting. Mariana Roach, a former student of Gerhard Gerlach and Edith Diehl in New York, taught fine bookbinding classes in her studio starting in 1950 for the Craft Guild of Dallas, now directed by GBW member Catherine Burkhard. The Texas Book Arts Guild Workshop (T-BAG) was a group active during the sixties, holding lectures and exhibitions. Stanley Marcus of the famed Neiman-Marcus empire of retailers had started the Book Club of Texas as early as the 1930s and published finely printed books and encouraged collecting. Decherd Turner, the renowned former director of the Bridwell Library at Southern Methodist University (SMU)

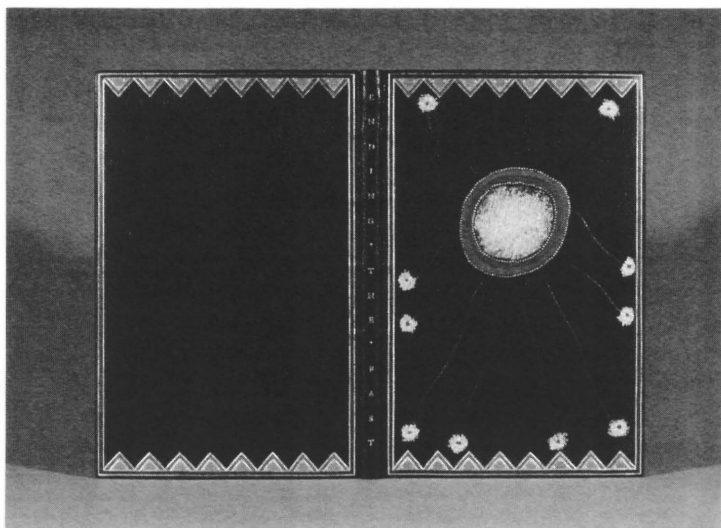


Figure 1 Mark Esser: *Ending the Fast.*

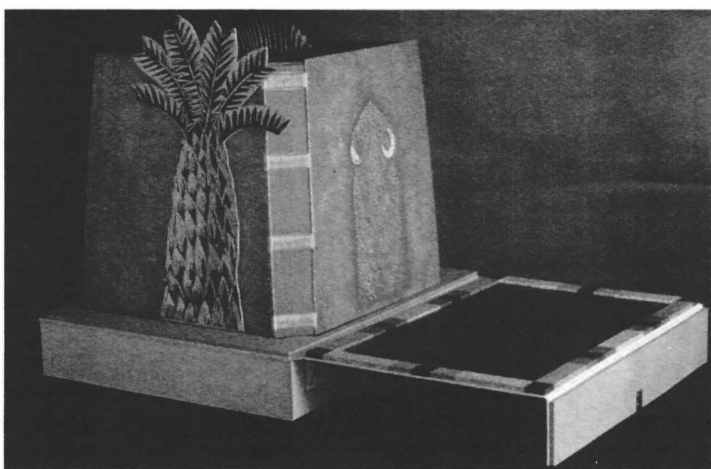


Figure 2 Daniel E. Kelm: *A Dog Story.*



Figure 3 Donald Glaister: *Utah Reader*.

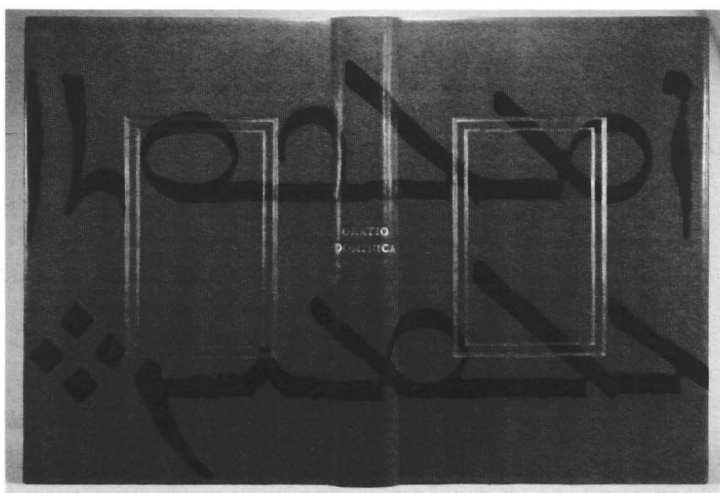


Figure 4 Deborah Evetts: *Oratio Dominica*.

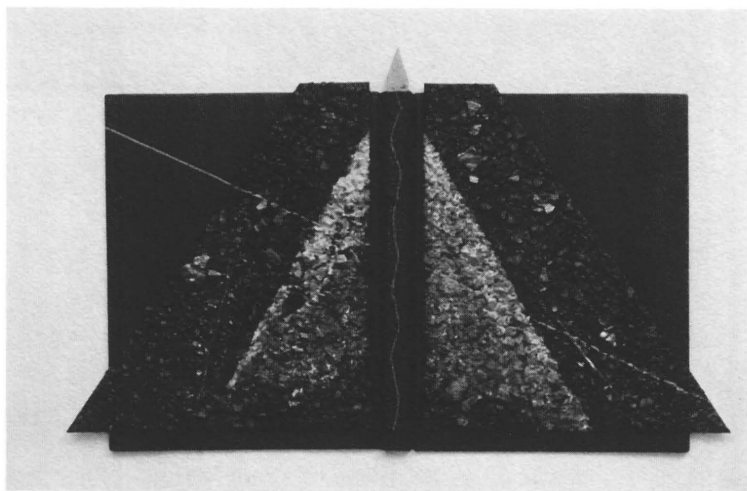


Figure 5 Gérard Charriere: *Lauterbach, How Things Bear Their Telling*.

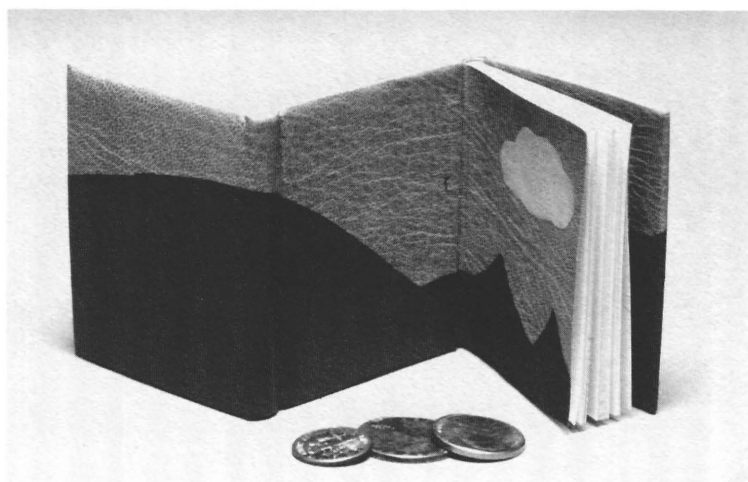


Figure 6 Gabrielle Fox: *The Seventh Princess and the Goldfish*.



Figure 7 Pamela Spitzmueller: *Off White Book*.

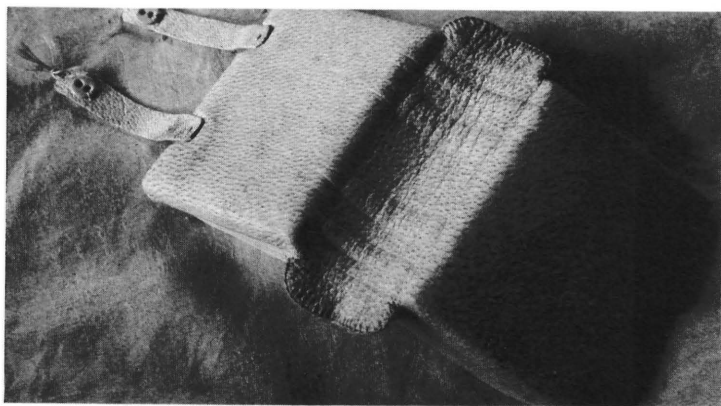


Figure 8 Pamela Spitzmueller: *Off White Book*.

in Dallas, is legendary for the collections he created in rare books, manuscripts, and in contemporary design bookbinding for thirty years while at SMU, and later at the Harry Ransom Humanities Research Center (HRHRC) at the University of Texas at Austin until his retirement in 1988. Conservation laboratories were established at both institutions to maintain the collections.

In 1981, Don Etherington left the Library of Congress and arrived in Austin to direct the conservation department at the HRHRC. Over the years, many conservators have worked at the book and paper laboratory as full-time staff or as

interns. Craig Jensen came from Brigham Young University in Utah to take the position as head book conservator under Etherington in the early 1980s but soon left the HRHRC to create his own business in Austin, first as Jensen Bindery for edition binding, and then as BookLab in 1988 when **Gary Frost** joined the partnership and the company expanded into library preservation. A graduate of the Art Institute of Chicago, Frost first began bookbinding under the direction of Paul Banks in 1969 while working at the Newberry Library. He later worked with Banks as binding instructor at the School of Library Service, Columbia University in New York from 1981 to 1986. For a brief period in 1974, Frost did an internship at the Library of Congress where he was first exposed to the research of Christopher Clarkson, which inspired his interest in limp cover bindings. He continued to do his own research of the Newberry Library collection of paper case bindings, noting that they were cheap versions of the limp vellum type. Since then, Frost has earned a reputation for his studies of other historic book structures and for truly understanding the *action* of well bound books.

Also in Austin, the printing and publishing establishment of W. Thomas Taylor produced many fine letterpress editions expertly printed by Bradley Hutchinson, a former student of Richard-Gabriel Rummonds. The first Institute of Fine Binding and Conservation was held during the summer months of 1987 at the HRHRC with James Brockman and Anthony Cains teaching master classes to selected American binders. With so many book workers gathered that summer from around the United States, many shared their work and techniques through the informal meetings of the local Austin Book Workers group, which seeded the beginning of the Lone Star Chapter. Unfortunately, the Institute was short lived due to the retirement of Mr. Turner and Don Etherington's departure for North Carolina.

Jan Sobota and Jarmila Jelena Sobotova moved to the Dallas area in 1990 from Ohio when Jan took the position as Conservator of the Bridwell Library at SMU in Dallas. In 1982, the Sobota family had defected from their native country, now the Czech Republic, to Switzerland until their immigration to the United States in 1984 where Jan worked in Cleveland, Ohio at the Case Western Reserve University. While in Ohio, the Sobotas opened the Saturdays Book Arts Gallery, presenting exhibitions, lectures, workshops, and a school for bookbinding. Now in Dallas, Jarmila teaches classes in bookbinding at their Bookbinding and Restoration Learning Center while she works on her own binding, painting, and unique decorative papers.

Both Jan and Jarmila exude enthusiasm for their craft with uniquely creative energy and distinctive style. While Jan went through a formal apprenticeship in Czechoslovakia, graduated from The School of Applied Arts in Prague, and has mastered restoration skills, his artistic talent is boundless whether sculpting book

or box boards, working in miniature or on over-sized books. Jarmila, a former professor of psychology with a degree from the University of Prague, first learned bookbinding from Jan and later became his assistant. In recent years, she has studied drawing and painting, which she now incorporates into her work as "book-painting," in which a binding is integrated with a painting inspired by the book. As conservator of the Bridwell Library collection, Jan also works on their exhibition committee, and has recently helped plan the guidelines for an important new event for American bookbinding: the Helen DeGolyer Triennial Exhibition & Award for American Bookbinding, a legacy left by a former Lone Star Chapter member, Helen DeGolyer, who died in 1995 following a sudden illness. It will be the first competition offered in the United States with a substantial award for fine bookbinding, designed to encourage development of the field as it will be offered every three years.

The remaining five chapters of the Guild of Book Workers have been organized in just the past two to three years and average forty members each. **The Delaware Valley Chapter** became the fifth chapter. Managed by Claire Owen, its region includes the east coast states of Delaware, part of southern New Jersey, but primarily the state of Pennsylvania, home of the renowned German trained binders and long time Guild members, Fritz and Trudi Eberhardt. In the city of Philadelphia, **Hedi Kyle** is Head Conservator of the American Philosophical Society and also teaches bookbinding at the Graduate Program for Book Arts and Printmaking at the University of the Arts. Kyle's influence on the contemporary book arts scene in the United States has been contagious as her clever innovations in structures and enclosures have spread across the country a fascinating blend of oriental folding and packaging techniques with western historical structures and stitches with simplicity and brilliant design. Kyle studied at the Werk Kunst Schule in Wiesbaden and, in the early 1970s in New York, learned bookbinding conservation from Laura Young who was influenced by Gerhard and Kathryn (Posie) Gerlach and the German school of binding. She has been a GBW member since 1972 and served on the exhibition committee.

In Woodbury, a rural area of the same state, **William Minter** works in a bindery housed in a renovated red barn. Formerly of the Chicago area, Minter met Bill Anthony in 1970 when he was hired to write and do photography for a magazine created for the Cuneo Press, where Anthony directed their fine binding studio. By 1971, Minter was won over to bookbinding and became Anthony's apprentice for seven years after the master left Cuneo Press to do private work. Minter is a skilled technician and problem solver, known for adapting and developing new equipment to the needs of the conservator/binder such as his sonic sealer, a method used for sealing Mylar for encapsulation. William Minter con-

tinues to spread the influence of Mr. Anthony, demonstrated by the quality of his own professional work, and through teaching students in his community.

On the western side of Pennsylvania is Pittsburgh, home of the Hunt Institute for Botanical Documentation at Carnegie-Melon University where, for many years, Jean Gunner was conservator. The Hunt Library was started in 1961 when Rachel McMasters Miller Hunt donated her extensive botanical library collection and bindery equipment to the Institute. Inspired by Cobden-Sanderson, Hunt had studied binding with one of his American students, GBW charter member Euphemia Bakewell. Gunner, trained in England and a student of Deborah Evetts, also worked with Carolyn Horton in New York. In Pittsburgh, Gunner took on numerous private students, some of whom now work as conservators in the United States, including Olivia Primanis, Head Book Conservator of the HRHRC in Austin, Texas. In 1979, Gunner organized an important exhibition in Pittsburgh, *The Tradition of Fine Binding in the Twentieth Century*, which brought serious attention to creating standards in all fields of binding.

The Potomac Chapter, the sixth, founded in September 1994 and named for the famous river that runs through the region, covers the area surrounding the nation's capital: the District of Columbia, Maryland, and Virginia. The District of Columbia is the home of the national archives and the Library of Congress, among other institutions where many Guild members are employed. Originally seeded by the Group of Hand Book Workers of the Washington, D.C. area, which met informally at the Folger Shakespeare Library, the Potomac Chapter is comprised of professionals working in book conservation, of calligraphers, book dealers, and collectors. Concentrated in a smaller geographic area, the chapter is able to meet once a month led by president Martha-Lucia Sierra, with an active schedule of programs. Currently, the chapter is involved in a project to produce a hand printed edition of a group of fables by Leonardo Da Vinci on handmade paper which will be available to Guild members for special binding, possibly for a future exhibition.

J. Franklin (Frank) Mowery, Head Conservator of the Folger Shakespeare Library, is an important member of the Potomac Chapter and the Guild of Book Workers. As President of the Guild for nine crucial years after Caroline Schimmel's years of office, he saw the development of the Standards meetings in the 1980s, the establishment of several regional chapters, and helped bring the Guild journals up to date. His term ended in 1994 when Karen Crisalli, proprietor of the Bookbinder's Warehouse, became the current GBW president. Mowery grew up with books, both parents being librarians, in his native state of Ohio and knew early on that he desired a career in bookbinding. As serious study opportunities for fine binding in the United States were limited in the early 1970s, he left for Germany in 1971 to work first for Otto Harrassowitz Book Publishing Company

in Wiesbaden and afterwards studied in Hamburg for four years under the direction of Kurt Londenbergh at the Art Academy. Throughout his years of instruction, Mowery states that, "the functional integrity of the book was always stressed" and the outward design of the covering was never permitted to usurp the inherent utilitarian nature of the book. Mowery has applied this philosophy to his own work and through the intern program at the Library, while his fine binding shows impeccable workmanship and finishing, with overall strong design.

Taking a leap out west, **The California Chapter** is the seventh regional chapter, and was founded in early 1995, primarily organized by a group around Los Angeles and led by president Ruth-Ann Rohman. The Chapter hosted the 1996 Standards of Excellence in Bookbinding seminars in the city of Pasadena. A large state stretching along the Pacific coast, it has its own distinctive regions referred to as northern or southern California. Los Angeles dominates the south, its metropolitan area an expansive mass of city where there are several fine libraries and museums with conservation facilities such as the J. Paul Getty Museum in Malibu and the Huntington Library in San Marino. The book arts have been promoted throughout the Claremont Colleges and other area universities with fine press programs. An important figure in this region was Margaret Lecky who taught bookbinding for many years at the University of California at Los Angeles extension school. Guild members Bruce and Mel Kavin have encouraged the development of fine binding for many years by inviting well known binders to conduct workshops at their Kater-Crafts Bookbinders. Recently they have ventured into publishing with a miniature edition bound at the bindery, written by Bernard Middleton, with a cover designed with leather onlays

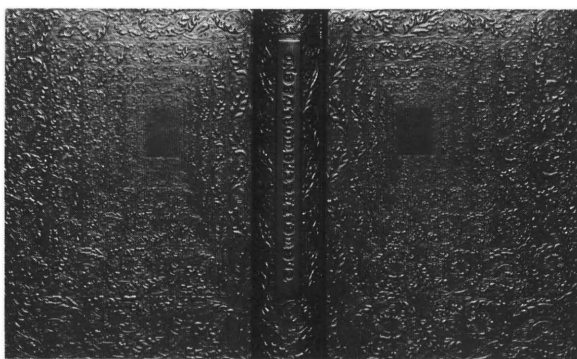


Figure 9 J. Franklin Mowery: *The Well at the World's End*.

by Tini and Einen Miura. Further south, near the border of Mexico, is San Diego where David Brock, a former apprentice of Bill Anthony, works in private practice.

The San Francisco Bay Area in northern California is rich in fine press activity and publishing, a trend set by the famed Grabhorn Press operating from 1920 to 1965. Guild member Joanne Sonnichsen is president of The Book Club of California, which publishes fine limited edition books for its subscribers, holds lectures, and sponsors book exhibitions in the city. A source for book art lectures is the Colophon Club. The San Francisco Public Library and the Pacific Center for the Book Arts also present exhibitions. The city is home to one of the few remaining type foundries in the country, M & H Type (formerly MacKenzie and Harris), now owned by Andrew Hoyem whose Arion Press has produced many fine limited and artistic book editions. But perhaps the most outstanding character from this region is the esteemed Stella Patri, primarily a paper conservator, who played an important role as trainer and translator on the Florence flood recovery team, and whose longevity is best described by the fact that she can remember the great San Francisco earthquake of 1906.

Across the bay in Berkeley, Gillian Boal is Book Conservator at the University of California Library Conservation Department and has been binding instructor at Mills College, in neighboring Oakland, which offered a Book Arts Degree Program from 1983 to 1990 with binding taught by Betty Lou Chaika. Anne Kahle has conducted classes in English binding techniques since 1969 at the Capricornus School of Bookbinding and Conservation, jointly started by Anne and her late husband, Theodore. Tom Conroy, a former student of Kahle, has done an extensive teaching genealogy of American hand bookbinders in the United States that points to key instructors who have influenced the craft in this country, published in the Spring/Fall 1990 GBW Journal (Volume XXVIII). From his research, Conroy believes the most important binding produced in the United States was created by three European trained individuals: the great and underrated Alfred de Sauty in Chicago; Swiss American Jean Eschmann; and German trained Peter Franck, known for restoration work.

The bay area has long been a center of fine binding with one of the oldest societies in the United States, started early in this century, revived in the 1970s as the Hand Bookbinders of California by Gale Herrick, and now directed by John Demerritt, both Guild members. The French tradition of bookbinding is most prominent in this region, starting at the turn of the century with Octavia Holden who studied in Paris with Jules Domont, the most popular French instructor of early Guild members. Holden contributed to the training of Herbert and Edna Peter Fahey, whose skills also included German and French techniques. They, in turn, taught Barbara Fallon Hiller, who furthered her studies in France. Her skills

were passed on to numerous contemporary binders including Don Glaister and **Eleanore Edwards Ramsey**.

Ramsey began her studies in 1973 and says, "when I started looking for a place to study, I was living in Maryland and had a very difficult time finding bookbinding lessons at any level. In contrast, a student now has many choices." Her most influential instruction was with Barbara Hiller with whom she shared a studio space for ten years beginning in 1977. Working within the framework and beauty of the French technique and use of materials, Ramsey has added a unique investigation of structures incorporating cut-outs in her cover boards as part of her contemporary design. Carrying this further, she has successfully created elegant bindings with cut-outs that swing out to support the book by becoming its own cradle. About her region, Ramsey says, "In California, there have been several influences. One is the French tradition, beginning at the turn of the century when several binders studied in France. Then their students' students studied in France. As a consequence, techniques, tools, and equipment have been passed down, and a tangible tradition of French influence has developed. English techniques have also had considerable influence in California. This allows a well-trained binder the latitude to choose the technique appropriate to the book in hand and encourage new solutions." Overall, she believes that "the American style is technically diverse, a benefit to both book and binder. Perhaps it is almost inevitable given the size of our country."

The Rocky Mountain Chapter was made official in August, 1995, but the first unofficial event took place in Springville, Utah, in September of 1994 when a small group organized a well-attended demonstration of various book arts. Around the same time, the University of Utah's Special Collections in the Marriott Library, Salt Lake City, had announced its intention to support a Book Arts Program in conjunction with the university's art department. The Brigham Young University (BYU) Art Department had already offered bookbinding classes for six years in the city of Provo, Utah.

Widespread interest in book activities in other cities in neighboring states like Santa Fe, New Mexico and Denver, Colorado, encouraged a network for the exchange of ideas and resources. Organized by Pamela Barrios, conservator at BYU, working with Robert Espinosa, the Rocky Mountain Chapter has thirty-nine members and is named for the magnificent range of mountains that stretches north to south through many western states including Montana, Wyoming, Colorado, New Mexico, Utah, Arizona, and Nevada. Says co-president Barrios, "distances are large between cities in the intermountain west, but the dedication to the book arts motivates members to travel for training and inspiration."

Laura Wait of Denver, Colorado, is Co-President of the Rocky Mountain Chapter and also has been president of the local Brad Rogers Bookbinding group

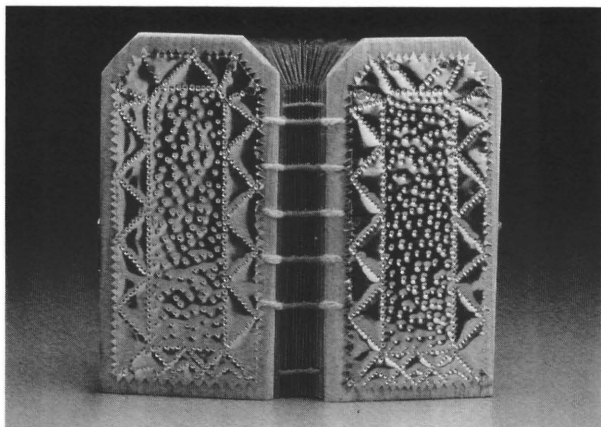


Figure 10 Laura Wait: *Retablo*.

for two years, which has a range of members interested in book repair as well as artist and handmade books. She is owner of the Bookworks Conservation & Design studio established in 1981 after four years of study at Croydon School of Art in England where she received certificates in printmaking and in bookbinding. The work in her bindery is divided between book and map conservation and fine binding, as well as her own artist books. Currently she is working on a series called the *Open Road*, which combines binding with her interests in painting, printmaking, and a special love for making contemporary pastepapers. Of her community, Wait says many have trained with reputable binders elsewhere or now with Kerstin Tini Miura during the summer months at the American Academy of Bookbinding in Telluride. Early on, Denver residents studied with Clara Hatton, or with Edward McLean, who had been a student of Hazel Dreis in California, and worked with her briefly in Santa Fe.

Due south of Colorado is the state of New Mexico, an area famous for its regional art, literature, and photography inspired by its land and mix of cultures, American Indian, Hispanic, and Anglo American. In 1939, Hazel Dreis had moved her California studio to the artistic community of Santa Fe with big plans to start a school for binding and an arts and crafts center. It appears that this dream was interrupted by the second World War, a time when many Santa Fe printers closed their shops as Dreis soon returned to San Francisco. Martha Little is now the only conservation and fine binder working in this historic city.

At the Museum of New Mexico's Palace of the Governors, Pamela Smith is director of a working exhibition of old printing presses, historic to the state,

which includes a small bindery and produces fine press editions. For five years, from 1979 to 1984, Smith organized a major three-day Book Arts Festival held at the Museum. Tucked away in a remote area north of Taos, lives Silvia Nussio Rennie, a Swiss American binder for many years a resident of the Midwest region, who periodically offers classes at her bindery with retreats to her Rocky Mountain village of Questa, New Mexico.

In September 1995, **The Southeast Chapter** of the Guild of Book Workers was established in Tuscaloosa, Alabama, to provide a dynamic interaction between book people in ten states, the southeast quadrant of the United States, including Alabama, North and South Carolina, Kentucky, Missouri, Georgia, Tennessee, Mississippi, Louisiana, and Florida. The ninth and most recent GBW chapter was organized by **Paula Marie Gourley** on the occasion of the 15th Standards of Excellence in Bookbinding seminars, as the community pulled together to host the annual Guild conference. For ten years, Gourley has been the founding bookbinding instructor of the Book Arts Program at the University of Alabama, one of the only graduate degree programs in the country for book arts. The program started in 1983 with a letterpress printing curriculum directed by Richard-Gabriel Rummonds, formerly of the Plain Wrapper Press in Italy. Steve Miller took over the letterpress instruction after Rummonds' departure in 1988.

Gourley describes her own work as being a modification of her training because it covers a wide range of teachers working in French technique beginning in San Francisco with Don Glaister, and later in Paris and Brussels with Paule Ameline, Micheline de Bellefroid, Liliane Gérard, and Francois Bousart. She also attended the Institute of Fine Binding with James Brockman in 1987. Recently she has been at work on a series exploring her fascination with the sunflower in a range of mediums such as photography, color printing on the computer, or with dyes and resists on leather and fabric.

As instructor in the Book Arts Program, Gourley emphasizes appropriate technique. Most of the work produced calls for paper and simple structures oriented toward book editions; for example, since the students are binding fine letterpress work it is important to lighten up the pressing of the books to maintain the bite of the type on the paper. "I do believe strongly that a foundation is necessary to understanding; the why becomes clear as you do the work, repeat the processes, and learn from doing. I always tell students to trust *the process*."

In the southeast coastal state of North Carolina lives a couple renowned in the world of fine binding, **Don Etherington** and **Monique Lallier**, whose home is located outside the city of Greensboro. Etherington, a native of England, has lived in different regions of the United States since he first moved here in 1970: Washington, D.C. to work at the Library of Congress; Austin, Texas to direct the conservation program at HRHRC; and then North Carolina in 1987 to become

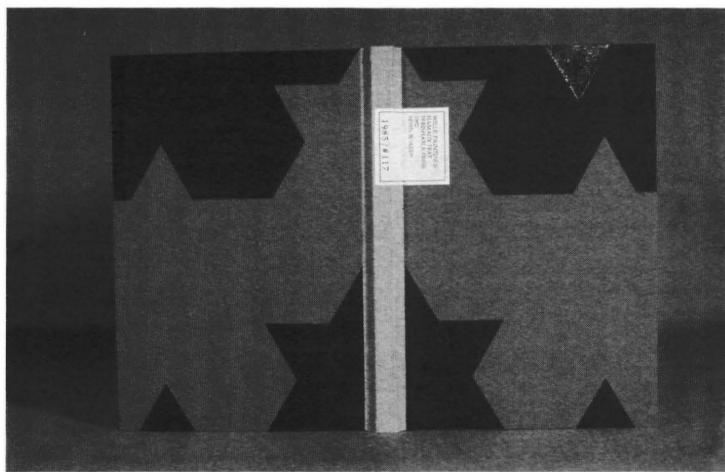


Figure 11 Gary Link Frost: 1985—*The Twelve Months Book*.



Figure 12 Jan B. Sobota: *Theophylactus the Bulgar, Archbishop of Ochrid* (c. 1078–c. 1108). In *D. Pauli Epistolas Commentarii*.

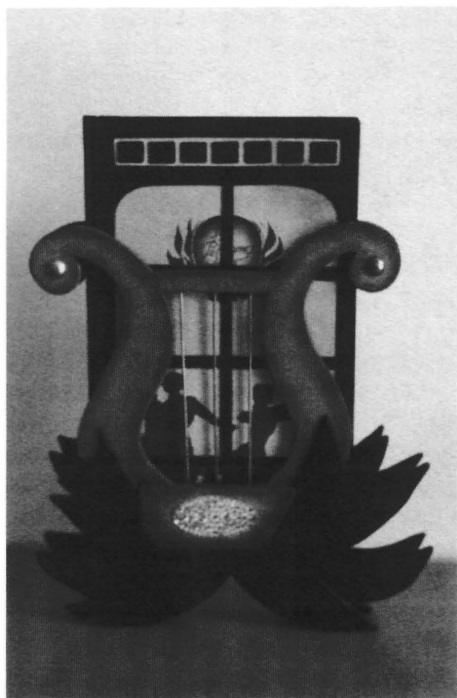


Figure 13 Jarmila Jelena Sobotova: *Postovni Dvur* (*The Post Court*).



Figure 14 Jarmila Jelena Sobotova: detail.

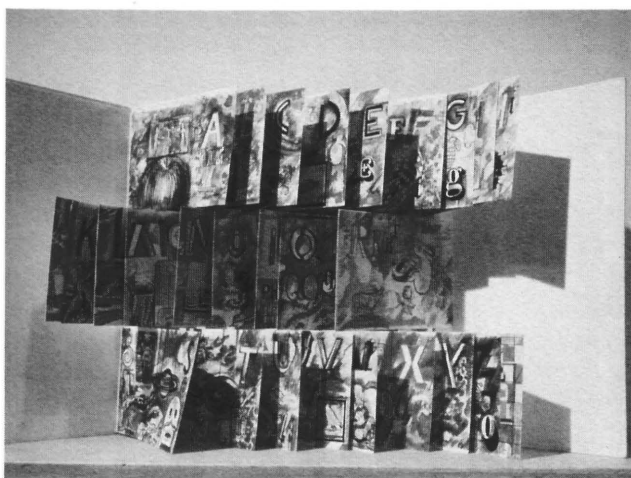


Figure 15 Hedi Kyle: *A to Z* artist book edition, 1990.

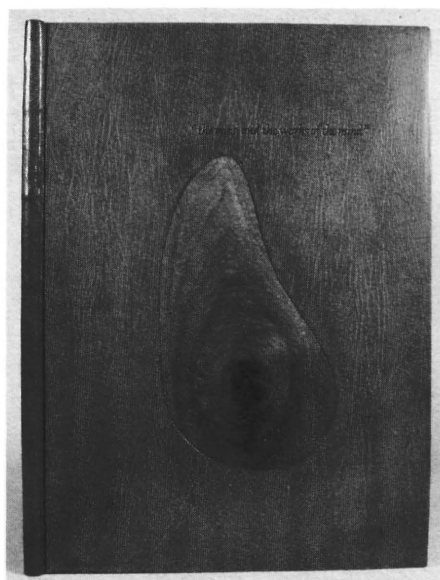


Figure 16 William Minter: *The Mind and the Works of the Mind*.

president of the Information Conservation, Inc., Conservation Division in the city of Brown Summit. Formally apprenticed in London, he later worked with Roger Powell and Peter Waters in the late 1950s. Following the Florence flood, he trained Italian workers in book conservation from 1967 to 1969. This experience brought him to the United States to assist Peter Waters at the Library of Congress. He has been highly responsible for raising standards in the United States, having first organized the Standards of Excellence in Bookbinding seminars.

Lallier, a native of Canada, was trained in the French technique of binding with Simone B. Roy at L'Art de la Reliure bookbinding school in Montreal; other studies included gold tooling and onlays with Roger Arnoult in Paris, in Switzerland with Hugo Peller, and also at the Centro Del Bel Libro. She has chaired the Standards Committee since 1988, responsible for selecting the professional demonstrators for each seminar and co-ordinating activities with the regional group hosting the program. In North Carolina Lallier works in private practice and teaches fine binding.

Both binders have shown their work extensively in fine binding exhibitions internationally. As teachers of the craft, Etherington tends to favor many of the English techniques while Lallier favors French methods. About the United States Lallier notes, "The cross fertilization of people and techniques across the country tends not to have a strongly developed style in a specific region, which from our perspective is one of the strong aspects of American bookbinding today. There has been a marked improvement in the last twenty years which has been influenced by the conservation fraternity and the Standards of Excellence meetings. One thing that characterizes the American community of bookbinders is the willingness to share their expertise and the tricks of the trade. We are very proud, Don and I, to be part of this community."

Lastly, the remaining territory to describe is not yet a chapter of the Guild but predictions are that it may become the tenth: **the Northwest Region**, dominated by Seattle, Washington and Portland, Oregon on the northwest coast of the United States, might also include Idaho and possibly Alaska. The Seattle Book Arts Guild offers workshops and classes in a range of crafts related to the book. Don Guyot operates his Colophon Bindery in Olympia, which also distributes bindery supplies specializing in paper marbling. The Oregon Book Arts Guild holds its forth book art biennial this year; and in Portland, the Oregon School of Arts and Crafts now offers the only accredited undergraduate Book Arts programme in the country.

Also at large is **Timothy (Tim) Ely** who has returned to his native northwest and resides in Portland, Oregon after many years in New York City. Ely uses the book form for artistic expression, creating the contents as well as the cover, even his own language. He says he has made books since he was a child and began to

fabricate artist books in the late 1960s. By the mid-seventies, he began studying bookbinding seriously and in 1981 received a National Endowment of the Arts grant to study in Japan and England. He describes his books as a co-mapping of personal and historical experiences with imagery reflecting his interest in cartography, "used as a way of viewing the landscape, from above, and as a way of locating ideas in psychological space . . . The bookworks become personalized atlases of arcane pasts and futures." The drawings are created in inks, watercolor, graphite, and metals; and the binding structures are fabricated of leather, metals, paints, resins, stone, bones, and pigment. Usually executing the entire book himself from text to binding, in a structure rooted in medieval or later historical models, he has made the exception through his collaborations with Daniel Kelm. Granary Books in New York published *Synesthesia*, co-authored by Ely and ethno-botanist Terence McKenna and edition bound by Kelm. He adds, "I am deeply embedded in the form of the book and continue to find the depth of its history and fabrication to be a strong source of inspiration. I hold to high standards of workmanship and consider them to be an important element in my work."

THE AMERICAN WAY

Is an American style of bookbinding emerging defined by a diversity of cultural techniques? After touring the various regions of the United States and looking at the background of a few GBW members, it is evident that there is still much movement in this country. It is the American way to be mobile and transient, and not unusual for an individual to change residence across the country for a better work situation or to seek specialized training. With that movement comes an exchange of information and techniques. As the early teachers in the United States mostly studied abroad or with immigrant binders, a range of cultural styles are at work in the country based primarily on the English, German, and French methods.

The United States is a young country by European standards but is a physically vast country, a factor that has emphasized a need for an organization like the Guild of Book Workers to break the isolation of book workers, scattered across the country, as a means of exchanging information. For ninety years the Guild of Book Workers has served the purpose of keeping the crafts of book making vital in the United States and has a promising future. Little remains of the earliest Guild history apart from the annual year books, produced from 1907 to 1947, replaced by mimeographed sheets until the introduction of the Guild Journals in 1962. The newsletters, a paper-based means of exchanging information, are a relatively recent development beginning in the late 1970s. Today the Guild of

Book Workers has been placed on the internet, due to the efforts of GBW executive member, Peter Verheyen, who maintains the Book-Arts-L list, a worldwide computerized venue for the exchange of book arts information. Once a month, GBW president Karen Crisalli participates in a bookbinders' "chat" session accessed via computer through America On Line. With the tremendous activity and change that has occurred within the organization in just fifteen years since its 75th anniversary, it is a wonder to dwell on the future of the Guild of Book Workers as it looks to the next ten years, its centennial, and its role in the next century and in a new millennium.

In conclusion, some GBW members reflect on how the geography of the United States has shaped the character of the organization, responding to the question of whether regional styles exist, or ultimately if there is an American style emerging.

Gary Frost: The geographical connections that the GBW has developed certainly are an amazing accomplishment . . . especially for an organization that was so east coast and New York City concentrated just a few decades ago. But in the final analysis the geographical connections in the United States still yield an arbitrary national identity.

Another achievement of the GBW is its linkage between specialized branches of hand bookbinding. It is amazing that the organization has bridged the wide differences between conservation book work, design binding, artists working in book format and limited edition binding. It has done this and even advanced the idea that standards can be applied to each and to all these specialties. The bridging function of the GBW, to encompass each specialty, ultimately suggests that each book worker aspires to succeed at works in each branch of hand binding. This is a challenge that only a few can meet, but it has not restrained the GBW from this approach. The idea of a cross-specialization, cross-culture hand binding practice may even emerge as a tradition for the United States.

Hedi Kyle: The Standards meetings contributed to more homogenized techniques. So did PBI, AIC, and, of course, the many workshops given by Guild members nationwide. Everyone adopted techniques and adapted them. There has been more cross fertilization than in any other country I know of. It is truly the American way and it looks as if we are moving toward an American style.

Daniel Kelm: In the 1970s my friends and I lamented the lack of tradition (or maybe the loss of tradition is more accurate) in this

country. We weighed our options for working here with the expense of studying in Europe. I chose what I felt to be the poorer option, namely of staying and working—eventually, in three production binderies, each doing progressively more sophisticated work. With hindsight, what appeared the poorer option was actually an extremely rich pathway. The repetition of operations in production work, coupled with the freedom to experiment with structure (due to that lack of tradition) gave me a huge landscape to explore in my attempt to discover my own voice as a craftsperson and artist. It is this openness and tolerance that has allowed us to play with the shape and expressiveness of the things we call “books”. Often the result challenges some sensibilities, but as far as I’m concerned that’s what makes this all so interesting.

Tim Ely: The wave of new communication methods currently available to artists today enables us to work well beyond the invisible barriers of borders. Because bookbinding has by tradition been carried out in a limited number of countries, it’s tempting to suggest that each country has a style. I would suggest that each *binder* has a style—more so if the binder is creative, isolated, or both. There is not an American style *per se*, and to suggest that there is creates a stratification which is as abhorrent as any stereotype. The high concentration of binders in the Northeast, for example, is so varied in skills, approaches, temperaments, and invention that at times it’s impossible to imagine them as having any stylistic traits in common at all.

Binding has never been at as high a level as it is currently, and part of the reason for this is the lack of a strict academic base. There are problems for learning the more difficult sub-disciplines, but workshop intensives currently address these, as well as Standards Seminars, which not only address the control of these processes, but offer a forum for the display of new technique, invention, and other forms of weirdness. The lack of a rigid academy is liberating as it requires us to bootstrap ourselves upward towards the attainable pinnacle of our craft. What seems to me to drive binders here is a passion for the process, the craft providing monumental challenges with materials and techniques and a form of expression that is minimal in scale and maximal in result.

Deborah Evetts: There were very definite stylistic regions: San Francisco—French; New York—English/German; Chicago—German; and although not so definite are still recognizable. Students often

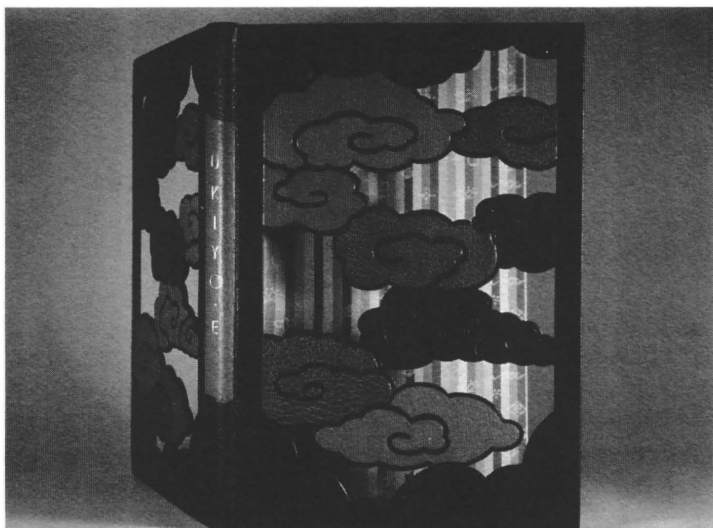


Figure 17 Eleanore Edwards Ramsey: *UKIYO-E*.

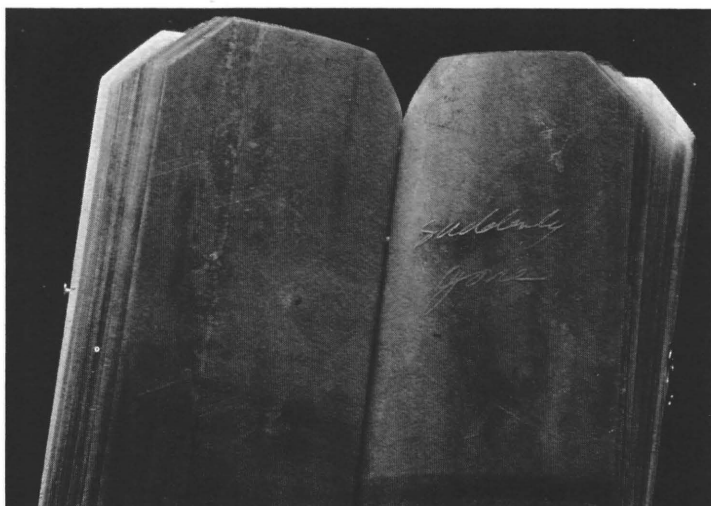


Figure 18 Laura Wait: *Retablo*.

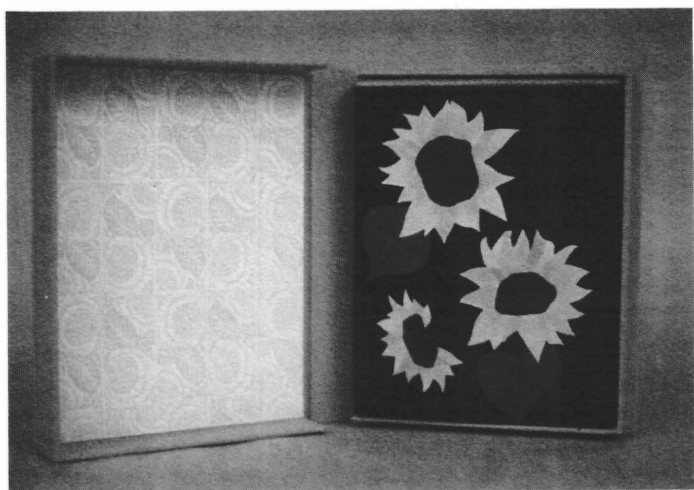


Figure 19 Paula Marie Gourley: *Prototype Sunflower Journal*.

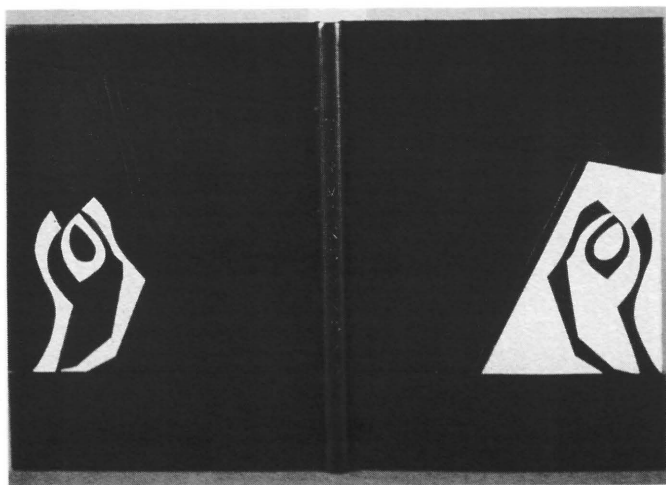


Figure 20 Don Etherington: *Terminus Nord*.

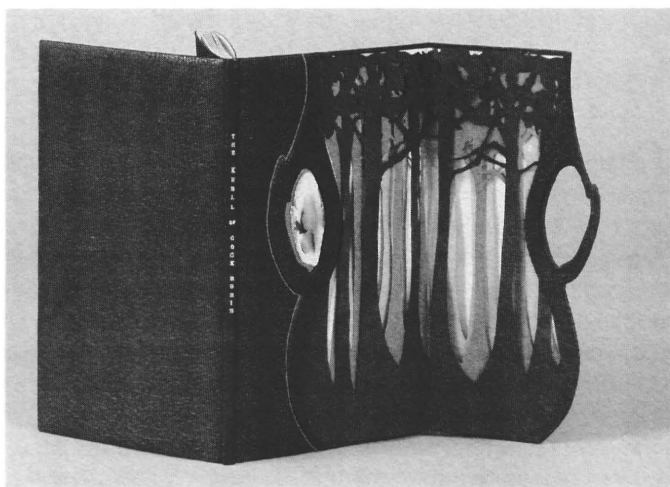


Figure 21 Monique Lallier: *The Knell of Cock Robin*.

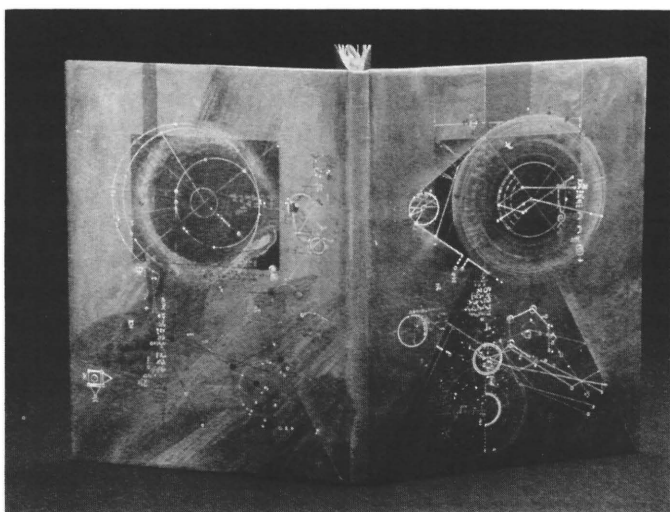


Figure 22 Timothy C. Ely: *Apocry-Chronon*.

went to Europe to finish their training, tending to choose the country from which their teacher came, so that fresh infusions of national styles keep being injected into the mix. Now, the greater mobility of the population breaks up the cluster of students, grouped in one area, around a specific teacher.

Pamela Spitzmueller: Is there a drastic change, dare I say a “revolution,” in the way people now look upon books? There are more bookmakers than there probably have been in a very long time. But definitions of binders, book artists, etc., are elusive. Those who insist on classification may lead/need too organized an existence. It wasn’t too many years ago that we knew what being a book-binder meant, being a craftsperson who was trained to put together a work that ordered and protected a text using good materials. These traditional people still exist and carry on the practice. Newcomers still learn through extended classes, workshops, internships, and apprenticeships.

A new force came into being in the late twentieth century, the field of book conservation. Part of a conservator’s mission is to protect and honor the craft of bookbinding, as evidence in the books saved for posterity by their care and treatments. Conservators, having access to deteriorated books, have the chance to study the inner workings of books and compile data on the evolution of the binding craft from all time periods and cultures . . .

The phenomena of the 1960s and 1970s of cheap artist books for a mass market has waned though any book can be turned into an artist book in the right person’s hands. But an obsession with definitions is again pointless. The books with staying power, either unique, in small editions or huge, or cheap productions will be winnowed by time and chance. What is amazing is the book centers around the country which have opened their doors, the numerous exhibitions, ideas broadcast in classes and the internet, people who want to make paper, books, set type and print, and write their own stories. Let them all go out and seek their own level. Time will determine what survives as we will judge what is good by seeing the range of leftovers.

William Minter: One of the great advantages of being a binder in the United States—the melting pot of the world—is that we can accept the best ideas and techniques of the world of bookbinding. We do not have a tradition of hundreds of years that we are encouraged (or forced) to follow. Many of the master binders in the United States brought their traditions with them when they emigrated. They then modified those traditions and techniques to meet the needs and tastes of our diverse population. The people they have trained have been influenced by the various traditions, creating a style all our own.

The Guild of Book Workers gives us the opportunity to share our ideas and techniques, not only through the Newsletter and Journal but, most importantly,

through the Standards of Excellence Seminars. In this way, we are refreshed, enlivened, and stimulated to branch out in many ways. We can be proud of the diversity of our binding styles.

List of Illustrations

1. **Mark Esser:**

Ending the Fast by Frederick Zydek. Yellow Barn Press, Council Bluffs, Iowa, 1984. 25.5 cm × 16.5 cm. Bound in black archival Clansman. Gold and blind tooling with leather onlays. Top edge gilt. Japanese endleaves. Bound 1992.

2. **Daniel E. Kelm:**

A Dog Story. Etchings and woodcuts by Nicolette Jelen. Vincent FitzGerald & Company, New York, 1987. 40 × 31.4 cm. Unique book and box binding, bound 1988. Boards of painted, sanded, and stained morocco with exposed spined sewing of linen thread and tapes over brass rods. Linen clamshell box interacts with binding upon opening, revealing a leather and painted pool on the lid and an image of a tree painted on board.

3. **Donald Glaister:**

Utah Reader. Text and linocuts by Mark Beard. Vincent FitzGerald & Company, New York, 1986. 28.6 × 323.2 cm. Bound in full, green Nigerian goatskin in 1993. Collage imagery created with onlays of oak veneer, painted Mylar, and sanded, painted, and textured goatskin and box calf. Gold, blind, and painted tooling. Acrylic spray painting. Suede flyleaves and doublures.

4. **Deborah Evetts:**

Oratio Dominica. Bodini's type specimen book. Bridwell Library S.M.U., Dallas, Special Collections. 43.2 × 30 cm. Full bound in red native tanned Nigerian goat with black calf onlays. Gold tooling. The design is enlarged Arabic script of the Lord's Prayer.

5. **Gérard Charrière:**

Lauterbach, How Things Bear Their Telling. Unique artist's book and binding, 1991. 40.7 × 30.5 cm. Full black Oasis leather, flat spine. Montage of two half pyramids made of Museum board covered with linen and decorated with stone, acrylic paint, resin, and metal powder. The point extending at the spine is linen over board, painted in acrylic. Orange painted line over stone.

6. **Gabrielle Fox:**

The Seventh Princess and the Goldfish, by Eleanor Farjeon. Rebecca Press, Maryland, 1993. Miniature. 7.3 × 5.7 cm. Bound dos-a-dos, 1994. Full goatskin with onlays.

7. **Pamela Spitzmueller:**
Off White Book. Unique copy, 1995. 15.0 × 10.2 × 7.6. Bound in Texas Peccary pigskin with structure based on historic wooden boards binding. Text of handmade paper.
8. **Pamela Spitzmueller:**
Off White Book, detail to show opening and flexibility of spine.
9. **J. Franklin Mowery:**
The Well at the World's End by William Morris, Kelmscott Press. Illustrated by Edward Burne Jones. 29.8 × 22.7 cm. Bound in black polished calfskin with embossed design of concentric Kelmscott floral borders evoking looking down a well. Black and gold embroidered headbands, black suede doublures. Private collection, bound 1993.
10. **Laura Wait:**
Retablo. Unique artist's book, 1995. 25.4 × 12.7 cm. Poem by Anselm Hollo. Cedar wood boards with tooled copper. Bound in traditional wooden board style, sewn on raised cords with dyed and packed thread. Pages of painted Mylar alternating with written text, also on Mylar. The box, lined with orange suede, resembles a coffin.
11. **Gary Link Frost:**
1985—*The Twelve Months Book* by Walter Hamady. Perishable Press Limited, Wisconsin, 1992. 20 × 29 cm. Bound in Frost's sewn boards style, 1992. Structure features a cover which is flush with text and attached at the first and last section by simple thread sewing. The cover wrapper is applied at a set-back joint that lifts off the book when opened allowing a flat opening. Japanese linen spine with sides of blue cloth with marigold cloth and gold paper onlay. Edge coloring.
12. **Jan B. Sobota:**
Theophylactus the Bulgar, Archbishop of Ochrid (c. 1078–c. 1108). In *D. Pauli Epistolae Commentarii*, Ex Typographeo Regio, London, 1636. 39 × 28 cm. Complete restoration of Baroque book that was missing the front board, with the back board and spine badly damaged. 1990 binding reconstruction of original, sewn on six bands, covered in natural goatskin with blind and gold tooling. Front panel painting is artist's addition. Book is contained in decorative box frame that can be hung on a wall, the whole piece resembling a Bulgarian icon.
13. **Jarmila Jelena Sobotova:**
Postovni Dvur (The Post Court) by Jana Sobotova & Jindrich Konecny. Cimex Holding Inc., Karlovy Vary: 1994. Lithographs by Oldrich Kulhanek, printed in workshop of Tomas Svoboda, Prague, 1994. 25 × 15 cm, in stand: 31 × 19 cm. Binding and stand in the shape of a lyre, bound

1995. Full dark red goatskin and parchment decorated with air-brush painting. Stand covered in green and yellow goat, with brass strings and grips.
14. **Jarmila Jelena Sobotova:** detail
 15. **Hedi Kyle:**
A to Z Artist book edition, 1990. Limited to 65 copies. Printed four-color offset lithography. A concertina flag construction designed by the artist/binder, with paper covered boards featuring photocopied images. 31.4 × 16.5. Photo by Paul Warchol.
 16. **William Minter:**
The Mind and the Works of the Mind: Quotations from Eric Gill. Richard Lee Pace, limited, edition, 1974. 37.5 × 26.5 cm. Full tan goatskin, split-board binding. Blind stamping with walnut veneer underlaid. Bound 1977.
 17. **Eleanore Edwards Ramsey:**
UKIYO-E, Grabhorn Press, San Francisco, 1962. 40.7 × 28 cm. Full dark blue French cape morocco with a floating cloud pattern cut into boards. Tooled onlays of cape morocco, box calf, and oasis goat. Flyleaves of Japanese silk revealed by board cut-outs. Top edge gilt, gold tooled title on spine. Chemise and slipcase. Bound 1992, Stanford University Libraries.
 18. **Laura Wait:**
Retablo, detail showing text pages. Photos by Dave Rosenberg.
 19. **Paula Marie Gourley:**
Prototype Sunflower Journal. Unique copy, bound 1991. 12.4 × 16.2 cm. Full leather binding with snakeskin, chagrin, and calfskin. Onlays of hand-dyed leather. Endsheets of printed paper sunflower pattern by William de Morgan.
 20. **Don Etherington:**
Terminus Nord, by Genevieve Letarte. Engravings by Louis-Pierre Bougie, Atelier Circulaire Press, 1990. Copy no. 10/21. 27.5 × 38.5 cm. Full dark burgundy goatskin, recessed suede panel with goatskin onlays. Bound 1991.
 21. **Monique Lallier:**
The Knell of Cock Robin, 28 × 16.5 cm. Full black morocco with hinge flap on front board that has three layers of Japanese paper inside. When closed, the flap is secured with an onlaid piece of agate stone. Bound 1995.
 22. **Timothy C. Ely:**
Apocry-Chronon, An End Time Alchemical Manual. Unique copy, 1995. 38.1 × 27.9 cm. Twelve folios of handmade paper and painted in water-color, ink, pastel, copper, and gold. Endpapers decorated with a paste and pigment mixture. Folios pack-sewn on to five pairs of cords and laced into birch boards. Spine covered with goat and covers surfaced with handmade

paper treated with pigment and ink, gold tooling, and foil stamping. Additional pigments for the exterior surface are ground from beach stone.

NOTE

Illustrated catalogs of GBW exhibitions showing further examples of their members' bindings can be obtained from The Bookbinder's Warehouse, Inc, whose address is in their advertisement at the back of this journal.

UPDATE NOTES

Since this article was originally printed in 1996, there have been a number of career changes, Executive Committee changes, and other news of persons referred to in this article. These changes are detailed below.

- p. 6 The Northeast Chapter president is James Reid-Cunningham.*
- p. 7 Don Glaister is the Bookbinding Instructor of the MFA Book Arts Program at the University of Alabama, Tuscaloosa.*
- p. 8 Ursula Wille is now Ursula Mitra.*
- p. 10 Gabrielle Fox and Annie Tremmel Wilcox co-chair the Midwest Chapter.*
- p. 11 Pamela Spitzmueller has been appointed to the position of Chief Conservator for Special Collections at the Harvard University and College libraries. Her assistant at Iowa, Anna Embree, will take over the duties of GBW Librarian (a reassuring note of continuity).*
- p. 11 The Lone Star Chapter is co-chaired by Randolph Bertin and Pamela Leutz.*
- p. 16 Jan and Jarmilla Sobota have restored a house in Loket, Czech Republic, where they pursue their craft and continue to teach.*
- p. 17 Fritz Eberhardt died December 24, 1997.*
- p. 17 Denise Carbone is the new chair of the Delaware Valley Chapter.*
- p. 18 The Potomac Chapter president is Nancy Lev-Alexander.*
- p. 19 Alice Vaughan is president of the California Chapter.*
- p. 23 Silvia Rennie has retired from the practice of bookbinding.*
- p. 23 Sharon Long is the acting chairman of the Southeast Chapter.*

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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The Book Thought Through, catalogue of the 1985 exhibition at the Metropolitan \$5.00*

*Shipping and handling for above publications \$1.50

Exhibition catalogues from the New England Chapter, previously included as inserts in some *Journal* issues, are available. Inquire.

Send check made out to the **Guild of Book Workers, Inc.** to: Karen Crisalli, 11 Woodman Place, Aberdeen, NJ 07747 or: The Guild of Book Workers, 521 Fifth Avenue, New York, NY 10175.

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