

## GUILD OF BOOK WORKERS JOURNAL

VOLUME XXXV

SECTION B

NUMBER 2







SECOND EXHIBITION OF  
MEMBERS' BINDINGS



*The Lone Star Chapter  
of the Guild of Book Workers*

Botanical Research Institute of Texas, Fort Worth  
July 17 – August 27

Museum of Printing History, Houston  
September 11 – October 11

Perry-Castañeda Library,  
University of Texas, Austin  
October 22 – December 19

1999



The Lone Star Chapter of the Guild of Book Workers  
is pleased to present an exhibition of bindings  
of *Heaven on Earth* a collection of  
essays by John Muir

1999

HEAVEN ON EARTH, a collection of unique bindings from bookbinders in the Lone Star Chapter of the Guild of Book Workers, showcases the creativity as well as technical skill of our membership. For this, our second exhibition of member bindings, we chose an approach where each participant would bind the same text, giving us an opportunity to exhibit a wide variety of artistic responses to a single work. After several candidate texts had been put forward, a vote by the chapter membership resulted in the selection of a collection of essays by John Muir. The response was so enthusiastic, we opened the exhibition to Guild members worldwide, with a stipulation of joining our chapter.

The text itself portrays the natural processes and phenomena which have shaped the majestic landscapes of North America—glaciation, rain and snow showers, fire, animal and plant life, cataclysms. And surely, there is no more enthusiastic guide to the wonder and beauty of the wilderness than John Muir. The dedicated naturalist, born in Scotland in 1838, spent many years exploring and investigating the workings of nature, covering thousands of miles of the American continent on foot, with little more than bread and the beauty of his surroundings to sustain him. His keen observation and sympathetic understanding of the natural world draw the reader into places that otherwise would remain unseen. His boundless joy is highly infectious, and we are transfixed by the glory and grandeur of all he describes, small as well as great.

East Texas artist and teacher Charles Jones was enlisted to execute a series of wood engraving illustrations to grace the beginning of each essay. He was delighted to have an opportunity to partipate, being already familiar with and having a great respect for John Muir's vision. His striking illustrations echo in images what the naturalist sets forth in words.

Randolph Bertin, proprietor of Press Intermezzo, edited, designed and printed the text. The essays were selected from several different publications which appeared originally in the first two decades of the present century. The unabashed enthusiasm of the author suggested the use of a typeface with some exuberance [shown here].

Collaboration certainly was critical to the success of this endeavor from beginning to end: the involvement of chapter members in selecting a text; discussions between the printer and artist in establishing the framework for illustrations; each of the binders working with the inspirational thoughts set forth by John Muir; chapter members locating and working with staff at exhibition sites; and numerous individuals coordinating their efforts to produce this catalog.

Though elements of nature have been worked into many of the bindings, the wide variety of creative responses to the text is readily apparent, ranging from historic structures to contemporary design bindings, incorporating a number of different materials including paper, leather, wood, vellum and even precious stones and fossils. Each of these unique interpretations may be seen on exhibit and in this catalog.

Randolph Bertin and Pam Leutz  
Co-Presidents, Lone Star Chapter, 1999



# THE BINDINGS

## *Heaven on Earth*

Explorations into the Wilderness  
set forth by JOHN MUIR with wood-engraving  
illustrations executed by Charles D. Jones.

Press Intermezzo ∞ Austin, Texas 1998

154 pages, 8.25 x 6 inches





PAMELA CLARE BARRIOS ~ Orem, Utah

*Full goatskin binding sewn on double cords. Exposed natural turn-ins on inside boards, cut at head and tail to form caps. Bark paper fly-leaves and inside board liners. Calligraphy by Ross Green.*



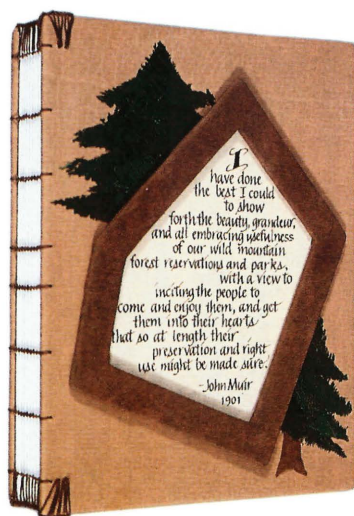
MARYLYN HOY BENNETT ~ Richardson, Texas

*Full goatskin with turkey skin overlay across spine. Goat onlay and sculpted design on front board. Salmon skin endbands. Brown marbled endpapers.*



RANDOLPH BERTIN ~ Austin, Texas

*Press Intermezzo paper case edition binding. Covered with acrylic painted cotton & flax paper made by Priscilla Robinson. Letterpress title on spine.*



CATHERINE BURKHARD ~ Dallas, Texas

*Coptic binding with restoration calf on boards and coptic endbands. Exposed turn-ins with suede fly-leaves and inside board liners. Goat onlay. Quote hand lettered by binder and set in suede frame.*



GARY FROST ~ Austin, Texas

*Wooden boards binding. Spine covered with alum-tawed pigskin over oak boards. Handmade brass clasps. Sewn pink and purple endbands.*



RICK GARLINGTON ~ Dallas, Texas

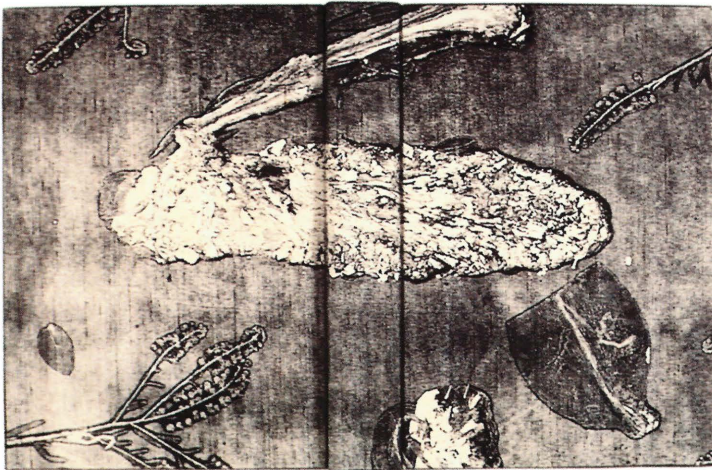
*Full laced-in deer vellum binding with sculpted design. Vellum endbands. Edges painted and stamped with metallic inks. Stippled endpapers.*





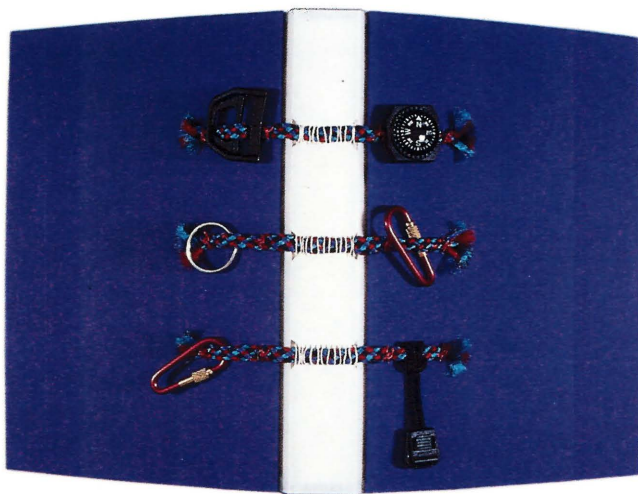
ANNE GIORDAN ~ Ittenheim, France

*French style binding covered in painted vellum. Decorated with buffalo skin onlays and gold dust. Marbled paper fly-leaves and suede edge-to-edge doublures. Title tooled in gold and black foil. Sewn endbands. Top edge painted and polished.*



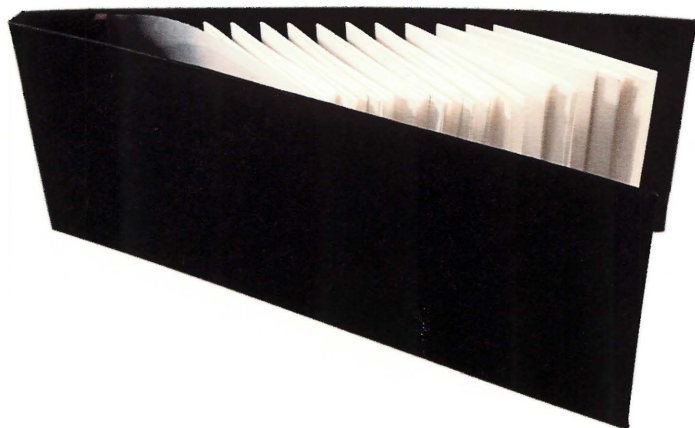
SHELLEY GIPSON ~ Nacogdoches, Texas

*Monoprint on silk. Full case binding decorated with flower impressions using a ghost print technique. Green Bugra and Japanese paper endpapers.*



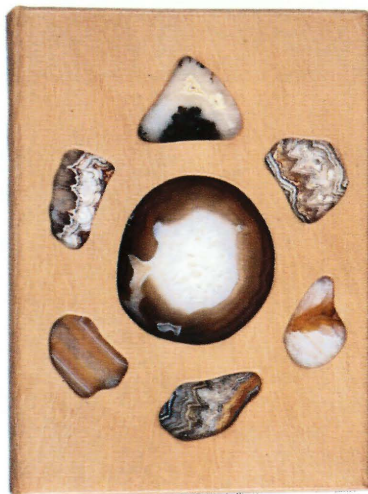
BARBARA ADAMS HEBARD  
~ Melrose, Massachussetts.

*Exposed sewing over spine covered with mylar backed with Japanese paper. Boards covered with cloth hiking shorts using waist cord as sewing supports. Backpacking items suspended from cords. National Parks map pastedowns.*



ROBBIE LACOMB ~ Nacogdoches, Texas

*Full calfskin binding with embossed woodcut image on front board. Each section is pamphlet-sewn to back pastedown creating a panoramic formation. Marbled paper inside front board. Vellum paper fly-leaf (9" x 23").*



DAVID J. LAWRENCE ~ Dallas, Texas

*Bisque Nigerian goatskin over mahogany boards. Sewn on vellum supports. Sewn violet silk endbands. Six inset stones of quartz, moss agate and lace agate surround a polished geodesic agate and rock crystal. Vellum endpapers.*



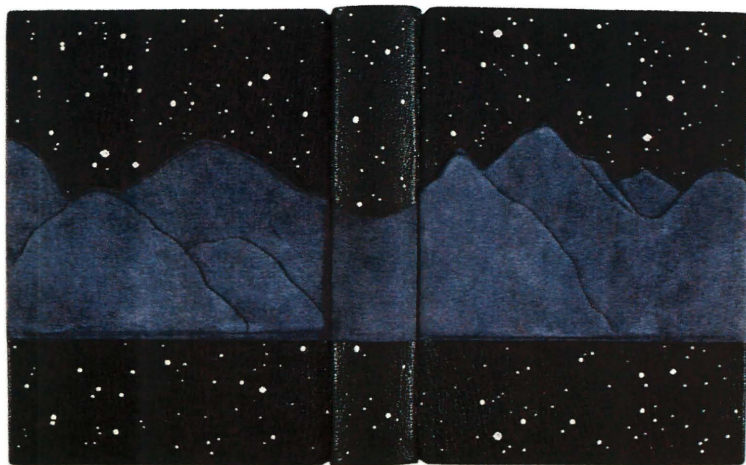
PAM LEUTZ ~ Dallas, Texas

*Deerskin Girdle style binding. Sewn on raised bands with laced on wooden boards. Top edge colored with Armenian bole. Brass clasps. Tree branch direct embossed in leather on front and back boards.*

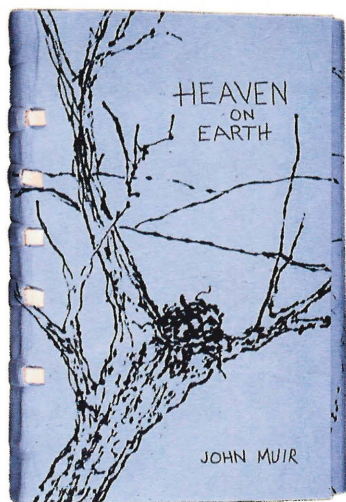




NANCY LEV-ALEXANDER ~ Baltimore, Maryland  
*Goatskin on spine and corner tips, laced on boards. Sides covered with oak veneer over stained marbled paper. Made endpapers of toned Japanese tissue and stained grass paper doublures. Sewn endbands. Calligraphy by binder.*



MYSSIE FORREST LIGHT ~ Houston, Texas  
*Full goatskin German style binding with sculpted suede. White gold leaf stars jeweled with nine diamonds. Sewn silk endbands. Handmade Larroque Berjerac endpapers.*



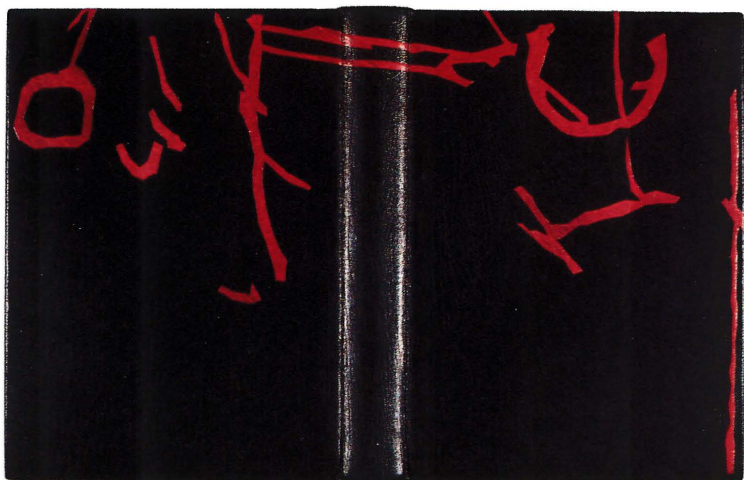
MARKY MILES ~ Corpus Christi, Texas

*Limp leather binding made of Do-Ma-Ki goatskin. Wrap around case with edges cut flush. Hand painted and lettered design. Stained tyvek endpapers.*



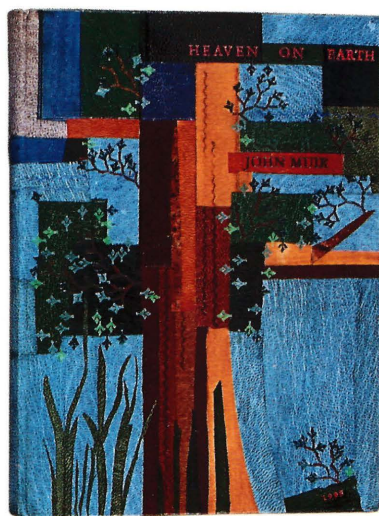
PATRICIA OWEN ~ Santa Monica, California

*Full stained goatskin, split-board binding with irregular shape boards evoking rock forms. Decorated with real and made leather pebbles and goat onlays. Graphite edges. Black brushed endpapers.*



ANDREA G. REITHMAYR ~ Rochester, New York

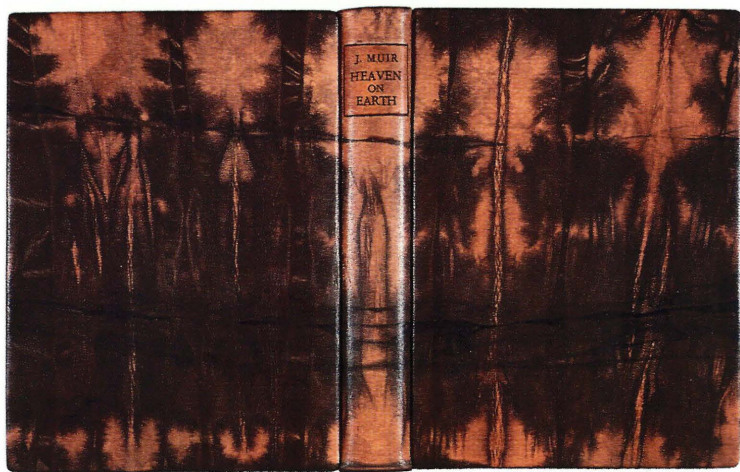
*Full goatskin binding with goat onlays. Black edge coloring at head.  
Multi-colored, sewn endbands. Black Japanese endpapers.*



DON E. SANDERS ~ Austin, Texas

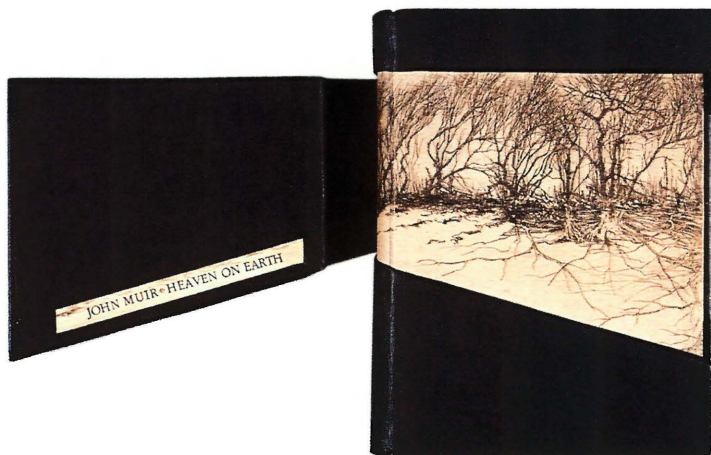
*Full leather binding made of pieced and onlaid goatskin. Multi-color  
tooling on front cover. Stamped title. Endpapers of colored Japanese  
bark paper, blue inside front board and green inside back.*





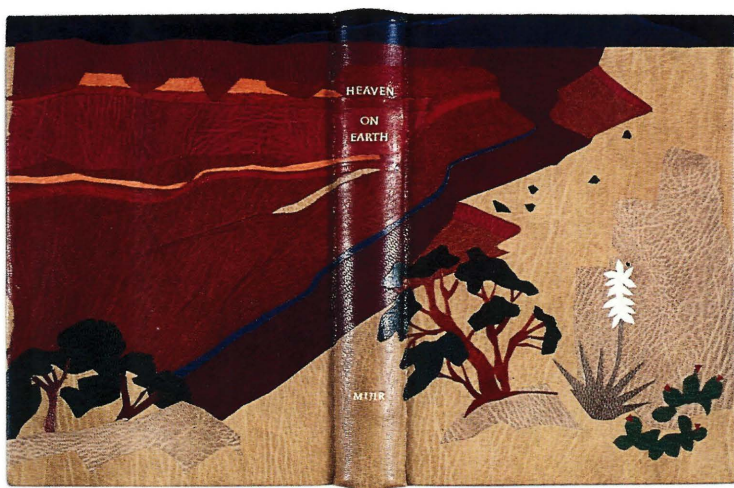
JAN B. SOBOTA ~ Locket, Czech Republic

*Full goatskin with batik design on cover and doublures. Bound in double coverboard structure designed by binder with snakeskin core on edges. Stamped leather label.*



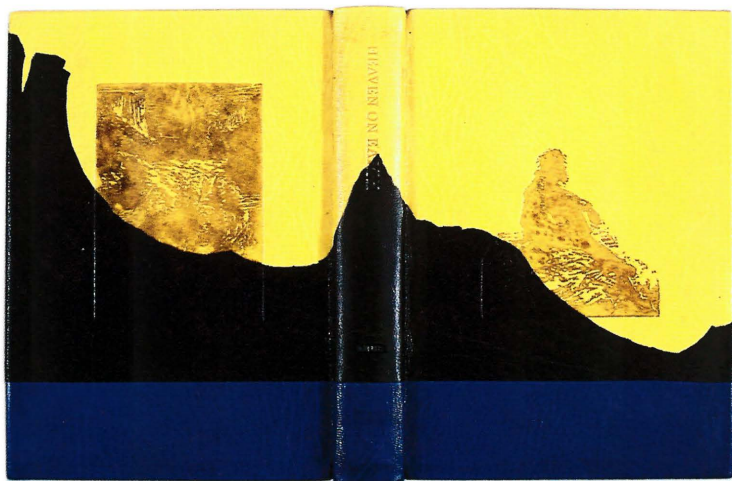
JARMILA JELENA SOBOTOVÁ  
~ Locket, Czech Republic

*Triple coverboard binding in brown and natural calfskin. When open, door on front cover features etching on calf by L. Hanka. Outer door adorned with polished Trilobite fossil. Colored and painted edges.*



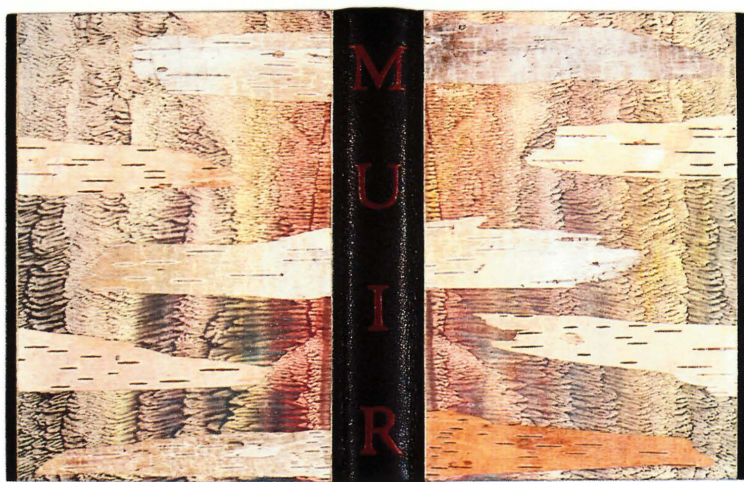
PRISCILLA SPITLER ~ Smithville, Texas

*Full goatskin case binding, rounded with tight joints. Onlays of goat, calf and dyed vellum applied and back pared. Gold tooled title. Leather endbands. Rust Fabriano Roma endpapers.*



JUDITH S. THOMPSON ~ Dallas, Texas

*Full blue and yellow goatskin, bound in German style. Dark green onlay spans cover boards and spine. Two blind stamped woodcut designs on boards. Blind stamped title. Sewn silk endbands.*



PETER D. VERHEYEN ~ Syracuse, New York

*Quarter goatskin case binding with leather on fore-edges. Sides of pastepaper and thin birch bark onlays. Sewn on frayed cords with sewn endbands. Graphite on top edge. Raised leather letters on spine.*



LAURA WAIT ~ Denver, Colorado

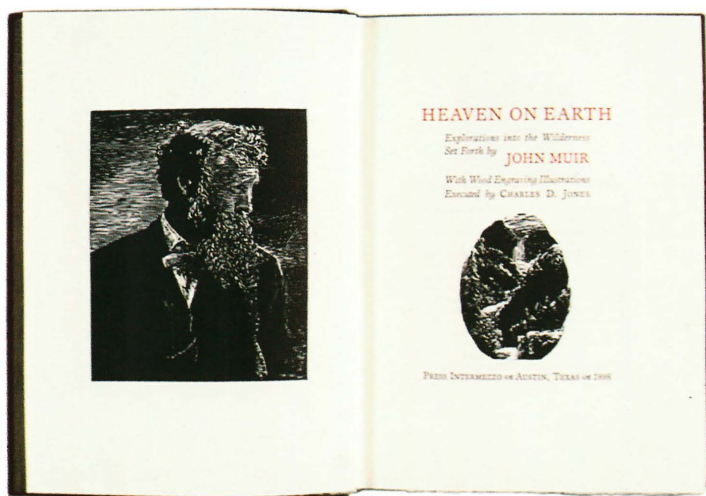
*Exposed spine binding with shaped redwood boards. Sewn on a pastepaper concertina over leather thongs, attached to boards with rivets. Copper device on front board symbolizes four corners of the Earth. Pastepaper fly-leaves.*





JAMES WILEY ~ Dallas, Texas

*Goatskin leather on spine and all board edges. Insets on boards of forest design printed on drafting linen. Stamped title on board. Black endpapers.*



PRESS INTERMEZZO ~ Austin, Texas

*Title page spread. Text printed on Hahnemühle Schiller. Edited, designed and printed by Randolph Bertin with wood engravings executed by Charles Jones.*





Photography by Gary Frost and Priscilla Spitler.  
Catalog design and typesetting by Randolph Bertin.  
Printed by David Holman at Wind River Press.





