

BOOKBINDING EDUCATION WITHIN AMERICAN DEGREE AND
DIPLOMA AWARDING INSTITUTIONS: COLLEGES, UNIVERSITIES, AND
SCHOOLS DEVOTED TO CRAFT EDUCATION

by

KYLE ANTHONY CLARK

ROBERT RITER, COMMITTEE CHAIR
ANNA EMBREE
CHRIS DOCKERY

A THESIS

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ABSTRACT

The position of the craft of hand bookbinding within the 21st century evokes an interesting juxtaposition between historical modes of communication and the continued relevance of the physical book form, specifically the capacity for expression through the embodied written word. One significant measure of relevance lies in the value that is placed on the perpetuation of the traditional book form and the skills required to preserve the craft tradition. Questions about hand bookbinding education, specifically how hand bookbinding is currently taught and how students of the craft will learn hand bookbinding skills in the future, are critical to understanding the state of the field at large. In order to better understand the present state of hand bookbinding, an examination of the educational modes and practices, including an investigation of included craft techniques, pedagogies, assessment, learning outcomes, and the institutions in which hand bookbinding is taught, is needed to provide a backdrop for continued scholarship and exploration of the place of bookbinding within contemporary craft and craft education. Additionally, the ways hand bookbinding is used in contemporary practices of the craft, how hand bookbinding can be used as a tool for expression, and the type of hand bookbinding centric work graduates of early twenty-first century degree and diploma programs do within their careers are vital to painting a portrait of the current state of the field within the United States.

This thesis was researched, written, and documented in an attempt to capture the current contexts of hand bookbinding education within the United States while also preserving the voices of hand bookbinding educator-practitioners active in the field today. The basis for this

research was conducted through an examination of literature on the history of hand bookbinding within, mainly, the 20th century United States. An additional section is included outlining early formalized institutional hand bookbinding education within the United Kingdom as a backdrop, or precursor, to the development of more formalized institutional degree and diploma programs within the United States.

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Verheyen's suggestions made the process of analyzing the results of this research manageable and relevant to understanding the current state of the field.

Lastly, the instructors included within this study, Jeff Altepeter, Amanda D'Amico, Julie Chen, Anna Embree, Peter Geraty, Don Glaister, Julia Leonard, and Melissa Tedone, were all extraordinarily generous with their time and thoughts. Each instructor completed a survey, compiled supporting course and programmatic documentation, and sat for an online interview (many of which went well beyond the one-hour duration I was hoping for). I hope that I've allowed each of these instructors' voices to come through in the analysis section within this essay. In the future, full transcripts of the interviews may be published along with this research as a way to fully document the voices of current hand bookbinding instructors.

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INTRODUCTION

The position of the craft of hand bookbinding within the 21st century evokes an interesting juxtaposition between historical modes of communication and the continued relevance of the physical book form, specifically the capacity for expression through the embodied written word. One significant measure of relevance lies in the value that is placed on the perpetuation of the traditional book form and the skills required to preserve the craft tradition. Questions about hand bookbinding education, specifically how hand bookbinding is currently taught and how students of the craft will learn hand bookbinding skills in the future, are critical to understanding the state of the field at large. In order to better understand the present state of hand bookbinding, an examination of the educational modes and practices, including an investigation of included craft techniques, pedagogies, assessment, learning outcomes, and the institutions in which hand bookbinding is taught, is needed to provide a backdrop for continued scholarship and exploration of the place of bookbinding within contemporary craft and craft education. Additionally, the ways hand bookbinding is used in contemporary practices of the craft, how hand bookbinding can be used as a tool for expression, and the type of hand bookbinding centric work graduates of early twenty-first century degree and diploma programs do within their careers are vital to painting a portrait of the current state of the field within the United States.

This thesis was researched, written, and documented in an attempt to capture the current contexts of hand bookbinding education within the United States while also preserving the voices of hand bookbinding educator-practitioners active in the field today. The basis for this research was conducted through an examination of literature on the history of hand bookbinding within, mainly, the 20th century United States. An additional section is included outlining early formalized institutional hand bookbinding education within the United Kingdom as a backdrop, or precursor, to the development of more formalized institutional degree and diploma programs within the United States.

The heart of the research is the documentation of hand bookbinding in the United States through interviews and surveys completed by current bookbinding educators at degree and diploma awarding institutions within the United States. Seven institutions with degree or diploma programs specific to the craft of hand bookbinding, or rather highly relevant to contemporary hand bookbinding practices, were selected to take part in this study. Each instructor included within this study was asked to complete a survey designed to document the contexts in which they teach and to identify background information about their own training and teaching methodologies. Within the individual oral interviews with each instructor, follow up questions to their survey responses were posed alongside a standardized set of interview specific questions delivered to everyone interviewed for this study. The information gathered from the surveys and interviews is analyzed in the second chapter of this essay. Also included within the second chapter are a substantial number of excerpts from each of the interviews highlighting themes, topics, and trends that emerged while delving into this examination of the current state of the field.

The goal of this study is to provide a marker in time that captures the current state of hand bookbinding and hand bookbinding education within the United States. I hope that future research, scholarship, and continued development of craft and craft education might benefit from this research.

RESEARCH QUESTIONS

1. What developments in craft and art pedagogy have contributed to the development of current hand bookbinding educational practices within the United States? The studied developments should not be exclusive to mid-late twentieth century fine arts or studio craft training/education. An examination of education within the transitional period of trade bookbinding and the philosophical roots of hand crafts during the nineteenth century transition to the mechanization of commercial book production are also important to addressing this question.
2. Where is hand bookbinding taught within higher education and institutions devoted to craft education within the United States?
3. What is the scope of current bookbinding education curricula? Where can these curricula be found within university or craft school settings? How has bookbinding education been embedded within American higher education and craft schools?
4. What learning outcomes are expected within current programs devoted to hand bookbinding education? Where do hand bookbinding students exercise their craft skill or where do hand bookbinding students find employment?
5. What trends can be identified in regard to the study of hand bookbinding education within higher education?

LITERATURE REVIEW: HISTORICAL AND PHILOSOPHICAL FOUNDATIONS OF PRACTICE

“...the ‘binding,’ if I may so far stretch the word, or that which gives permanent to the thought, precedes the writing and is generally some natural object already having a permanence of its own, as the earth itself or the face of the mountainside.”¹

Critical to understanding both historical and contemporary educational philosophies is a study of the works of craft practitioner-educators and the theories and philosophies that have guided their work throughout their careers and lives. Within this historical examination of the field of bookbinding I will look at several notable figures and literature on their working practices, careers, and professional influences to gain a more holistic understanding of the influences that have led to the development of current teaching philosophies, practices, curriculums, and the climate of current hand bookbinding education.

The essay titled *The Arts and Crafts Legacy of Roger Powell*, written by Guy Petherbridge in honor of Roger Powell after his death in 1990, highlights the training lineage and critical and conceptual foundations that formed the working practices of the bookbinder Roger

¹ Cobden-Sanderson, Thomas James. “Bookbinding: Its process and ideal”, *The Fortnightly Review*, Vol. 56, New Series, July-December 1894, 214-217.

Powell.² Powell, one of the most significant figures within the development of modern book and library conservation, trained a handful of bookbinder-scholars that would go on to influence the formation of such library conservation programs such as those at The Library of Congress, The British Library, the Bodleian Library, and other library conservation programs throughout the world. Within Petherbridge's article he cites Powell's training by Douglas Cockerell and his place among Arts and Crafts thinkers of the late nineteenth and early twentieth centuries. Powell's conception of the book as a whole or an embodiment of material, intellectual, and cultural heritage has been an important part of bookbinding and book conservation training for at least the latter half of the twentieth century. "This approach sees historical books not just as vehicles for transmitting texts, nor simply as supports for early scripts or works of art, but as complex, multi-dimensional objects of importance for the study of cultural history."³

Equally important to the philosophical foundation of craft practice are the practical consideration and goals that craftspeople intertwine within their individual practices. Early notable figures in the field of hand bookbinding, such as Arno Werner, placed a high regard on the functionality and quality of the work they produced. In the article "Arno Werner on Bookbinding", published in *Guild of Book Workers Journal*, vol. XX, Werner describes the book as "...meant to be read. Therefore, how a book functions is the most important aspect of a binding."⁴ Werner's reflection on the craft also provides an observation of the changing nature of artistic tastes due to social circumstances in addition to calling for an American system of bookbinding education that was lacking at the time the article was written.

² Guy Petherbridge, *The Complete Binder: The Arts and Crafts Legacy of Roger Powell*, Roger Powell: *The Complete Binder*, Brepols, 1996

³ Guy Petherbridge, *The Complete Binder: The Arts and Crafts Legacy of Roger Powell*, Roger Powell: *The Complete Binder*, Brepols, 1996, 34

⁴ Werner, Arno. "Arno Werner on Bookbinding." *Guild of Book Workers Journal* XX (1981): 15–18.

When viewing the field of hand bookbinding in the 21st century the interconnectedness of production, specifically in regard to artists' and fine press books, cannot be ignored. Many contemporary bookbinders have connections to, collaborated with, or partially if not completely consider themselves book artists. *No Longer Innocent: Book Art in America 1960-1980* by Betty Bright addresses the artists' book culture, production, and the development of the book arts in the United States. Through a historical framework, Bright explores these subjects in the context of earlier art and craft influence and the philosophical origins that define the diverse field of book arts. Bright's examination explores the practices of artists, designers, printers, bookbinders, and publishers of the late nineteenth and early twentieth century who have contributed in meaningful ways to their respective disciplines. The bulk of Bright's examination of the field lies in a comprehensive wide cast net of inter-related book arts subjects, genres, and formats including issues surrounding the collection of artists' books, book arts education, and other book arts specific topics of discussion. Bright's work has been critical to constructing the historical and critical frameworks on which to examine contemporary hand bookbinding education and the book arts more broadly in decades leading up to the 1990s and onward.

Historical Contrast: The Development of Formal Bookbinding Education Within the United Kingdom

As stated in the introduction to this essay, the formalization of technical bookbinding education within the United Kingdom in many ways can be viewed as the precursor to facets of contemporary hand bookbinding educational practices currently found within the United States. Many of the bookbinding programs that are currently in operation have been taught by bookbinder practitioner-educators that trained, at least partially, under bookbinders brought up by the formal technical-apprenticeship based system within use in the United Kingdom during the late nineteenth and first half of the twentieth centuries. That being said, I want to make clear that the bookbinding educational programs currently in operation within the United States have also been heavily influenced by other traditions in bookbinding, including French, German, Swiss, and Austrian, among others. The reasoning for including a closer examination of the early technical education courses in bookbinding and bookbinding curriculums within the United Kingdom is because it has well documented state (in the English language), making it well suited to stand for comparison to contemporary educational practices in the United States. In this section I will examine the work of scholars, Don Cawthorn and Douglas Cockerell, as well as others, that studied or contributed to the history of bookbinding education within turn of the twentieth century United Kingdom in addition to the historical, industrial, and philosophical contexts that guided the development within bookbinding educational structure and practice.

The turn of the twentieth century and the several decades that followed were years of

great industrial change. The changes that came about during this increased period of mechanization can be characterized as a shift towards mass production. In addition to the change of working practices, a noticeable change in material quality also followed the advent of WWI, likely due to increased industrial demand at low cost. A sharp juxtaposition can be found in the concurrent rise in artistic and aesthetic movements of the late nineteenth and early twentieth century, such as the Arts and Crafts Movement. The Arts and Crafts Movement, "... inspired by a crisis of conscience."⁵, was a social, craft, and aesthetic movement born on the thoughts of early industrial scholars and thinkers such as those of John Ruskin and William Morris. During the Arts and Crafts Movement a refinement of bookbinding technique and ideals brought a distinction between industrial produced bookbindings and fine or art bookbinding (and among other crafts including furniture making and architecture). Of the most prominent of English Arts and Crafts bookbinders was T.J. Cobden Sanderson (a creative partner to William Morris) who trained Douglas Cockerell. Cockerell's educational philosophy will be discussed within this section.

In an article in *British and Colonial Printer* by A.H. Johnson in 1935, Johnson indicates that the industry was adapting to the increased production demands brought about during this industrialization of the United Kingdom.⁶ Mechanization took hold during this time and machines that had been invented in the late nineteenth century were capable of fully automating some bindery operations (such as folding) by the mid 1920's.

⁵ Naylor, Gillian. *The Arts and Crafts Movement: a Study of Its Sources, Ideals and Influence on Design Theory*. London: Studio Vista, 1971.

⁶ Cawthorn, Don. "The Bookbinding Industry in the United Kingdom: Apprenticeship and Training, 1914-1939." *The New Bookbinder* 9 (1989): 46-59.

As Europe progressed into a more advanced technical age the United Kingdom lagged behind, and this led to a call for a reform of the technical education system. Organizations devoted to the education of tradespeople were assembled after reports from European technical training programs highlighted the lagging state of British technical education. Such programs included the City and Guilds of London and the Consultative Committee which brought together professionals from the London College of Communication (LCC), employers associations, and trade unions to develop an integrated training system to improve industry standards.⁷ The initial technical course offerings, at the end of the nineteenth century, were conducted in the evenings after the apprentices had worked a full day for their employers. The labor union leaders were reluctant to see the value of these classes and bookbinding union workers were uncertain of the usefulness of technical classes being offered in the schools. Further, some union workers feared that the technical classes would train non-union bookbinders. However, within a few years attitudes within the union began to shift and a gradual adoption of the technical courses occurred. The union's younger members began taking part in the technical classes to supplement their workshop training.⁸

The subjects of some of these evening and late afternoon technical classes consisted of topics such as: Letterpress Binding for Apprentices, Letterpress Binding for Journeymen, Drawing and Design, Stationary Binding for Apprentices, and Stationary Binding for Journeymen. These classes had tuition and fees, however, in LCC schools apprentices were

⁷ Cawthorn, Don. "The Development of Technical Courses in Bookbinding in Britain up to 1914." *The New Bookbinder* 8 (1988), p. 51-64.

⁸ Cawthorn, Don. "The Bookbinding Industry in the United Kingdom: Apprenticeship and Training, 1914-1939." *The New Bookbinder* 9 (1989): 46-59.

admitted free. Scholarships were made available through the London County Council and these awards were eventually wrapped into-full time art scholarships.⁹

The first full-fledged bookbinding syllabus and formalizations of examinations in Britain can be traced directly to educational developments in the late nineteenth and early twentieth centuries. The first English curriculum was created by Mr. Joseph W. Zaehnsdorf in 1894 for the City and Guilds of London Institute, a Polytechnic Institution. The first three examiners consisted of Mr. Zaehnsdorf, Mr. R. de Coverley, followed by Douglas Cockerell (a student of T. J. Cobden-Sanderson). The curriculum and examination process introduced within the classes taught at the City and Guilds of London Institute helped assess areas where students needed improvement in addition to where students were excelling. These technical education programs in the book production trades grew to include day schools which would eventually be considered part of the apprenticeship training program. The day programs saw success in the inter war years leading up to the beginning of World War II.¹⁰

Instrumental to the success of the day schools were reforms to curricula to combat the division that had been pervasive within the changing book production industry. Douglas Cockerell suggests in his article, “Technical Education in Connection with Book-Production Trades”, that an increase in specialization was a contributing factor to the lowering of quality within book production because of a disconnect between craftsmen with differing expertise.¹¹ Many books being produced at the time were made within workshop silos, keeping trades apart

⁹ Cawthorn, Don. “The Bookbinding Industry in the United Kingdom: Apprenticeship and Training, 1914-1939.” *The New Bookbinder* 9 (1989): 46–59.

¹⁰ Cawthorn, Don. “The Bookbinding Industry in the United Kingdom: Apprenticeship and Training, 1914-1939.” *The New Bookbinder* 9 (1989): 46–59.

¹¹ Cockerell, Douglas. “Technical Education in Connection with the Book Producing Trades.” *Journal of the Society of Arts*, 2621, 51 (February 13, 1903): 249–57.

from one another and apart from the manufacturers of the materials that were being used within each craft. This siloing could be seen in material products such as acidic bookbinding leathers and inadequate papers that proceeded to degrade shortly after their manufacture. Cockerell suggests that the educational model of the time did nothing to combat these deficiencies within the allied book production industries and was instead only helping to further distance the crafts inherent to book production.

To counter the pervasive trend toward specialization, Cockerell proposed a model in which the polytechnic view of education, or the division of technical study within multiple areas of focus, was replaced by a monotechnic method of instruction which instilled crafts people with a greater, more holistic, understanding of the objects they produced. Within this monotechnic curriculum students would be exposed to the other crafts related to their area of study. For instance, because printers rely on the technical knowledge of bookbinders to make their work, Cockerell asserted that printers should have, at minimum, a rudimentary understanding of the work of bookbinders in order to better design their works to function best in book form. Likewise, bookbinders rely on printers to produce works that are suitable for binding. A bookbinder with at least some understanding of the process of printing, imposition, design, and typography will be better suited to bind books that technically support and uplift the texts printed within. The curriculum that developed out of Cockerell's concepts was a system where a core area of study would be taught alongside specialized instruction, grouped by allied crafts. Within the core of the curriculum, lectures were made on subjects applicable to multiple trades. These lectures were given to all students and attendance to these core lectures was suggested to be made mandatory for students receiving scholarships. Additionally, Cockerell proposed that the core lectures of the curriculum be open to craft practitioners and students of branch schools. The

groupings of the more specialized curriculums, as suggested by Cockerell, would be broken down into three groupings:

1. "... printing and illustrative crafts, such as letterpress printing, lithography, wood engraving, photographic reproduction, &c." The students of this group would be taught subjects such as ink manufacture, design, and printing history.
2. Writers and illuminators would be grouped together. "...[They] would need to study special materials, such as ink, pigments, gold, and vellum."
3. "... [A group] dealing with extra binding, library binding, washing and mending of paper, all open to bookbinders." Students in the bookbinding grouping would attend lectures on various subjects including "...leather, thread, cord, silk, millboard, strawboard, glue and paste, cloth, and the methods of the old binders." ¹²

Additional aspects of bookbinding education that Cockerell's educational reform emphasized was the role of the instructor as not just a teacher but as a practitioner (the teacher-practitioner). In Cockerell's view, if a teacher is no longer in practice, "...the ideals of [the teacher] who has ceased to work at his craft are apt to become crystalized, and his teaching too dogmatic, and so to lose freshness and sympathy."¹³

Quality control for bookbinding materials was also absent during the advent of institutionalized book production education. As any book collector or book conservator knows, the books being produced during the latter half of the nineteenth century saw a sharp increase in

¹² Cockerell, Douglas. "Technical Education in Connection with the Book Producing Trades." *Journal of the Society of Arts*, 2621, 51 (February 13, 1903): 251.

¹³ Cockerell, Douglas. "Technical Education in Connection with the Book Producing Trades." *Journal of the Society of Arts*, 2621, 51 (February 13, 1903): 253.

the use of non-stable materials that have not aged well. Cockerell was one of the bookbinders on the forefront of advocating for assessing materials for quality before integrating them into bookbindings. As a component of his educational reform he suggested that scientific material testing be implemented as part of the curriculum to help teach students to assess materials for future use, which ultimately would improve industry standards after students enter their respective trades. Within his article, Cockerell cited the work of a committee of librarians, bookbinders, leather manufacturers, and leather trade chemists to highlight the importance of investigation and selection of adequate materials within the field. The cited example describes conversations and tests of materials (such as exposing leathers of differing qualities/tanning methods to variations in environment conditions, exposure to chemicals and gases, and stress tests) at a number of English institutions (Yorkshire College, Leeds, Wrexham, and Herold's Institute).

Cockerell's views on education (and professional practice) within the allied crafts of the book trade were truly formative and his work can be seen in subsequent generations of crafts people and book arts professionals extending into the present. Cockerell's tutelage and influence could be considered the foundations of many craft philosophies associated with modern bookbinding, book restoration, and book/library conservation practice. Integration of overarching material, mechanical, and historical perspectives in book production can be found embedded within contemporary book arts and book conservation curriculums.

Setting The Stage: An Overarching View of the Development of Hand Bookbinding and Education in the United States

“Let future generations benefit from and expand on our knowledge of techniques, and fine binding stands only to prosper and flourish.”¹⁴

The development of contemporary hand bookbinding practices in America can be attributed to immigrants from around the world. Bookbinder and allied book arts practitioner-educators formed, and continue to shape, the diverse melting pot of bookbinding and its current educational pathways. One of the most prominent examples of a figure influential to contemporary bookbinding education in America was William Anthony, a bookbinder from Ireland. Professors at both the University of Iowa Center for the Book And the University of Alabama credit Anthony with parts of their training lineages. Anthony’s background in trade binding, fine bookbinding, and conservation work influenced the apprentices he taught while working in Chicago and the University of Iowa.

Tom Conroy’s article, “Teaching Genealogy of American Hand Bookbinding”, originally published in the Guild of Book Workers Newsletter at the beginning of the 1990s outlines the multiple major genealogical branches that comprised hand bookbinding in America.¹⁵ Highlighted within the text are specific German, English, and a smaller but still prominent French lineage of instruction. Conroy briefly discusses the founding of the Guild of Book Workers and the individual training that many of the Guild’s members received from European trained bookbinders. It would seem, from Conroy’s research, that much of the teaching of bookbinding in the first half of the twentieth century in America was conducted privately by

¹⁴ Werner, Arno. “Arno Werner on Bookbinding.” *Guild of Book Workers Journal* XX (1981): 15–18.

¹⁵ Conroy, T. (1990) Teaching Genealogy of American Hand Bookbinding

individual binders.

In his essay, Conroy highlights the distinction in training between trade and non-trade bookbinders in art and design institutions within the English educational system. The long held standards and structures of education and working practices of student within trade bookbinding programs stood in stark contrast to the non-trade binders, which Conroy indicates were sometimes referred to as “amateur binders”. The non-trade binders drew most of their tradition and inspiration from the Arts and Crafts Movement and were often more articulate than trade binders (leaving trade binding not as represented in bookbinding literature of the day).

The German system of education in the early twentieth century was similar to that of the English, in the form of apprenticeships and technical schools. Conroy indicates that German influence on bookbinding in America has had a much further reach than that of the English tradition based on traced lineage. Conroy hypothesizes that the “low profile” of the German tradition in America may be due to the fact that little of the German language binding instruction was translated into English. Conroy asserts that the largest influences of the German bookbinding tradition can be found in modern forwarding practices.

Several prominent German-trained binders in America played important roles in the Arts and Crafts Movement, and subsequent aesthetic craft within the United States. Binder Otto Zahn, who emigrated from Germany, established a bookbindery in Memphis, Tennessee and worked for the S.C. Toof company and later founded his own company Zahn Bindery and the Zahn School of Art Bookbinding.¹⁶ Lorenz Schwartz is another German-trained binder who played an important role in the propagation of art bookbinding in the United States in the nineteenth century. Schwartz, originally from Denmark, trained in Germany and emigrated to the United

¹⁶ “Otto Zahn Master Bookbinder.” Otto Zahn - Master Bookbinder of Memphis. Historic-Memphis. Accessed December 9, 2020. <http://historic-memphis.com/biographies/otto-zahn/otto-zahn.html>.

States where he worked for Otto Zahn in Memphis, Tennessee, taught at The Zahn School of Art Bookbinding, worked for the Roycroft shop in Aurora, New York, and also worked for The Monastery Hill Bindery in Chicago, Illinois.¹⁷

Other notable binders were in operation during the same Arts and Crafts period in America, however, their impact to the development of contemporary hand bookbinding and bookbinding education isn't as obviously discernible. Such names in the latter category of bookbinders include Leon Maillard from France who worked for the Club Bindery (a private bindery for the Grolier Club), Alfred de Sauty who prior to managing the bindery at R. R. Donnelly worked at the Riviere bindery in England, and Henry Stikeman who worked in New York City.¹⁸

When considering twentieth Century influences on Hand Bookbinding, several prominent bookbinders are frequently cited. The essay *Craft Bookbinding in Chicago and Iowa: Ellen Gates Starr and the Hull House Bindery, the Hertzberg Bindery, and Bill Anthony* by Mary Lynn Ritzenthaler (originally published in *The Changing Book: Transitions in Design, Production, And Preservation*, Routledge, 2008) highlights three of the more prominent influences on the development of hand bookbinding within the midwestern region of the United States, specifically Chicago, Illinois and later Iowa City, Iowa.¹⁹ Ellen Gates Starr, the first binder to be profiled in Ritzenthaler's article, was a student of the Arts and Crafts Movement who studied under T.J. Cobden Sanderson at the Doves Bindery, and contributed a substantial amount to

¹⁷ "Lorenz Schwartz Biography." Under the Hill Books. Accessed December 9, 2020. <https://www.lorenzschwartz.com/pages/lorenz-schwartz>.

¹⁸ "Hand Bookbindings: Twentieth Century English And American Bindings." Princeton University. The Trustees of Princeton University. Accessed December 9, 2020. https://lib-dbserver.princeton.edu/visual_materials/hb/cases/twentiethcentury/index.html.

¹⁹ Ritzenthaler, Mary Lynn, and Holly Martin Huffman. "Craft Bookbinding in Chicago and Iowa: Ellen Gates Starr and the Hull House Bindery, and Bill Anthony." Essay. In *The Changing Book: Transitions in Design, Production, And Preservation*, edited by Nancy E Kraft, 1–20. New York, NY: Routledge, 2008.

movements of social equality in early twentieth century Chicago. Starr taught bookbinding at the Hull House, a center devoted to bringing arts to its surrounding Chicago community.

Second in Ritzenthaler's essay was Ernst Hertzberg who was also a prominent figure in the early twentieth century Chicago bookbinding and book production community. Originally a finishing apprentice in Germany, Hertzberg brought his skills to the United States where he worked as a fine binder and eventually established his own shop after buying out his partner, Philip Ringer. Hertzberg's company, Ernst Hertzberg & Sons Monastery Hill Bindery, took commissions from many notable Chicagoans and eventually developed branches in Iowa and Illinois. Fragments of the various companies that were propagated from Ernst Hertzberg's pioneering work are still in existence, as of 2018. The companies now operate under the names Perma-Bound Books, Library Binding Service, Archival Products, and Corporate Image.

The third and final bookbinder included within Ritzenthaler's essay is William or Bill Anthony, and perhaps one of the most influential figures to have contributed to contemporary hand bookbinding practice and education. Anthony was born in Waterford, Ireland and like many bookbinders in the British Isles, served an apprenticeship to train to become a bookbinder. Anthony apprenticed under his father at age 17 and also completed bookbinding and fine binding studies at Camberwell School of Art and Sutton School of Art, afterward passing the City and Guilds of London Institute in bookbinding. Anthony's approach to his education extended beyond the classroom. "In order to learn as much as I could about the art, I moved from company to company, leaving one company when I felt they had taught me as much as they could."²⁰ After a time working for binderies in Ireland and England, Anthony moved to the United States where

²⁰ Ritzenthaler, Mary Lynn, and Holly Martin Huffman. "Craft Bookbinding in Chicago and Iowa: Ellen Gates Starr and the Hull House Bindery, and Bill Anthony." Essay. In *The Changing Book: Transitions in Design, Production, And Preservation*, edited by Nancy E Kraft, 15. New York, NY: Routledge, 2008.

he directed the studio at Cuneo Press, formed his own bindery through a partnership (Kner & Anthony Bookbinders) and later his own company (Anthony E Associates Bookbinders).

Anthony also served as the conservator at the University of Iowa.

Anthony's contribution to the field of bookbinding is probably most poignant in the area of education. Being brought up in the British apprenticeship system, Anthony modeled much of his own teaching on the apprenticeship model. His apprentices include Bill Minter, David Brock, Mark Esser, and Larry Yerkes, and Annie Tremmel Wilcox, among others. The majority of Anthony's apprentices were trained during his time as University Conservator at the University of Iowa. Many of Anthony's apprentices played important roles in the establishment of current bookbinding educational programs (North Bennet Street School's bookbinding program was founded by Anthony's apprentice, Mark Esser), or helped contributed to the education of the bookbinders that are now the current instructors. Anthony's role as an educator is equally significant, if not more so, than his technical contributions to the field of bookbinding. William Anthony is the embodiment of the educator-practitioner and exhibited a fine level of craft within both endeavors.

Another influential figures within American hand bookbinding is Don Etherington. Born in England and trained within the seven year bookbinding apprenticeship system of the first half of the twentieth century, Etherington's work in the United States has left a lasting impact not only on the field of bookbinding but more prominently on the field of book conservation. As is chronicled in his autobiography, *Bookbinding & Conservation a Sixty-Year Odyssey of Art and Craft*, Etherington worked at the Harry Ransom Humanities Research Center at the University of Texas at Austin and The Library of Congress, and he founded Etherington Conservation Services

in North Carolina.²¹ Etherington's legacy to the field can be found not only in his involvement with professional organizations such as the Guild of Book Workers and the American Institute for Conservation, but also in the publication of *Bookbinding and the Conservation of Books: a Dictionary of Descriptive Terminology* and his legacy as a teacher and instructor of bookbinding.²²

Modern German influences on the field of bookbinding can be seen in the notable twentieth century figure, Fritz Eberhardt. Eberhardt and his wife Trudi contributed to the education of many bookbinders over the course of their careers in the United States, whether through teaching or through Fritz Eberhardt's writings and contributions to publications such as *The Guild of Book Workers Journal* and *The Abbey Newsletter*. Fritz Eberhardt was brought up in the European apprenticeship model and was a proponent of professional.²³

As an influential practitioner and skilled writer, Fritz Eberhardt was a critic of adoption of styles that mimicked those of former years and artistic sensibilities. If there is such a thing as an "American" school or style within contemporary hand bookbinding, Fritz Eberhardt surely had a say in pushing crafts people of the latter half of the twentieth century to embrace their own "handwriting" or creative voice.²⁴ An in-depth conversation about the Eberhardts' life and contributions to the contemporary book arts community have been documented in a recorded oral history or interview within the *Guild of Book Workers Journal*, vol. 37 no. 2, 2002.²⁵

Many contemporary American bookbinders or bookbinders living in America trained in

²¹ Etherington, Don. *Bookbinding & Conservation a Sixty-Year Odyssey of Art and Craft*. New Castle, DE: Oak Knoll Press, 2010.

²² Roberts, Matt, Don Etherington, and Margaret R. Brown. *Bookbinding and the Conservation of Books: a Dictionary of Descriptive Terminology*. Washington: Library of Congress, 1982.

²³ Rash, Don. "In Memoriam: Fritz Eberhardt, 1917-1997." *Abbey Newsletter* 21, no. 8 (1997).

²⁴ Eberhardt, Fritz. "About Premeditated Style." *Guild of Book Workers Journal* 37, no. 2 (2002): 101-2.

²⁵ Metzler, Valerie. "An Oral History of Fritz and Trudi Eberhardt, Conducted by Valerie A. Metzler, Archivist/Historian on 6 and 7 July, 1993, at the Eberhardt Home Outside Schwenksville, Pennsylvania." *Guild of Book Workers Journal* 37, no. 2 (2002): 8-99.

Europe. Such bookbinders include Carolyn Horton, Tini Miura, Renate Mesmer, Peter Verheyen, Priscilla Spitler, and Frank Mowrey. The professional background of Frank Mowrey, former conservator at the Folger Library, is well documented in the *Guild of Book Workers Journal* vol. XX, 1981 and sheds light on the experience of American bookbinders and book conservators who traveled to Europe for training in the latter half of the twentieth century.²⁶ The article describes his training in Germany under Professor Kurt Londenberg, at the Art Academy, Hamburg, Germany, that consisted of a progression from simple case bindings through increasingly more complex techniques, culminating in the execution of fine, full leather bindings. Emphasized within Mowrey's article is a mastery of book structure and function, balance of decoration and design, and excellence through repetition. Of note within Mowrey's description of his German training is a critical commentary on the German apprenticeship program.²⁷ While on a semester break from his studies with Professor Londenberg, Mowrey worked at a semi commercial bindery alongside bookbinding apprentices who were being trained on the job. His account of the apprentice's work after three years of work in the apprenticeship program was lackluster at best. Mowrey indicated that in the first year of studying under Professor Londenberg that he had learned more than the apprentices in their three years at the commercial bindery.

In analyzing the development of American hand bookbinding and current craft education, knowing who contributed professionally to the field of bookbinding in recent decades is an important step in generating a well-rounded understanding of the bookbinding education climate

²⁶ Mowrey, Franklin. "A Binder's Training." *Guild of Book Workers Journal* XX (1981): 21–31.

²⁷ Mowrey's account of the apprenticeship program lists the program as having two components, a three year apprenticeship and five year journeymen study, leading to being able to sit for a master bookbinder's examination. After a student is awarded with the status of master bookbinder they are required to leave their current firm and open a new bindery.

in America. *The Thread That Binds* by Pamela Leutz, published in 2010, provides valuable insights into the personal histories and practices of bookbinders.²⁸ Included within Leutz' book is a collection of prominent bookbinders and interviews about each's work and development within the craft. The list of binders includes such names as Tini Miura, Monique Lallier, Jim Croft, Peter Geraty, and Don Etherington, to name a few. Many of the interviewed bookbinders indicated that their training came from multiple avenues, often in the form of extended personal instruction, apprenticeship, or what might be considered internships. None of their individual training was identical and each exhibits a tenacity for bookbinding in their individualized interpretation of the craft.

Bookbinding education in late twentieth and twenty-first centuries America is frequently found embedded within institutions and arts programs devoted to the study of an all encompassing exploration of the book arts. Within this context it is necessary to explore contemporary hand bookbinding education and its relationship to book arts education as a whole. At many conferences and forums devoted to book arts, education has been a topic of discussion. One such discussion can be found in *Book Arts Education in Transition*, a conversation between artist and educators Steve Miller and Shawn K. Simmons.²⁹ In their discussion Simmons and Miller address traditions in book arts education and how traditions have changed over a period of about twenty years between the late 1980s and 2009. Many now practicing bookbinders, book artists, or book conservators have come from these integrated book arts programs. Tracing the pedagogies of current and former instructors is key to understanding how contemporary

²⁸ Leutz, Pamela Train. *The Thread That Binds Interviews with Private Practice Bookbinders ; the Paths That Led 20 Bookbinders to Private Practice Bookbinding, Including a Special Interview with Bookbinder Don Etherington*. New Castle, DE: Oak Knoll Press, 2010.

²⁹ Simmons, Shawn K. "Book Arts Education in Transition ." *The Bonefolder* 6, no. 1 (2009): 41–43. <https://archive.org/stream/TheBonefolderE-journalForTheBookbinderAndBookArtist/BonefolderVol6No1#mode/2up>.

pedagogies came into existence.

Bookbinding Education in North America by Jeff Altepeter describes the climate of education within the field of bookbinding, as of 2004. Beginning with a brief historical analysis of apprenticeship roots of the craft, Altepeter constructs an image of bookbinding education through the examination of the multiple educational avenues dedicated to teaching and learning the craft. Within his examination, Altepeter addresses bookbinding as it is taught in “Full Time Bench Programs”, workshop settings, book conservation programs, centers devoted to the book arts or other centers for craft education, organizational sponsored workshops, private instruction, internships and on the job training, MFA book arts programs, and book history programs. In each of these sections Altepeter discusses the specific goals of each program and how bookbinding instruction is formulated or how it fits into each curriculum.³⁰ Altepeter’s documentation of bookbinding educational opportunities in 2004 provides valuable insights for understanding the educational pathways that were available to students through both higher education and craft school settings and also in more independent or self-study contexts. Altepeter’s work still stands as a wonderful overview of the field of hand bookbinding education as it exists within the United States and self-study options in Canada.

³⁰ Altepeter, J. (2004). *Bookbinding Education in North America*. The Bonefolder, 1(1), 4-9

RESEARCH AND ANALYSIS

“...to the dawn of intelligence, and to imagine man, confronted with the wonders of existence, struggling to give expression to his multitudinous thoughts, and to give them, otherwise as fleeting as the clouds which vanish as they arise, something of the permanences of the permanent and stable world about him. In this early struggle to perpetuate thought originates the craft of the binder. At the outset, however, we must distinguish between two fundamental different methods of perpetuating expressed thought. In the one - the more ancient - the ‘binding,’ if I may so far stretch the word, or that which gives permanent to the thought, precedes the writing and is generally some natural object already having a permanence of its own, as the earth itself or the face of the mountainside. In the second - the more modern - the writing precedes the binding. The distinction is fundamental, yet the purpose in each case is the same; and so, at once to give completeness to our subject, and to trace its venerable origin, the ambition of mankind to perpetuate its written thought, we are entitled, and I think obliged, at least to mention as forms of binding the permanent natural objects, the earth, the mountain, the rock, the pillar, tablet of stone, and column, upon which writing was first incised with a view to its transmission to posterity; a method of perpetuation which subsists, of course, in our public and other monuments at the present day. It was only, however, when writing was made upon separate piece or sheets, of pliable and perishable material, that binding proper was invented to hold the pieces or sheets together, and to give strength to them and protection and beauty...”³¹

³¹ Cobden-Sanderson, Bookbinding: Its processes and ideal, *The Fortnightly Review*, Vol.56, New Series, July-December 1894, pp.214-217

Hand bookbinding as an artistic or craft practice has only relatively recently become a formalized area of study within university or art/craft school settings within the United States. Prior to the formation of current book centered educational programs, bookbinding was taught through a handful of small private bookbinding training programs/binderies during the nineteenth and early twentieth centuries, at some American universities throughout the twentieth century, and very much within private binderies in unregulated apprenticeship formats. The early training programs/schools and university-based courses were inconsistent and did not have lasting impact on the institutions in which they belonged.³² Conversely, students who trained under unregulated apprenticeship model of the 20th century (and regulated apprenticeship models for those who studied bookbinding abroad, particularly in Germany and England) have and continue to leave lasting impacts on the field of hand bookbinding.³³

In the latter decades of the twentieth century, centralization of book arts education allowed hand bookbinding to flourish within various artistic, craft, and science based academic and craft school contexts in the United States.³⁴ Schools with certificates or degrees in the book arts during this period included the University of Iowa, the University of Alabama, University of the Arts (Philadelphia), Columbia College, Chicago, and Mills College. The training and

³² Late nineteenth hand bookbinding schools include, but by no means limited to, the Zahn School of Art Binding Bookbinding and the bookbinding school established by Hellen Warren and Henry Stikeman.

The Warren Stikeman school: Bowdoin, W G. "American Bookbinders and Their Work." *The Independent*. December 18, 1902, vol. LIV edition.

"Lorenz Schwartz Biography." Under the Hill Books. Accessed December 9, 2020. <https://www.lorenzschwartz.com/pages/lorenz-schwartz>.

³³ The bookbinding apprenticeship existed in Germany during the latter decades of the 20th century. Current practitioners and practitioner educators that studied under this model consist of Betsy Palmer Eldridge, Fritz Eberhardt, Renate Mesmer, and Peter Verheyen.

³⁴ Sarah Scarr, BOOK ARTS AT THE UNIVERSITY OF ALABAMA: THE CRADLE YEARS (1972-1982), Dec. 2020

education of bookbinders also flourished outside of higher education in the latter part of the twentieth century. Craft centered hand bookbinding programs formed and grew at schools devoted to craft education, such as the American Academy of Bookbinding and the North Bennet Street School.³⁵

Additionally, bookbinding has historically, and continues to be, an important component in the study of book conservation in the United States. The foundations of contemporary American book conservation can be found in the legacy of early members of the Guild of Book Workers and the English Arts and Crafts Binders such as Thomas J. Cobden-Sanderson, Douglas Cockerell, and his subsequent training of Roger Powell who in turn heavily influenced Peter Waters who became the Conservation Officer of the Library of Congress. An additional influence of hand bookbinding, and the book arts broadly, on the formation of book conservation as a discipline taught within higher education can be found in the formative conservator-educator, Paul N. Banks, and his early interests and career initiation into the world of hand printed and bound books at Carnegie Tech and in New York City. Bank's early career was also influenced heavily by the influential bookbinder, conservator, and educator Carolyn Horton whom he worked with in New York City.³⁶ Banks went on to form the first library conservation program within the library school at Columbia University, New York City.

³⁵Hulme, Susan G. *Imagine a Beautiful Book: The American Academy of Bookbinding, 1993-2013*. Nashville, TN: Blue Marigold Press, 2013.

³⁶ Cunningham-Kruppa, Ellen. *Mooring a Field: Paul N. Banks and the Education of Library and Archives Conservators*. Ann Arbor: Legacy Press, 2019.

Eldridge, Betsy Palmer. "Carolyn Price Horton 1909-2001." *The Abbey Newsletter* 25, no. 5 (February 2002).

Bookbinding within conservation education continues to grow with the development of book conservation programs within university art and library materials conservation curriculums.³⁷ Within these programs, hand bookbinding is tertiary to the goal of conserving, preserving, and safeguarding books (and objects of cultural heritage more broadly). That being said, bookbinding within the context of conservation has consistently been an important aspect of teaching students to care for and conserve library and archival materials. A detailed account of the development of education in library and archives conservation can be found in *Mooring a Field Paul N. Banks and the Education of Library and Archives Conservators* by Ellen Cunningham-Kruppa. The desire to document the history of hand bookbinding education within contemporary educational structures has been an ongoing endeavor. Notable binder practitioner-educators such as Douglas Cockerell, Bernard Middleton, Paul Banks, Ivor Robinson and more recently Julia Miller, Don Cawthorn, and Jeff Altepeter have contributed not only to the study of the craft of bookbinding but also to the documentation of its history, current practice, and educational opportunities across the field.³⁸

Some studies of hand bookbinding education, such as the work of Don Cawthorn, have relied on the context of historical analysis. Cawthorn's articles in the *New Bookbinder* outline the training and educational opportunities in late nineteenth and early twentieth century England and

³⁷ "Art Conservation." University of Delaware Art Conservation. Accessed September 23, 2021. <https://www.artcons.udel.edu/>.

³⁸ Cawthorn, Don. "The Development of Technical Courses in Bookbinding in Britain up to 1914." *The New Bookbinder* 8 (1988), p. 51-64.

Cawthorn, Don. "The Bookbinding Industry in the United Kingdom: Apprenticeship and Training, 1914-1939." *The New Bookbinder* 9 (1989): 46-59.

Miller, Julia V. "Hand Bookbinding Perspectives: A Survey ." *The Abbey Newsletter* 5, no. 6 (December 1981): 1-4.

Altepeter, J. (2004). Bookbinding Education in North America. *The Bonefolder*, 1(1), 4-9.

provide valuable insight into the craft of hand bookbinding and its transition from commercial use to more artistic modes of production.³⁹ Other studies by scholarly educator-practitioners including Douglas Cockerell, Ivor Robinson, Julia Miller, and Jeff Altepeter are aimed at analyzing the field of bookbinding education within different, more contemporary, contexts.

Douglas Cockerell's work in the late 19th century involved the analysis of the education of bookbinders within trade and art school curricula. Cockerell's research and educational philosophy have played a valuable role in the development and formation of early twentieth century hand bookbinding curricula in the United Kingdom. Noteworthy facets of Cockerell's educational philosophy can be found in his holistic view of bookbinding education as part of a multi-craft approach to understanding how books are produced and therefore solidifying and improving the relationship between material, form, function, and aesthetics.

Ivor Robinson, a master craftsman and former instructor at the London School of Printing and Graphic Arts and a Senior Lecturer in Bookbinding at Oxford Polytechnic, conducted a study titled *Apprentice or Art Student*⁴⁰ Robinson's study analyzed bookbinding education of mid-early 20th century indentured bookbinding apprenticeships in England. In addition to providing his personal account of having been an indentured bookbinding apprenticeship himself, Robinson delivered a report from a survey that he sent out to thirty binders that trained

³⁹ Cawthorn, Don. "The Development of Technical Courses in Bookbinding in Britain up to 1914." *The New Bookbinder* 8 (1988), p. 51-64.

Cawthorn, Don. "The Bookbinding Industry in the United Kingdom: Apprenticeship and Training, 1914-1939." *The New Bookbinder* 9 (1989): 46-59.

⁴⁰ Robinson, Ivor. *Apprentice or Art Student?* Other, n.d.

The study by Ivor Robinson was read in manuscript format in a file shared by the book conservator-historian, Julia Miller. It is uncertain as to whether Robinson's study was ever published.

within the indentured apprenticeship model. The surveyed binders practiced bookbinding in a variety of private and institutional hand bookbinding contexts, performing work in the fields of library binding, publishers binding, commercial binding, and fine binding. The results of Robinson's survey cast an interesting light on the state of bookbinding education in the mid twentieth century while also highlighting thoughts and opinions about the different training modes (apprenticeship or art school). A prevailing attitude of apprentice trained binders' toward art school training was underscored when asked "...would you have preferred being trained as a full-time art student rather than as an apprentice?"⁴¹ The results from this question yielded 3 yeses and 27 noes. However, in letters with several of the surveyed binders, Robinson found more complex thoughts about education. These tended towards a more balanced approach, incorporating a mix of bench/bindery training to provide "basic skills, experience, and reality" with college training which "provide[ed] opportunities to develop one's awareness and abilities in design and/or science areas."⁴²

More recent studies of hand bookbinding education by Julia Miller and Jeff Altepeter documented the educational opportunities within the craft in the late 1970s and the 2000s, respectively.⁴³ Miller's survey of hand bookbinding education focused on training opportunities in the United States, Canada, and Europe. In conducting her research, Miller sent a survey to bookbinder-educator. The survey was designed to document the background (training) of instructors, the teaching affiliations of these instructors, the number of students studying with

⁴¹ Robinson, Ivor. Apprentice or Art Student? Other, n.d.

⁴² Robinson, Ivor. Apprentice or Art Student? Other, n.d.

⁴³ Miller, Julia V. "Hand Bookbinding Perspectives: A Survey ." *The Abbey Newsletter* 5, no. 6 (December 1981): 1-4.

Altepeter, J. (2004). Bookbinding Education in North America. *The Bonefolder*, 1(1), 4-9

each instructor, the gender of students studying hand bookbinding, the number of students who pursued further training, the number of students who considered bookbinding a craft or hobby rather than a vocation, and the numbers of students who went on to part-time or full-time hand bookbinding work. Additionally, Miller requested course descriptions from the surveyed instructors, if available. Miller's survey also posed a question about the status of hand bookbinding within each instructor's respective country.

While the response rate of Miller's survey wasn't very high (approximately 33% of the 90 mailed surveys in the United States, Puerto Rico, and Canada and 20% of the surveys mailed to Europe), the survey did provide valuable information regarding the state of hand bookbinding education at the end of the 1970s. Notably, the survey responses provide insights into the perception of apprenticeship training within formalized education and the education of instructors. Of the 55 binder-educators represented within the returned surveys, a total of 26 indicate that formal apprenticeships were a component of their training within the field. However, only seven respondents indicated that they were able to take on apprentices themselves (whether in institutionally or private binderies).

The inclusion of survey questions about the opinions of the state of hand bookbinding within the instructors' respective countries also provided interesting insights into training opportunities within the United States. Common concerns of American instructors from the late 1970s included a perceived lack of highly trained bookbinding professionals (particularly those engaged in repair/restoration work), a dearth of highly skilled work, misunderstandings about the various type of binding environments and the appropriate application of skill within each (i.e. library binderies, limited edition binderies, extra binderies or artists' design binderies, and restoration rebinding or conservation settings), and a lack of training opportunities. Positive

notes can also be found within survey responses, such as the beginnings of a perceived resurgence of interest in the hand bookbinding tradition and book collecting within the US.

Jeff Altepeter's study, *Bookbinding Education in North America*, published in the Bone Folder Vol. 1 No. 1, documents the state of hand bookbinding education in North America at the turn of the millennium (2004).⁴⁴ Differing slightly from Robinson's and Miller's studies, Altepeter's analysis of the state of hand bookbinding education is rooted in descriptions of current educational opportunities and brief historical analysis/literature review rather than surveys given to educator-practitioners. Pulling from a variety of sources, Altepeter's study incorporates program and curricular descriptions in addition to excerpts from publications such as the Guild of Book Workers Newsletter, among other sources. Not mentioned in the studies by Robinson and Miller, Altepeter includes a small section titled 'Self study' as a means of learning the craft and art of hand bookbinding. 'Self study', as described in *Bookbinding Education in North America*, takes on the form of a structured home-delivered curriculum developed by the Canadian Bookbinders and Book Artists Guild. Altepeter's description of educational pathways found within the field of hand bookbinding provides invaluable insight into the education of the field in North America, circa 2004.

Research by Robinson, Miller, and Altepeter laid the groundwork for my inquiry into the current state of hand bookbinding education in the United States. The precedent for utilizing surveys to explore the thoughts of bookbinding/book artist educator practitioners, their educational philosophies, and their personal educational backgrounds that have influenced current educational trends has been invaluable. Since the publication of the forementioned studies, technological developments have made communication through internet based

⁴⁴ Altepeter, J. (2004). *Bookbinding Education in North America*. The Bonefolder, 1(1), 4-9

applications possible. Where the studies by Robinson and Miller were supplemented with letters from bookbinder-educators, the research conducted for this thesis includes individual conversations, conducted on the Zoom video-conferencing platform.⁴⁵

The study of hand bookbinding can be found in a variety of contexts and disciplines (hand bookbinding, artists' book production, book conservation etc.). The wide range of hand bookbinding practices within these different areas guided my research, and provoked me to examine these specializations as I designed this study. Many of the subsections below are devoted to individual features of hand bookbinding and the place of hand bookbinding within secondary and tertiary disciplines. These different focuses are generally centered around the following descriptors: hand bookbinding as a craft practice unto itself, the production of artists' books (book arts), and book conservation. Within all three of these distinct areas, crossover to other hand bookbinding related disciplines can be found. Many of the educators interviewed for this study have strong leanings toward different applications of hand bookbinding, however, many also have a breadth of experience, often in other hand bookbinding centered lines of work. Conservators sometimes bind books, book artists sometimes have experience in book conservation or hand bookbinding as an independent craft, bookbinders sometimes work in conservation/restoration or with artists to produce artists' books. There are only loose lines that divide how hand bookbinding is being practiced in 21st century America.

⁴⁵ <https://zoom.us/>

Zoom is an online audio-visual communications platform which was made extremely popular during the COVID 19 pandemic when in-person meetings may not have been possible. Zoom also allows for meetings with others around the world without having to travel.

Research Context

My approach to documenting the contemporary field of bookbinding education at degree and diploma awarding institutions is rooted in my early university education as an art education major at the University of North Georgia. While the contexts in which bookbinding is taught differs greatly between American universities and schools devoted to craft education and K-12 art classrooms. I believe the principles of sequential instruction, curriculum design, assessment, empowerment through building connections, and the principles of knowledge transmission generally hold true throughout arts educational fields, this included hand bookbinding.

In my brief period of teaching high school art (art education practicum), I and my supervising teacher, Julie Hogan at Lumpkin County High School in Dahlonega, Georgia, incorporated bookbinding as a prerequisite for students to complete weekly home drawing assignments. Within this segment of instruction, students bound a simple multi-section book. The intention of the project was to introduce students to the book arts while also providing a sketchbook structure that could open completely flat, as we encouraged each student to create weekly compositions that worked across the pages. Guiding these high school students through this simple exercise of folding, trimming, punching, and sewing did far more than show students how simple book structures are bound. The students in our classes built critical understandings key to future creative work through the convergence of craft and concept. Over the duration of this assignment, students began to understand materiality and the way materials can be

manipulated to achieve desired effects and allow them to have complete control over the process of production.

Since this experience, the study of bookbinding and the book arts has led me down a path that encompasses my interests in the study and refinement of artistic/craft skills, the conservation of books, and the perpetuation of arts and crafts through independent practice and teaching. The instructors and allied professionals that I've met along the way have continually instilled in me the understanding of the importance of teaching as an obligation to the crafts we pursue. The concept of giving back to the world through the cycle of knowledge has deep historical roots and across a multitude of world cultures. This sentiment is echoed in the ethos expressed in Annie Tremmel Wilcox' book documenting her experience as an apprentice under Bill Anthony at the University of Iowa.⁴⁶ In her description, Annie relays Bill's philosophy of giving back what has been given to you through teaching. Giving back has been critical to not only the survival of the craft of hand bookbinding but of the flourishing and innovations to come. By continuing to practice, study, and teach, each of the educator practitioners that contributed to this study give back to future practitioners and continue the cycle of sharing, learning, generosity, and growth.

⁴⁶ Wilcox, Annie Tremmel. *A Degree of Mastery: A Journey through Book Arts Apprenticeship*. New York, NY: Penguin Books, 2000.

Problem Statement

This following section of this thesis will provide context for understanding the current state of bookbinding education within American degree and diploma awarding bookbinding education programs. I will briefly describe the contexts in which bookbinding is taught; present and analyze the structure of bookbinding or bookbinding tangential curricula used within these institutions; shed light on connections that can be observed between bookbinding education in related fields; document the philosophies of the various instructors currently active in the field; examine trends in the education of bookbinders; and explore future outlooks for hand bookbinding and bookbinding education in the United States.

Ultimately, this study is a documentary effort. I hope that the information presented in the following pages will be useful to educator practitioners or future bookbinding, art, or craft scholars. I hope that this work will build meaningful connections and inspire the continuation and celebration of the craft with broader educational reach.

Methodology

The documentation collected and analyzed in the sections to follow were gathered with two forms of data collection:

1. A written survey in which current bookbinding educators were asked to answer questions concerning the institutions in which they teach (discipline context, course statistics, enrollment statistics etc.), their educational backgrounds, how bookbinding is integrated and contextualized within their teaching, the hand bookbinding related topics which their classes/programs cover, and an informal analysis of the 5-year outlook of students graduating from their respective programs. This written survey was delivered with Qualtrics software.
2. An oral interview in which bookbinding instructors were asked follow up questions to their written survey responses and a set list of in-person interview questions. The latter interview specific set of questions were, in some cases, slightly altered to fit within the bookbinding relevant contexts of the given instructors teaching. The most notable example of this is in the interview with Melissa Tedone at Winterthur/University of Delaware Program in Art Conservation, Newark, Delaware. Additionally, because several of the instructors interviewed teach bookbinding at institutions devoted to the book arts in a broad sense, elements of contemporary book arts practice, such as artists' book production, letterpress printing, among other topics, found their way into the interviews.

It should be noted here that all the instructors interviewed for this study teach hand bookbinding within institutional settings. It is reasonable to assume that there are other

instructors who teach hand bookbinding outside these contexts. Additionally, this survey was only sent to American instructors. Bookbinder educators surveyed in other countries would likely have somewhat different responses.

*The included interviews and survey responses have been edited for clarity.

List of Participants and Their Programs

- Jeff Altepeter, North Bennet Street School, Boston, Massachusetts
- Julie Chen, Mills College, MFA in Book Arts, Oakland, California
- Amanda D'Amico, University of the Arts, Book Arts and Printmaking MFA
- Anna Embree, University of Alabama, MFA Book Arts, Tuscaloosa, Alabama
- Peter Geraty and Don Glaister, American Academy of Bookbinding, Telluride, Colorado
- Julia Leonard, The University of Iowa Center for the Book, Iowa City, Iowa
- Melissa Tedone, Winterthur/University of Delaware Program in Art Conservation,
Newark, Delaware (WUDPAC)

WHERE IS HAND BOOKBINDING TAUGHT WITHIN INSTITUTIONAL SETTINGS?

Hand bookbinding is found within a variety of instructional settings at degree and certificate awarding institutions in America. Common bookbinding educational contexts include book arts degree programs, diploma programs at craft or bookbinding specific schools, and in conservation programs that offer a book and archives concentration curricula. How bookbinding is used in these different contexts varies, not only in the context of the separate disciplines, but also in the ways bookbinding is taught in relation to the objectives specific to each program.

Diversity within contemporary hand bookbinding instructions at degree and certificate awarding institutions in the United States can be characterized as a melting pot of various world traditions and regional styles of bookbinding in which innovation and discovery are nurtured and encouraged. Professor Anna Embree from the University of Alabama described her own training and how her experience working with instructor-practitioners, often with their own set of rigid standards, formed the foundation of her bookbinding pedagogy.

Anna Embree, University of Alabama: "... I think that my mantra is always that there's not one way. I think that a lot of the people that I trained with were very inflexible and rigid in how things should be done at times. I think that having put myself in a situation where I was working with so many different people who had a 'their way or the highway' view that were different from each other's that it really kind of grounded this sense of having to adapt and be flexible depending on what the project is, what the materials are, what the budget is, who you're working for, and also the shops that you're going into. I think that's a really fundamental part of bookbinding education... I think all of those things were really reinforced by working with so many different people in so many different spaces.⁴⁷

⁴⁷ Embree, Anna, and Kyle Clark. Hand bookbinding instruction at the University of Alabama. Personal, July 26, 2021.

THE SCHOOLS

While bookbinding classes can be found in a variety of education settings, the focus of this essay is on hand bookbinding education in degree and certificate programs at institutions of higher education and craft schools in the United States. The list of schools included in this study is by no means exhaustive. Each of the schools included have either a bookbinding specific curriculum or a curriculum that incorporates a significant portion of time to the study of hand bookbinding through a variety of contexts. Bookbinding instruction is not exclusive to the schools included in this study as many other universities and craft schools have substantial bookbinding components included within their course offerings.⁴⁸

The selection and refinement of the list of schools included in this study was done by the author, members of his thesis committee, and external advisors.⁴⁹ The list of schools is as follows: American Academy of Bookbinding, Telluride, Colorado | Mills College, Oakland, California | North Bennet Street School, Boston, Massachusetts | University of Alabama, Tuscaloosa, Alabama | University of the Arts, Philadelphia, Pennsylvania | University of Delaware, WUDPAC, Newark, Delaware | University of Iowa, Iowa City, Iowa.

⁴⁸ A program that didn't make its way into this study but deserves mention would be the Book Arts Program at the University of Utah.

<https://lib.utah.edu/collections/book-arts/>

⁴⁹ The thesis committee members: Anna Embree, Professor, University of Alabama, School of Library and Information Studies | Robert Riter, Professor, University of Alabama, School of Library and Information Studies | Chris Dockery, Professor, University of North Georgia, Department of Visual Arts
External advisor: Peter Verheyen, Research and Emerging Issues Analyst, Syracuse University Library

Before delving into the heart of this study, I would like to emphasize that hand bookbinding finds a home in many educational settings, not just in higher education and craft schools. Hand bookbinding education exists at all levels of education including early childhood and k-12 education, informal workshops at community and arts centers, specialized workshops at craft and folk schools, and of course built into arts, craft, historical, and scientific study within higher education and craft educational institutions.

Several important institutions exist in the United States that are devoted to the book arts and book history. These institutions offer hand bookbinding workshops and programming along with other book arts related subjects and opportunities for study. Book arts centers such as the Center for Book Arts, New York | Minnesota Center for the Book, Minneapolis, Minnesota | and San Francisco Center for the Book all provide invaluable educational programs for book arts and bookbinding practitioners. The impact of these institutions is felt not just in their respective regions, but on a national level. Other craft and art schools provide equally important opportunities to study the handbound book. For example: Penland School of Craft, Penland, North Carolina | Pyramid Atlantic Art Center, Hyattsville, Maryland | Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee | John C. Campbell Folk School, Brasstown, North Carolina | Haystack Mountain School of Crafts, Deer Isle, Maine. Additionally, the scholarly study of the book as a material, cultural, and historical object can be sought at institutions such as Rare Book School, University of Virginia, Charlottesville, Virginia and California Rare Book School, University of California Los Angeles, Los Angeles, California.

The two most prominent examples of bookbinding specific institutions outside higher education are North Bennet Street School and American Academy of Bookbinding. These two schools offer bookbinding specific curricula that delves deeply into both the craft components of

contemporary hand bookbinding practice while also touching on historical precedents, conservation and ethics, and elements of professional practice. The bookbinding/craft school specific instructors interviewed for this study were Peter Geraty and Don Glaister from the American Academy of Bookbinding and Jeff Altepeter from North Bennet Street School. A noteworthy aspect of the American Academy of Bookbinding is that students are not required to fulfill diploma requirements to attend classes. Some students that take classes at the American Academy of Bookbinding do elect to fulfill the requirements for the diploma while many others attend classes independently. North Bennet Street School also offers independent workshop classes but the staple of the North Bennet Street School bookbinding program is their diploma coursework.

Students enrolled in the North Bennet Street School program study bookbinding from a variety of perspectives including fine binding and book conservation. Graduates of the program maintain professional working practices that embody these topics, including conservation and restoration, fine binding, edition binding, other modes of working (i.e. artists' book production, box making, marbling, etc.), and teaching within bookbinding and the book arts. Students graduating from the American Academy of Bookbinding can be found working in similar contexts after (and before) graduation.⁵⁰

Four of the schools included within this study are home to MFA book arts or book arts and printmaking programs. The four instructors teaching within MFA programs included within this study are Julie Chen, Mills College, Oakland, California | Anna Embree, University of Alabama, Tuscaloosa, Alabama | Amanda D'Amico, University of the Arts, Philadelphia,

⁵⁰ Clark, Kyle, and Peter Geraty. Bookbinding Education in America, Qualtrics Survey. Personal, June 30, 2021.

Clark, Kyle, and Don Glaister. Bookbinding Education in America, Qualtrics Survey. Personal, July 29, 2021.

Pennsylvania | Julia Leonard, University of Iowa, Iowa City, Iowa. The field of book arts is broad and generally encompasses all component crafts and arts associated with the handmade book. Within the included book arts MFA programs, students are able to select or tailor their coursework to match with their artistic interests within the book arts field. The study of bookbinding is a critical component of the book arts. Some students going through these programs elect to place a stronger weight on their bookbinding training while learning in a holistic, craft-encompassing, book arts environment.

The MFA programs included in this study reside in different college contexts within their institutions and these differences may impact student experience's. The MFA program at Mills College, a 2-year program with the minimum program requirement of 47 credit hours, has strong historical roots within the discipline of creative writing as the Mills College MFA program had been, until relatively recently, a book arts *and* creative writing program as opposed to a book arts program exclusively. Within the larger Mills College institution, the MFA book arts program resides within the Department of Art and Visual Culture.⁵¹ At the University of the Arts, the book arts and printmaking MFA program is embedded within the College of Art and is a 2 year - 60 credit hour program. The University of Alabama's MFA book arts program, a 3 year - 60 credit hour program, resides within the School of Library and Information Studies. Because of this, book arts students at Alabama learn bookbinding, letterpress printing, papermaking, artists' book production, and book history in close proximity to other library school students and professors, often finding overlap between the two areas of study offered by the School of Library and Information Studies. An example of this would be book arts students taking library related

⁵¹ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

"Academic Catalog." Mills College Catalog | Master of Fine Arts in Book Art. Accessed August 22, 2021. <https://catalog.mills.edu/graduate/programs/book-art/mfa-book-art/#requirements-text>.

coursework such as descriptive bibliography or archives related coursework. Crossover is also found within other University of Alabama colleges including fine arts and creative writing. A more recent development for the University of Alabama's MFA book arts program has been the creation of a certificate program. The certificate program allows students in other departments or colleges to study book arts related topics and leave with an official declaration of their studies without having to devote 60 credit hours. The book arts MFA program at the University of Iowa Center for the Book, 3 years - 60 credit hours, falls under the umbrella of the Graduate College and therefore is somewhat independent of other programs within the University. That being said, the book arts program at the University of Iowa has close associations with the University of Iowa's School of Library and Information Science (which also falls under the umbrella of the Graduate College). Students learning within the University of Iowa Center for the Book's MFA book arts program learn the associated crafts and arts of the handmade book independently while some complete both a MFA in book arts and a MLIS, or both a MLIS and certificate in the book arts.

Only one program included in this study, Winterthur/University of Delaware Program in Art Conservation (WUDPAC), focuses solely on conservation education. Students studying to be conservators of book and library materials within the WUDPAC program belong to a Mellon funded program called the Library and Archives Conservation Education (LACE) Consortium.⁵² The focus of the Library and Archives conservation students at WUDPAC is on the conservation and preservation of materials but does encompass a significant amount of craft learning, specifically in regard to bookbinding as LACE students at WUDPAC are exposed to the

⁵² Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Zoom Interview. Personal, July 13, 2021.

“Art Conservation.” Art Conservation. Accessed September 12, 2021. <https://www.artcons.udel.edu/>.

mechanics, materials, and practical techniques associated with bookbinding within their coursework and during an intensive in which they bind a series of historical book models incorporating historical tools and techniques. The knowledge and skills imparted by these exercises is critical to making informed decisions regarding the treatment of books and bibliocentric objects while also retaining functionality and access.

THE CURRENT CURRICULAR SCOPE AND INSTITUTIONAL CONTEXT OF HAND BOOKBINDING EDUCATION

What is the scope of current bookbinding education curricula? Where can these curricula be found within university or craft school settings? How has bookbinding education been embedded within American higher education and craft schools?

Because bookbinding resides within a variety of disciplines, capturing the full scope of bookbinding as it is taught in degree and certificate awarding programs is a challenge.

Bookbinding is a craft of the hand, body, mind, and soul. Bookbinding can be as simple as bringing pages together to work in conjunction with one another or as complicated as developing rich narrative objects that support of a variety of visual, written, tactile, and other means of sensory communication. In the current institutional and craft school climate, the technical skills which are commonly associated with bookbinding (i.e. the joining of pages, attachment of boards, and covering and finishing) might be described as the warp on which a weft of theoretical, philosophical, or conceptual knowledge is woven. The pattern, color, and complexity of the resulting educational fabric is determined by the institutional context and the instructors teaching at each given institution.

To determine the scope of bookbinding subjects taught in each of the examined programs, instructors were asked questions in the form of a written survey and oral interview. Several of these questions were formulated to help define the relative scope of current

bookbinding education. Additional follow-up questions were composed based on responses from each instructor's written survey. These follow-up questions were formulated and tailored to each with consideration given to the environments in which each teaches. The following questions from the written survey and oral in-person interviews were intended to relate directly to the scope of instruction delivered at each institution:

- Survey Question 4, Are these instructors teaching bookbinding in the context of another subject? (i.e. artists books, conservation, book history?) Or are they teaching bookbinding as its own subject? Please select all that apply.
- Survey Question 6, Are you responsible for developing course curriculums/syllabi?
- Survey Question 7, If you are not responsible for developing your course curriculums, who is? How are relevant subjects, topics,, or techniques determined?
- Survey Question 9, What form did your personal training take?
- Survey Question 10, Which instructional formats do you use in your teaching?
- Survey Question 11, Which formats do you feel are most relevant to current bookbinding students and the future off the field?
- Survey Question 22 a & b, What topics or bookbinding subjects do your courses or classes cover? * The list of topics can be drawn from curricula. Additionally, the listed topics can consist of any relevant skill or concept that you instill within your instruction. I.e. practical techniques, design theory, book mechanics, historical precedents, developing understandings of materials, relationship between content and form, or other topics. Please select all that apply.
- Interview Question 1, How do you structure your bookbinding curriculum?
 - Is there an order in which skills and techniques are taught?

- Are there major projects that students have to complete over the duration of the curriculum?

Bookbinding Education and Its Institutional Contexts

As stated earlier, the study of hand bookbinding can be found within a variety of instructional contexts within higher education and craft school settings. North Bennet Street School and the American Academy of Bookbinding primarily teach bookbinding as its own subject. Winterthur/University of Delaware Program in Art Conservation focuses on bookbinding in service of conservation. The four included book arts MFA programs mix bookbinding specific instruction with bookbinding in service of artists' book production and book arts related work broadly. None of the programs teach bookbinding in a vacuum.

Table 1. Survey Question 3: Number of instructors teaching bookbinding at each institution.

Programs	Number of instructors teaching bookbinding
North Bennet Street School	2
Mills College, MFA Book Arts	1
University of the Arts Philadelphia, MFA Book Arts and Printmaking	5
University of Alabama, MFA Book Arts	3
American Academy of Bookbinding (AAB)	9
University of Iowa Center for the Book, MFA Book Arts	5
University of Delaware, WUDPAC, Book and Archives Conservation	1

In the participant responses to question 4 of the written survey, identifying how bookbinding is taught at their institution, the majority of instructors listed at least two different

contexts, many listed more. (Table 2, Question 4, p. 52) These listed contexts included bookbinding as its own subject, artists' book production, book conservation, book history, and an "other" field to capture contexts outside of the four listed topics or to provide space for notes related to each instructors selection. In the case of the University of the Arts program, bookbinding is taught in the context of artists' book production while also addressing book history, bookbinding as its own subject, and as supplemental instruction within both printmaking and papermaking courses. This can be contrasted with responses from Peter Geraty and Don Glaister from the American Academy of Bookbinding where artists' book production doesn't generally factor into instruction but greater emphasis is placed on refinement of craft in studying bookbinding as its own subject, the study of historical precedents, book conservation, and the incorporation of design in the service of the physical book. The broadest responses came from Julia Leonard at the University of Iowa Center for the Book and Anna Embree at the University of Alabama's MFA book arts program who both indicated that all of the listed contexts are incorporated into teaching bookbinding within their respective programs. Leonard: "Integration of conceptual thinking with learning book structures as an essential component to the creation of the work."⁵³ Sharper focus might be found in bookbinding instruction at Mill's College. In her response to survey question 4, Julie Chen of Mills College indicated that artists' book production is the predominant context within which bookbinding is taught within their program. However, during the oral interview Chen went further to describe how the study of historical precedents and examples of artists' books from Mills College Library are integrated into the Mills College book arts curriculum. Additionally, Chen indicated she has more recently placed a greater emphasis on integrating Asian book structures within the Mills curriculum.⁵⁴

⁵³ Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Zoom Interview. Personal, August 2, 2021.

⁵⁴ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

Table 2. Survey Question 4: Are these instructors teaching bookbinding in the context of another subject? (i.e. artists books, conservation, book history?) Or are they teaching bookbinding as its own subject? Please select all that apply. (multiple choice format)

Participating Instructor	Institution	Bookbinding as Its Own Subject	Artists' Book Production	Book Conservation	Book History	Other/Notes
Jeff Altepeter	North Bennet Street School	✓		✓		
Julie Chen	Mills College, MFA Book Arts		✓			
Amanda D'Amico	University of the Arts Philadelphia, MFA Book Arts and Printmaking	✓	✓		✓	Supplemental to studio courses in printmaking and paper-making.
Anna Embree	University of Alabama, MFA Book Arts	✓	✓	✓	✓	Many of the bookbinding courses support other areas, including printing/ book design, book history, and conservation. However those are secondary and the primary focus is bookbinding.
Peter Geraty	American Academy of Bookbinding, Integrated Studies Diploma	✓		✓	✓	
Don Glaister	American Academy of Bookbinding, Fine Binding Diploma	✓		✓		Design
Julia Leonard	University of Iowa Center for the Book, MFA Book Arts	✓	✓	✓	✓	Integration of conceptual thinking with learning book structures as essential component to the creation of the work.
Melissa Tedone	University of Delaware, WUDPAC, Book and Archives Conservation	✓		✓	✓	

Question 22a of the written survey prompted the instructors to select bookbinding subjects covered within their instruction from a list. The list of topics included in survey question 22a included the following: practical techniques, design theory, book mechanics, historical precedence, developing an understanding of materials, relationships between content and form, and other. Survey question 22b allowed participants to include bookbinding subjects not covered in question 22a. The following table lists the breakdown of responses by each participating instructor and their associated institution. An additional notes section has been added to the table that captures each instructor's response to question 22b. (Table 3, p. 54)

Table 3. Survey Question 22a/b: What topics or bookbinding subjects do your courses or classes cover?

Participating Instructor	Institution	Practical Techniques	Design Theory	Book Mechanics	Historical Precedents	Developing- an Understanding of Materials	Relationship Between Content and Form	Other	Other/notes
Jeff Altepeter	North Bennet Street School	✓		✓	✓	✓		✓	Conservation ethics, binding history
Julie Chen	Mills College, MFA Book Arts	✓	✓	✓	✓	✓	✓	✓	Theory and concept as it relates to artist's book including readings and deep observations of artist's books in the Mills library special collections.
Amanda D'Amico	University of the Arts Philadelphia, MFA Book Arts and Printmaking	✓	✓	✓	✓	✓	✓	✓	Content generation, editioning/production, criticism, history of the book,
Anna Embree	University of Alabama, MFA Book Arts	✓	✓	✓	✓	✓	✓	✓	
Peter Geraty	American Academy of Bookbinding, Integrated Studies Diploma	✓	✓	✓	✓	✓	✓	✓	Business of bookbinding
Don Glaister	American Academy of Bookbinding, Fine Binding Diploma	✓	✓	✓	✓	✓	✓	✓	Business practices, studio set-up
Julia Leonard	University of Iowa Center for the Book, MFA Book Arts	✓	✓	✓	✓	✓	✓	✓	Conservation
Melissa Tedone	University of Delaware, WUDPAC, Book and Archives Conservation	✓		✓	✓	✓		✓	Our bookbinding content is taught mainly from the perspective of book conservation, so materials science and analysis is incorporated into the study of historical binding structures through examination of extant collections and also model-making using historically sympathetic materials and tools.

The data in Table 2 (p. 52) indicates that the majority of the included programs in this study are multifaceted in their approach to teaching hand bookbinding or hand bookbinding as a critical component of their respective programs. The included book arts MFA programs (Mills College, the University of Iowa, University of the Arts, and the University of Alabama), the American Academy of Bookbinding, and the North Bennet Street School all encompass a wide range of bookbinding related topics. As indicated in the survey, these programs cover facets of bookbinding as it's related to all manifestations of the handbound book. The list of concepts included in question 22a consisted of: practical techniques, book conservation, conceptual development, design theory, and the relationship between content and form. The instructors at each of the included programs were varied in their response to question 22b. Worthy of note, in 22b both instructors from the American Academy of Bookbinding indicated that the topic of bookbinding as a business finds its way into their teaching along with information about how to go about setting up a studio. The inclusion of bookbinding as a business and the economics of hand bookbinding and bookbinding education were concerns shared by multiple instructors interviewed. The topic of business and economic sustainability as it relates to bookbinding and bookbinding education is addressed in the "Future Outlooks" section of this essay.

Absences of topics covered within the table are easily identified. The most noticeable absences can be found in Melissa Tedone's response to survey question 22a. Because Tedone teaches book and archives conservation at the Winterthur/University of Delaware Program in Art Conservation, it is logical that students receiving bookbinding related education within this context would have a stronger focus on the historical, and technical aspects of bookbinding as it relates to the care and conservation of books. Tedone describes the bookbinding education that

her students receive as, “... taught mainly from the perspective of book conservation, so materials science and analysis is incorporated into the study of historical binding structures through examination of extant collections and also model-making using historically sympathetic materials and tools.”⁵⁵

⁵⁵ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Qualtrics Survey. Personal, July 13, 2021.

The Relationship Between Education in Bookbinding and Book Conservation

While none of the programs included in this study, with the exception of Winterthur/University of Delaware Program in Art Conservation, have conservation specific degree offering, conservation remains a staple of many of the bookbinding or book binding encompassing educational programs within higher education and craft school settings. When looking at the backgrounds of the instructor's teaching bookbinding at the examined programs, a pattern of crossover between conservation and bookbinding training emerges. Foundational book arts educators such as Heidi Kyle and Bill Anthony had backgrounds encompassing conservation. Former book conservator and book conservation educator Betsy Palmer Eldredge apprenticed as a fine binder in Germany and France.⁵⁶ The level of conservation education that students studying bookbinding in the various craft and fine art programs receive is undoubtedly centered around the craft and historical contexts of the book as opposed to the more scientific and analytical side of contemporary conservation practice, as is taught in programs like WUDPAC.

Many of the students going through book arts MFA programs and bookbinding craft school programs study elements of conservation within the course of their studies. North Bennet Street School incorporates conservation coursework, taught by Martha Kearsley, into their

⁵⁶ Golick, Greta, and Betsy Palmer Eldridge . “Betsy Palmer Eldridge.” *BOOK ARTS ART DU LIVRE CANADA* 5, no. 2 (2014): 2–10.

curriculum. Similar courses in conservation can be found at the American Academy of Bookbinding where Renate Mesmer teaches courses on paper conservation and in prior years Don Etherington taught book conservation course work. At the University of Iowa Center for the Book, Giselle Simón teaches a semester-long conservation course. The Iowa conservation course is separate from the library school which offers a preservation class. The University of Alabama and the University of the Arts both incorporate elements of conservation within some facets of their bookbinding course offerings or at least encourage students interested in conservation to complete internships. At the University of Alabama, professor Anna Embree indicated that conservation is taught as a secondary or tertiary component of her bookbinding courses.

In addition to exploring the craft and historical/material groundings of conservation practice, several of the fine art and craft programs examined during this study indicate that they delve into ethical discussions surrounding the conservation of books and library materials. Those non-conservation programs that include conservation discussions as at least a related, but not primary, component of their instruction include North Bennet Street School, the American Academy of Bookbinding, The University of Alabama, and the University of Iowa. While some programs like Iowa's MFA Program and North Bennet Street School offer course work specifically in conservation, the other programs, such as the University of Alabama and the University of the Arts, integrate discussions around conservation and ethics more informally.

In an interview conducted with Jeff Altepeter of North Bennet Street School, Altepeter describes one way in which conservation and the discussion of ethics is integrated into non-conservation specific bookbinding education:

Jeff Altepeter, North Bennet Street School: "The ethics stuff happens as what I would describe as an ongoing conversation within the program. So for the entire two years people are here, usually including the time over the summer when a lot of students are off doing some kind of an internship, and then they

return and we talk about the working methods and things that they did and learned within another setting... I mean we certainly do some specific looking at AIC's ethics guides and things like that but what I mean to say is that other than that, it's sort of just an ongoing conversation about why we choose to do various treatments, why we do them, how to justify any kind of decision making that's happening. It's just part of an ongoing back and forth within the class that relies a lot on student participation in that conversation. So, I would acknowledge that it means that the value of it goes up and down depending on student participation in a given year. Some students really want to talk a lot about that kind of stuff and it gets good conversations going. Some years there are fewer students that really want to engage in that as a discussion and it's not as rich of an experience for the whole class when it happens that way. However, I stick to that approach with my colleague Martha Kearsley who really covers conservation topics for the most part. We stick to that approach because it's the most... it's the easiest way to engage people in [conservation discussions] and have them actually think about it based on real world experiences as opposed to sitting and reading a list of ethics considerations.”⁵⁷

Within conservation specific hand bookbinding instruction, such as the courses taught by Melissa Tedone at WUDPAC, bookbinding and the study of book structures and craft technique are a critical component of education but not the sole focus of instruction. Hand bookbinding education as it exists within WUDPAC’s curriculum and book and archives conservation education more broadly, the Library and Archives Conservation Education Consortium (LACE) which is a consortium of students from WUDPAC and the State University of New York, Buffalo, can be defined as a culmination of a multi-faceted curriculum with components covering historical, scientific, craft, and ethical considerations in the practice and profession of book conservation. Tedone describes this approach to education within conservation as a four-legged stool or a three-legged stool with a seat.

⁵⁷ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

Melissa Tedone, WUDPAC: “At WUDPAC they love to talk about the three-legged stool model, although, I think now we're talking about a four-legged stool or a three-legged stool with the seat... traditional craft, science, and history or historical connoisseurship being the three legs of the stool and ethics being the seat or the fourth leg, depending on what kind of stool you want to go with. So no matter what the [student’s] specialty is, those four areas sort of come together to create a balanced curriculum.”⁵⁸

Regarding bookbinding specific education within the curriculum at WUDPAC, Tedone incorporates a practical exercise in which students construct a case binding cut-away model during their first year in the program. Additionally, students are exposed to the history of the book as a discipline, and given a goal to be able to “...identify common printed book structures” during their “Library Block” which happens in the first year of the program at WUDPAC.⁵⁹ The Library Block is a unit of study in which the conservation students at WUDPAC are given an overview of a variety of book conservation topics including the history of the book (including historic book structures), best practices for exhibiting library materials, and developing familiarity of materials used within books and library materials (in addition to learning about how these materials age).⁶⁰

During their second year of study, students studying library and archives conservation complete several practicums including sections devoted to historical book structures, the history of bookbinding “description and connoisseurship”, descriptive bibliography, and the conservation of parchment. The first of these sections, the historical book structures practicum, is currently taught by Jeff Peachey. Within this segment of instructions students in the LACE consortium are guided through the construction of various historical book models utilizing

⁵⁸ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Zoom Interview. Personal, July 13, 2021.

⁵⁹ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Zoom Interview. Personal, July 13, 2021.

⁶⁰ Tedone, Melissa. "Library Materials Block" (syllabus, Winterthur/University of Delaware Program in Art Conservation, Newark, DW, 2020).

historical tools and techniques. Some of the models created during this segment of instruction include multi-quire Coptic codices, wooden board gothic bindings, limp parchment and paper bindings, ledger bindings, seventeenth and eighteenth century in-boards bindings, and modern case bindings.

Hand bookbinding education is naturally not as extensive within conservation education as it is within bookbinding specific programs or some book arts MFA programs. However, the practicum model that current conservation students in the LACE consortium are required to complete represents a significant facet of hand bookbinding education as it is currently manifest in contemporary institutional degree programs.

The relationship between conservation and hand bookbinding has been inseparable from the early foundations of the field of conservation. Shifts in the contemporary craft and artistic practices that define the field of hand bookbinding as well as the scientific, theoretical, and practical considerations that inform contemporary book conservation practice will continue to guide the two areas of study along independent trajectories. However, the fact that both are interested in the physical/craft nature of the book and the historical precedents of the medium will ensure continued crossover and sharing among disciplines for the foreseeable future, so long as people are interested in the binding of books by hand.

Artistic Considerations, Relationships Between Content and Form

The conceptual or artistic relationship between content and form manifest within bookbinding education.

Perhaps one of the most broad/encompassing elements of bookbinding education as it currently exists in institutions of higher education can be found in book arts MFA programs. When referencing questions 4 and 22a/b from the written survey conducted during this study, (Tables 1 and 2) the study of bookbinding in the context of artists book production and an exploration of relationships between content and form can be found in all four of the included book arts MFA programs: Mills College, the University of the Arts, The University of Alabama, and the University of Iowa Center for the Book.

While these programs are not geared specifically towards the study of the handmade book purely through the craft of hand bookbinding, bookbinding represents a critical and inseparable component of book arts MFA curricula within all of the institutions examined in this study. Because these programs generally approach the study of bookbinding through the crafts and arts that more broadly encompass the book arts (often through artists' book production), a focus on the relationship between artistic expression or communication through the book form is an important element of study for many students enrolled in these programs. For most of the students studying within these book arts MFA programs, the craft of hand bookbinding remains a primary focus with secondary emphasis on the study of other formal and conceptual constituent parts embodying the book as a whole. Exploration of artistic consideration, design choices, and aesthetic decision making are often encouraged within the purview of the full range of the craft

decisions encompassing the handmade book in its artistic forms (i.e. papermaking, letterpress printing, among others).⁶¹

Within curricula, syllabi, or supporting documentation found at each of these book arts MFA programs, elements of instruction intended to develop an understanding of the relationship between content and form within the whole book can be identified. The *Artist Book* course, UICB:4205, at the University of Iowa explores this junction between the physicality of the book and the content it expresses. Julia Leonard's syllabus for the course indicates that students enrolled in the course will "... look at the connections between structure, materials, texts, and images—and how each can be used to enhance the meaning of and impact of a book or book inspired artwork. Exercises designed to develop skills for working in this discipline will consider means of gathering information, finding our stories, and translating these ideas into 'sketches' made in book form."⁶²

Similarities between the Artists' Book course UICB:4205 can be found in *The Structure of Books*, Book 120/220, course offered by Julie Chen at Mills College.⁶³ Within this course students learn about, and how to construct, book structures developed in multiple world bibliographic contexts through a conceptual grounding in which students explore the capabilities of artistic expression within the book form. Here are two short excerpts from Chen's Book 120/220 course syllabi that highlight this mode of linked structural/conceptual making within the fields of bookbinding and artists' book production.

⁶¹ Embree, Anna, and Kyle Clark. Hand bookbinding instruction at the University of Alabama. Personal, July 26, 2021.

⁶² Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Zoom Interview. Personal, August 2, 2021.

⁶³ Some of the bookbinding courses offered at Mills College are open to both graduate students in the MFA book arts program and undergraduate students. Graduate students within these courses are held to more rigorous standards, particularly in terms of class critiques and finished projects.

Julie Chen, Mills College: “This course explores the craft and concept of the book, covering both western and eastern bookbinding techniques including hardcover bindings, a variety of Asian bindings, and exposed sewing bindings. In addition to learning binding history and techniques, students will delve into approaches to the book as art through the completion of a series of creative artists’ book projects... Students will develop critique language and actively engage in the critique process throughout the semester... Students will develop their individual creative voices through the creation of several short projects as well as a longer final project. Students will be expected to show progress in their projects throughout the semester in their use of technique and content development.”⁶⁴

Furthering the study of the artistic and relational aspects of content and form within the handmade book (or artists’ book), critiques and criticism play an important role in some book arts MFA programs. Critique within the context of the fine arts can take on multiple formats with varying degrees of formalization. The purpose and exercise of a critique is to facilitate individual artistic growth in a shared studio environment through engagement with peers, instructors, and studio guests. Additionally, critiques provide an opportunity for students to reflect on production and craft processes that went into the assessed project. The culmination of both reflection on artistic expression and craft process and application provides a valuable tool for continued development.

The book arts MFA programs at Mills College, the University of Iowa, the University of Alabama, and the University of the Arts all formally incorporate elements of critique or criticism within their respective curricula, often in the context of artists’ book production. Some of the more formal methods that are regularly used in fine art programs consist of techniques like the multi part method of criticism developed by Dr. Edmund Feldman formerly of the University of Georgia.⁶⁵

⁶⁴ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

⁶⁵ Feldman, Edmund B. “The Teacher as Model Critic.” *Journal of Aesthetic Education* 7, no. 1 (1973): 50. <https://doi.org/10.2307/3332109>.

Another formalized method of critique is the use of customized critique forms or lists of prompts. A critique form such as this is used by professor Sarah Bryant in the *Letterpress and the Artists' Book* course at the University of Alabama's MFA book arts program. Bryant's form based approach to critique allows students to practically examine and assess an artists' book with a standard set of questions or prompts. A few of the questions in Bryant's form include: "Can you discern the artist's intentions for this book? What were they?", "How has the artist used the structure, materials, and mark making, or other elements to advance their intentions for the book?", "Was the artist's statement necessary for your understanding of the book?", and "What are two strengths of this project?".⁶⁶ When applied to analyzing an artists' book work, the questions in Bryant form aid the student or observer in forming an objective analysis from a combination of both conceptual and formal frameworks.

An additional example of formalized critique within bookbinding coursework can be found in the example of the University of Iowa's *Bookbinding I* course. The course syllabus for *Bookbinding I* contains a list of criteria or prompts to guide class critiques. The difference between this list of prompts and that the *Letterpress and the Artists' Book* course at the University of Alabama is that within the University of Iowa *Bookbinding I* critique list, the focus is placed more on a reflection of craft process and the formal qualities, materials functionality, and suitability of the books being produced in the course rather than the artistic merits or intentions of the project's creator. The list of criteria included within the UICB *Bookbinding I* course include:

“• **Materials** used—were they difficult to use? Is there another material that would have worked better with this structure? • **Difficulty**—problem solving, solutions encountered, and things you might do differently? Did you challenge

⁶⁶ Letter to Sarah Bryant. MLIS Thesis, Artists Book Class, Bookbinding, and Formalized Critique, August 16, 2021.

yourself? • **Mechanics**—how does the book open, close, handle in the hand? Is there something inherent in the physical structure of the book that allows it to work well? Or lead it to function poorly? Compare this structure with others you’ve done. • **Functionality**—how does the book function? If it functions poorly, is this a result of poor workmanship or some inherent aspect of the binding? Does it work well with the materials you chose? • **Suitability**—Structure form and function suitable or unsuitable to certain uses (e.g., it would be good for a journal because it opens flat, would the form be fitting for a large edition, etc.)”⁶⁷

The fine binding diploma program, overseen by Don Glaister, at the American Academy of Bookbinding also delves into this realm of discussion through design and how design can and should inform the planning and execution of fine bindings. At the American Academy of Bookbinding, one course exists specific to design while additional design teaching is periodically integrated less formally within instruction.⁶⁸

⁶⁷ University of Iowa Center for the Book, uicb:4205:0002, *Bookbinding I*, Iowa City, Iowa, Kimberly Maher

⁶⁸ Clark, Kyle, and Don Glaister. Bookbinding Education in America, Zoom Interview. Personal, July 29, 2021.

Teaching Formats

Educational formats in hand bookbinding have, for the most part, been historically unstandardized or regulated within the United States. While the latter decades of the 20th century saw a rise in hand bookbinding opportunities in craft and higher education contexts, there is still great variation within hand bookbinding instruction. That being said, some common themes emerged when surveying and discussing bookbinding educational formats with the participants in this study. Within the written survey included in this study, three questions were included to identify what teaching formats have been influential in the formation of the current educational landscape. These questions were meant to gauge and document the formats currently being used by instructors teaching hand bookbinding in institutional contexts and examine which educational formats might be relevant or useful in the future. Additionally, some discussions surrounding educational formats found their way into the in-person interviews conducted with each instructor.

Survey question 9 asked instructors to select the educational formats of their own training. The criteria that the instructors were allowed to pick from included: academic coursework, apprenticeship, private instruction, workshops, and/or intensives. Survey Question 10 asked instructors to select the educational formats that they include within their current teaching. The criteria for survey questions 9 and 10 were identical. Survey question 11 provided an opportunity for instructors to identify which educational formats they feel are most relevant to current students and the future of the field.

Table 4. Survey Question 9: Formats in which current instructors trained under.

Participating Instructor	Institution	Academic Courses	Apprenticeship	Private Instruction	Workshops	Intensives
Jeff Altepeter	North Bennet Street School	✓		✓	✓	✓
Julie Chen	Mills College, MFA Book Arts	✓		✓	✓	✓
Amanda D'Amico	University of the Arts Philadelphia, MFA Book Arts and Printmaking	✓			✓	✓
Anna Embree	University of Alabama, MFA Book Arts	✓	✓	✓	✓	✓
Peter Geraty	American Academy of Bookbinding, Integrated Studies Diploma				✓	
Don Glaister	American Academy of Bookbinding, Fine Binding Diploma			✓		
Julia Leonard	University of Iowa Center for the Book, MFA Book Arts	✓		✓	✓	✓
Melissa Tedone	University of Delaware, WUDPAC, Book and Archives Conservation	✓	✓		✓	✓

The responses to Question 9 (Table 4, p. 68), regarding each instructor's own training, highlighted a diverse range of educational backgrounds within the pool of study participants. All of the instructors surveyed, except for one, indicated that they trained or studied within at least three different types of educational formats. However, the lone instructor who indicated a single educational format of workshop study described a more well rounded training during the follow-up interview. This instructor had a variety of informal bench training opportunities that led them to develop their bookbinding skills. This response may have been made with the understanding that “workshop” in the context of this survey meant a short instructional session (single or multi day), usually in group environments. One clear absence from the majority of the instructor’s personal educational backgrounds was the apprenticeship. Only two indicated that they had undergone an apprenticeship while studying bookbinding. While not explicitly asked during the

course of the surveys or interviews, whether formalized (or informal) apprenticeships still exist in the United States is in question. Apprenticeships within hand bookbinding may, for all practical purposes, be extinct in this country as a primary form of hand bookbinding training. In reading the hand bookbinding surveys conducted by Miller and Robinson, in addition to the interviews in *The Thread That Binds*, by Pamela Train Leutz, apprenticeships have been, for a long time, too costly for the majority of bookbinder practitioners to engage in.⁶⁹ That isn't to say apprenticeship-like work doesn't happen within hand bookbinding related fields. Many conservation professionals and some bookbinders gain training and experience through "bench training" which can be seen as a modern day, albeit unregulated and informal, apprenticeship model.

When asked which educational formats these instructors used within their teaching (Survey question 10, Table 5, p. 75), a more singular set of responses emerged weighted heavily towards academic coursework and workshops. All of the instructors indicated that they, at least sometimes, teach hand bookbinding within the context of a workshop setting. The few outliers were present in the context of "intensives". The one intensive, or substantially more involved (often in residence) workshop setting, specifically mentioned in the survey responses was Paper and Book Intensive (PBI).⁷⁰ The large percentage of respondents selecting academic coursework

⁶⁹ Leutz, Pamela Train. *The Thread That Binds Interviews with Private Practice Bookbinders ; the Paths That Led 20 Bookbinders to Private Practice Bookbinding, Including a Special Interview with Bookbinder Don Etherington*. New Castle, DE: Oak Knoll Press, 2010.

Miller, Julia V. "Hand Bookbinding Perspectives: A Survey ." *The Abbey Newsletter* 5, no. 6 (December 1981): 1–4.

Robinson, Ivor. *Apprentice or Art Student?* Other, n.d.

⁷⁰ PBI is a multi-week event that brings together professionals, educators, and students/learners from the fields of bookbinding, the book arts, letterpress printing, hand papermaking, printmaking, book and paper conservation, among others.

as a format in which they teach is expected given the targeted nature of this study. However, the 100% response indicating that all of the instructors, at least sometimes, teach in workshop formats speaks to the current climate of the field of hand bookbinding (and tangential fields), and perhaps art and craft education in general. The finding that 100% of the instructors included within this study sometimes teach in workshop formats might indicate that there is a need, or rather, a desire for short term instruction, whether for those continuing their hand bookbinding related education or for amateur, inexperienced, or beginning craftspeople to learn hand bookbinding skill sets.

Some of the surveyed instructors indicated the position of workshop experiences within hand bookbinding education represents a new found accessibility. In this context, persons who may not have been able to take advantage of academic coursework or apprenticeships in the past may be able to develop hand bookbinding skills through shorter and less expensive educational opportunities. As Amanda D'Amico, instructor at the University of the Arts book arts and printmaking MFA states: "I feel workshops will be the most critical in keeping our field alive... The intimacy and accessibility of the workshop format will keep interest alive and drive the most serious of students to the other formats like Academic Courses and Apprenticeships."⁷¹ Peter Geraty, integrated studies diploma coordinator and instructor at the American Academy of Bookbinding also indicated that "... workshops and intensives [are] the most practical. Even though I believe they too are not enough in our current state of the craft and the economics within it I see no other real method available."⁷² D'Amico went on to point out that workshops are a good way to continue learning after finishing with an academic or craft school diploma.

⁷¹ Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Qualtrics Survey . Personal, July 2, 2021.

⁷² Clark, Kyle, and Peter Geraty. Bookbinding Education in America, Qualtrics Survey. Personal, June 30, 2021.

D'Amico, "Yeah, you know when you get deeper into these subjects [that] two years is obviously not enough to know anything."⁷³

To other educators within the field, workshops receive mixed opinions, particularly as a primary source of training. For these instructors, workshops are too short to facilitate meaningful growth and development of skill on their own. Jeff Altepeter expressed, "I am always concerned, and have been concerned for years, about how much reliance there is on weekend kinds of things. Workshops like these sometimes portray too many things out of context without the opportunity to develop skills and practice things and see them in context of the bigger picture." This concern, mirrored by other instructors included within this study, is centered around the limitations of the workshop as an instructional format and the lack of continued skill building or continuity and the development of nuanced understanding of hand bookbinding related topics within the greater scope of study within the field. This lack of holistic understanding of the book as a craft object or the continued development of bookbinding skills, their application, and relationships to the overarching study of the craft has the potential to stunt the learning process for workshop only learners which in turn may have lasting impacts on the study of bookbinding and the work produced by craft and art practitioners. Anna Embree also expressed a concern for the lack of confidence building in students who learn primarily through workshop formats.⁷⁴

Altepeter also mentioned that "When combined with a more solid foundation of study [workshops] can be great for professional development, but on their own workshops are not particularly relevant to the future of the field."⁷⁵ This sentiment was not an outlier in this study.

⁷³ Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Zoom Interview. Personal, July 2, 2021.

⁷⁴ Clark, Kyle, and Anna Embree. Bookbinding Education in America, Zoom Interview. Personal, July 26, 2021.

⁷⁵ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

Jeff Altepeter, North Bennet Street School: “I don't think this is a new thing, but I think that there has long been a lot of reliance on short-term workshops. Sometimes very short-term single project kind of workshops. I think they can be incredibly helpful to people who have other education and training combined with that. But for people that are just trying to learn about the field or just trying to get into the field, I am always concerned... I think that there's been too much reliance on that in the field for a long time and I don't think those are new trends. They're things that I think are a little bit limiting. They have their place. They are fantastic opportunities for people who have other training and a greater background to delve into something that they want to know a little bit more about. I take them too! Like, I love it and I like that they exist. I want them to. But that's something that I'm concerned about...

I guess on a more positive side, I actually think that there are a lot of high level workshops happening by people with a good background [in the field]. There are a lot of people out there that are good teachers teaching workshops. That's no offense to people in the past or anything but I do see a trend of people that are really quite skilled at teaching book binding, teaching a lot of workshops out there. It's a very particular skill. I'm not very good at teaching short-term workshops myself because I'm so used to having longer time-periods to work with students and there's a very different kind of approach to teaching a short-term class, organizing that, and getting things across in a particular way. I've been really impressed with some of the things that I've seen in some of the classes that I've taken or sat in on. I've looked at people's curriculum or class plans occasionally and I see some amazing stuff happening there. So when I said that, maybe there's too much reliance on that stuff, I do see a bit of a trend of many of the people offering those kinds of education opportunities and really doing a good job at making the best of that approach. I think it's a difficult way for people to learn bookbinding. But people that are learning bookbinding that way these days have the best possible kind of arrangement of that.”⁷⁶

Anna Embree, University of Alabama: “I think that one of the things that I see most from students that don't have sort of a primary instructor or primary program, people who are doing only workshop teaching, is that they have a lot of good hand skills but many lack confidence because they know how to make, you know, a book ‘like this’ or a book ‘like that’ or a book ‘like however’. I think that the thing that is really important and positive about our program, Iowa, North Bennet, American Academy, and these other programs, is that they are sustained programs. Potentially students will work through a lot of different scenarios

⁷⁶ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

within a community of book artists and develop a confidence and a rigorous approach to the materials that they might not get from workshop-only encounters. I don't want to be disparaging at all but there are people putting up YouTube videos that don't really know what they're doing. There are people who are teaching workshops who have not really mastered everything that they're trying to teach. So I think that part of the insecurity sometimes present with students who have done workshop work is that they don't necessarily know whether what they're doing is necessarily the right way to do it. Or they may on the other hand be overconfident and think that they're doing everything perfectly and there's some real problems with the work. So just thinking about structured bookbinding education, I think that the most important components are the hand skills, critical thinking, and confidence”⁷⁷

A common theme that emerged when discussing educational formats with the instructors interviewed for this study was the benefit or need for a variety of educational contexts and experiences in order to build and grow within hand bookbinding practices. Both academic coursework and workshops make up only a portion of the opportunities available to current hand bookbinding students and early career practitioners. Many of the instructors trained within a variety of different educational formats, typically with different instructors. These multifaceted educations within hand bookbinding and the book arts are valued by all of the interviewed instructors. Having a multitude of experiences increases the breadth of knowledge and skills available to the hand bookbinding professional and ultimately brings together ideas that can lead to growth not only within the individual practitioner but also growth and innovation within the field. The following thoughts give clarity to the importance of a variety of educational contexts:

Melissa Tedone, WUDPAC “...for book conservators, which I consider a separate but related profession to bookbinders, I strongly believe a multiplicity of perspectives and instructional formats is very important.”⁷⁸

⁷⁷ Clark, Kyle, and Anna Embree. Bookbinding Education in America, Zoom Interview. Personal, July 26, 2021.

⁷⁸ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Qualtrics Survey. Survey, July 13, 2021.

Julia Leonard, UICB: "...The academic programs offer a great launch, while not providing the daily bench work of other forms of training. The intensive workshops and short courses with reputable instructors are invaluable. Apprenticeships are few and far between largely I think due to financial constraints. On the job training, for example in conservation labs or binderies is invaluable."⁷⁹

Anna Embree, University of Alabama: "I think a combination is most useful. Working with a primary instructor/mentor in an academic or apprenticeship setting with supplementation through workshops, private instruction, and/or intensives. I think it is difficult to master consistent, broad-based skills through workshops alone. Conflicting information and lack of information and/or skills when taking workshops from a wide variety of instructions can be confusing and often leaves students unsure of their own proficiency. However, these formats offer great opportunities with students who have attained a strong skill-base."⁸⁰

Julie Chen, Mills College: "... Academic courses are important for giving people instruction about bookbinding in relation to the artist's book, but workshops and intensives, such as PBI, are important for those who are not in academic programs as well as those who teach in academic programs but want to expand their skills and knowledge."

⁷⁹ Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Qualtrics Survey. Survey, August 2, 2021.

⁸⁰ Clark, Kyle, and Anna Embree. Bookbinding Education in America, Qualtrics Survey. Personal, July 26, 2021.

Table 5. Survey Question 10: Instructional formats current instructors use within their instruction.

Participating Instructor	Institution	Academic Courses	Apprenticeship	Private Instruction	Workshops	Intensives
Jeff Altepeter	North Bennet Street School	✓			✓	✓
Julie Chen	Mills College, MFA Book Arts	✓			✓	✓
Amanda D'Amico	University of the Arts Philadelphia, MFA Book Arts and Printmaking	✓			✓	
Anna Embree	University of Alabama, MFA Book Arts	✓			✓	
Peter Geraty	American Academy of Bookbinding, Integrated Studies Diploma				✓	
Don Glaister	American Academy of Bookbinding, Fine Binding Diploma				✓	✓
Julia Leonard	University of Iowa Center for the Book, MFA Book Arts	✓			✓	
Melissa Tedone	University of Delaware, WUDPAC, Book and Archives Conservation	✓	✓		✓	

Hand Bookbinding and the Academic and Craft School Curriculum

The general topics covered in the various programs have been addressed in the sections above. What isn't addressed in the preceding sections of this chapter are the specifics as to how each institution teaches hand bookbinding in their related programs and fields. To paint a picture of the scope of hand bookbinding curricula, each instructor included in this study was asked if they would share copies of one or multiple of their course/class syllabi. All were generous in sharing in some shape or form. Additionally, many also shared their program's plan of study or a list of degree/diploma requirements. Often course syllabi are created by the instructor teaching the class rather than being developed by the program at large, adding an additional layer of diversity within student experience and learning. Because I only examined a very narrow selection of course documentation from each of the programs included within this thesis, it is possible that other instructors at the same institutions utilize different teaching methods, class assignments, grading or assessment strategies, or other components of institutionally based education (i.e. attendance policies).

Setting curriculum standards isn't typically left up to the individual instructors alone. In survey question 6, participants were asked if they were responsible for developing curriculums or course syllabi. All but one indicated that they are responsible for their own syllabi and course content.⁸¹ Three of the instructors, Ann Embree, Julia Leonard, and Melissa Tedone indicated

⁸¹ The responses to this question may be influenced by the fact that the majority of the included instructors within this study are area heads within their respective institutions.

that in addition to writing their own curriculum they are on curriculum committees at their respective institutions. The role of a curriculum committee is to shape and mold individual area curricula in an effort to unify the whole, or entire program curriculum. Book arts programs generally encompass a variety of book related media (letterpress, hand papermaking, typography, calligraphy, bookbinding etc.) so the establishment of an overarching curriculum is done in tandem with other areas of craft study. Equally, conservation programs such as WUDPAC have multiple pathways in which students can learn and grow within the field of conservation (book and paper, objects, furniture, paintings, photography etc.).

The curriculums of the programs included study vary greatly in some regards, however, commonalities can be found throughout. One common factor is frequency of meeting, the majority of programs included within this study meet weekly or twice a week. The outlier to this model is the program at the American Academy of Bookbinding which teaches through shorter intensive workshop settings in which participants spend a week or two in residence at the American Academy of Bookbinding in Telluride, Colorado. The difference in meeting structures is significant.

Positive elements can be found in both models of instructional frequency. The weekly/twice weekly model offers students a chance to meet regularly with the instructor and classmates over a long duration of time. This spaced out approach also allows for ample homework or work done outside of scheduled class times which can, in turn, allow individual assignments to be reviewed, reflected upon, and skills improved honed over the duration of a semester or academic year. In workshop/one-week or two-week intensive approaches students are immersed in their work for a more intense burst of time. The benefit to studying hand

bookbinding in this format is that coursework may be completed at the pace of the student rather than dictated by the institution.

Another important distinction between the two models is access to facilities. While students in the more intensive shorter class model have access to facilities during their study, completing outside work requires either finding facilities where the student lives or building up and outfitting their own bindery space. This could be seen as a barrier to some, however, the requirement to find or build out a studio/bindery space of the student's own is a critical part of the development of craft practice embedded within the diploma curriculum at the American Academy of Bookbinding. This emphasis on requiring work to be done outside of the school's facilities means that these students may be better prepared to take on the type of hand bookbinding work they choose. In the context of institutionally based programs, finding the equipment or space to complete work outside of each respective program's facilities is not actively encouraged or required. That being said, students in university or other craft school settings with class schedules that span the course of the semester have prolonged access to institutional facilities which can allow students to gain familiarity and confidence with proper equipment and their own ability as craftspeople and artists.

Another difference in the one-week/two-week long and semester long class structures is the availability of in-person access to the bookbinding instructors. While the instructors at the American Academy of Bookbinding are available to diploma students outside of class via video or voice calling, the students in semester-long courses benefit from ready access to instructors, providing timely and detailed feedback, corrections, or advice within the bindery or studio.

The economics of education and how course structures and mandated time frames are formatted dictates the cost of education. This theme is addressed in a later section of this chapter

in more detail. However, in the context of drawing similarities and differences in curriculum, the class structure used at The American Academy of Bookbinding has the potential to be more cost effective over time by allowing students to work full time jobs when not in attendance. The same cannot be said for full time degree programs at universities and other craft schools where attendance and timeline are dictated and rigid, making working a full-time job while taking classes difficult.

Course structure is an important consideration in the discussion of program curricula. The majority of the programs in this study have a set list of classes that participants must complete before they can graduate from their respective program. Within the context of book arts MFA programs, students are required to take a minimum number of credit hours. In the case of the Universities of Alabama, Iowa, and the University of the Arts, the total number of credit hours to graduate consists of 60. At Mills college the total number of credit hours is a minimum of 47. Within these four programs students are required to complete not just courses in hand bookbinding (or hand bookbinding encompassing courses) but also coursework in letterpress printing/print media, papermaking, and a mix of other more specialized courses or electives (artists' books and historic book structures represent two more specialized areas of study). In many cases, the amount of attention that each student gives to a particular facet of the book arts is up to the individual student. Elective courses play an important role in tailoring the students' book arts learning experience.

At the examined MFA book arts programs specializing in hand bookbinding (or other media encompassed within the umbrella of the book arts) requires prerequisite courses to be completed prior to enrolling in more advanced or tailored coursework. When reviewing programmatic requirements at the University of Iowa Center for the Book, the University of

Alabama, and the University of the Arts it appears that all three programs require at least some prerequisite media specific coursework (hand bookbinding, letterpress printing, papermaking, etc.).⁸² In the case of the MFA book arts program at Mills College, a more integrated curriculum is presented.⁸³ Within this more integrated structure, course content is representative of the marriage of concept and form often embodied within the book arts and artists' books.

Course structure in the context of the two craft school programs included in this study, the American Academy of Bookbinding and North Bennet Street School, differ considerably from the structures in university academic settings. While North Bennet Street School follows an academic calendar similar to those of public schools and universities, the American Academy of Bookbinding has a course structure that includes spring, summer, and fall workshops instead of a fall through spring academic calendar model.⁸⁴ This distinction with the American Academy of Bookbinding lends itself to more individualized educational timelines, particularly for those that are working full time or part time jobs.⁸⁵ The bookbinding diploma program at North Bennet Street School, follows a more standard academic calendar but has more centralized coursework.

⁸² "Book Arts & Printmaking, MFA." Program: Book Arts & Printmaking, MFA - The University of the Arts - Acalog ACMS™. Accessed August 22, 2021. https://catalogue.uarts.edu/preview_program.php?catoid=24&poid=3309&returnto=5481.

"Curriculum." School of Library and Information Studies, University of Alabama. Accessed August 22, 2021. <https://slis.ua.edu/mfa-in-book-arts/curriculum/>.

"Book Arts, M.F.A." Book Arts, M.F.A. University of Iowa. Accessed August 22, 2021. <https://catalog.registrar.uiowa.edu/graduate-college/center-book/book-arts-mfa/#requirementstext>.

⁸³ "Academic Catalog." Mills College Catalog | Master of Fine Arts in Book Art. Accessed August 22, 2021. <https://catalog.mills.edu/graduate/programs/book-art/mfa-book-art/#requirementstext>.

⁸⁴ "2020-2021 ACADEMIC CALENDAR." North Bennet Street School. Accessed August 22, 2021. nbss.edu/uploaded/_Admissions_Content/2020-2021_Academic_Calendar.pdf.

"Courses." American Academy of Bookbinding, March 10, 2021. <https://www.bookbindingacademy.org/courses/>.

⁸⁵ As described above, the pacing of school programs can make it economically challenging for some students to pursue education in hand bookbinding or it's related fields. This is a strength of the program at the American Academy of Bookbinding.

There are two instructors that teach bookbinding at North Bennet Street School, Jeff Altepeter and Martha Kearsley. Kearsley teaches the conservation portion of the curriculum while Altepeter teaches the bookbinding portion. In email correspondence with Altepeter, he describes the program as a more singular, yet segmented, course spanning the duration of the two years students are enrolled in their program.⁸⁶ Within this extended course structure, students learn a plethora of techniques, skills, and theory while focusing exclusively on the multifaceted field of hand bookbinding.

Conservation students at WUDPAC receive a much more condensed bookbinding curriculum than at other university programs. Some time is devoted to the study of hand bookbinding skills and basic case structures during the library block of their curriculum and, as mentioned above, students in the LACE consortium attend a workshop with Jeff Peachey, conservator and book scholar, to bind an array of book models utilizing historically appropriate tools and techniques. The opportunity for students to tailor their development within the curriculum, however, isn't as present as in the other programs examined in this study (particularly the MFA book arts programs). This difference likely stems from the exceptionally full curriculum and scientific course work for contemporary conservation practice.⁸⁷

Several of the hand bookbinding programs examined allow for shorter periods of study. In the case of the University of Alabama and the University of Iowa, students are able to complete a shorter certificate program instead of completing the full MFA curriculum. This shorter curriculum enables graduate students studying a variety of other subjects to study book arts subjects (and possibly bookbinding) in a meaningful way without devoting three years of study directly to the book arts. Similar shorter periods of study are possible at both the American

⁸⁶ Letter to Jeff Altepeter. Hand Bookbinding in America, Follow up Thesis Question, August 18, 2021.

⁸⁷ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Zoom Interview. Personal, July 13, 2021.

Academy of Bookbinding and North Bennet Street School in the form of non-diploma directed workshops. Within these workshop settings, students are able to study bookbinding topics independently of the full bookbinding curriculum.

Assignments

The use of assignments as a method of teaching skills, structures, techniques, and theory seems to be ubiquitous among the included institutions. Over the duration of these programs, students complete projects that work toward an end point or an accomplishment of the class goals. The number and focus of these projects vary from program to program and class to class within each program. Below I'll briefly highlight some examples of assignments within the different classes offered in the degree/diploma programs examined within this study.

At the University of Iowa students in the Historical Book Structures class, UICB4290, are required to complete five assignments (book models) over the course of the semester. Those assignments consist of constructing models of books from five categories: Category 1 - early or proto book formats; Category 2 - African and Middle Eastern codex; Category 3 - south Asian/east Asian/ Amerindian; Category 4 - European north Asian Medieval; Category 5 - Individual Project or Modern Binding era (17th-21st centuries). In category 5, students in UICB:4290 are given the opportunity to explore individual topics of interest in lieu of completing a modern binding.⁸⁸

In GRPR*671*01, The Digital Province, a course in the University of the Arts book arts and printmaking MFA, students are given a more granular sequence of assignments. This course differs slightly from more bookbinding specific courses within the University of the Arts curriculum. Students within this course are required to learn digital applications in respect to book and print production.

⁸⁸ Individual assignments were included in the course syllabus but have been omitted here.

Julia Leonard, "Historical Book Structures,UICB4290" (syllabus, University of Iowa, Iowa City, Iowa, 2021).

The granularity of the sequence of graded assignments listed in the course syllabus represents various states within individual projects (mockups/dummies) and larger, more complete, projects are given more weight within overall grading percentages. The larger assignments consist of completed offset/letterpress projects (utilizing digital production methods throughout previous graded steps) and an inkjet printed vector based project (also utilizing digital production methods throughout previous graded steps).⁸⁹

Assignment structures within the examined programs often involve homework assignments, as is in the case of the American Academy of Bookbinding. Don Glaister, chair of the fine binding diploma, noted that students are required to “...finish 10 bindings in class and 10 bindings outside of class... this is a very important part of the way the school is structured.”⁹⁰ This emphasis on both in-class and at-home assignments fits in line with the spaced out course structure described in the section above.

Within all of the examined programs, the complexity of bookbinding instruction and skill development increases as course sequences progress.⁹¹ In the case of the University of Alabama’s hand bookbinding sequence students in Binding I: Elements of Binding, BA530 - 001, complete a series of 8 assignments encompassing/demanding more rudimentary skill sets. Those Bookbinding I projects include: pamphlet bindings, paste paper production, soft cover link stitch bindings, long stitch bindings, portfolios, sewn boards binding (Ethiopian style attachment), sewn boards binding (Gary Frost method), and a paper case binding. In addition to completing each of these assignments (making multiples of each to be able to turn in the best

⁸⁹ Amanda D’Amico, “GRPR*671*01, The Digital Province” (syllabus, University of the Arts, Philadelphia, Pennsylvania, 2021).

⁹⁰ Clark, Kyle, and Don Glaister. Bookbinding Education in America, Zoom Interview. Personal, July 29, 2021.

⁹¹ In the case of the WUDPAC program, the level of complexity within the bookbinding workshop with Jeff Peachey increases by teaching more simple modern structures, working backwards in time to more complex and elaborate laced wooden board structures.

representation of each structure/technique), students in Bookbinding I are also required to turn in a one page critique/commentary with each of their assignments addressing the quality of their turned in work and describing any challenges that were encountered during the completion of the assignment⁹² In Bookbinding III: Leather Bound Books, BA 532 - 001, students complete a small number of bindings but with increased complexity within each project. The assignments included within Bookbinding III include: 1, Repair (collation, disbinding, paper mending, and guarding); 2, Built-in groove case rebinding; 3, Quarter-leather flexible style binding; 4, Finishing techniques. While the projects within Bookbinding III are fewer than in I, the complexity of each assignment is multiplied along with the amount of time needed to complete each.

Assignments at North Bennet Street School are derived from a project list designed to introduce students to the fundamentals of bookbinding and then build skill and confidence. Jeff Altepeter describes the curriculum:

Jeff Altepeter, North Bennet Street School: "There are some minor variations of the project list from year to year but for the most part the major topics are the same. We might choose to do a different variation on a particular project within a subject area or a time period from year to year partly based on what the majority of the students seem interested in or what other specialty topics we might be digging into in a given year. We typically have a number of guest instructors and we try to have a, more or less, themed special topic. So sometimes that influences what we do with the normal curriculum as well because maybe we can apply something from that

...

We start out with some non-adhesive binding structures which some are kind of contemporary variations. Some are more historic, going back to some of the earliest codex structures. In the very beginning we dig into that. It kind of touches on the oldest and newest of what we do in hand bookbinding, maybe in terms of the western codex in particular. Then we sort of jump forward to what I would

⁹² Anna Embree, "Bookbinding I: Elements of Binding, BA530 - 001" (syllabus, University of Alabama, Tuscaloosa, Alabama, 2021).

consider 20th and 21st century kind of case binding structures, boxes, things like that. We sort of work backwards from there. So, in general, the order of the curriculum is reverse chronological history of bookbinding, not in any precise way. Roughly speaking, that's what happens. It works well from the perspective of the fact that, historically speaking, bookbinding kind of does a nose dive in terms of materials, skill requirements, complexity, etc. etc., right. So by starting at the bottom end we can kind of work backwards. As people's hand skills develop, confidence develops, understanding of books and functionality develops. We can delve into ever more complex projects that require more expensive materials than modern book structures. So that's my nutshell version of how the curriculum is organized.”⁹³

Book 120/220, the Structure of Books, taught by Julie Chen at Mills College’s MFA book arts program “explores the craft and concept of the book, covering both western and eastern bookbinding techniques including hardcover bindings, a variety of Asian bindings and exposed sewing bindings.”⁹⁴ This course is broken into undergraduate and graduate sections (hence 120/220). Additional learning within The Structure of Books happens through examination of artists’ books and lectures from guest speakers. Within Chen's The Structure of Books, students complete a series of assignments encompassing the production of book models (typically producing multiple samples before turning in assigned models), conceptually driven artists’ book projects, and historical and theoretical analysis. Additionally, graduate students in the 220 section of the course complete an additional book model project and a historical analysis in the form of either a written analysis or a completed book model based on historical research.

This brief overview of a selection of courses from the various programs and the type of assignments students complete is intended to illustrate the breadth of bookbinding instruction as it exists in degree and diploma awarding programs in the United States. It should be emphasized

⁹³ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

⁹⁴ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

that there are a plethora of other courses offered at each institution. The above listed courses represent only a fraction of the educational coursework that happens within these programs.

LEARNING OUTCOMES & THE EXERCISE OF CRAFT SKILL AND KNOWLEDGE

What learning outcomes are expected within current programs devoted to hand bookbinding education? Where do hand bookbinding students exercise their craft skill or where do hand bookbinding students find employment?

While the learning goals of each of the examined bookbinding or bookbinding tangential programs are undoubtedly different, some commonality can be found between all seven programs. Instructors from the seven examined programs were posed the questions: “What signifies a student's success or grasp of key concepts and skills within your instruction?” and “What are the most important concepts/skills/takeaways that you want your students to learn while under your instruction?” These two questions address both a more formal assessment process for measuring learning outcomes and a less prescribed/organic formulation of what each instructor hopes their students leave with after graduating. In this subsection, the overarching goals of bookbinding or bookbinding encompassing degree and diploma awarding programs will be examined.

Assessment

What signifies a student's success or grasp of key concepts and skills within your instruction?

While I won't delve too deeply into assessment within this study, assessment is an important component of bookbinding education as it provides students with feedback and opportunities for reflection and growth. Assessment generally exists on two levels within the examined programs, at the individual student level and at the program level. The primary focus of the following section is on assessment as it relates to individual student growth and learning. However, elements of programmatic assessment do find their way into the discussion, where relevant. Conversations with the interviewed instructors all shed light on how assessment plays a role within their respective programs. Interview question 2, "What signifies a student's success or grasp of key concepts and skills within your instruction?" allowed the interviewed instructors to discuss how they provide feedback to their students. Additionally, two supplemental questions under interview question 2 posed direct questions about student assessment and implementation of student assessment within their programs:

- A. Do you use tools to assess your student's work? (i.e. rubrics, critiques, examinations).
- B. How do you incorporate assessment into your curriculum? Is it mandated by your institution? Or do you use assessment as a tool to facilitate student growth?"

In general, within all of the examined programs, assessment was described as mostly informal with underlying elements of formality/structured assessment techniques. While checklists or rubrics exist in at least some form within all of the examined programs, conversational or oral forms of assessment are utilized as well. A concrete example of this mixed approach to assessment can be observed in the book conservation program, WUDPAC, which boasts a rigorous written and oral examination schedule.

Thoughts provided by interviewees on the topic of student assessment were wide-ranging. Some instructors expressed ambivalence toward formalized assessment tools while most found structured assessment useful. The differing views recorded within this study concerning best practices for providing feedback to students are relevant given the varying contexts in which each of the examined bookbinding educational opportunities exist. Each program incorporates modes of assessment that best support their students' needs.

The most rigorous assessment practices described by interviewees is at WUDPAC where Melissa Tedone incorporates a variety of written and oral examinations throughout the curriculum. These assessment practices encompass the entire book conservation curriculum, including the emphasis on scientific analysis, connoisseurship, the application of conservation and bookbinding skill sets, and historical knowledge. Of the more bookbinding centric assignments within the WUDPAC book conservation curriculum, the book dissection and reconstruction model incorporates hand skills and structural understanding while encompassing conservation principles. Assessment of this assignment was described as follows:

 Melissa Tedone, WUDPAC: "...for the book dissection and reconstruction model that we do in library block I give them a rubric that I'm going to use to grade that item with and it kind of breaks down all the different parts that I'm going to look at. Like not just, say, that the tidiness of their trims and their gluing but also things like the mechanical action of the book and making sure that they understand that. Of course, while I would like their work to be pristine and to the

highest standard overall, ultimately a book is a machine and so the functioning of that machine from my perspective as a conservator is the most important aspect. So it can look really pretty but if it doesn't function well then their grade isn't going to be as high as if maybe, aesthetically, they made a few mistakes but the book behaves really well, has a really nice even throw up, fits nicely in the joint, that sort of thing.”⁹⁵

Extending beyond individual class assignments within the WUDPAC program, both oral and written student assessments are incorporated into the book conservation curriculum. The written assessments include such things as conservation documentation reports, a scientific research paper, and written exams at the end of their second year. Additionally students complete comprehensive exams at the end of their first year and a qualifying exam at the end of their second year. The oral examination component comes in the form of two presentations. One twenty minute presentation and another 45 minute presentation encompassing their work completed during their third year internship and the work in their portfolio. The final portfolio is also a critical component of assessment within the WUDPAC curriculum.

A few of the MFA programs (and perhaps all in varying degrees) approach the assessment of student work through hybrid formats that include both formal written rubrics, oral critique, and/or other written/oral feedback. Examples of this approach to providing students with feedback can be identified directly in the MFA programs at Mills College, the University of Alabama, and the University of Iowa Center for the Book. Julie Chen of Mills College describes a hybrid assessment model that emphasizes group critique and the use of formalized rubrics. Below, Professor Chen describes her point based grading procedure.

Julie Chen, Mills College: “...within the class I have very specific grading guidelines for every project. I grade on a point system instead of, like, a letter grade. So it's like, this project is worth 15 points, 3 points are for this, and there's always a binding part of it. A certain percentage is for craft and I explain exactly

⁹⁵ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Zoom Interview. Personal, July 13, 2021.

what I mean depending on the project. You know, the book has to function in this particular way. And then some of it is about meeting the criteria and the guidelines. Like, you're following the theme or whatever it is, you know it was stated and then you know the conceptual underpinnings of your work. So there's very clear three or four criteria so when I give them their grades I can break it down and say 'Okay, out of 4 points for binding you got 3 points and here's why... I can explain exactly why it is that you got 12 points out of 15. It's not just that I just decided you get 12 points. It's like, 'No, you add up and you're missing this specific thing, this thing, this thing and you got 12'. So, I really want students to understand what they're being graded on and it's not just I'm giving them a grade. I'm very specific with how that works"⁹⁶

Critique can be a powerful tool in student assessment and facilitation of student growth.

As part of Professor Chen's curriculum at Mills College's MFA book arts program, formal critique is an inseparable part of the creative process as it relates to the production of artists' books. Professor Chen describes the importance of critique within her courses:

Julie Chen, Mills College: "To me [critiques are] where the student is really going to get the information they need to push their work forward, right. If not, they're just kind of making projects. But if you get that feedback and you really take it in, you're going to move on to the next thing and really try to, hopefully, take some of what you heard into the next piece. So yeah, critique is really important to me. It's an important part of the process."⁹⁷

Anna Embree of the University of Alabama emphasized the use of formalized rubrics and written feedback in her Binding I and II sequence but indicated that more tailored feedback was useful for the more complex projects of Binding III and IV. An additional component of assessment in Embree's instruction at the University of Alabama is the use of individual, less formal, critique in group settings which gives students the opportunity to see each other's work,

⁹⁶ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

⁹⁷ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

learn from each other, and address issues that may be present in multiple students' work. Embree describes elements of formal and informal assessment:

Anna Embree, University of Alabama: "...I'll write up a critique where I'm commenting on the individual project. I try to give verbal and written feedback for everything that students are doing and then to a certain extent... I don't really do formal critiques, but I think it's important for students to see each other's work and be able to talk about the work and talk to each other about what they're seeing in the work".⁹⁸

Variability of project assessment tools (rubrics, checklists, etc.) can be found within institutions with multiple instructors teaching hand bookbinding, as is the case at the University of Iowa, where a few different instructors teach hand bookbinding or encompass bookbinding within their teaching. Julia Leonard states:

Julia Leonard, UICB: "I would say the tools, to some degree, depend on the instructor. Everyone grades. Some people use rubrics. Some people do not. But if they're not using a rubric they're basically using their own form, usually in the early classes. So that's what I would say. Bookbinding one, bookbinding two, probably conservation, they're getting written commentary."⁹⁹

Within my interview with Professor Leonard, she brought up a somewhat critical view of how assessment is being carried out within the bookbinding segments of the University of Iowa Center for the Book's MFA book arts program. Part of Leonard's critique comes from the perspective that some of the assessment taking place, particularly at lower levels in the University of Iowa bookbinding coursework is reminiscent of undergraduate coursework and that a more holistic approach to assessment, in a more traditional apprenticeship-like model (particularly in upper level book arts courses), might be more beneficial to student learning. Here are Professor Leonard's thoughts in her words:

⁹⁸Clark, Kyle, and Anna Embree. Bookbinding Education in America, Zoom Interview. Personal, July 26, 2021.

⁹⁹Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Zoom Interview. Personal, August 2, 2021.

Julia Leonard, UICB: “So a project is assigned, they have a certain amount of time to work on it... So, say you're gonna do a case binding and it takes two or three weeks to do that. There's a demo and then there's work sessions, that are in class sessions, where you can problem solve. Then at the end of that you hand in a certain number of books and there's a critique when they're due and then a written commentary that comes with a grade. I'm questioning some of this myself, you know. I'm kind of wanting to go to more of what I would consider an apprenticeship style or graduate student style [system of assessment]... putting more of it on the student. So like more self-assessment and realizing that you've had demos, you've had in-class discussion, you've had one-on-ones in conversation, and maybe you don't need that detailed grade at the end. What you need is like two meetings a semester where you're looking at the holistic piece of it. I'm finding that I would like to do... I don't want to call it hand holding, but I would like people to take a little bit more ownership for recognizing where they are. To change those assessments a little bit so that you can see that they're doing that right. But maybe shift that a teeny bit because I feel like our introductory classes feel a lot like undergraduate classes because there aren't undergrad book programs. So those first couple classes kind of run that way. I would like to see a shift, but I don't know if that's going to happen.”¹⁰⁰

In the case of North Bennet Street School’s bookbinding program, student assessment takes place within a structure of regular check-ins through conversation and critique of projects. Within these check-in assessments, Professor Altepeter describes a three category system which is used to evaluate and give feedback on student work. “...most of us use three categories: effort, progress, and performance and we give each student a monthly evaluation in those categories. The way it actually works is, I would describe it, more like a job evaluation than a typical grading kind of thing and it is more of a conversation with the students. It is definitely used to help students progress more than anything.”¹⁰¹ The three categories Altepeter mentions provide an objective lens through which feedback can be given. For instance, when assessing the criteria

¹⁰⁰ Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Zoom Interview. Personal, August 2, 2021.

¹⁰¹ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

of performance, Professor Altepeter describes historical precedent as a good indicator of performance for students. When studying historic book structures, craft/structural precedence can be observed in historic *exemplars* and referenced for the purposes of facilitating growth and understanding of concepts.

The American Academy of Bookbinding provides a different perspective of student assessment within bookbinding education. Because the bookbinding diplomas at the American Academy of Bookbinding aren't tied to college or university policy, more freedom in assessment methodology may be possible. Additionally, the class structure of the American Academy of Bookbinding differs greatly from that of all of the other examined bookbinding or bookbinding encompassing educational opportunities within this study. Assessment within two or two and a half week courses presents the need for a more condensed approach than finding room for assessment within a semester or longer course. This is due to the limited amount of time for feedback during the period of instruction. From the interview discussions conducted with instructors Peter Geraty and Don Glaister, a conversational approach to assessment seems to be the norm at the American Academy of Bookbinding. Geraty describes assessment as:

Peter Geraty, American Academy of Bookbinding: "... [assessment is] something that Don and I just do intrinsically within the classes. We'll do a demonstration and then we might spend the next 30 minutes or an hour, or even more depending, just going from student to student helping them interpret what the demonstration was, checking to see how they're doing. Finished pieces are critiqued, especially in a situation where they may be making more during the one or two week class, so that when they get into making the second one they know what went wrong the first time and can do better the second time. And then at the end of each class, that Friday afternoon, we just put all the work up on the tables and everybody goes around looking at what everybody's done and, you know, if people want critiques at that point we give them. But we don't go out of our way for that."¹⁰²

¹⁰² Clark, Kyle, and Peter Geraty. Bookbinding Education in America, Qualtrics Survey. Personal, June 30, 2021.

Instructor Don Glaister’s description of assessment at the American Academy of Bookbinding is listed below. It can be understood that Glaister is describing assessment within his courses in the fine binding diploma program:

Don Glaister, American Academy of Bookbinding: “We have an evaluation sheet for each book that people do and it's got, I don't know, 15 categories: sewing, rounding and backing, [etc.]... they're assigned a number so this is a chart that is sort of... I guess it's helpful... it gives us a chance to talk to them about what didn't go right, what did go right, like that... I modified [the pre-existing chart], it was already written up when I came there... I wrote definitions for five, four, three, like that. I think it was a good day for me. Because, it basically came down to how much control does the student have over that particular technique. So it's not whether I think the boards are too thick or not, it's if they think that the boards are whatever thickness... Was that in control?... So for me, it's like how much control of the medium does a student have. Is it just flying around and they're trying to keep it contained somehow? Or do they really have an eye and they're making the thing do what they wanted to do.”¹⁰³

An interesting facet of student assessment at the American Academy of Bookbinding is the culminating examination used during the final diploma critique for both diploma tracks, integrated studies and fine binding. The final examination for diploma students of the American Academy of Bookbinding is conducted at the Guild of Book Workers Standards of Excellence Seminar. Within the final examination, outside professional binders and practitioner educators are invited to perform a critique of the candidate's work. As described by Don Glaister and Peter Geraty, the critique structure is closed to the public while the candidate’s work is being examined. The outside examiners take time to analyze the work of the binder candidate. Each of the outside examiners reviews the work within the context of their individual experiences and professional understanding. While conducting the examination, the examiners will “...spot things

¹⁰³ Clark, Kyle, and Don Glaister. Bookbinding Education in America, Zoom Interview. Personal, July 29, 2021.

that appeal to them or don't appeal to them..." and discuss these points with the candidate at the end of the examination.¹⁰⁴ Ultimately this exercise is designed to help the candidate grow as they graduate and move into the bookbinding professions. When questioned as to whether candidates could fail this examination, both Geraty and Glaister explained that in order to get to this stage of the diploma program and sit for the diploma examination, a plethora of conversations and craft/technique interventions have already happened. The instructors have a fairly good idea how the examination will conclude prior to allowing the candidate's work to be formally examined.

A form of culminating examination also exists with the examined MFA book arts programs. The format of these final assessments takes the form of a thesis project in which each student has to produce a work (or body of work) demonstrating their understanding of concepts and lessons taught over the duration of their MFA education. Additionally, there is often a written component of the thesis that documents the artistic or craft intent of the project and the student's process of production. The format of the MFA thesis project varies between institutions and individual student's focus within their graduate studies.

There is a tremendous amount of diversity in the works produced by MFA candidates within each program. Some students might elect to produce fine, design, or other unique handmade bindings that demonstrate a mastery of bookbinding skill and an understanding of the physical book form. Other students choose to produce artists books (editioned or unique) or works within other book arts mediums including letterpress printing, hand papermaking, calligraphy, book conservation, among others. Similar to the American Academy of Bookbinding's final examination, graduating MFA candidates are examined by professionals from the book arts field. In this instance, however, this is commonly in the form of a thesis

¹⁰⁴ Clark, Kyle, and Don Glaister. Bookbinding Education in America, Zoom Interview. Personal, July 29, 2021.

defense in which a committee of faculty (and possibly other professionals) examine the candidate's work and pose questions critical to understanding the work, the maker's understanding of their conceptual and/or artistic inquiry, and the technical and material aspects of the completed work. A written component to the thesis project, outlining the student's process of production and artistic or craft intent, is required by some of the examined MFA programs. Additionally, in almost all cases, an exhibition of the completed thesis project is required as a prerequisite to graduation.

Learning Outcomes

“What are the most important concepts/skills/takeaways that you want your students to learn while under your instruction?”

In response to this question, interviewees spoke of meaningful learning outcomes relevant to their classes and programs, all of which were reflective of the bookbinding related and institutional specific contexts in which they teach. A few excerpts from the instructor's responses to this question have been included in the analysis below to help highlight the type of goals each instructor has for their students. These expressed goals and hopes are oriented towards a student's long term professional success.

Concerning overarching learning goals in book conservation education, professor Melissa Tedone of WUDPAC describes what she hopes for her students as a critical understanding of the historical, scientific, craft, and ethical aspects of working and intervening in the life of books or other objects, re-emphasizing the three legged stool analogy that is in use within the WUDPAC curriculum.

Melissa Tedone, WUDPAC: “I think I would just, like, go back to that three-legged-stool-with-a-seat concept. I'm really particularly interested in ethics and the effects of conservation treatment and the ethics of collecting and access... I don't ever want [my students] to approach their work cavalierly and I want them to always question... [for instance] First, does an [conservation] intervention need to happen here? Because there's plenty of other work that you can do as a conservator that is not an item level intervention on a [book], right. But then when they are going to make an intervention I want them to have the skills that can back that up. And so they need some degree of craft skill for that and I want them to be able to recognize what the limit of their craft is.”¹⁰⁵

¹⁰⁵ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Zoom Interview. Personal, July 13, 2021.

Similarities exist in the learning outcomes as described by instructors at the American Academy of Bookbinding and North Bennet Street School. These consist of the development of an intimate and critical understanding of materials, tools and their application while developing confidence in each respective program's graduates. These outcomes were mentioned by Jeff Altepeter of North Bennet Street School and Peter Geraty and Don Glaister of the American Academy of Bookbinding. This focus on developing critical understandings of materials, their manipulation, and applications also reflects these craft centered program's objectives.

Peter Geraty, American Academy of Bookbinding: "I would say probably the most important thing that they can learn is to look at a situation or look at what they want to do with a book and work themselves backwards into how to approach their work to get the desired result. And if that means going off track, then trying to figure out how to go off track in order to [figure out] what track to go off on in order to do that... I want people to become self-sufficient. But I want them to also be strong crafts people. So I would say that crafts people-ness/person-ness is the main thing but then having an innate sense or developing a sense of interest and wonder in how you do something."¹⁰⁶

Jeff Altepeter, North Bennet Street School "It's kind of a confidence building thing as much as it is a skill development process and understanding... Confidence in one's knowledge and hand skills. To know that they[students] can take stuff on."¹⁰⁷

Don Glaister, American Academy of Bookbinding: "One of the takeaways that may be the most important one is that doing this activity, making books, can be really fun and I want them to have fun because I want to share that with them. It's not that it's easy but once you kind of get the hang of it some, it starts to be really fun. So I try and teach people how to have some fun with that

...

Another takeaway is that until they're about a hundred years old, they're not gonna get it perfect. It's not gonna be perfect... as good as I try and make my books, and I'm not bad at it, they're not perfect. I work on these little things that maybe only I can see, but from book to book to try and make it better. And that's a cool thing too. It keeps you in the game. I mean if you think you've got it nailed then what's

¹⁰⁶ Clark, Kyle, and Peter Geraty. Bookbinding Education in America, Zoom Interview. Personal, June 30, 2021.

¹⁰⁷ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

the point? I want people to understand that it's a process that never ends and that's a good [thing]. You don't get bored. And I guess another thing... if [my students] can have fun with it and if they enjoy it, there is a place for bookbinding, book making, in 21st century America, the 21st century world. There are people out there who care about it... It's a pretty big pond with not many fish in it... but there are fish. It's a good group of people and there's a way to make books"¹⁰⁸

Variation in desired learning outcomes can be found between the MFA book arts programs examined during the duration of this study. However, common elements do come to the surface. These include the development of intimate or critical understandings of the materials, history, and techniques of the craft in order to inform the future work of students within these respective programs. Developing material and book structural literacy and the necessary hand skills to produce refined work in bookbinding related work are often first and foremost. Additional common learning outcomes arrive in the form of developed comfort and confidence in the students ability to utilize the knowledge and skills that have been attained over the course of the student's chosen path of study. Additionally, a somewhat holistic view of hand bookbinding as it relates to the study of the whole book was expressed by a few of the interviewed instructors. These holistic views were most present in the interviews with Amanda D'Amico, Julie Chen, and Anna Embree.

Julie Chen, Mills College: "I want [my students] to learn really good craft technique. I'll tell them, 'okay, this isn't the only way to do it,'. I teach a long unit on box making and say, 'This is the way I make them. I can tell you right now not everybody does it this way but you're going to learn this. And you'll learn it well then you'll know if you want to reject it.' I want [my students] to be able to master those skills so that they have this physical vocabulary to use when they're making, hopefully, their artists' books or book-like objects... I want them to have those skills, but then how they use them after school is their own business. I want to drum it into them while I have them.

...

¹⁰⁸ Clark, Kyle, and Don Glaister. Bookbinding Education in America, Zoom Interview. Personal, July 29, 2021.

I want [my students] to have a sense of mastery with the techniques but always in the service of content. It's never just craft. It's not just because I helped design the program... An important part of what I think is a good art practice is that you learn these skills, but you're really learning them in the service of creating meaningful content and so I really believe that binding is part of the content or the structure, should be part of the content. It's not just the housing for the content. It should be integrated into the content itself. They're learning these skills but there's a larger purpose to what I'm doing.”¹⁰⁹

Amanda D'Amico, University of the Arts: “I think a lot about narrative in my courses even if it's something that's purely visual and sculptural. I think that what our program really stresses is the idea of the book as a narrative even if it's a non-traditional form. You're choosing to express your idea in something that your reader, your viewer, moves through even when that's a two-dimensional piece on the wall. I think it's still a really important concept. Like, what's the story or the journey that you're trying to communicate and how does the form that you're choosing support that?”¹¹⁰

Julia Leonard, UICB: “I'll say adaptability and problem solving, I think, is huge. I want them to be able to leave and confront something and know how to work out/how to manage it. I think that that's really really important. I think that's why the binders that I admire are the people that innovate on the things that they've learned, which takes me to the next one which is a really solid foundation in traditional skills. A solid understanding of the materials and the tools, the processes that are the foundation for what bookbinders need to know, and a respect for that. Knowing that those traditions matter, knowing that technique matters, knowing that... This sounds so old-fashioned, but that you can make a mess after you know how to not make a mess. You know, like learn how to make something and then adapt but don't adapt because you don't know how to make something. So that's pretty important to me. Yeah, those two things in concert with each other. I think the most important is this idea that you want a solid grounding in the field that you've chosen to be your life. And then you want to have problem solving and analytical skills that give you flexibility to move forward, an awareness of what good technique is. I mean, that's something that I'm noticing sometimes is that people don't see it. Being able to see those details and being able to see what makes a good book a good book that's really important

¹⁰⁹ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

¹¹⁰ Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Zoom Interview. Personal, July 2, 2021.

to me and I would consider the concept that there is such a thing as a book that works well and, you know, kind of understanding that.”¹¹¹

Anna Embree, University of Alabama: “... there are so many places where you can go and learn how to make a book like x or a book like y. I think the most important thing for me is to have students that... I know that this is a little cliché, and you've heard me say it before, but a toolbox of techniques, a toolbox of materials, a toolbox of thoughts and ideas so that they're not ever walking into a room and saying 'I have to bind a book like this because that's how I was taught,'. To do it, they can say 'I think that it's very important that this book looks this way, that it functions this way, that the materials feel this way, that you know the reader works through the content in a certain pace or format, and instead of trying to bind a book that has an example of that structure and replicating it. Being able to think critically about how they can get from point a to point z without it being, impossibly time consuming or expensive beyond the realm of real possibility if it's edition work, so on and so forth. So that's why I say problem solving and critical thought. Because anybody can make a book based on a handout. Most people can. But can anybody sit down and generate the idea and fulfill it to set more than satisfactory completion from the ground up, taking into account materials, content, structure, everything? So that's the thing that's important to me. And of course some of my students only do the binding one and two classes. Even within those limited applications they should be able to do that type of problem solving. So say somebody doesn't ever want to do any of the advanced binding stuff but they want to do edition binding work for fine press printing. [With] the binding one and two sequences they should be pretty good at that, it'd be better if they took three and four, but pretty good.”¹¹²

¹¹¹ Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Zoom Interview. Personal, August 2, 2021.

¹¹² Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Zoom Interview. Personal, July 2, 2021.

Professional Paths

Hand bookbinding skills find their ways into several different careers and occupations. Some of which include the practices of independent bookbinders, small bookbinding workshops/businesses, conservation and restoration professionals (technicians and conservators in both independent and institutional settings) book artists, educators, and secondary or tertiary lines of work such as fine press publishing, commercial book design, or other biblio-centric creative and non-creative careers. To explore the scope of how hand bookbinding education is being used by graduates of the examined programs within this study, the interviewed instructors were asked specific questions regarding how their students use their skills after graduation, the five-year career outlook for students after graduation, and how many graduates maintain bookbinding related work five years after graduation. Those questions include:

- Survey Question 23, How are your students applying their bookbinding training after graduation? What jobs, fields, or practices do you see your students entering most often?
- Survey Question 24, In your experience, what is the five-year outlook for students graduating from your respective program? To clarify, what hand bookbinding related work can you identify your students working in after five years?
- Survey Question 25, Approximately what percentage of students graduating from your program are still working, at least tangentially, within hand bookbinding or related work five years after graduation?

When asked in survey question 23 about what type of hand bookbinding work student engage in after graduation the instructors indicated that graduates of their programs find careers and work a range of professional activities, some of which include running small businesses and binderies, maintaining artistic practices and studios, performing conservation work in both private and institutional environments, restoration work, and even work in fields such as book design and publishing. The focus of the various programs included in this study (i.e. craft centric, MFA program, and conservation specific educational programs) were reflected in the reported work of graduates are engaging in post graduation.

Professor Tedone at WUDPAC indicated that one hundred percent of graduates of this program work in book conservation or preservation work five years after graduation. In our interview discussion, Tedone went on to explain that they expect and train their students at WUDPAC to go into institutional conservation settings, whether that be in libraries, archives, or museums settings. How hand bookbinding specifically gets worked into these student's individual positions varies in scope and intensity depending on the specific institutional book conservation contexts in which the graduate finds themselves working. As for bookbinding work as an independent craft, separated from conservation, Tedone described this as up to the individual graduate whether they continued to further their bookbinding specific skills after leaving the program at WUDPAC.¹¹³

At the exclusively craft centered programs, American Academy of Bookbinding and North Bennet Street School, the interviewed instructors described their graduates as engaging in independent bookbinding practices, fine binding practices, book repair and restoration work, and conservation work in private studios and institutional conservation laboratories. When discussing

¹¹³ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Zoom Interview. Personal, July 13, 2021.

the private repair and binding work in which graduates of the North Bennet Street School program engage in, Jeff Altepeter stated that students going into private practice bookbinding typically take on work for private clients as opposed to contract work with institutions.

Jeff Altepeter, North Bennet Street School: "...most of our graduates, I think, are doing work for private individuals. That is probably a good solution for our grads... We kind of define repair and conservation in pretty strict ways. We kind of tell our students here that it's only really book conservation if it's happening in a lab. The exact same treatment happening outside of a lab we don't necessarily define as book conservation. I mean, that's an overly simplistic way of looking at it but I think unless a person has some specific credentials and some specific guidance, which mostly happens in a lab setting, it's repair work."¹¹⁴

Graduates of North Bennet Street School also engage in independent artistic/craft practices including work within the following subfields: fine binding, edition bookbinding, and artistic binding (as more broadly defined).

Jeff Altepeter, North Bennet Street School: "There also seems to be a pretty good mix of things. There are quite a few [graduates] who I would describe as specializing in a more fine binding kind of work, several who are almost exclusively honed in on that as their main use of what they've learned here, at least in terms of their self-employed work. I think as, as you probably know, it's not really common to make a living only doing fine binding and so I don't think that there are very many who I would describe as being sort of more exclusive about that. There are a few who do edition binding, but I would say that it is a bit of a weakness of our program in terms of the way we operate. The kind of work we do in class does not lend itself well to a great deal of editioning skill building. We certainly dig into that and it is a topic that we cover, but perhaps not to the extent that makes it a super easy transition for our graduates to jump into that field... I would say the vast majority are neither of those things exclusively but doing a broader range of work. There are definitely grads that choose to not do any kind of repair or conservation work but do only new binding or some edition work or some more artistic kind of binding in general... I think one thing I would say about that is that it's really difficult for me to give an answer to a question like that because our graduates have pretty unique pathways. They choose kind of their own little ways of approaching it and it tends to be a mix of things. I think

¹¹⁴ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

that, again, what we try to do in this program is to not teach or train people for one job outcome here, we're trying to teach people a broad range of skills. They connect with some [topics] and some topics they're less interested in. Then they pursue working as much with the ones that they like as they can."¹¹⁵

Like the graduates of American Academy of Bookbinding and North Bennet Street School, interviews reported that graduates of the MFA programs ran small businesses, including binderies, art centers, and private practice repair/conservation studios. However, a predominant and common theme found within the graduates of the MFA programs was teaching. Teaching for graduates of these programs is commonly in the context of workshop and/or higher education/universities. The difference between MFA graduates and the graduates of the aforementioned programs may be related to the terminal degree status of the MFA and the requirement of a terminal degree to teach within most colleges and university settings. The specific areas, departments, or schools in which these graduates are teaching was not analyzed within this study. That being said, Professor Leonard of the University of Iowa indicated that many or most UICB graduates teaching within university settings are doing so in adjunct teaching roles.¹¹⁶ This observation reflects larger trends in higher education.

Professor D'Amico described the teaching outlook for those graduating with a book arts MFA from the University of the Arts as follows:

Amanda D'Amico, University of the Arts: "I think any of our graduates that are teaching, at whatever level, are incorporating book binding, for sure. A lot of our graduates got an MFA so that they could teach in higher ed., but they are not necessarily teaching bookbinding courses. I think we see this in the whole field. There's very few bookbinding programs within art programs. Our graduates are just as likely to be teaching foundations or printmaking... They're actually much more likely to be in the foundations or printmaking programs than they are in a bookbinding program. I believe the ones that teach bookbinding are within printmaking programs. So, even in our school, at the undergraduate level,

¹¹⁵ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

¹¹⁶ Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Qualtrics Survey. Personal, August 2, 2021.

bookbinding comes under printmaking. If they already had graphic design degrees, they might be teaching within graphic design departments. Similarly, we have students that, if they came in with photo degrees, they might be teaching in photo departments. That's within higher ed. Within the workshop model, they're teaching bookbinding, for sure. And things that are related to bookbinding like paste papers, suminagashi, or things like that. They are teaching independently out of their own studios, some of them casually, some of them really formally. I know Andrew Huot and Karen Hardy recently joined together to formalize their teaching and created a teaching collective. I don't totally know how it's working but I think Book Paper Thread is their group. They're both alumni of our program. And then we see, at Penland, at Haystack, at Arrowmont we have alumni that are popping up pretty much every summer on those course lists.”¹¹⁷

Independent artistic and craft practice was another prominent career theme for MFA graduates as expressed within the survey and interview responses. The type of work these graduates produce within their respective artistic practices was not directly addressed during this research. However, some evidence of the type of work of some students pursue was noted by the respondents. In response to survey question 23, Professor Chen at Mills College indicated that many of her students are engaged in the production of artists' books. Additionally, Chen describes one of her graduates that worked for her (at Flying Fish Press) for three years, Keri Miki-Lani Schroeder. Schroeder also worked with another bookbinder, Craig Jensen, for a few years to produce editioned bindings. In their independent artistic practice, Schroeder now publishes limited edition artists' books under the imprint Coyote Bones Press.¹¹⁸

Professor Leonard at the University of Iowa also described students maintaining independent artistic and studio practices after graduation. Leonard specifically highlighted the practices of three graduates of the University of Iowa Center for the Book. Mary Sullivan, owner

¹¹⁷ Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Zoom Interview. Personal, July 2, 2021.

¹¹⁸ Schroeder, Keri M. "About." Keri Miki-Lani Schroeder. Accessed August 29, 2021. <https://www.kerischroeder.com/about>.

and operator of Crowing Hens Bindery, is a graduate of the UICB MFA program and maintains an independent practice in Nashville, Tennessee. At Crowing Hens Bindery, Mary produces journals, albums, blank books, stationary, and more. In describing their work, Mary states: “My primary goal is to elevate the status of stationery binding by producing durable, long-lasting handmade books that are a pleasure to hold and use.”¹¹⁹ Other graduates of the Iowa programs working in independent modes can be found around the world. For instance, Radha Pandey and Johann Solberg have founded Halden Bookworks in Norway. Halden Bookworks. “Halden Bookworks is a center for book arts that houses a letterpress print shop, a bookbinding studio, and a papermaking studio. Our mission is to further cultivate the field of book arts in Norway and internationally by offering studio space, host workshops and events, and conducting research.”¹²⁰

Because hand bookbinding education is embedded in more broad contexts within book arts MFA programs within the United States, bookbinding centered or related work being produced by graduates of these programs is often integrated with other avenues or media associated with the book (i.e. letterpress printing, papermaking, etc.).

While it is exceptionally difficult to measure the long-term impact of formalized hand bookbinding educational programs on the field at large, survey question 25 prompted the instructors to give an indication of what percentage of students graduating from their programs remain in hand bookbinding or hand bookbinding encompassing work five years after graduating from their respective programs. The percentages of graduates remaining in hand bookbinding

¹¹⁹ Sullivan, Mary. “About Crowing Hens Bindery.” Crowing Hens Bindery. Accessed August 29, 2021. <https://www.crowinghensbindery.com/about>.

¹²⁰ “About Us.” Halden Bookworks. Accessed September 16, 2021. <https://www.haldenbookworks.no/about-us>.

related work have been listed in a table below. In posing this question, instructors were told that approximations were acceptable within their responses.

Additionally, the reported percentages may be subject to interpretation. For example, while Professor Tedone at WUDPAC indicated that 100% of her students are engaged in hand bookbinding or a related field five years after graduation, Tedone also indicated in her interview that the amount of hand bookbinding skills incorporated into the daily work of conservation graduates is dependent upon the institutional contexts in which they find themselves working (and the level of interest in hand bookbinding expressed outside of their institutional work).¹²¹ Another point that deserves further examination is that of the percentage of graduates from the book arts and printmaking MFA at the University of the Arts still engaged in hand bookbinding related work. Because this MFA program is as much a printmaking program as it is a book arts program, it isn't expected that the majority the graduates of that specific program continue to bind books or incorporate hand bookbinding into their professional practices.¹²² Similar questions can be asked of the other MFA programs included in this study and the overall reliability of self-reporting. However, an estimate of the percentages of graduates engaging, at least tangentially, in some form of bookbinding practice five years after graduation, can assist in forming an understanding of the lasting impact of bookbinding education within the various fields and lines of work integrating hand bookbinding.

¹²¹ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Zoom Interview. Personal, July 13, 2021.

¹²² Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Zoom Interview. Personal, July 2, 2021.

Table 6. Survey Question 25: Percentage of students graduating from each program still working, at least tangentially, within hand bookbinding or related work five years after graduation.

Programs	Approximate Percentage still working in bookbinding or related fields after five years.
North Bennet Street School	87
Mills College, MFA Book Arts	60
University of the Arts Philadelphia, MFA Book Arts and Printmaking	45
University of Alabama, MFA Book Arts	80
American Academy of Bookbinding	85
University of Iowa Center for the Book, MFA Book Arts	60
University of Delaware, WUDPAC, Book and Archives Conservation	100

CURRENT OR EMERGING TRENDS

What trends can be identified in regard to the study of hand bookbinding education within higher education?

The field of bookbinding education, as viewed within the historical contexts described in the first chapter of this paper, presents a field that has undergone much change. These changes include educational shifts such as the number of educational opportunities available to students, the amount of time students devote to learning the craft and art of hand bookbinding, the financial impact of pursuing an education in bookbinding (and craft more broadly), the professional and career outlooks for students within hand bookbinding or tangential programs, the focus of content and academic/artistic interests of current students and practitioners, and innovation in creative and craft technologies. In many ways, these shifts within the field have happened organically over time, often in response to greater societal needs, shifting artistic and craft sensibilities, and the climate of education more broadly. While these changes do not necessarily represent current trends in the field, they do paint a picture of the current issues and themes being addressed within bookbinding education.

Interview questions 4 and 5, “In your experience, has bookbinding education had to adapt to meet changes in larger educational trends?” and “What are the most prevalent trends you’ve noticed in the field of hand bookbinding education?”, sought to characterize current trends that each instructor notices within their work as hand bookbinding instructors at individual

institutions and their involvement within the field of hand bookbinding more broadly. When asking the instructors these two questions a variety of topics and themes were brought to the forefront, including those relevant to the cultures and societies we live in that ultimately provide context for our work. A few of the most identifiable themes brought up when discussing these questions included:

- Economic sustainability within hand bookbinding education.
- Accessibility as it relates to the physicality of hand bookbinding in addition to accessibility within different areas of society.
- Relevant formats of instruction within 21st century hand bookbinding education and what different types of instruction can provide.
- Instructional innovations brought about by the COVID-19 pandemic.
- The shifting focuses and manifestations of bookbinding education within institutional contexts.

Sustainability

One of the most critical issues brought to light when discussing the above listed questions was that of economic sustainability of hand bookbinding education, and by extension, art and craft education more broadly. The cost of higher education has increased substantially over the last half century within the United States.¹²³ Hand bookbinding, because it is often found embedded within university contexts has not escaped this rise in cost. Additionally, even bookbinding diploma programs in craft schools, such as North Bennet Street School, have not escaped rising tuition. While there are scholarships awarded at most, if not all, of the institutions included within this study, the price of studying the craft of hand bookbinding or its related fields is steep. This brings up questions related to how bookbinding or bookbinding encompassing programs are addressing these issues or if there are thoughts about what could make education more economically sustainable for the future of the field.

Both professors Julia Leonard and Anna Embree of the Universities of Iowa and Alabama, respectively, express sentiments of concern for the increasing cost of education. The costs of which present hurdles to accessing training and by extension burdens graduates with large levels of debt. Embree goes on to talk about craft education and external trade models that might be beneficial to examine (i.e. apprenticeship programs and extra training opportunities in

¹²³ Ripley, Amanda. "Why Is College in America so Expensive?" The Atlantic. Atlantic Media Company, September 21, 2018. <https://www.theatlantic.com/education/archive/2018/09/why-is-college-so-expensive-in-america/569884/>.

plumbing, carpentry, electrical work etc.). These structures, at the moment, remain separate from bookbinding education perhaps, as Embree theorizes, because of the large investment costs it would take to get programs like these off the ground. Mentioned in the previous sections of this chapter, the American Academy of Bookbinding's curriculum model (workshops taken at the pace of the individual student) goes a long way toward allowing the student to gauge their personal development in financially responsible contexts.

Anna Embree, University of Alabama: "I'm not sure how sustainable the current university systems and public university systems are right now. Thinking specifically with book arts or book binding, I think that it's getting so expensive for students to attend universities, that it's having an impact on enrollment and on students' abilities to conceive of spending three years in an art program that is so expensive. Like even if there's help. I think that we've sort of tipped the scales at universities on what is sustainable and how many students can access it. I find that really disappointing and I don't think that that's specific to my institution and it's something that I'm seeing kind of across the board. I also don't think that it's specific to graduate education. I think it impacts undergraduate education.

So, how are we adapting? I think we're trying. We're doing everything we can to find external areas of funding and to make sure that our students can be placed and we have a good record of employment so that, students don't come in and think that they'll be spending three years in art school with no opportunities on the other side. But this is something that I think about a lot and I don't have any answers to it at this point. In terms of sort of general trends in craft education, I think this is something that I've also thought about a lot because you have a program like North Bennet Street School which is really a craft program and it's also extremely expensive... I think that there are a lot of students who would really benefit from going to North Bennet Street School that will never even consider the thought of being able to go because of how expensive it is. The American Academy of Bookbinding has a lot of scholarships and I think that's helpful. It's also not a program that you really have to enter and do in a certain amount of time.

So when I think about bookbinding and craft education and kind of the ideal format for that, I don't think that we're adapting yet. I think that there's the potential for a lot of change in the coming years. I mean, I would like to see more opportunities for students to go and work in something that feels a little bit more like an apprenticeship program, a craft center where you have people who are

doing sort of maybe longer-term residencies working with a primary instructor but also other opportunities for shorter-term workshops. I don't really know.”¹²⁴

Julia Leonard, UICB: “I don't think that the educational trends are changing what we're doing very much, I think the one place that it is affecting is how expensive school is. I think that we're trying to respond to that by being more focused on what you are going to do afterwards and can we help you make a plan.”¹²⁵

Worth noting is the scholarships and financial aid provided by some institutions. While forms of financial aid are available within all of the included programs, the WUDPAC program provides a large amount of support for its students through tuition waivers and stipends. Tedone explains the stipends given at WUDPAC in the following email excerpt. Because of the large amount of funding available for students it is possible for them to graduate with no debt from their graduate studies.

However, for conservation education within many of the art conservation programs (SUNY Buffalo, WUDPAC, NYC etc.) there are additional cost considerations that need to be accounted for. The majority of these programs require large amounts of prerequisite coursework in chemistry, art history or anthropology, and studio art. In addition to prerequisite coursework these programs also often require pre-program internships which can sometimes be unpaid. The added prerequisite coursework and internships add to the cost of a conservation education within university-based conservation programs.

Melissa Tedone, WUDPAC: “I believe the current annual stipend is approximately \$23,000, and it covers the academic year. Most WUDPAC students seek paid summer internships or apply for grants to cover their summer expenses. However, thanks to the LACE grant from the Mellon Foundation, LACE majors receive summer funding (usually about \$4,500) so they are able to take unpaid internships if necessary. The LACE Mellon grant also pays for the

¹²⁴ Clark, Kyle, and Anna Embree. Bookbinding Education in America, Zoom Interview. Personal, July 26, 2021.

¹²⁵ Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Zoom Interview. Personal, August 2, 2021.

academic year stipends for the LACE fellows, and also provides some additional professional development funding to cover their travel and living expenses as they complete the LACE curriculum. The LACE Mellon grant covers LACE majors at WUDPAC, Buffalo, and NYU (2 students each per year at Buffalo and WUDPAC, and 1 student per year at NYU).”¹²⁶

¹²⁶ Letter to Melissa Tedone. Thesis Research Continued, Funding for Conservation Programs, September 8, 2021.

After Graduation: Careers and Work in Bookbinding or Bookbinding Related Fields

Bookbinding is a multifaceted craft with footings within secondary and tertiary book related fields. Bookbinding skills are employed by book artists, bookbinders, conservation and restoration professionals, among others. As the tides of cultural and technology progress, adaptations must be made by all including art and craft practitioners. While in the early to mid twentieth century it may have been more common to find work in a small hand bindery or extra-bindery, these opportunities are, for the most part, non-existent within the United States. Only a handful of small edition binderies remain in operation around the country. A few of those businesses include Harcourt Bindery, Praxis Bindery, Book Lab II, and other publishing centered hand binderies such as the bindery at Arion Press. In light of the few and far between employment opportunities within established small businesses, often bookbinding focused graduates of the programs examined in this study open independent binderies or artistic practices. This latter work is generally in combination with other types of work including teaching, repair/conservation work, or artists' book/art production.

Many of the bookbinding focused graduates of these programs find work within institutional conservation labs, whether at libraries, universities, or museums. The prevalence of book conservation work didn't go unmentioned by the instructors interviewed within this study. As discussed in section three of this paper, many of the included instructors indicated that their graduates are working in conservation labs. In my interview with Don Glaister, he describes a

noticed shift toward conservation work within the work of hand bookbinders broadly and by extension of graduates of bookbinding educational programs over the last few decades.¹²⁷

In addressing the issue of sustainability in hand bookbinding education and what institutions can do to help alleviate the burden on students, Julia Leonard at the University of Iowa put a heavy emphasis on assisting with planning and guiding students toward lives and careers beyond the classroom, whether that be in independent artistic/bookbinding practice, working for another bookbinder, or working in an institutional setting. Leonard doesn't play down the challenges of these pathways and strives to express a multitude of options to her students as they plan for their hand bookbinding or book arts futures beyond the classroom.

Don Glaister: American Academy of Bookbinding: "I think there was a big concentration, maybe 15 years ago or something, toward conservation by bookbinders. They were looking for a job and conservation was sort of the way they could do that. So there was a concentration toward that. Maybe it's still there. Although, it doesn't seem it's as much, probably because most or a lot of the conservation jobs have been filled and they're not building new conservation programs in every university anymore like they were. That's my guess, I'm not sure that's actually true."¹²⁸

Anna Embree, University of Alabama: "I don't really know and I think that we're also at this place where we're seeing a lot more people wanting to get back into working in some of the trades. Right, so there's more young people who are thinking about plumbing, carpentry, electrical and all of those types of things. But those jobs are really always deemed very relevant and book binding is something that I think is very relevant and I think there's a great amount of use for it, but it's not in the same as those traditional trades. So, trying to think about how we can maybe work within the models that are being set up for some of these other professions to think about ways to bring young people into the fold of bookbinding, book arts, etc. I think that right now with the changes in technology it's confusing and hard to pinpoint how one would do that without a huge

¹²⁷ Clark, Kyle, and Don Glaister. Bookbinding Education in America, Zoom Interview. Personal, July 29, 2021.

¹²⁸ Clark, Kyle, and Don Glaister. Bookbinding Education in America, Zoom Interview. Personal, July 29, 2021.

investment from a great benefactor. So, this is all to say we're being impacted. I don't know where it's going.”¹²⁹

Julia Leonard, UICB: “I think what might be changing [for the field] is to look at where the actual jobs are. If I'm thinking of my students who clearly are devoted to and focused on bookbinding as their primary thing, for them I feel like we need to do some adapting the people who are coming in that are saying ‘I want to be an artist and I want to be good at all this stuff’ and ‘I want to take that and I want to go out and make work, you know, be an independent studio artist’ I have less concerns for those students. Like, how do we adapt that for the people who want to focus on bookbinding or want to focus on bookbinding and conservation or bookbinding and trade work? I feel like we could work on that. I still think that they're going to face the same problems. It's like, how many binderies are out there that you can get a job at? So you're still going to have to figure out how to be self-employed or semi-self-employed, working for a library, or working for a conservation lab. There's not a lot of binderies that are hiring people so you become a bindery.

... we don't do any business classes, which maybe we should. Or else they exist in the university, so that's a place that I think we could say, ‘you need to take one small business class’ or something like that. That would be one thing I would consider but I also think that for the basics of it, a lot of that's happening in our workshops or in our advanced specific classes. So, Giselle's talking to them about the field of conservation. I tend to talk about what it's like to be an independent binder because I did that for a while, so I get it. But I also didn't really solve the issue of how challenging it is.”¹³⁰

Economic sustainability for bookbinders and bookbinder education will almost certainly continue to remain a concern. However, one of the interviewed instructors, Peter Geraty of the American Academy of Bookbinding, described his thoughts and hopes for developing a ‘business of bookbinding’ component to instruction within their program. What makes Geraty well suited for this type of instruction is his history as a bookbinder practitioner, businessman, and educator. Geraty’s personal business, Praxis Bindery in Easthampton, Massachusetts, is one

¹²⁹ Clark, Kyle, and Anna Embree. Bookbinding Education in America, Zoom Interview. Personal, July 26, 2021.

¹³⁰ Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Zoom Interview. Personal, August 2, 2021.

of several commercial hand book binderies in operation within the United States. Integral to Geraty's thoughts on a business of bookbinding curriculum is instilling binders with the ability to operate with sound business practices including understanding what is necessary to properly manage a business (tax responsibilities and paying employees), covering all costs associated with the bindery, and developing a business plan.

Peter Geraty, American Academy of Bookbinding: "So, my intent was to teach people how to open up a bindery and operate. Therefore you have to know history if you're going to do restoration work/conservation work, and then if you're going to be working on your own, you need to understand how a business runs.

So again, like with bookbinding, I have learned about business, not by being taught but by making mistakes, trying to figure things out, asking people sometimes, but not really having any kind of formal training about how to do this. So with that in mind, I was trying to think about how we could attract students to it because you can't really invite them to pay all the money, to fly to Telluride, and sit in a class in that incredibly beautiful area talking about business for five solid days. It's just not going to work and business can be handled online very easily nowadays. So we started looking into how to do that, and found somebody through AIC who could maybe help us. Turned out to be more expensive than we could afford to handle. We've tried a number of other ideas, none of which have actually come to fruition yet. I even thought about just having a seminar at the GBW standards every year, like a day-long seminar, at least enough to get your feet wet. So this whole thing is still up in the air. What I want is, I want people to understand how to set up and run an organization where you are paying your taxes, you're paying your employees, you've paid for your setup, you know where that money is coming from, you know how to borrow if that's what you have to do, you know how to have at least an informal business plan so you know what you're looking at and then try to figure out how to get the word out, how to advertise, how much money you need to make all of this kind of stuff."¹³¹

¹³¹ Clark, Kyle, and Peter Geraty. Bookbinding Education in America, Zoom Interview. Personal, June 30, 2021.

Recent Innovations: 2020-2021

The teaching of hand bookbinding has and continues to shift over time. Sometimes shifts in instructional format are in response to institutional needs or the availability of resources.

Sometimes these shifts are in response to financial capacities or availability of time. Other shifts come from larger societal conditions, such as challenges faced during the COVID-19 pandemic.

The COVID-19 pandemic has changed the world forever. Hand bookbinding education (and education broadly) hasn't been excluded from its impact. During the COVID-19 pandemic (this is being written while the pandemic is still ongoing) it became important to make a massive shift towards online learning programs due to the health and safety concerns of students, instructors, and community members. While some of the programs included within this study were forced to suspend operations due to various constraints, others were able to find innovative ways to continue instruction. The instructors able to continue teaching incorporated new teaching tools and strategies within their respective programs, though enrollment numbers do seem to decline broadly throughout the pandemic.

For some instructors, the use of audio-visual technologies were vital to continuing instruction, whether instruction was held in-person or online. In the case of North Bennet Street School, Jeff Altepeter used cameras and large television screens for class demonstrations to ensure safe social distancing for in-class instruction. At the University of Alabama, a hybrid approach to instruction was taken. Professor Anna Embree used video as a tool to demonstrate important skills and concepts to students. The results of these efforts created a learning environment that was adaptable to student and classroom needs. While it is uncertain if these

innovations will remain after in-person instruction fully resumes, the innovation of instructors during the pandemic will likely have lasting impact on how hand bookbinding and the book arts are taught for years to come.

Some of the changes to hand bookbinding education that occurred during the COVID-19 pandemic altered the structure of academic curriculums to better suit each student's ability to produce work outside of formal classroom settings. Described by Julia Leonard, classes at the University of Iowa Center for the Book made changes to course syllabi in this way. The cases specifically mentioned by Leonard were the hand bookbinding courses. Instead of learning structures that benefit from having large equipment such as a board shear or nipping press, students were able to produce books such as Gary Frost's sewn-boards binding that doesn't necessarily require studio/bindery access.

In addition to teaching innovations, the COVID-19 pandemic brought about an increase in communication on online platforms. In my interview with Julie Chen, she notes the impact of this increased online communication within book arts communities and the College Book Art Association in particular. This increase in activity also led to many online events, artists talks, demonstrations, lectures, symposia etc. many of which were recorded and are available to book arts and bookbinding interested people.

Anna Embree, University of Alabama: "...it may be a little bit of a blip. Like, the accessibility of information through these online workshops and through these online conferences and so forth. I think that if those types of things continue post-pandemic that could be hugely impactful. But the problem right now is that there's been a lot of change this last year and is that a trend or is that simply out of necessity? Will people want to go back to the old ways of doing everything in person or will there be these flexible formats? I think that they're going to be some pretty major changes in the way that I teach, possibly based on what's happened this last year. I did a lot of videos of demonstrations for students this last year. What we would do is, I would videotape the demonstrations before class and then we'd meet as a group and we'd watch the videos together and have just

stop and discuss what was going on and have supplemental demonstrations in real time if people didn't understand what was happening in the demos. But until this year I had a real hesitancy about posting that kind of stuff or even allowing videotaping of my demos because I really strongly believe that people need to be, present and in the moment when they're taking on information and especially I think hands-on type work. You can't just be sort of listening to what's happening and if you're behind your phone taking pictures. You may not be really watching the relevance of what's going on or understanding the really important points. But having done this and having also made all of my students watch it in real time with me so I knew that they weren't, like, speeding it up or skipping through it or whatever, I feel like there's really a place for that now. A place for students to return and look at what's been done or if a year and a half down the road they're doing something and they think 'Oh, I can't remember how we did that,' to be able to go back and reference it. So it's kind of, I think, opened and broadened the way that I think about presenting this information. It just feels impossible for me to know how that's going to translate once we're back in the classroom and able to sit around and do things in person again. But I'd like to incorporate more of that stuff in the future because I also think that I'd be able to present more information. One of the things that I was doing this last year was presenting supplementary videos too. Kind of taking it further with videos so if somebody had done the structure in the past or they got really interested in it they would have a resource for thinking about how they could incorporate different techniques or their own ideas into those techniques. So, I think that could be a trend but I don't know yet if it is."¹³²

Julie Chen, Mills College: "During the pandemic I did notice a lot more communication in those [online] channels and that's really encouraging. I think that people are kind of maybe reinvigorating or finding it, like, rediscovering why or what they really want to be doing... all the online programming from all the different places that do book art, it has been very exciting to see that people are giving studio tours and these little virtual workshops. Like Hamilton Hang and then the San Francisco Center for the Book had 'Shelter In Studio'. There's just so much more programming online for book art than there ever was. People are posting their recordings on YouTube or whatever. Students now can find all kinds of stuff where it used to just be people who happened to post on YouTube who maybe didn't really even know what they were doing. They would post these bookbinding demos and you'd look and go 'what are they doing?'. But now we have people who have skills and who are posting more things online. It's really

¹³² Clark, Kyle, and Anna Embree. Bookbinding Education in America, Zoom Interview. Personal, July 26, 2021.

been exciting to see that happen over the pandemic. Just to see, you know, more of that content goes up.”¹³³

¹³³ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

Accessibility

In discussing trends within hand bookbinding education, Amanda D'Amico of the University of the Arts brought up accessibility as something that she has noticed a more prominent focus on in the last few years. Additionally, the accessibility of education within the field of hand bookbinding was something brought up by a number of the interviewed instructors. Accessibility, as it pertains to hand bookbinding can be applied to many different contexts. In the current environment of hand bookbinding education, there are a number of socially relevant and timely categories in which accessibility is being discussed or improved. Some of which include physical accessibility for those with disabilities, accessibility in terms of socioeconomic and societal status, and the availability of training opportunities.

In regard to accessibility in the context of those that face challenges with hand bookbinding materiality and skill, certain fine motor skill operations might present hurdles to a student's ability to make books. Being able to perform all of the physical operations required to bind a book is critical to being able to study bookbinding from a production context. Professor D'Amico described a situation in which a student of hers with some difficulty manipulating bookbinding materials was able to bind a book through the aid of alternative tools and techniques.

Amanda D'Amico, University of the Arts: "I had a student, not at the University of the Arts, that had limited mobility and I had to think... It

was really an interesting experience. They were like, “I don't think I can do this.” and I said “I think you can. Here's these extra tools I'm gonna bring in. Here's these other things we're going to try.” and they bound a book and we're really excited about it. So I'm wondering whether I mean I think the issue of accessibility is happening everywhere. Particularly in higher ed but I think probably just in our culture right now and so how that relates to bookbinding, especially because it's so tactile.”¹³⁴

Workshops represent a widely used educational format within hand bookbinding and book arts education. Occurring in a variety of public and private contexts, hand bookbinding or related workshops are available at craft schools such as North Bennet Street School, the American Academy of Bookbinding, Penland School of Craft, Haystack Mountain School of Crafts, John C. Campbell Folk School, among others. Additionally, this type of educational format occurs in book arts centers and smaller community programs around the country such as the Center for Book Arts (New York), Minnesota Center for the Book, the Kalamazoo Book Arts Center, Pyramid Atlantic, and the San Francisco Center for the Book.

While there are serious concerns regarding the position of workshops as a student's primary means of education within the field, shorter term opportunities have the ability to provide access for those that would otherwise be unable to learn hand bookbinding skills because of the cost and time commitment required to attend all but one of the programs include within this study. As described earlier, the economics of pursuing an education in hand bookbinding within the United States presents a serious barrier to access for many potential students. While not ideal for a streamlined education in hand bookbinding, workshops can provide an economically accessible way into the field.

¹³⁴ Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Zoom Interview. Personal, July 2, 2021.

Amanda D'Amico, University of the Arts: "I've wondered and I've talked to people about whether some of the more apprenticeship kinds of models or certificate programs like at the Minnesota Center for Book Arts or the certificate program at Penland. I know people that have gone through both of those kinds of [programs] [or] that have adopted those programs over getting an MFA and it seems that it's maybe just a less of a commitment, but there's a lot of the same instructors and a lot of the same just experienced teachers and you know depth of knowledge in the field, so that's something that I'm interested in. Places like Penland, Haystack, and Arrowmont and institutions like San Francisco Center for Book Arts, Minnesota Center for Book Arts, Center for Book Arts [New York City], if those places will maybe be more accessible to people than a full-on master's degree?"¹³⁵

Another serious accessibility concern that is worth mentioning in this study is the accessibility of education within the field of book conservation. Book conservation is separate from the field of bookbinding but their historical and craft linkages make the two areas of study somewhat inseparable. The barriers to education that prospective conservators face may surpass those of the other hand bookbinding related or tangential fields of study described within this paper. These burdens relate more specifically to time commitments rather than financial obligation, as noted in the sustainability section above. The included book conservation representative program, WUDPAC, offers scholarships/financial aid which makes attending their program more monetarily accessible. That being said, many contemporary book conservation programs require an enormous amount of prerequisite academic coursework in art history, studio art, and chemistry as well as pre-program internships (often these are unpaid or only provide meager financial compensation). Many of these prospective students are often required to apply more than once to their desired programs in order to be admitted. The costs incurred during the attainment of program prerequisites and living while being paid minimally or not at all in

¹³⁵ Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Zoom Interview. Personal, July 2, 2021.

internship settings contribute to a student's overall accumulation of debt unless other funding sources are available. This is exceedingly troubling given the amount of education needed to enter the field and the expected salaries of book conservation professionals can expect to earn in the profession. Another impact of the high bar of entry to the field of conservation is the lack of diversity given that social and family networks provide more affluent students with opportunities to pursue requirements that might otherwise be unattainable for students without the option to receive outside support. This sentiment is not only expressed in regard to conservation education but is applicable to higher education more broadly. Jeff Altepeter expresses some of these overarching accessibility concerns in the following interview excerpt:

Jeff Altepeter, North Bennet Street School: "People kind of are funneled into these things in a very specific way. The master's programs are just the same as our program here, just the same as AAB, or any university-based programs. I mean people don't come to those things haphazardly, they're kind of funneled into those things based on their life experience and what they've been exposed to up to that point. You know, I pick on the [conservation] master's programs just in the sense that it is such a narrowed down kind of thing. At that point, I mean, by the time you get to that point you have had to jump through a billion hoops and that starts really early on. People have had to make the right decisions back in junior high for what they want to do. It's going to be a slow process towards any kind of diversification of our field[s] if that's the only way into it, right? So I'm picking on them in an unfair way though. It's true for any higher education for that matter, and any education. It's ironic to me that people are learning to get into what I consider trades, I mean I consider book conservation a trade too frankly... I do. But I mean it's ironic that it's become something that seems like, I don't know, only people who study to be a doctor are gonna do this. I think it's a problem."¹³⁶

¹³⁶ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

Inclusion

Are bookbinding educational opportunities welcoming and encompassing a diverse range of voices and the study of cultural, theoretical, and societal perspectives? In many ways, hand bookbinding education as it exists in the variety of separate disciplines can provide a meaningful platform for a diverse range of voices to be expressed and culturally relevant topics covered. The topic of bookbinding as a craft and art within contemporary degree and diploma awarding programs comprises a depth of knowledge spanning material, spatial, mechanical, and scientific understandings in juxtaposition and integration with historical, cultural, and human meanings. As we continue to progress as a field and society, hand bookbinding education continues to find ways to be more inclusive.

Critical to the discussion of diversity is the topic of DEI or diversity, equity, and inclusion. DEI has and continues to be a critical point of discussion within our global society, including hand bookbinding, bookbinding education as it exists in degree and diploma awarding institutions, and professional organizations related specifically to hand bookbinding. Many, if not all, of the institutions included within this study have higher institutional initiatives or strategic objectives related to promoting DEI values within their missions. In addition, goals have been established within the professional organizations that support hand bookbinding related education, such as the College Book Arts Association or the Guild of Book Workers. The College Book Art Association has formally expressed its support of DEI values in addition to

publishing statements of solidarity with Black Lives Matter initiatives and the Asian American and Pacific Islander communities.¹³⁷

Within the programs examined over the duration of this study, DEI values can be found within program structures and course offerings. Some of the interviewed instructors made it clear that a diverse range of topics and cultural perspectives were included within their teaching. For instance, Julie Chen described the incorporation of non-western and Asian book structures within her curriculum.¹³⁸ Other programs offer the inclusion of non-western craft traditions within their bookbinding or bookbinding tangential curricula. The University of Iowa Center for the Book's Japanese papermaking course offerings illustrate inclusive curricula within the examined programs.¹³⁹

That being said, more work may be needed to bring a more inclusive range of voices into the field. Many of the hurdles to establishing an inclusive set of voices within hand bookbinding education, and subsequently the field of hand bookbinding stem from administrative or financial barriers. As mentioned earlier, the financial barriers to achieving a more diverse and inclusive field should not be overlooked. The increasing costs of education limits opportunities to those that can't afford them because of a lack of independent wealth, a social safety net, or other factors.¹⁴⁰

Julie Chen, Mills College: "...thought of another thing that gives me hope for the future of the field: I was recently on a panel to choose artists in residence for Center for Book Arts in New York and I was very happy to see a very impressive level of racial, cultural and gender diversity among the qualified applicants. To me, this speaks to a growing interest in the book within many

¹³⁷ "Diversity: Equity: Inclusivity : Transparency." College Book Art Association. Accessed September 5, 2021. <https://www.collegebookart.org/Diversity-Equity-Inclusivity-Transparency>.

¹³⁸ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

¹³⁹ "Book Arts, M.F.A." Book Arts, M.F.A. University of Iowa. Accessed August 22, 2021.

<https://catalog.registrar.uiowa.edu/graduate-college/center-book/book-arts-mfa/#requirementstext>.

¹⁴⁰ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

different demographics both in the US as well as internationally. That is surely a hopeful sign!”¹⁴¹

Jeff Altepeter, North Bennet Street School: “I think the only other thing I would say is that we have been concerned for years about diversity, equity, and inclusion in all of our fields and the ones that we train for here at the school and our school itself in that almost all of these trades that we work with here have some pretty dominant cultures occupying many of the positions in the field. There is, I think, a very overdue look happening in education, in the trades, of equity and inclusion. And so I'm happy to say that we have undertaken some pretty serious work here at North Bennett on that and I hope that we can find ways to expand access and interest. I mean part of it is simply that people need to be able to see themselves working in this field and so I'd like to think that we're coming up with some ideas to make that possible in addition to making education about the opportunities more accessible and how people feel welcome here at the school...”¹⁴²

¹⁴¹ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

¹⁴² Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

Instructional Scope & Academic Trends

In the previous sections of this thesis, I've tried to identify the contexts and instructional formats contemporary hand bookbinding education resides in alongside a general overview of the range of subjects taught within hand bookbinding or hand bookbinding related education. The skills, techniques, and concepts taught within the included programs offer students a wide range of possible learning outcomes. Contemporary hand bookbinding education has evolved greatly since the development of early formal educational opportunities (i.e. apprenticeships or technical school programs) in hand bookbinding within the United States and other countries (notably early and mid-20th century Europe). The range of topics covered today speaks to the breadth of the field and how bookbinding skills, knowledge, and historical understandings are being applied by current practitioners. Hand bookbinding instruction today, while still incorporating logical sequences of craft instruction building from basic material competency through refinement of applied material, craft, and theoretical knowledge, encompasses a range of additional focuses beyond imparting the singular set of skills necessary to bind a book. Within this periphery of technical instruction lies artistic and personal expression alongside an exploration of the craft's place within contemporary artistic modes.

Hand bookbinding today is often found embedded within other broader areas of study. Even for programs devoted to the craft of bookbinding, contextualization through historical research, artistic exploration, or the incorporation of technology within the form or production of the book has become critical to contemporary discourse. In some ways these shifting contexts

have added to the ebb and flow of discussions surrounding materiality and craft versus concept and theory as it relates to fine art and the physical book. This latter discussion ultimately underscores the relevance of the book form and the marriage of form and concept through conceptual, historical, and/or scientific groundings.

A common trend found within all of the included programs within this study is the inclusion of historic book structures within at least some part of the bookbinding curriculum. The inclusion of historic structures within independent curriculums often takes the shape of model making. In the case of the WUDPAC program, students complete a series of models in a workshop setting. These models range from case bindings through wooden boards gothic models.¹⁴³ Classes specifically related to the study and of historic book structures are also present at the University of Iowa Center for the Book, the University of Alabama MFA book arts program and the American Academy of Bookbinding.¹⁴⁴ At North Bennet Street School historic bookbinding structures are woven into their curriculum through individual assignments within the sequence of instruction.¹⁴⁵

Jeff Altepeter, North Bennet Street School: “While I said that the course content here has not changed dramatically over the years, one of the things that I think has been a trend that has happened, I know because I have pushed it in my department, is much more of a focus on historic techniques... So we've always made a history series of historic binding structures here at North Bennet Street School but earlier in the program it was a little more general, a little more like ‘here's a general style of binding’. And I think here at North Bennet, and what I see in a lot of other situations as well, is people really dig into historic models. So I think that's a really interesting area...”¹⁴⁶

¹⁴³ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Zoom Interview. Personal, July 13, 2021.

¹⁴⁴ Julia Leonard, "Historical Book Structures, UICB4290" (syllabus, University of Iowa, Iowa City, Iowa, 2021).

¹⁴⁵ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

¹⁴⁶ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

Balancing the prevalence of the study of historic structures within contemporary hand bookbinding education, an increasing amount of emerging technology has been introduced to coursework offered in the various bookbinding related programs. Bookbinding and bookmaking more broadly has been and continues to be a discipline that finds innovative uses of societally relevant technologies and tools. While interviewing Amanda D'Amico of the University of the Arts, D'Amico described one of the courses she teaches, titled *The Digital Province*, in which students are required to integrated computer-based composition and graphic tools into their book making process, most notably in the production of printing plates (whether offset or photopolymer).¹⁴⁷

Examples of such integration of technology within hand bookbinding related instruction can be found in the work produced by students graduating from some of the programs included within this study. The artists' book *Crucial Perimeter-2* (2014) by Islam Aly, professor and researcher at Helwan University, Egypt and graduate of the University of Iowa Center for the Book consists of a Coptic style binding with wooden boards and sewn endbands.¹⁴⁸ The edges of the textblock have been laser engraved with Arabic texts creating a burnt paper design with striking visual contrast. Another example of technology evident in hand bookbinding related work produced by graduates of the programs included within this study is the book, *'ONIPA'A* (2012) produced by Allison Leialoha Milham, proprietor of Morning Hour Studio and graduate of the University of Alabama's MFA book arts program.¹⁴⁹ *'ONIPA'A* incorporates laser cut

¹⁴⁷ Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Zoom Interview. Personal, July 2, 2021.

Amanda D'Amico, "GRPR*671*01 The Digital Province", (syllabus, University of the Arts, Philadelphia, Pennsylvania, 2018).

¹⁴⁸ Aly, Islam. *Crucial Perimeter-2*, 2014.

¹⁴⁹ Milham, Allison Leialoha. *'ONIPA'A*. Morning Hour Studio, 2012.

chipboard as a design element and stencil capable of being used. The laser cut portrait of Queen Lili'uokalani is underlaid by letterpress printed hand-written script.

The use of various technologies within the programs included within this study don't stop at laser cutters or plate makers. When interviewed for this study, Julie Chen identified various technologies and their adoption into book making practices as being an important trend in the development of contemporary hand bookbinding and hand bookbinding encompassing education. Being integrated heavily within Chen's Mills College curriculum is the Risograph because of its accessibility and low barrier to entry for both graduate and undergraduate students. Chen describes the observed technological trend:

Julie Chen, Mills College: "I would say there's more use of technologies that weren't available earlier, like laser cutting, cnc routing, 3d printing, and things that are kind of taken from other industries or other fields that book people are starting to use more and more which I think is a good thing. One of the things that we have now at Mills is a [Risograph]... The Risograph has become very popular, especially in the bay area, in the tech world, for some reason. Google and Facebook have Risograph printers. I haven't seen it because I've never visited their campuses but I know people who maintain their machines and teach workshops there. I really felt like it would be a great thing for us to have, partially because the undergrads don't or can't use the printing presses because we have only three printing presses. So, unless they're in a printing class they can't do it. So, we needed an alternative way for them to actually print stuff on pages that they can turn into artists' books and so we got the Risograph. A lot of schools who teach book art as part of their curriculum also have gotten these in the last five years or so and so everybody's making Riso work now. It's a good segue into alternative publishing because if you go to the art book fairs there's a lot of Riso work and the students that go can, I think, really relate to this idea of, you know, 'You can make these books. You don't need to learn how to set type. You don't need to have this giant machine.'. You still have to have access to a Risograph but it seems a little bit more accessible to people...

So yeah, we don't have a lot of the high-tech stuff at Mills. We don't have a laser cutter, we don't have a 3d printer, but that's something that I've been noticing in other programs. The thing that we have that other programs don't have is the Riso. People are getting those and so I do think that there is more of an embracing of newer technologies... I kind of wish that we had more capability in

my program, to incorporate digital technology more firmly, because I think it would be good for the students to have that under their belt. But there's like a little bit of a gap. Yes, you can do it but we don't actually teach it formally. So they [the students] learn from each other and they figure out how to do stuff. But anyway, the thing I would say is that trends towards newer technologies and adapting them for bookmaking [can be identified].”¹⁵⁰

Artists’ books make up a significant part of how hand bookbinding is being employed in practice and, in turn, within bookbinding education. The MFA book arts programs included within this study generally encompass a range of artistic and craft areas of study including letterpress printing, hand bookbinding, papermaking, calligraphy, and book history. The type of books produced by graduates of the MFA book arts programs often falls into the genre of books referred to as the “artists’ book”, a term that has been and continues to be difficult to define. Clive Phillpot, former head of the library at the Museum of Modern Arts, describes the term “artist’s book” as being used in a “very haphazard” way.¹⁵¹ Phillpot goes on to loosely define artists’ books as “...distinguished by the fact that they sit provocatively at the juncture where art, documentation, and literature all come together... one of the characteristics of the field is it’s mongrel nature. It is populated with many subspecies and hybrids and ultimately dissolves easily into the larger universe of books, pamphlets, and magazines. What really characterizes artists’ books is that they reflect and emerge from the preoccupations and sensibilities of artists, as makers and as citizens.”¹⁵²

¹⁵⁰ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

¹⁵¹ Lauf, Cornelia, and Clive Phillpot. *Artist-Author: Contemporary Artists' Books*. 31, New York: Distributed Art Publishers, 1998.

¹⁵² Lauf, Cornelia, and Clive Phillpot. *Artist-Author: Contemporary Artists' Books*. 33, New York: Distributed Art Publishers, 1998.

While not explicitly mentioned within Phillpot's analysis and description of the genre known as artists' books, the craft of bookmaking and hand bookbinding has increasingly become a vital component of contemporary artists' book making practices. The structure of the physical book, within the broadly defined category of *artists' books*, has been a loose constraint since the genre's inception. The 20th century transition to commercial and more radical modes of artistic production in the world of book arts and artists' books saw the rise of more economical and democratic modes of book-centered expression which continued through the latter half of the twentieth century and into the twenty-first. Throughout this time, an undercurrent of craft in hand bookbinding continued, emerging within a more unified yet diverse field of book and artists' book production, later found within the solidification and distillation of late twentieth century institutionally based book arts programs in which multiple crafts were (and are) taught in service of greater conceptual or arts based exploration.

While interviewing the instructors included within this study, it was clear that artists' books play an increasingly significant role within hand bookbinding education and many students have an interest in producing artists' books. All of the MFA book arts programs included within this study have specific coursework devoted to the creation and development of artists' books and the American Academy of Bookbinding also explores artists' book production in at least some capacity. At Iowa and Alabama, independent artists' book specific classes supplement and inform student artistic development in combination with craft-centered coursework. At Mills College and the University of the Arts, there seems a more integrated approach to making books with artistic intent.¹⁵³

¹⁵³ "Academic Catalog." Mills College Catalog | Master of Fine Arts in Book Art. Accessed August 22, 2021. <https://catalog.mills.edu/graduate/programs/book-art/mfa-book-art/#requirements-text>.

Amanda D'Amico, University of the Arts: "... an important characteristic of our program versus other places that you might go to study bookbinding is that we're really putting it in the context of a fine artist. So our students might choose to go off and do many different things after graduation but the context in which they're learning bookbinding is to make artists' books."¹⁵⁴

Julia Leonard, UICB: "... we have artists book courses that are [special] topics. Those classes tend to be taught by four different instructors, sort of in a sequence. So each of us teaches once every four semesters or once every three semesters, coming at [artists' book production] with different approaches. So one person is looking at it from the perspective of writing for artists' books and how that's different from other kinds of writing. You know, how you utilize the artists' book and that form to affect the way that you're writing. Other people... we have Emily Martin who does a lot of movable and pop-up structures so she'll often be coming from the structure to the concept as opposed to coming from the concept to the structure [perspective] and trying to make room for both of those things to happen within those contexts. So those classes tend to have a focus on thinking about those two things in tandem. I really think of it as three things but those things in tandem, as do our workshop classes. So, the students all have to take three semesters of graduate book art workshop and that's a conceptually based class that's critique based. So, in there is the place where all of the things that are going on, the papermaking, the printing, the calligraphy, the book studies, and the bookbinding, come together. You're having conversations with people who have focuses on one or all of those areas"¹⁵⁵

Don Glaister, American Academy of Bookbinding: "The shift that I see in the last maybe, I don't know, decade is toward so-called artists' books. People are

"Book Arts & Printmaking, MFA." Program: Book Arts & Printmaking, MFA - The University of the Arts - Acalog ACMS™. Accessed August 22, 2021.
https://catalogue.uarts.edu/preview_program.php?catoid=24&poid=3309&returnto=5481.

"Book Arts, M.F.A." Book Arts, M.F.A. University of Iowa. Accessed August 22, 2021.
<https://catalog.registrar.uiowa.edu/graduate-college/center-book/book-arts-mfa/#requirementstext>.

Julia Leonard, "UICB:4205 * Artist Books", (syllabus, University of Iowa, Iowa City, Iowa, 2021).

Sarah Bryant, "BA593: WORKSHOP IN BOOK ARTS: ARTIST BOOKS FALL 2020", (syllabus, University of Alabama, Tuscaloosa, Alabama, 2021).

¹⁵⁴ Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Zoom Interview. Personal, July 2, 2021.

¹⁵⁵ Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Zoom Interview. Personal, August 2, 2021.

making more of them. I say so-called because I don't really know if I've ever heard a definition of an artist's book that made any sense. Now most people don't want to try and define it which is fine anyway. I think artists' books are art objects on the inside and outside. Maybe there isn't a difference between the inside. You know those kinds of books, people are making more and more. That is becoming more popular where the craft of bookbinding and book making as we have known it is less important, it's less of a thing. I don't mean all of them are sloppy or anything like that but it's just not what they're about. So I see that in terms of students who want it, like at the University of Utah, you know. There's a whole lot of that, artists' books. And also in Iowa. I don't think that was the case 15 or 20 years ago at such a level. You know, with such high numbers of professors and students being interested in that... [At the American Academy of Bookbinding] we're not on the cutting edge of book making in terms of [the artists' book] form so much. I'm trying to make it so that we're on the cutting edge of bookbinding in terms of craft and adventure.”¹⁵⁶

The practice of making handmade books in the context of artists' books and more generally the artistic mode's place within hand bookbinding education also brings into sharp contrast the ebb and flow between concept and craft as it relates to hand bookbinding and other modes of craft exploration. A theme that emerged in my discussion with Julie Chen was the divergence and convergence of craft and concept within the book arts more broadly. Chen indicated that during her earlier years within the field there seemed to be a shift away from traditional crafts and craft media in favor of the conceptual merits attributed to artistic expression. Chen noted that there seems to be a resurgence of, and embracing of, traditional craft media within the art world, including the production of artists' books. Perhaps this ebb and flow occurs because of the emergence of newer technologies that take the spotlight from other more established crafts. This theme wasn't addressed by others included within this study, however, a rise in appreciation for craft work and the production of objects, whether artistic or utilitarian, by hand might be observed more broadly within our current American (and perhaps global) society.

¹⁵⁶ Clark, Kyle, and Don Glaister. Bookbinding Education in America, Zoom Interview. Personal, July 29, 2021.

Julie Chen, Mills College: “In thinking back to the last 30 years since I was a grad student until now... it's interesting, there was a period when it was much more moving towards conceptual work but I feel like the craft element is being embraced again more recently and I think it's because we spend so much time in front of screens that people are much more interested in the physical object whereas before screens there was more of this fascination with the non-material art experience. I'm not saying that there isn't now, but I think now that we have so much of that. It's sort of like ‘okay, let's go back to the... you know, let's make an actual thing that we can interact with’. So I think it's sort of like... comes and goes. But in my own teaching practice, craft has always played a really big role. But it's never been only craft partially because of the program I teach in, but also in my own studio practice. Craft is really important but it's not, like, the only thing or the main thing. It's one of the things and it has to work in tandem with all the other important things and if they're not all working together it's not gonna, you know... sort of like assembling a bicycle... You can have all the parts but if it's not all put together correctly you're not going anywhere. So, you can learn this and you learn this but you have to be able to put it together and so I think that's something that's always been important to me”¹⁵⁷

¹⁵⁷ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

FUTURE THOUGHTS

What is the future of hand bookbinding education?

The last question asked of each of the instructors included within this study posed this very question. The responses from each instructor ranged from uncertainty, primarily concerning continued institutional investment (mostly regarding college and university budget models) to optimism about diverse and thriving programs where students can continue to learn hand bookbinding techniques and skills in a variety of contexts and disciplines.

Of the concerns surrounding university and college budgets and institutional investment, the place of bookbinding education as embedded within greater liberal arts contexts could possibly be in danger if book arts MFA programs were to be discontinued or dissolved in the future. Reduction or elimination of hand bookbinding education within broader book arts higher educational contexts would eliminate the connectedness and integration of arts and humanities disciplines directly within the study of the handmade book. Those specific disciplines that come to mind consist of, not exclusively, such things as creative writing, the visual arts, as well as scientific and historical study as they pertain to the cultural and material qualities embedded within the book structure or through content expressed in book form.

An integral component of the discussion surrounding the future of hand bookbinding education within higher education is relevance. The pressure felt on book arts MFA programs is not new. Over the years the other programs, such as the graduate book arts program at Columbia

College, Chicago, have shifted to models less grounded in craft practice. Another place where continued relevance in 21st century educational practice could be underscored is in the rise of online educational opportunities. When sharing her thoughts on the future of hand bookbinding education, Anna Embree brought up the recent upswing of online education opportunities spurred by the COVID-19 pandemic. At present, it is unclear if these online initiatives will remain but Embree emphasizes the need for book arts education to remain present and engaged in online formats as a way to keep abreast of the educational needs not just of 21st century students and educators, but of the field of hand bookbinding at large. This emphasis is and will continue to be an important means of drawing new professionals to the field and highlighting work being done by practitioners, scholars, educators, and researchers within hand bookbinding and the book arts more broadly.

A more positive outlook for the future of hand bookbinding can be found in the diversity of expression and modes of production within the field at large. Julia Leonard refers to an increasing agreement on the inclusion of multiple forms of bookbinding and book arts work within the national and international book arts community as well as in professional book arts and bookbinding related organizations. During her interview, Leonard highlighted the increased acceptance of bookbinding works within organizations and events including such as The Society of Bookbinders exhibitions or the Guild of Book Workers that would not have been included in decades past. Jeff Altepeter makes note of the increasingly diverse opportunities for those studying bookbinding, referencing the ability for those studying bookbinding to develop careers and interests that are relevant to their individual interests within the field rather than be tied to work that might otherwise be less fulfilling.

Ultimately, concerning the future of the field of hand bookbinding and book binding education, community was and is the most important connecting element. This sentiment was expressed during my conversations with the instructors interviewed throughout the course of this study. The importance and relevance of community is visible in the connectedness that was expressed when the interviewed instructors spoke of their colleagues and of larger organizational and craft ties, such as the Guild of Book Workers and College Book Art Association. Paper and Book Intensive was mentioned repeatedly as a place with an abundant willingness to exchange and share ideas and information. The sharing that takes place at Paper and Book Intensive is between instructors and students, from student to student, and from student to instructor. Cross-pollination of ideas and the refinement of hand skills are at the heart of Paper and Book Intensive programming and everyone contributes and learns from one another.¹⁵⁸ Often students will later return as instructors thus perpetuating the theme of community enrichment and personal growth.

There is a continued interest in the US for learning and practicing the craft of hand bookbinding. The future is uncertain, but a shared optimism can be gleaned from the continuation of educational opportunities within the field of hand bookbinding and its associated disciplines. Will hand bookbinding education remain the same? It is impossible to know. However, as long as people are interested in the materiality of the handmade book and its history, there will likely be those with the desire to study hand bookbinding regardless of the format or contexts in which they study the craft.

Included below are longer excerpts from the conducted interviews concerning the future of hand bookbinding education. These longer excerpts are included to document the voices of

¹⁵⁸ “Paper and Book Intensive.” Paper and Book Intensive. Accessed September 8, 2021. <https://www.paperbookintensive.org/>.

current hand bookbinding educators and convey their thoughts concerning the future of the craft through education as well as artistic and craft practice at this moment in history.

Julia Leonard, UICB: “I would say, if I had to think of something in my 20 years of being in the academic piece of it, is that I think that it's become more flexible. Like, what would be an example... the Society Bookbinders. You know, fine binding or design binding competition. There's work that's going into that that would never have been in there 20 years ago. So I think that in some ways our ideas of what fine binding is, or what book binding can be, or what should be included, or how we consider technique, I think there's shifts there. And sometimes I think there are shifts that aren't good or are not so great. Sometimes I think they're good. I think they're opening up the world. When I first got into this field I went to this conference in New York and the book binders were over here and the book artists were over here and the other people were over here and they were all mad at each other. The fine binders thought the trade vendors were hacks and everybody thought the book artists were terrible and I'm going, ‘You guys, we are so small. I think it'd be a good idea to get along a little better.’ I think it's because everybody was feeling very threatened. It was present in the Guild, I saw it there too. Like, that the Guild was going through a personality transformation where they had to decide who they wanted to be and who they wanted to represent. So I think one thing that's happened is that the field has broadened, right? And there's an openness to a lot of approaches, and that I think is good. I think it would be great to see that happen without lowering standards of skill, which I think can happen. I see work out there that's not so hot right. We all see work out there that's not so hot but I feel like you could say that about anything, watercolor, weaving, whatever, and for some reason with bookbinding we are more offended by it. Because we're so small we feel like we're always trying to prove ourselves to the world. That's, I think, that might be it. I think that there's more flexibility.

Then the other thing I think that's a prevalent trend, that I really love, is adaptation. So, watching things like Gary Frost's sewn-boards binding catch beyond that tiny little world of conservation or that tiny world of high-end edition binding. Like, that is a binding that is of the 20th century. It didn't exist before or wasn't named. It existed in different forms or the way the drum-leaf binding becomes something that becomes a known describable structure that serves the needs of the 20th century and the 21st century... So I kind of love the adaptation and innovation that's going on with binding. Someone like John DeMerritt too, he's a great example of someone who's like, ‘All right, how am I gonna solve this problem with the skills that I have and new materials or new thinking?’. So that's exciting to me. That piece of it is really exciting.”

...

“I have some concerns about [the future]... the cost of [education] and the bean counting that's going on in state institutions. So, there's a lot more, as everybody says, ‘butts and seats’ counting. Like, our budget has shifted completely. Instead of being what I believe a liberal arts budget should be, which is that things don't have to pay for themselves, that's not what education is about. It's shifting a lot. So, we're under a budget model now where the number of students we have should pay for us. That's inconceivable, right. There's no way that can happen because you can't have 200 people in a book binding class, you know. So that's a big worry for me. In the state institutions, especially those that are hurting for money or whatever kinds of decisions they're making, there's a much more product-granted outcome approach opposed to a liberal arts approach. That we want educated individuals in our society who know a lot about a lot of things and then can go do something with that in their minds. So that worries me a little bit in that way. But at the same time the explosion of other ways to learn is continuing, you know. Like the Penlands, the PBIs, Haystack, and Anderson Ranch and the smaller little book arts spots that are opening up all the time. It's kind of amazing, right? That there's enough interest and enough excitement about it that it's exploding in this way. Then with the internet there's more ability for those institutions to raise the bar on what they teach. Like when I was first at Penland you wouldn't have had an advanced binding class there and now you could. You could have a traditional binding class at a place that wasn't doing that 20 years ago. So that's pretty exciting and in all honesty I'm perfectly happy if the way that binding goes is to leave the academy. I don't want to see that happen but if it does happen I don't think that the ability to get that training will go away...

I know the most about Alabama and us. What I think we have over say, some place like North Bennett or American Academy, is that [we are] within the context of liberal arts and you're getting exposed to these other things. Like, if I know that somebody wants to be a bookbinder and that's all they want to do I would like to see them go to North Bennett because they're going to be happier there. They'll get the bench training, they'll get the skills, they'll get historical context within the field of bookbinding. But they won't get the context that I think you got at Alabama or what our students get, which is that it's in relationship to these other art forms and these other kinds of study. Whether that's library science, material culture, or whatever and that would be a big regret for me if that went away.”¹⁵⁹

Julie Chen, Mills College: “I hope it continues. I mean it's scary because, one by one we've been losing the MFA programs like Columbia College... I mean

¹⁵⁹ Clark, Kyle, and Julia Leonard. Bookbinding Education in America, Zoom Interview. Personal, August 2, 2021.

the school's still open but the program is kind of defunct at this point, the book art program. Then the Mills program. Unfortunately, because Mills is going through a lot of transitions and we're potentially going to merge with Northeastern University, it's really unclear whether the book art program is going to survive. I mean, we have no idea because it depends on if the merger goes through. I mean, it's not really a takeover but we would be subsumed by this larger university and of course they have their own agenda... We don't know, like, will they keep the MFA program at all? Will they keep the undergrad program? We do have an endowment that we got a few years ago which hopefully will help keep book art alive in some form in the new iteration of the school but it's really not totally clear at this point what's going to happen. But I would hate to lose the MFA program because I really believe in book art education and I believe that it's a really valuable way to approach art making. I don't want to see it... go down... or get less. There's only a handful of programs now so every time you lose one the whole field is kind of like 'Well what are we building?', you know? Who are going to be our future educators and future practitioners if they're not able to get their MFAs? And so yeah, I really want to see it continue. For me, again, personally it's part of, like, sort of the study of artists' books in general. But I also hope that schools like North Bennet Street and the American Academy of Bookbinding are able to also continue so that there are practitioners in those areas that are much more focused on technique and craft. So I think the whole picture, it's really important that the field of book making continues. But, I think that the centers for the book are really important and they're really, in their various ways, forwarding the study of book art. That helps sort of keep it going or going out into the community. But I do really feel... of course I'm biased because I teach in the graduate program... but learning, spending those two years or three years. Our program's two years, but to really focus on that study at a high level... if we start losing that I think it's really going to be bad for the field in general, you know? Because we need some people who are really devoting a big chunk of their lives to learning this stuff and not just going and taking workshop after workshop. Because I think you can learn a lot at the San Francisco Center for the Book but how are you going to put it all together? How are you going to take those skills and really forward some kind of new ideas or new way of looking at art or art making without formal education? I do respect the certificate programs... The one I know the most is the San Francisco Center for the Book because it's right here. I know a lot of people who teach in it. I think they're doing a great job but I also think without the graduate programs it's like you're missing part of the big picture in the book art field. And so I'm kind of scared about the future. But I hope that even if our program doesn't survive that somehow maybe new programs will

emerge, or the ones that are still in existence will bounce back from the pandemic and not... not end up kind of getting crushed from it...

So anyway, I want to end on a positive note and say ‘Yes, it's going to be a great future.’, but I don't know. I think because we've been reaching out to each other online, I think the community is stronger because we're more aware of each other than we have been in the past. I hope that continues. That's the thing, once everything goes more in person (after COVID-19), will people go back to their little islands of contact and we won't have the sense of being part of the larger thing anymore? We'll have to see. I mean the jury's out on that. I'm really looking forward to when we can have the next in-person conference because I think that's really important for people to actually get together. I know it's not going to happen until 2023 because I think the 2022 conference is still virtual, okay, but hopefully in 2023. My fingers crossed, it'll happen somewhere.”¹⁶⁰

Jeff Altepeter, North Bennet Street School: “The field has evolved into something that pretty much will hold for some time to come, which is a lot of more independent crafts people doing a really wide variety of things. I think that, again, there are good and bad things about that. But I think overall it's good for bringing people into a field where there's such a wide variety of opportunities or ways for people to dig into this stuff and to use it. They don't just have to go and work for a bindery and be a cog. They can be their own boss. They don't have to just specialize in one thing. They can mess around with the whole range of book binding skills. Again, good and bad things about that, right? I mean on the bad side of it, it means a slightly lower level of overall craftsmanship. Perhaps when you have people that are not so highly specialized the end products are not going to be the same thing. But on the other hand, they're going to be more interesting because they are the product of a more educated and diverse group of people making them. It's appealing to work in a field where you don't do the exact same thing every day. I think that's a really good thing. I think in terms of education, bookbinding and conservation education is a constantly changing thing. I mean, I've been seeing that the specific training programs have changed over the years and I think they're going to continue to change.”¹⁶¹

Amanda D'Amico, University of the Arts: “I've been curious if we'll... if those places, like those craft schools that have kept more of this kind of apprenticeship model, if that's going to become more popular than some of the more formal institutional models?... I don't really know so much about how things work in, like, a conservation education, but I would think that that will still

¹⁶⁰ Clark, Kyle, and Julie Chen. Bookbinding Education in America, Zoom Interview. Personal, July 28, 2021.

¹⁶¹ Clark, Kyle, and Jeff Altepeter. Bookbinding Education in America, Zoom Interview. Personal, July 14, 2021.

be there. My experience with hand bookbinding is, like I said, more from the artist driven side.

I think the more of maybe the peer-to-peer education, whether that's interning in somebody's bindery or in another setting. I only went to the Paper Book Intensive once but that felt extremely peer-to-peer even though you have an instructor and you have a group of students in the classroom. That felt incredibly fluid. All the classes that I took, when the teacher would introduce something there would inevitably be three people in the room that were like 'Oh, well did you think about this?' and 'I do it this way.'. So that's the kind of community that we have in our field. I've seen it at the Guild of Book Workers. I've seen it with the College Book Art Association. I've seen it at other various conferences. I think that community is really what's going to keep us together and keep the field going, as far as technical trends. That's a really good question.

I think we're gonna see a lot more digital printing of books just because it's more prevalent for people or, you know, digital natives. it's not any different necessarily than another tool that people have. I see my students really thinking about tactility. So a book that's meant to be handled versus a book that sits away on a shelf and is only touched with white gloves by someone showing it to you. But again, that might be the community that we foster and attract in Philadelphia. Yeah, I'll go with that. I think the tactility of the book is going to be really important... A lot of our students like the experience of the handmade paper, the punch of the type, the structures that maybe don't just go front to back but have things that fold out. That's been very popular lately or more popular than previous years.”¹⁶²

Anna Embree, University of Alabama: “I worry that if we aren't proactive in thinking about creative ways for people to get involved, that the universities are going to decide that we are not relevant and it could be a problem for the future. So for me, it's just like thinking ahead and trying to figure out what we can do to keep people engaged and show people that it's important and relevant and that people are excited about it

...

I think that in another, like, couple of years post pandemic we're going to have a much better sense of this, but if I was going to make a stab at that, I would say that the access to high quality online instruction could have a really huge impact on all hand craft programs. I mean, I think that in terms of trends, I think that it's

¹⁶² Clark, Kyle, and Amanda D'Amico. Bookbinding Education in America, Zoom Interview. Personal, July 2, 2021.

adapt or die. I think that there are a lot of people who have pretty strong online presences and everybody needs to figure out a way to reach a greater audience in an affordable way. I mean, I love the idea of those workshops that are pay-what-you-can. That type of thing, I think, is really important.”¹⁶³

Don Glaister, American Academy of Bookbinding: “... it seems to me that the future of book binding is as firm as it was, as it's been. There are signs of life all over the place and I think it's okay. People seem to be still printing books that are interesting and worthy of fine bindings. And Peter [Geraty], God, Peter's got all kinds of work. Really high-end terrific work doing these amazing editions. And so I work making one-off bindings, and I make our artists' books too. I can speak to that. That's going well and my commission work hasn't dried up. I mean, it doesn't take a hell of a lot of work for me to be busy because it takes me a long time to make these things. But still, there's work and students are showing up and they're making work. They're doing good work. It's like you put that much juju out there and, you know, it doesn't just go away.”¹⁶⁴

¹⁶³ Clark, Kyle, and Anna Embree. Bookbinding Education in America, Zoom Interview. Personal, July 26, 2021.

¹⁶⁴ Clark, Kyle, and Don Glaister. Bookbinding Education in America, Zoom Interview. Personal, July 29, 2021.

CONCLUSION

Hand bookbinding has a long history in formal and informal educational settings. The historical foundations of hand bookbinding, linked to the publishing industry and the production of books for commercial use, made trade education in the late nineteenth and early twentieth century British (and in other countries) craft and technical schools a relevant place for teaching the craft of hand bookbinding. As the twentieth century progressed, the place of hand bookbinding within industrial or commercial settings waned substantially as the rise of mechanized binding took hold. In the second half and latter part of the twentieth century the craft of hand bookbinding began to find new homes in more formal institutional settings within the United States. Currently, in the twenty-first century, formalized hand bookbinding education can be found within institutions of higher education and craft schools, both of which offer degrees and diplomas on the topic of hand bookbinding or hand bookbinding as a significant facet of their programmatic offerings.

Similarities between traditional and contemporary hand bookbinding education can be identified within the MFA book arts programs, however the goals of these programs are substantially different. While both historical trade school roots and contemporary education can be linked to artistic and literary markets, the expectation for commercial application found within the early models of formalized hand bookbinding education are, for all practical purposes, non-existent within MFA book arts programs where conceptual or artistic exploration (while not a

requirement of each of the examined book arts MFA programs) is strongly encouraged and unique artistic works in the form of artists books are often produced. The craft centered programs included within this study, the American Academy of Bookbinding and North Bennet Street School, which are more singularly focused on the craft of hand bookbinding, appear more oriented towards pursuit of hand bookbinding specific work in a variety of craft business and institutional career contexts. One strong indication of this is the continuing dialog on *the business involved with being a bookbinder* that is emerging at the American Academy of Bookbinding. Within all of the included MFA programs and craft centered programs, a strong emphasis is placed on craft mastery through repetition and iteration when producing assigned book structures.

Hand bookbinding within contemporary conservation curricula places hand bookbinding technique and skill as secondary to the emphasis on scientific exploration, documentation, and historical analysis. However, the inclusion of hand bookbinding within these programs is significant to the overarching study of how hand bookbinding is being taught within contemporary institutional environments. The vast majority of hand bookbinding education within conservation programs is presented in the form of a short intensive workshops. Library conservation students from the Buffalo SUNY, WUDPAC, and NYU programs attend these workshops and explore historical bookbinding structures and techniques while producing a range of historical book models. This limited amount of hand bookbinding exposure, though a significant component of hand bookbinding education in general, may not have a profound effect on the shaping of the craft, its future, and relevance within more artistic modes of fine craft exploration.

The curricular scope of each program is defined by each's institutional context and overall learning objectives. The university-based programs examined during this study consist entirely of graduate programs and the craft schools examined are open to students with varying levels of education. Within each's respective institutions, these programs are found independently within graduate schools, embedded within library schools, belonging to fine art departments, existing in close conjunction with creative writing programs, and within art conservation programs. The bookbinding program at North Bennet Street School belongs to a school encompassing a large variety of traditional craft disciplines. The bookbinding diploma tracks at the American Academy of Bookbinding operate independently of other discipline curricula, while some related book art topics find their way into formal instruction. Within each of these unique contexts, hand bookbinding is sometimes taught as an independent subject or as a critical component of related bookbinding related disciplines.

Each curriculum, syllabus, and lesson plan examined during this study have *learning objectives* built in. Sometimes these objectives are skills based while other times these objectives are conceptual or design oriented. If we assess learning outcomes based on documented learning goals, there is a tremendous variety in what each instructor is teaching and what they expect their students to learn. Conversely, the identified overarching *learning outcomes* are far more clear and cohesive between the multiple examined programs. The most common link between the programs can be defined as the development of competency; competency as it exists in the use of materials and techniques, competency in understanding the book as a nuanced craft object, competency in identifying one's skills and limitations, and competency in making critical decisions related to bookbinding and bookbinding in the contexts in which it is being practiced.

Student employment post-graduation is varied. Some graduates find work in small scale private binderies or artists' studios. Teaching in higher education and workshop settings is another common area in which graduates exercise their craft skills. Graduates of the MFA book arts programs earn a terminal degree which is a requirement to teach at many colleges and universities. Institutional and private book conservation laboratories or book restoration workshops are equally represented in the places in which graduates of these programs are able to use their bookbinding specific skill sets. Often graduates of the MFA book arts programs and craft schools working in institutional conservation labs are employed as conservation technicians or support staff. In some instances, MFA and craft school graduates are employed as conservators in these institutional settings. As indicated by Dr. Melissa Tedone, the vast majority (if not all) of students graduating from WUDPAC find work within the field of conservation.¹⁶⁵

A few ideas and areas of focus emerged as important topics within the current climate of hand bookbinding education and perhaps art and craft education more broadly. Those areas consist of: sustainability in the sense of both institutional economics and student financial wellbeing; accessibility as it relates to the physical demands of bookbinding; accessibility in relation to socioeconomic status; a lack of diversity within the field; emerging tools and strategies for bookbinding education brought about by the COVID-19 pandemic; relevant formats of instruction including the merits of higher education and workshop environments; and shifting focuses of bookbinding education within institutional contexts.

The future of hand bookbinding is tied to continued relevance as craft practitioners work within artistic, craft, and small business modes of production. Hand bookbinding and hand bookbinding education are multifaceted disciplines growing and evolving with societal and

¹⁶⁵ Clark, Kyle, and Melissa Tedone. Bookbinding Education in America, Qualtrics Survey. Personal, July 13, 2021

personal needs of practitioners, collectors, and appreciators of the arts associated with the handmade book. Current practitioners and practitioner-educators are adding to contemporary discourse surrounding emerging craft and art education within twenty first century learning environments, social responsibility in the form of providing greater access and inclusion for members of society and their thoughts/ideas, and sustainability within the economics of practicing and teaching craft within institutional and private settings.

As is the case with many craft communities, the greatest strength to ensuring the future of the field of hand bookbinding can be found in the community of art and craft practitioners, practitioner-educators, and students engaged in study, research, and continued learning within the discipline and it's connecting threads linked to other facets of the arts, humanities, and sciences. Participation in meaningful research, production, and scholarship alongside active engagement within professional organizations, conferences, and intra-institutional committees or related bodies will ensure dialog keeps progressing the exploration of the handmade book, its binding, and constituent craft components remain within the spotlight of future scholarly, art, and research driven conversation.

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APPENDIX A
QUALTRICS SURVBVEY AND INTERVIEW QUESTIONS

SURVEY QUESTIONS

1. What is your name?
2. 2a. Where do you teach?
2b. How many semesters, years, or terms is your certificate or degree program?
3. How many instructors teach bookbinding at your institution?
4. Are these instructors teaching bookbinding in the context of another subject? (i.e. artists books, conservation, book history?) Or are they teaching bookbinding as its own subject?
Please select all that apply. (multiple choice format)
5. If you selected "Other", please elaborate about the type of course environment or educational context in which bookbinding is being taught.
6. Are you responsible for developing course curriculums/syllabi? If not, who within your institution is responsible for curriculum development?
7. If you are not responsible for developing your course curriculums, who is? How are relevant subjects, topics, or techniques determined?
8. 8a: Where did you train or who did you train under?
8b: If you know, who did your instructor(s) train under?
9. What form did your personal training take? (Did you attend academic courses, work in an apprenticeship setting, attend workshops, or have you studied bookbinding in a combination of instructional frameworks?)Select all that apply. (multiple choice format)
10. Which instructional formats do you use in your teaching? Select all that apply. (multiple choice format)

11. Which formats do you feel are most relevant to current bookbinding students and the future of the field?
12. In the last five years, how many students have gone through your program or bookbinding classes?
- Total number of students in the last 5 years: _____
- Average per academic year: _____
13. Can you or your institution provide enrollment numbers for the last ten academic or calendar years? (whichever is more relevant) * Responses to this question will be used to compile tables illustrative of enrollment trends.
14. If you can provide enrollment data, please upload relevant documentation. Formats may include: pdf, Excel document, Word document, etc. If you'd like to email this information later, please send relevant documentation to kaclark10@ua.edu. Please feel free to skip this question if the information is unavailable. (document attachment field)
15. If you'd like to comment on the enrollment data, please do so below.
16. Is your program accredited?
17. If your program is accredited, who is the accrediting body and would you be able to share your accreditation documentation? *Accreditation documentation might provide insight into the history, course offerings, and relevant organizational context.
18. If you are able to share accreditation documentation, please upload the most recent accreditation documentation below. If you'd like to email this information later, please send relevant documentation to kaclark10@ua.edu. Please feel free to skip this question if the information is unavailable. (document attachment field)

19. Would you be willing to provide copies of your bookbinding or bookbinding related curricula, plans of study, and/or syllabi? Documents may include course/program overviews, program course/degree/certificate maps, and individual course syllabi.* These documents will not be published in their entirety. This request is for the sake of analyzing commonalities and variety in instructional programming.
20. If you are willing to share your bookbinding relevant curricula, plans of study, or syllabi, please attach it/them below. If you'd like to email this information later, please send relevant documentation to kaclark10@ua.edu. Please feel free to skip this question if the information is unavailable. (document attachment field)
21. If you'd like to comment on your included bookbinding curricula/syllabi, please do so below.
22. 22a: What topics or bookbinding subjects do your courses or classes cover? * The list of topics can be drawn from curricula. Additionally, the listed topics can consist of any relevant skill or concept that you instill within your instruction. I.e. practical techniques, design theory, book mechanics, historical precedents, developing understandings of materials, relationship between content and form, or other topics. Please select all that apply. (multiple choice format)
- 22b: If you selected "Other topics", please elaborate below.
23. How are your students applying their bookbinding training after graduation? What jobs, fields, or practices do you see your students entering most often?
24. In your experience, what is the five year outlook for students graduating from your respective program? To clarify, what hand bookbinding related work can you identify your students working in after five years?

25. Approximately what percentage of students graduating from your program are still working, at least tangentially, within hand bookbinding or related work five years after graduation? Exact figures aren't necessary. An honest approximation will suffice.

INTERVIEW QUESTIONS

1. How do you structure your bookbinding curriculum?
 - Is there an order in which skills and techniques are taught?
 - Are there major projects that students have to complete over the duration of the curriculum?
 - Is your bookbinding curriculum embedded within another field of study? (i.e. artists books, conservation, book history etc.)
2. What signifies a student's success or grasp of key concepts and skills within your instruction?
 - Do you use tools to assess your student's work? (i.e. rubrics, critiques, examinations).
 - How do you incorporate assessment into your curriculum? Is it mandated by your institution? Or do you use assessment as a tool to facilitate student growth?
3. In your experience, has bookbinding education had to adapt to meet changes in larger educational trends?
4. What are the most prevalent trends you've noticed in the field of hand bookbinding education?
5. What are the most important concepts/skills/takeaways that you want your students to learn while under your instruction?

6. What do you anticipate for the future of hand bookbinding and bookbinding education

APPENDIX B: TABLES

Table 1. Survey Question 3: Number of instructors teaching bookbinding at each institution.

Programs	Number of bookbinding instructors
North Bennet Street School	2
Mills College, MFA Book Arts	1
University of the Arts Philadelphia, MFA Book Arts and Printmaking	5
University of Alabama, MFA Book Arts	3
American Academy of Bookbinding	9
University of Iowa Center for the Book, MFA Book Arts	5
University of Delaware, WUDPAC, Book and Archives Conservation	1

Table 2. Survey Question 4: Are these instructors teaching bookbinding in the context of another subject? (i.e. artists books, conservation, book history?) Or are they teaching bookbinding as its own subject? Please select all that apply. (multiple choice format)

Participating Instructor	Institution	Bookbinding as Its Own Subject	Artists' Book Production	Book Conservation	Book History	Other/Notes
Jeff Altepeter	North Bennet Street School	✓		✓		
Julie Chen	Mills College, MFA Book Arts		✓			
Amanda D'Amico	University of the Arts Philadelphia, MFA Book Arts and Printmaking	✓	✓		✓	Supplemental to studio courses in printmaking and papermaking.
Anna Embree	University of Alabama, MFA Book Arts	✓	✓	✓	✓	Many of the bookbinding courses support other areas, including printing/ book design, book history, and conservation. However, those are secondary and the primary focus is bookbinding.
Peter Geraty	American Academy of Bookbinding, Integrated Studies Diploma	✓		✓	✓	
Don Glaister	American Academy of Bookbinding, Fine Binding Diploma	✓		✓		Design
Julia Leonard	University of Iowa Center for the Book, MFA Book Arts	✓	✓	✓	✓	Integration of conceptual thinking with learning book structures as essential component to the creation of the work.
Melissa Tedone	University of Delaware, WUDPAC, Book and Archives Conservation	✓		✓	✓	

Table 3. Survey Question 22a/b: What topics or bookbinding subjects do your courses or classes cover?

Participating Instructor	Institution	Practical Techniques	Design Theory	Book Mechanics	Historical Precedents	Developing- an Understanding of Materials	Relationship Between Content and Form	Other	Other/notes
Jeff Altepeter	North Bennet Street School	✓		✓	✓	✓		✓	Conservation ethics, binding history
Julie Chen	Mills College, MFA Book Arts	✓	✓	✓	✓	✓	✓	✓	Theory and concept as it relates to artist's book including readings and deep observations of artist's books in the Mills library special collections.
Amanda D'Amico	University of the Arts Philadelphia, MFA Book Arts and Printmaking	✓	✓	✓	✓	✓	✓	✓	Content generation, editioning/production, criticism, history of the book,
Anna Embree	University of Alabama, MFA Book Arts	✓	✓	✓	✓	✓	✓	✓	
Peter Geraty	American Academy of Bookbinding, Integrated Studies Diploma	✓	✓	✓	✓	✓	✓	✓	Business of bookbinding
Don Glaister	American Academy of Bookbinding, Fine Binding Diploma	✓	✓	✓	✓	✓	✓	✓	Business practices, studio set-up
Julia Leonard	University of Iowa Center for the Book, MFA Book Arts	✓	✓	✓	✓	✓	✓	✓	Conservation
Melissa Tedone	University of Delaware, WUDPAC, Book and Archives Conservation	✓		✓	✓	✓		✓	Our bookbinding content is taught mainly from the perspective of book conservation, so materials science and analysis is incorporated into the study of historical binding structures through examination of extant collections and also model-making using historically sympathetic materials and tools.

Table 4. Survey Question 9: Formats in which current instructors trained under.

Formats in which current instructors trained under.					
Institution	Academic Courses	Apprenticeship	Private Instruction	Workshops	Intensives
North Bennet Street School	✓		✓	✓	✓
Mills College, MFA Book Arts	✓		✓	✓	✓
University of the Arts Philadelphia, MFA Book Arts and Printmaking	✓			✓	✓
University of Alabama, MFA Book Arts	✓	✓	✓	✓	✓
American Academy of Bookbinding, Integrated Studies Diploma				✓	
American Academy of Bookbinding, Fine Binding Diploma			✓		
University of Iowa Center for the Book, MFA Book Arts	✓		✓	✓	✓
University of Delaware, WUDPAC, Book and Archives Conservation	✓	✓		✓	✓

Table 5. Survey Question 10: Instructional formats current instructors use within their instruction.

Survey Question 10	Formats current instructors use within their instruction					
Participating Instructor	Institution	Academic Courses	Apprenticeship	Private Instruction	Workshops	Intensives
Jeff Altepeter	North Bennet Street School	✓			✓	✓
Julie Chen	Mills College, MFA Book Arts	✓			✓	✓
Amanda D'Amico	University of the Arts Philadelphia, MFA Book Arts and Printmaking	✓			✓	
Anna Embree	University of Alabama, MFA Book Arts	✓			✓	
Peter Geraty	American Academy of Bookbinding, Integrated Studies Diploma				✓	
Don Glaister	American Academy of Bookbinding, Fine Binding Diploma				✓	✓
Julia Leonard	University of Iowa Center for the Book, MFA Book Arts	✓			✓	
Melissa Tedone	University of Delaware, WUDPAC, Book and Archives Conservation	✓	✓		✓	

Table 6. Survey Question 25: Percentage of students graduating from each program still working, at least tangentially, within hand bookbinding or related work five years after graduation.

Programs		
North Bennet Street School		87
Mills College, MFA Book Arts		60
University of the Arts Philadelphia, MFA Book Arts and Printmaking		45
University of Alabama, MFA Book Arts		80
American Academy of Bookbinding		This number is the average of Geraty's (90%) and 85 Glaister's(80%) survey responses.
University of Iowa Center for the Book, MFA Book Arts		60
University of Delaware, WUDPAC, Book and Archives Conservation		100

Table 7. Number of bookbinding courses offered at each institution.

Programs	Number of Bookbinding Courses Offered	Notes
North Bennet Street School		The bookbinding curriculum spans two years and 1 isn't divided into individual courses.
Mills College, MFA Book Arts		4 4 courses offered during a two year rotation
University of the Arts Philadelphia, MFA Book Arts and Printmaking		BOOK 620 Bookbinding I BOOK 624 Bookbinding II BOOK 722 Bookbinding III 4 BOOK 724 Bookbinding IV

University of Alabama, MFA Book Arts		BA 530 Elements of Bookbinding BA 531 Case Binding and Edition Work BA 532 Leather Bound Books BA 533 Advanced Binding BA 534 Box Making BA 524 Artist Books BA 594 Workshops in the Book Arts * Students can take BA 594 multiple times covering different topics 8 BA 599 Thesis production
American Academy of Bookbinding,		
University of Iowa Center for the Book, MFA Book Arts		UICB:4205/108:150 Bookbinding I UICB:4270/108:151 Bookbinding II UICB:5210/108:152 Bookbinding III UICB:5280/108:171 Bookbinding IV UICB:5270/108:155 Historical Book Structures UICB:4220/108:157 Moveable/Sculptural Books UICB:4210/108:156 Boxes and Enclosures UICB:5220/108:154 Artists' Books UICB:5260/108:153 Studies in Bookbinding UICB:5520/108:250 Book Conservation UICB:5530/108:204 Topics in Preservation/Conservation (approval required) UICB:6540/108:298 Thesis Credits in Bookbinding 12 (6 hrs. max)
University of Delaware, WUDPAC, Book and Archives Conservation		While students in the Library and Archives Conservation Education Consortium take one main bookbinding/book history intensive, elements of hand bookbinding education are woven into the fabric of 1

APPENDIX C: INSTITUTIONAL REVIEW BOARD CERTIFICATION

April 2, 2021

Kyle Clark
School of Library & Information Studies
College of Communication & Information Sciences
Box 870252

Re: IRB # 20-12-4165: "Bookbinding Education within American Colleges, Universities, and Centers Devoted to Craft Education"

Dear Mr. Clark,

The University of Alabama Institutional Review Board has granted approval for your proposed research. Your application has been given expedited approval according to 45 CFR 46. Approval has been given under expedited review categories 6 and 7 as outlined below:

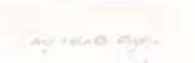
(6) Collection of data from voice, video, digital, or image recordings made for research purposes..

(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

The approval for your application will lapse on April 1, 2022. If your research will continue beyond this date, please submit the annual report to the IRB as required by University policy before the lapse. Please note, any modifications made in research design, methodology, or procedures must be submitted to and approved by the IRB before implementation. Please submit a final report form when the study is complete.

Please use reproductions of the IRB-approved informed consent form to obtain consent from your participants.

Sincerely,


Carpantato T. Myles, MSM, CIM, CIP, EXCS™
Director & Research Compliance Officer

cc: Dr. Robert Riter

Informed Consent

Please read this informed consent carefully before you decide to participate in the study.

Consent Form Key Information:

- Complete a survey about hand bookbinding education in American academic institutions and craft schools.
 - The written survey will consist of approximately 10 questions and will include free response, multiple choice, and likert scale questions.
- Participate in a one hour recorded Zoom interview about hand bookbinding education in America.

Purpose of the research study: In this study I plan to explore hand bookbinding education within the United States through a historical lens while examining current educational programs devoted to bookbinding and the teaching of hand bookbinding in related contexts (i.e. book arts, visual arts, fine craft, and book and paper conservation).

What you will do in the study: The interview process will include a survey and an interview conducted through Zoom. The survey will include approximately 10 questions. Included within the form will be free response, multiple choice, and likert scale questions. The Zoom interview will explore themes found within the digital form and will address 5 additional questions. Each Zoom interview will last one hour and will be recorded for transcription. If any of the questions in the digital form or Zoom interview make you uncomfortable you should feel free to skip them or stop the interview process. Additionally, if the Zoom interview process makes you uncomfortable, accommodations may be made to exclude video and to just include audio recording.

Time required: The study will require about 15-30 minutes for the survey and 1 hour for the Zoom interview.

Risks: The following risks should be considered:

1. Since this study involves audio recordings and names may be reported (with permission), confidentiality cannot be guaranteed.

Benefits: This study is intended to help us understand the current state of hand bookbinding education within academic and craft school programs in the United States. Previous studies have documented the careers and practices of bookbinding craft practitioners and professional genealogies of the field. I believe a comprehensive study of the current state of bookbinding education within institutional settings has yet to be conducted in the United States.

UNIVERSITY OF ALABAMA IRB
CONSENT FORM APPROVED: 4/2/21
EXPIRATION DATE: 4/1/22

Confidentiality: Participant responses will be recorded within my thesis. Names will not be omitted when it is appropriate to include them in my finalized thesis paper.

When storing participant responses from the preliminary survey and Zoom interviews, files will be labeled with participant names to aid in the analysis of the research. These files will be stored on UA Box.

If confidentiality of your responses is of concern, I will exclude your name and any other identifying information from the final paper

Voluntary participation: Your participation in the study is voluntary.

Right to withdraw from the study: You have the right to withdraw from the study at any time without penalty.

How to withdraw from the study:

If you want to withdraw from the study, please email me or notify me during the Zoom interview expressing your wish to withdraw. There is no penalty for withdrawing. If you would like to withdraw after your preliminary interview and/or Zoom interview have been submitted, the recorded data will be destroyed.

Compensation/Reimbursement: You will receive no payment for participating in the study.

If you have questions about the study or need to report a study related issue please contact, contact:

Name of Principal Investigator: Kyle Clark

Title: Graduate Student

Department Name: School of Library and Information Studies

Telephone: (706)300-0840

Email address: kaclark10@ua.edu

Faculty Advisor's Name: Dr. Robert Riter

Department Name: School of Library and Information Studies

Telephone: 205-348-6232

Email address: rbriter@ua.edu

If you have questions about your rights as a participant in a research study, would like to make suggestions or file complaints and concerns about the research study, please contact:

Ms. Tanta Myles, the University of Alabama Research Compliance Officer at (205)-348-8461 or toll-free at 1-877-820-3066. You may also ask questions, make suggestions, or file complaints and concerns through the IRB Outreach Website at <http://ovpred.ua.edu/research-compliance/prco/>. You may email the Office for Research Compliance at rscompliance@research.ua.edu.

UNIVERSITY OF ALABAMA IRB
CONSENT FORM APPROVED: 4/2/21
EXPIRATION DATE: 4/1/22

Agreement:

___ I agree to participate in the research study described above.

___ I do not agree to participate in the research study described above.

___ I agree to audio recording in the research study described above.

___ I do not agree to audio in the research study described above.

___ I agree to have my name reported in the final paper.

___ I do not agree to have my name reported in the final paper

Signature of Research Participant

Date

Print Name of Research Participant

Signature of Investigator or other Person Obtaining Consent

Date

Print Name of Investigator or other Person Obtaining Consent

UNIVERSITY OF ALABAMA IRB
CONSENT FORM APPROVED: 4/2/21
EXPIRATION DATE: 4/1/22