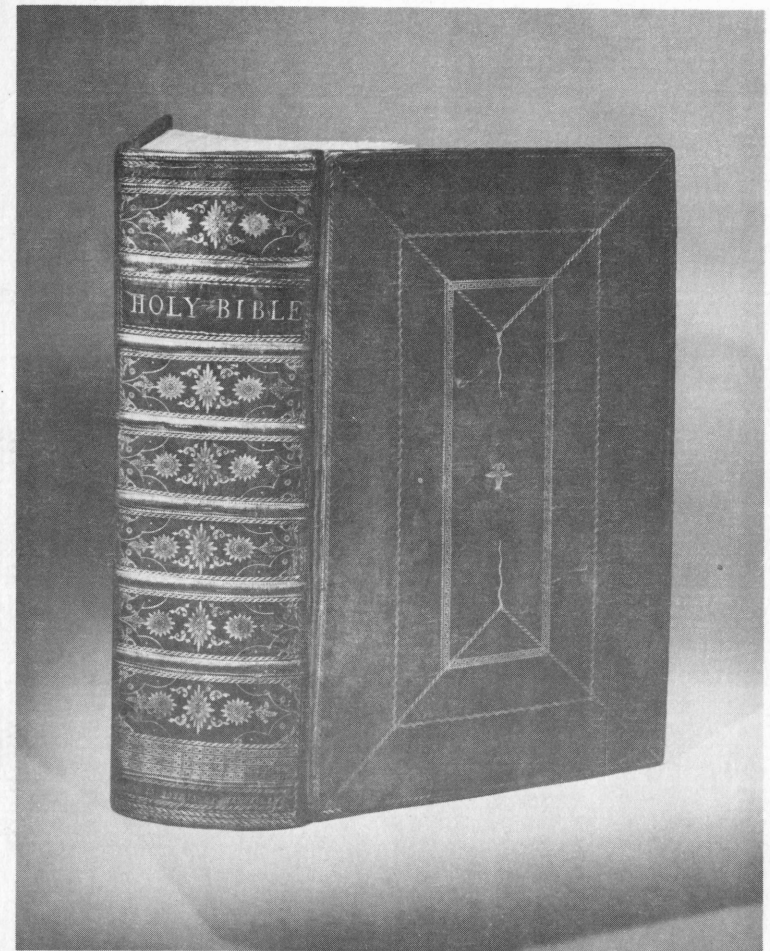


GUILD OF BOOK WORKERS JOURNAL

Volume IV

Number 2 • Winter 1966

1965-66



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JOURNAL OF THE GUILD OF BOOK WORKERS

Volume IV Number 11

Winter 1966

Published three times a year by
The Guild of Book Workers
a non-profit organization affiliated with
The American Institute of Graphic Arts
1059 Third Avenue, New York 21, N.Y.

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* * *

The picture on the cover is of the
Salisbury Bible discussed in Hannah
D. French's article, "Bound in Boston
by Henry B. Legg" which is found in
this issue on page 17.

* * *

Editor of this issue: Betsy Palmer Eldridge

REGIONAL ACTIVITIES

This issue of the Journal initiates a new plan--in focusing on binding and calligraphy activities in the Boston area--which we hope can be carried out in other geographic sections of the country.

Mrs. Eldridge has spent a great deal of time, as her report indicates, interviewing the members of the Guild, other hand book craftsmen, trade binderies and librarians who have binding responsibilities. Her report is, perhaps, unique in its comprehensiveness.

We have routinely attempted to keep in touch with the activities of our members, and have constantly been on the look-out for fellow craftsmen who, hopefully, might be interested in joining the Guild. However this is, to the best of my knowledge, our first attempt at a serious survey of the field as a whole in a specific location.

A series of such articles covering various parts of the country would give the Guild a fairly accurate national picture of the interests, the activities and the potentials in the field of the hand book crafts. With this information we should be equipped to concentrate our efforts in areas where they would be most useful and most effective. This would be a "giant step" forward for the Guild.

May I remind you once again that the Journal is made possible largely through the volunteer efforts of the Executive Committee; and assure you that we will welcome similar contributions from any or all of you.

Boston Notes / Boston Bridge

Last fall when I married and moved to Boston, no one seemed able to give me more than a few names for information about what was happening in this area in the field of the book crafts. I felt certain that a city the size of Boston with such a cultural background could not be absolutely void in such matters and so set out to see what I could find. A search of this kind, I discovered, could go on indefinitely; there are so many different facets and every interview suggests yet another. The notes that follow are the spotty bits and pieces that I have collected. They may not be absolutely complete or deady accurate, for which I do apologize, but my claims are to being a book binder, not a reporter. In the main, my intention is that it serve as a source for further inquiry if particular aspects interest Guild members.

The first part deals with the various Libraries and Rare Book Collections (of which Boston has an impressive assortment), particularly in regard to the question of how they are facing the problems of conservation and restoration. The second deals with the binderies, binders and calligraphers working in the area. In general, I was delighted to find so much interest and activity and am happy to pass such encouraging news on to the Guild. I do wish, however, that Boston were more aware of the Guild. There is a definite need for an organization with the Guild's interests, purposes, and ideals to play a unifying role. As this issue goes to press, the Boston members are planning a local Spring meeting, which we hope will prove a pleasant and auspicious beginning of an attempt to fill the gap.

The Boston Public Library has a Rare Book Department that is under the supervision of Mr. John Alden, The Keeper of Rare Books. Mr. Alden revised Lydenberg and Archer's Care and Repair of Books in 1960 and is well informed on conservation principles. Unfortunately, the physical accommodations for the Department

are far less than satisfactory--the Renaissance building having been constructed before the days of Plenderlieth and Barrow--and at the present time, they do not have an active restoration program. From time to time as funds were available some work has been done.

The advent of a new Director, Mr. Philip McNiff, formerly of the Harvard University Libraries, and plans for an additional building in Copley Square, however, are most encouraging. According to Mr. Alden, he has been given positive assurance that the Department will be provided with satisfactory quarters, and the establishment of a restoration laboratory is not an impossibility. Hopefully, there will be the funds for a proper refurbishing as well.

The Boston Athenaeum is a private library which dates back to 1807 when it was started with the private collections of prominent Bostonians. George Washington's collection and the set of books donated to King's Chapel in 1696 by William II are housed there. The library, under the direction of Walter Muir Whitehill, is in the extremely unusual position of having a resident binder and restorer, Captain Cuhna, who has set up a regular restoration schedule.

Captain George D. M. Cuhna, a member of the Guild, is a retired Naval Officer. He became interested in binding as a result of his Maritime collection. At one point, while still in the Navy and stationed in England, he had a chance to take some binding instruction locally and when he retired in 1963, he decided to make it a full-time profession. Although he is largely self-taught in the craft, he did work for one year with Daniel Knowlton in Providence. Since he has been with the Athenaeum, he and his wife have traveled widely in this country and abroad visiting the various restoration centers (see the Guild Journal, Vol. III, No. 2). He seems particularly interested in the deacidification of paper.

Besides having a small workshop at the Athenaeum, the Cuhnas have a bindery at their home in Topsfield, Mass., where most of the actual restoration work is

done. About 50% of their work is for the Athenaeum, the rest being from other sources. Three local women in Topsfield are employed to help with the washing and deacidification undertaken there. They rely heavily on a photographer's "drum dryer for mat prints" which greatly speeds up the process. Otherwise, they use the standard Barrow method. Captain Cunha's scientific training with the Navy has apparently been a help in equipping him to handle the more technical aspects of restoration. His article in this issue on Soluble Nylon will be of interest to readers.

For the past three summers, the Athenaeum has experimented with hiring students to do simple restoration and preservation under Captain Cunha's direction. They have been very pleased with the result and now are incorporating it as a regular program. Two of the students who have worked with them have become permanently interested in library conservation and now are continuing in the field.

Dr. Whitehill and Captain Cunha are also very enthusiastic about the idea of starting a central New England Conservation Center for training and research as well as actual restoration. Ideally, this would be backed and used by the various libraries in the area. Without a doubt, there are a great many libraries that need attention and could use such a facility, but whether or not the funds will be available to back such a project, or skilled craftsmen to staff it, remains to be seen.

A large number of Boston's Rare Book Collections, of course, are housed in her Universities' libraries. The Harvard University Libraries, as the largest of these, form a complex and diverse picture. Evidently all of her Rare Book Libraries are fully air-conditioned, although all other questions of conservation and restoration are left up to the individual heads. Until recently, the University had its own library bindery in Widener Library and with it, a Mr. Osler who did some restoration. At the moment, there is only a repair department on the premises. Although the two binders, Mrs. Freitag and Mr. Gero, who work

there are very well trained (see below), they are swamped with "rush" repairs of a very ordinary type and have no time for restoration. Apparently, all restoration is now sent out.

The Business School Rare Book Library is under the supervision of Mrs. Dorothea Reeves, whose official title is Curator of the Cress Library of Business and Economics. Mrs. Reeves attended the Oberlin Conference with Harold Tribolet and Carolyn Horton some years ago, and has an extensive conservation program.

A few years ago, this collection was troubled with "Drug Store Beetles," a creature whose work very much resembles that of the book worm. According to the entomologists, the beetle's presence can be assumed if the larva are found in the books, as the larva normally disintegrates in less than a year. After hatching out, the beetles fly to light and can usually be found near windows or other light sources. An extensive DDT treatment was carried out which included adding DDT to the oil used on the books. Fortunately, there has been no trace of them since.

During the summer months, Mrs. Reeves has part-time help who oil the books. She has been using the British Museum formula, without beeswax, and reports having had no trouble with it. She has not been using potassium lactate, although she is evidently considering it. Arno Werner does most of her restoration.

The Divinity School Library is the Andover-Harvard Theological Library. The Head Librarian there, Mrs. Maria Grossman, does not have any conservation program at the moment. This summer, however, she is hoping to start an extensive one by setting up a repair shop on the premises and employing part-time help. Last June, Mrs. Grossman attended the Seminary Librarians' Conference at the General Theological Seminary in New York where Carolyn Horton spoke and the Guild demonstrated the various restoration techniques. It is certainly most rewarding and encouraging to see the results of such an exhibition.

Dr. William H. Bond is the Head Librarian of the

Houghton Library and as a bibliographer and the lecturer for the Harvard Book Arts Course (see below), is very well informed. He even brought out a nicely bound, full leather volume he had once done as a part of his "credentials"! The care of the collection itself seems to be attended to by Miss Carolyn E. Jake-man who has always worked closely with Arno Werner. The collection is in an excellent state of repair due to the fact that new acquisitions are put into shape as they are added; an enviable example of what ample financial backing coupled with careful supervision over the years can produce. Surprisingly enough, Houghton does not have an oiling routine and does not use potassium lactate. They have been relying heavily on their "controlled climate," although they say they are considering further steps.

Houghton uses "snakes," as some other Rare Book Libraries do. A "snake" is a long, narrow bean bag laid across the pages to keep a book open. Harvard's snakes are velvet and filled with lead shot. A most practical and attractive idea.

The Law Library is under the direction of Mr. Earl Borgeson. According to Miss Myrtle Moody, Assistant Librarian for Technical Services, it does not have a treatment or restoration program now. It has done some oiling in the past and is thinking of starting a new program. MacDonald in New York does most of their binding work.

The Medical School Rare Book Collection moved into its new quarters at the Countway Library last July and will be starting a complete, long-range restoration and refurbishing program under the direction of Mr. Richard J. Wolfe. Before coming to Boston, Mr. Wolfe worked at the Lilly Library in Indiana where he had an excellent example of a properly maintained collection. His plan is to treat the bindings with potassium lactate and oil as the books are catalogued, setting up repair and restoration schedules as required.

Mr. Wolfe teaches the Book Arts Seminar at Simmons, and as an amateur printer, binder and decor-

ative paper maker, is looking forward to setting up his own workshop at home.

The Widener Memorial Room in Widener Library has a small collection that is under the care of Miss Eleanor Nichols. There is no oiling or treatment program. Although her funds are evidently rather limited, Miss Nichols has had some boxing done by Werner and some restoring by MacDonald.

At Boston University, Dr. Gottlieb reports that they have a program to treat all of their leather bindings once a year with "Leather Vita." Their restoration is done by Captain Cuhna and MacDonalds, and their manuscript repair handled by Miss Lawrence in Florida.

At Massachusetts Institute of Technology, Mr. Karl Bynoe is the Head Librarian, but Mrs. Sumner is in charge of the Rare Books Department. According to her, they do not have any real conservation or restoration programs. Their quarters are supposed to be air-conditioned but evidently not very effectively and there is no attempt at stabilizing the relative humidity.

At Wellesley College, the Rare Book Collection is in the care of Miss Hannah D. French, a historian of American Binding, whose article "Bound in Boston by Henry B. Legg" appears in this issue. Although Miss French has not been successful in getting her quarters airconditioned, an attempt is made to control the temperature and humidity. She has an oiling program and has restoration done as funds permit. She has used both the Horton Bindery and MacDonalds for this.

Boston College, Brandeis University and Simmons College have nothing to report as they do not have rare book collections of any size.

Turning from the libraries and their problems to the binders in the area, there are two commercial binderies of interest and a small collection of hand binders. There is little reason to discuss the whole class of Certified Library Binders. The L.B.I., whose

headquarters are here in Boston, seems to have all of them well regulated in the routine of sawing off the spines and oversewing.

The Harcourt Bindery at 11 Harcourt Street, Boston, advertises itself as a Commercial Fine Bindery. Mr. Frederick W. Young is the proprietor. An American-born and trained binder, Mr. Young apprenticed to the Holzer Bindery in 1914, came to Harcourt several years thereafter and finally bought the company in 1930.

During that early period, the bindery specialized in very elaborately tooled, full leather sets which were sold mainly through a distributor in California. During the depression, Mr. Young was in the unhappy position of having to compete with his earlier work which was being sacrificed at auction in New York. Naturally, the prices there were far below what he had to charge.

Today, the Harcourt is still binding some complete sets but finds there is more call for the one volume anthology that is sold as a gift item. Other than Shakespeare, which is always a good seller, Dickens, Kipling and Jane Austen are the most popular. While Harcourt takes many private commissions for all types of fine binding and rebinding, it is rather reluctant to undertake major restoration.

Mr. Young has a staff of about nine employees and has been most resourceful in his search for craftsmen. Among others, he has tried hiring the handicapped and Cuban refugees. At one point recently, he wrote to Germany to inquire if there were any students of binding who would like to work in the U.S.A. The reply came, asking if there were any American students of the craft who would like to work in Germany. The problem appears to be universal.

Mr. Young's son, Richard F. Young, is a binder at the Library of Congress in Washington and has recently joined the Guild.

The New England Book Binding Company at 24 Blackstone Street, Cambridge, Mass., owned and directed by Samuel Donnell, is the successor to the Harvard

University Bindery. It still does a great deal of work for the Harvard Libraries, but also accepts work from other sources. It is primarily a library bindery (although not a member of the L.B.I.) but is unique in that it is willing to do a wide range of work. While not much of its work falls into the hand binding category, it will hand sew books on request and can produce a full leather binding.

Mr. Donnell is also interested in branching out into other types of binding projects. Recently, the company has been making blank books covered in a very handsome decorated cloth to be sold locally as gift items.

Of the individual binders in the area, probably one of the best trained is Mrs. Doris Fritag. Her husband, Wolfgang Fritag, is an Associate University Librarian for Acquisitions at Harvard. Presently, Mrs. Fritag works in the repair department of Widener (see above) where her talents, unfortunately, are not used to their full. She apprenticed in Dramstadt, Germany, with Ernst Rehbein and then studied for two years with Otto Fratzscher at the Werkkunstschule in Offenbach. To date, she has not done any teaching or private binding in this country due to the fact that she has two small children. Hopefully, she will get back into the field soon, as there are any number of ways in which she could make a valuable contribution.

Mrs. Fritag's colleague in the Widener repair department is Mr. Zsigmond Gero, a Master Binder from Budapest, Hungary. Mr. Gero has been in this country working for Harvard for nine years. He and his wife, who is also a binder, have a bindery at their home where they take commissions for all types of work from case bindings to full leather.

The rest of the hand binders in the area are members of the Guild.

In Boston, there is Mrs. Kathleen Wick who became interested in binding while living in France during the winter of 1963. She studied there with Jacqueline Bonvoisin and is in Paris again this spring taking some finishing lessons from M. Jules Fache. When in

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town, she does some binding for Houghton, Mifflin. It is mostly children's books which she finds charming to design and easy to accommodate in the small quarters of their Boston home. At their summer home in Manchester, Mass., she has a larger, more handsome bindery situated on a cliff overlooking "Singing Beach" and the ocean. She had several books on display at the recent Guild exhibit in New York, and from time to time takes on private commissions.

Mrs. Portia Dahl, who has been a Guild member for many years, was not available by phone for an interview.

Mrs. Lenore M. Dickenson took the Adult Education Center course in Book Binding (see below) several years ago. She subsequently became more interested in making decorative papers, however, which she now does as a hobby at home. She works as a librarian at the Andover-Harvard Theological Library (the Harvard Divinity School Library) where they have recently discovered a number of local, 19th century binding tags; information that will undoubtedly be of interest to Miss Hannah French. Mrs. Dickenson is also taking Mr. Wolfe's Book Arts Seminar at Simmons where she is completing her degree.

Mrs. Mary Kruman became interested in binding through Dr. and Mrs. Fred Jordan with whom she worked for a year in Cortland, N. Y. At the moment, she is studying with Captain Cuhna in Topsfield. She and her husband, who will be getting his Master's Degree in Microbiology, will be leaving the area in June, but she is assembling equipment and hopes to be ready to set up her own workshop at home.

Out in Sudbury, Mass., Mrs. ^{Louise} Lois Wynne has a bindery in her home where she works primarily for herself, occasionally taking a commission. In 1934, she studied binding with Mrs. Reynolds (who in turn had studied in France) with a group called "Les Artisans" here in Boston. Evidently, several of the crafts were taught there. Later, she studied for three years with Marion Lane in Washington and recently took a "refresher" course with Mr. Lauer, Miss Lane's succes-

sor. She reports that she has been working on a Bible and an 11 volume set of Shakespeare.

Down in Harwich Port on Cape Cod, Mrs. Charlotte Van Buran^{son} has a bindery in her home and works mainly for herself. She became interested during World War II while living in Cincinnati, and commuted to Washington to study with Miss Lane over a period of a year and a half. She has been using Band leathers, and Andrews, Nelson, Whitehead as her source of paper.

David Ingram in Mansfield, Mass., took an evening course offered by the Brown University Extension Program with Mr. Daniel Knowlton a few years ago and since has set up a workshop in his basement. He does not have as much time to bind as he would like, but has a number of books for himself and friends underway. During Book Week this year, Mr. Ingram is planning an exhibit of binding tools and equipment in the local library.

In Western Massachusetts, there is Mrs. Janet Longcope who has a bindery attached to her house. She takes commissions and is quite busy working four or five hours a day. She is also available for teaching, although she does not have any students at the moment. Mrs. Longcope started binding in 1939 when she apprenticed with Miss Ingle in Baltimore. Thereafter, she worked with Miss Lane in Washington, and in more recent years, has been in contact with Arno Werner whose shop in Pittsfield is only 12 miles away.

Miss Florence Brooks is also in the Pittsfield area but has been in England for the past few months and could not be reached by phone for an interview. She has had a number of fine pieces of her illuminations and calligraphy on display in the Guild's New York exhibition.

There are other binders active in New England. The Gerhard Gerlachs, who were in New York City for some twenty years, then in Chappaqua, have moved to a very attractive home in Southern Vermont. News from them would indicate that they still keep very busy. Arno Werner works with his Son-in-law in Pittsfield, Mass. They seem to work primarily for

for Harvard, doing a great deal of box making. Daniel Knowlton at the John Carter Brown Library in Providence, Rhode Island, both binds and teaches and apparently has a nice group working with him. All of these, and perhaps others, are too far afield to fall within the scope of an article on the Boston area.

In the field of paper restoration, an art that lies on the edge of the Book Crafts, there are evidently four people working in the Boston area. No attempt was made to interview them but they are as follows: Mrs. Cohn in the Conservation Department of the Fogg Art Museum in Cambridge; Mr. Francis Dolloff in the Department of Prints and Drawings of the Museum of Fine Arts in Boston; Christa Gaehde (Mrs. Joachim), a German trained restorer working in Arlington, Mass., and Mr. John Washeba, who used to be at the Fogg, and is now working in Medford, Mass.

Three courses in the Book Arts are given in the area, all of which are mainly theoretical. Dr. William Bond is teaching a general course to a group of about thirty Harvard undergraduates. Mr. Richard Wolfe teaches a similar course at the Simmons Library School. This course has been taught in the past by both Rollo Silver and William Bond, and in the summer quarter has been taught by both Richard Archer of Williams and Hannah French. The third course is an extra-curricular course given to a group of about 15 students at Wellesley College by Hannah French. This course includes some experience on a hand printing press. All of these courses give an historical introduction to printing, binding, and the other crafts related to the book.

The only practical course in actual binding is given by Mr. Leo Roach at the Adult Education Center of Cambridge. As seems to be the case in most Adult Education Centers, the course is given fall, winter, and spring to about a dozen students and consists of ten two-hour lessons. In such a short time and with literally no other equipment than hand tools available, the course is understandably limited. The students

start with a pamphlet binding, do a case binding, and then work on individual projects in the time remaining. The Cambridge course is always well attended with a waiting list. This means that 40 people a year receive an introduction to binding which is a rather impressive fact. It seems a shame that with so much interest in the area there is not a more advanced, thorough course offered. The demand would certainly warrant it, but the problem seems to be lack of facilities as well as someone to teach it. Mr. Roach has been a professional binder all of his life and worked for the Harvard University Bindery before his retirement several years ago.

The Cambridge course has been so popular that the Boston Adult Education Center has been thinking of starting a course. They have been undecided, however, on what level to teach it, and have had difficulty finding someone to take it. *teach it?*

To turn at last to calligraphy, there seems to be only one full-time professional in the field, Mr. Edward Karr. Mr. Karr is kept extremely busy with his many commissions and the teaching he does at the Museum School. The Museum School has a calligraphy course that is a required part of their graphic arts curriculum and also offers a night course that is open to the public. The School course is very complete. Mr. Karr has the students for two years and is able to give them a good background in calligraphy as well as develop a "hand." The evening course is a "catch-all" course that has students of all ages with varying degrees of interest. Despite the interest in these courses, Mr. Karr reports that none of the students have gone on to become professional calligraphers, although many of them use it in their profession.

Mr. Karr's work was on display at the Baltimore Exhibition "Two Thousand Years of Calligraphy." As official photographer for the show, he has some splendid slides of the material which he is scheduled to show to the Guild in New York this spring. Besides photography, Mr. Karr has a number of hobbies and has

recently become interested in binding.

Another calligraphy course is offered in the city by The Adult Education Center of Boston. This is a ten week course in the Italic hand taught by Janina Grzedzielska. Miss Grzedzielska studied at the Academy of Fine Arts in Poland and has been teaching in Boston since 1959. The course is very well attended, and it is undoubtedly due to this and Mr. Karr's courses that one sees so much Italic influence around town.

There are several organizations of interest in the area. The largest is the Bookbuilders, a graphic arts organization that is oriented primarily towards the publishing field. They have eight dinner meetings with guest speakers a year and sponsor a yearly book show that is open to international contributors. The Bookbuilders Workshop, a series of informal seminars and speakers on various phases of the industry, particularly planned for young people new to the field, is one of its most popular and successful endeavors.

The Society of Printers is a much smaller and more select organization. Founded in 1905 by Updike for "The Study and Advancement of the Art of Printing," its membership is limited to 75 among which are librarians, book collectors, printers and typographers. It also sponsors about eight meetings a year, but the topics tend to be less technical.

The Club of Odd Volumes is Boston's answer to the Grolier Club in New York and it has monthly meetings. Although its membership is supposedly composed of collectors and other professional book people, it is evidently wider than that.

The Society of Arts and Crafts, which has a gallery on Newberry Street, seems to be an entirely different type of organization than those listed above in that it exists primarily to exhibit New England Arts and Crafts. Although it is rumored that some binders belong, the gallery has never had a binding or calligraphic exhibition and seems to concentrate on ceramics, enameling, woodworking, sculpting and the like.

A REPRINT FROM

STUDIES IN BIBLIOGRAPHY

PAPERS OF THE BIBLIOGRAPHICAL SOCIETY
OF THE UNIVERSITY OF VIRGINIA

Volume Seventeen

1964

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Fredson Bowers, Editor, Studies
in Bibliography. See page 23
for more information about The
Bibliography Society of Virginia.)

"Bound in Boston by Henry B. Legg"

by

HANNAH D. FRENCH*

WITH THE RESTORATION OF THE TOWN BIBLE OF SALISBURY, Connecticut, and its subsequent exhibition, a unique early American binding came to light. It was printed in Philadelphia, 1796-98, bound in Boston, and presented to his native town by one of the subscribers; and the Selectmen of Salisbury on May 19, 1800, gratefully acknowledged it with a note of thanks to Mr. Caleb Bingham of Boston "for his valuable Present of an Elegant Folio Bible" which they received as "a token of his attachment to, and affection for his native Town."¹

The Bible is of interest for a variety of reasons. Its local association is important to the citizens of Salisbury, for it was presented by that most estimable native son, Caleb Bingham, educator, writing master, and at the time of presentation, a prominent bookseller in Boston. The donor's inscription is irresistible to students of American handwriting, its flourishes further adorned with a calligraphic eagle. Much can be said for the Bible itself, which came from the "Hot-Press" of John Thompson of Philadelphia. Indeed the justifiably proud printer and publisher advertised it with patriotic fanfare in the Philadelphia newspapers during the years it was appearing in forty numbers published bi-weekly. John Thompson and Abraham Small announced it as, "the most beautiful production of its nature hitherto seen."² Their advertisement went on to describe the paper as the best, the types as beautiful, the apparatus for hot-pressing as procured from different parts of

* I wish to express my grateful thanks to Mrs. Carolyn Horton who reported on the Salisbury Bible. When the book came to her hands for restoration, the inscription of my title was at the foot of the spine and she immediately recognized its importance. In addition I wish to thank Mrs. Lila Nash, Town Clerk of Salisbury, for

bringing the Bible out of its hiding place, and Timothy Trace, antiquarian bookseller, for urging its restoration.

1. MS., Town Meeting Records, Salisbury, Conn., 1784-1849.

2. *Gazette of the United States*, April 25, 1796.

the Union, all of it American, and the value as "the cheapest hot-pressed Bible ever printed in any country."

This Bible was naturally esteemed in its own city, but it was honored, also, outside its place of origin. The list of subscribers includes sixty-five from Boston, among them such important book-sellers as Ebenezer Larkin, Isaiah Thomas, and David West, in addition to Caleb Bingham. The New York list was much longer and of course Philadelphia's was longest of all. Two Philadelphia bookbinders, whose names were not in the list of subscribers, are known to have bound copies now in existence, Robert Aitken and John Cameron. Aitken, printer, engraver, and bookbinder of renown, bound several copies, three in "extra Gilt leaves, broad border Morocco," two volumes £9; and one, two volumes "Gilt," £4.10.³ One of the copies in morocco was recently exhibited in Philadelphia.⁴ Though the Aitken copy is not signed, the Bible formerly belonging to Isaac Gouveneur, subscriber from New York, bears the label of John Cameron, "South-west corner of Dock and Walnut Streets, Philadelphia."⁵ Less elaborate than Aitken's binding in morocco and much more decorative than the simple calfskin binding with gilt spine by Cameron, the Bible bound by Henry B. Legge is in one thick folio instead of the two volumes of the other two binders, and is signed in gold italic capitals at the foot of the spine, "Bound in Boston by Henry B. Legg." Thick as it was, the volume would not accommodate the final e of the binder's last name. This handsomely decorated and solidly constructed binding is signed and placed; it is perhaps the only surviving signed work of a binder hitherto known just by name.

The name Henry B. Legge appears in the Boston directories for 1798 through 1803 and in various newspaper advertisements.⁶ This binder worked in partnership with one Mirick in June of 1799, but the partnership dissolved in September of that year. His advertisement of June 15 read:

Henry Bilson Legge is desirous of informing Gentlemen, Merchants and Traders, in general, and his own countrymen in particular, that he has

3. MS., Robert Aitken's Waste-book, 1771-1802 (in the Library Company of Philadelphia), p. 669, 674.

4. In December, 1961, Carol and Willman Spawn mounted an exhibition of the work of Robert Aitken, in the Free Library of Philadelphia. The Bible, lent by a private collector, is described in a review of the

exhibition in TLS, February 24, 1961.

5. This copy is now in the Wellesley College Library.

6. R. G. Silver, "The Boston Book Trade, 1790-1799," *Essays Honoring Lawrence C. Wroth* (1951), p. 292, 294.

been regularly bred to the Manufactories above mentioned, in *England* — that he has had much experience in *London*, and different parts of *America*, and has no doubt of giving that complete satisfaction in *Boston*, which has attended his endeavours in those places.⁷

He described his work with the usual phrases, "BOOK-BINDING, Extra and elegant or strong and plain." He made much of the strength of his bindings, promising double leather joints when wanted, and directed prospective customers to Mr. E. Larkin's shop at No. 47 Cornhill to see a sample of one of the many sets of "the *Encyclopaedia*" which he and Mirick had bound. This advertisement appears to have brought him customers, for he moved his shop in December, 1799, to the first store in Quaker Lane and in his removal notice returned "grateful thanks to his friends and customers for their many and increasing favors."⁸ At the same time he advertised for "Two well-behaved ingenious LADS," for his business. The Boston directory for 1800 listed his business at Congress Street and his house at Cornhill, the same street as Caleb Bingham's bookshop. In his last appearance in the directory, that of 1803, his address is 10 State Street and his house at Pond Street. In 1804 his death notice appeared in at least two Boston newspapers. The fuller notice read:

Yesterday, Mr. Henry B. Legge, bookbinder, Aet. 41. He was an honest man. His funeral will be Tomorrow afternoon, from his dwelling-house, No. 84, Newbury-street, where his relations and friends are respectfully invited to attend. The Brethren of his Fraternity, of which he was a member, are also respectfully invited.⁹

The other notice dismissed him with one sentence, "He was an honest man."¹⁰ Five days later, on November 15, James F. Fletcher, "Book-binder and working Stationer", informed the public that he had taken over the shop of the late Mr. Henry B. Legge "at No. 10 State-street, and corner of Congress-street" and would carry on the business, with an added "N.B. Two Gentlemen can be accommodated with Boarding. Inquire of Mrs. Legge, No. 84, Newbury-street."¹¹ Mr. Fletcher's notice suggests that the Congress Street and State Street addresses of the directories for 1800 and 1803 were the same and Legge must have worked at that corner for four of the six years he is known to have been in Boston.

7. *Columbian Centinel*, June 15, 1799.

8. *Centinel*, December 21, 1799.

9. *Centinel*, November 10, 1804.

10. *Independent Chronicle*, November 12, 1804.

11. *Chronicle*, November 15, 1804.

There are certain mysteries about Henry B. Legge and his career. Though he gives us his word that he has worked in London and different parts of America, neither Ellic Howe, the Browns, nor George McKay list his name.¹² Nor has it been found in directories or newspapers in other towns. Coincidentally, the name itself is similar to that of the fourth son of the Earl of Dartmouth, Henry Bilson-Legge, who died in England the year after Henry B. Legge, bookbinder, was born. The newspaper advertisements reveal only what we should have been able to guess from this signed binding of the Salisbury town Bible, that the binder was trained in England and was capable of especially fine and durable work.

Four features of this binding are unusual in American work: the material, the technique, the decoration, and the signature. The use of diced Russia is unusual as early as the turn of the century though a version of it was popular about 1820. The use of the double leather joint, even for so heavy a book, was all but unknown. The symbolic ornamentation of the covers, combining the dove and the two serpents is far more imaginative than was common. Finally, the signing of the binding in gold at the foot of the spine appears in only one other American binding, that of the first American edition of Shakespeare, signed by Lightbody.¹³ What makes the Boston binding unique is the inclusion of the place as well as the binder's name in the signature.

Although his name is not found in the city directories, John Lightbody worked for the Library Company of Philadelphia in June of 1798. Nothing more is known about him, to date, except the date of his death and that of his son in October of that same year — presumably of yellow fever.¹⁴ Lightbody, good Scottish name, may have been even more of a wanderer than Legge. Each man is known by one signed binding, and each man has used symbolism in the decoration of his work. Lightbody adorned his covers with a stencilled eagle; Legge used the dove and serpents of the Bible. If their work emerges from

12. *A List of London Bookbinders, 1648-1815* (1950); H. G. Brown & M. O. Brown, *A Directory of the Book-Arts and Book Trade in Philadelphia to 1820* (1950); *A Directory of Printing, Publishing, Book-selling and Allied Trades in Rhode Island to 1865* (1958); *A Register of Artists, Engravers, Booksellers, Bookbinders, Printers, and Publishers in New York City, 1633-1820* (1942).

Binding on the First American Edition of Shakespeare," *Shakespeare Quarterly*, XII (1961), 153.

14. *Gazette of the United States*, October 26, 1798, taken from the original file of eighteenth-century newspaper advertisements of Philadelphia craftsmen, compiled by P. P. Prime, now in the library of Winterthur Museum.

13. Edwin Wolf, II, "A Signed American

the shadows at some later date they may be found to have more connection.

One other American binder used a gold-tooled signature somewhat later but he placed it inside the cover rather than on the spine.¹⁵ John Roulstone, Boston binder also, did not date his signed bindings but they appear to have been done around 1820. A donation of a syllabus of Dr. Francis Nicholls's lectures from John Nicholls of London, presented to Harvard by Ward Nicholas Boylston, is lettered inside the front cover, "Bound by J. Roulstone, Boston."¹⁶ Two identical copies of the folio *Book of Common Prayer*, printed in New York by Hugh Gainé in 1795, probably bound about twenty-five years later, are similarly signed, "Roulstone, J. Binder, Boston," this time inside the back covers. The prayer book is far too thin a folio to allow for a signature on the spine. John Roulstone was a native Bostonian who died in 1826, aged forty-eight, after a bookbinding career of twenty-three years. He worked on Congress Street in 1803, and from 1810 to 1823 at 10 State Street. Roulstone and Legge appear to have worked in the same building if not the same shop. We do not know to whom Roulstone was apprenticed and where he learned his craft, but he became an excellent binder. His superior workmanship and method of signing suggest that he may have learned from Henry Bilson Legge, binder of Caleb Bingham's presentation copy of "the most beautiful production of its nature hitherto seen."

15. H. D. French, "Early American Book-binding by Hand," *Bookbinding in America*, ed. by Hellmut Lehmann-Haupt (1941), p. 82.

16. The Walters Art Gallery, Baltimore, Md., *The History of Bookbinding, 525-1950 A.D.*, an Exhibition Held at the Baltimore Museum of Art, November 12, 1957 to January 12, 1958 (1957), No. 616.

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The publication of volumes of *Studies in Bibliography*, the *Papers* of the Society, has been materially aided by anonymous grants, and by grants from the Research Committee of the University of Virginia and the Richmond Area University Center.

THE RESTORATION OF THE SALISBURY BIBLE

/ Carolyn Horton

In 1959, when Mrs. Lila Nash, Town Clerk of Salisbury, sent the Bible to the bindery for repair, the right half of the upper panel on the spine was missing, the boards were detached and warped, and all four corners of the boards were broken away with large parts of the leather and cardboard missing all around. The inside leather hinges, definitely part of the original binding, were powdery. It was immediately apparent, however, that this was a most unusual book because of its binding, as Miss Hannah D. French has discussed in the previous article. The leather hinges, the beautifully tooled spine and sides, and particularly, the binder's signature at the base of the spine "Bound in Boston by Henry B. Legg" were most remarkable.

In planning the restoration, certain decisions had to be made. First, it was decided that since it was the tooling on the binding that made this book unique, funds would be provided for having dies cut to complete the tooling. Then, in testing the spine I found the leather to be in fairly good condition for its age but to be quite thin and very firmly attached with heavy glue directly to the spine of the book. An attempt to remove the whole spine or even to lift the edge of the spine for insertion of new leather outside hinges was unsuccessful. Consulting the American Bible Society, I learned that the book itself was of no particular value, having been printed in great quantity "on the steam presses in Philadelphia" according to the title pages. On the basis of this information, I made the unusual and somewhat unorthodox decision to sacrifice the book for the sake of the binding; as the spine could not be removed from the book I would remove the book from the spine. The book being very large was printed in folio so

removing the signatures from the heavily glued spine was difficult. Eventually the spine stood intact except for bits of thread and the heavy layers of glue on the inside. As a consequence however, almost every fold of the folio signatures needed repair.

Usually in a restoration, one preserves the body of the book at all cost and never disturbs the sewing if it can be possibly maintained. Oversewing, hollow tubes and false raised bands are avoided as unsound practices. However, as this particular book would not be used but would be kept in a plexiglas case and displayed only occasionally, unopened, it seemed to me essential that all three techniques be employed here in order to preserve this book's unique binding. The alternatives to oversewing were not feasible. If the almost single leaves were to be guarded they would then not fit the old covers and spine. If the single leaves were to be stripped and sewed through the fold the spine of the book would be too thick to allow replacement of the original leather spine, supposing that it could be removed. A flat spine with false raised bands on top of a hollow tube seemed necessary. If the book were re sewed on true raised bands and the original spine reattached to the new leather spine I feared that because of the thick glue embedded in the thin original spine, it would not stand even occasional flexing should the book ever be opened.

With this reasoning in mind, I decided to oversew the pages, using unbleached linen thread. The pages of the book were lined up and shallow grooves sewn into the spine to hold a series of linen cords, which served to maintain the alignment of the pages and to keep the book from opening too widely between the signatures.

The technique of sewing was one taught me in 1932 by a Leipzig binder who had learned it many years before. I have not seen it described in a textbook. Eight or ten pages were lined up. The needle was

pushed up through this gathering about one eighth inch from the back edge of the pages. A second stitch was pushed up through the pages about three quarters of an inch beyond the first stitch and so on until the end of the first gathering was reached. The thread simply passed over the cords without locking around them in any way, but care was taken to see that the new signatures as added were lined up on the cords. Just before pushing the last stitch up through the first signature the second signature was laid on top, carefully lined up with the first and the needle was pushed up through both signatures at once to align the pages further. Each signature was fastened to the signature below as follows: the needle was hooked through the nearest stitch in the signature below before passing up through the back edge of the new signature. Great care was taken to have all the stitches bite into the paper an equal amount, as near one-eighth of an inch as possible, and keeping the stitches widely spaced in order to avoid the perforation observed when stitches are too close together as in machine sewing.

The remaining processes in the restoration included rebuilding the broken board corners with a putty-like mixture of linen rope frayings and flour paste, the removal of the old end papers, the lining of the inside of the old boards to pull them back into shape, the preparation of an end paper signature made of the original fly-leaves and a new leather hinge colored to match the original which was too weak to save, the sewing on of these signatures through the folds, the sewing on of new headbands made of carpet linen, and the application of a hollow tube made of rope manila paper, tested and proven to have great strength and longevity. The old boards were relaced onto the resewed book with the new linen cords. The spine and the book corners were recovered with new calf sin tanned by Horween in Chicago. The tannage

of his leather is believed to make this leather equal in durability to the best medieval calfskins of the past. Thinning of the leather was minimized. The leather was stained to match the old cover with Dr. Martin's water colors. The undersides of the spine and the edges of the old sides were cleaned and then put down over the new leather with polyvinyl acetate adhesive to minimize the wetting and staining of the old leather.

Meanwhile, eleven brass dies had been cut from photostats by Becker Bros. in New York City. The right half of the upper panel on the spine is all new leather and tooling; and all four corners were also retooled with new dies. (See cover picture) As a final step the leather was treated with potassium lactate solution, oiled and polished.

A plexiglas case, not yet seen by the writer, was made by a local firm to protect the book.

SOLUBLE NYLON: A New Tool for Restorationists
/ George D. M. Cunha

The British Museum Research Laboratory, in its continuing search for new materials for conservation, has pioneered the development of solutions of nylon in alcohol for the consolidation of fragile materials. This new technique is important to the members of the Guild of Bookworkers because it provides a solution to the problem of ~~badly~~ deteriorated paper that is unsafe to handle.

During our visits to the British Museum in the fall of 1964 we were made acquainted with this new material by Dr. A. E. A. Werner, the Keeper of the Research Laboratory and instructed in its use by Mr. A. D. Baynes-Cope, staff chemist. A detailed article on the material will appear from the Research Laboratory in the not too distant future. This report is for interim information only.

Although the material was used originally to consolidate the surface of ostraka (i.e. ~~potshers~~ and limestone fragments from ancient Egypt) to protect carbon ink inscriptions thereon during the restoration process, the laboratory soon realized that the compound had great potential in other fields of restoration. Papyrus documents, for instance, can be treated with the solution which is readily absorbed, thus insuring that there is no danger of the ink flaking off. Elsewhere than the Museum the solution has saved rubrications and flaking ink on parchment manuscripts. Soluble nylon possesses good adhesive properties and is particularly useful for the re-attachment of flaking paint on museum artifacts. The solution having a very low surface tension and viscosity readily penetrates into the minute cracks in deteriorating painted surfaces and flows underneath the protruding flakes of detached paint drawing them back into position.

The material in question is a special chemically modified form of nylon which is manufactured by Imperial Chemical Industries, Ltd., under the trade name "Maranyl Nylon Soluble Polymer C/109/P" and is supplied as a light cream colored powder in two grades DV45 and DV55. The DV55 has less tendency to gel and is preferred. The powder is soluble in ethyl alcohol, methyl alcohol or industrial methylated spirits. Isopropanol is not a good solvent; in it the nylon dissolves only with difficulty and the solution gels more readily. The manufacturer's recommended solvent is a mixture of 70 parts of alcohol and 30 parts of water. However, the British Museum laboratory prefers a non-aqueous solvent because it dries quicker and does not offer so much chance of water soluble inks running.

Five percent solutions of the compound are made by mixing 50 grams of the powder in 1000 cc of the alcohol/water solvent and heating in a water bath to 40°C until the powder dissolves. After cooling the solution will stay fluid for several days before gelling. Reheating to 40°C for a brief time redissolves the gelatinous mass.

The protective film formed by painting or spraying the solution has many desirable properties. It does not exert any undue contractile forces on the surface as it dries. It is sufficiently tough to consolidate fragile surfaces and at the same time is permeable enough to permit subsequent restoration operations. It has a marked degree of flexibility. It has good temperature and abrasion resistance and good resistance to both vegetable and animal oils. The film has a mat appearance and does not leave an unpleasant sheen on surfaces being treated. Of utmost importance is the fact that these nylon coatings are soluble in alcohol and thus in accordance with the ethics of restoration the process is reversible.

We brought back from London a supply of the mate-

rial and have used it successfully many times to consolidate book paper, prints, maps and manuscripts that were too brittle to work on otherwise. We apply it with an ordinary vibrator type sprayer and, after drying, are able to wash, bleach, size, mend, guard or sew the treated paper with confidence that it will not crumble in the process. The finished product shows almost no evidence of the nylon reinforcement which in the case of deteriorated paper appears to penetrate deeply into the sheet rather than coat the surface. In so doing the nylon, after the solvent has evaporated, is apparently mixed with the paper fibers consolidating the mass. This makes the nylon even less evident than when it remains on the surface as with vellum.

Committee Reports

EXHIBITION COMMITTEE / C. Vernon Johnson

The Guild of Book Workers' exhibition at the Donnell Library Center in New York City has been very well received. The location has proved excellent and once again, the value of such an exhibit in bringing the work of the Guild and its members to the attention of the public has been shown. It has excited interest from many sections of the country and we have been asked to show work of the Guild members in other locations. Although we cannot arrange to have this particular exhibition shown in other cities, we do hope to arrange for other shows due to the publicity of this one. An account of the Guild's meeting at the Donnell is on page 42 and a full "checklist" of the material exhibited will be included in the next issue of the Journal. The entries from so many members across the country has made a successful exhibition and the participation is both applauded and appreciated.

LIBRARY COMMITTEE / Mary C. Greenfield

Miss Florence H. Bade has made the Library a present of \$10.00 for which we are most grateful.

We would also like to thank Paul Banks who has given the Library a bound copy (Newberry Library Bindery) of La Dorure et la Decoration des Reliures by Jules Fache. This book, along with detailed instructions for all kinds of tooling (including correcting mistakes), has a short section on the history of French binding and a section on design which takes into account the limitations of the medium. The book is available from M. Fache, 46 Rue de la Clef, Paris XVI^e. \$4.05.

Mr. Werner of the British Museum writes that no further reprints of his article, "The Lamination of Documents," are available, nor is it possible to buy reprints of the other two publications mentioned in the last Winter Journal. However, he has been kind enough to send us some reprints of "Technical Notes on the Lamination of Documents," and "Insect Pests." Five copies of each of these are still available for distribution to interested Guild members. It will have to be first come, first served.

Mr. Werner also suggested that we send for the "Bulletin d'information sur la pathologie des documents et leur protection aux archives de France." This is available, on receipt of \$1.43 in advance, from the Service d'Edition et de Vente des Publications Officielles, Section Education Nationale, 13 Rue du Four, Paris VI^e.

Madame Francoise Fliedner has sent us a reprint of her article "La protection des documents graphiques dans les pays tropicaux." Mme. Fliedner is in charge of the research laboratory at the Museum National d'Histoire Naturelle, Centre de Recherches sur la Conservation des Documents Graphiques, 12 Rue Buffon, Paris VI^e. The article discusses the components of

archival materials, destructive agents, and their possible prevention or cure.

Miss Agnes Geijer, Curator in Charge, Laboratory for Textile Conservation, Museum of National Antiquities, Stergatan 41, Stockholm O, Sweden, has sent us an English translation of her report on "Modocoll as a Preservative for Textiles and Other Materials."

We would be very grateful for suggestions from members as to other publications on conservation which should be added to the Library.

BOOK REVIEW / Enid E. Perkins

Write Italic by Fred Eager, published by Italimuse, Caledonia, N. Y., 3 vols., \$1.95.

To most people the word *Italic* has a purely typographical connotation, indicating an alphabet of letters with a marked forward slant. These printing types derive from the *Italic*, or Chancery Cursive handwriting that developed early in the 16th century to make more legible the elaborate Gothic lettering on the documents emanating from the Vatican Chancery; hence the name.

The first known book of instruction on the subject was written by Ludovico Arrighi Vicentino and it remains, even today, the model for the construction and forms of the letters of this clear and beautiful script. No small part of its beauty comes from the writing-tool itself: the quill pen cut straight across of which our modern straight-edged steel nib is the equivalent. Used properly, this nib produces without effort of pressure a fascinating contrast of thick and thin lines which gives color and excitement to the page. In fact, for anyone handling such a nib for the first time, it is a thrill to see how easily beautiful letter forms can be written.

Mr. Eager's system of teaching as explained in this, his latest book, enables even a child to learn the correct formation and joining of each letter. He has ingeniously printed the models in pale ink so that the student first traces over each letter in order to understand its form and construction and then copies the models free-hand. Mr. Eager has divided the two problems of learning letter forms and using the straight-edged pen, so that the beginner starts with an easily manipulated soft pencil and only in Vols. II and III progresses to mastery of the pen and the correct writing angle.

In this country the teaching of Italic has lagged far behind that in England where Alfred Fairbank gave it its greatest impetus, but Mr. Eager is one of the enthusiastic pioneers here in this field and his success with his students has been extraordinary. Perhaps--if the ball point pen does not make scribblers of us all--Italic handwriting will some day be taught universally in our schools and we adults who want to reform our present handwriting may, with a little practice and the proper pen, be able to send our friends attractive as well as understandable letters. One of the assets of Italic is that the individuality of the writer is as evident as in any other hand, without false straining after peculiar letter forms or slant, and that even with speed it does not deteriorate into illegibility.

As Robert Bridges said: "...in speech any slovenliness of articulation...can be at once amended for your hearer will invite you to repeat more intelligibly what he has not distinctly heard. There is in writing no opportunity for correction so that any real illegibility in writing is a wider breach of good manners than indistinct utterance in talking..."

MEMBERSHIP COMMITTEE / Betsy Palmer Eldridge

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WORKSHOP ON END PAPERS AND HEADBANDS

/ Charlotte M. Ullman

The Guild of Book Workers' workshop meeting on the evening of January 25th at the bindery of Mrs. Laura Young to discuss the construction of end papers and headbands was well attended. Mrs. Mary Schlosser led the discussion and had with her several examples of end sections and some headbands. The end sections were passed among the members for examination as the methods of preparation were described. The following is a summary of the types shown and discussed:

A. The first and most simple is the folding of two sheets of paper, one sheet inserted in the other so that the sewing will be in the center to hold the sheets as a section. Fig. A.

B. The next is the folded sheet with the cloth hinge tipped around so the sewing will be in the fold of the sheet and through the hinge. A waste or protection sheet is laid on top of the end sheet with the hinge lightly tipped to it. Fig. B.

C. The third type is when a colored end sheet is desired with no hinge. A folded plain sheet and a folded colored sheet are put together by tipping the colored fold around the plain. The sewing is through the plain and therefore is also through the colored double fold. Fig. C.

D. The next was shown for the leather bindings when the leather hinge is sewn in and colored end sheets used. One folded plain sheet to match the book paper with the colored single sheet tipped around. The leather hinge is pared and the inner edge pared slightly thinner to tip and fold around the other two parts. A sheet of light Bristol is laid in under the hinge for space and the hinge is tipped to it lightly. Against the outer edge of the hinge is butted a second sheet of Bristol, usually a little heavier weight, and a bond protection around all, which will later be torn

out. The sewing in the center of the plain fold will be through the colored and the leather hinge and the bond protection. Fig. D. Be sure to put aside the second single colored sheet to be pasted to the board.

E. and F. These examples were shown as Zig-Zag sections and are best described with diagrams in Bookbinding and the Care of Books by Douglas Cockerell in Chapter V. It was generally agreed that this method is troublesome and time consuming and method "D" does very well. If carefully executed, "D" shows the tipping very little.

One section was presented by Miss Marianne von Dobeneck and consisted of a plain folded sheet with the book half of a folded colored sheet pasted solidly to the first page of the plain. The free colored leaf is folded over evenly with the fold of the plain, then folded back again a quarter of an inch and cuts made to fit onto the board at the finish. Fig. E.

Mrs. Inez Pennybacker submitted a section for examination. It was the type used by Mr. Roger Powell and showed narrow linen tapes and sewing. Two sheets of plain paper are folded together. One folded color, a piece of "super" about 1 1/2" in width and a full size folded bond protection sheet are also needed. The book half of the colored sheet is pasted fully to the first page of the plain with the edge of the "super" pasted between the folded edges of both. The protection is around all of this; the sewing will be in the fold of the plain sheet and the protection sheet. Fig. F.

Mr. T. W. Patterson sent his section with the following detailed instructions for making:

Cut length of gummed cambric (not gummed Holland)
Brush paste on gummed side (not just dampen with water).

Place cambric, pasted side up, on clean sheet of waste paper.

Pick up folded sheet of end paper and place fold along center line of cambric.

Place fold of first section of book up to edge of
cambric. Cambric

Fold end sheet part over first section.

Insert folding matching paper, making first or last
section to be sewed, depending on whether it is
for the front or back of book.

Sew section that end sheet is attached to.

End sheets can be pasted after the book is sewn.

Advantages: All leaves open clear to the back.

Sections do not pull apart after
gluing.

Variations can be made for leather
hinges.

Cambric adds strength at ends where
more strength is needed.

Fig. G.

The discussion on headband making was short and
not a great deal of detail was evident.

1. The first and most simple is the woven type
which is merely cut to size from yardage and stuck on
the head and tail of the book with glue. This is the
kind that is used on the better commercial books.

2. Next, a piece of cord of the proper weight
for the size book may have, wrapped around it, a piece
of shirting or leather. The thickness of the pared
leather should be considered when the weight cord is
chosen.

3. On a larger book with larger squares the
leather or shirting may be wrapped around a strip of
cardboard.

4. French headbands are sewn over batons usually
made of tightly rolled paper. These were not recom-
mended by anyone because they soon dry, break and come
to pieces before the binding will. Instead, a piece
of strong unbleached hemp cord pasted and dried will
make a better base. This is held in place (single or
double) with the book in the finishing press with the
spine away from the worker. Two threads are used and
one needle, or one thread and one needle. The needle,
and thread, goes into the book's first section and out

the back below the kettle stitch, pulling only half of the thread through. Work from left to right across the spine. Go into the same hole again but this time loop the thread around the cord. Bring the needle end up and over again and transfer to the left hand, crossing the left, free thread over the needle thread to make a bead. Carry it under the cord and up and over again. This procedure is repeated keeping the threads and beads even by a constant tension. Every three or four stitches the cord should be attached to the book with a "tie-down" by passing the needle down through another section. These directions are all for the single cord but the double cord is done in practically the same way winding the thread in a figure eight fashion and crossing to make a bead as before. When the end is reached both threads are knotted at the back and softened and held with paste, or merely frayed and pasted down. The knot at the beginning may be inside of the book or outside and pasted down as at the finish. Good rag paper may be pasted over the threads on the spine and when dry carefully sanded to level. The ends of the cords are finally clipped off, pasted, and may be colored to take away the raw look.

5. In making a headband following the German method, the book is put into the press with the spine toward the worker. The strip over which the silk is worked is cut from two pieces of leather which have been pasted together and pressed hard between tins until dry. The strip may also consist of leather and vellum laminated together. The cut piece is triangular in shape so that the straight flat cut will sit on the top of the spine with the angled cut headed back. This triangular piece may be wrapped in tissue or organdie and then pasted to the spine. The thread is used with a needle at each end. To start the band one needle is put into the first section just behind the end sheet coming out below the kettle stitch and the thread pulled through to the center. This same needle is put in again advancing a leaf or two. Now this needle is held in the left hand and held straight

up and against the thread of the band. The second needle has the thread coming from the inside of the section and is crossed over the thread in the left hand to make the bead as it is inserted to come out below the kettle stitch again. This is all repeated the entire length of the band and both threads should end together outside of the spine, be frayed and pasted flat.

A headband, when finished, should be slightly below the square of the boards so that there is space to form a leather headcap and have it flush with the board edge.

* * *

When the discussion came to an end, refreshments were served. Members and their guests inspected Mrs. Young's excellently equipped facilities, and everyone is in her debt as the hostess for a most interesting and enjoyable evening. Present for this occasion were: Mrs. Burg, Mrs. Burnham, Mrs. Cantlie from Canada, Mrs. Coryn and her daughter Sidonie, Miss Jeri Davis, Mrs. Fisher, Miss Fournier, Mr. Goodwin, Mrs. Greenfield, Mrs. James, Miss Janes, Miss Jolley, Mrs. Kaufman, Miss Lockhart, Miss Manola, Mr. and Mrs. Melton, Col. Paris, Mr. and Mrs. Peckham, Mrs. Pennybacker, Mrs. Perkins, Miss Pimont, Mr. Popenoe, Mrs. Schlosser, Mrs. Selch, Mrs. Stanescu, Mr. and Mrs. Stein, Mrs. Tayler, Miss Ullman, Miss Audrey von Baeyer, Miss von Dobeneck, Mrs. Weil, and Mrs. Young.

AN INFORMAL MEETING TO VIEW THE EXHIBITION
AT THE DONNELL LIBRARY / Mary C. Schlosser

The public nature of the exhibition space in the Donnell Library where the Guild's material was on view made it impossible for us to have a real "opening" for the exhibition. However, the Donnell Library very kindly made available one of its conference rooms for an informal meeting on Friday evening, March 4th at 7:30.

About forty members and guests came to see the display and stop in to the conference room where Miss Meushan, Supervisor of the Art Division, who had installed the exhibition, spoke a few words of greeting and expressed the pleasure of the Library in playing host to our exhibition.

Members and their guests browsed from case to case and from floor to floor. No official attendance was taken, but those who stopped by the conference room included: Mr. Andrews, Mrs. Coryn, Miss Jeri Davis, Mr. Goodwin, Mrs. Houlihan, Mrs. James and her guest Mrs. Bull, Mr. Jensen, Miss Jolley, Mr. Kapp, Miss Lockhart and guest, Miss Manola and guest, Mr. and Mrs. Peckham and their guest Mrs. Hazen, Mrs. Perkins with her daughter and son-in-law, Mr. and Mrs. Pharr and guest, Mr. Popcove, Mr. and Mrs. Schlosser, Mr. and Mrs. Stein, Mr. and Mrs. Tayler, Miss Ullman, and Mrs. Young.

A CHANGE IN THE SPRING PROGRAM SCHEDULE
/ Mary C. Schlosser

We are very sorry that due to scheduling problems, Mr. Marvin Newman is unable to speak to us this spring as originally planned.

However, we are happy to announce that Mr. Edward Karr of Boston has kindly agreed to talk to us on Monday evening, May 9th. Mr. Karr is a calligrapher

PUBLICITY & NEWS NOTES / Grady E. Jensen

On March 24 Carolyn Horton, conducted a "Preservation Workshop--Books and Paper" at the Newark (N.J.) Public Library. The workshop was offered to New Jersey librarians under the auspices of the Newark Public Library and, as stated in the announcement, encompassed "furbishing the book collection; discussion of conditions that cause deterioration of bookbindings and paper; examination of the physical condition of the book; demonstration of some methods and simple repairs to stop or alleviate further deterioration."

* * *

An interesting, illustrated booklet entitled "Modern Fine Binding By Cuneo" is available without charge from The Cuneo Press, 2242 South Grove Street, Chicago, Illinois.

ERRATA

GUILD OF BOOK WORKERS JOURNAL, Vol. IV, No. 2

The following corrections should be made in the last issue of the Journal.

Cover Should read Winter 1965-66

Page 1 "Volume IV Number 11" should read Volume IV
Number 2 Winter 1965-66

Page 2 Should be headed "CONTENTS"
 "Soluble Nylon..." for "Cuhna" read Cunha

Page 4 Should be headed "BOSTON NOTES / Betsy
Palmer Eldridge"

Pages 5
& 6 For "Cuhna" read Cunha

Page 6 Last line, for "Fritag" read Freitag

Pages 8
& 9 For MacDonald read Macdonald

Page 9 Par. 3, line 4, for "Cuhna" read Cunha

Page 11 For "Fritag" read Freitag
Par. 3, line 7, for "Dramstadt" read
Darmstadt

Page 12 For "Dickenson" read Dickinson
Par. 4, line 4, for "Cuhna" read Cunha
Par. 5, line 1, for "Lois" read Louise
Par. 5, line 9, for "Mr. Lauer" read Mrs.
Lauer

- Page 13 Par. 2, line 2, for "Van Buran" read Van Buren
- Page 17 Bottom of par., line 4, after "page" insert 23
Line 6, for "Bibliography Society of Virginia" read Bibliographical Society of the University of Virginia
- Page 25 Par. 3, line 4, for "sewn" read sawn
- Page 26 Last line, for "sin" read skin
- Page 28 Par. 1, line 6, for "Bookworkers" read Book Workers
Par. 3, line 2, for "potshers" read potsherds
- Page 29 Par. 1, line 7, for "power" read powder
Par. 3, line 3, for "goes" read does
- Page 31 Par. 4, line 1, for "sent" read send
- Page 38 Par. 1, line 2, for "cambic" read cambric
- Page 41 See opposite page for diagrams to illustrate Miss Ullman's article.
- Page 42 Par. 3, line 10, for "Popcove" read Popenoe
Complete last sentence to read "Mr. Karr is a calligrapher who teaches at the Museum School in Boston."

DIAGRAMS for page 41



Fig. A

Fig. A

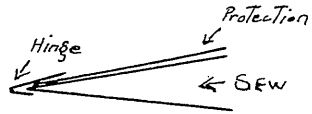


Fig. B

Fig. B

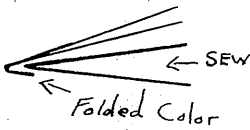


Fig. C

Fig. C

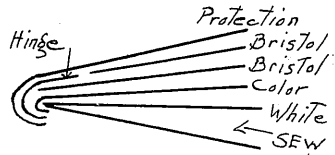


Fig. D

Fig. D



Fig. E

Fig. E

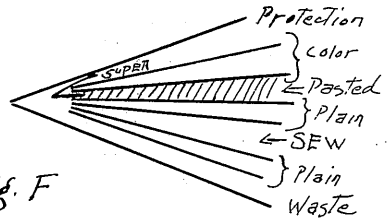


Fig. F

Fig. F

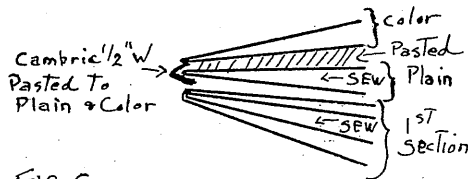


Fig. G

Fig. G