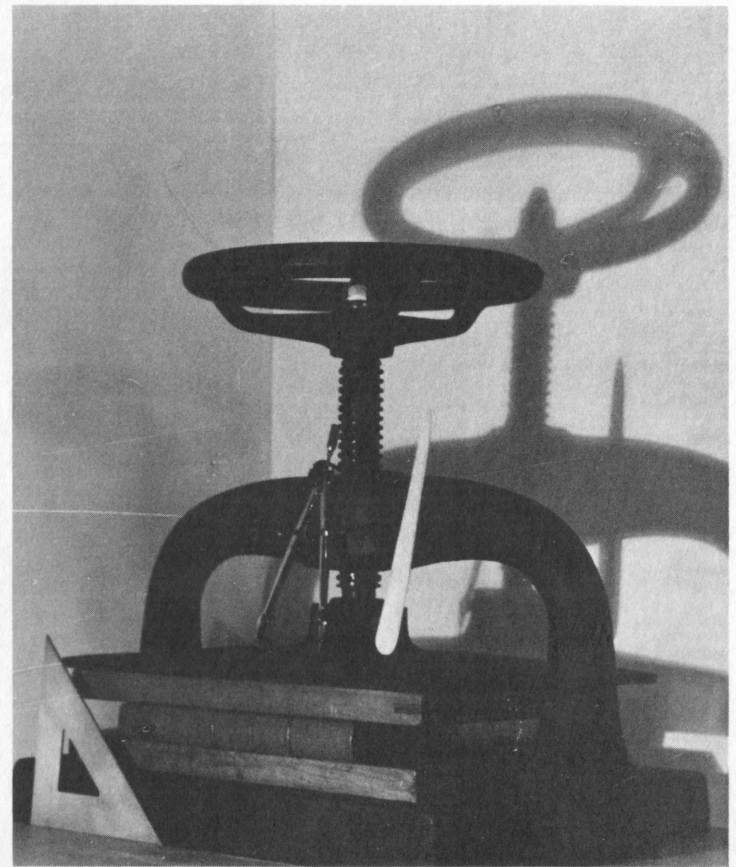


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(Editor this issue: Laura S. Young)

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The photograph on the cover was made available
through the courtesy of Mrs. Mary E. Greenfield.

The British Museum, September 15, 1966

The British Museum Reading Room has only 390 seats and perhaps it is for this reason that one has to make arrangements beforehand to use it. I had been frustrated last year in not being able even to peek into that marvelously airy and bright room. It has recently been painted a fresh blue which the light from the windows around the dome intensify. The room is circular with reference books three stacks high all around; the long dark blue tables radiate from the central circulation desk. They have been divided length-wise by a partition about two and a half feet high, so that when at work, one doesn't look at the opposite reader. At each section, or desk, is an ink well and pen in the center, a rack to hold a book open on one side and a folding shelf on the other. A small blue leather blotter is also provided.

What is impressive about the room, aside from its atmosphere, is that almost all of the case bindings have been removed from the reference books and heavy utilitarian ones substituted. One feels that everything is meant to last. Only the latest acquisitions are catalogued on cards; the familiar blue catalogues for the older collections are arranged in the center of the room around the circulation desk. The pages have been clipped out and pasted on the left hand side of manilla sheets; additions are on the right hand ones. These pages are clamped into large, heavy boarded blue cloth books. Across the bottoms are brass plates. Pull handles are made of heavy webbing.

Mr. Howard Nixon, the Assistant Keeper of Printed Books, who lectured at the Morgan Library last March, was most cordial and helpful in answering my questions concerning restoration. Then he took me through circuitous passages and courtyards to the bindery where I saw three of its many rooms. I was particularly interested in mending and so I watched men doing that and laminating with silk, and the Barrow method. Another large room housed the girls and women who did the sewing, the mending and tissue lamination of the

books of lesser value. Only men work (except for the sewing) on the valuable books. Being a woman, I think this must be because of tradition, though Mr. Pointer, the head of the bindery said that men did better mending!

As I walked into Mr. Baynes-Cope's laboratory, later on in the afternoon, I felt as if I were walking into an illustration from one of the alchemical books I had been cataloging recently. Here was Paracelsus himself stirring bubbling mixtures in glass beakers and in the center of the smallish room were two enormous standing globes. Mr. Baynes-Cope answered all of my questions very freely and I felt very appreciative for the time and interest that both he and Mr. Nixon gave me. They feel that the British Museum dressing is excellent, that the fault lies in people applying it improperly by too heavy an application. Experiments are being made on ways to make the dressing non-inflammable and also to add potassium lactate, so that there would be but one step in treating a leather binding. Mr. Baynes-Cope felt that Barrow has done a thoroughly competent and scientific study on his laminating procedures. The British Museum uses it extensively, though not on anything where distortion caused by the high heat might be undesirable. He also spoke very highly of Capt. George Cunha of the Boston Athenaeum and of Mr. Carhart of the American Library Association Office of Research and Development in Chicago as being particularly competent people to whom to turn for help with restoration problems.

Hitchin, Herts., September 26, 1966

My visit to Hitchin was disappointing, for neither Mr. Russell of Russell Bookcrafts nor his assistant were in. I waited for a while and then returned to London. The next day, I talked with Mr. Russell on the phone and he was most apologetic and said that he would fill my order immediately. The press arrived safely by parcel post in good time, divided into three packages, so that the duty was at the minimum. This was in sharp contrast to the packaging last year of a continental firm who sent a press by freight in one package; there

was a broker's commission to pay as well as an enormous duty.

Sidney Cockerell's Bindery, September 29, 1966

Next to Rupert Brooke's Old Vicarage in "the lovely hamlet, Grantchester" is Sidney Cockerell's bindery and home. He and his charming wife could not have been more hospitable. I, a perfect stranger, was met at the train and given a delicious lunch in their unusually attractive kitchen-dining room. Here, on the bulletin board, they had kept last year's Christmas card from Mr. Harold Tribolet, it being the loveliest they had received. They reminisced of their visit to New York and the Grolier Club and their visits with Miss Ullman of the Morgan Library.

Those of you who have had the pleasure of seeing this bindery, know what a pleasant place it is and how everywhere one sees the inventive genius of Mr. Cockerell, whether it is in the combs for his decorated papers or the stamping machine in his office. He showed me the vellum manuscript on which he was working at the time, the tears all beautifully mended. I felt that he particularly enjoyed working with vellum. It was a great privilege to see other volumes of his work which he took from his safe.

After being so extremely generous with his time, he was not content to have me call a taxi, but drove me to the Fitzwilliam Museum in Cambridge where he recommended that I see an exhibition of illuminated manuscripts. It was indeed magnificent, and I was reminded that his uncle for whom he was named, Sir Sydney Cockerell, had been a director and the guiding spirit in the acquiring of this collection. It was a beautiful day!

AN OPERA TOUR WITH BOOKBINDING
OVERTONES / Duncan Olmsted

What was planned as a three week opera tour of Europe actually developed into an eight week trip. I spent three weeks in New York, Baltimore and Philadelphia before leaving for Europe. In addition to hearing thirteen operas in two weeks and attending the theatre, I heard Mr. Nixon's lecture on Grolier's binders at the Morgan library; went to the antiquarian book fair and an auction at Parke-Bernet Galleries. I visited with Miss Charlotte Ullman at the Morgan Library, and with Mrs. Laura S. Young at her bindery and commissioned both of them to do a binding for me. One afternoon, between matinee and evening performances, I dropped in at the Donnell Library Center to see the exhibit of the Guild of Book Workers.

In Baltimore I visited the Maryland Historical Society, the Peabody Institute, the Walters Art Gallery, especially to see their illuminated manuscripts, and the Enoch Pratt Free Library, whose director, Ed Castagna, is a former Petaluman. At the Maryland Historical Society I met the assistant director, William Filby, who is in charge of the American tour of books printed by the Stanbrook Abbey Press in England. I had been in correspondence with him, as the exhibit is to be shown at The Book Club of California in San Francisco next June, and I am the exhibit chairman for the Book Club.

In Philadelphia I had another delightful visit with a transplanted Californian, Miss Ellen Sheaffer of the rare book department of the Philadelphia Free Library. I had known her when she was with Dawson's Bookshop in Los Angeles. I also visited at the Rosenbach Gallery.

In Europe bookbinding was strictly a sideline. We visited eight cities, London, Paris, Munich, Vienna, Milan, Rome, Barcelona and Lisbon, hearing opera in each city except Lisbon. I did have time to visit several well known bookstores in London and bought an Edgar Mansfield binding at Maggs. One morning, Peter Waters, the young English binder who is in partnership with Roger Powell, came to my hotel and I discussed

with him a binding which he is doing for me.

Because we were grounded for a day in London by an unusual mid-April snowstorm, we had only a little over twelve hours in Paris, arriving there late Friday afternoon, and leaving the next morning shortly after six. I did get time to take a taxi to the studio of Alain Lobstein, and there commissioned him to do a binding for me.

After my return to the States, I visited Richard Archer, custodian of the Chapin Library at Williams College in Williamstown, Mass.; and also called on the Gerlachs in South Shaftsbury, Vermont where I commissioned another binding from them.

On my way back to California and home I stopped off in Chicago primarily to visit the Newberry Library.

ST. TERESA'S PRESS, CARMELITE

MONASTERY / Reverend Mother Mary Joseph

We are delighted to find ourselves belonging to The Guild of Book Workers since the very word, guild, takes one back to the times when most printing was done in the old monastic scriptoria with the master artists executing the elaborate designs, while the novice apprentices did the plain lettering. True, our electric printing press is a far cry from those days when each page was copied by hand and, could the old monks see it, they would perhaps wonder what on earth the younger generation was coming to. Indeed, those ancient monastic eyebrows might well rise a little higher at the sight of the store-bought books of gold leaf and ready-made paints as compared with their laboriously hand ground colors and hand beaten gold leaf. Yet, I am certain that those wonderful masters would quickly realize that their ancient motto, "Ora et labore," pray and work, is also ours, and that the "apostolate of beauty" as Pius XII called it, is much needed in this age of automation.

It was partly for this reason and partly to carry on the monastic tradition of fine printing that St. Teresa's Press was started in 1965. We have to admit,

though, that we had more enthusiasm than knowledge and that our secondhand press was the first printing press we had even seen. In fact, the day it came into our monastery we were startled at its size as our ambitions at that time were small. Our artists had done illuminations for years but we never dreamed of printing and hand illuminating limited editions until we saw the beautiful work done by Stanbrook Abbey in England and thought it a shame that nothing of this type, as far as we knew, was being done in this country. So, keeping the work of the old monks before our eyes, and invoking their aid and spirit we printed "The Prince of Peace." This was a book of twenty-one Christmas poems through the ages, set in Van Krimpen's Cancelleresca Bastarda type with the capitals hand illuminated in gold. It was at this point that we realized that we would have to learn bookbinding, and through a friend discovered Mrs. Young, and the Guild of Book Workers.

Next we turned to Old England and have just finished a limited edition of "The Dream of the Rood," a ninth century Anglo-Saxon poem, for which we used Sol-emnis uncial type and took the basic forms and style of coloring for the hand painted capitals from the "Book of Kells," also ninth century. It has been a fascinating task and truly one of work and prayer. Now the great problem is - what to choose next, as there is such a wealth of possibilities to be found in all centuries and all lands.

PAPER CLEANING / Paul N. Banks

I am here under somewhat false pretenses today. I am by no means an expert on cleaning paper, nor am I as conversant with chemistry as I would like to be. What I am going to try to do is bring together some information which is already available in existing sources.

DRY CLEANING METHODS

The dry methods of cleaning paper are, for the most part, so simple and obvious that I will not dwell

on them long. Most basic method of cleaning paper is dusting; I have found that there are several Japanese brushes available which are quite inexpensive and gentle and effective. In the Extra Bindery at Donnelley's compressed air is considered essential; in the National Archives in Washington¹ and the Detroit Public Library² air hoses are used in exhaust chambers to draw out loose dust.

There are a number of types of erasers available: kneaded, soap, art gum, Pink Pearl, vinyl and others. All of these are nearly or entirely non-abrasive. The kneaded eraser is probably the most gentle; it has a slightly adhesive quality which enables it to be used with almost a blotting action. The others mentioned are firmer, and cannot be used on paper which is soft from lack of size, as the surface of the paper will be rubbed up.

Fresh bread has long been advocated as an efficient means for cleaning surface dust from paper; I must confess that I have never tried it. But I have observed that a loaf of bread left in a paperbag will stain it with grease. My feeling would be that the various devices which are meant specifically for cleaning paper are probably adequate.

One of the new materials which has been used for cleaning paper is Absorene wallpaper cleaner, a pink, dough-like substance sold in one-pound cans in paint and hardware stores. It is similar in its use and its effect to the kneaded eraser, but it is a great deal cheaper and is suitable for very large or very dirty surfaces. The best use that I have found for it is for cleaning the paper covering of books, slipcases, portfolios and the like.

An extremely useful gadget for removing loose dust and dirt is the Opaline dry cleaning bag or similar devices. These consist of mesh bags which contain a substance which appears to be rubber or soap eraser dust. When the surface of the bag is dirty from use, it may be twisted and the dirty particles fall away, leaving a clean surface to work with. Although the action of these pads is not as strong as that of actual erasers, they are effective in removing heavy incrustations of loose dirt from paper objects. They are sold in art supply stores.

The basic technique, as I'm sure that I don't need to tell you, for using any type of erasing device is to hold the sheet being cleaned in the center and move the eraser from the center out to the edges. To use any other motion is to court disaster from tearing the sheet. It is, I believe, absolutely essential to remove all traces of crumbs from the objects being cleaned, as the crumbs are almost surely destructive. This is especially true of the Absorene wallpaper cleaner; its crumbs have a strong adhesive quality which makes them cling tenaciously if they dry on a sheet of paper. Mrs. Horton discovered, however, that the material is water-soluble, which gives an easy method of removing any crumbs which have become dried.

A word about vinyl erasers. These are smooth and gentle, and would appear to be good for delicate paper objects. However, some vinyl resins are peculiar materials; we cannot use vinyl coated bookbinding fabrics because books so bound would stick to all of the ones already bound in pyroxylin cloth, as the former material softens and sticks to the latter. In addition, I have a gooey, bright yellow mess in the drawer of my workbench which was caused by the contact of a vinyl eraser with several common wooden pencils which were left there. Whether a vinyl eraser would have any invidious effect on the vehicles used in printing, print-making or drawing, I don't know, but caution might be advised.

Some of us have wondered whether any of these erasing-type devices would leave any harmful residues in the paper, even when all visible traces were removed. In order to find out, the Library Technology Project of the American Library Association, in connection with a comprehensive manual on the conservation of library materials which is being prepared, has commissioned McCrone Associates to study these materials. The results, based on microscopic examination and accelerated aging tests of paper cleaned with them, seem to indicate that the common erasers, the Opaline bags and Absorene Wallpaper Cleaner are safe to use on paper.

One other experience that I have had might be classed under dry cleaning methods. I was recently given a manuscript which had two pages stuck together

by a thick, hard, dark mass, which might have been a disintegrated rubber band or chewing gum. I discovered that the material was thermoplastic, so I separated the pages and cleaned off the worst of the incrustation by holding the pages over an upturned iron set at a very low heat. Most of the rest of the deposit was removed with solvents.

SOLVENT METHODS OF CLEANING PAPER

Since the main use of solvents in connection with paper is to remove foreign matter which has usually penetrated into the texture of the paper, the key to their use is to either lay the sheet to be treated on absorbent material so that the foreign matter is drawn out with the solvent before it can evaporate, or, in some cases, the use of a bath of the solvent where the foreign matter is so diluted that it can be said to be removed. In the case of thick deposits to be removed, after they have been softened with solvent they can best be removed mechanically, but there is usually a residue left within the fibres of the paper which must be removed by one of the other two methods.

The solvents that I have found most useful—what I would consider a basic selection—are hexane, toluene, acetone and pyridine. Hexane and toluene seem to be effective for many kinds of grease, oil and wax stains. A mixture of the two solvents is often effective in removing deteriorated self-adhesive plastic tapes. Acetone is, of course, effective for many types of lacquers, plastics and spirit varnishes. Denatured ethyl alcohol is also sometimes effective for the latter, if it has not oxidized too far. Pyridine is extremely useful for oxidized fats and oils, but it is so disagreeable that it will usually not be used without a fume hood except when necessary.

A large number of other solvents have been proposed and may find use in special applications. Perchloroethylene and trichlorethylene, widely used in the dry cleaning industry, have been proposed, although the question of their innocuousness for paper has been raised, along with that of another chlorinated solvent, carbon tetrachloride. The toxicity of the latter perhaps should make it a last resort in any case. Plenderleith³

recommends petrol for wax and grease stains; it is apparently difficult to find white gas in this country now which does not have additives of unknown effect on paper. Naphtha, petroleum benzine or hexane will probably serve just as well.

Plenderleith⁴ has recommended a dilute solution of ammonia water for removing old spirit varnish if alcohol is not effective and Gettens⁵ has successfully removed some resinous matter from paper with an aqueous solution of morpholine.

WET CLEANING METHODS OTHER THAN BLEACHING

Water has been called the universal solvent; that is, of course, an overstatement of the case, but it certainly does have some useful qualities. Washing old paper in plain water almost invariably removes dark, soluble matter from it, sometimes reduces waterstaining, removes some free acid from the paper, and permits wrinkles and other distortion to be pressed out. Pure water does something else good to many old papers: it increases their physical strength. This is apparently caused by the re-establishment of some of the broken hydrogen bonds in the cellulose molecule⁶.

Some of the older books on bookbinding recommend a hot alum bath for removing waterstains from paper. In light of what Barrow⁷ and others have said about the harmful effect of alum on paper, I would conclude that this treatment should be avoided.

Soap has often been recommended for removing mud and general grime from paper; I believe that there is probably a place for this treatment, but unfortunately the specification for soap to be used is as vague as "good quality" or "castile." I would be reluctant to use soap without knowing more about what to use. Non-ionic wetting agents such as Lissapol, Nonex and Tergitol Penetrant No. 7 have been recommended⁸; the assumption seems to be that they will not damage paper.

A badger shaving brush is an excellent tool for applying very gentle friction to a sheet of paper being treated with soap or wetting agent.

In the case of any chemical treatment to paper, thorough washing in running water is highly advisable

to remove any traces of compounds which might later cause injury to the cellulose of the paper.

Two words of warning may be in order about any form of wet treatment for a paper object. In all cases where prints or drawings on paper are being handled, and in the cases of many book pages, the sheets being so treated should be supported while wet by means of a glass, plastic or paper sheet. The support can be put in the bottom of the tray before the sheet is immersed, or slid in when it is ready to be removed. Where books are being treated in their entirety, it is often impractical to support each sheet, and in many cases, the smaller sheets will support themselves adequately if handled carefully. But if the book is exceptionally valuable or if the sheets are unusually large or fragile, then even here they should be supported.

The other warning is about pressing. Bookbinders have probably been more at fault than print and drawing restorers in their insistence on over-pressing washed or bleached books. Early printing was done on crude presses with uneven types, so that much or all of the printed image was punched through the paper. If, after a book has been given some form of wet treatment, it is pressed hard, all of the "punch" is pressed out of the sheets, and it winds up looking like a bad facsimile. The same would, of course, hold true for etchings or engravings which have plate marks which should be preserved. Drying with blotters is the best method, with only enough pressure to ensure flatness. Changing the blotters for dry ones during the drying process is advisable also, as it hastens the drying and helps prevent distortion.

BLEACHING PAPER

There seem to be four major categories of methods for bleaching stains from paper widely employed at present. These are: chloramine-T, hypochlorites, sodium chlorite-chlorine dioxide, and potassium permanganate.

The use of chloramine-T was proposed in 1937 by Harold J. Plenderleith in The Conservation of Prints and Drawings. The main advantages claimed for it were

that it was very mild in its action, and that no destructive residues were left in the paper, so that it did not need to be rinsed from the treated sheet, although I believe that the implication was that it would be preferable to rinse the sheet. I am aware of no contradiction of the idea that a 2% solution of Chloramine-T is not damaging to paper, but Harold Tribolet has observed that the dried residue of the bleach remains active and will bleach adjacent sheets of paper. This effect was observed when an endlining of colored paper was added to a book in a position adjacent to a leaf which had been treated with Chloramine-T and not subsequently rinsed.

I believe that Chloramine-T is rightly considered to be the usual first step in attempting to bleach most stains from paper.

Bleaching paper with hypochlorites originated in the beginning of the nineteenth century, with the advent of bleaching powder or chloride of lime, which is calcium hypochlorite. Sodium hypochlorite is now customarily used because of its greater convenience. The latter is also known as chlorinated soda or eau de javelle.

Sheldon Keck has given, in Technical Studies in the Field of Fine Arts in 1936, a method for bleaching prints with sodium hypochlorite which is very carefully worked out and described in detail. His procedures would seem to be desirable for operators who are not trained in chemistry, as he gives simple and seemingly effective means for controlling the operation at each step, thus giving the operator some confidence that he is not unduly damaging the paper. There is not time to give a detailed description of the process here, but briefly, it consists of bleaching the print in a bath containing 5.5% of 5% sodium hypochlorite solution and 1/2% concentrated hydrochloric acid, completing the bleaching in a bath of 1/2 millilitre of concentrated hydrochloric acid in 2700 mls. of water, and neutralizing the acid with a bath of 2 mls. concentrated ammonium hydroxide in 9 litres of water. The sheet of paper to be bleached is placed in the three solutions in succession, the times depending upon the circumstances.

The method given by Plenderleith⁹ and others involves a stronger bleaching solution, made up of 5% of a 10% sodium hypochlorite solution, but no hydrochloric acid is added to the bleaching bath. If the paper is softened by the action of this solution, it can be somewhat mitigated by immersing the paper in a solution of "a teaspoonful of concentrated hydrochloric acid in a quart of water," according to Plenderleith. A 2% solution of photographer's hypo, sodium thiosulfate, completes the process by acting as an antichlor to remove the residual chlorine.

I am not able to evaluate the relative merits of the two sodium hypochlorite methods cited here, except for the greater controls offered by the Keck method.

In 1951 R. J. Gettens read a highly significant paper to the American Association of Museums annual meeting in Philadelphia, which was published the following year in expanded form in Museum. This paper, entitled "The Bleaching of Stained and Discolored Pictures on Paper with Sodium Chlorite and Chlorine Dioxide," presented an entirely new and apparently safe method for bleaching prints, drawings and book pages. This method—actually three methods—is based on the bleaching action of chlorine dioxide gas, which is relatively easily generated from a solution of sodium chlorite. The process, based on one becoming widely used commercially for bleaching paper pulp among other things, does have one drawback for most conservators in that it requires equipment not usually found in the smaller conservation laboratory.

I will describe briefly the three techniques which Mr. Gettens proposes, all of which require a fume hood because of the disagreeable and somewhat toxic qualities of chlorine dioxide gas.

The first technique is the simplest, as it requires no special equipment other than the fume hood. A solution of sodium chlorite is made, to which is added formaldehyde, which releases the chlorine dioxide gas. A wetting agent is also added to the solution. The sheet to be bleached is placed in the bath for a period of fifteen minutes to an hour or more, as required to bleach the stain. It is then rinsed in running water for at least fifteen minutes to remove any residual sodium salts. The process is claimed to not make the

paper staring white as some others do.

The second method proposed involves the use of an aqueous solution of chlorine dioxide: its advantage is that it can be used where only a minimum amount of immersion is desirable for the print or drawing. Chlorine dioxide gas is made in a special gas generator by dropping sulfuric acid into a solution of sodium chlorite. The gas is bubbled through water, where it goes into solution. The object, supported as usual on a sheet of glass or plastic, is immersed in the solution for the requisite amount of time. Mr. Gettens says that although at least a brief rinsing in plain water is desirable, it is not necessary in this case, as the chlorine dioxide is the only chemical left in the paper, and it is completely volatile.

For prints which cannot stand immersion at all, a third method is proposed. Chlorine dioxide gas is generated as in method II, but instead of being used as a solution in water, it is passed directly over the slightly dampened print in a special sealed chamber. The chamber and the recommended fume hood both have glass windows, so that the progress of the bleaching can be followed. This method is recommended only where neither of the other two is applicable, as the oxidized end-products of the stains are left in the paper, and could revert to their original color in time.

The process involving potassium permanganate, which oxidizes many kinds of stains and converts to brown manganese oxides, which can in turn be reduced by some other compound to colorless and soluble substances which are then washed out of the paper, was first used around the turn of this century. The process is relatively simple: the sheet to be bleached is immersed for about 5 minutes in an aqueous solution of potassium permanganate of 0.5% to 5% concentration (depending on which recipe you read), then the sheet is placed in a bath of one of a number of solutions to reduce the resultant brown stain.

The earliest second bath which I am aware of is a solution of sulfurous acid. Potassium metabisulfite was apparently in use in the thirties, and oxalic acid was mentioned by Plenderleith in 1937. Other solutions proposed have been sodium sulfite, sodium hydrosulfite, and citric acid. All of these substances are apparently

effective: the choice has been based on the question of damage to the paper. Unfortunately, most of what has been said so far about destructiveness or lack of it seems to have been based on theoretical considerations at best, or at worst, pure folklore. But a very interesting publication has come from Russia which may shed some light on the question.

R. R. Yabrova of the Department for Book Preservation and Restoration of the Lenin Library in Moscow published an article which was made available in English in 1964 by the Office of Technical Services in Washington¹⁰, which deals with the removal of dyes from paper. In setting out to find the most effective treatment, they decided upon the "well-known and widely used" potassium permanganate and oxalic acid process. Having established that it is effective for most kinds of stains, they then tried to find out, by objective means, its effect on paper.

Their recommended process involves the addition of a small amount of orthophosphoric acid to the permanganate solution, as the latter is more active in an acid medium. It was determined from the literature and checked in their laboratory that the phosphoric acid, in the concentrations recommended, is not harmful to paper. Unfortunately, they did not check the effect of sulfurous acid solution for the second bath, which is apparently as widely known as oxalic acid, but they did test oxalic acid and potassium metabisulfite in their laboratory, and both were found to reduce the physical strength of the paper; the oxalic acid drastically so. It apparently should not be used on paper under any circumstances. The treatment for reducing the manganese oxides stains which the Russian workers found to be non-damaging to paper consists of a bath of 5% sodium hydrosulfite. The paper is finally washed in plain water, then treated with water to which a small amount of ammonia has been added, then finally washed in water again.

There is not, unfortunately, time to go into one important aspect of cleaning paper, i.e., media, and the related one of protecting certain images when the rest of the sheet is to be bleached. However, I would like to mention two specific points which may be of interest.

The customary procedure for protecting a signature written on a book page which is to be bleached, for example, is to paint over the writing with a solution of cellulose acetate or nitrate in the appropriate solvent. After the bleaching has been carried out, the protective material is removed with more of the same solvent. In the edition of Lydenberg & Archer's The Care and Repair of Books, revised by John Alden, an alternative method is proposed which is convenient, and perhaps also more effective. Alden suggests cutting a small piece of cellulose acetate film to the required size, laying it over the area to be protected, and patting it with cotton dampened with acetone to seal it to the paper. This also can be removed after bleaching by use of acetone.

When the Russian scientists started their work on bleaching paper, they were apparently mainly interested in bleaching ink stains of various kinds. Thus they started their work by attempting to find convenient means of identifying the dyes which are used in various writing and stamp-pad inks, to help them select the most effective bleaching process. The first and more complete table given in the article shows the effect of eight reagents which can be used as spot tests on the nine dyes selected for testing; as you will see, most of the reagents do not give conclusive results. But they reduced the table to one showing the reactions to one of two reagents, a stannous chloride and hydrochloric acid solution, or 10% hydrochloric acid, which, between them, will differentiate among all of the dyestuffs considered. Although the frame of reference is somewhat limited, and I believe that most workers would simply start by trying Chloramine-T and, if that was not effective, one of the stronger processes, this table might be of use in certain situations.

As I have indicated, there has been a great deal of controversy over the relative safety to cellulose of hypochlorites and of the permanganate process. Of the sources that I have seen, Douglas Cockerell¹¹, the English binder of earlier in this century, and W. H. Langwell¹², British chemist who is interested in paper, say, respectively, that the permanganate process is the safest bleaching method, and that it is certainly

safer than hypochlorites. On the other hand, Sydney Cockerell¹³, Douglas' son and a well-known binder and restorer, and John Alden, in his recent revision of Lydenberg and Archer's The Care and Repair of Books, say that permanganate is to be used only as a last resort, and that fortunately the permanganate method has given way to safer methods, among them hypochlorites.

I believe that some of the controversy can be cleared up by citing again two of the workers whose writings have already been mentioned.

Gettens, in trying to establish in fact the already theoretically established safety of chlorine dioxide, did some testing, which he describes as being somewhat crude, but which nevertheless gave some interesting results. Samples of filter paper, a nearly chemically pure cellulose, were placed for a period of eight months in atmospheres of chlorine and chlorine dioxide. In three weeks' time, there was palpable reduction in the tear-strength of those in the chlorine chamber, and none for those in the chlorine dioxide atmosphere; at the end of the eight-months' period, the samples treated with chlorine dioxide still showed no detectable degradation, while those which had been in chlorine shattered at touch. In another series of tests, Gettens and his people bleached a variety of papers with hypochlorite and chlorine dioxide bleaches. Some were rinsed with plain water after bleaching; some specimens were artificially aged; others were exposed to daylight for several months. None of the specimens tested showed any evidence of degradation, as measured by the Elmendorf tear-resistance test, except one. This one was some French paper dated 1828 which had been bleached with sodium hypochlorite, rinsed in water, dried, and aged at 75° C. for seven days. This specimen gave "much lower" tear resistance values than any other sample tested.

The Russian workers also tested the effect of hypochlorite bleaches on paper. Their results showed an immediate, drastic drop in the folding strength of papers bleached with calcium hypochlorite solution, although there was little difference between the relative folding strength of bleached and unbleached samples after either natural or artificial aging. On the basis of the latter fact, i.e., that aged samples of

bleached papers did not show significantly lower fold values than unbleached samples similarly aged, Yabrova contends that hypochlorites may be safely used for bleaching stains where the recommended permanganate treatment fails. However, I would take issue with this. First, it is known that with old paper, at least, soaking in plain water often increases the physical strength, as I have pointed out, although this very likely is not true of new paper. It could be, then, that the initial drop in fold values is even more drastic than it appears. Moreover, notice that there was some further decrease in folding strength values between the eight-month and eleven-month checks, and that the values for bleached papers are somewhat lower, admittedly not a great deal, than those of the unbleached papers, after accelerated aging. If we accept Barrow's contention that three-days' heat aging at 100° C. is roughly equivalent to 25 years of natural aging under average conditions, we can see that this accelerated aging of five days at 68° C. is not very drastic.

There are theoretical reasons, also, for believing that hypochlorites may degrade cellulose. Gettens gives us a graph, showing that under neutral conditions, hypochlorites have an oxidation potential approaching twice that of sodium chlorite, for example.

It must be said, however, in defense of hypochlorites, that Yabrova states that the method may be used safely, although it seems to me that the evidence controverts this, and that Gettens says that he knows of no actual instances of damage to prints from bleaching with hypochlorites, despite theoretical objections to them.

This slide shows serious embrittlement to a seventeenth-century English book which was evidently caused by over-dramatic bleaching, although we have no way of knowing what method was used or when it was done.

As I have stated, Yabrova seems to assume that potassium permanganate itself does no harm to cellulose, but that the reducing medium used after the permanganate solution, to remove the manganese oxides and excess permanganate, can indeed be harmful, depending on the compound used. He has shown that the permanganate method, when used with a five percent solution of sodium

hydrosulfite, is quite safe for bleaching works of art or books on paper.

Thus I would make the following recommendations, based, I remind you, on what I have been able to glean from the literature, not on my knowledge of chemistry or on my very limited experience with actual bleaching of paper.

1) Chloramine-T seems to be the least drastic and most convenient bleaching compound; it should probably be tried first.

2) If it is not effective, one of the sodium chlorite-chlorine dioxide methods should be employed if the requisite fume hood and other equipment are available.

3) That the potassium permanganate-sodium hydro-sulfite method be employed where a fume hood is not available.

4) That because of the evidence that hypochlorites may degrade cellulose, their use be avoided except in unusual cases.

5) That thorough washing in running water be used after all bleaching operations unless it is patently impossible to do so. I have heard the rule-of-thumb given that after a sheet of paper has been treated with chemicals, it should be washed for three times the period that it was exposed to the chemicals.

REFERENCES

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2. Peter Spyers Duran, Moving Library Materials. Chicago, Library Technology Project, American Library Association, 1965 (Rev. Ed.).
3. H.J. Plenderleith, The Conservation of Antiquities and Works of Art. London: Oxford University Press, 1956.
4. Ibid.
5. Rutherford J. Gettens, "The Bleaching of Stained and Discolored Pictures on Paper with Sodium Chlorite and Chlorine Dioxide." Museum, V:116-130 (1952).
6. Conversation with Richard D. Smith, 1966.

7. William J. Barrow, Manuscripts and Documents, Their Deterioration and Restoration. Charlottesville: University of Virginia Press, 1955.
8. Plenderleith, op. cit.
9. Ibid.
10. R.R. Yabrova, "Removal of Dyes from Paper," Collection of Materials on the Preservation of Library Resources, Nos. 2 & 3. Jerusalem and Washington, Israel Program for Scientific Translations for the National Science Foundation and the Council on Library Resources, 1964.
11. Douglas Cockerell, Bookbinding and the Care of Books. London: Pitman, 1962 (Fifth Edition).
12. W.H. Langwell, The Conservation of Books and Documents. London: Pitman, 1957.
13. Sydney M. Cockerell, The Repairing of Books, London: Sheppard Press, 1958.

(Ed. Note: Mr. Banks' article was one of six papers, on "Paper: Composition, Deterioration, and Preservation," read at the annual meeting of the International Institute for the Conservation of Historic and Artistic Works - American Group, held in Chicago, June 6-8, 1966.

The Library Quarterly, Vol. 36, No. 4, Oct., 1966, published the paper presented by Mr. Richard D. Smith entitled "Paper Deacidification: a Preliminary Report."

The other papers have not to the best of my knowledge appeared in print.)

EDITORIAL / Laura S. Young

Craftsman? Designer? Artist?

Webster defines a craftsman as "someone who practices some trade or manual occupation." He has many definitions for design, but the two relevant ones for the purpose of this article are: "to fashion according to a plan" and "to execute as a whole." A designer is defined as: 1. "one who designs or plans"; and 2. "in Fine Arts, one who produces original works of art."

With these definitions in mind, I would like to pose three questions in the expressed hope that they will elicit comments and opinions from many of you.

1. If a craftsman is master of his own work, is he not in truth a designer-craftsman?
2. Can a hand book craftsman be a fine artist in pursuit of his craft?
3. What, in your opinion, constitutes design or good design?

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According to my interpretation of these definitions a craftsman is someone who works with his hands to carry out the plans or decisions of some one else. An apprentice in a bindery, an interne in surgery, or an architect serving his required years of apprenticeship would all fit into this category, for they all three are involved in manual occupations, free of the responsibility of planning or making decisions.

A designer-craftsman would be the top man in his shop. It would be his responsibility to lay out the work according to a plan for the job as a whole; and to see that the job was completed according to the plan. With a title and a few simple lines a book, for instance, would be designed; not an exciting design, perhaps, but according to the definitions, designed; and the person responsible for the completed job would be a designer-craftsman.

A decorator of papers, according to the definition, would qualify as a fine artist, for he can produce original works of art; the calligrapher and illuminator would also qualify as fine artists, for they can transform a printed quotation or an original sentence into a work of art.

The bookbinder's endeavours in the field of fine arts are, however, confined to the covers of a book. The creative work of the author, the original designer and the typographer are all pre-determined. When the hand binder completes his work on a volume can it, in truth, be considered as an "original work of art." The covers, perhaps, yes - but they are only a part of the whole job. Can the hand bookbinder realistically ignore the work of the highly trained and talented people whose work made the book possible, and claim it as his own.

Good design in hand bookbinding, in my opinion, is the careful selection of quality materials with regard to color and texture, the selection of a type face for titling that is in harmony with the type face of the volume, and the use of decoration appropriate for and in keeping with the quality of the book at hand. For the majority of books that roll off the presses today, a simple well-constructed case binding would seem all that is required.

A beautifully designed and carefully printed volume on fine paper is deserving of the binder's best efforts in both construction and design. Our creative ability should be reserved for books of this kind. Produce a fine binding with an exciting and original design on a commonplace book, and what have you got; a dressed up lady in shoddy underwear!

Bindings were originally designed to protect the written or printed pages of a book; and this is still their primary function. I believe that a binding should not, in the name of art, be so fragile or so precious as to render the book useless.

We can bind books simply or elaborately according to our own desires or the desires of our clients. I hope, however, in pursuit of our craft that we will never ignore or underestimate the talented work of those who made the book possible; we will always remember that the primary function of a binding is to

protect the book; and we will never forget that books are written to be read.

What do you think?

VICE-PRESIDENT-AT-LARGE / Margaret Lecky

Report on Questionnaire mailed with Vol. IV, No. 3 of the Journal, regarding the participation by Guild members in other craft organizations.

Replies - 28

Members of A.C.C. - 14

Belong to other local craft organizations - 8

Entered A.C.C. "Craftsmen '66" Exhibition - 2

(Margaret Lecky and Mariana Roach -
both entries rejected)

Subscribers to Craft Horizons only - 3

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This report supports my contention for years that (1) the lack of knowledge of the art of bookbinding in the United States exists partly because the public (including other craftsmen) have little chance to see binders' work; and (2) hand binders themselves are uninterested in other crafts.

Granted that the A.C.C. and Craft Horizons do very little to encourage any type of information regarding hand binding in the U.S.A., and granted that of recent years Craft Horizons has been "way out" in supporting various fields of craft design, still I feel that our binders should be more aware of what's going on in the craft world, and become a part of it, and not be solely concerned with the book world (libraries, for instance). Perhaps there would be more exhibitions all over the country including bindings by designer-craftsmen. They are certainly rare at this time. Also, perhaps courses in binding/and binding design would be offered.

As your incoming Exhibition Chairman, I would like to honor my predecessor, C. Vernon Johnson, for the years of dedication, devotion, and energy he has expended in the Guild's behalf. That these qualities resulted in a series of superb exhibitions is known to us all—but only those who have worked behind the scenes in such endeavors know the tremendous amount of effort required to bring them off. Mr. Johnson brought them off, and made it look easy.

Our by-laws state that it shall be the policy of the Guild to hold exhibitions of members' work from time to time. In years past the spirit has been willing, but the entries have been few. Recently, however, we have found ourselves faced with a different dilemma: finding means to exhibit the work which, if entries for the recent Donnell Library show are indicative, is becoming increasingly available. Until that desirable day when every member contributes, we shall never have as many entries as we would like—but things are looking more hopeful, particularly in the case of newer members (older ones take note!).

The major problem, then, is finding a place in which to exhibit. Without a permanent display area of our own, where we would be able to maintain a continual, ever-changing exhibit to inspire the craftsman and delight the passer-by, we are obliged to be constantly on the look-out for opportunities afforded by libraries, colleges, clubs, associations, and the like. Since numerous other groups and individuals are seeking the same thing, and since the owners of display areas have usually long since pre-empted their use, the problem is an acute one. Any member who hears of any display opportunities of a suitable nature is urged to let us know.

An alternative, of course, is the travelling exhibit. Traditionally, this has been beset by two difficulties: a reluctance on the part of many potential contributors to see their material shipped to and fro, and an equal reluctance on the part of potential recipients to undertake the chore of handling a large and bulky exhibit. One answer to this is the use of

color transparencies—an idea advanced by Mrs. Young in a previous Journal article (IV, 1, Fall 1965) as a possible replacement for the Guild's exhibit showing the steps in the hand binding of a book, now the property of Yale University. It might be possible to prepare a travelling exhibit consisting of both transparencies and actual samples of completed work, with an eye to keeping the exhibit of manageable size. We hope soon to report on the developments of such an exhibition.

There may be those who say, "Why exhibit at all?". There are many reasons: publicity for the Guild and its individual members, increased awareness of the techniques of the craft, and nourished enthusiasm for the arts of the book. But one, I feel, is paramount: to reiterate the importance, in a mechanized and impersonal world, of the individual—whose life may be eased by technological progress, but whose strength and sustainment come, in the final analysis, only from those things he gives his heart to, and does himself.

LIBRARY COMMITTEE / Mary E. Greenfield

It's pleasant being a librarian when other people do your work.

Library Acquisitions:

Paul Banks sent me reprints or xerox copies of the following recent articles:

"Archives Document Preservation," Rudolf A. V. Raff, Ivan W. Herrick, Mark F. Adams, Northwest Science, Vol. 40, No. 1, February, 1966. Address: Research Division, Washington State University, Pullman, Washington.

"The Central Conservation Workshop of the State Library of the Czechoslovak Socialist Republic," Josef Vyskoeil, Unesco Bull. Libr., Vol. XX, No. 3, May-June, 1966.

"The Vapour Phase Deacidification of Books and Documents," W. H. Langwell, Journal of the Society of Archivists, 3, 1966.

"The Repairer's Meeting at Southampton, 28th-29th June 1965," Michael J. W. Willis-Fear, Journal of the Society of Archivists, 3, 1966.

(I will be glad to send copies of the last three articles to any members who would like to have them.)

Mrs. Lada-Mocarski has kindly given us a copy of the Catalogue of The Celebrated Library of Major J. R. Abbey, The Second Portion, Southeby & Co., London, 1966.

Recent Publications of Interest

Illuminated Manuscripts from the Library of Matthias Corvinus, Ilona Berkovits, translated by Susan Horn, Corvina Press, Budapest. Distributed by W. Heffer and Sons, Ltd., 3-4 Petty Cury, Cambridge, England, \$17.64.

Literarum Latinarum, Quas Italicas Cursoriasque Vocant, Scribendarum Ratio, Gerardus Mercator. It can be obtained from Jan Schalkwijk, Brakenburghstr. 9rd, Haarlem, Holland. This is a facsimile of Mercator's manual. Paperback. \$1.40.

ABC of Lettering and Printing Types by Erik Lindgren was originally published in 1960 under the title Our Letters. A revised edition is now being issued in three parts. Parts 1 and 2 (and possibly 3) are available from Museum Books, Inc., 48 East 43rd Street, New York, N. Y. Part 1: \$12.50; Part 2: \$15.00.

Modern Design in Bookbinding, The Work of Edgar Mansfield, with an historical introduction by Howard M. Nixon, and technical notes by Edgar Mansfield. Peter Owen, London, 1966. \$13.30.

Fore-edge Painting by Carl Weber. Harvey House, New York, N. Y., 1966. \$20.00.

Gutenberg and the Master of the Playing Cards by Hellmut Lehmann-Haupt. Yale University Press, New Haven and London, 1966. \$15.00.

MEMBERSHIP COMMITTEE / Jean Burnham

We welcome the following new members who have joined since the publication of Vol. IV, No. 3 of the Journal. Their addresses will be found in the revised membership list accompanying this issue of the Journal. Mr. Philip Gucker, Mrs. Richard Lewis, Miss Kendra Deerene Lovette, Rev. Frederick Maser, Miss Mary Jordan McCampbell, Mr. Clarence O. Skinner, Miss Elizabeth Ann Swaim, and Mr. Jon Edgar Webb.

Resignations: Mrs. F. Emerson Andrews, Mrs. Mary Louise Coleman, Mr. Eugene N. Crain, Jr., Mrs. Wirt Davis, Mrs. George A. Griesbach, Mrs. Sinclair Hamilton, Miss Anne Hertz, Dr. David A. Kronick, Mr. Robert P. Melton, Miss Edith Moore, Mr. J. Richard Phillips, Mr. W. E. H. Rasmussen, Mrs. Terrell Scott, Mr. Horace Teddlie, Mr. Guy Upjohn, and Mr. Alfred Wyszolek.

Deaths: It is with sincere regret that we report the sudden death of Colonel Eli J. Paris on Feb. 19, 1967.

PROGRAM COMMITTEE / Mary C. Schlosser

An Informal Meeting

The first meeting of the 1966-67 season was held at AIGA headquarters on Tuesday evening, October 18th. Our President, Mrs. Young, opened the meeting by introducing everyone and making a few general comments about Guild projects and possibilities. The idea of assembling an up-to-date bibliography of book binding, which has come up from time to time, was discussed and suggestions were solicited. It was agreed that such a project would be worthwhile, but the Executive Committee felt such an extensive undertaking would require greater member participation in order to be successfully carried out. Suggestions for making it useful included annotations on where material was publicly available and prices if in print.

After this general discussion, individual members were invited to tell of their activities and all present took advantage of the opportunity in varying degrees. Mrs. Burnham, who is with the New York Society Library, was in London during September doing some work for them in the British Museum. (An account of her trip appears elsewhere in this Journal.)

Mr. Goodwin also reported on being in England and seeing Mr. Russell (leathers) in London and Mr. Waters at the Powell-Waters bindery (Mr. Powell was vacationing.) He showed us a lovely binding on the new book honoring Alfred Fairbank, which he had acquired in Petersfield.

Mrs. Weil told of a new binding which she had ordered from a binder named Smith. Apparently a very lengthy correspondence over several months was necessary before a book of suitable inspiration could be decided on (final choice—a Nonesuch Press edition of Donne's poems). It was executed in the new French style with very thin onlays such as those used by Mme. Stahli.

Miss Manola reported that she is teaching two classes in calligraphy at the Craft Students League.

Miss Lockhart told us of an unusual job she had done in organizing and decorating a memory book which was to be contained in a loose-leaf binder, and her feeling that illumination and calligraphy were somehow not properly suited to loose-leaf binders. However it sounded as though she had been able to reconcile the problem quite well.

Miss Janes had been at a conference in the Berkshires and saw member Miss Florence Brooks in Lenox.

Another London traveler was Miss Julie Coryn who had also been to Hitchins to see Mr. Russell and had gotten some skins there.

Mr. Welsh had brought with him for us to see a miniature antique globe which he had restored and then made a very unusual box for it—another extension of the binder's craft.

Mrs. Stein had traveled to East Germany and had been anxious to obtain some facsimilies of Goethe manuscripts for binding, but had to give up the idea because the paper on which they were done was too poor to work with.

Before closing the discussion, Mrs. Young described briefly a visit to one of our members in the Carmelite Monastery at Flemington, New Jersey, where several nuns are trying to develop a printing and binding shop patterned on Stanbrook Abbey. The nuns have had no formal training in binding and are learning through books and correspondence as they belong to a cloistered order. Mrs. Young and Miss Davis spent a day there advising them on techniques and materials.

Refreshments were then served and members had a chance to see more closely the interesting books and other materials which had been brought to the meeting.

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Present for the meeting were: Mr. David Balis, Mrs. Burnham, Mrs. Coryn, Miss Julie Coryn, Miss Jeri Davis, Mr. Goodwin, Miss Janes, Miss Lockhart, Miss Manola, Mrs. Newell, Col. Paris, Mr. and Mrs. Peckham, Mr. Popenoe, Mrs. Schlosser, Mrs. Stein, Mrs. Tayler, Mrs. Weil, Mr. Welsh, and Mrs. Young.

"D'or et De ..." / Polly Lada-Mocarski

The second program this autumn, held at AIGA headquarters on Tuesday evening, November 1st, was an unusual occasion for Guild members—the showing of two films, one from France on gold tooling and the other in English from the Museum of Modern Art, on calligraphy. It is so rare to find any films at all on these subjects that just to know they exist makes them interesting.

The gold tooling film, in color with music and commentary in French, was attractive to watch—pleasant colors and some lovely books to see. The technique of gold tooling was much too sketchily outlined and the reason for decorating a binding did not seem clear. One was left with a disappointing and incomplete feeling.

However it is a tremendous advance to have any film at all on the difficult technique of gold tooling and

onlays and for persons familiar with the procedures it had its interesting moments. For those not familiar with the procedures it would surely be baffling, though it would undoubtedly kindle the desire to find out more about the subject. This stimulation in itself is a positive thing in favor of the film. Perhaps it is more suitable for elementary school children to awaken their interest in the craft, rather than for experienced binders.

The lesson to be learned from making a film of this kind is that the subject should be approached more in depth—not so superficially. Make a positive statement, at the very beginning, explaining why the artist created the particular design for this particular book; then show in detail each step in the execution of the design on the binding. The process, which is lengthy, could be speeded up as film can so easily do, by melting the steps together and thus holding the attention of the viewer and giving him the feeling of completeness and understanding of decorating a binding.

The film was lent to the GBW through the kindness of Mr. George Mitard. It was produced in Paris and the artist-craftsman doing the gold tooling and onlays was Mr. Knoll, professor at the Ecole Estienne in Paris.

"La Lettre" / Mary C. Schlosser

The second film, La Lettre, was very short indeed—about six minutes altogether—but was very attractively done. It was originally made in French, but has an English translation. In black and white, the evolution of letter forms was traced by animation, showing one handwriting turning into another. An interesting point is made—that until the invention of printing, letter forms developed and changed constantly due to the variety of the individual human hand. It was not until letters were "frozen" into type that the concept of designing letters originated.

The film was obtained by rental from the Museum of Modern Art Film Library should its showing be of interest to any members who were unable to attend the program.

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Present for the evening were: Mrs. Burnham, Miss Jeri Davis, Mrs. Fisher, Mr. André Girard, Mr. Goodwin, Mrs. Horton, Mrs. Lada-Mocarski, Miss Lockhart, Miss Manola, Mr. George Mitard, Mr. and Mrs. Peckham, Mr. Popenoe, Dr. Ratner, Mr. and Mrs. Schlosser, Mrs. Madeline Schonberger, Mrs. Stanesco, Mrs. Stein, Mrs. Tayler, and Mrs. Young.

PUBLICITY / Grady E. Jensen

News Notes

The October 16, 1966 issue of the "Bridgeport (Conn.) Sunday Post" had a long and interesting article about GBW member Inez Combs Pennybacker. Included as part of the story, which covered most of a full page of the paper, were three photographs of Mrs. Pennybacker in her shop.

Mary E. Greenfield, GBW Library Chairman, this year is teaching three sections of the bookbinding course in the Riverside Church's Arts and Crafts Program.

We have been informed by GBW member Harold Goodwin of an interesting, old hand bindery in Florence, Italy. It is Guilio Giannini & Figlio, located at 37 red, Piazza Pitti, Florence, opposite the front entrance of the Pitti Palace. It was founded in 1856. The staff consists of some six persons who do both restoration and new work. An "in process" project is a new binding in oak covers for the Pope. The bindery makes some marbled papers for its own use and sells an extensive line of antique style fancy papers. In addition to binding and restoration work, Guilio Giannini & Figlio carries an interesting "bread and butter" line of desk sets, diaries, calendars, portfolios, bridge scores, albums and boxes similar, Mr. Goodwin states, to items seen on Madison Avenue in New York.

GBW members Natalie Blatt and Frances Manola are teaching courses in, respectively, Bookbinding, and

Calligraphy & Lettering at the Craft Students League. The League is a part of the West Side Branch - YWCA of the City of New York.

GBW member George Baer, of the Cuneo Press in Chicago, has informed us of a most encouraging and promising event in the field of fine binding which took place last May. A commercial binder, Joseph Stemmler, of Zurich, began sponsoring a project to attract fine binders from all over the world. In Ascona, Switzerland, Mr. Stemmler purchased two old houses and restored them for the sole purpose of creating an exhibition home for fine binders. The facility is called "Galleria del bel libro." Everything has been done in excellent taste, blending in with local architecture. In addition to the exhibition gallery, there is a permanent hand bindery, open to visitors, with an attractive window through which spectators can observe the work from the adjacent street, Via Sacchetti. In the near future, a school of fine binding will be opened and exhibitors will be invited to teach their skills to selected pupils.

Mr. Baer attended the opening of "Galleria del bel libro" last May, at which time the successor of his shop in Zurich, Thorvald Henningsen, was honored. Distinguished names such as Professor Mondange of Paris, Hugo Peller of Switzerland, Ole Olsen of Copenhagen and Don Emilio Burgalla of Barcelona have been or will be exhibitors at Ascona.

A review of the Guild's Donnell Library Center exhibition last March appeared in the June, 25th Anniversary issue of "Craft Horizons." The review was written by Hellmut Lehmann-Haupt.

Mrs. Margaret Lecky reports that the November, 1966 issue of Allgemeiner Anzeiger für Buchbindereien, published in Stuttgart by Max Hettler, carried photographs of a binding by Harold Tribolet and three of her bindings.

QUESTIONS AND ANSWERS

Questions submitted by Mrs. Margaret Lecky:

1. Does anyone know how to remove the marks made by ink pad stamping?

2. Where can one have tools repaired? I have several filets (roulettes) with dents in them, etc.

Answers:

In reply to question 1, in Vol. IV, No. 3 of the Journal, Mrs. Lecky sends the following information: Oh-U Stamp and Book Plate Remover works on hard glue, flexible glue, pastes and PVA. I've had a student remove a soft Japanese endpaper with it, and re-use the endpaper. All it takes is patience for the stuff to absorb. I usually wipe the paper with a soft pad dampened with clean water; but the Remover doesn't seem to stain.

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At the suggestion of Mrs. Enid Perkins the following is reproduced from The Journal of the Society for Italic Handwriting, No. 48, Autumn, 1966.

A Bookbinder's Italic

The employment of our cursive italic for *useful* purposes other than letter writing seems to me of importance, and one such use, in connexion with the business of book restoration, may be of interest.

In order that posterity in general, and bibliophiles in particular, can be apprised of what has been done to a volume the binder should append an Apologia. To present this in type-written script seems to me an anachronism, especially in the case of an incunabulum; and a presentation in formal italic would seem too obtrusive.

The appended reproduction, slightly reduced, shows a typical example, written in sepia ink on the back flyleaf of a 15th century volume recently restored. The binder's stamp is in vermilion and the flourish to the number is a secret sign.

ANTHONY GARDNER