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(Editor this issue: Jean W. Burnham)

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The cover: Printed paste paper from the Rosamond B. Loring collection of decorated papers, reproduced by courtesy of the Harvard College Library.

THE ROSAMOND B. LORING COLLECTION OF
DECORATED PAPERS / Lenore M. Dickinson

A chance remark to a friend who knew I was interested in marbled papers brought the book *Decorated Book Papers*, by Rosamond B. Loring, to my attention. This led to some experimentation with throwing colors on water and being pleased with the random effects. The reading of Mrs. Loring's text, and the initial bedazzlement by the seeming simplicity of the process of marbling obscured for a moment the extent and variety of the decorated papers Mrs. Loring was describing.

A second reading for the purposes of this paper together with an examination of the decorated papers collected by Mrs. Loring and now housed in the Department of Printing and Graphic Arts of the Harvard Library, has helped to bring into focus the nature of Mrs. Loring's work. Her contribution to the study of decorated papers and their place in the history of the book arts is impressive. Moreover, the collection vividly reflects Mrs. Loring's enthusiasm for her subject and kindles a like enthusiasm in the observer. Dard Hunter describes the types of paper which interested Mrs. Loring: For the surface decoration of paper, she was most interested in colored marbled papers and paste papers from all periods and from all countries, block printed papers printed either in a single tint or in a combination of colors from many blocks; Dutch, French, German or Italian gilt papers, plain and embossed papers, and all types of smaller papers decorated by means of lithography and stencils. She liked all-over patterns and designs that were used primarily for endpapers and covers of books and pamphlets or for the coverings and linings of small boxes, such as were used in the pre-machine era in toy making.¹ This discussion will no doubt reflect my own preference for endpaper use of decorated papers.

Mrs. Loring has described her introduction to decorating papers in a prefatory note to her published address on the subject of marbled papers, given before the Club of Odd Volumes. She had been studying bookbinding and had been having difficulty getting an appropriate shade of paper to match the leather that had been chosen for the cover. She found in Zaehnsdorf's *The*

Art of Bookbinding a description of the making of paste papers. She experimented with this method, then worked with floating colors on water containing a sizing ingredient. She related how years later, in Boston, during a demonstration of marbling in a "Craftsmen at Work" show, an old man stood beside her, watching patiently. Asked whether there was anything she could do for him, he replied, "Mrs. Loring, I like what you do, but you don't do it right."² He turned out to be a professional marbler and said it would give him great pleasure to show her what he knew about marbling. In her address, Mrs. Loring gives an historical sketch, and a description of methods of making marbled and paste papers.

These subjects are treated more extensively in the book *Decorated Book Papers* mentioned above, and it is the historical material here which is illustrated by the Rosamond B. Loring Collection. Mrs. Loring undertook the writing of the book to fill a need for detailed information about this aspect of bookbinding, in her own words . . . "with the hope that it may prove an incentive to students of bibliography to investigate the subject and perhaps add something to the history of bookbinding."³

The collection of endpapers and the samples of other decorated papers, as well as relevant literature form the raw material on which *Decorated Book Papers* is based. Mrs. Loring left this material and her marbling equipment to the Department of Printing and Graphic Arts of the Harvard College Library. The sole bibliographic key to the collection, in the absence of a catalog which Mrs. Loring planned and was beginning to compile before her death in 1950, are three typewritten sheets containing a listing of the contents (in general terms) of the fifty-seven boxes and portfolios which contain the papers in the collection. The mere listing gives some idea of the scope of the collection, and it illustrates the range of Mrs. Loring's interests. But the bald statement of contents is scant preparation for the papers themselves. It is true, the collection suffers from the lack of an ordering to complete the scheme Mrs. Loring began; nevertheless, the papers do stand on their own.

Among the first nine boxes of wrappers and jackets is a group of pictorial endpapers from children's books, another of Mrs. Loring's interests, and one to which she devotes a chapter in her book. In the collection, many childhood acquaintances were

renewed: Maxfield Parrish, N. C. Wyeth, Arthur Rackham, Hugh Lofting Some of these endpapers have been mounted so that they present the complete endpaper illustration. A most interesting example of the combination of map endpapers with a picture was in the set for *Herdboy of Hungary*, by Alexander Finta and Jeanette Eaton (Harper, 1932). The whole in buff and green, the focal point of the illustration, a cow upon whose horns a flowery garland is draped, the body of the cow is a topographical map. Another use of the map endpapers was for Hugh Lofting's *Gub Gub's Book; an encyclopedia of food in twenty volumes* (Stokes, 1932), showing a food map of the hemispheres "where the most delectable eatables are found."

In both the collection and in her book, Mrs. Loring treated more systematically than those of any other period, the printed and decorated papers of the eighteenth and nineteenth centuries. Appendix III of her book provides an alphabetical list of the makers, arranged according to the cities in which they worked. She describes the pattern or design, the colors of a particular paper, the signature of the designer, and the title of the book. This is true for those cases when the book is in the collection by virtue of the papers alone. She describes, for instance, a stenciled pattern in red, yellow, green and crimson, by Wilhelm Meier of Augsburg, found on the endpapers for *Breviarum Romanum*, 1768. The examples in the collection of these eighteenth and nineteenth century papers are mainly German: papers from Augsburg, Fürth and Nuremberg, but there are others from Italy: Bassano, Bologna, Florence and Rome; and from Paris and Orleans in France. All the makers seem to use floral patterns extensively, in great extravagant patterns (especially in some of the Italian papers), figures of birds or beasts, or human figures and religious themes. The Dutch gilt papers are especially interesting for the variety of figures and designs used (Mrs. Loring explains that the term "Dutch" arises from the papers having been imported from Germany by Dutch traders, and exported by them to France and England). The designs themselves are in gilt on a colored background: animals, workers at their trades, saints, male and female figures in pairs, facing one another, each figure holding in a hand a flower, a glass, a pipe. . . . In this group of papers are several examples of the "Zwarg Gesellschaft"—pairs of gro-

tesque but genial dwarf-like figures.

From elsewhere on the continent, there are examples of the papers of Carlo Bertinazzi of Bologna, showing especially leaf designs, geometric designs, checks, weaves in several colors, and "images populaires" papers by Perdoux of Orléans. Some of the most spectacular papers were those produced in Bassano by the house of Remondini, a firm manufacturing decorated papers from the early seventeenth century until the close of the house in 1861. A small brochure in the Loring collection tells the history of the house of Remondini, and describes the production of the papers from carved dies. The papers were printed by hand presses, a separate die for each design, each color being printed separately. "The colors used were of vegetable origin extracted from the bark or skin of various plants and unalterable."⁴ After the breakup of the house of Remondini, the dies were lost and scattered. At the time of Mrs. Loring's writing, many of these dies had been recovered and pattern papers were being produced from these early blocks. In the collection there are many modern Italian reproductions of the papers, among them some by Eleonora dei Conti Gallo da Osima, whose papers are characterized by delicacy of design, imitative of those early Remondini papers.

The next largest groups of papers in the collection are the marbled papers, and the paste papers at which Mrs. Loring herself excelled. She has representative samples of the work of W. C. Doebelin in a drawn marble pattern, combed and drawn papers by Douglas Cockerell, marbled papers of Ingeborg Borgeson, whose bold flower designs shatter any banal conception of marbling as merely imitation of the veins in marble. Among the various unsigned marbled papers are some which are in the collection because of their illustrating a particularly unusual pattern, and were collected by Mrs. Loring herself, or were given to her by various people for the collection. Among these are three examples of the design called stone zebra, given by Daniel Berkeley Updike; they are characterized by black and white streaks, as the name suggests. There are other papers in the French shell pattern, the English "beefsteak" marble, and Turkish and stone marbles. Most of these are noted and labeled by Mrs. Loring. Another group of marbled papers from France and Denmark represent later additions to the collection. The French designs are notable for their

use of gilt to produce a shimmering overlay against a dark background of color. Mrs. Loring's own marbled papers are here, although I feel she was most at home in making paste papers, if only because she made so many of them. Veronica Ruzicka, in an essay for the second edition of Mrs. Loring's book, pays tribute to Mrs. Loring's ability to produce paste papers "symmetrically, and accurately over dozens or hundreds of sheets."⁵ The simplest devices which came her way were adapted to making her designs: a paint brush, a butter mold, or a checker, or even a ravioli rolling pin which is now part of the collection of her tools and papers.

In the chapter of her book dealing with paste papers, Mrs. Loring generously praises the designs of Miss Ruzicka, her pupil. The examples of these designs in the Loring collection more than bear out the teacher's judgment. The delicacy of execution evident in these papers surpasses the master. Judging from those of Mrs. Loring's papers in the collection, she seemed to limit her paste papers to perhaps three basic colors: a sort of terra cotta, a green and a blue. Miss Ruzicka, on the other hand, shows more variety in her colors, and her designs are distinguished by a quite different feeling from those of Mrs. Loring. Whether she uses one color, or a subtle blend of two or more, the effect is always pleasing. The "Harvard Towers" pattern which was used for the endpapers of the 25th anniversary volume of the Houghton Library collection (as well as for the covers of Mrs. Loring's book on decorated papers) is a good example of Miss Ruzicka's art. The collection also has two sample books of Proteus papers from 1940, Miss Ruzicka's venture into the commercial production of decorated papers.

Among the miscellanea are many Loring memorabilia, including an information sheet for an exhibition of Mrs. Loring's decorated papers at Boston University in February, 1951. The same show had been presented at the Boston Athenaeum in January of the same year.

The more than three hundred *books* in the collection have not yet been catalogued, although a beginning has been made in accessioning them. In a sense, the collection of papers, especially the pictorial endpapers, remains stationary. Nothing seems to have been added since 1950. It would be a real pity if the collec-

tion could not continue to reflect the different periods of book-making, as Mrs. Loring presumably intended. On the other hand, funds made available by Mr. Augustus P. Loring assure that the collection will be maintained and additions such as the Remondini sample books have been made from time to time. The pressing need at the moment is for a systematic arrangement of the material and an accurate identification of the contents of the boxes. Unfortunately in these times of shrinking library budgets, much that can be done remains undone for lack of staff time and money. For students of the book arts who want to experience Mrs. Loring's unique contribution the collection is there. Short of seeing the papers themselves, the best approach to them is through her book *Decorated Book Papers*.

Notes

1. Dard Hunter, "Rosamond Loring's Place in the Study and Making of Decorated Papers," in *Rosamond B. Loring Decorated Book Papers* (2d ed., ed. Philip Hofer, Cambridge: Harvard University Press, 1952), xxx.
2. Rosamond B. Loring, *Marbled Papers*; an address delivered before the members of the Club of Odd Volumes, November 16, 1932 (Boston: The Club of Odd Volumes, 1933), vi.
3. Rosamond B. Loring, *Decorated Book Papers* (Cambridge: Department of Printing and Graphic Arts, Harvard College Library, 1942), viii.
4. *Historical Mention of the Remondini Papers* (n.p., n.d.)
5. Veronica Ruzicka, "Rosamond Loring as a Teacher and an Artist" in Rosamond B. Loring, *Decorated Book Papers* (2d ed.), xxxiii.

Appendix

Contents of the Rosamond B. Loring Collection

- | | | |
|-------|-----|--------------------------------------|
| Boxes | 1-3 | Wrappers, Jackets, Modern |
| | 4 | Wrappers, Jackets, Modern, Initialed |

Boxes 5-9	Wrappers, Jackets, Modern, Anonymous
10	Endpapers, and Marbled, Modern, Anonymous, Unmounted
11-13	Early printed, 18th century
14-15	Early printed 18-19th century
16	Early printed 18-19th century, part Italian
17-19	Printed, 19th century
20	Endpaper, Modern, Anonymous
21	Endpaper, Modern, Signed
22	Rosamond B. Loring
23	Batik
24	W. C. Doebelin
25	Douglas Cockerell
26	Ingeborg Borgeson
27	Veronica Ruzicka
28	Endpapers as brochure bindings
29	Endpapers on heavy bindings
30	Printed, modern, Christmas papers
31	Wallpaper
32	Italian, Early
33	Italian, Modern
34	Reymondini [sic] I
35	Reymondini [sic] II
36	Japanese stencils
37	Early Chinese, Modern Japanese
38	Paste, Pre-modern
39	Paste, Modern
40	Marbled, 17-18th century
41	Marbled, 18th century
42-43	Marbled, 19th century
44	Marbled, Modern, Anonymous
45	Marbled, Modern, Signed
46	Marbled, Unmounted
47-50	Gilt, Early
51	Gilt, 19-20th century
52	Embossed and printed
53	Miscellaneous printed reproductions
54	Questions
55	Duplicates

Boxes	56	Reproductions and photographs
	57	Oversized

What follows is a summary of Mrs. Loring's technical descriptions of paste and marble papers. These instructions are appended, in the case of the marbled papers, in the interests of understanding how particular patterns are arrived at. They are reproduced only as guides, since each person will want to develop his own patterns.

Paste paper designs are of two kinds: those which are printed and those which are made in free hand strokes in colored paste covered paper. If a design is cut in relief on a metal plate or wood block, this design displaces the paste, striking through to the surface of the paper, making the design appear in lighter color than the ground. If the design is in intaglio, the design remains in the clear color of the paste covered sheet. The smooth surface of the plate picks up part of the paste and leaves a veined pattern in lighter color as background. If the paste is applied directly to the block instead of ink, we have a "print in paste." When colored paste is applied to the surface of two sheets of paper and the pasted sides are placed together and pulled slowly apart, the result is pulled paste paper. We can vary this method by interposing string or pieces of felt between the two sheets of pasted covered paper. Daubed paper is made by daubing a sponge, or some crumpled paper rapidly over the surface of a paste covered paper. There is really no limit to the free hand designs which are possible.

The basic technique and materials of marbling were described in an issue of the *Journal* (Vol. V, no. 2, 1966-7). Mrs. Loring's instructions specify that a size should be added to the water on which the colors are to be floated. The colors used may be dry pigments or artists' oil colors. The size may be made with gum tragacanth, fleaseed, linseed, flaxseed, or Irish (Carragheen) moss. Ox gall in varying amounts should be added to the colors. The sheets of paper to be marbled should be prepared by sponging with a solution of alum, since the alum acts as a mordant. The sheets should be slightly damp when they are used.

The *shell pattern* or sometimes called the *French shell pattern* is made with three colors: the first two colors are mixed with gall and water and thrown on the size. These are known as the

“vein” colors. The third color requires more ox gall and water, and sometimes a few drops of olive oil. The color, instead of spreading evenly, is caused by the olive oil to form flat circles or rings and drives the first two colors to form fine veins. *Blue Stormont*, or *English Stormont* is the name given to the pattern formed by colors to which turpentine has been added. The colors are usually dull slate blue or black, with a coarser vein of crimson. It is the turpentine in the colors which causes the network of fine veins. *Light Italian*, or vein marble is made on a size of gum tragacanth and fleaseed. Usually four colors are used. Each color thrown on needs a little more ox gall and water than the preceding, and must be strong enough to spread into large spots so that the other colors are driven into veins. Then a large brush dipped in clear ox gall and water is held high over the trough and struck sharply against a rod held in the left hand. The gall falls evenly over the entire surface and drives the color into the fine hair veins which give this pattern its name. *The French curl*, or snail pattern was used particularly for endpapers on French books from about 1660. The pattern was popular in Europe and England until about 1870. The colors, mixed with ox gall and water, are thrown on a size of gum tragacanth. First red is thrown on, enough to cover the entire surface of the size, then black, yellow, blue and buff. The curls are made with a wooden frame, with pegs, much like a rake or a comb. There should be as many pegs as there are curls desired. The wooden frame is lowered to the surface and a turn is made. The prepared paper must quickly be laid on to catch this pattern. *Spanish marbled paper* is characterized by a *moiré* effect, the result of the way in which the paper is laid on the surface of the floated color. The colors are thrown on a size of gum tragacanth, with each successive color thrown having added more ox gall than the preceding one. When the paper is lowered onto the size, it is slightly agitated with a regular motion, thus producing the shaded stripe effect. *Nonpareil* is the name given to the type of pattern which came into use about 1838. The colors are usually red, black, yellow, blue and buff, with red predominating. The colors are thrown on a size of gum tragacanth. A peg rake is drawn across the surface of the size, then back again very carefully so that the teeth are brought precisely between the lines in the color just passed through. Then a fine comb or stylus

is drawn gently from left to right, and the surface is ready for the paper.

N.B. Two good beginners' manuals for the marbler are Sydney M. Cockerell's *Marbling Paper as a School Subject* (Hitchin, England: G. W. Russell & Son, 1934), and a Dryad leaflet by J. S. Hewitt-Bates and J. Halliday, *Three Methods of Marbling* (Leicester, England: Dryad Handicrafts, n.d.).

EDITORIAL / Laura S. Young

Edith Diehl's Library

In 1960 Miss Diehl's library was given to the American Craftsmen's Council by the heirs of her estate. As President of the Guild, I was asked by Mrs. Webb, Chairman of the Board of the ACC, to be the speaker at the dedication and official opening of the library on the afternoon of Jan. 21, 1961. I accepted this invitation as one of the duties of my office, prepared a rather formal little "speech" in anticipation of a large audience, and delivered it very poorly to a small group of people most of whom had known Miss Diehl far better than I had. It stands out in my mind as my most unsuccessful attempt to serve the Guild well.

Miss Diehl's books, numbering some 300, were in place on the shelves along with the Guild's modest collection, which had been on deposit with the ACC since Dec. 1958. The combination gave promise to a fairly comprehensive, useful and easily accessible collection in our field, which could be consulted in the quiet and pleasant atmosphere of the ACC library.

This did not materialize as we had anticipated and as reported in Vol. V, no. 2 of our *Journal* the executive committee deemed it advisable to request of the ACC the cancellation of our agreement and the return of our books. This was accomplished in Feb. 1967.

In my letter to Mrs. Webb terminating the transaction and expressing the Guild's appreciation for the housing of our books, I closed with the following sentence: "If in the future you decide to dispose of Miss Diehl's library for lack of space or lack of in-

terest in it, we would very much appreciate the opportunity of acquiring it."

In Nov. 1967 I had a letter from Miss Lois Moran, Research Associate of the ACC, quoting my letter to Mrs. Webb and asking me to come down and discuss the matter with her. I called very promptly and made an appointment. In the interim I tried to think of ways and means by which the Guild could find the money to purchase the collection. (It was appraised in 1961 at some \$3,000.)

I learned on my visit that their pleasant reading room had been turned over to the Research Dept., and that they no longer intended to have a library for use by ACC members. I was delighted to learn further that they were primarily interested in seeing that Miss Diehl's books got into appreciative hands, and that they had no thought of selling them. I explained to Miss Moran our present library set-up, assured her of our sincere interest in the collection and went on my way.

Within a week she called to tell me that the ACC had decided to give the Diehl library to the Guild; and that they would appreciate our removing it as promptly as possible. I called a mover who picked the books up three days later, repacked them in his warehouse and shipped them by express to Mrs. Greenfield's home in Conn. for a total cost of about \$100.

The Guild acknowledges with gratitude the indirect generosity of Mrs. Pendergast, Miss Diehl's niece and the heir who was instrumental in giving the library to the ACC; to Mrs. Louise James, Miss Diehl's colleague for many years, who brought the library to light and who was most co-operative in its transfer from the ACC to the Guild; to Mrs. Webb and Miss Moran of the ACC whose interest in the hand book crafts prompted them to think of the Guild in this connection; and last but in no way least to Mrs. Greenfield, our librarian, whose willingness to house our library in her home made both its continuation and the acceptance of this collection possible.

In due time you will receive a list of these books. With this acquisition and our initial library acquired through the generosity of many of you, we now have a good small library in our field. Your use of it (on a mail order basis) will be the deciding factor in the worthwhileness of the whole undertaking.

It will be some time before a catalogue of Edith Diehl's books is ready for you, so I would like to tell you a little about her collection.

Almost all of the books, and there are over 300 of them, are carefully bookplated with Miss Diehl's charming stamped leather bookplate.

There are books on paper making and its history, printing and types, and the history and craft of bookbinding. A few titles chosen at random are: *The Fleuron* (all seven volumes), *Paper Making* by Dard Hunter, *The Medieval Library*, *Fore-edge Painting*, *Gothic and Renaissance Bindings*, *Franklin and His Press at Passy*, lectures by Morris and Cobden-Sanderson. In fact, so far as I can see, we now have almost as complete a library as any book binder could wish for.

We should like to thank Captain George Cunha for the gift of his book: *Conservation of Library Materials*. Metuchen, N.J., the Scarecrow Press, 1967.

Miss Clara L. Penney of the Hispanic Society of America has presented the Guild with an inscribed copy of her recently published book on Spanish bindings, *An Album of Selected Book-binding*. It is published by The Hispanic Society of America, 156th St. and Broadway, New York, N.Y., and is available at \$10. Miss Penney has very graciously mentioned the Guild in her dedication. It will be reviewed in a later issue of the *Journal*.

Publication of *Preservation of Documents and Papers*, a collection of technical papers translated from the Russian, was announced recently by the Council on Library Resources, Inc., Washington, D.C. The work, entitled *Problema dolgovechnosti dokumentov i bumagi* in the original, was edited by D.M. Flyate, Lecturer at the All-Union Correspondence Course Institute of Forestry, and was published in 1964 under the auspices of The Laboratory for the Preservation and Restoration of Documents (LKRD) of the Academy of Sciences of the USSR. The English translation was made by J. Schmorak of the Israel Program for

Scientific Translations, Jerusalem, for the Office of Technical Services, U.S. Department of Commerce, from a Russian text obtained by Melville J. Ruggles of the Council on Library Resources. The work was performed under the National Science Foundation's Special Foreign Currency Science Information Program. Orders should be addressed to the Clearinghouse for Federal Scientific and Technical Information, 5285 Port Royal Road, Springfield, Virginia 22151. Orders should include order number TT 67-51400. Payment (\$3.00) should be by check or postal money order, made payable to the Clearinghouse for Federal Scientific and Technical Information.

MEMBERSHIP / Jean W. Burnham

Change of status: Mrs. Denyse Pierre-Pierre routinely accepts professional commissions and so should have a star before her name.

Changes of address:

Field, John M.
1130 S. Michigan Ave.
Chicago, Ill. 60605

Patri, Mrs. Stella N.
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Wallace, Raymond P.
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We are pleased to have as new members:

Crosby, Miss H. Drew
59 Seventh Ave.
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Evetts, Deborah M.
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New York, N.Y. 10021

Ely, Mrs. Candace O.
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Pittsburgh, Pa. 15217

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Harold A.)
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We announce with regret the deaths of Miss Eliza Ingle (see Necrology this issue) and of Dr. Henry H. Sweets, Jr., on April 11, 1968.

PROGRAM COMMITTEE / Mary C. Schlosser

A Visit to the Paper Conservation Laboratory at the Metropolitan Museum of Art / George M. Cunha

An extra program was held on March 12, 1968, in two sections at 6:00 P.M. and 7:00 P.M., at which times Mr. Merritt Safford, Conservator of Drawings and Prints, talked to members of the Guild. This meeting of the Guild at the paper conservation laboratory in the Metropolitan Museum of Art was an unusual opportunity for the members to become acquainted with some aspects of restoration not normally encountered by book workers. The informal discussion by Mr. Safford of the conservation of

pictures on paper as it is practiced at the Metropolitan provided an opportunity for those present to inquire into some of the more technical aspects of conservation.

The spacious, clean, well lighted, air-conditioned laboratory is furnished with everything necessary for paper conservation except deacidification material and equipment. The fluorescent lights are located to provide uniform illumination throughout the work area and the fluorescent tubes are provided with Plexiglass UF-3 filters which absorb all ultraviolet radiation emitted by the lights. The skylights in the room are themselves glazed with UF-3 Plexiglass sheets to absorb the ultraviolet component of sunlight. A thymol fumigation cabinet; a hood for spraying; stainless steel sinks with water deionizing bottles on the faucets; binocular microscope; cameras and floodlight equipment, including that necessary for ultraviolet and infrared pictures; large presses; ample drawer and cabinet space; and adequate uncluttered working surfaces, some lighted from underneath, provide the conservator with almost everything necessary for the preservation of pictures on paper. Realizing the steps the Museum has taken to equip its laboratory with these professional accessories, it is difficult to understand why there are no provisions for the deacidification of paper. With the wealth of information available in the past five or six years on the role of acid in paper deterioration and the means to control it, it is regrettable that this great repository of works of art does not protect them from the most insidious enemy of paper.

Mr. Safford's exposition of some of the aspects of paper repair were the high point of the evening. Using a wide variety of prints and drawings in various stages of repair, he made it abundantly clear that the preservation of pictures calls for the greatest of technical skill, a broad knowledge of materials and techniques and, above all, experience that comes only after years of practice. Also extremely evident was the importance of methodical examination before attempting any restoration; an orderly sequence of preservation procedures based on such an examination; and painstaking record keeping.

Of the many methods for actual replacement of missing paper in pictures, Mr. Safford favors the practice of selecting for the "patching" material a paper of corresponding weight and texture

with emphasis on equal thickness; making a patch from the selected paper to fill (not overlap) the area being mended; fastening this patch in place with shredded fibers applied to the back of the picture with rice flour paste.* When the repair is dry and toned with watercolors, it is almost invisible. For such painstaking work Mr. Safford relies heavily upon the binocular microscope to achieve the delicacy of mending and coloring so necessary for unobtrusiveness.

Of equal interest was Mr. Safford's illustrated discussion of the Museum's policy in regard to replacement of missing areas of an artist's drawing or painting. The policy is that a restoration must not be deceiving. To this end the laboratory takes pains to remove previous restorations when there is evidence that painting or drawing in the restoration is not original. On display to illustrate this point was a seventeenth-century print in which at some time in the past, one entire edge had been redrawn to "complete the picture" after repairing it. In its current condition, in accordance with the Museum's policy, the fraudulent part of the picture has been removed and the remainder of the original is mounted over a photograph of another complete copy so as to enable the viewer to see the entire picture solely as the artist envisaged it.

Other subjects discussed were the Museum's matting technique for protecting pictures both in storage and during exhibition; the separation of pictures from old wood, cardboard, paper, and cloth backing; the use of cellulose acetate and plexiglass in framing, etc.; and supply sources.** All in all, this will undoubtedly be remembered as one of the most interesting and profitable of the Guild's always successful meetings.

Present for the occasion were: Mr. Andrews, Miss Blatt, Mrs. Burg, Mrs. Burnham, Mrs. Cantlie, Miss Clark, Capt. and Mrs. Cunha, Miss Davis, Mr. DeAlleaume, Miss Evetts, Mrs. Haas, Mrs. Horton, Miss Janes, Mrs. Kaufman, Mrs. Lada-Mocarski, Mrs. Ledden, Miss

*Rice flour paste:

Rice flour	52 gms.	Karo syrup	25 cc
Size	50 cc	Glycerin	10 cc
Water	364 cc	10% thymol in alcohol	5 cc

**Mr. Safford buys most of his material and supplies for paper conservation from Robert Spector in New York City.

Manola, Mrs. Newell, Mr. and Mrs. Patterson, Prof. Peckham, Mrs. Perkins, Mr. and Mrs. Schlosser, Mrs. Schrag, Mrs. Selch, Mrs. Stein, Mrs. Tayler, Miss Thatcher, Mr. Tucker, Mr. Welch, Miss Wolohan, and Mrs. Young.

PUBLICITY AND NEWS NOTES / Grady E. Jensen

Guild members again are urged to send in newspaper and magazine articles, news of exhibitions, and other noteworthy items about their activities for inclusion in this section of the *Journal*. You must take the initiative to tell us of things you are doing which will be of interest to the membership at large.

Robert Melton, a past president of the Guild and a member since 1949, died late last summer. Mr. Melton was Program Chairman in 1951-52, and President from 1952-54. Always an active and interested member, he resigned from the Guild in 1966 because of ill health.

The November 26, 1967 edition of *The Pittsburgh Press* contained an article entitled "Ardent Book 'Doctors' Mend Their Ways."

The Pittsburgh women, under the chairmanship of GBW member Harriet L. Cohen, have been engaged in repairing hymnals, Bibles and prayer books of the Rodef Shalom Temple there. The Book Binding Committee was originally started by the then-Rabbi, now retired, of the temple, Dr. Solomon B. Freehof, long an amateur binder himself. Mrs. Cohen has come to New York several times to study with Laura S. Young.

The February 1968 issue of *Allgemeiner Anzeiger fur Buchbinderein* included an article about Kathryn and Gerhard Gerlach, by Cornelius Messerschmidt. Photographs of the Gerlachs were on the cover.

The December 3, 1967 edition of *The Milwaukee Journal* contained a long article, with a number of photographs taken by GBW member Rosalind Meyer. Miss Meyer, a teacher of creative design at the University of Wisconsin, was in Italy last summer,

participating both in an archeological "dig" of Etruscan art, and in helping to restore books damaged in the Florence flood. She was present and assisted in the opening of a heretofore unknown, untouched Etruscan tomb, and worked under CRIA in the restoration of books from the Biblioteca Nazionale Centrale Firenze. The oldest volume on which Miss Meyer worked was a French "Memora" of blessed nobles and illustrious men "of the Chresiente," dated 1560.

GBW member John Edgar Webb and his wife, Louise, and their Loujon Press of Tucson, Arizona, were the subject of an article in the February, 1967 issue of *Book Production Industry*. As has been reported before in the *Journal*, the Webbs design, print, hand-bind and publish limited editions which, because of both the contents and design, become collectors' items. Most of their printing to date has been done on a 40 year old, manually-operated letterpress, but a recent campaign of friends and "angels" has resulted in the Loujon Press acquiring a rebuilt Heidelberg press.

The Summer 1967 issue of "*Stanford Today*" contained a profusely illustrated article on an exhibition mounted by the Stanford University Library Division of Special Collections. The exhibition, entitled "The Revival of Classical Learning," drew largely on books and engravings from Stanford's holdings and from the collection of Dr. Leon Kolb of San Francisco. Some of the books for which photographs were included were: an Aldine "pocket-book" printed in 1558; an original vellum manuscript, known as the Stanford Virgil, written in Italy in the fifteenth century; an illustrated edition of Virgil published in Venice in 1552; and Spanish and German editions of the works of Livy, published in the first half of the sixteenth century.

Library Chairman, Jane Greenfield, with Wayne Eley announce the formation of the Quixote Press with the publication of Thoreau's *On the Duty of Civil Disobedience*.

The Printing Paper Division of the American Paper Institute is giving the Library of Congress up to \$15,000 to finance an illustrated book on the art and craft of papermaking which the library is publishing in association with a major exhibit during the National Library Week (April 21-27, 1968).

In October, 1967 GBW members George Baer, Polly Lada-Mocarski, Rosalind Meyer and Charlotte Ullman participated in an exhibition of contemporary hand bindings as part of ceremonies marking the opening of a new library building in Huntsville, Alabama. Mr. Baer was on hand for the opening. Following the Huntsville exhibition, some of the bindings were shown in the Birmingham, Alabama library in November.

Deborah Evetts of the St. Crispin Studio will teach bookbinding one day a week at the Smithsonian Institute next fall. The classes are sponsored by the Smithsonian Associates.

The Free Library of Philadelphia is exhibiting (April 15-June 15) a selection of books on paper making from the collection of Leonard B. Schlosser. The catalogue, describing 75 items, was written by the collector with the assistance of his wife, Mary C. Schlosser.

The report, *Strength and other characteristics of book papers 1800-1899*, from the W. J. Barrow Research Laboratory and prepared for the Council on Library Resources, modifies several ideas generally believed to explain the condition of 19th century publications. The data show that the major blame for the deterioration of book paper after the mid-point of the 19th century which has been laid at the door of wood pulp (at that time replacing rag fiber as the principal constituent of book papers) should be assigned to the use of alum-rosin size.

Paul N. Banks will give the course on Conservation of Library & Archival Materials at the Cooperstown, New York, Seminar on American Culture June 30th to July 6.

Mrs. Carolyn Horton will give a special Guest Lecture at the Cooperstown Seminar and will also give an evening talk on a related subject.

Conservation of Library Materials. A manual and bibliography on the care, repair and restoration of library materials. By George D. M. Cunha. The Scarecrow Press, Metuchen, N. J. 1967 \$10.00.

In the past few years librarians have had to take the matter of book deterioration very seriously. Unfortunately, courses have been non-existent and the only method open to those faced with deterioration was to visit those engaged in research. The reviewer, concerned about paper decay of valuable manuscripts, consulted the late W. J. Barrow and others, but this was hardly a satisfactory solution and anyway the researchers were much too busy to attend to individual requests. Most librarians watch for literature on the subject but it is impossible to see everything.

George Cunha, Conservator, Library of the Boston Athenaeum, and a member of the Guild, has gone far to solve all such problems in one of the most factual books of this century.

He treats the historical background succinctly and then discusses the nature of library materials. This is followed by chapters on the enemies and general care of materials, ending with a study of repair and restoration.

On their own, these chapters, covering 164 pages, would have given the inquirer a tremendous amount of information, but they are followed by another 80 pages, containing a glossary, standard of repair, suppliers and formulas. Finally, there is a superb bibliography of over 2,000 international titles, quite the most complete in existence.

Illustrations and drawings are well done and the photographs show horrifying details resulting from neglect.

This manual of practical guidance for anyone concerned with books, bindings, manuscripts and films leaves nothing unanswered. Of particular interest is Mr. Cunha's summary of lamination. Fortunately one laminator known to the reviewer carries out the author's suggestions in every detail. It must be emphasized that no lamination should be permitted without the laminator's supplying full specifications. Mr. Cunha stresses the need for de-

Mr. Filby is Librarian and Assistant Director of the Maryland Historical Society.

acidification before lamination, but regrettably lamination of many valuable documents is often undertaken without this most important step.

A study of this excellent work will frighten many custodians: not everyone will understand or even know of the deterioration which has been occurring in the last century.

In all, this is a much needed book and it is essential that the author's suggestion of a cooperative approach to conservation be carried out as soon as possible. This definitive work must be on every bookman's shelf and in every library.

LETTERS TO THE PRESIDENT

A Plea for Excellence and Inspiration

Dear Mrs. Young:

When the Guild visited here in 1964 I had suggested that if anyone was interested in doing experimental aesthetic research in the art of the binding, I would be very glad to cooperate. With the new year I started some new research, both scientific and aesthetic. One kind of raw material that I processed was a fine line yarn of unbleached linen—warp ends—and which I gave a great deal of hydration. Some of the results stimulated me to make some sketch books, hand sewn and hand bound with hand-made papers. If someone would like to visit here to work upon—experiment on—some sketch books for exhibition purposes, on the terms of a fair swap, I would gladly welcome them. I am not skilled in the sewing and binding of books; someone with the spirit of inspiration is needed here.

Sincerely yours,

Douglass Howell
1099 Washington Avenue
Westbury, New York 11590

(Editor's note: If you are interested in working with Mr. Howell, please contact him directly)

*Mr. Howell is a well-known maker of hand-made paper.

BOOKBINDING AN APPLIED ART

Dear Mrs. Young:

First, I am very pleased by the improvement in the appearance of the *Journal* with vol. V no. 1. The slightly heavier and better designed type face of the text makes a much nicer looking page.

I would like to add some comments to the series which started with your editorial in vol. V no. 1 concerning the book-binder as a craftsman, designer or artist. I would also like to include in my purview Peggy Lecky's comments about the American Craftsmen's Council.

In an entirely understandable and justifiable attempt to elevate the status and role of the serious designer-craftsman in America, craft organizations, of which the ACC is the most notable, have attempted to deny the distinction between fine art and applied art, and it is now somewhat unfashionable to speak in these terms. It is also true that many of the objects which ACC members are concerned with really are fine art objects; i.e., a pot which can stand as a piece of sculpture without necessarily having to hold flowers, or a textile which is used as a wall hanging rather than being sewn into a garment.

If we look on the other hand at architecture, we can see perhaps the prime example of an applied art. A building which is designed by a master such as Mies van der Rohe or Le Corbusier may be looked upon as a work of art, but the fact remains that the first purpose of a building is to house efficiently the activities which are meant to be carried on in it, and a building which does not function, no matter how beautiful it might be, is an obvious absurdity. In other words, a building may be sculptural if the architect has chosen to design it that way and has the talent to do so, but it can never be sculpture. Architecture is an applied art or a useful art.

And so is bookbinding. As you so well pointed out, bookbinding is an applied art because the point of the whole thing is the book and not the binding. The potter may create freely; if the pot does not need to hold water, he can even be limited only

by the physical characteristics of his clay. But the bookbinder is invariably presented with a pre-existing object, with its own character, to which he must conform if he is not to defeat the purpose of what he is doing.

I believe that this is why the aims and ideals of the bookbinder and the ACC are basically and irrevocably somewhat out of tune, and why the relationship will never be an entirely happy one. The bindings which will strike the eye of the ACC curator or editor or member are likely to be those which are so powerful that they overpower the book that they enclose.

However, this is not to be taken to mean that I feel that the role of the bookbinder is less important or less creative than that of the fine artist. Indeed, I believe that the world could continue much more easily without art objects than it could without books, and many of the more important books can only be properly preserved through the ministrations of the competent and talented hand bookbinder. Moreover, I believe that it takes greater talent to create a bookbinding which truly fulfills the preservative function which is binding's basis, is esthetically relevant to the text, and at the same time can be said to be a fine piece of design. The same could be said of a fine building: think of all of the functional problems that have to be solved in creating a Seagram Building! The bookbinder or the architect must, to be great, be more creative than the fine artist; they have the functional as well as the esthetic problems to solve.

Nor do I mean that American bookbinders can not profit from exposure to the fine arts and the fine crafts (if I may use that term). While it may be true, as I believe, that some of the great French designers of bindings produce works of art which are so precious that they cannot function as books, it is also true that few American binders produce bindings which can stand up esthetically with the best of English or German bindings. I do agree with Mrs. Lecky that it is useful for American binders to belong to the ACC, but I believe that they must also understand the basic difference between what they are doing and what most of the objects seen in *Craft Horizons* represent.

The other point that I want to touch on is that of the GBW as an "accrediting" organization. While it is an extremely important function of the Guild to foster interest in the hand book

crafts in a broad and general way, it is also true that it will not gain all of the respect that it might in some quarters unless it (1) fosters high standards in a more objective and tangible way than it has been able to do heretofore, and (2) is able to evaluate binders and restorers on a thoroughly objective basis, and thus able to recommend competent professionals to curators and collectors. The American Group of the International Institute for Conservation of Historic and Artistic Works (IIC-AG) is facing much the same problem; at present the only requirement for membership is an interest in the aims of the organization. Largely, I believe, because of the fact that art conservation is to a much greater extent an institution-supported activity than bookbinding or book conservation are, IIC-AG has been able to take some of the first steps toward eventual accreditation of objectively competent conservators in all fields. As a matter of fact, this will undoubtedly include book and paper people, which may mean that there is some time pressure on the Guild. The real point, though, is that the Guild is obviously the only organization which can do this job insofar as bookbinders and book restorers are concerned, and there is clearly great need for a list of binders and restorers who have met certain published requirements, and who can thus be confidently recommended without hesitation and without fear of accusations of "cliquishness" or "politics."

The point of all of this, then, is to say "brava" to your plan outlined in point 3 of your annual report in the last issue of the *Journal*. While it would not solve all of the problems it is a means of making a start, and all that can be done at this time. I will co-operate in whatever way I can to implement your proposal.

With best regards,

Paul N. Banks

ELIZA INGLE

Miss Ingle, a native of Baltimore, died in her 83rd year on Feb. 26, 1968. Most of her mature life was actively devoted to the hand book crafts, in which she had a long and successful career as a binder, an illuminator and a maker of decorated papers.

She was an accomplished marbler, having worked out her own techniques when papers from abroad were unobtainable during the 2nd World War; and she cut her own wood blocks and etched her own copper plates for the papers which she produced in these media. Her papers rank along with the best produced the world over. She generously supplied the Guild with the marbled and block print papers that were used in the books in our Traveling Exhibition.

Miss Ingle attended the Bryn Mawr School where she was instructed in art by Miss Gabrielle Clements, with whom she worked for many years after her school days were over. She studied further with Miss Margaret Haydock, a graduate of the Philadelphia Academy of Fine Arts; and in the field of hand bookbinding with Miss Eleanore Van Sweringen of New York.

She was a member of the Guild from 1950 until her death; a founder and an officer of the Handicraft Club of Baltimore; and a member of the Society of Arts and Crafts in Boston.

She counted among her clients the well-known art galleries, libraries and historical societies in the Baltimore area, along with other institutions and many private collectors.

Miss Ingle's most recent exhibition was held at the Enoch Pratt Library in Baltimore two or three years ago. Several cases were filled with examples of her bindings, illuminations and decorated papers accompanied by a display showing the various steps in the hand binding of a book.

Her death leaves a void in Baltimore for she was, according to informed sources, the only person in the city who was both capable and interested in producing work of high calibre in her areas of interest. And she will be missed by those of us who were fortunate enough to know her personally or through correspondence, for she was well-informed, capable, warm in her personal relations, and a gracious lady.