

GUILD OF BOOK WORKERS JOURNAL

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JOURNAL OF THE GUILD OF BOOK WORKERS

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Spring 1969

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The Guild of Book Workers  
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The American Institute of Graphic Arts  
1059 Third Avenue, New York, N.Y. 10021

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Program Chairman

MARY E. GREENFIELD  
Library Chairman

GRADY E. JENSEN  
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(Editor of this issue: Laura S. Young)

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The Cover: "Sewer at Work." Reproduced from Crane, W. J. E., *Bookbinding for Amateurs*. Gill, London, [c] 1899. Figure 52.

Once again it is my privilege and my duty to report to you on the Guild's activities for the past season; and its hopes for the future. In spite of the general unrest that seemingly pervades our present day society and is manifest daily in the form of protests, strikes, sit-ins, marches, etc., the Guild has survived unscathed. Perhaps there is much truth in the statement that "happiness is in your hands."

I can speak again, as I have in the past, with pride in the accomplishments of the Executive Committee. Through their efforts and the active participation of many of you the Guild continues to prosper.

If you will read the annual reports of the several committee chairmen, which follow, you will learn that financially we are solvent; that negotiations are under way for a major exhibition in 1970; that a new and comprehensive catalog of our library holdings - including the Diehl collection which we acquired several years ago - is in progress; that our membership is at an all-time high - fifty new members within the past year; that our programs continue to be both varied and interesting; that we are kept informed of non-Guild activities in our fields of interest, and invited to many of these events; and that a supplement to our Supply List, which was completely revised in 1968, has already been issued.

Our Journal which represents, perhaps, the biggest step forward that the Guild has taken in its history is continuing successfully. It is about to enter its eighth year of publication, and I suspect that everyone responsible for its initial issue is pleasantly surprised at its successful survival. Its late and rather erratic appearance is of great concern to us; but try, as we do, there seems to be no ready solution to this problem. It is put together by volunteer and inexperienced editors - namely, the members of the Executive Committee; and all articles are contributed on a volunteer basis. Under the circumstances we cannot "ride herd" on these people who through their interest make the Journal possible. The major portion of our budget is eaten up by the Journal costs, so we are not in a position to think in terms of a salaried

editor or fees to our contributors. Hopefully this day will come, but it is not on the horizon for the foreseeable future. In the interim I hope that you all will bear with us, and that you will continue to find the Journal of interest.

We would welcome contributions to the Journal from any of you; or if there is some subject which you would like to see covered in the Journal, please let us know.

As to the future: There seems little reason at the moment to anticipate any major changes. The Guild should, however, be giving serious thought to two rather ambitious undertakings. One, exploring the feasibility of holding a conference of national scope consisting of both seminars and workshops. Our membership is large enough now to make this seem desirable and within the realm of possibility. And two, we should be playing a significant role in attempting to bring together with a unified objective the various groups in the country that are working toward the establishment of training centers in the hand book crafts. One good center within the framework of a recognized institution of higher learning as a start would be far preferable to a half dozen independent, small and struggling centers. If we are to raise the hand book crafts to a position where they are appealing as a profession to coming generations, university affiliation would seem to me to be almost essential, in the light of present-day attitudes. To get such a project launched we would need a university with a sympathetic ear, a foundation that believed in the worthwhileness of the undertaking to the extent of supporting it, and the co-operative efforts of all interested craftsmen. Please give these suggestions some thought and send on to us any ideas you may have as to how they can be implemented.

The response of our recent questionnaire has been very good; about three-fourths of them have been returned. If yours is still lying on your desk, please be good enough to fill it out and drop it in the mail. In the near future we will give you a resumé or an analysis of the information gleaned from them.

In closing I would like to thank all of you who have participated actively in Guild affairs during the past year - for attending meetings, contributing refreshments, donating books to the library, sending the names of possible new members, news notes and supply information. The Guild will continue to grow and

prosper as long as you all continue to lend it your support in these constructive ways.

## MINUTES OF THE ANNUAL MEETING / Mary S. Coryn

The sixty-third annual meeting of The Guild of Book Workers was held on Tuesday evening, May 20, 1969, at the headquarters of The American Institute of Graphic Arts, 1059 Third Avenue, New York, N. Y.

The meeting was called to order at 8 P.M. by the President, Mrs. Laura S. Young. Members present were: Maggy Magerstadt Fisher, Dorothy K. Greenwald, Hilda W. Edelman, Mary Schlosser, Mary L. Janes, Inez Pennybacker, Enid Eder Perkins, Grady E. Jensen, Jerilyn G. Davis, Nancy Russell, Vernon Estick, Edwin Popenoe, Deborah Evetts, Carolyn Horton, Duncan Andrews, Hugh J. Grant, Jean Burnham, Gérard Charrière, Elaine Haas, Reginald Walker, Marie Therese Kaufman, Mary Coryn, and Laura S. Young.

After welcoming members to the sixty-third annual meeting of The Guild Mrs. Young asked if there were any corrections to be made to the minutes of the last annual meeting as published in Volume VI, Number 3, of The Journal. No corrections were offered and reading of the minutes was dispensed with.

Committee chairmen were then called upon to report informally on the season's business and activities.

The Treasurer, Mrs. Coryn, reported a balance in the treasury of around \$2500 with no sizeable unpaid bills outstanding.

Mr. Andrews, Exhibition Chairman, read a report on his activities in connection with the exhibitions held and was most happy to report that all entries had been returned, unscathed, to exhibitors.

In the absence of Mrs. Greenfield, Library Chairman, Mrs. Young commented upon the use being made of the books by members of The Guild and reported that progress was being made on the new catalog of the collection.

Miss Davis, who was appointed Membership Chairman when

the position was left vacant by the resignation of Mrs. Burnham from the Executive Committee, reported the present membership of The Guild to be 202 members.

Inasmuch as program events are described and reported at length in all issues of the Journal, Mrs. Schlosser, Program Chairman, limited her remarks to thanking everyone for cooperating whole-heartedly in Guild activities and to asking for suggestions for future programs.

Mr. Jensen, Publicity Chairman, said that he thought the news column had been rather thin. He made a plea for members to send items that they thought would interest Guild members.

The Supply Chairman, Mrs. Horton, wished to bring to the attention of Guild members the amount of work done by Mrs. Fisher in helping bring out the new supply list and its supplement. She reported that she had found the Hewit calfskins handled by Andrews/Nelson/Whitehead to be too thin and that the firm had agreed to carry some heavier ones. She also reported that the new samples of Danish decorated papers do not contain undigested wood pulp.

Mrs. Young then asked Mrs. Fisher, whom she had appointed teller, to give us the results of the election. Mrs. Fisher reported that evidently the forces of anarchy were at low ebb; the ticket had been unanimously voted in by 93 ballots.

Members elected to serve two-year terms on the Executive Committee were:

Vice President-at-Large	Mrs. Margaret Lecky
Vice President & Membership Chairman	Miss Jerilyn G. Davis
Supply Chairman	Mrs. Carolyn Horton
Secretary Treasurer	Mrs. Mary S. Coryn

Officers whose terms expire at the next annual meeting are:

President	Mrs. Laura S. Young
Exhibition Chairman	Mr. Duncan Andrews
Library Chairman	Mrs. Mary E. Greenfield
Program Chairman	Mrs. Mary C. Schlosser
Publicity Chairman	Mr. Grady E. Jensen

The results of the election having been acknowledged and politely applauded, the President called upon members to give expression to their ideas regarding programs of the past and preferences for the coming season. This brought forth many expressions of approval and congratulation to Mrs. Schlosser for the events she had sponsored. Field trips proved to be very popular. There was a request for more technical programs. Mrs. Young suggested that, inasmuch as it had been quite a number of years since the Guild last visited the New York Public Library, it should be possible to arrange another trip to see some of their collections. Enthusiastic discussion seemed to augur well for the coming season.

There being no more business to care for, the meeting was adjourned and the members moved to the refreshment table. Thanks for the delicious refreshments go to Wilmette member, Miss Florence Bade, whose gracious generosity made them possible. Thank you, Miss Bade.



TREASURER'S REPORT / Mary S. Coryn

June 1, 1968 to May 31, 1969

Balance as of May 31, 1968 \$2,776.05

*Receipts*

Dues credited by AIGA	\$1,733.00	
Journal receipts	145.00	
*Gifts	<u>162.00</u>	
Total Income		\$2,040.00

*Disbursements*

Journal costs	\$1,788.19	
Executive Committee	150.47	
Membership Committee	30.05	
*Program Committee	238.75	
Publicity Committee	29.07	
Supply Committee	<u>454.95</u>	
Total Disbursements		\$2,691.48

Excess of disbursements over receipts \$ 651.48

Balance as of May 31, 1969 \$2,124.57

\*\$100 honorarium for Peter Waters by subscription.

EXHIBITION COMMITTEE / Duncan Andrews

Since our last Annual Meeting in the spring of 1968, the Guild has not had an exhibition of its own, although a number of Guild members participated in the Exhibition of Bookbindings at Museum West in San Francisco during June and July of the past year. In addition to this exhibition, the Guild itself had two displays of mem-

bers' work in 1968—one at Simmons College, Boston, and one at Kingsborough Community College in New York. Once again, I am pleased to report, none of the exhibits were lost or damaged, although two were unaccountably delayed in the mails—despite the fact that 1968 was a Presidential election year, when such things are not supposed to happen!

Since that time we have had inquiries from several local colleges, but as yet we have not made specific commitments for exhibitions in 1969. Part of this is due to a feeling on the part of the Exhibition Committee that it is, in view of the recent exhibitions held, a little early to ask for new contributions from Guild members; and part is due to the feeling that the large degree of local campus unrest—which, in more than one case, has had a tangible manifestation in the destruction of library property—makes this an inopportune time to provide displays which could be the victims of violent expressions of undergraduate discontent.

We are currently negotiating with a prominent New York organization for a possible retrospective exhibition of the work of our late Guild member Gerhard Gerlach—and, possibly a display of current members' work as well. It is too early to report fully on this, but the proper interest is being shown, and the project is a viable one for late 1969 or early 1970.

We hope that all Guild members will take advantage of this lull between exhibitions to plan and carry through new projects to be shown in the future. And we hope all members (and non-members!) will continue to suggest new opportunities and locations for Guild exhibitions. Keep those cards and letters coming in, folks.

LIBRARY COMMITTEE / Mary E. Greenfield

The Guild Library has been more active this year than at any time in its past history. Due to the acquisition of the Edith Diehl collection and the continued generosity of members, it is almost

five times larger than before. Work on the catalog is progressing slowly.

Fifty-three books were sent to members during the year, again about five times more than last year.

MEMBERSHIP COMMITTEE / Jerilyn G. Davis

December 5, 1969

New Members

Mr. Frank J. Anderson  
88-12 Elmhurst Ave.  
Elmhurst, N.Y. 11373

Mr. Ernest W. Brunner  
8408 Staunton Dr.  
Austin, Texas 78758

Miss Dale S. Coleman  
313-B South West Ave.  
Elmhurst, Ill. 60126

Mr. John E. Craib, Jr.  
Mechanic St.  
Upton, Mass. 01568

Mr. Raymond F. DaBoll  
Galloway Rd.  
Newark, Ark. 72562

Mrs. Warner Fuller  
2650 S.W. Talbot Rd.  
Portland, Ore. 97201

Mrs. Irving S. Gordon  
130 Tekening Dr.  
Tenafly, N.J. 07670

Mrs. Harold V. Goubert  
Bear Hill Farm  
Newbury, N.H. 04255

Mrs. Guy Tilghman Hollyday  
140 Radnor St.  
Bryn Mawr, Pa. 19010

Mr. David Jackson McWilliams  
Box 2265  
San Juan, P.R. 00903

Mr. Francis L. Randolph  
318 St. James Pl.  
Philadelphia, Pa. 19106

Mrs. Gerald Sirkin  
845 West End Ave. 15-B  
New York, N.Y. 10025

Mrs. Ernest F. Tucker  
1620 S.W. Englewood Ct.  
Lake Oswego, Ore. 97034

Mrs. Harold S. van Buren  
Harbor Rd.  
Harwich Port, Mass. 02646

Miss Patricia Weisberg  
382 Central Park West  
New York, N.Y. 10025

## Resignations:

Miss Madeleine Braun, Mrs. Mary Louise Coleman, Major David W. Edwards, Mrs. Candace I. Ely, Mrs. C. Stevens Marshall, Mr. Robert F. Morton, Mr. Robert B. O'Connor, Mrs. Julia N. Patton.

## Address Changes:

Mrs. Yolanda Agricola  
c/o Técnicos Argostal S.A.  
Apartado Postal M-2511  
Mexico, D.F., Mexico

Mr. Duncan Andrews  
Morris D-23  
Harvard Business School  
Boston, Mass. 02163

Change Marilyn H. Arnold to  
Smith, Marilyn H. (Mrs. Forrest)

Mrs. Walter E. Church  
Box 52  
Arch Cape, Ore. 97102

Mrs. Robert H. Eldridge  
Route 1, Box 123  
Califon, N.J. 07830

Miss Deborah M. Evetts  
225 E. 36th St.  
New York, N.Y. 10016

Mr. Leonard E. Kowalczewski  
Box 108A, Rt. 2  
Oscoda, Mich. 48750

Mrs. Frederick F. Lamont, Jr.  
4148 E. Calle Redondo  
Phoenix, Ariz. 85018

Mr. H. Edward Oliver  
Bodden Town  
Grand Cayman Island  
British West Indies

Miss Katharine F. Pantzer, Jr.  
33 Concord Ave.  
Cambridge, Mass. 02138

Change Mrs. E. F. Perkins'  
zip code to 10011

Miss Andrée V. Pimont  
242 Tom Hunter Rd.  
Fort Lee, N.J. 07024

Mrs. Stephen Press  
R. D. 2  
Montoursville, Pa. 17754

Mr. Irving L. Rosen  
9410 N. Keystone  
Skokie, Ill. 60076

Mr. Ivan J. Ruzicka  
71 Brighton Ave.  
Boston, Mass. 02134

During the past year (since the publication of Vol. VI, No. 3 of the *Journal*) we have had 58 new members: Mr. John Alden, Mr. Frank J. Anderson, Mrs. Marilyh. H. Arnold, Miss Madeleine Braun, Mr. Ernest W. Brunner, Mrs. St. George Burke, Mr. C. Allan Carpenter, Jr., Miss Jean LaNette Chapman, Mr. Gérard Charrière, Mr. Harold F. Coates, Miss Dale S. Coleman, Mr. John E. Craib, Jr., Mrs. Brian Dixon, Mr. V. G. Estick, Miss Ruth Anne Evans, Mr. Herbert Frankel, Mrs. Warner Fuller, Mrs. Irving S. Gordon, Mr. Harry B. Green, Mr. Charles Eyre Greene, Sister Loyola Mary Harnan, Dr. Shattuck W. Hartwell, Jr., Mrs. Guy Tilghman Hollyday, Mr. Murray Lebwohl, Mrs. Marcetta R. Lutz, Mr. Jim N. McWhirter, Mrs. Gail R. Minkoff, Miss Carmen Montllor, Mr. Roger L. Moore, Mrs. Robert Noel-Bentley, Mrs. Janet Lowe Palmer, Mr. Jules Petit, Mrs. Dickson W. Pierce, Mr. Jacques Ploschek, Mrs. Stephen Press, Mr. Francis L. Randolph, Mr. John F. Reed, Capt. James F. Rigg, Mr. Irving L. Rosen, Mr. Ivan J. Ruzicka, Mrs. Henry L. Saltonstall, Mrs. Gerald Sirkin, Mr. Robert Martin Slover, Mr. William Tapia, Mrs. Peter Tomory, Mrs. Ernest F. Tucker, Mrs. Harold S. van Buren, Mr. Reginald P. Walker, Miss Patricia Weisberg, Mrs. Leon C. Weiss, Mr. Darrell Welch, and Mr. William B. Williams; Mr. Raymond F. Da Boll, Mr. Theo Jung, Mr. David Jackson McWilliams, and Mr. Eugene P. Pattberg are members of the AIGA who have affiliated with the Guild during the past year; and Mrs. Harold V. Goubert and Mrs. Richard Lewisohn have re-joined the Guild. During the same time we have had 21 resignations; and we sincerely regret the death of Mr. Gerhard Gerlach.

Total membership is now 210. I wish to thank everyone who has helped in expanding the Guild membership with special thanks to Mrs. Young, our president, to Mrs. Elaine Haas of the Technical Library Service, and to Mr. William Klein of Basic Crafts.

PROGRAM COMMITTEE / Mary C. Schlosser

During the 1968-69 season, three programs were held, two of them being double programs. We began with an informal open-

ing meeting at the home of Mrs. Mary E. Greenfield, Chairman of the Library Committee, in Woodbridge, Connecticut, where members had the opportunity to exchange news and examine the Guild's library holdings.

This was followed by a day in Philadelphia during which the morning was spent at the Free Library viewing the exhibition "Ladies in My Library," material lent by Norman H. Strouse, and seeing a selection of bindings assembled for us in the Rare Book Room. After a dutch treat lunch in a private room in the Free Library cafeteria, part two of the program was a demonstration of hand papermaking given by Henry Morris in his workshop in suburban Philadelphia.

The final program was an illustrated lecture and film given by Mr. Peter Waters on the subject of Book Restoration in Florence. As we were able to work out a reciprocal arrangement with the Conservation Center of the Institute of Fine Arts of New York University, Mr. Waters was able to divide his talk into two more detailed talks to which both audiences were invited. It is the hope of your Program Chairman that such mutually beneficial arrangements may be possible in other areas into the future.

Accounts of all programs appear in the year's *Journals*.

The attendance at our programs appears to be increasing, which is gratifying, but again suggestions from members are needed so that programs can better serve the interests of the membership.

As always, thanks are due for the continuing help and support of the other members of the Executive Committee.

PUBLICITY COMMITTEE / Grady E. Jensen

Last spring GBW member Thomas W. Patterson had a one-man exhibition of his bookbindings at The Hunt Library in Pittsburgh. The Hunt Library, donated by Mr. and Mrs. Roy Arthur Hunt, is the library of Carnegie-Mellon University (formerly Carnegie Institute of Technology). The exhibition, which was held in the Fine Books Room on the fourth floor, was

sponsored by the Pittsburgh Bibliophiles. On the fifth floor is the Rachel McMasters Miller Hunt Botanical Library, a collection of the late Mrs. Roy Arthur Hunt's collection of rare botanical books. Mrs. Hunt was an accomplished bookbinder, a charter member of the Guild and one of its loyal supporters from 1906 until her death in February, 1963. Mr. Patterson is Binder for the Hunt Library and has a fully equipped shop on the ground floor. GBW member Harriet C. Cohen sent us a fine collection of photographs of Mr. Patterson's exhibition, taken by her husband.

Your Publicity Chairman is a member of The Grolier Club and a Fellow of the Pierpont Morgan Library. This ensures that the Guild is notified promptly of exhibitions of interest to Guild members. In the case of the Morgan Library, which prints and distributes announcements of exhibitions open to the public, we have worked out an arrangement whereby the Library supplies us with sufficient copies of announcements of interest and envelopes for mailing to all Guild members. During this past year we mailed out Morgan Library announcements about Mr. Howard M. Nixon's illustrated lecture on "Pepys and His Bookbinders," exhibitions of "Treasures from The Pierpont Morgan Library Collections" and "Bookbindings by T. J. Cobden-Sanderson, 1884-1893," and "A Generation of Gifts, 1949-1968," selected manuscripts, drawings, letters, printed books and bookbindings presented to the Library over a 20 year period. Also, the Morgan Library gave us a supply for mailing of an announcement "Recent Morgan Library Publications." This list included a catalogue of the Cobden-Sanderson exhibition.

We also mailed to Guild members an announcement of an exhibit of books and letters from the collection of Mr. Norman H. Strouse, held last fall at The Free Library of Philadelphia. This exhibit was entitled "Ladies in My Library."

Once again, Guild members are urged to let us know about exhibitions of bookbindings and calligraphy about which they know or have participated in, and which would be of interest to other members. Also trips and visits to libraries and museums around the world are, of course, of interest to us all.

## SUPPLY COMMITTEE / Carolyn Horton

The committee has continued to assemble information about changes of address and new sources of supply. A Supplement to the Supply List was issued to members in March.

Members are urged to continue sending in addresses of new sources of supply, changes of address and experiences with suppliers, good or bad.

We have two heartening experiences to report to show that we do not always need to accept poor or unsuitable materials:

First, about the Hewit calfskins sold by Andrews/Nelson/Whitehead: this well-tanned leather has been carried only in very much over-thinned weights. Urgent complaints have now produced a sample of some calfskin in its full thickness, suitable for binding and restoring large books. If members will specify a heavier weight when ordering we may be able to persuade A/N/W to continue to carry this superior material in stock.

Second, about paper quality: we were told about a paste-paper maker in Denmark. Samples were sent and the patterns were found to be pleasant and usable. However the paper on which the patterns were applied when tested with Phloroglucin showed that it contained undigested ground wood pulp, a sign that the paper will turn yellow rapidly and become brittle. We wrote reporting this objection to the maker. In a short time a new set of samples was received. When the base paper of these was tested the paper appeared to be acid-free and presumably durable. The source of this paper is: Brigitte Cramer, Hulgardsvej, Kobenhavn N.V., Denmark. Specify acid-free paper when ordering.

## THE TREATMENT OF THE FIRST EDITION OF MELVILLE'S *THE WHALE* / Paul N. Banks

To my knowledge there has been presented in English only one detailed case history of the restoration of a printed book, al-



though there have been some accounts of work on early manuscripts.<sup>1</sup> There are a number of reasons for this; probably two major ones. First, book conservation is several decades behind art conservation as a profession, as exemplified particularly by the facts that there are no schools whatsoever in this country where one can even learn, on a professional level, fine binding, much less book conservation, nor are there any competently-written books whatsoever on the subject as a whole.

The second major reason for the lack of serious attention to the restoration of printed books is economic. It is an unusual library, if in fact any exist, in which the average per-volume value of the holdings is greater than one-hundred dollars. Thus when a relatively simple rebacking of a leather volume may cost fifty dollars or more, and where a library may have a million volumes or more, it is difficult to create a restoration laboratory where the sophisticated treatment which is now fairly common in museums can be given to even those books which are worth substantial sums of money. I might point out that the record for the highest price paid for a printed book is \$160,000, whereas of course the record for a painting is something like thirty-six times that much. Maybe we could carry that ratio to an illogical conclusion and say that the problems of book conservation are thirty-six times as difficult as those of art conservation.

The inescapable fact remains, however, that in any case where a book has any value at all as an artifact, that is, any value beyond its intellectual content, any treatment which is not carefully thought out and carefully executed by or under the direction of a competent specialist in book conservation, reduces the integrity or the durability of the book, or both.

This is supposed to be a treatment paper rather than a philosophical one, but I'd like to make one more comment before describing the restoration of a Victorian book. The conservation of books differs from the conservation of art objects in one other basic way than their value, which we have already discussed. That is, they are used—they are handled, taken on and off the shelf, leafed through, read, propped open, photocopied, exhibited open, and so on. Except in very rare cases, to ignore this fact is to deny

<sup>1</sup>Carolyn Horton, "The Restoration of the Salisbury Bible," *The Guild of Book Workers Journal*, V. no. 2, pp. 24-7, 1965.

the basic function and purpose of books. While thoughtful art conservators recognize that a painting, for example, "moves" in response to changes in humidity, a book in use is, or should be, a much more dynamic object than most museum pieces. It is, in fact, a kind of machine, with parts which move as it is used, and thus must be considered in dynamic rather than static terms.

So much for philosophy. I'd like to describe the treatment for you of the first edition of Herman Melville's *The Whale, or Moby Dick*, published in three volumes in London in 1851. The publisher, Richard Bentley, issued it in an edition of 500 copies, part of which was bound in a quite handsome three-piece stamped cloth binding, which is of interest in itself. The copy in question was purchased by the Newberry Library in 1968 for \$3000. Thus, the literary and scholarly value, the esthetic value of the binding, as well as the monetary value of the set clearly indicate that the books should be left in essentially their present state; that is, restored rather than rebound.

Fortunately, this copy had undergone no previous restoration, so that it was intact and there was no extraneous material to remove. However, in common with most books produced in the second half of the nineteenth century, it was in very delicate health indeed. The cloth was very weak and was chipping, and the volumes were "shaken," in book dealers' parlance; that is, the sections were separating from each other.

It was decided at the outset to check the pH of the paper, since the value of the book indicated that it should receive maximum protective treatment; most paper of the period is much too acid for permanence, and the "shaken" state of the sewing removed any reservations about taking the book completely apart to deacidify it.

The acidity was measured using a Beckman electronic pH meter with a flat-head combination electrode, which was standardized with pH 4.0 buffer. The reading of pH 3.9 confirmed our suspicion that the paper was in need of deacidification, so that our first step was to take the volumes apart.

First, the tipped-on endsheets were pulled away from the "book-block" where they had not already separated from it or split in the fold. Then, the "crash" or "super" was cut in the

joint to free the book-block from the case. The cases were put aside for the time being.

Then the book was "pulled" or "taken down." That is, the linings were removed from the spine, the sewing threads cut, and the sections, also sometimes called (by bibliographers) gatherings or (by printers and publishers) signatures, separated from each other. Happily, with most books from the second half of the nineteenth century, this is an easy matter, because of the facts that the animal glue used on the spine does not penetrate into the paper to the extent that starch paste, used earlier, or synthetic adhesives, used later, do; that this animal glue has become extremely brittle, and that early machine-made paper tended to be stratified and rather weakly bonded internally. The effect of all of this is that books of this period are almost always "shaken" but, by the same token, they can often be quite easily pulled with little discernible damage to the folds of the sections. After the sections are separated, the remaining fragments of glue are easily removed by running the fingernail down the outside of the fold.

A magnesium bicarbonate solution is prepared by bubbling carbon dioxide through a mixture of basic magnesium carbonate and water until the carbonate is converted to bicarbonate and dissolves. The sheets of the book were soaked in the solution for two hours. The leaves were dried with blotters in a press; two changes of blotters, with at first light pressure in the press, permit the leaves to shrink back to almost their original dimensions without setting up unusual stresses which would be caused by drying them fully under heavy pressure. The pH was measured again, and reading of 6.65 is probably acceptable for a book which is going to live in sulfur-dioxide-free air.

The sections were re-gathered, folded, and carefully checked for order. Tears, lacunae, and weakened folds were repaired with Japanese paper and plasticized rice starch paste. The book was then given a hard pressing to help control swelling in the spine, which would create problems in making the books fit back into their original cases. Hinges of very strong Japanese "vellum" paper (Shizuoka) were sewn in around the first and last sections of each volume to provide means of reattaching the

books in their cases. The books were then re sewn in their original manner, using, however, unbleached linen cords and thread.

The hinges around the outside sections were tipped to the next ones to help anchor them, and the swelling created by the layers of sewing thread knocked down, although very gently in this case because of the fairly weak paper. The spine is then glued with internally-plasticized p.v.a. emulsion adhesive, in the conventional way, and the book is rounded and lightly backed. The former operation gives the spine its convex shape, and the latter creates small shoulders which help to hold the book in its case. Both operations are, of course, usual, and were here executed in the conventional manner. Both help the book to keep its shape as the spine is flexed in use.

The spine was lined with thin fabric, for strength, and with paper, to add a degree of stiffness. The fabric is super, a heavily sized cheesecloth, and the paper Permalife bond. Both are applied with p.v.a. emulsion. The book is kept in the backing press while the moisture from the adhesive evaporates, so that it will "set up" in its desired shape. After the book is thoroughly dry, the ends of the cords on which it was sewn are cut off short, frayed out, and glued down to the Japanese vellum hinge.

Now we turn to the cases or covers. The object, of course, is to reinforce the seriously weakened cloth without significantly changing the visual character of the covers. The customary approach to this is to line the spine area with new, strong material. This material must be fairly supple, so that an unnaturally stiff and flat aspect is not created in the finished book. Binder's cloth, which is often used for repairing early cloth books, is heavily sized and filled, and is too stiff for this type of restoration.

The corners are first rebuilt and recovered. The type of binder's board usually used in edition bindings of this period is very soft and pulpy, and the corners are almost always mangled. The first step in this process is to pare the edge of a piece of tough, stiff handmade paper, to reduce the step where it stops. The board is split, approximately in the middle, with a knife, and the pared edge of the piece of paper is inserted with p.v.a. The pulpy board is then impregnated with starch paste, which dries very hard, and pressed flat with the fingers, between pieces

of waxed paper or equivalent. The worn-away areas of board at the tips of the corners are rebuilt with a type of papier-maché composed of filter-paper pulp and starch paste, with the inserted piece of paper acting as an anchor to prevent the papier-maché addition from cracking off at the joint.

After the papier-maché is dry, the corners were shaped with a standing disc in a flexible-shaft tool. In addition to making the shape of the added material conform to that of the original board, a step-down is created in the top of the board to receive the new cloth, i.e., so that there is not a step-up where the new cloth starts.

Thin unbleached Irish linen is used for recovering the corners. It is first dyed to match the existing cloth with water-soluble aniline dyes. Pieces are then cut, applied to the outside, turned in, and the existing cloth is put back down on top, all with p.v.a. The board paper is put down with starch paste.

The next step is to lift the endlinings an inch or so in from the spine on. This is done with careful strokes of a flat-bladed leather paring knife. Then, the turn-ins of the cloth at the head and tail of the case are lifted, this can usually be done with a spatula because of the light adhesion. The turn-ins have to be slit about an inch in from the spine so that they may be opened up to insert new material.

The boards are then reattached to the book-block by gluing with p.v.a. emulsion the area where the endsheet was lifted, slipping this area over the added hinge of Shizuoka vellum on the book block, positioning the board accurately, and pressing briefly to insure adhesion. Before pressing, a sheet of silicone release paper is inserted between the boards and the book block as a partial moisture barrier and to prevent any squeeze-out of adhesive from adhering to the flyleaves.

The fabric for rebacking is now prepared as for recovering the corners. A piece of the dyed cloth is cut to the length of the spine plus enough to be attached to the boards under the lifted edge of the original cloth. A piece of bond paper is cut to the length and width of the spine and glued to the piece of cloth, to provide the requisite degree of stiffening.

When the adhesive used to attach the boards to the book-blocks is dry, the original cloth is lifted from the boards, parallel

to and about 3/4" in from the spine, to enable the reinforcing cloth to be inserted between the board and the original cloth. (It is almost always desirable to add reinforcing material *between* a support and the original covering, partly for esthetic reasons, and partly because strong material adhered on top of weak, original material will hold less because of the weak substrate.)

The lifted area—that is, the newly exposed board and the underside of the lifted cloth—are now glued with p.v.a. emulsion, the new cloth spine is laid in position, and the lifted sides are gently worked down on the new cloth with a bone folder. The book is carefully pressed. (Too much working with the folder, or too much pressing, will remove the embossed pattern in the cloth.)

The head and tail of the new material are turned in underneath the original turn-in, new internal hinge and the board-paper, and also adhered with p.v.a. emulsion. The original turn-in and new hinge are put back down with p.v.a., and the boardpaper with starch paste.

The final step is re-attaching the original spine with p.v.a. emulsion, after having carefully scraped off the old, rotten lining paper with a scalpel.

Author's note—To my associate, Norvell M.M. Jones, great thanks is due for acting variously as executant, model and photographer in preparing this paper.

Ed. note: This paper, delivered at the Annual Meeting of IIC-American Group, held in Los Angeles, June, 1969, is the running commentary for 110 slides used to show each step of the treatment.

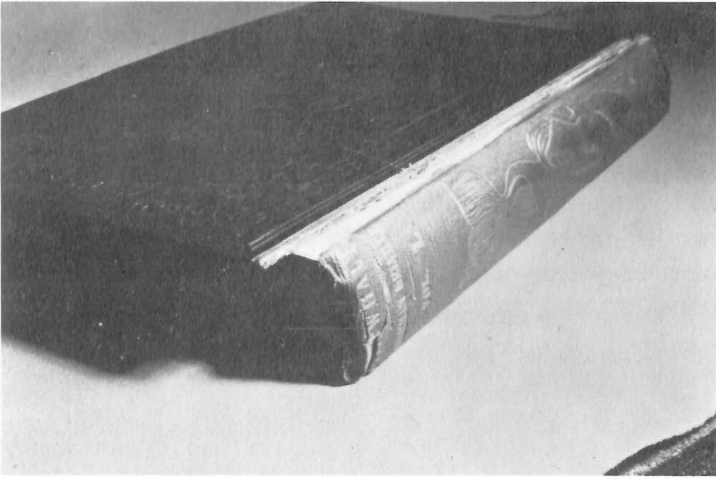


Figure 1. Volume I, before treatment, showing detached board and crumbling cloth at head of spine.

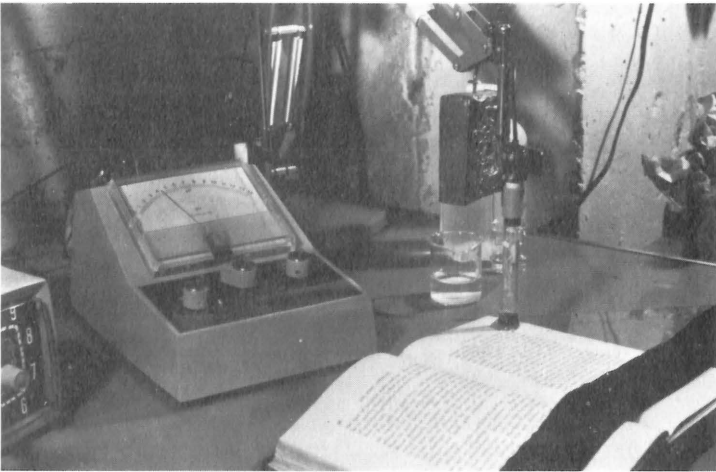


Figure 2. Determining the pH (acidity) of the paper non-destructively with the surface electrode of an electronic pH meter.

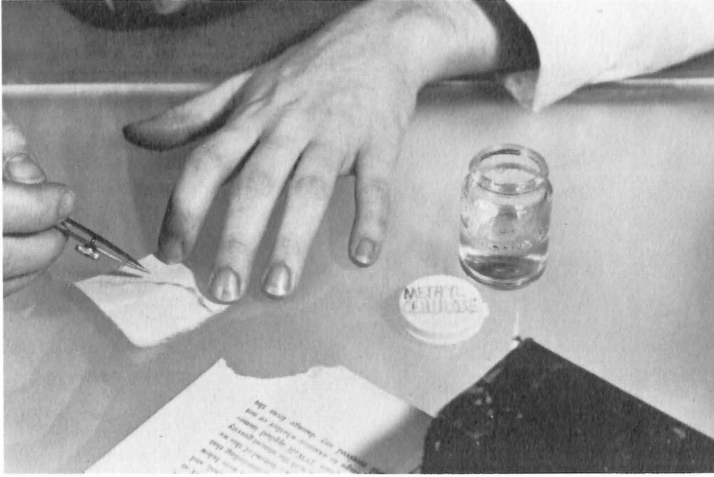


Figure 3. Heavy Japanese paper is “water-torn” for filling in. By outlining the patch with water in a ruling pen and pulling it off, a soft, fibrous edge is produced which blends with the page being mended, and which reduces the potential for breaking which would exist with a hard edge. The methylcellulose simply increases the viscosity, and thus improves the working quality, of the water.



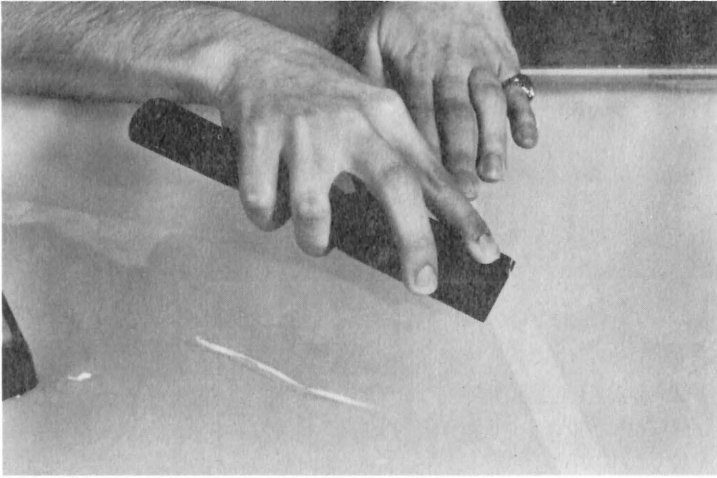


Figure 4. The internal hinge—by which the book-block is held into the case—is prepared from heavy Shizuoka Vellum, a Japanese paper which is extremely tough but relatively soft. The edge which will lie between two leaves of the text is bevelled with a leather paring knife, and will be held just by sewing (without adhesive), all of which reduce breaking effects.

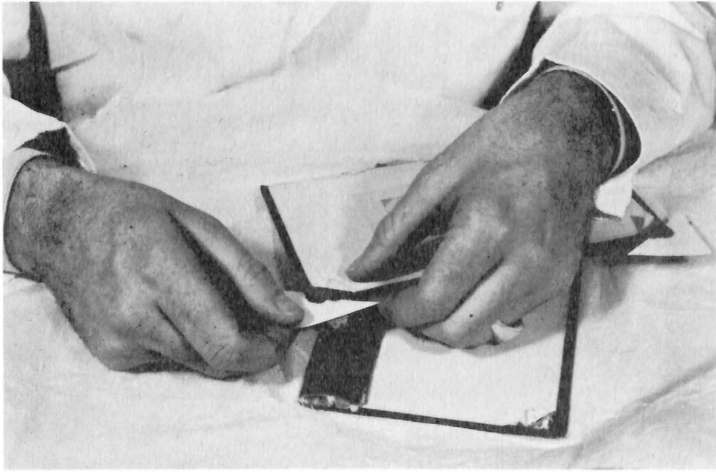


Figure 5. The corner of the board has been split edgewise, and a piece of tough handmade paper, which has had its edge pared to avoid a lump, is inserted to act as an anchor for subsequent building-up with papier maché.



Figure 6. The endsheet is lifted from the board, using sweeping strokes with the leather paring knife.

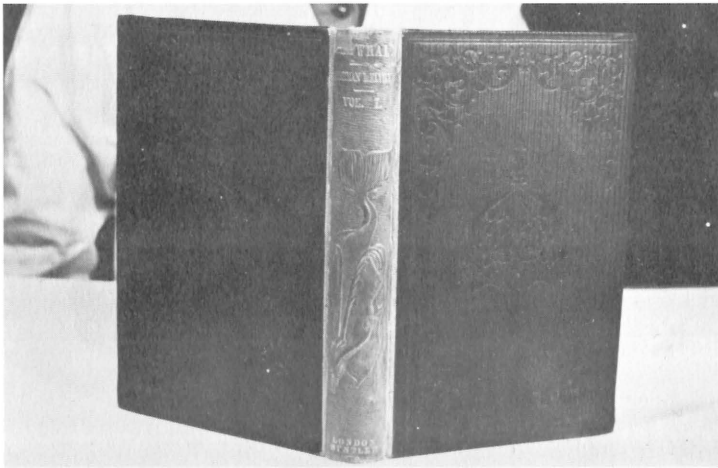


Figure 7. Volume I, finished.

# BOOKBINDING.

## Progress in the Art During the Past Year—Exhibitions of Bookbindings.

Written for THE NEW YORK TIMES SATURDAY REVIEW OF BOOKS by

**WILLIAM GOODRICH BOWDOIN.**

Author of "The Rise of the Book Plate," &c.



INTEREST in the craft of bookbinding has steadily grown during the last twelve months. The educational work done by means of exhibitions in this city is bearing fruit and has led to the display of hand-bound books in a number of our smaller cities, so that many people are now interesting themselves in books with fine bindings who were formerly content with books having paper covers or with cloth bindings given them by publishers, the decorations on which were frequently of the most tawdry character.

There is a growing tendency toward giving a good book a good binding, and special bookbinders are finding customers in increasing numbers for the work they do. A number of our best binders continue to take pupils, including women. Many women's clubs have listened to expositions of the subject of bookbinding, and technical and trade schools, and even colleges, are looking upon it with welcoming eyes. The special schools that offer instruction in bookbinding have been for the most part continued, and in some cases have been greatly extended. New schools have sprung up during the year. The number of exhibitions in 1903 exceeded those of 1902, so that it may truthfully be said that during the year just closed the craft has gained in appreciation by the masses.

During the year 1903 a new method of binding known as the "vellucent" process, originated by Cedric

From the New York Times *Saturday Review of Books*,  
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Chivers, which has been experimental since 1898, was made practical, and some very beautiful examples of this "vellucent" binding for several months have been on view at the show rooms of the Scott-Thaw Company of this city. The peculiarity of this binding lies in the use of a transparent vellum as a covering for designs painted or drawn in colors with as full a palette as the caprice of the artist suggested, and which provides for the introduction upon occasion of various iridescent materials and precious metals, pared to the thinness of paper or even of gold leaf, as well as mother-of-pearl, shell, beetle's wings, mineral sections, &c. When the design containing the various details is complete the whole, being covered by the vellum, is pressed together until the vellum and that which it covers become disseverable. The result is a striking and very unique binding.

The earliest exhibition of bookbinding art last year took place in Erie, Penn. The Woman's Club of that city originated an exhibition of fine bindings, which was held in the art rooms of the Erie Public Library during Jan. 6 and the two following days. This exhibition contained two Elzevirs and a number of examples of modern binding, including some executed by Miss Prat. Mr. Lewis Buddy, third, also showed a collection of Strawberry Hill imprints in their original bindings.

Jan. 20 to 24 the Society of Arts and Crafts of Minneapolis gave an exhibition which included a number of fine bookbindings executed by Zahn, Matthews, Stikeman, Zaehnsdorf, Reviere & Son, the Woman's Guild Binders, Miss Ellen G. Starr, Peter Verburg, Miss Edith Griffith, Mrs. F. B. Dodge, and by Prof. C. F. McClumpha.

Jan. 22 the Grolier Club held its nineteenth annual meeting at its clubhouse, upon which occasion there was an exhibition of one hundred books famous in English literature, the title pages of which were reproduced in a Grolier publication that was simultaneous. A number of rare bindings were included in the exhibition.

March 26, 27, and 28 the Guild of Arts and Crafts of New York City held its third annual exhibition at the Guild House, on East Twenty-third Street. Bookbindings executed by Robert W. Adams, Helen G. Haskell, Frances S. Hoppin, and Emily Preston were displayed.

A second exhibition of bookbindings took place at the Grolier Club April 16, which continued until May 9. This exhibition was of silver, embroidered, and curious bookbindings. The catalogue contained 269 numbers. The star attraction shown was a manuscript

owned by J. Pierpont Morgan, of the fifteenth century, in a contemporaneous binding. The covers were set with many jewels. It was once the property of a monastery, and upon it the art of several periods had been lavished with religious fervor. A number of silver bindings were on view, as well as some beautiful examples of embroidered bindings. Other materials that

entered into the bookbindings shown at the Grolier Club at this time were gold, brass, velvet, morocco, fishskin, elephant hide, filigree, calfskin, silk, satin, sealskin, sharkskin, iron, paper, stamped vellum, enamel, tortoise shell, mother-of-pearl, ivory, horn, wood, Persian lacquer, colored beads strung on wires and woven into a basket pattern, white human skin, and black human skin.

May 11 Miss Elizabeth G. Chapin, a practical bookbinder and a pupil of Miss Preston's, gave a lecture and demonstration before the Twentieth Century Club of Richmond Hill, N. Y. The first part of Miss Chapin's lecture dealt with bookbinding as a process, and she described the forty steps required in making a book. The lecture was illustrated with books in the various stages described. The second portion of this lecture traced the evolution of bookbinding from the time when archaic cases inclosed the papyrus rolls to the present time. Bookbinding in France, Italy, and England was incidentally touched upon. The influence of Grolier was considered and explained. The lecture was illustrated throughout with plates and diagrams.

The seventh annual exhibition of the Richmond Art Association, held at Richmond, Ind., from June 16 to June 30, included a notable showing of fine bookbindings. This exhibition was under the personal direction of Miss Esther Griffin White of the Richmond Art Association, through whose energy a very satisfactory exhibition of fine bindings was assembled. Miss Ellen Gates Starr, Peter Verburg, May Rosina Prat, Minnie Sophia Prat, Otto Zahn, Stikeman, Marguerite Lahey, Alice G. McColloch, Mary H. Upton, Elizabeth G. Marot, Effie J. Hart, Ralph Randolph Adams, Mary E. Bulkeley, Margaret Sterling, Evelyn Nordhoff, Herbert M. Pilmpton, Ean Boyd Heiney, the Roycroft Shop, Cobden-Sanderson, Emily Preston, Ernest Hertzberg, Curtis Walters, Zaehnsdorf, Riviere, and the Guild of Women Binders were represented in the exhibition engineered by Miss White.

Beginning November and continuing through the month of December, a collec-

tion of books and bookbindings from the library of Samuel Putnam Avery, A. M., was exhibited by Columbia University. The arrangements for this exhibition were exceedingly unfortunate in that no provision was made, either by signs or otherwise, for directing the public to the room in which it was held and the attendant in charge for at least a portion of the time was absolutely incompetent and totally without personal interest in the exhibition. This was the more lamentable because the exhibition was quite worth while and contained some very interesting classic as well as modern bindings worthy of note. The modern French school was well represented, as well as some of the bookbinders in other Continental European countries.

The last of November an exhibition of handmade books was held at Indianapolis, Ind. This exhibition, like the one held earlier in the season at Richmond, Ind., was under the direction of Miss Esther Griffin White. Most of the showings at Richmond were duplicated at Indianapolis.

Miss May Rosina Prat gave her last exhibition of fine bindings at her studio in the Le Boutillier Building Dec. 17-19. Miss Prat is soon to be married, when she will discontinue her New York studio and remove to Wolfville, Canada. Miss Ethel Tagliabue, one of her pupils, who showed some bindings executed under Miss Prat, at the Prat exhibition, will continue the Prat studio.

The most important exhibition of bookbindings of the year was the Scribner exhibition which took place from Nov. 27 to Dec. 5. No modern bindings were displayed, but there was a wealth of historical and famous bindings, principally of the fifteenth and sixteenth centuries from the libraries of many royal and notable personages. Among the Scribner gems was a chained book in the original boards covered with sheepskin, and having the original chain attached. This relic from the time when books must needs be chained in order to keep them attracted much attention. It was priced at \$500. A remarkable specimen of a Jacobean needlework binding appeared upon "The Booke of Common Prayer, &c.,"

printed in 1619. Another very remarkable number in the Scribner exhibition was a beautiful manuscript executed by Nicholas Jarry, in 1643. The book was formerly in the possession of Anne of Austria, Queen of Louis XIII. and mother of Louis XIV. This delightful little manuscript volume occupied thirty-one pages of fine vellum, and is a perfect masterpiece by the greatest master of the pen who ever lived. It is equal in every respect to anything he ever did. It is ornamented with an exquisite cartouche in wash gold, containing the illuminated arms of Anne d'Autriche, and is also enriched by a lovely little miniature of the Nativity. This was priced at \$2,000. Bindings by Nicolas and Clovis Eve abounded. Others by Le Gascon, Padeloup, Derome, and Simier rounded out what was otherwise a magnificent collection of bindings.

Next in importance to the Scribner exhibition was that which began at the Bonaventure Gallery on Nov. 30 and continued until Dec. 5. As usual, some beautiful examples of French binding were on view at this gallery. All the modern French binders of any consequence were represented, as well as many historical bindings originating in France. The leading English and American binders were also given a place at Bonaventure's. Many autographed and dedication copies were on view at this establishment, and one binding by Gruel was ornamented with an original water color drawing by Toudouze. Superb examples of inlaid work appeared that had been executed by Meunier and Pomey. A binding by the last named artist of "Roman de la Momie" introduced an inlay to represent the doorway of a tomb with Lotus leaf decorations and a decoration surmounting the whole consisting of a scarabaeus, with outstretched wings. Another binding of Gruel's that appeared in the Bonaventure exhibition was a mosaic binding of Andre Theuriet's *Fleurs de Cyclameus*, which was exhibited by him at the last Paris Exhibition, where it received marked attention. Among the American binders who were represented at the Bonaventure exhibition were the Club Bindery, Stikeman and Ralph Randolph Adams. Mr. Bonaventure also had some historical bindings which included some volumes executed for the first Napoleon, Josephine, Duchesse de Berry, Marie Antoinette, Mme. de Pompadour, and Louis XIV.

The December exhibition of the Grolier Club took place Dec. 3. It was concerned with dramatic folios in contemporary bindings. The most valuable unit in this ex-

hibition was perhaps the first folio Shakespeare that was included. The edition as originally published in 1623 is thought to have numbered 600 copies. The volumes then sold for £1 a copy.

Exhibitions of bookbindings were also held during the year at Chicago, Ill.; St. Louis, Mo.; Toledo, Ohio, and Columbus, Ohio.

The Putnams did not make a formal exhibition last year, but their bindery continued to turn out work that was first-class in point of excellence. Their stock is in the nature of a permanent exhibition of fine bindings that is constantly changing in composition. Some exceedingly satisfactory work in the department of bookbinding bears the imprint of the Knickerbocker Press. The best of it compares favorably with the work of the French and English binders.

The Burrows Brothers Company issued a catalogue of fine bindings last year that contained the work of Macdonald, Larkins, Mrs. Daniel, Blackwell, Worsfold, W. Pratt, Morrell, Ringer, Root & Sons, Zaehnsdorf, Claessens, Stikeman, Riviere, Mme. Macdonald of the Guild of Women Binders, F. Bedford, Alfred Matthews, De Sauty, Maltby, Otto Zahn, and Toovey.

A bookbinding recently executed by Tiffany & Co. for George Gould for use at Georgian Court, Lakewood, N. J., was in shark skin inlaid with gar pike skin, that had been stained green, from the waters of Florida. The volume was backed with lizard skin.

Miss Florence Foote announces an exhibition of bookbindings as executed at the Nordhoff bindery during the early part of the current year which will include work done by Miss Foote in Paris last Summer under M. Jules Domont, and a Kirling manuscript bound by her at the Nordhoff bindery during the Fall of 1903. The bookbinding outlook is promising.

W. G. BOWDOIN.