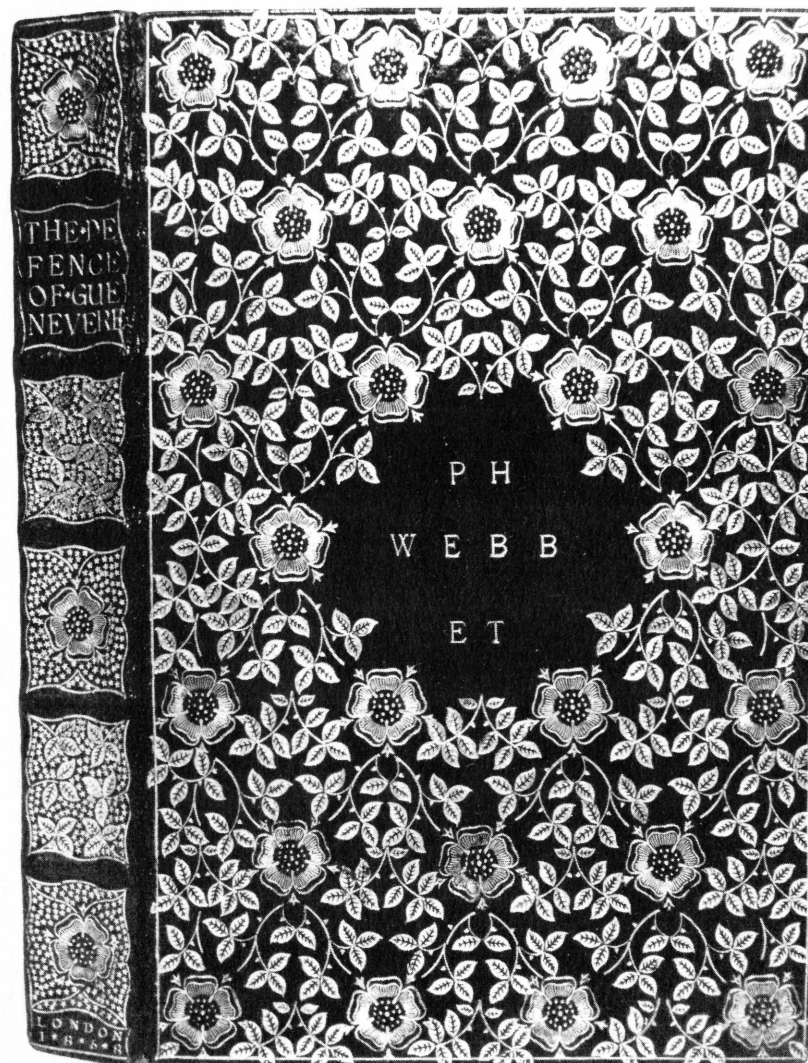


GUILD OF BOOK WORKERS JOURNAL

Volume IX

Number 1 • Fall 1970



JOURNAL OF THE GUILD OF BOOK WORKERS

Volume IX Number 1

Fall 1970

Published three times a year by
The Guild of Book Workers
a non-profit organization affiliated with
The American Institute of Graphic Arts
1059 Third Avenue, New York, N.Y. 10021

LAURA S. YOUNG
President

JERILYN G. DAVIS
Vice-president and Membership Chairman

MARY S. CORYN
Secretary Treasurer

MARGARET LECKY
Vice-president at Large

POLLY LADA-MOCARSKI
Exhibition Chairman

MARY C. SCHLOSSER
Program Chairman

MARY E. GREENFIELD
Library Chairman

GRADY E. JENSEN
Publicity Chairman

CAROLYN HORTON
Supply Chairman

Inquiries about the Guild and the Journal
may be sent to the Guild at the above address

Copyright © 1971 by The Guild of Book Workers

(Editor of this issue: Duncan Andrews)

CONTENTS

Page

The Storm Seminar in Book Conservation, Sedona,
Arizona, October, 1970

Notes on the Seminar / Nancy Storm 3

An Evaluation / Nina W. Matheson 5

Commentary / Mariana Roach 7

Letter From London / Duncan Andrews 8

Hurricane Damage at the University of Corpus Christi
Library / George M. Cunha 13

Committee Reports

Editorial / Laura S. Young 17

Membership / Jerilyn G. Davis 18

Program / Mary C. Schlosser
An Informal, Informative Meeting 19

Publicity / Grady E. Jensen 22

Memorial Page by Paul Standard 25

Italic Writing: Thicks and Thins Versus the
Hairline / Mary L. Janes 26

Necrology / Gale Herrick 29

A Note on the Cover 31

The Cover: *The Defence of Guenevere and Other Poems*, by
William Morris. Bound by T. J. Cobden-Sanderson. See note on
page 31.

(Photo for the *Journal* by Robert Nacht)

THE STORM SEMINAR IN BOOK CONSERVATION, SEDONA, ARIZONA, OCTOBER, 1970

NOTES ON THE SEMINAR / Nancy Storm

(Editor's Note: The Sedona, Arizona, Arts Center sponsored a Seminar in Book Conservation in October, 1970. GBW member Nancy Storm and her husband, Colton, directed the seminar, which consisted of eleven sessions, five concerning conservation techniques, five dealing with cleaning, repair and restoration, and one of summary and review. A visit to the Storm's home and bindery was a feature of the program, which is discussed below by Mrs. Storm).

Our seminar in book conservation went, we think, extremely well. We had limited the number of applicants to twenty, but as one of the final applications was a pair we wound up with twenty-one in the group. They were wonderful people, all deeply interested in conservation, and eager to learn as much as possible. The group was evenly divided between librarians and binders, and they were all willing to add information about their own experiences. Many excellent ideas came out of the discussions.

Our plan for the seminar may be of interest. We had expected a few people to arrive on Saturday, so we invited them to our house in the evening: eleven turned up. On Sunday evening we held the registration and a reception at the Sedona Arts Center with some of the officers, and friends in town, on hand to meet the group. On Monday morning, Colton led off with a well-received statement on the needs of conservation, what is possible and advisable in restoration and repair, and what librarians should expect when they send books to binders.

In the afternoon, I started off with a short description of the standard steps in hand bookbinding, so that both librarians and binders would understand the order in which binding is carried out. Then, I started right at the beginning and treated each step as a repair or restoration problem. These explanations con-

tinued through Tuesday; Wednesday and Thursday afternoons were spent demonstrating methods and techniques used in the bindery and in showing how results are achieved.

In the meantime, during the morning sessions, Colton carried on with a series of definitions of binding terms, descriptions of binding equipment and special tools for restoration, and discussions of materials used in restoration and repair. On Thursday he started his demonstrations of methods used in repairing leather, and continued this through Friday morning, winding up with cloth and paper binding repair and descriptions of protective cases. Examples of all kinds of materials used were mounted on cards and displayed; there were also specimens of old covers, headbands, old spines, etc. In addition, there was a series of illustrations of binding styles from the thirteenth to the twentieth century, about which Colton spoke briefly.

On Friday afternoon I described how to check a book before returning it to the customer, and how to oil books. Colton summarized the sessions and then both of us answered questions. On Saturday morning, the group came to the bindery and we showed them how to use various pieces of equipment and many kinds of materials.

Sedona is a small town and there isn't much doing in the evenings. However, we arranged a varied series of events including a visit to a hand-weaving studio, a Psi-Kaleidescope performance, and a local production of Jean Anouilh's *Ring Round the Moon*. We split the group into two parts and had half of them to the house one evening and the other the next. The scenery is spectacular here and the food is generally good, so that all of them appeared to enjoy themselves during their free hours.

I suspect that we shall repeat the seminar next year. If we do, there will probably be more demonstration of methods and techniques. We shall probably supply much of the theory and, most likely, all of the definitions in printed form before the sessions start; this way, we can spend more time on "show and tell".

Out of twenty-one individuals attending, seven were Guild members: Miss Florence Bade, Dr. Lamar Byers, Capt. George Cunha, Mrs. Marcetta Lutz, Mrs. Nina Matheson, Mrs. Mary Moulton, and Miss Mariana Roach.

The week at the Storm's Conservation Seminar was close to ideal for me, speaking as a librarian, and amateur binder. There was an inimitable combination of place, people, and topic—and clean air, remarkable and colorful scenery, a different kind of light, and above all, space. There was good food and drink, a group of congenial people of different ages, professions and pre-occupations, all seeming to share a conviction of importance of the occasion.

The Problems Defined

The book (and/or manuscript) as a physical object is a contradiction. It has survived, and can and will survive, incredible maltreatment, neglect, and abuse. At the same time we know it to be extremely fragile, delicate, and totally destructible. In Colton Storm's first session the problems of conserving and restoring the diminishing supply of rare materials was addressed with incisiveness and clarity. That first session should be published, for in it many points were made that should be brought to the attention of those whose charge it is to conserve the old, the rare, and the valuable in this country's libraries. It is clearly imperative that the measure of the problem be taken (the book has so many enemies), that standards be set, training schools for conservators be established, and that every effort be made to give the book a long life.

The organization of the sessions suited my split interests. In the mornings Colton discussed books as physical objects and binding in historical and theoretical terms. Nancy, in the afternoon sessions, demonstrated many of these principles and the practices of restoration. To get all of us off on a common footing the first sessions were devoted to the tools and equipment of the binder/conservator, which led into a discussion of the various merits of currently available materials. Lively participation by other binders and conservators in the group made these sessions particularly useful, providing the exchange of experiences and information so often denied the craftsman who works in isolation.

Historical Perspective

I found the discussion of binding styles and practices over different periods in different countries particularly rewarding. Strangely, this subject is neglected in books on hand binding, so many of which tend to deal with binding as a school subject solely concerned with basic binding techniques. The literature of the history of binding, and the repair and restoration of books, are separately treated, usually. This summary of applied history, as it were, proved quite valuable: what kinds of head bands belong in which century? when did back cornering appear? is morocco appropriate on a typical 18th century English book? Late in the week Colton demonstrated techniques of restoration of leather bindings and some particularly common and awkward repairs.

For the amateur, watching a professional work can be heady. There are few things as exciting to me as observing a first class artisan at work, but afterwards, nothing is quite so depressing as comparing my own feeble efforts with the expert's.

A Variety of Techniques

Watching Nancy Storm in the afternoons demonstrating and amplifying many of the points made in the morning was both exciting and satisfying. It was, for one thing, an excellent view of what it is like to make your living as a conservator/restorer. Her special province is paper and cloth repair and restoration (Colton's is leather restoration and fine binding). After taking us through the steps in binding in quick order, she proceeded to cleaning and repairs. Here again, we all benefited from the experiences of other conservators, hearing about new techniques, and experience in applying new types of materials. The demonstration of mending tears was expert, as were her paper restorations. It can be startling to see worn marbled paper restored to something approaching freshness with colored pencils judiciously applied.

The sessions in the workshop tended to be warm and spontaneous. We learned many "quick tricks" in handling tools for repair. We even learned Nancy's recipe for creating those uncommonly attractive paste papers that are one of her hall marks. As

I look back, the sharing of knowledge was one purpose of that week. The other purpose: to remind us all of the conservator's ethic: *primum non nocere*.

COMMENTARY / Mariana Roach

"STORMBOUND" in Sedona, Arizona, has a special meaning because Colton and Nancy Storm do their bookbinding in the wonderful small workroom with that name at the door. When the Sedona Arts Center announced that they would sponsor a Seminar in Book Conservation in October, 1970, the limit of twenty participants was soon filled—and a sizable list started for the next one the Storms think they will do later.

The first meeting was a reception on Sunday evening, for completing registration and getting acquainted, in the loft of "the Barn" where we had our morning and afternoon sessions for the next five days. We were mostly librarians, some with very definite questions in mind from their own problems; but there were several members of the Guild of Book Workers including Capt. Cunha, who was identified as a "conservator" and added a lot to the discussions from his wide experience and extensive testing program.

In the mornings Mr. Storm talked on the finishing stages of fine restoration work, after devoting some preliminary time to the definition of the terms he would use, the equipment he had found the best, and the specific materials he would mention as being the most satisfactory in his experience. In the afternoons Mrs. Storm discussed and demonstrated the preliminaries and forwarding techniques which are frequently necessary to prepare for the finishing processes. As this was their first program of instruction, there was some overlapping and repetition of details, which can be avoided another time; together they covered a wide range, and "doing it" surely makes it effective.

In that amount of time a considerable area can be covered, and the special skills of the Storms are an eminently worthwhile field of study. Questions (and answers) from the group

contributed to broadening the field, and even familiar points were developed in a new application sometimes. As I am so far from the Guild activities I felt I got a good deal from the Seminar, and think it was especially worthwhile for widely scattered workers to come together.

And besides it was fun. The beautiful Red Rock country, the interesting craftsmen of the community, and the generous Storms who invited us to their lovely home and workshop—all contributed to making this a satisfactory venture in my estimation.

LETTER FROM LONDON / Duncan Andrews

To the lover of books, the lure of London remains strong. The returning visitor encounters many changes, not all of them welcome ones. Crowds seem thicker, prices are higher, and taxis scarcer now; and the glorious heterogeneity of London architecture is being increasingly supplanted by sterile towers of impersonal concrete. London is taking on a curiously American—almost Miami Beach—look; even the staid Lyons Corner Houses are giving way to a jazzier enterprise called, unfortunately, Jolyon.

Still A Bookman's Town

But, if he is a bookman, the visitor will find that London is still his town. Most of the fabled book dealers are still there—although some have moved around a bit—and the auction rooms of Sotheby and Christie still witness the sale of many book treasures. A new, innovative generation of book binders is appearing; and the calligrapher's heart is warmed by the knowledge that more than a dozen London institutions now offer evening classes in lettering and the Italic hand.

I was fortunate to spend the summer of 1970 working in London, during which time I visited many old friends in the book field and attended several interesting exhibitions. One of the most interesting of these was that of Designer Bookbinders,

held in June and early July at Hatchards Bookshop in Piccadilly.

Designer Bookbinders

Designer Bookbinders, which until 1968 was known as The Guild of Contemporary Bookbinders, seeks, in the words of its President, Ivor Robinson, "to promote and exhibit the art of the hand-bound book and to seek to exert a progressive influence on the design and technique of bookbinding." While full membership in the Society is limited to practicing British binders (who submit three recent examples of bindings they have designed and executed), any interested individual may apply for Associate Membership by writing the Secretary, Miss Elizabeth Greenhill, 12 Cornwall Mansions, 33 Kensington Court, London, W.8, England.

Although the Society's roster contains such familiar names as Sydney M. Cockerell and Edgar Mansfield, many of the practicing members are young—some of them barely into their thirties. One of the youngest is GBW member Deborah Evetts, Binder to The Pierpont Morgan Library.

Exhibition at Hatchards

The second-floor rare book room at Hatchards displayed upwards of fifty examples of books bound by members of Designer Bookbinders. Most of these were for sale, with prices ranging from \$48.00 to \$768.00. The most notable characteristic of the exhibition was the wide diversity of designs and techniques: relatively few of the books on display were of "traditional" design, and the influence of the modern French school of semi-abstract binding design was evident.

Foil and Feathering

The combined effect of the books was a somewhat incandescent one. All but a few of the bindings exhibited were inlaid or onlaid, many featured elaborate doublures, and several of them displayed tooling of multi-colored foil. Many of the books were evidently intended as exhibition pieces (I, at least, would have felt uncomfortable reading one) and the very light colors often used would not, I suspect, remain so under applications of

leather dressing. On the other hand, it was gratifying to note that much attention had been paid to forwarding, and of the half-dozen books I gingerly handled, all "worked" satisfactorily.

One feature of note was the considerable use of "feathered" onlays. This technique, which (to a layman) appears to consist of shaving the leather down to almost microscopic thinness, thus enabling the binder to build up elaborate, overlapping layers without bulk, and is believed to have been christened "feather onlay" by the English binder Bryan Maggs. The technique has become a popular one, and a number of examples have been seen on both sides of the Atlantic.

I was interested to note that a number of books exhibited were lettered in what seemed to me to be a rather pedestrian sans-serif type—which, in many cases, seemed to clash with the almost baroque elaboration of the binding designs. I was inescapably reminded of a binding class where only one face of type is available, which each student adopts to his work as best he can. Indeed, if I could make one personal criticism of the work exhibited, it would be that many of the younger binders do not display the sensitivity to letter forms that one feels should characterize the best contemporary work.

A pleasant feature of this exhibition was the presence of two catalogues: one, an attractive, free, hand list carefully printed and bound to pocket size, and the other, a more ambitious production available to the visitor at some modest, unremembered, cost. This latter catalogue is almost a model of its kind: each exhibitor is given a two-page spread, featuring on one page a brief biography of the binder, a paragraph or two of his commentary on binding, his address, and a listing of collections containing his work; and, facing, photographs of one or two of his bindings. This is not strictly a catalogue of the Hatchards exhibition (although many books exhibited there appear in it), but is rather a useful introduction to D.B. members and their work.

Philip Smith

One member of Designer Bookbinders, Philip Smith, has produced a most interesting catalogue of his own work, featuring a number of ambitious projects including a "book wall" com-

posed of twenty-one copies of Tolkien's *The Lord of the Rings* trilogy which, when placed in a special frame, reveal a composite design. Mr. Smith's book ("catalogue" is hardly the word) includes 38 photographs and two diagrams, with technical notes and text in English, German, and French. A copy is now in the Guild library, as are copies of all other publications mentioned in this report.

Harrison Memorial Competition

The final week of June, 1970 saw a exhibition of bindings at The National Book League in Albemarle Street. This consisted of thirty-six entries in the Thomas Harrison Memorial Competition, an annual event named for the English binder and teacher who died in 1955. Entries are limited to student craftsmen, and this year eleven different institutions were represented by work executed between January 1969 and June 1970.

The Art of the Letter

One month later, and exactly one block away, an exhibition entitled *The Art of the Letter* arrived from the Scottish National Gallery of Modern Art to find a temporary home in the London premises of the Oxford University Press, in Dover Street. This superb exhibition, lovingly mounted in the spacious halls of Ely House, featured the work of modern calligraphers, from Edward Johnson on, in a variety of media: printing, calligraphy, engraved metal, incised stone, silk screen, etc. It is a pity to learn that this exhibition will not be coming to America, particularly as it contains the work of many European scribes whose work is not as well known in this country as it might be; in partial recompense, however, is the excellent catalogue, its illustrations faultlessly reproduced. Viewing it, one responds warmly to the text of the Scottish scribe Stuart Barrie: *Sapientia scribae in tempore vacuitatis*—the wisdom of the scribe in a time of emptiness.

Ancient and Modern Heraldry

It is probably safe to say that the Guild members who practice the ancient art of heraldry could all fit into a London taxicab with room to spare; but in Britain, the engrossing of arms is

often an important source of income for the professional scribe. Unfortunately, even in Britain it is not easy to see the best modern work, as so much is done for private individuals; in America it is seldom possible to see more than a rare example. This situation was briefly rectified during the summer and fall of 1970 when the Hammond Museum in North Salem, New York, held an exhibition, imported intact from London, of Ancient and Modern Heraldry. The exhibition was the talk of London calligraphers, but all too few Americans seemed to be aware of it. An informative, if inadequately illustrated, catalogue survives.

Books and The Diners Club

It is with mixed feelings that I report that The Diners Club now offers its membership five hand-bound volumes from London's Arcadia Press. Details are contained in an attractive brochure which illustrates the books and stipulates that among the features of the bindings are: "...hand-sewn silk headbands; sewn-on cords and laced-in; tooled in gold leaf on inside turn-in ... motif for each title worked on the front board with onlaid leathers and gold leaf". Three photographs of binding steps are included, as is the information that the bindings are by Zaehnsdorf's of London and that "it is not possible to obtain in Great Britain a book which is superior in its binding." The price per volume is 60 guineas, or \$199.00.

Upon receipt of this notice I went to The Diners Club London headquarters in Oxford Street and had a look at the books, which were there on display. Each was pretty much as advertised, with sewn headbands and sewn-on cords, but I would not have found it difficult "to obtain in Great Britain a book which is superior in its binding."

The Pro and the Con

I, for one, am delighted that an enterprise so vast as The Diners Club has seen fit to publicize the merits of the hand-bound book. But there are hand-bound books and hand-bound books; and I think that members of the Guild should be aware that what The Diners Club describes as "...masterpieces of quality and craftsmanship" are not what most of us would regard as being the epitome of excellence, however they might appear to

the layman. They are good, sound bindings (on good, sound books), and doubtless worth the price charged; but they are not masterpieces of the binder's craft. The Guild of Book Workers has always encouraged and promoted the highest standards in this field. I think it's important for us to realize that—perhaps for the first time—a mass market is being told that similar standards characterize books that, in my personal opinion, may represent a logical compromise between the highest levels of the craft and the requirements of the marketplace but which hardly exemplify the best that can be done.

HURRICANE DAMAGE AT THE UNIVERSITY OF CORPUS CHRISTI LIBRARY / George M. Cunha

The full force of Hurricane Celia struck Corpus Christi in August 1970. Because it is on the edge of the water, the University of Corpus Christi received the full brunt of the storm and the modern glass and concrete library building suffered major damage. Although there was several inches of rain water on the main floor of the building after the storm, there was no general flooding because for some meteorological reason the passage of the storm was accompanied by extra low tides in lieu of the high water that has characterized other hurricanes.

Water Damage and Mould

The roof of the library was severely damaged and about half of the five-by-ten-foot panes of glass which glazed much of the sides of the two story structure were blown out, with the result that wind, rain, salt spray, sand, and flying glass, and other debris wrought havoc with the sixty thousand volumes on open shelves inside. About a fourth were left lying on the wet concrete floor. All of the rest still standing on the shelves were wet to some extent with thousands almost as soaked as if they had been lying in pools of water.

Immediately after the storm the weather returned to the hot, humid conditions which prevail in South Texas in the sum-

mer months and mould growth began almost at once.

As soon as the library staff could survey the damage, it was realized that this was a major disaster. Dr. Carl Wrotenbery, former librarian and now dean, prevailed on Mel Jordon to abandon his summer studies to take over the library during the recovery. Jordon, in turn, located me in Kentucky where I was vacationing and asked me to go to Corpus Christi to help him get started. I arrived at the university that same day and found that Mel had separated the recoverable books on the floor from those beyond salvage; had carted out much of the debris, including several tons of paper pulp; and dried up the floor.

Drying and Sterilization

The next thing we did was to get the thousands of square feet of missing glass replaced with plywood and plastic so that the air-conditioning units, which were miraculously still functioning, could control the environment within the building. (Outside temperature was around 100°F all day with the humidity near 90%). As soon as we got the inside humidity down, we were able to proceed with drying and sterilization. The drying was accomplished by standing all of the books fanned open on every available square foot of floor space, desks, tables, benches, and empty shelves in streams of moving air from electric fans that members of the faculty had been begging and borrowing from all over the city. The abundant electrical outlets in the building and the fact that there had been no general flooding to ruin the wiring made this possible. In addition, the wettest and soggiest books were interleaved every few pages with unprinted newsprint donated in large quantities by the local newspaper. This interleaving was changed as often as necessary until the books were dry enough to stand on their own and continue drying in the air. After the books had been spread out to dry, volunteer workers from the university and church groups began to repair and scrub down with soap, water, and formaldehyde all of the metal shelves to have them ready to receive the books for the final drying and sterilization operation.

Interleaving and Impregnation

Sterilization consisted of removing mildew from the rough-dried books first by brushing with a clean soft paint brush followed by dusting with a clean cloth. Each volume was then interleaved at five page intervals with cut-to-size pieces of clean newsprint that had been sprayed with a ten percent solution of thymol in alcohol and dried in the sun. At the same time the sides, back, head, tail, fore edge, and end papers of each book were sprayed with the thymol/alcohol solution. The thymol impregnated sheets were to be changed as frequently as necessary until each book was thoroughly dried and all evidence of mould growth had ceased.

Concurrent with the final drying and sterilization, which was to take weeks at least, the interior repairs to the building were to be completed by carpenters, plasterers, glazers, painters, etc., followed by volunteer labor on the scrubbing and cleaning necessary on the floors, walls, furniture, counters, etc., to return the library to usable condition sometime next year. The staff will also be hard at work doing minor repairs to the slightly damaged books, arranging for rebinding those that can be rebound (when replacement is not less costly) and replacing those that were irretrievably lost. The following are the priorities observed.

Steps Taken in Emergency Program

Priority 1—Restore environment control by replacing glass (or temporarily blocking broken windows) in order to get maximum benefit from air conditioning units. (Set for 70°F—there is no humidity selection)

Priority 1A—Dry all books by standing them on end and fanned open on floors, tables, desks, etc., in the direct flow of air from a fan. DO NOT attempt to wipe off wet mildew. That will rub the mildew and stain deep into the book pages and covers.

Priority 2—Interleave wet soggy books with newsprint every 2-4 pages. Change interleaving frequently until the pages feel dry.

Priority 3—Wash book shelves with soap, water and formalin (40% formaldehyde) solution. (i.e. one half cup formalin in ten quarts of water)

Priority 4—Remove mildew from rough dried books on floor by brushing with clean paint brush followed by dusting with clean cloth. Interleave at five page intervals with newsprint impregnated with thymol* and spray the sides, spine, head, tail, foredge and end papers of each with a solution of thymol (10%) in methanol. Return books to clean shelves.

Priority 5—Replace changes of thymol impregnated newsprint in each book until mold growth stops.

Priority 6—Scrub floors, walls, furniture, rails, posts, counters, etc., with soap and water and formalin. (One half cup formalin in ten quarts of water)

Priority 7—Select books for rebinding, pressing only on premises, or discard.

*Thymol impregnated interleaving sheets are made by saturating cut to size newsprint in a solution of thymol (10%) and methanol and drying in sun.

Lessons for the Future

This disaster will deny the use of this small private university's library to its students for at least all of the 1970-71 school year. However, the facilities at Del Mar College in Corpus Christi, the Corpus Christi Public Library and other college and university libraries in Texas have been made available to them. But it could have been worse if, for instance, there had been high water and universal flooding, or the air-conditioning system had been destroyed, or if there had not been dedicated volunteers to provide thousands of man-hours of tedious labor, drying, interleaving and cleaning. Nor will this hurricane be the last to strike the eastern and southern seaboard of the United States. We learn from each one how to build to minimize damage, how to prepare for the onslaught when weathermen predict its arrival, and how to recover from damage done. It is my opinion that if there had been available in the United States mobile vacuum fumigation units such as the one used at Florence to vacuum dry and simultaneously sterilize wet books, the recovery of the library at the

University of Corpus Christi would have been much quicker, more complete and less costly.

EDITORIAL / Laura S. Young

Aesthetics in Restoration Work

I have recently had the opportunity to examine the repair or restoration work on a number of rare books, and it has been a distressing experience to see how many fine volumes have been mistreated aesthetically.

To cite a few examples: Full leather bindings have been re-backed with new leather that neither matches in texture nor color the original; full and half-leather, in book cloth; and parchment bindings, in pigskin. Original calf patch labels on full calf bindings have been replaced with new labels of Oasis Niger or other grained leather. Machine made papers, usually stark-white and wove, have replaced the original hand-made, laid papers of the period as board papers and fly-leaves. And modern woven headbands are a frequent substitute for the original hand-worked silk headband. All of these practices represent a lack of thought, aesthetically speaking, on the part of the practitioner, and that of the book's owner.

Much of this work was done a number of years ago, presumably in Europe since the books were purchased abroad from dealers who advertised them as having been repaired. There are, however, a number of similar examples done in recent years in both this country and abroad.

If restoration work is to become more durable—as we are all hoping—with the increasing emphasis on better materials and improved techniques, this seems a fitting time to suggest that a book so restored also receive more consideration in the area of aesthetics—thus making the finished product a truly fine example of modern restoration work.

MEMBERSHIP / Jerilyn G. Davis

October 12, 1971

In the interest of keeping the membership list as up-to-date as possible, my reports are current when the *Journal* goes to press, rather than the period covered by the *Journal*.

We welcome the following new members who have joined the Guild since March 18, 1971: Mrs. Fred Ablin, Mrs. Connie Altschul, Mr. Logan O. Cowgill, Mr. John Diebold, Mr. Don Etherington, Mrs. Clint Fink, Mrs. Claus O. Gerson, Mrs. Gerald R. Ingram, Mr. Melvin Kavin, Mrs. Douglas H. Kurczek, Mr. Richard Minsky, Mrs. Marian M. Orgain, Miss Lola Simmons, and Mr. Elmer Yelton. We also welcome Mrs. Yolanda Agricola and Mr. Horace Teddlie, both of whom have rejoined the Guild.

Resignations:

Mr. Stanley Clifford, Mr. Arthur S. Hillman, Mrs. Guy Tilghman Hollyday, Mr. C. Vernon Johnson, Mrs. Emily O. Jordan, Mrs. Warfield T. Longcope, Mr. Donovan J. McCune, Miss Rosalind Meyer, Mr. Richard Parsons III, Mr. Francis Randolph, Mrs. Frederick Selch, and Miss Patricia Weisberg.

Death:

We sincerely regret the death of Mr. William H. French.

Total Membership: 203

An Informal, Informative Meeting

As so often in the past, the first meeting of the 1970-71 season was an informal get-together at AIGA Headquarters 1059 Third Avenue, New York. On the evening of Thursday, October 22, members and guests assembled to exchange news and views; and it was a special pleasure to welcome Mrs. Kathleen Wick, of Boston.

Mrs. Laura S. Young, Guild President, opened the meeting with a speech of welcome, after which the members told of their various activities.

Mrs. Nancy Russell continues in the library bindery of the Metropolitan Museum of Art. She reported that most of her work necessarily involves the routine care of the many research volumes and pamphlets so vital to a facility of this type. She especially enjoyed the large number of visitors who came to her binding demonstrations during the Museum's Centennial Day Open House, when behind-the-scenes tours were arranged for the public.

Mrs. Jeanne Lewisohn claimed to be a perennial student (she studies with Mrs. Weil) and has been working mainly on gift volumes or items of personal interest, although she admitted to binding a copy of *The City* for Mayor Lindsay, with the City seal stamped on the cover. She has also been investigating the possibility of using Plexiglass 2-UF as a material for protective boxes so that beautiful bindings could be left visible on the shelf.

Mrs. Elaine Haas of TALAS reported that she is continuing to seek out new sources of binding and conservation materials; and, as always, she invites inquiries for special needs.

For eleven months of the year Mrs. Ruth Stein professes herself to be a full-time mother and housewife, but she spent the month of July in Florence, and was able this year to get into the fine binding division of the bindery of the Biblioteca Nazionale Centrale where she worked primarily with limp vellum.

Mrs. Maggy Magerstadt Rosner reported that she had been doing some repair and restoration work professionally, and was making a lot of folding boxes.

The Horton Bindery continues to operate full time, and Mrs. Carolyn Horton has added a paper laboratory on the third floor of her brownstone quarters, while her book restoration work continues downstairs. Among interesting recent jobs have been work on a number of different Audubon Elephant Folios, and making an edition of boxes for a limited edition of Jasper Johns etchings. At the time of the meeting, Mrs. Horton was looking for additional assistance in her shop.

Mrs. Hope Weil reported herself quite busy with various binding projects and students. She was in Vermont for a visit with Mrs. Gerlach who is running an active shop. She has been experimenting with binding a book in hard covers without backing it. She has been able to do this successfully by bevelling the inside edge of the boards thus reducing their thickness at the point where they come in contact with the added thickness of the spine caused by the swelling from the sewing. An interior leather hinge holds the boards in proper place. She cautions, however, that if this is not done very, very carefully a concave spine will result.

Calligrapher Mary Janes was on a sabbatical from her teaching post at the Chapin School last year and spent some time in England in Kent with Wendy Gould of the Society of Scribes and Illuminators.

Another calligrapher, Miss Frances Manola continues to teach classes in the art at the Craft Students League on Wednesday afternoons and evenings and is again studying bookbinding with Mrs. Young.

In the Riverside Church Arts and Crafts Program bookbinding is being taught by Mrs. Mary Coryn on Monday nights and Wednesday mornings and she reports that she is working in Mrs. Young's shop as well.

Mrs. Jean Burnham, rare book cataloguer of the New York Society Library has been working on a catalog of the Guild Library, which has recently received a set of Beacon Writing Books from Miss Janes, as well as a number of other items. (All members are urged to remember the Guild Library for gifts of duplicates in the field of the book arts, catalogs illustrating bindings, etc., or even money!)

Miss Sheila Burns was cordially welcomed as a new member. She is studying with Mrs. Young and works as a professional librarian at the New York Academy of Medicine.

Routine calligraphic commissions filled the schedule of Miss Beatrice Lockhart who confessed that in terms of exciting assignments she had been experiencing a quiet period, though time was flying busily by just the same.

Mr. Herman Kapp reported that he had been keeping up with many of the events of the book world, travelling, adding to his collection, and generally maintaining his position as an enthusiastic admirer of the book arts.

On cross-examination we were able to discover some of the things that Mrs. Young has been doing (after opening the meeting she usually also closes it without a further word, but we are beginning to catch on!) Mrs. Young admitted to: having about 20 private pupils; continuing to work with Pratt graphic arts students; binding private press editions, as well as keeping up with her other shop work; and in her spare time acting as the co-chairman of the 75th Anniversary Committee of Chatham Hall School, and Secretary of the AIGA.

Mrs. Betsy Palmer Eldridge brought our recital to a fine conclusion with the announcement that she had just produced a first edition named Daniel and that most of her current binding work involved the use of the "diaper pin" technique.

Having heard from those present individually, the meeting was opened for questions and comments. Mrs. Weil brought up the problem of bindings in her collection which were beginning to show signs of deterioration in spite of the very careful handling they had received for many years. It was agreed in several quarters that careful handling is not a complete answer, and that buffering leathers with potassium lactate and oiling them from time to time were very important as "preventive medicine" as well as being sure the bindings had minimum exposure to direct light and were not subject to very dry atmospheric conditions.

Mrs. Horton brought up the great problem which is beginning to arise in any discussion of the book conservation field—lack of trained personnel (we discussed this as recently as the Annual Meeting and will, surely, discuss it frequently as a major concern for the Guild). With the increasing awareness on the

part of librarians, which the Guild and others have been campaigning for, funds are finally being budgeted for conservation and restoration, but there are very few trained people to do the work, and there are not even any training programs, with the possible exception of some paper conservation courses given in connection with art conservation programs.

While courses in bookbinding exist in Europe, they are taught almost exclusively in technical schools where no languages or science are taught, and this precludes the exchange of ideas on the latest theories, techniques and scientific discoveries in a field where international concern is constantly bringing new possibilities to the fore. Efforts are continuing to establish an international training program in book conservation and restoration in Florence and there is some indication that, in the future, the Library of Congress might set up a course of study in the field.

On this hopeful note, the meeting was adjourned for refreshments and conversation.

Those present for the meeting included: Mrs. Burnham, Miss Burns, Mrs. Coryn, Mrs. Eldridge, Mrs. Haas, Mrs. Horton, Miss Janes, Mrs. Lewisohn, Miss Lockhart, Miss Manola, Mr. Popenoe, Mrs. Rosner, Mrs. Russell, Mrs. Schlosser, Mrs. Stein, Mrs. Wick, Mrs. Weil, and Mrs. Young.

PUBLICITY AND NEWS NOTES / Grady E. Jensen

In July 1970 GBW member Rosalind Meyer worked as a volunteer in the Biblioteca Nazionale Centrale de Firenze (Florence), helping with the restoration of books damaged in the November 1966 flood. At the time Miss Meyer was in Florence the restoration staff consisted of about 46 persons—12 washing books, 13 binding, 13 mending and eight working in the “final” stage. She reported that damaged books were assigned a “value”, as follows:

Value 1 — 1500-1560

Value 2 — 1560-1770

Value 3 — 1770-1820

Value 4 — 1820-1840

Value 5 — Post 1840

These categories were not rigid, however, as rarity or some other unique characteristic might qualify a younger book for a higher value. Most of the rare books were being rebound in leather. Others were bound in colored cloth, denoting the language of the text—blue for French, gray for Italian, green for English, etc. One of the most interesting items used in the restoration work was the Aquapel paper used for end sheets, made by Magnani of Pescia, Italy. The paper has a unique watermark—four horizontal, wavy lines with an arrow pointing up from the wavy lines at an angle. The four wavy lines refer to the fourth, and the arrow represents Sagittarius (November), or November 4, the date of the flood. Luigi Croalti, Chief Librarian of the Biblioteca, and Alberto Cotofue, Chief of the Restoration Department, worked closely with the restoration workers.

On September 1, 1970 former GBW member George Baer sent out an announcement stating that, after 20 years, he had retired as Director of the Studio of the Cuneo Press, Inc. He was planning, however, to work in a limited way in his own shop doing restorations, fine binding and presentation books.

GBW member Emily O. Jordan and her husband are now permanent residents in Hammondsport, New York. Formerly “summer people” in this Finger Lakes, wine country, town a coronary required Mr. Jordan to retire. He does, however, still do some binding.

In September 1970, GBW member Elizabeth A. Swaim attended a five day historical bookbinding course given at the Bodleian Library, Oxford, for members of the Standing Conference of National and University Libraries. The emphasis of the course was on the identification of bindings, particularly through elements of their finishing. W. S. Mitchell of the University of Newcastle-upon-Tyne organized the course and the lecturers were Howard M. Nixon and K. B. Gardner of the British Museum, and D. M. Rogers, Paul Morgan, Giles Barber and Graham Pollard of Oxford. Subjects covered included the history and bibliography of the study of bindings, bindings of specific periods and countries, collectors and their styles, and armorial bindings.

Most of the 15 lectures were supplemented by slides and actual bindings from the Bodleian collections.

Miss Swaim reported that Guild members having a particular interest in the historical aspects of bookbinding might like to know of the Bodleian's offerings of 35 mm filmstrips covering the various periods and styles of binding. These range in price from about 10 to 20 cents a frame. Separate mounted slides are also available. A 240-frame strip comprising the entire contents of the library's comprehensive 1968 exhibition of Fine Bindings, 1500-1700 from Oxford Libraries, may be purchased for ten pounds. (The availability of 35 mm color transparencies from the Bodleian Library was mentioned also in Volume IV, Number 1 of the *Journal*, Fall 1965). The address to which to write is the Bodleian Library, Oxford, England.

Facing page:

A notable example of modern Italic calligraphy by Paul Standard.

Dedication page of a memorial volume for the Hill School, Pottstown, Pa., 1951, quoting from Dr. Alfred Zimmern's translation.

The seven dedicatory lines are in red and black, the base-line in red, and the intervening quotation in semi-formal Chancery Italic, in black. Size of the original is 20½ x 15½ in.

DEDICATED
TO THE MEMORY OF
THE NINETY BOYS OF THE HILL
WHO GAVE THEIR LIVES
SO THAT WE THE LIVING
MIGHT CONTINUE TO ENJOY THE BLESSINGS
OF FREEDOM AND DEMOCRACY

—“So they gave their bodies to the commonwealth and received, each for his own memory, praise that will never die, and with it the grandest of all sepulchres, not that in which their bones are laid, but a home in the minds of men, where their glory remains fresh to stir to speech or action as the occasion comes by. For the whole earth is the sepulchre of famous men; and their story is not graven on stone over their native earth, but lives on far away, without visible symbol, woven into the stuff of other men's lives. For you now it remains to rival what they have done—”

THUCYDIDES: Pericles' Oration to the Athenians: 430 B.C.

ITALIC WRITING: THICKS AND THINS VERSUS THE HAIRLINE / Mary L. Janes

Living in the days of an atomic revolution we are aware of the many fast and comprehensive changes taking place in our civilization. Nevertheless, most of us are indifferent to a subtle, more or less subconscious battle being waged over the use of two very common instruments in constant demand today. The broad-edged pen and the ball-point pen are the two tools in conflict.

The ball-point pen has been in use for about twenty years. Every year, new and improved ball-points are produced for the market. The business man or the school child both have a wide choice in selecting a pen for their individual needs. A ball-point pen is inexpensive, convenient, easy to secure and to use.

A Difference of Line

The broad-edged pen, while not as popular, is easy to obtain and is reasonable. There is, of course, a much wider selection of both fountain pens and dip-pens with chisel-edged nibs than there is of ball-point pens.

The ball-point pen produces a fine, steady line—a hairline which is always the same. The broad-edged pen produces a thick and a thin line. The difference between the two pens is merely the line produced.

Legibility, Speed and Distinction

We all know that the two most important characteristics of handwriting are legibility and speed. There is another aspect, however, which must be considered. It is usually referred to as character, beauty, or the personal touch. Distinction is a better term to use, I feel.

Assuming that the letters made in using either a ball-point or a broad-edged pen are well-formed, legible, and written at normal speed, what is the advantage of the one over the other? None, if only the first two characteristics of writing are considered.

Speed can be obtained with either pen. As most of us have been brought up on the Palmer method or some other off-shoot of the copperplate variety of handwriting, it is likely that the

speed factor would be challenged if we used a broad-edged nib. But children taught handwriting from the start who use a broad-edged pen and a cursive alphabet would not be handicapped in this respect. Furthermore, speed is not of prime importance. Machines have supplied the answer for the need of rapid, skillful, handwriting in the business world. But legibility is another matter and must receive considerable attention under any system or method of handwriting employed. A good basic alphabet and diligence are all that is needed to fulfill this requirement.

The contest, therefore, between the hairline of the ballpoint and the thick and thin strokes of the broad-edged pen centers on the characteristic of distinction. Page after page of hairline writing becomes monotonous. The thicks and thins of the broad-edged pen produce writing of infinite variety and distinction. Hence, handwriting can be dull and prosaic or it can be a challenge to any scribe.

Handwriting in the Schools

The outcome of the struggle to prove the superiority between the two pens will never be decisive. Why?—because most people are satisfied with mediocre standards of writing. According to recent studies, illegibility costs American business millions of dollars annually. There is no set system of instruction in handwriting in our schools. While it may still be considered as part of one of the three R's, handwriting has been relegated to a very inferior position in the roster of subjects taught in the schools today. In general, about 30 per cent of our school systems do not have a handwriting program, and about 50 per cent of the schools do not have a separate handwriting period. In the schools where handwriting is taught, the system is usually introduced by teaching print-script in the first grade. (Here the children almost always react by saying “when do we learn real writing?”) During the second half of the second grade, cursive writing is presented. The Palmer method, the Zaner-Bloser, or an off-shoot of the Spencerian business hand is used. While these methods may produce legible and cursive writing, the hands lack the distinction that is made possible by the Italic style of handwriting, employing the use of the broad-edged pen.

The Italic Tradition

The Italic hand has a long tradition. It was the hand used for the writing of papal briefs. The first copy book of the *littera cancellaresca*, the chancery cursive or the Italic hand, was written by Ludovico degli Arrighi and published in Italy in 1522. In time, the Italic hand spread to other countries. In England, Roger Ascham taught Elizabeth I the Italic style of writing. It was used in the Royal Court, by scholars and scribes. Of necessity, handwriting changes with the need and demand of the time. In the past, William Morris, Edward Johnston and others have done much to revive interest in handwriting. Today, in England, Alfred Fairbank is leading the way with his teaching and research. He has also published a number of books on the subject. In 1952, the Society for Italic Handwriting was founded. Its membership is increasing, and is to be found in more than twenty countries. Here in the United States, on the west coast, the Western Branch of the Society for Italic Handwriting has been established.

Reactions of Students

The following excerpts are from papers written by children in grades 4, 5 and 6. They reflect the reaction by pupils in the elementary grades to Italic handwriting.

"It takes time in the beginning but it's easy to catch on because the pen does the work."

"When I receive a letter in Italic I treasure it."

"I think it is beautiful and great fun to do."

"Italic is beautiful writing, and pretty legible writing is part of good manners."

"After you have got the hang of it your pen just glides along the paper smoothly and everything comes out fine."

"Italic writing can be a very fancy invitation to a dressy ball or it can be a very modest Christmas card to your boy friend."

"I like it because everyone admires it including myself."

An eight year old, third grader wrote:

"I have started a new writing, which I love. It's different, and nothing is more wonderful than to know how to write it. It is lots of fun."

At present, it appears that the reforms for better handwriting are few. What a difference it would make if our schools led the way in restoring the importance of a legible, cursive, distinctive handwriting!

For those of us interested in more than speed and legibility in handwriting, the Italic style provides the opportunity to acquire a handwriting that is graceful and distinctive, as well as legible and cursive. And it opens the doors to new joys in its many allied arts and crafts!

Therefore, the thicks and thins, while in the minority, will never be completely submerged by a hairline.

NECROLOGY / Gale Herrick

Two San Francisco Members Deceased

William H. French 1882-1970 and Anson Herrick 1883-1969 had much in common: They first investigated hand bookbinding late in life. Both first learned from books. Both had been business men in San Francisco. They both were members of the Bohemian Club, that unique San Francisco institution which encourages cultural pursuits by its members. Both exhibited annually at the Bohemian Club exhibit for members works. They died within a year of each other.

William French

Will French who, in the business world had been in mining and manufacturing, always pursued hobbies seriously. One of his hobbies was hand lettering. Over his lifetime he collected quotations which he felt were significant. When he had lettered these on separate sheets he sought to have them bound. The binder told him that the cost would be about \$500. This was incredible to him, so he decided to learn to bind the pages himself.

He started binding in 1945 at the age of 63 using books for instruction—particularly Cockerell. He was reluctant to practice with expensive morocco, so he used leather which had been re-

moved from the seats of dining room chairs and stored in the attic. Mr. French bound fifty books before attempting the book of quotations which had been his original impetus. The first fifty volumes were completed in five years. Will French received some guidance from another Bohemian Club member, Haakon Jenssen. Jenssen had studied with Herbert and Peter Fahey of San Francisco. Aside from this help Mr. French was self-taught.

He chose books to bind which he considered important and worthy of preservation. Due to failing eyesight he had to abandon the craft in 1967. In the twenty-two year period he bound 250 volumes, mostly in full morocco (after he ran out of the dining room chair seat covers) and in a conservative English style with gold decoration.

Anson Herrick

Anson Herrick (no relation to this writer) took up hand binding as the result of a suggestion made by his wife. Mr. Herrick's life was spent in public accounting as a founder of Lester Herrick & Herrick in San Francisco. He remained in the office following the firm's merger with Arthur Young & Company. He was a pioneer in many accounting techniques and led a very busy life until he became handicapped with a hip ailment which ultimately confined him to a wheel chair.

He continued his book binding from the wheel chair in his home. Most of his instruction came from books although he consulted with Peter Fahey frequently. At the outset, not knowing any binders, he sent to the public library for whatever books of instruction they would offer. He was sent the Bannister text along with two others. Mr. Herrick studied Bannister thoroughly and corresponded with Bannister who was of great assistance although they never met.

Mr. Herrick's choice of volumes to bind was based on his judgement of their significance and his appreciation of their beauty. He bound fine editions in a contemporary, and often daring style considering his brief training and experience. He bound many volumes for the library of the California Academy of Sciences as a public service.

Both of these binders will be greatly missed. Fine hand book binding was a very gratifying activity for them and they both produced many beautiful books.

A NOTE ON THE COVER

The cover of this issue displays an interesting binding by the celebrated English binder, printer, and mystic Thomas James Cobden-Sanderson (1840-1922). It is on a first edition of William Morris's *The Defence of Guenevere and Other Poems* (London, 1858), and is shown slightly reduced from its original size of 166mm by 107mm. The binding is a warm, brown morocco, elaborately gold tooled with a design of stylized roses on a field of leafy sprays; the central compartment is lettered PH WEBB ET (upper cover, as shown) 18 AMICORUM 86 (lower cover). The binding is signed on the rear turn-in: Cobden Sanderson 1886.

T. J. Cobden-Sanderson, who came to bookbinding at the age of 43 at the suggestion of Mrs. William Morris, founded the Doves Bindery, and later the famous Doves Press, whose productions are keenly sought for the austere beauty of their type and design. He was one of the most interesting men of his generation, and readers are referred to the excellent talk on his life and work delivered to the Guild in 1964 by Mr. Norman Strouse, which is reproduced in Volume II Number 3 of the *Journal*.

Apart from its beauty, this binding is of considerable association interest. It was commissioned by Philip Webb, an architect and a partner in William Morris's firm, where he designed many of its products. It was by commissioning this binding that he first came into contact with Morris's friend Cobden-Sanderson, and there is an emotional inscription pencilled by Webb on the fly leaf: "To the binder. May 1886. I am well content that this book—at the making of which I gained my first knowledge of so real a man, and which was the foundation of so lasting a love—should be a sign to me, in a visibly beautiful way, of something perfectly well known as lovely though, in a way, invisible: It is well; sense and soul should not be divided. I thank you for so happily applying your art to my desire. Ph: W."

This is the twenty-ninth book bound by Cobden-Sanderson, and is recorded in his *Journals*, Volume 1, page 394. It is owned by a member of the Guild.