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(Editor of this issue: Mary C. Schlosser)

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The Cover: Making paper by hand in Japan—an illustration from the *Kamisuki Chōhōki* (“A Handy Guide to Papermaking”), by Kunisaki Jihei, Osaka, 1798, can easily serve to illustrate Gale Herrick’s article on present day Japan, page 3, in this issue. The caption for this picture translates, “My hands are so cold I can’t get this right!”

JAPAN'S UNIQUE ATTRACTION FOR THE BINDER / Gale Herrick and Germano Milono

It seems to be a common practice for binders to pay a visit to the studios of other binders when they are traveling. A change in this practice must be made when one visits Japan. The oriental binding method does not lend itself to fine hand bookbinding and so there are very few binders in Japan who use the methods which we are interested in. However, the binder will obtain at least as great satisfaction in visiting one of the several papermaking villages. Here is an introduction to two villages.

Last year as we were planning our travels in Japan, I learned that Guild member Stella Patri here in San Francisco had paid a visit to Japan only a few months earlier. I called on Mrs. Patri at her studio and she was very generous with suggestions both of projects for a traveling binder and details of general interest. Her most important recommendation was that we visit Kurotani.

Mrs. Patri visited Kurotani by auto out of Kyoto. I might have asked for more details, but I assumed that this papermaking village was sufficiently well known that an inquiry in Kyoto would lead us to it.

The morning after we arrived in Kyoto I went to the city information desk in the hotel. Both in Tokyo and Kyoto I found the lovely ladies who tended these desks very helpful and well informed. This time when I asked them where Kurotani was and how we could get there I drew a complete blank. I even wrote the name thinking that my pronunciation might be wrong. There were two girls at the desk who spoke English. They looked in books and files. They telephoned someone. No one had ever heard of Kurotani.

This was surprising and disappointing. We devoted the balance of the morning inquiring at the Japanese Tourist Bureau in the railroad station. Other visits to the JTB had been very satisfactory. Here they had never heard of the village and again reference to their files and books and a call to the head office brought zero information. Another attempt at the ticket window at the station and examination of rail schedules was no help. I became

very concerned as we had not planned on many days in Kyoto and, to me, the most important event was to see paper made by hand.

After lunch the idea came to me that information might be obtained from a wholesale paper dealer and I returned to the information desk at the Myako Hotel asking for the name and address of a dealer in handmade paper in Kyoto. This was easy. They referred to a booklet and wrote Morita Paper Store and, in Japanese characters, the address and routing for the taxi driver.

The taxi driver seemed to understand where he was headed, which, I assure you, had not always been the case during our stay in this country. We drove down the principal shopping street and into an alley. At this point the driver seemed puzzled, but we finally arrived at a warehouse with an office on one side and a shop on the other. I entered the office and started speaking English. Although no one present was able to speak to me I was soon aware that somewhere in the organization there was a man who spoke English and he had been sent for. While I was waiting I explored the fat paper sample book and started putting together an order for more paper than I will ever be able to use in a lifetime of binding! I enjoyed this very much. Soon a young executive appeared who spoke English very well.

This man not only knew where Kurotani was, but was able to show me his firm's calendar for 1968 which used photos of scenes in Kurotani. I had an atlas with me and he was able to mark the location of and route to the village. Although this was a beautifully complete atlas, this village was not indicated. I was given a card of introduction to the head of the village.

The firm which provided so many beautiful papers and the executive who was so very friendly and helpful are:

Morita Japanese Paper Company, Ltd.
Higashinatoin Bukkoji
Kyoto, Japan

Mr. Yasuyuki Yamaguchi

(Do not request a Kurotani calendar as they have all been disposed of.)

Mrs. Patri had warned me that it was necessary to engage an interpreter when visiting the village. For a fee the Japanese Tourist Bureau provides interpreters. They are also available at the hotel information desk.

There are three ways to reach the village. The most rapid, of course, is by rented car, and, as an interpreter is required, a rented car with English speaking driver is preferable. One may also take a train on the Maizuru Line, disembarking at Ayabe and taking a taxi for a distance of about eight kilometers. The taxi would have to wait for the return to Ayabe. There is also bus service from Kyoto-Maizuru via Ayabe and the bus stops on the highway on the edge of Kurotani. It would only be necessary to cross a creek on a little bridge and walk a hundred feet to the office of the village.

The auto route is the road from Kyoto to Maizuru. The latter city is the main port on the Japan Sea north-west of Kyoto. The distance from Kyoto to Kurotani is about 80 kilometers. Although a full day is not required for the excursion, a half day is not enough to allow.

Our visit to Kurotani was entirely what we had hoped for. Located in a narrow canyon just off the highway, the village consists of twenty or thirty homes bordering a lively little creek. There is a "company store" and office and a structure with a show room and work room. Some of the work is carried on in the home, but those processes which require their own buildings are located in structures resembling homes. All the families in the village are involved in hand papermaking. In the work rooms a half-dozen people were busy making articles such as wallets and address books. A man and a woman were occupied carefully splicing two sheets of exquisite paper together. I found that this was used to cover the floor when elaborate kimonos were being handled.

The paper is made from *kōzo*, paper mulberry, (*broussonietia Kazinoki*) and *tororo aoi* or *ōshoki* for sizing. I asked why the village was located at this point and the head of the village, Hajime Nakamura, said that it was because the winters, January and February particularly, were very cold when the *kōzo* was to be harvested. He also said it was important that lots of cold, pure water be available.

For "good measure" here is the description of the location of another papermaking village. On our chartered plane were our old

friends the Milonos. He is a practicing architect in San Francisco and, on our flight home, I learned that they, too, had enjoyed visiting a village. Here is their story.

Handmade paper of Japan can be found in many areas throughout Japan according to the Tourist Library Publication #39, *Hand-made Paper of Japan*, as compiled by Bunsyo Zyugaku, Tokyo, 1942.

The town of Imadate, which we visited, is situated at the edge of the agricultural fields but extends into a canyon whose walls are covered with trees and shrubs. A mountain stream flows from above through the town. All of these ingredients, shrubs, cool water and cool climate for harvesting the shrubs are here at Imadate, which is due west of Tokyo in the Fukui Prefecture which borders the Japan Sea. The nearest towns of any size, which incidentally lie along the railway, are Sabae to the north and Takefu to the south, with Imadate approximately 8 kilometers to the east.

Our choice of Imadate as a place to visit was not by accident. It was the result of careful planning and persistence on the part of Miss Virginia Lewis, a decorator from San Francisco, who spend a year sabbatical studying the Japanese culture and its works of art. Miss Lewis became acquainted with Miss Kayoko Izosaki of Tokyo, a fabric designer, and together they visited Imadate several months before our arrival in Japan, laying the groundwork for our subsequent visit so that we were assured of a warm reception. They were prepared for the arrival of an architect and his wife.

The Japanese have a way of opening doors when they realize the visitor is genuinely interested in the what, how and why of anything, and can show appreciation and understanding of their work.

Our trip started early one morning from the Ueno Railway Station, Tokyo. We four, Virginia Lewis, Kayoko Izosaki (our interpreter and friend), my wife, Gene, and I, with a limited quantity of baggage, (one bag per person), caught the ordinary express train "Hakusan" of the Japanese National Railway, arriving 8 hours later at Takaoka, Toyama prefecture, where we stayed at Fukusien Inn.

In Takaoka we were escorted through several foundries and lacquerware plants. The highlight was our visit to the workshop of the artist Mr. Masahiko Kator, known and honored as the Japanese National Human Treasure in his capacity of a Bronze Bell Caster. We were fortunate to see the actual pouring of

a large bell many tons in weight. The exterior of the temple bell has many traditional and symbolic sculptural markings and protrusions as well as the word characters. The bells are tested in the plant before delivery and we were permitted to strike several of the bells by swinging the traditional suspended log as the battering ram.

The next day we traveled southward by train to the town of Fukui and by taxi to the ancient Buddhist Soto Zen Temple and monastery called Eiheiijiin, situated in the tall trees of the mountain east of town. We became devout pilgrims, quite by surprise at the time, since we were not prepared for the rigorous and exacting ways of a Buddhist existence which we, as pilgrims, even for a day and night, were asked to follow. A long ritualistic period of prayer was observed, seated before a tray of vegetarian morsels all covered with lids, hiding their exact contents until such time as the priest would give his permission for all pilgrims to partake of the food. But when the time came to eat, we were frozen stiff from the cold of late October in a wet mountain, in a dining corridor which had no windows, but which also assured us of an absolutely cold dinner. Bed by 8:30 and lights out—we were up at 4:00 AM for a three-hour period of prayer through long, open corridors and cold, cold meditation and worship halls (being led by twos). Kneeling, standing, bowing and fidgeting, but never understanding the words or the meaning of the ritual, we enjoyed the chanting of the young novices and priests. It was an experience we shall always remember and cherish even if it can be considered “the mortification of the flesh.” We avoided breakfast and chose to see additional buildings under the guidance of a warm and friendly young priest. We rewarded his helpfulness with some American cigarettes and a sumi drawing I had produced the previous night just before lights out.

Then from the village a taxi arrived to take us back to Fukui where we boarded the train to Takefu, a small town about 25 kilometers south of where we took a taxi to Imadate. Mr. Eiichi Nakajo, a friend of Miss Lewis and Miss Isozaki from their previous visit, had been anxiously awaiting our arrival. Mr. Nakajo, a gregarious individual with a tam and umbrella, had planned the day and night, filling each minute, it seemed, of our stay. He introduced us to his factory and his special make of paper. The town

itself has some 70 cottage-type paper making businesses, some having been in the family for many generations. Shortly after our arrival, two more individuals joined our tour: Mr. Chizaki of the educational division of the prefecture and Mr. Kinji Saito, a member of the local Chamber of Commerce (and incidentally a member of the Lions Club). They had heard of the Americans and were there to greet and make us comfortable by providing a vehicle for transportation and a luncheon—but always with the pressure from the wonderfully exuberant Mr. Nakajo leading the way.

Our next stop was to visit Mr. Ichibei Iwana, hand-made paper craftsman and the Number One National Treasure in this field. His small plant was situated at the farthest end of town close to the trees and along-side a small stream. Because Mr. Iwana is honored as a National Human Treasure, his process of paper making cannot vary in its techniques, but he must continue to make his exquisite paper in the same manner forever. Mr. Iwana graciously and in sequence showed us the entire process from the harvesting of the plant for pulp to the finished paper. The plant used is the well known kozo shrub and the mitsumata shrub grown along the hillsides of the town. The pulp wood is soaked in the nearby stream and later it is cooked in large vats to break down the fibres. Then it is mashed with a square wooden paddle to further shred the pulp, then it is soaked and hand-picked clean of bark which is darker than the soft, pale yellow of the pulp. This process is repeated from one basket to another, each worker removing and shredding by hand the pulp until the fibre quality has disappeared to become a jelly-like mass. The next ingredient is the addition of starch which is made from the root of a certain tree. This forms the binding agent for the paper—the sizing.

The next process is the placing of the paper mass onto a screen the size of the paper desired. This is done by means of dipping and rocking a mold into and over the vat picking up just the right amount of water and paper mass so as to form a thin layer of the material over a porous screen. This is allowed to drain and set before transferring onto frames for the drying process. The water-mark or color designs are applied while the material is still wet. We were fortunate to see some very large sheets

which were designated to be used in a temple. The paper is dried by sunlight, being stretched over wooden frames, or it may be dried in a drying shed.

The process is similar in the other hand-made plants with minor variations pertaining to the specialty of the house or size of paper. With the urging of Mr. Iwana, we tried the different steps in the process from the pounding of the pulp to the rocking of the screens. The technique of applying an even and thin layer of the paper water mass onto a screen seemed impossible to us for we failed miserably. At the end of the visit to each plant, we were ushered into a small parlor with the usual occidental overstuffed furniture covered with white muslin or cotton, where we were served tea. However, in the case of Mr. Iwana, our schedule was cut short because of the luncheon party and we asked to be forgiven for not having the customary tea farewell ceremony, but before we could leave, Mr. Iwana, even as we stood on the front stoop of his house awaiting the vehicle for transportation, brought forth the sumi ink and his Shishiki paper and with gestures made it known to me that I must leave a token of appreciation in the form of a sumi ink drawing. My reputation had preceded me, it seemed, to my great surprise and fear, since I had only had three days practice with this technique. With the full retinue of the household and the workers of the plant watching, I quickly and almost without consciousness produced an acceptable drawing in a brief few minutes, accompanied by the usual "ohs" and "ahs" and the drawing in of air which is typical of the Japanese in the expression of appreciation.

The Toyoto arrived none too soon, for I looked up and saw several of the onlookers holding blank paper in anticipation of still another attempt by the foreigner who uses tools not common to the foreigner.

After the luncheon, which was held in a room of a country inn on an upper level reached by a steep ladder-like stair—with a small window overlooking the roof tops but whose walls bore the work of artists in their exquisite screens—we visited several other plants, and the inside of several homes to pay our respects to our new friends and to partake of tea and to appreciate their treasures of art and ceramics. Mr. Tadashi Miyagawa and his wife had a large collection of pottery and scrolls, and we felt

they were of some great value, but it wasn't until our last stop at Professor Yamado's house that we all came away with the feeling that we had had a rare experience and had met a rare man and woman.

Professor Yamado is retired, having been the head of his department of Entomology at Kyoto University, and is now living in a very interesting house full of beautiful momentos and treasures. It was his small garden treasure house which kept his folk art and his library that we knew and where we could feel the couple's genuine understanding of what is good and right with things beautiful and with man.

As we backed down the road in a drizzle and the black of night, Mrs. Yamado was hurrying to light the way with her flashlight and the lasting impression for us all was the warmth of this old, devoted couple.

That night we had a very special dinner in our room in an inn over 400 years old in a typically well-landscaped garden. The guests of the day were still with us and as the food came and the saki flowed and as people sang songs, I continued for many hours producing sumi drawings for the head of this clan or the Inn-keeper, for Mr. Nakajo, etc., etc. I was tired but pleased and happy with our trip to Imadate. The next morning before our departure, we received gifts from Mr. Nakajo and other townspeople and our farewells were all made with a promise to return soon.

For a week on our trip along the west coast from the time we left Tokyo to the boarding of the ferry at Shimonoseki for Pusan, we did not meet or see other foreigners. So Gene with her blond hair and Virginia with her red hair became the object of attention.

TURN TOWARD THE EAST . . . / Lenore M. Dickinson

The summer of 1970, it seems to have been the turn of the East bloc of nations to act as hosts to a number of international congresses. Moscow in the early part of the summer had seen a stormy congress of historians; toward the end of August, librar-

ians, less concerned with interpretation than with information and communication, took their place. Still farther to the East there would be a congress of sociologists on the Black Sea, at the Golden Sands resort in Varna. Since my husband is a sociologist and I am a librarian, and we wanted to renew friendships in Germany, between my attendance at the 36th session of IFLA (International Federation of Library Associations) and John's participating in the 8th World Congress of Sociology in Varna, we were able to make the best of both worlds.

I had always wanted to visit the Klingspor Museum in Offenbach am Main, and this summer I was able to do so. Fortunately, my visit to the museum coincided with a special exhibition of hand bookbindings from the Centro del Bel Libro in Ascona. Leading up to the exhibition room itself from the ground floor, were blown up photographs in black and white of the work rooms in Ascona, illustrating the techniques used, from papermaking to bookbinding. The main purpose of my visit was to look at the museum's collection of decorated papers. In the short afternoon visit I was able to see the collection of marbled and printed papers of Eva Aschoff. Eva Aschoff is also a calligrapher, and there were in the collection a number of poems on single sheets, in pamphlets, combining calligraphy and decoration with what seemed to me varying degrees of success, if by success one means readability. I can say that nevertheless they were all good to look at.

In 1969, the museum had had a special exhibition of the "almost forgotten art of marbling," represented by the papers of Mary Hansen, a Swiss now residing for the most part in Germany. I was interested to learn that Mary Hansen too, like Rosamond Loring, had learned some of her techniques from an old master of marbling. Mary Hansen had become interested in the art through seeing a collection of marbled papers and began collecting material, trying out various techniques, and learning from a Leipzig marbler. She has had shows of her work in Bern, Darmstadt and Lisbon, as well as at the Klingspor Museum, which has bought many of her papers for its permanent collection. Guild members will have had the opportunity to learn more about the Klingspor Museum from the director himself, for Hans Halbey came to the United States in the autumn of 1970 to fulfill speaking engagements across the country. In October he spoke in Cambridge in

the Houghton Library, on the subject of contemporary (20th century) book design, and illustrated his talk with color slides of book type, jacket designs and bindings, several of which had been shown in the museum's exhibition of work from Ascona.

Moving eastward, a miraculous stroke of the pen in early summer 1970, elevated the American observers at the 36th session of IFLA to the status of official delegates. This meant participation in all official visits and receptions. Thus the cooperation of the Ministry of Culture opened doors, and Intourist arranged the logistics of transporting hundreds of delegates in Moscow, to a concert at the Hall of Columns in the Palace of Unions, to a performance of Giselle at the Bolshoi Theatre, and in Leningrad, to which the IFLA conference moved for its final two days, to the ballet at the Mali Theatre, and to the Hermitage Museum, opened especially for the delegates on its normal closing day.

In Moscow and Leningrad, to be absorbed in seven days, the decision had to be made—how combine the desire to participate in the meetings with the chance to satisfy one's curiosity about the cities and people. Fortunately, visiting at least one library was simple—conference headquarters in Moscow was the All Union State Library of Foreign Literature. It was here also that section meetings were held. Opening plenary sessions were held in the magnificent Hall of Columns in the Palace of Unions, addressed to the theme of libraries as a force in education. The relation of Lenin and libraries was not neglected, since 1970 was also the one hundredth anniversary of Lenin's birth.

The Library of Foreign Literature, as its name suggests, collects literature in some 127 foreign languages. It maintains a card catalog of the collection arranged by language and by classification. It also has printed catalogs of its stock in the natural sciences, the social sciences, and periodicals in the field of natural sciences and technology. It publishes bio-bibliographies and maintains a calendar of memorable events in the lives of literary figures. The library's section of Foreign Library Science issues a *Bulletin of Library Science and Bibliography*, and translates the IFLA Information bulletin. The library's activities suggest that Lenin's often expressed ideal of getting books to readers is well served by the efforts of the library staff.

The Soviet Union's largest library, and if one can judge on the basis of a single visit, most heavily patronized, is the State V. I. Lenin Library, the first public library in Moscow, and where Lenin himself studied when it was an annex of the Rumyantsev Museum. It will of course be no news to Guild members that the library houses a Book Care and Restoration Department. I wish I could report on its work, but in lieu of a personal report at first hand, I can recommend a recent issue of *Restaurator** in which Galina S. Rozkova describes the work of this department in her article entitled "Hygiene and restoration of book stock at libraries: some points of interest regarding the work of the Lenin State Library of the USSR." Moreover, even though our guide on this tour of the library was a cataloger, we did not get a glimpse of the cataloging department—lack of time and the necessity of seeing, if only in passing, the deservedly famous microfilm reading room, the book delivery system, and rare books and manuscripts, including early revolutionary literature, posters and periodicals, but mainly lack of time accounts for the selectivity of the areas visited on the tour. Under the circumstances, librarians leading the tours of libraries, did their best to be as helpful as possible in what was clearly not the primary purpose of IFLA.

When the conference moved to Leningrad for its last two days, there were proportionately fewer things on the schedule. There was no official conference business except for the official welcome by the director of the library of Leningrad University, in the very room where Lenin took his law examinations. We learned that the library houses 4,300,000 volumes. It is the centralized collection for the university's 11 faculties, 5 research institutes and 60 special collections. All books circulate except rare books and current foreign periodicals. There is a department of book preservation and restoration. The compiler of the catalog of the library's holdings of incunabula is actively engaged in this department, but unfortunately the workrooms could not be seen. Here again, librarians gave generously of their time as the schedule allowed, and shared with us their plans and hopes for the library's projected move to new and larger quarters at Petrodvorets.

*Vol. 1, no. 3, p. 191-197.

Later, our hosts were more than generous with their time, when delegates were given a whirlwind tour of the Hermitage Museum, on a day when it was normally closed to the public. A high point for me was the room containing the museum's collection of French Impressionists—magnificent colors to which no reproduction does justice. These and the collection centering around the life and interests of Peter the Great are treasured memories.

In retrospect, what seemed like frustration of desires to see particular things turns out really to have been the unresolved conflict of duty and these unfulfilled desires. Later, fulfilling another long felt wish, namely travelling on the Orient Express, an experienced traveller told me of a lesson he had learned: the way to travel is to make the same trip twice. The first time around, one gains impressions, the second time, one sees and understands. But more importantly, perhaps, simplifying ones goals will eliminate the conflicts. I am eager to test these lessons on my next trip to Moscow and Leningrad.

S.S.I. CALLIGRAPHY SUMMER SCHOOL 1970 / Duncan Andrews

In the summer of 1970, it was my pleasure to attend a ten-day calligraphy summer course in England sponsored by the Society of Scribes and Illuminators.

As many Guild members are aware, the S.S.I. was founded in 1921 by pupils of the English scribe Edward Johnston, whose genius had begun the modern revival of calligraphy by his rediscovery of the edged pen and the art of raised gilding. The Society aims to preserve a tradition of craftsmanship in the production of manuscript books and documents, and to keep alive the spirit of Johnston's teaching; its stated ideals are "those of perpetuating the best letters, scripts, methods and materials . . . and applying them to present day needs with pride and understanding".

As part of its active program of exhibition and instruction, the Society sponsors various courses from time to time, of a week-end to a fortnight's duration, mostly in the Greater London area.

I am not aware that any similar courses, open to all interested individuals, are being given in the United States, and I am describing the one I attended in some detail in the hope that it may provide an impetus to this end.

1970 SUMMER SCHOOL

This course ran from Friday evening, July 24, to Sunday noon, August 2. It was held at Loring Hall, in Kent, an attractive country estate that was formerly the home of Lord Castlereagh, British Foreign Secretary from 1812-1822, whose settlements led to the demilitarized frontier between the U.S. and Canada. It is now a residence hall of the University of London. The course was organized and largely taught by Anthony Wood, a Fellow of the Royal Society of Art, whose calligraphic work is on permanent display in many locations in Britain and abroad (including, interestingly enough, the Kremlin). Mr. Wood was assisted by Misses Wendy Gould and Rosemary Eames, both talented and experienced scribes and illuminators.

OLD FRIENDS AND NEW FACES

Upon arriving at Loring Hall I was delighted to discover that Guild member Mary Janes and Boston calligrapher Edward Karr were also attending the course (Mr. Karr entertained the Guild with a show of slides in May, 1966), as were fourteen other folk, from as far away as South Africa. Following dinner, Mr. Wood made us welcome with an introductory talk on the history of illumination and distributed course schedules showing the planned activities for the days ahead. The purpose of the course was not to turn out professional scribes but to acquaint the students with the concepts underlying the Italic and foundational hands, the construction of compound capitals, and the basic principles of gilding and illumination.

THE COURSE BEGINS

On Saturday morning, the course began. Our first lecture, by Mr. Wood, was on the care and use of tools and materials,

followed by an exposition of the foundational hand. We covered such topics as the best way of ruling paper and vellum for writing, the use of such substances as gum arabic (for diluting gouache colors), ox gall (added to permit writing on greasy surfaces), and pounce (used to prepare the writing surface), and the method of grinding Chinese inksticks down to make a velvety black ink. Also covered were the useful subjects of making corrections on paper and vellum and the trimming of quills and nibs to achieve suitable points.

The foundational hand, which seems to enjoy greater use in the U.K. than the U.S., was presented in considerable detail by the use of the blackboard and practice sheets. We were given the opportunity to practice it on our own, with predictable mixed results—my own being perhaps the least impressive. It was, however, a useful exposure to what, for me, had been an unfamiliar hand.

That evening we enjoyed an interesting talk on “Humanistic Scripts” by Wendy Gould. This was illustrated with a number of slides showing the development of the Italic hand, which we were to study the following day.

SWEET ROMAN HAND

The Italic hand, to which we devoted all of Sunday, was presented in two forms: “cursive”—a running hand (where, for example, the lower-case letter “n” is made with one stroke, without a pen lift) and “formal”—a drawn hand (where “n” is formed by two separate strokes). This is not the place to discuss the nature of the “ideal” Italic; but as one brought up to revere (and write) the classical Arrighi Italic, I could not share Mr. Wood’s enthusiasm for the formal variation and subversively returned to the cursive during the practice sessions!

At the start of the course it was announced that there would be an exhibition of students’ work on the final day, and we were all encouraged to prepare one or more pieces of work to exhibit. This had the happy effect of providing a useful activity for odd moments of idle time, and, in the case of several students, became something of an obsession, with lights burning late into the night.

LAYOUT AND DESIGN

Monday morning brought instruction from Miss Eames on the overall design and layout of a piece of writing, either a single broadside or a manuscript book. I was surprised to discover how little I actually knew of this subject; such facts as the rule that light writing makes margins look smaller and heavy writing makes margins look larger were new to me, as was the dictum that (depending on the size of the paper) the ideal number of words in a line of prose is five or seven or nine. (Count the words in your piece, divide by five, seven, or nine, and you'll have the number of lines you'll need for a broadside. There are exceptions, of course).

HERALDRY

Monday afternoon was devoted to a discussion of compound capital letters, particularly Versals and Roman capitals. In addition to covering the fundamental forms of these letters, Mr. Wood illustrated some sham-Gothic and pseudo-Lombardic capitals: hybrid disfigurations of many otherwise impeccable manuscripts. Mr. Wood's preference for the stately, subtle Roman letters was shared by the class. Monday evening we were given a slide lecture by Mr. Wood, "An Introduction to Heraldry" which, to an American unexposed to its refinements, came as a revelation. For obvious reasons, the blazonment of arms is more frequently practised by the British scribe than by his American cousin!

As the course was designed to be a calligraphic holiday as well as a period of instruction, Tuesday was devoted to visiting nearby institutions and inspecting examples of calligraphy and illumination on display. I missed this, as I had to return to London on business that day, but the influence of the visitations was evident the following morning when Miss Gould lectured on colors and manuscript illumination to an enthusiastic class. That afternoon Mr. Wood spoke on heraldic design, with reference to some of the treasures seen the day before. He also showed some modern examples of this ancient art, including the coat of arms of the British Atomic Energy Commission. When we returned that evening to our own calligraphic projects it was with the rather pervasive feeling that they all looked rather drab!

A DAY IN LONDON

On Thursday the class took the half-hour train trip to Charing Cross station for a day in London. First on the agenda was a visit to The British Museum where we examined a number of illuminated manuscripts, their colors and gilding as fresh and glowing as the day they were made. Several of us then visited the art supply stores in the neighborhood to purchase materials, traveling on to famed Lawrence & Son in Bleeding Heart Yard (a Dickensian backwater off Hatton Garden, London's diamond center) to buy oriental ink sticks and fine handmade paper—now, alas, becoming all too rare, even in England where much of the best is made. The day ended with a memorable visit to Westminster Abbey and the homeward journey amid the London commuters.

GOLD AND GILDING

Friday was given over to the art of gilding: the laying on and burnishing of pure gold leaf. We began early with the making of the “size”, or ground preparation, on which the gold is laid. This must be quite dry if the gold is to adhere. Unfortunately, the humidity that day was such that it was well after dinner before we could attempt the laying down and burnishing of the gold. While few of us succeeded completely in gilding the initials we had drawn in size hours before, it was a fascinating experience and left us all with keen respect for the skill necessary to do a perfect job.

During the day we labored at completing our exhibition entries, some of the more adventurous students experimenting with the techniques of color and illumination we had been taught earlier in the week. In the evening Ed Karr showed us some slides he had brought of work he had done in Boston, which were very well received and which infused Miss Janes and me with a sense of patriotic pride amid the surrounding evidence of English expertise!

INTO THE HOME STRETCH

As the week drew to a close we began to review the things we had learned during the course, and on Saturday morning Mr. Wood gave a most useful talk and demonstration of presentation techniques—framing, binding, etc., which lasted well into the afternoon. He laid considerable emphasis on the handling of vellum—that most refractory of materials—and showed how to stretch and anchor it over a piece of quarter-inch plywood to minimize future buckling and other ills the skin is heir to. That evening we all had an end-of-term dinner at a local restaurant, feeling as though we'd known each other all our lives.

Sunday morning the students' work was displayed, and it was startling to see how greatly so many of our number had improved since the beginning of the course. Over coffee we discussed the S.S.I. Summer School 1970, and commented on the previous ten days with the universal feeling that not only had we learned from, and heartily enjoyed, our calligraphic holiday—we had expanded our artistic perspective and intensified our love of letter forms and of craftsmanship. As we left for the station under a lowering sky, it was with the conviction that something important had been added to our lives.

EDITORIAL / Laura S. Young

Once again may I ask your forbearance and understanding in what may seem to you dereliction of duty on the part of the Executive Committee of the Guild.

We know that the dues seem high to many of you, and we appreciate your continued support. If the return at times seems small, I would ask you to remember two things.

1. The Guild, like most small non-profit organizations, is run by a group of nine people—all busy in their own right—who contribute with no remuneration their time and effort in the Guild's behalf. Without the devotion of this group the Guild could not survive.

2. If any of you would like a position on the Executive Committee, please make your wishes known. I would welcome the day when our annual ballot could carry the names of two or three people for each position—if the nominees really wanted to serve our interests.

No mature person in society today expects to get a dollar value for a dollar spent in the support of a non-profit, highly specialized, small organization. The value must come in the realization that you are lending your support to what you believe to be a worthwhile cause.

History shows us that much can be accomplished when a small group of dedicated people work together in harmony toward a common objective; and it shows us that selfishness, bickering, greed, etc. can tear apart great countries and great corporations.

As craftsmen let's work together in a spirit of good faith, and always keep the lines of communication open.

MEMBERSHIP / Jerilyn G. Davis

This report was current when the *Journal* went to press, January 17, 1972, rather than the period covered by the *Journal*.

New Members:

Prof. Ira Grushow (B-A)
808 Race Ave.
Lancaster, Pa. 17603

Mrs. Hisako Nakazawa
215 Willoughby Ave., Apt. 1708
Brooklyn, N.Y. 11205

Mr. John F. Guido
N.Y. State Historical Assn.
Cooperstown, N.Y. 13326

*Mr. Norman L. Spelman (Maker
of boxes for rare book and
archival material)
116 Warren Ave.

Mr. Robert W. Klahn (Archival
Technician)
c/o The Rockefeller Founda-
tion Archives
333 W. 52nd St.
New York, N.Y. 10018

Plymouth, Mass. 02360

Dr. Leo F.J. Wilking (B-A)
161 E. 62nd St.
New York, N.Y. 10021

Address Changes:

Mr. Marvin Eisenberg
Box 53
Rifton, N.Y. 12471

Mr. J. B. Holmes
513 Lovell Pl.
Fullerton, Calif. 92632

Mr. James C. Goff
9039 Sligo Creek Parkway,
Apt. 1409
Silver Spring, Md. 20901

Mrs. Frederick F. Lamont, Jr.
P.O. Box 272
Peterborough, N.H. 03458

Mr. Harold Goodwin
Manor Farm House
Fairford, Glos., England

Miss Jessie G. Schilling
16 E. 74th St.
New York, N.Y. 10021

Resignations:

Mr. John E. Alden, Mr. Frank J. Anderson, Miss Sheila M. Burns,
Mr. James B. Sullivan & Mrs. Roswell Weidner

Total Membership: 204

PROGRAM / Mary C. Schlosser

A Visit to a Conservation Laboratory

The second program of the season took place at 10:30 on Saturday morning, March 6th, at the Conservation Laboratory of the Research Libraries of the New York Public Library, which is housed in a building at 521 West 43rd Street several blocks from the main library at Fifth Avenue and 42nd Street. Mr. Wayne Eley, who is the library's conservation specialist, invited the Guild to

visit the newly set up laboratory and see demonstrations of some of the paper testing equipment which has been assembled there.

About 30 members and guests assembled on a cold sunny morning to admire the spacious, well-lighted quarters generously furnished with work and storage areas, sinks, cutters, presses and other necessary binding supplies. The creation of the laboratory was made possible by a special gift of funds for restoration.

On the morning of our visit, Mr. Eley demonstrated several kinds of testing devices, primarily for use with paper, which can be used in conservation work with books. Since moisture has an important influence on the preservation of paper, methods for measuring air moisture (humidity) with a psychrometer and moisture present in books or paper with an instrument called the Aqua-Boy were demonstrated. The latter is an electric device which measures moisture percentage in paper by means of a pair of metal probes which are placed on the surface to be measured; the moisture content may then be read on a self-contained, battery-operated meter. While the Aqua-Boy machine has some limitations, it is useful for the purpose, and is similar to the meter used by plasterers for determining wall dryness.

Mr. Eley demonstrated the determination of folding strength of paper before and after artificial aging by the use of an oven of controlled temperature. It has been demonstrated that aging under elevated temperature simulates in some ways the aging process of paper, and the method is more fully described in the W. J. Barrow Research Laboratories publications.

The use of the microscope both for determining the nature of the fibers present in paper and for examining surfaces was demonstrated. In fiber analysis, a small part of the specimen must be destroyed, for it must be de-fibered and stained with special staining solutions before being examined.

Determination of acidity or alkalinity (pH) both by indicators, such as those in the Barrow Paper Testing Kit or those commercially available, such as phenolphthalein, chlorophenol red or brom cresol green or by use of the pH meter was seen. The pH meter is an electrically-operated device which requires the placing of a small piece of the paper to be tested in a beaker of distilled water, after which the pH may be determined by the use of an electrode

suspended in the solution containing the sample. This is the "cold extraction" method, but the more complex "hot extraction" method may also be used.

The use of various solutions was demonstrated, such as the indicators described above, or a solution for determining the presence of alum (also contained in the Barrow Test Kit) or the well-known phloroglucinol for showing the presence of ground-wood pulp. The latter exhibits a red color—the solution is light yellow—in the presence of lignin, a component of groundwood pulp that rapidly oxidizes to dark color on aging and exposure to light. It is this compound which is principally responsible for the yellowing of newsprint.

The usefulness of all these tests for large scale library conservation is apparent, for the selection of sound materials for repair of books must be a prelude to any actual work on the books. Every binder has seen examples of the depredations caused by "restoration" with such unsuitable materials as self-adhesive plastic tapes which permanently stain the pages they are "saving": or groundwood folders carefully "protecting" manuscript pages, though in reality hastening their discoloration and deterioration.

At the end of the demonstrations, Mr. Eley invited questions and discussion and after several lively exchanges, the visit came to an end.

Among members and guests present on this occasion were: Mrs. Connie Altshul, Duncan Andrews, George M. Cunha, Miss Jerilyn Davis, Mrs. Lenore M. Dickinson, Robert G. DuMeer, Marvin Eisenberg, Mr. & Mrs. Henry C. Granger, Mrs. Adina Gordon, Mrs. Jane Greenfield, Miss Jean Gunner, Mrs. Elaine S. Haas, Miss Mary Janes, Miss Frances Manola, Mr. & Mrs. Valerien Lada-Mocarski, Charles H. Morey, Robert Nikirk, Lawton P.G. Peckham, Miss Heinke Pensky, Dr. Sarah Ratner, Mr. & Mrs. Leonard Schlosser, Miss Elizabeth Swaim, Norman P. Tucker, Howard E. Welsh, and Mrs. Laura Young.

In December 1970 G. P. Putnam's Sons, publishers, announced the publication of *Tom Thumb's Alphabet* by GBW member Joanne Isaac. The book was printed from a handmade portfolio.

GBW member Juliette W. Staats reported to us in December 1970 of the continuing binding and restoration work at the Dudley L. Vaill, Jr. Memorial Bindery at the Gibbes Art Gallery in Charleston, South Carolina. The bindery operates with a small group from November into March. GBW member Inez Pennybacker returned early this year as resident binder and also taught courses in binding and restoration. Mrs. Staats reported that Charleston "has a wealth of books needing repair and binding"—from the Library Society, the South Carolina Historical Society, the Medical College Rare Book Library, and many private collections. Among books restored at the Gibbes Art Gallery bindery during the past three years were two of the great Baskerville Bibles of 1763.

GBW member Rosalind Meyer reported that, during 1970, she had books on display in the Kronsage Gallery of the Milwaukee Area Technical College. This was a six-week exhibition of 20 handbound volumes, with a display of papers and leathers, equipment and binding tools. She also had a one-month exhibition of 20 volumes in the Art Department Gallery of Stevens Point State University. Miss Meyer teaches design and craft classes at the University of Wisconsin in Milwaukee, including book design, paper design and the construction of a handmade book. About 50 students have been registered each semester. She has also been restoring and repairing a 1736 edition of *Der Wohl Anfuhrrende Mahler* and an 1811 edition of Sir Walter Scott's *The Lady of the Lake*.

GBW member Roland Sawyer has been studying binding with GBW member Annette J. Lauer. Mr. Sawyer works in the U.S. General Accounting Office in Washington. On Mondays he leaves his office in Washington at noon, drives to Mrs. Lauer's (in Chevy Chase, Maryland) eating sandwiches en route for lunch, works on bindings for two hours, and travels back to his office to

be there by 3 P.M. As Mr. Sawyer puts it, "You have got to want to learn to be a bookbinder to do that". He has met and talked with Robert DuMeer of the Rare Book Room bindery at the Library of Congress and Don Etherington, an assistant to Peter Waters at the Library of Congress. Mr. Etherington worked with Mr. Waters in Florence.

GBW member Theo Jung is a publications designer at Stanford University. He has been teaching a class in italic calligraphy at Stanford each quarter, and the class is always oversubscribed. He has also produced for sale a number of small, handwritten and paper bound books of poetry, quotations and drawings. In March Mr. Jung was scheduled to have an exhibition of color photographs at the Stanford Foreign Student Center.

The February 3, 1971 issue of the New Milford (Connecticut) *Advertiser* carried a four-page photographic article on GBW member Charlotte Ullman and her brother, E. Russell Ullman, in Miss Ullman's bindery in New Preston, Connecticut. Mr. Ullman is a noted theatre historian and has a fine theatrical collection, including a research library. He uses Miss Ullman's bindery to make folders and boxes to repair books for his collection. Miss Ullman continues her extensive commission work in binding and restoration.

A recent review of the Guild's "archives" uncovered an extremely interesting article from the *Arizona Librarian*, Spring 1968 issue, which we failed to mention in previous News Notes. Entitled "Storm in Arizona: An Arizona Bindery" it is by Colton Storm who, with his GBW member wife, Nancy, operates the Storm Bindery in Sedona, Arizona. The article is too long to be reproduced in full here; however, it discusses the ever-growing need for expert repair and restoration services for rare book collections in the United States. It covers work done in the past by Mr. Storm and his affiliation with the Newberry Library in Chicago. It describes how Mrs. Storm entered the binding and restoration field, the instruction given her by GBW member Harold Tribolet, the formation of the Storm Bindery and some of the special work it did in the earlier days. Finally, Mr. Storm discusses their move in 1965 to Sedona, Arizona, where the Storm Bindery is now located. Throughout the article are comments on special problems of binding and restoration and

references to a number of interesting documents and volumes on which the Storms worked. A most informative extract from the *Arizona Librarian*, even if mentioned here 3 1/2 years late.

NOTICE REGARDING BACK FILE OF JOURNAL

Through the cooperation of Glenn Printing Co. in Gastonia, N. C. we have been fortunate in getting the four issues of the *Journal* which were out-of-print reproduced in facsimile. They are Vol. I, No. 1; Vol. II, Nos. 1 and 2; Vol. IV, No. 2. If you wish any of these issues to complete your file, please write to our secretary, Mrs. Mary S. Coryn, 470 West End Avenue, New York, New York 10024; she will send them to you with a bill.