

GUILD OF BOOK WORKERS JOURNAL

Volume X

Number 3 • Spring 1972

Après les choses qui sont

AFTER THE BASIC NECESSITIES OF LIFE

de première nécessité

NOTHING IS MORE PRECIOUS THAN BOOKS.

pour la vie, rien n'est plus

FROM THE MANUEL TYPOGRAPHIQUE OF

précieux que les livres.

PIERRE SIMON FOURNIER, PARIS, 1764.

JOURNAL OF THE GUILD OF BOOK WORKERS

Volume X Number 3

Spring 1972

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

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(Editor of this issue: Laura S. Young)

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LETTER TO THE EDITOR / George M. Cunha

(This letter is in reply to H. Wayne Eley, Jr.'s Book Review (see Vol. X, no. 1, p. 39 of the *Guild's Journal*) of Vol. 1 of the 2nd edition of: Cunha, G & D. *Conservation of Library Materials* . . .)

The Library
Boston Athenaeum
10 1/2 Beacon St.
Boston, Mass. 02108
Jan. 15, 1973

Dear Mrs. Young:

Mrs. Cunha and I would like to bring to the attention of the readers of the *Guild of Book Workers Journal* these comments on Mr. Wayne Eley's review, in the *Journal's* Fall 1971 issue, of the second edition of our book, *Conservation of Library Materials*.

We are pleased that Mr. Eley acknowledges our efforts to bring conservation to the forefront of thinking among librarians, archivists and directors of historical societies, and that he agrees with our emphasis on the importance of the preventive aspects of conservation. We are, however, perplexed by his concern that we are guilty of "...uncontrolled dissemination of treatment techniques and procedures, especially without adequate warning, sometimes even with improper encouragement to the overly enthusiastic amateur . . ." That is not a fact. Our position is that if it is at all possible every library staff should include conservators/restorers fully qualified by virtue of formal training or apprenticeship to a recognized restorer. However, this does not preclude, if such are not available, the practice by librarians, etc. of preventive conservation and simple repairs to damaged materials if the work is done according to accepted techniques and using of approved materials. Otherwise, decay will continue until books and documents are beyond salvage. These quotes taken from our text are evidence that the whole tenor of the book is moderation and reliance on professional guidance and assistance:

"As in any new field of endeavor, statements and aims are sometimes divergent and solutions are sometimes incomplete or contradictory. . . . degradation of library materials is extremely

complicated, chemically and physically and . . . we still have much to learn (p. ix). . . . Well meaning, but misinformed, custodians sometimes do more harm than good in their treatment of books (p. 120). . . . Repair of research library materials cannot be learned quickly and easily from do-it-yourself manuals. Some work can be done on the premises, so to speak, but research librarians at the present time must seek outside assistance for much of their preservation requirements (p. 142). . . . Successful paper repair depends on an understanding of conservation, training in special skills and techniques, and the availability of special equipment and experience (p. 143). . . . Although the techniques herein described have all been used safely and effectively in previous restorations, that is no guarantee that they (or the procedures in referenced literature) will be satisfactory in other instances. . . . it should be a rule that all materials being restored be tested with the intended reagents before subjecting the entire piece to treatment (p. 149). . . . Before paper is immersed in water, all ink and colors should be tested for solubility (p. 150). . . . but in general they (water colors) should not be bathed for cleaning (p. 151). . . . It must be remembered that most solvents strong enough to remove stains are either flammable or toxic . . . and as a general rule stain removal should be done by professionals in properly equipped workshops (p. 153). . . . Skill in mending comes only after long practice (p. 163). . . . Irreplaceable manuscripts must be handled with extreme care (p. 186). . . . The repairing of prints and drawings is not simple and in general should be left to professional restorers of works of art on paper . . . (p. 190). . . . There can be no assurance that the hues and colors in prints will survive restoration in a library workshop. It would also be extremely hazardous for library personnel to attempt any repairs to pastels, charcoal sketches and colored drawings and water colors, other than sterilization to destroy mildew (p. 191). . . . Repairs to film and tape, other than splicing breaks, require the services of a photographic laboratory (p. 195). Library staffs should concentrate their efforts on keeping photographic materials clean, dry, and safe from mildew and polluted air (p. 196)."

We are equally puzzled by Mr. Eley's allegation that "there are many factual mistakes and misleading statements in this volume." These are the actual facts in regard to the three "examples"

he selected from the "complete listing (that) would require more time than is necessary for this review":

(a) In regard to his statement in the review that "Anyone who sprays a delicate pastel, chalk or charcoal drawing with Krylon (pp. 191, 192) should be publicly flogged," Mr. Eley did not report that the text in the book reads: "These delicate images can also be 'fixed' by spraying with acrylic resin (Krylon 1301 for example) and then protected with an acetate window. However, due consideration must be given to the possibility of changing the value of pastel colors and the appearance of the chalk or charcoal." Nor does Mr. Eley impart that we repeat the warning on page 124.

(b) In regard to Mr. Eley's challenge of our statement that "paper with a pH of 5.5 to 6.0 is extremely resistant to mold" our authority is Dr. Fausta Gallo of the Institute of Book Pathology in Rome: "Investigations carried out by many workers have shown that a paper with an alpha cellulose content of 95%, a copper number less than 1 and a pH between 5.5 and 6.0 is only with difficulty damaged by micro-organisms." (Gallo, F. "Biological Agents Which Damage Paper Materials in Libraries and Archives," *Recent Advances in Conservation*. London: Butterworth's, 1963).

(c) In regard to Mr. Eley's inference that our preference for rag paper backing for maps is an error, we base our opinion that rag paper map backing is superior on the fact that in the great many maps sent to us for restoration the fabric backing is invariably deteriorated to the point where it is useless as a support, whereas the map paper it is "protecting" is still intact.

We will be equally happy to document our sources for any other statements in the book which Mr. Eley considers nonfactual.

We trust that the statement in the review that we "advocate bleaching with chlorine dioxide by "library personnel other than conservators" (pp. 190, 191)" is a misprint for it is difficult to understand how anyone reading our text (see following) can arrive at such a conclusion:

"Bleaching is not simple; unless done by well-trained personnel, damage to paper far worse than disfiguring

stains can result (p. 154). . . .The three variations of the basic method (chlorine dioxide bleaching) do require some laboratory equipment and certain safety precautions because chlorine dioxide in high concentration is flammable. . . .The preparation of aqueous solutions of chlorine dioxide or atmospheres of chlorine dioxide . . . are properly laboratory procedures (p. 155). . . .The most that should be attempted *by library personnel other than conservators* (underlines added) is the cleaning and repair of black and white prints (p. 190).”

We likewise wonder at his comparison of the scope and degree of coverage of subjects between our book and Mrs. Horton’s outstanding *Cleaning and Preserving Bindings and Related Materials* when the plans of the two books are not comparable. Our objective, again quoting from our text is “. . . to provide an introduction to the various facets of conservation (p. vii) . . . present the prevailing philosophy of conservation; discuss the conventional problems and examine the new ones; describe the presently accepted practices for the examination and treatment of deteriorating library materials; and provide a point of departure for librarians and archivists in establishing comprehensive conservation programs in their own jurisdictions. It is not our intention to recapitulate material expertly presented elsewhere. Nor could this book be an encyclopedia of conservation—space alone would not permit it (p. x).”

We believe, and so wrote, that whereas librarians and archivists need not necessarily be skilled conservation technicians, it is incumbent on them to have a knowledge of the scientific principles of conservation and the intricacies of craftsmanship, as well as their awareness of the necessity for preserving the bibliographical integrity of their collections and the aesthetic considerations involved.

Once again it is my privilege and my duty to report to you on the Guild's activities for the year just ended, and to tell you of our hopes and plans for the ensuing year.

The 1972-73 season represents the beginning of my eighteenth year—the 15th consecutive one—as your president. While I am grateful to all of you, who cast your vote, for your continued faith in me, I am at the same time well aware of the fact that you have had little choice. Seldom, if ever, has a Guild ballot listed two names for one position—but the privilege of writing in your choice has always been available. Over the years approximately 50% of the Guild members have returned their ballots. I am told that this is an excellent response. We, however, have no way of knowing whether the other 50% of the membership fails to vote through indifference or dissent.

The minutes of the Annual Meeting, the Treasurer's report, and the reports of the various Committee Chairmen follow my report to you. They, as usual, speak for themselves.

In summary I can say that budget-wise we are operating in the black; our membership continues to grow modestly; our library holdings, now housed in the Conservation Dept. of the Boston Athenaeum, are available on a mail order basis to all members. Our Exhibition chairman is presently in touch with two groups who are interested in a show of the work of Guild members.

Our Program, Publicity, Supply chairmen, and our Vice-president-at-Large have all exhorted you over the years to send on to them news of your activities, word of exhibits, lectures, etc. in our fields of interest in your respective geographic areas; some indication of your wishes as to the types of programs that you would like; and your experiences with the firms listed in our Supply List, and your discovery of new sources of supply.

The One-Man shows of the work of Guild members in the small gallery at AIGA headquarters became a reality this Spring. This idea was presented at the Annual Meeting in June 1971 at which time volunteers to serve on the committee were requested. A committee composed of

Mrs. Betsy Eldridge as chairman, Miss Heinke Pensky and Mr. Marvin Eisenberg was appointed.

Reports on the first three of these shows appear in this issue of the *Journal*. In order to make this a continuing success, please contact Mrs. Eldridge for the scheduling of your work.

At the Annual Meeting (in June 1972) two questions were raised. The first was whether it would not be advisable to have the meetings of the Executive Committee thrown open to the entire membership. After some discussion a motion was made, seconded and passed to this effect. You have already received a "flyer" in a recent mailing giving you the tentative dates of these meetings, and the procedure to follow if you are interested in attending any or all of them.

The second question was the matter of limiting the term of office for the members of the Executive Committee and the officers. In theory this is highly desirable. A limitation of the term of office is generally placed in organizations that are subsidized or that are large enough to afford to employ an executive director or secretary and a paid staff of secretarial and clerical help. In such situations the officers are not expected to carry the burden of the work, but are generally elected in recognition of their service or position in their respective fields. They can come and go while the paid staff does the work and preserves the continuity of the organization.

This, however, is not the case in the Guild. The Executive Committee—all of whom are volunteers—actually do the work required to carry on the Guild's activities. While the terms of office of the Executive Committee members are staggered, there is really no one person responsible for preserving the continuity of a given position when a member of the committee resigns.

There are surprisingly few members of the Guild who are willing to take a job on the Executive Committee. Some one at the Annual meeting offered the suggestion that this was possibly so because the membership had no real way of knowing just what was involved in the way of work in the respective jobs.

Possibly open Executive Committee meetings will remedy this. As a further follow-up, however, I asked each member of the committee to write a job analysis of his/her position. I requested that they begin it by quoting the duties of their office as set down

in the Guild's By-laws; and to expand this to show how they had interpreted their duty in practice; and in summary to state what capabilities they considered advantageous or desirable for their successor; and an estimate of the time and unreimbursed funds that they routinely spend in the Guild's behalf in a year's time.

These appraisals follow the annual Committee Reports in this issue of the *Journal*. I hope that you all will read them carefully and then offer your services in any area in which you are interested, and in which you feel qualified to serve the Guild to its advantage and to your satisfaction.

Obviously in an organization of only 200 members fixed terms of office—no matter how desirable they might be—are impractical when only a hand full of the members are willing to assume the responsibility of office. What happens when a member has served his/her maximum years on the Executive Committee and there is no one willing to take over the job? Is it just written off and the work of this committee re-assigned to the existing members? In a committee of nine, how long can this go on before there is no committee? Please give this some thought and let us have your solutions.

As to the future: We shall continue to carry on in a manner that we believe to be in the Guild's best interest, and hopefully meets with your approval. We hope in particular to make some significant progress in setting standards in the fields of hand binding and restoration.

In closing I want to thank all of you for your continuing support of the Guild; and to entreat you once again, as I have done many times over the years, to let us know your feelings, your particular interests and your wishes. We cannot build the Guild according to your desires unless you make them known.

MINUTES OF THE ANNUAL MEETING, June 6, 1972 /
Mary S. Coryn

The sixty-sixth annual meeting of The Guild of Book Workers was held on Tuesday evening, June 6, 1972, at the

headquarters of The American Institute of Graphic Arts, 1059 Third Avenue, New York City.

Members and guests signing the roster were: Heinke Pensky, Hope G. Weil, Carolyn Horton, Hanka Ablin, Fred Ablin, Jacques Ploschek, Ursula Hofer, Jane Greenfield, Vernon Estick, Duncan Andrews, George Cunha, Marvin Eisenberg, Mary L. Janes, Betsy Eldridge, Jean Burnham, Frances Manola, Mary S. Coryn, Elaine Haas, Richard Minsky, Mary Schlosser, Jeri Davis, Ellen M. Fink, and Laura S. Young.

The meeting was called to order at 8 P.M. by the President, Laura S. Young. She extended words of greeting to members and friends of The Guild attending the meeting with a special welcome to out-of-state (other than New Jersey and Connecticut) members, Mrs. Ellen M. Fink from Dexter, Michigan, Mr. Vernon Estick from London, Ontario, and to Captain Cunha, Vice-President-at-Large, from Boston.

Inasmuch as the minutes of the sixty-fifth Annual Meeting had not yet been published, due to a lag in *Journal* production, Mrs. Young asked the secretary to read the minutes of that meeting. No corrections were made to the minutes as read and they stood approved.

Committee Chairmen were called upon to make brief reports on Committee activities.

On behalf of the Exhibition Committee, its chairman, Mr. Duncan Andrews advised members to have exhibition pieces ready by the end of 1972 to be entered in exhibitions that might materialize in California and Pennsylvania.

He then stated that he wished to pay tribute to Mrs. Polly Lada-Mocarski for the manner in which she had stepped into the breach to serve as Exhibition Chairman during his absence at Harvard and in England.

In the absence of Library Chairman, Mrs. Greenfield, who had left the meeting to catch an early train, Miss Davis read her brief report in which she outlined procedures for obtaining books now that the Library is housed in the Boston Athenaeum.

In her capacity as Membership Chairman, Miss Davis then reported that in spite of resignations which occurred following the increase in AIGA dues, there was a net gain of six members, bringing the total to 213.

Mrs. Schlosser, Program Chairman, reported that though the By-laws of the Guild required but two general meetings, she had arranged three meetings during this season. She added that she felt that she had just about run out of ideas and she had found that the work entailed had grown to proportions almost beyond her ability to handle without assistance. She asked for ideas and for volunteer helpers.

Supply Chairman, Mrs. Horton, reported that a new supply list would be issued. She said that she was aware of the growing difficulty being experienced by individual binders in acquiring materials. Some items, such as black Davey binder's board, are no longer being produced.

Captain George Cunha, Vice-president-at-Large, said that he was planning to send out a letter to the non-resident membership of the Guild at an early date.

Mrs. Betsy Eldridge, Chairman of the "One Man" Exhibition Committee, reported that she had received several favorable replies to the letter she had sent out in the spring, and that she had a program of exhibits lined up for the remainder of this year. She then suggested that Mr. Ploschek, whose bindings were currently on display in the case provided by AIGA, might like to give a description of some of the items. This he did briefly—closing on a somewhat humorous note by saying that he hoped the Arabic title on the big book was correct.

Guild members were advised that bindings to be exhibited in the AIGA headquarters need not be recent work or unshown. Members of the Guild may also exhibit bindings which are the work of their students.

Mrs. Young then said that she would like to acknowledge and express thanks on behalf of the Guild for monetary gifts received from Mrs. Polly Lada-Mocarski and Miss Florence Bade—which gifts were greatly appreciated.

She then announced that she had received a letter from the Hand Bookbinders of California, a new organization formed by hand bookbinders in the state and including many Guild members. She was happy to learn that they did not intend to sever their connection with the Guild. She has written them a letter extending blessings and suggesting that the Guild would be pleased to publish reports of their activities in the *Journal*.

The secretary was called upon to report the election. The final tally showed that of the 89 ballots returned, 86 gave complete support to the ticket suggested by the Nominating Committee. On the three other ballots 2 votes went to Mr. Stanley Cushing for Librarian, 1 vote to Mrs. Polly Lada-Mocarski for Program Committee Chairman, and 1 vote to Mrs. Betsy Eldridge for Exhibition Committee Chairman.

Officers elected for a two-year term were:

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

Mr. Eisenberg, having been recognized by the President, arose to make some suggestions. He said that he was very anxious and willing to help in Guild work but he lacked knowledge of procedures of Executive Committee work. He suggested that provision should be made for attendance of Guild members at the sessions of the Committee, so that they would know how to handle Guild affairs. He felt, also, that the attending members should be permitted to take part in Committee discussions. It was his opinion that they could make helpful suggestions.

Mr. Minsky then formally moved that such a plan be followed and Mrs. Haas seconded his motion. The motion was carried by a vote of 11 to 9. Mrs. Young indicated that the plan would be implemented.

Mrs. Eldridge then suggested that it would be a good idea to limit tenure of Executive Committee members to one two-year term. She argued that inasmuch as there were business corporations which followed this rule, it would be good for the Guild. Some question was raised as to the propriety of making such a change in the By-laws by a vote of such a small number of Guild members. The President appointed Mrs. Eldridge as a committee-of-one to circularize the membership on the subject.

Mrs. Schlosser then asked for suggestions in preparing a program of activities for the 1972-73 season. Among the suggestions discussed were a charter flight to Washington to visit the Conservation Center at the Library of Congress, and a week-end trip to

Boston to visit the Houghton Library. Another suggestion made was by Mrs. Weil who said that she would be willing to bring to her studio the books of Mrs. Schrag which she thought were worthy of viewing.

There being no further business the meeting was adjourned. The remainder of the evening was spent in conversation around the refreshment table.

TREASURER'S REPORT / Mary S. Coryn

June 1, 1971, to May 31, 1972.

Balance as of May 31, 1971	\$5,526.18
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Receipts

Dues credited by AIGA	\$3,258.00*	
<i>Journal</i> Receipts	<u>274.46</u>	\$3,532.46

Disbursements

<i>Journal</i> Production	\$1,778.46	
Executive Committee	254.59	
Exhibition Committee	717.86	
Library Committee	18.00	
Membership Committee	90.60	
Program Committee	25.20	
Publicity Committee	<u>92.14</u>	
	\$2,976.85	
Excess of receipts over disbursements		<u>\$ 555.61</u>
Balance as of May 31, 1972		\$6,081.79

*Includes donation of \$25.00

EXHIBITION COMMITTEE / Duncan Andrews

As has been reported in some detail, 1971 was the year of the Guild's Gerlach Memorial Exhibition at the Grolier Club in New York. Since that time, the efforts of the Exhibition Committee have been turned toward seeking an exhibition site outside the New York area for some time in 1973. Two opportunities are currently under consideration—one on the West Coast, where Guild work was last shown as part of an exhibition at Museum West, San Francisco in June-July, 1968, and one in Pennsylvania. Due to the exigencies of timing and schedules, it is not likely that there will be very much time between the making of final arrangements and the request for entries—so may I urge you all now to plan to have one or more exhibition pieces ready by the final months of 1972. Fair warning!

I would like to record my enormous personal debt to Mrs. Polly Lada-Mocarski for undertaking the job of Exhibition Chairman during my two years at the Harvard Business School. Mrs. Lada-Mocarski has been a stalwart of the Guild for many years, and we look forward to many more years of her fruitful contributions.

LIBRARY COMMITTEE / Mary E. Greenfield

This year the library was moved to the Boston Athenaeum where the books are housed in the Conservation Department under the supervision of Mr. Stanley Cushing.

All books in the collection, including the Edith Diehl collection were bookplated before being sent to Boston. We owe a debt of gratitude to Mr. William Coxe Schlosser, the younger son of GBW member Mrs. Mary Schlosser, for spending one of his week-ends on a rush print job of Guild bookplates.

Mr. Cushing, a GBW member, and a member of the Athenaeum's staff has been appointed assistant Guild librarian. He also has agreed to complete the catalog of the Guild's library

which Mrs. Burnham started but had to abandon because of the illness of her husband.

All Guild holdings at present are available for circulation—subject, of course, to their being in use. Please address all inquiries regarding the library, and your requests to borrow books to: Mr. Stanley E. Cushing, Boston Athenaeum Library, 10 1/2 Beacon St., Boston, Mass. 02108.

Paul Banks has written a well illustrated article: "The Treatment of an 1855 British Paper Specimen Book," *Bulletin of the American Group—The International Institute for Conservation of Historic and Artistic Works*, Vol. 12, No. 2, April 1972, pp. 88-95.

Of particular interest is the construction of "honeycomb" boards to cut down on the weight of this out-size (27 3/4 x 20 1/2 x 3 inches) book and the paring and placement of the guards.

Another interesting article in the same *Bulletin* is "An Experimental Evaluation of Accepted Methods of Removing Spots and Stains from Works of Art on Paper" by Katherine G. Eirk, pp. 82-87.

MEMBERSHIP COMMITTEE / Jerilyn G. Davis

February 20, 1973

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*.

New Members:

Miss Janet L. Burns (B, RC-sP)
12 E. 88th St.
New York, N.Y. 10028

Mr. Howard H. Dudley, Jr.
12061 Nieta Dr.
Garden Grove, Calif. 92640

Mr. John L. Hadden
R.F.D. 2—College Rd.
Wolfeboro, N.H. 03894

Mr. Robert M. Shepherd
Marymount College
Tarrytown, N.Y. 10591

Mr. James R. Reed (L)
Missouri Botanical Garden
2315 Tower Grove Ave.
St. Louis, Mo. 63110

Former member who has rejoined:

Mr. John M. Field (B, DesA, RC-P)
3425 Kensington Ave., Apt. 103
Richmond, Va. 23221

Resignations: Mr. William W. Hill, Mr. David J. Holmes, Mr. John Holmes, Mrs. Marie S. Jarocka, Mrs. Douglas H. Kurczek, and Mr. William B. Williams

Total Membership: 208

During the past year (since publication of Vol. IX, No. 3 of the *Journal*) we have had 20 new members: Dr. Robert L. Beare, Miss Gwendolyn Blackman, Miss Janet L. Burns, Mrs. Charles Child, Mr. Radley H. Daly, Mr. Howard H. Dudley, Jr., Mrs. Samuel B. Ellenport, Mrs. Virginia Gannon, Mr. Edward C. Garvin, Mr. John L. Hadden, Mr. Arthur F. McClure, Mr. William D. Minter, Margaret Muller, Mr. Elliot Offner, Mr. James R. Reed, Mr. Robert M. Shepherd, Mr. Fred H. Shihadeh, Dr. Richard D. Smith, Mr. James G. Stephens, Mrs. Ruth L. Straus. Two former members have rejoined the Guild: Mr. John M. Field, Mr. Murray Lebwohl. During the same time we have had 18 resignations, and 3 members have died.

Again I wish to thank those members who have sent to me during the year names of people interested in the field and in joining the Guild; and special thanks go to Mrs. Young for her continual help.

PROGRAM COMMITTEE / Mary C. Schlosser

There were three programs during the 1971-72 season: an informal talk by Roger Powell on October 20th, 1971; a visit to the collection of calligraphy and modern bindings at the home of Mr. and Mrs. Stuart Schimmel on February 29th, 1972; and an illustrated lecture on "Modern Calligraphy" by P. William Filby on April 7th, 1972. Attendance varied from a high of 42 to a low of 14, which led me to wonder if I were arranging programs of interest to the membership.

Individual accounts of these programs will appear in volume X of the Guild's *Journal*.

As you know from the letter sent out by the Nominating Committee, some of us on the Executive Committee are ready to be "put out to pasture." This is my tenth consecutive year as Program Chairman. Unfortunately, action on a talent search was not begun in time to make many changes for this year's election. Therefore, I would like to call on any of you here tonight or anyone you could suggest to me, to sign up as a committee member to help with running some of the Programs for the next two years, with the hope that in 1974, some experienced, talented and eager nominees will be available to run for Program Chairman.

In the meantime, may I thank the other members of the Executive Committee for their continuing help with our Programs, and once more solicit the membership for suggestions for Programs.

PUBLICITY COMMITTEE / Grady E. Jensen

The March 28, 1972 edition of the *San Francisco Chronicle* reported that former GBW member, Florence Walter, had died on March 27, at the age of 88. Mrs. Walter was a prominent patroness of the arts and a nationally known fine binder. She began studying bookbinding in the mid-1930's, and some of her bindings were featured in an exhibit at the San Francisco World's Fair

in 1939-40. She had also exhibited at a number of Guild exhibitions, the Princeton University Library, the Grolier Club, and the Palace of the Legion of Honor in San Francisco. She was a member of the board of governors of the San Francisco Symphony and a past president of the Book Club of California. Mrs. Walter was a member of the Guild from 1939 to 1950.

We have received a notice of the formation of "The Hand Bookbinders of California." GBW member Gale Herrick is President, Sheilah Casey is Secretary-Treasurer, and Stella Patri and Leah L. Wollenberg are members of the Board of Directors. Consisting of experienced and competent hand bookbinders in the San Francisco Bay Area, the goals of the organization "are to exchange information between members, encourage others to learn hand bookbinding, and to inform those needing this service of the existence of the several facilities available in Northern California." In addition, the announcement states as follows:

"To accomplish these purposes we will promote the teaching of hand bookbinding (and) providing a directory of studios where various facets of bookbinding can be learned. We will also present exhibits of books bound by hand. Our meetings will be scheduled so that talks by experts in the entire field of fine books will speak to our members."

The Hand Bookbinders of California address is Post Office Box 99434, San Francisco, California 94109.

On April 19, GBW member Carolyn Horton spoke on "Reclaiming Books from Fire, Flood, and Inherent Vice," at the Mechanics Institute in New York City. This was one of the Spring series of lectures sponsored by the Heritage of the Graphic Arts. These lectures were formerly held at Gallery 303 of the Composing Room in New York, and were popularly known as the Gallery 303 Lectures.

During the spring the Rotary Club of Chatham, Virginia had an arts and crafts show, one entry in which was an exhibition showing the steps in producing a case binding. This was prepared in the studio of President Laura S. Young, a native of Chatham, and it won a blue ribbon!

From April 17 to August 31 the Hunt Institute for Botanical Documentation presented a two-part exhibition in the Penthouse

at the Hunt Library, Carnegie-Mellon University, Pittsburgh. One part of the exhibition was "Thomas W. Patterson, Bookbinder." It included 56 of Mr. Patterson's bindings executed between 1933 and 1972, some including title pages and texts calligraphed by Mr. Patterson. In addition, there were six table and wall cases with examples of 16th Century bindings, book restoration, botanical books, and other bindings and boxes of the Hunt Botanical Library. An edition of the *Pittsburgh Press* in April carried an illustrated article about Mr. Patterson entitled "Master Bookbinder Covers His Work."

The month of May was a special one for GBW member Richard Minsky, with respect to New York press and TV exposure. The May 16 edition of the *New York Post* carried an article about him, his shop and gallery. On May 17 he appeared on CBS-TV news, demonstrating various basic binding steps, and discussing comparative binding techniques, e.g. commercial vs. hand. Finally, in the May 28 Long Island edition of *The New York Times* a full column article reviewed Mr. Minsky's background, how he became interested in hand binding, and his work in general.

We learned of the death, late this spring, of Paul Bonet, the well-known French hand bookbinder.

The following is excerpted from the Library of Congress Information Bulletin, June 23, 1972.

PRESERVATION ACTIVITIES

Foremost among the accomplishments of the Preservation Office during the past 6 months has been the development of the preservation research program now underway in the laboratory. Among the most significant projects and the problems to be undertaken during the next year are investigations of: (1) all presently known deacidification processes, (2) new vapor phase methods of deacidification, (3) maintenance of strength in new paper and restrengthening of old paper by vapor phase graft polymerization, (4) thermo plastic impregnance for thermo lamination of deteriorated paper, (5) differences in the aging of paper in single leaves versus multiple leaves, (6) effect of pH on the rate of aging of paper in dry and humid ovens, (7) effect of atmospheric pollutants

on paper deterioration, (8) stabilization of photographic print emulsions, (9) freeze drying in the restoration of water-damaged books and documents, (10) stain identification and removal, (11) standardization of adhesives, and (12) quality control testing of materials used in the preservation of library artifacts.

Although some essential testing equipment is not yet available, the laboratory has enough equipment to undertake the projects mentioned. An environmental chamber, a necessity for the proper conditioning of paper during physical testing, was to have been installed by the end of April but has been delayed and now is expected to be finished and in use about the end of June.

In other areas, the Restoration Workshop was involved in investigating improved methods for lamination and the physical protection of documents of all types. In addition to the development of improved procedures in the preservation and restoration of the Library's collections, Mr. Waters and his staff developed a control system aimed at providing better control and immediate access for all materials coming into the workshop for treatment. Progress was also made in the development of the Library's proposed training program for conservators and it is expected that this program will go into operation sometime during the next 6 months.

SUPPLY COMMITTEE/ Carolyn Horton

Our suppliers continue to try to find the best possible materials for binding and restoring. The manufacturers, however, continue to stop manufacturing the high quality materials we have come to depend on. It is up to us to find substitutes and to hope that the setting of higher standards for binding materials throughout the government departments will inspire the manufacturers to produce better materials.

This year we have learned that the Davey Green Label binders board, the so-called tar board, is no longer being manufac-

tured. Davey Red Label, the grey board, is now the best that is available. Some binders are finding an electrical insulating board an adequate substitute. Others propose laminating sheets of an all-rag mat board to the desired thickness. We line our grey board with Permalife paper on both sides and hope for better board next year.

Russell's Oasis Niger leather, and Hewit's Chieftan Goatskin and Calfskin continue to be available from TALAS; and in larger quantities from Andrews/Nelson/Whitehead. Alum-tawed goatskin and a flexible vellum are available from Hoffman in Germany. We continue to get excellent hand-made, all-rag paper for end papers from TALAS. Excellent oriental papers are available from TALAS, Andrews/Nelson/Whitehead and Washi No Mise.

Next year we hope to put out a new supply list and ask members to send additions, and corrections to the Supply Chairman. We will again send a questionnaire to all known sources of supply to find out what stock they have and what their minimum order quantity is.

VICE-PRESIDENT AT LARGE / George M. Cunha

In pursuance of my duties as Vice President-at-Large I wrote a letter to all Guild members outside of the New York area inquiring as to their special interests and soliciting opinions as to how the Guild could better serve them. There were twenty-two written replies (a good response, I am told) and several telephoned comments from members in the United States, Mexico and Canada. There was general approbation of this measure by the Executive Committee and constructive criticisms from both amateur and professional book workers. An amateur wrote:

"I take, therefore, this opportunity to make one or two suggestions regarding future programs of the GBW which you may want to pass on to the Program Chairman. To tell the truth, I have in the past found it very frustrating not to be able to attend many interesting GBW program meetings,

simply for the reason that they took place in New York. I realize, of course, that the largest concentration of members of this national organization is in N.Y., but I wonder if GBW membership would not become more attractive to book workers outside of the greater New York area by having meetings in other places as well."

A professional's reaction was:

"My main interests are running my shop profitably, hiring and training employees to do binding and repair as competently as possible, finding appropriate materials or persuading manufacturers to produce them, learning restoration, raising the levels of sophistication in customers and of skill in book-related crafts in the Midwest, increasing meaningful interaction among Guild members, and serving the needs of libraries that cannot afford a first-class restoration job on every book in poor repair, yet cannot entrust them to an ordinary library binder. Necessarily I am also interested in formal and informal training."

There is a consensus that \$30.00 dues for "non-resident" members are high compared to the annual assessments by the International Institute for Conservation and the American Group (IIC). Those who commented on this subject have little interest in the AIGA literature which comes with our GBW membership, and one person suggested reduced dues for those who elect not to receive the AIGA mailings.

There is regret that most members cannot get to the New York oriented activities of the Guild. It was suggested that (a) the Guild encourage and foster visits between scattered members who would be willing to put each other up to reduce travel costs, and (b) the Guild organize regional groups with activities similar to those in New York. The Texas Book Arts Guild, the Hand Bookbinders of California, and the Bibliophile Society of Albany, in each of which there are members of the GBW, are evidence that this suggestion has much merit. One member suggested a Vice President-at-Large for each major region in the country. His reasoning is that these VP's, being reasonably close to their "constituents" would be better able to co-ordinate regional activities and have

more personal acquaintanceships with members. (To the present Vice President-at-Large this is particularly important. Although he is able to travel widely and frequently, most of those he represents at Executive Committee meetings are still only names on our membership list.)

Comments in regard to the *GBW Journal*, except for the long delays in publication, were all good. Members "not much interested in what other Guild members did two years ago" want their publication to be timely enough to review books soon after they are published and list coming events far enough ahead to be able to plan to attend some of them. One member requested more reprints in the *Journal* of significant technical and historical articles and more reviews and/or abstracts of articles in other journals. An up-to-date and timely journal would also be a medium for the exchange of information, shop notes, etc., that one member suggested we provide in a frequently distributed newsletter.

It was suggested that the *Journal* have a permanent editor in full charge of the publication and that the editor receive a modest stipend in addition to the publication expenses. It was also suggested that contributors of major articles in the *Journal* be reimbursed at least with a supply of offprints as an incentive for contributors.

Some members want more information on conservation and restoration as well as more articles in the *Journal* on the techniques of binding. It was suggested that the Guild sponsor clinics on repair and restoration, as well as binding, in various parts of the country. The Texas Book Arts Guild's two-day workshop in Dallas on 9-10 November 1972 is an example of what can be done in this respect. One member wants guidance and counsel from the Guild in training procedures, shop management, pricing policies, etc. The work of the Supply Chairman is highly regarded as is the availability of supplies from TALAS. It was also suggested that members co-operate in the procurement of special runs of hand-made paper, etc. to meet our requirements.

In my contacts it has been quite evident that the members outside the New York area want a guild to which they can look for guidance and as a medium for contact with other book workers.

It is my opinion that there is a requirement for the Guild but that we must do more for Guild members outside the New

York area in the form of book clinics, cultivating them through the *Journal*, and, if at all possible, by encouraging them to form Guild auxiliaries which we will enthusiastically support.

JOB ANALYSES BY THE MEMBERS OF THE EXECUTIVE COMMITTEE

THE PRESIDENCY OF THE GUILD / Laura S. Young

According to the Guild's Bylaws: "The president shall preside at the annual business meeting, and shall serve as chairman of the Executive Committee. The president shall have the power to call a special meeting of the Executive Committee at his discretion, and shall appoint special committees when deemed necessary. The president shall have authority along with the secretary-treasurer, to approve bills for payment. The president shall issue at the close of each fiscal year a report to the members, reviewing the activities of the year just ended; and outlining the plans for the ensuing year."

These obligations represent, however, a small part of the work that is required of the president in order to keep the organization alive and growing.

In practice I have performed these additional tasks or services.

I write approximately 500 letters a year in the Guild's behalf.

I serve as editor-in-chief of the *Journal*; and take my turn in rotation as editor along with the other members of the Executive Committee. I contribute at least one article to each issue; handle all *Journal* matters with the compositor; and nine of the last ten issues of the *Journal* have been mailed from my shop by Mrs. Coryn, Miss Davis and myself. We estimate that the addressing, stuffing, stamping, etc. of one issue takes about twelve "man hours." These jobs are generally done on shop time at my expense.

I handle all telephone calls made to the Guild at the AIGA number (which are referred to me) and many calls that come directly to me.

I welcome into my shop every Guild member who expresses interest in visiting it. This includes both resident members and visitors from out of town. In addition I have many visitors from abroad.

The Executive Committee generally invites our guest speakers out to dinner. The cost of the evening is shared by the members of the Ex. Comm. present; and I pick up my share of these expenses.

Occasionally I have to fill in for a member of the Ex. Comm. who for personal reasons cannot meet his/her Guild obligations.

Some of the Guild files are stored in my apartment. This is partly as a convenience to me; but it is primarily because the AIGA does not have accessible storage space for them.

The back files of the *Journal* are stored in my shop for the same reasons mentioned above.

I would estimate that I furnish the Guild with approximately 100 sq. ft. of storage space; devote at least 15 hours per week to Guild affairs; and spend a minimum of \$150 per year for which I am not re-imbursed, exclusive of shop time spent in the Guild's behalf.

In summary, as I have interpreted the responsibilities of the office of president, I would say that the ability to type is almost essential; some small ability to compose a letter or an article is desirable; and the possession of time, money and space that you are willing to contribute to the Guild's well-being are helpful.

None of these things are statutory requirements. Every incoming president is free to interpret the duties of the office as he sees fit, within the framework of the By-laws.

DUTIES OF THE SECRETARY-TREASURER / Mary S. Coryn

As specified in the Bylaws of the Guild:

“-the secretary shall record and distribute the minutes of the annual business meeting and the Executive Committee meetings. The secretary shall send out notices of the annual business meet-

ing (including ballots), of the Executive Committee meetings, and other general notices not covered by the work of the several standing committees. As treasurer she shall keep a record of the Guild's finances, and shall have authority, along with the president, to approve bills for payment."

In her turn the secretary assumes responsibility for collecting material for and editing an issue of the *GBW Journal*.

The secretary is responsible for maintenance of the *Journal's* list of Library subscribers. Each subscribing library is carefully listed with address *exactly* as specified by the subscriber. Order numbers, as well as number of copies of the bill to be sent them, and other information, as changes may be made, are carefully recorded and kept up-to-date. It is the duty of the secretary to type the labels for these *Journals* and to bill the libraries with the issuance of the first number of each volume.

Journals sent to members who order extra copies—or who ask for copies to complete their files—are mailed out and billed by the secretary.

Copies (carbons) of all these bills are then sent to AIGA so that payments may be properly credited to the Guild.

It is the duty of the secretary to secure copyrights on all publications.

The secretary also assumes responsibility for maintaining an accurate inventory of publications and makes sure that 6 copies of each are placed in the archives.

Committee Chairmen apply to the Treasurer for reimbursement of expenses incurred in performance of their duties. The Treasurer responds with a personal check. When sums paid out by the Treasurer mount to \$100 or more, she, in turn, asks for reimbursement from AIGA.

At the end of the fiscal year it is the duty of the Treasurer to prepare a financial statement. Complete records of transactions described in the foregoing paragraph are necessary to a correct assignment of expenditures.

Correspondence consists mainly of answering requests for information about the *Journal*, and in transmitting bills and memoranda to AIGA.

BYLAWS:

The Exhibition Committee shall have entire responsibility for all Guild or Guild-sponsored exhibitions. It shall keep an exhibition scrapbook where all materials pertaining to Guild exhibitions shall be kept in a neat, attractive and well marked fashion. It shall have charge of the Guild's exhibition cases and shall see that these are kept in repair, and shall in matters of rental or loan of these cases make decisions that are to the Guild's best interests.

The position of Exhibition Chairman tends to involve the expenditure of effort on a sporadic basis and is, therefore, difficult to categorize at a given point in time. In general, we seek to mount a major exhibition every other year, although this aim is not always realized due to limitations of material availability and exhibition facilities.

During those periods when no exhibition is imminent, the job of Exhibition Chairman is primarily to arrange for future exhibitions with responsible institutions and individuals. This involves correspondence and, occasionally, meetings, and need not take more than a few hours a month, if that.

Once an exhibition has been arranged, however, the Chairman is responsible for scheduling the exhibition, notifying the Guild membership and calling for entries, seeing to it that the entries are properly judged (if a juried show), ensuring the entries arrive in good order at the appointed place and time—and, quite frequently, actually setting up the show itself. And, of course, seeing to it that all material gets back to its owners at the end of the exhibition, and ensuring that the exhibition is adequately reported in the pages of the *Journal*. Each of these responsibilities involves a number of sub-activities which, in the aggregate, consume time. I would estimate that I spend a minimum of 100 hours on each exhibition (excluding travel time), and if I did not have the invariable kindly assistance of other Guild members, that figure could easily be multiplied.

While not a requirement for the position, it is very helpful if the Chairman is able to be available on week-days for such activities as setting up exhibitions, as these cannot always be accom-

plished on week-ends. The out-of-pocket expenses are minimal; the major investment is one of time.

It is, perhaps, unnecessary to add that the Exhibition Chairman should either know—or be prepared to learn—the correct standards for mounting and displaying exhibits, and see that such procedures are observed wherever Guild work is shown.

LIBRARY COMMITTEE / Mary E. Greenfield

Library

The library committee shall have responsibility for the Guild's library. It shall have the right of selection in the purchase of new items, when funds are available: and shall issue once a year a list of new acquisitions. It shall also endeavor to keep the membership informed of new publications.

About \$50.00 (transportation, postage, etc.) and 60 hours are spent in sending out books, attending Executive Committee meetings, preparing material for *Journals*, bookplating, keeping records and correspondence.

VICE-PRESIDENT & MEMBERSHIP CHAIRMAN / Jerilyn G. Davis

“The vice-president shall assume the duties of the president in cases of absence or incapacity. The vice-president shall also serve as chairman of the membership committee.

The membership committee shall keep an accurate and up-to-date list of all Guild members. It shall conduct all membership drives, and shall be constantly on the look-out for new members. It shall keep in some accessible and neat form biographical material on all members.”

Fortunately I have not had to assume any of the duties of the president, although she has assumed mine on many occasions; my main function in the Guild is as chairman of the membership committee. I do keep an accurate membership list for myself, and supply the secretary, program chairman, and publicity chairman with continual lists. And I am constantly in touch with the AIGA

membership chairman in an effort to have her keep the Institute's GBW list accurate. Mrs. Young keeps a very detailed file on each member.

There have been no "mass" membership drives in recent years, but I write personal letters to all interested people inviting them to join our organization. The names are obtained from members, inquiries written to the AIGA, and calls referred to Mrs. Young for information. Each new member is sent a packet of material containing 12 items—Supply List, Exhibition Catalogs, recent *Journal*, etc.

To type and proofread the membership list, which I do fairly often, takes me approximately 3½-4 hours. And I average at least one trip per week to the post office to mail *Journals*, buy stamps, etc. I estimate that I average 20 hours per month working for the Guild, including the time spent in attendance at Executive Committee meetings and that spent in Mrs. Young's shop on Guild business.

During the past year I spent approximately \$50.00 for entertainment, telephone calls, etc., for which I was not reimbursed. More than two-thirds of the postage, for which I was reimbursed, was assigned to committees other than membership; it represented *Journals* and other mailings sent out from Mrs. Young's shop.

PROGRAM COMMITTEE / Mary C. Schlosser

Beginning with a quotation from the 1966 revision of the Bylaws, the duties of the program committee are as follows:

"The program committee shall have the responsibility of arranging for a minimum of two program meetings annually. The chairman of the committee shall preside at these meetings, or arrange for a substitute. A program meeting may be held in conjunction with the annual meeting. The chairman shall be responsible for recording or having recorded accurate accounts of these meetings for distribution to Guild members."

In actuality, during the several years while I have been the program chairman, there has been no "committee" and my efforts

to get anyone to act as a committee member have been unsuccessful. When in desperate straits for assistance, I have found the other members of the Executive Committee to be most helpful, but this has always seemed to me to be an imposition on those who are already carrying more than their share of the work, and I have tried to avoid asking for anything more than advice and moral support.

Since arranging my first program in the fall of 1963, there has been no year with less than three programs in addition to the Annual Meeting, and in some of my earlier years with more youth, strength and enthusiasm, the count rose to six. It is certainly desirable for the Guild to have as many programs as possible, both for the entertainment and enlightenment of its members and to bring the Guild's existence into the public consciousness.

Since 1963, I have presided at every program except one, when I had to be out of town on a business trip with my husband and in this case I spent the better part of a day on Long Island going over the preparations in advance. I feel that this is an inescapable and major duty for any program chairman.

During the years of my chairmanship, the Executive Committee has advised against scheduling any program activities at the annual meeting, other than arrangements for refreshments, because it either allows little time for business and floor discussion or makes for an undesirably long meeting.

Due to the difficulties of finding someone knowledgeable in the subject and also able to attend the program meeting, I have written up about fifty per cent of all programs for the *Journal* during my chairmanship—for better or for worse. I have certainly appreciated help in this area whenever it has been available, for it is impossible for any one member to be fully informed on the many subjects covered in our programs, and I find the role of "instant expert" a difficult one to assume. Obviously, however, this is an essential part of the program chairman's duties, as so many of our members do not live in the metropolitan New York area and are unable to attend the meetings.

An important and unmentioned duty of the program chairman (and of any Executive Committee member) is that of editing the *Journal* in rotation with other Executive Committee members, a duty which falls due about once

every other year. This is a formidable task, as it is supposed to include:

1. Planning and assembling material for the period covered (fall, winter, or spring)—something from each committee chairman and any other articles of interest available (reprints, articles commissioned for the *Journal*, etc.); this includes selecting and obtaining art work for a cover.

2. Arranging materials in a sensible order; reading, proofing and editing all materials and eliminating duplication when various committee members submit over-lapping information; making up a table of contents and cover notes. This is the most important and difficult part of the job as copy will be typed for reproduction directly from the material submitted to the typist, who is highly skilled at setting up page forms, but is not responsible for spelling, grammar, punctuation, etc., except as submitted. Naturally there is an additional charge for corrections.

3. Forwarding copy to typist and receiving proofs; reading proofs and returning for corrections; receiving corrected proofs, checking them and forwarding them to the printer.

4. Receiving *Journals* in finished form; addressing, stuffing, stamping, and taking *Journals* to post office.

The amount of time necessary to perform all of these duties varies from *Journal* to *Journal*, but the several that I have done have probably averaged about 40 hours per issue.

General procedures I have tried to follow for arranging programs:

After receiving suggestions from members and consulting with the Executive Committee, a list of possibilities is drawn up with a tentative time schedule (i.e. out-of-town meetings during fall or spring when driving conditions are likely to be good, attempting to have out-of-town speakers when they are in town for other business, etc.), and due consideration of what costs are likely to be involved. In most cases, guest speakers are kind enough to contribute their time, but one would hope to avoid having two speakers requiring honoraria in one season.

After arranging for the person, or persons central to a program, it is often necessary to arrange for a place to hold the program, and equipment for the program (reserve AIGA headquarters;

arrange for chair rental; arrange for refreshments, arrange projector rental, tape recorder, etc.)

When the subject, date, place, and equipment for a program are settled, and plans have been cleared with the president, the chairman composes a suitable announcement, prepares a suitable master from which the offset plate can be made, procures stock for printing the announcements and takes the material to the printer. Fortunately I have discovered a good, reasonably-priced 24-hour offset service in Greenwich, so there is not too much travel time involved in getting material back and forth from printing. I have used cards whenever possible, as this means time saved in not having to fold and insert material in envelopes. I then address the 200 plus cards on my typewriter (it is certainly more legible considering my handwriting and actually takes me no longer), lick the 200 plus stamps and travel to the post office. This does require maintaining an up-to-date address list, but the membership chairman keeps me posted regularly. The complete process of sending out a program announcement usually takes about eight hours, spread over two or three days.

On the day of the program, the duties and time involved vary according to the type of program. Sometimes several hours are needed to pick up projectors, screens, or other equipment and set them up, unfold rented chairs, or meet a speaker who wants to run through his slides in advance. Other times I can simply arrive ½ hour ahead of time to be on hand for introductions and amenities and arranging for a list of those in attendance. Similarly, clearing up after a meeting can take several hours or be as easy as saying "good-bye" and closing the door. Suitable letters or telephone calls of thanks are then in order, and if no one else has been able to write up the event, the chairman completes the cycle by writing up the program for the *Journal*.

In over-all terms of time, I estimate that I have been spending about 3 hours a week on Guild business, although it tends to come in bunches of hours, rather than being evenly spaced, and when there are out-of-town programs or a *Journal* to edit the time required rises considerably. Part of this time could be eliminated by a New York City program chairman who did not need to add 2 hours of commutation to each program or executive committee meeting. It is also true that getting

help with the work of addressing and mailing might be easier in the City, as there is no one in Greenwich on whom I can call for assistance.

As in all committee work, there are out-of-pocket expenses for telephone calls, commutation to various meetings, miscellaneous supplies and refreshments, and some entertaining of out-of-town speakers which probably average about \$10 a month, again slightly higher because of my location outside Manhattan, and these expenses are easier to absorb than to keep track of and charge back to the Guild. Obvious expenses such as printing and postage for mailings are re-imbursed by the Guild once or twice a year. The cost for printing and mailing a simple program notice is currently \$23.

Speaking from my experience, it would be my suggestion that the next program chairman seek a real committee of 3 or 4, and that each member of the committee, working in consultation with the chairman, try to originate and carry through one program during each season. This would make the job of Program Chairman far easier, and one more likely to be undertaken by a busy but responsible and interested Guild member. It would also serve as a training period for future chairmen. Having an active program committee can do more for the membership and for bringing the Guild into the public eye than almost any aspect of the Guild, except frequent exhibitions.

I am still seeking volunteers for committee members—
WHERE ARE YOU?

PUBLICITY COMMITTEE / Grady E. Jensen

(From Article X, Standing Committees, of the Bylaws of the Guild of Book Workers)

Publicity

The publicity committee shall send out notices, in advance, of exhibitions and activities to as many newspapers, magazines, radio stations, etc. as possible. Any resulting publications shall be clipped and pasted in the Publicity Scrap Book. This committee shall keep the membership informed of exhibitions, lectures and

activities of interest that are not sponsored by either the Guild or the A.I.G.A. It shall also compile annually a list of books and periodical articles pertaining to the hand book crafts which have been published during the year. It shall keep a scrapbook in a neat, attractive and well marked fashion, of clippings, photographs, etc. which show the participation of Guild members in hand book craft activities outside the Guild."

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The duties of the Publicity Chairman are not particularly onerous. They fall into two major categories:

1. Preparing, three times each year, the "Publicity and News Notes" for the *Journal*. The amount of time spent per issue is directly dependent on how much material has been provided by members for inclusion in the *Journal*. A lengthy "column" may take one to two hours to draft, a short one less. Unfortunately, there is no way to ensure that there is a balance of news items from one issue to the next. The membership collectively, is not as cooperative as we would like in sending News Notes.

I file clippings, letters, etc. for inclusion in "Publicity and News Notes" by the issue of the *Journal* in which they are to appear. When, due, I hand-draft the copy and it is typed by my secretary.

2. The second major task, which varies considerably from year to year, is the preparation of announcements of (generally) events not falling under the aegis of the Program Committee. Examples of these are announcements of exhibitions at such places as the Morgan Library, New York Public Library, courses and seminars to be held, and the like. Some of these are done via postal cards; others are typed (by my secretary) and printed (by an outside printer) and stuffed and mailed by me and/or my wife. For addressing mailings (both postal cards and envelopes) I use self-adhesive strip labels, typed by my secretary. (The Publicity Chairman has a complete, current, 3 x 5 card file of Guild members' names and addresses). It takes my secretary several hours to type up labels for the full Guild membership, and about 3 hours for me (or my wife) to affix labels to envelopes and stuff them. There is no cost to the Guild for typing labels. Stamped envelopes and postal cards are reimbursed to me by the Guild's Treasurer.

A year or two ago there were five or six such mailings.
This past year (1971-72) there have been perhaps three.

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With the formation of a Library Committee several years ago, the reporting on new books published is no longer a responsibility of the Publicity Committee.

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Direct costs of the Publicity Committee are incurred by the mailings mentioned in 2, above.

a. Postal card mailing:

Cards - c. 200 @ 6¢ =	\$12.00
Printing - (estimate)	4.00
	<u>\$16.00</u>

b. One-sheet announcement
in envelope:

Envelopes - c. 200 @ 9¢ =	\$18.00
Printing (estimate)	6.00
	<u>\$24.00</u>

Again, here the total annual cost will vary by the number of mailings.

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Estimated per annum time spent on Guild business:

a. Preparation of "News Notes" for *Journal* -

3 @ 2 hours each	6 hours
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b. Executive Committee meetings

3 @ 3 hours each	9 hours
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c. Mailings, @ avg. of 3½ hours each,

3-5 per year	<u>10½-17½ hours</u>
	25 -32 hours

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At home I have 1½ file drawers of Guild material. Thus, some facility for files is absolutely necessary for the position.

Unless the Chairman has a secretary, ability to type (which I do not possess) is most useful.

SUPPLY COMMITTEE / Carolyn Horton

It is the duty of the Supply Committee to issue annually a list of dependable dealers in supplies which are expected to be of interest to our members.

This may be a new list or a supplement to the existing one. It should advocate the use of quality materials, and encourage the scientific or analytical approach to the testing of new materials.

The Committee is empowered to set up a schedule for cooperative buying within the Guild but this has not so far been within the abilities of the supply chairman.

The supply chairman is expected to attend board meetings, to answer letters of inquiry from members about supplies, and to notify members of any unusual developments in the supply field.

The time needed to issue a completely new supply list is considerable, but this is not done every year, and excellent committee members have so far shared the task and made it lighter.

VICE-PRESIDENT-AT-LARGE / George M. Cunha

According to the Bylaws of the Guild—"The Vice-president-at-large shall serve as representative for Guild members out of the New York area. The Vice-president-at-large shall carry on correspondence (or otherwise communicate) with out-of-New York members, report to them on the activities of their group and keep the other members of the Executive Committee informed as to their special interests."

(a) A form letter was sent out to all Guild members outside the New York area and the response was good. The tenor of the answers seemed to indicate that they welcomed word from the VP-at-large.

(b) The job requires more time than I expected—both on my part and for secretarial help. I estimate 40 hours for the latter over the past year and perhaps twice that much on my part.

(c) Other costs are Xeroxing (which fortunately the Library donated), stationery, envelopes and stamps, also donated by the Library this year (but I don't know how long this will continue). I did not keep a record of these costs but I think a conservative estimate would be:

Xeroxing (paper only)	\$ 5.00
Stamps	12.00
Envelopes and stationery	2.50

Unless the dates of the Executive Committee meetings coincide with other engagements in New York, transportation and hotel costs would be added to my un-reimbursed expenses.

I am fortunate in that I can get around quite a bit to meet Guild members.

AIGA SMALL GALLERY EXHIBITIONS

THOMAS W. PATTERSON / Betsy Palmer Eldridge

March - April, 1972

The Guild was pleased to have as the first exhibition in its new case at the AIGA headquarters, 1059 Third Avenue, New York, a group of books bound by Thomas W. Patterson. Mr. Patterson, a long time member of the Guild, had recently retired as the binder for the Hunt Botanical Library in Pittsburgh, Pa.

Mr. Patterson sent 17 books covering a large part of his career from the 1930's on, although most had been done during the past ten years. With the exception of one vellum slip case, one paper binding, and one half leather binding, all of the bindings were in full leather. The design tended to be rather traditional, although original, using blind, gold, and palladium tooling, with some inlay work. Some of the tools, notably the "flying gull," were designed and cut by the binder himself. Many of the books had tooled doublures, and of course all had the traditional hand

sewn headbands. The workmanship throughout was of uniformly high quality.

My favorite of the group was a visitors' book done for the Hunt Botanical Library in full medium green Oasis Niger. Both the cover and the doublures were tooled in palladium leaf using traditional tools as well as some designed by Mr. Patterson. The outstanding feature of the book, however, was the title page handsomely lettered and illuminated by Mr. Patterson showing his versatility, fineness, and imagination.

It was an admirable group of books and we are indebted to Mr. Patterson for having set such a good tone for the exhibitions that follow. The Guild can be proud to have such outstanding members to represent the book crafts to the public.

Bindings by Mr. Patterson

(We are grateful to the Hunt Botanical Library for their willingness to lend us a great number of these books)

Avinoff, Andrey. *An Exhibition Catalog of His Work*. Pittsburgh, 1953.

Full leather; green Oasis Niger; titled and tooled in gold.
(Bound in 1963)

Cleland, Hugh. *George Washington in the Ohio Valley*. Pittsburgh, 1955.

Full leather: brown Oasis Niger; titled in gold; tooled in gold and blind. Some tools cut by binder. (Bound in 1956)

Crane, Stephen. *The Red Badge of Courage*. New York, 1944.

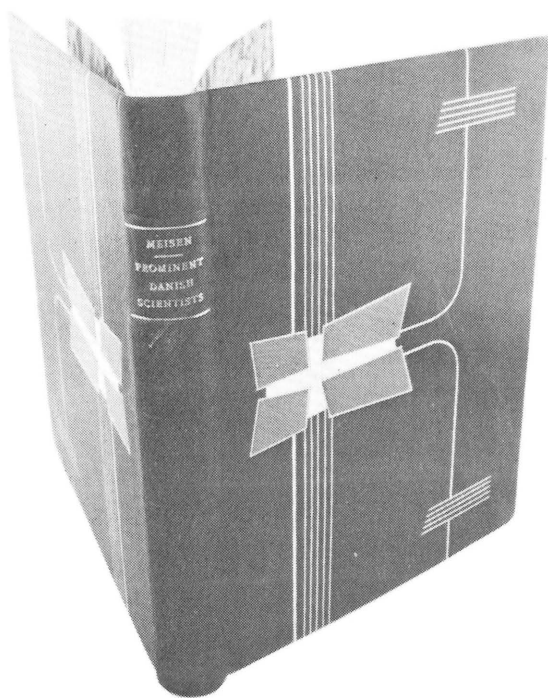
Full leather: dark blue and grey Levant; titled and tooled in gold; inlays of two shades of red. (Bound in 1952)

Garnett, Porter. *The Fine Book, a Symposium*. Pittsburgh, 1934.

Full leather: light brown Levant; titled in gold; tooled in gold and blind. (Bound in 1943)

Gibran, Kahlil. *A Treasury of Kahlil Gibran*. New York, 1952.

Full leather: blue Oasis Niger; titled and tooled in palladium; inlays of black Oasis and white Levant. (Bound in 1962)



THOMAS W. PATTERSON

PLATE I

Hunt Botanical Library. *Visitors' Book*. 1961-63.

Full leather: green Oasis Niger; titled and tooled in palladium.
Title page calligraphed and illuminated by binder; some
tools cut by binder. (Bound in 1961)

Lehmann-Haupt, French and Rogers. *Bookbinding in America*.
New York, 1941.

Full leather: light brown Levant; titled in gold; tooled in
gold and blind. Some tools cut by binder. (Bound in 1965)

Leigh, Charles. *The Natural History of Lancashire*. Oxford, 1700.

Full leather: brown calf, sprinkled; titled in gold; tooled in
gold and blind. (Bound in 1965)

Meisen, V. *Prominent Danish Scientists*. Copenhagen, 1932.

Full leather: dark blue Oasis Niger; titled and tooled in gold;
inlays of red Oasis and white pigskin. (Bound in 1971) Plate I

The Odyssey of Homer. New York, 1932.

Full leather: dark blue Oasis Niger; titled and tooled in gold.
Some tools cut by the binder. (Bound in 1937)

Prévost D'Exiles (Antoine François). *The Story of Manon Lescaut*.
New York, 1938.

Full leather: dark red Oasis Niger; titled and tooled in gold.
Some tools cut by the binder. (Bound c. 1951)

La Réserve Précieuse. An Exhibition Catalog of the Bibliotheque
Royale de Belgique. Bruxelles, 1961.

Half leather: red-brown Oasis Niger; brown Japanese paper
covers; tooled in gold. (Bound in 1963)

Sadeleer, Etienne de. *Chant d'Amour de la Dame a la Licorne*.
Paris, 1959.

Full leather: deep rose Oasis Niger; titled and tooled in gold;
some tools cut by binder. (Bound in 1962)

Shalleck, Jamie. "Binding Books by Hand." *AIGA Journal*, no.
17. New York, 1971.

Case binding; decorated paper. (Bound in 1972)

Thoinan, Ernest. *Les Relieurs Français, 1500 to 1800*. Paris, 1893.

Full leather: dark blue Oasis Niger; titled and tooled in gold.
(Bound in 1963)

Weese, Artur. *Die Bildnisse Albrecht von Hallers*. Berne, 1909.
Full leather: red-brown Oasis Niger; titled and tooled in gold.
(Bound in 1968)

A protective case for:

Nylandt, Petrus. *Die Nederlandste Herbarius*. Amsterdam, 1682.
Full vellum; title hand lettered:

JACQUES PLOSCHEK / Marvin Eisenberg

May, 1972

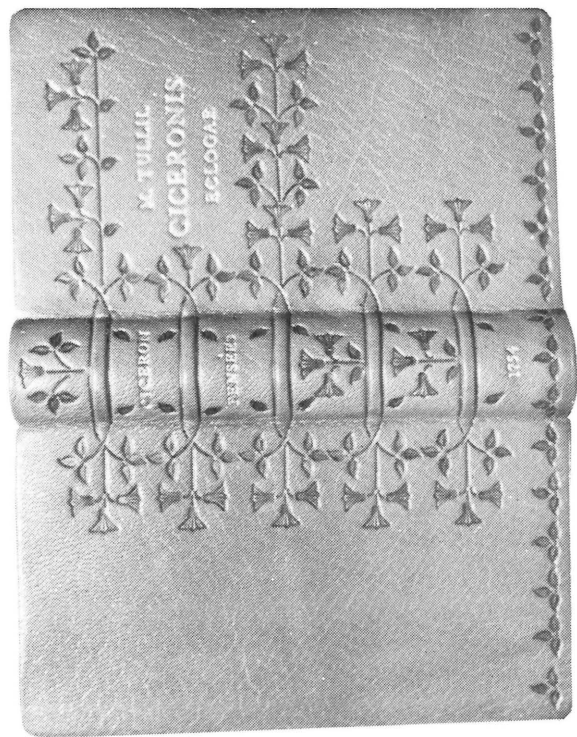
Mr. Ploschek exhibited 11 books and 3 boxes. His work included a variety of materials and designs apparently chosen to complement the particular books. For example, *La Sainte Bible*, 1810, incorporated an original gold tooled design on the covers and spine, and also had gold tooling inside, bordering the French marbled board papers. It had silk headbands and leather hinges. A volume on *Wild Fowl Decoys* was bound with a leather and cloth case binding with gold tooled decoy drawings on the leather. Mr. Ploschek studied with Miss Charlotte Ullman.

Bindings by Mr. Ploschek*

Achdjian, A. *The Rug*. Paris, 1949.
Full leather: red Oasis Niger; titled and tooled in gold; inlays of blue and white Oasis on cover.

Barber, J. *Wild Fowl Decoys*. New York, 1954.
Case binding: half leather, blue Oasis Niger; blue cloth sides; titled and tooled in gold.

*There is a discrepancy in the number of books mentioned in Mr. Eisenberg's review and in the above list sent by Mr. Ploschek.



JACQUES PLOSCHEK

PLATE II

Botticelli. No author. New York, 1961.

Case binding: half leather, brown calf; cloth sides; titled in gold.

Cicéron. *Pensees*. Paris, 1754.

Full leather: brown Oasis Niger; titled in gold; tooled in blind. Plate II

Code Napoleon. Paris, 1807.

Full leather: brown Oasis Niger; titled in gold; tooled in blind.

Saadi. *The Rose Garden*. Persian ms., c1750.

Full leather: red Oasis Niger; titled in gold; tooled in gold and blind; protective case.

Toussaint, F. *Les sept étendards*. Paris, 1926.

Half leather: crimson Oasis Niger; paper sides; titled and tooled in gold.

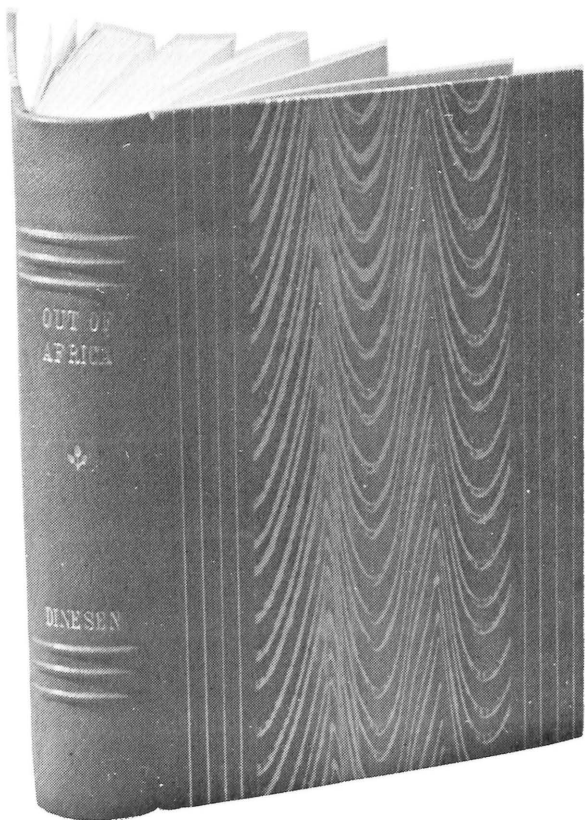
Verlaine, P. *Poèmes*. Paris, 1954.

Full leather: red Oasis Niger; titled and tooled in gold; onlays of blue Oasis.

ANNE A. WEEKS / Marvin Eisenberg

June, 1972

This exhibit was noteworthy for the use of combinations of materials, textures and colors to produce unique designs. In several instances, a motif was established for the binding of a volume, and then followed with appropriate variations on an accompanying chemise and slipcase, or on a second volume of the set. Thus, Williams, *The Making of Music*, 1955 was bound in black Oasis Niger with white onlays on the spine and extending in a simple design on to the covers. A slipcase for this volume had a monogrammed gold label on black Oasis plus green cloth and striped green paper. The chemise was covered with the same



ANNE A. WEEKS

PLATE III

cloth and paper, and the paper also appeared as the fly leaves of the book. The designs featured were generally geometric and modern.

Bindings by Mrs. Weeks

Abbe, Elfriede. *The Plants of Virgil's Georgics*. Ithaca, 1965.

Full leather: maroon Oasis Niger; titled and tooled in gold; raised design in maroon, red, gray and black Oasis.

Blixen, Karen. (pseud. Dinesen, Isak) *Out of Africa*. New York, 1938. Plate III

Blixen, Karen. (pseud. Dinesen, Isak) *Winter's Tale*. New York, 1942. Companion volumes.

Half-leather: orange Oasis Niger; paper sides; titled in gold; tooled in gold and blind.

Saunders, John Monk. *Single Lady*. New York, 1931.

Half-leather: scarlet Oasis Niger; paper sides; titled and tooled in gold.

The Sister Arts. No author, place of pub. or date.

Full leather: earth color Oasis Niger; titled and tooled in gold; inlays of purple, orange and tan Oasis.

Vaughan Williams, Ralph. *The Making of Music*. Ithaca, 1955.

Full leather: black Oasis Niger; titled and tooled in gold; onlays of white pigskin; chemise and slipcase.

PROGRAM / Mary C. Schlosser

Modern Calligraphy — a lecture by Mr. P. W. Filby / Frances Manola

"Modern Calligraphy" was the subject of an illustrated talk by Mr. P. W. Filby, Director of the Maryland Historical Society, on the evening of April 7th at the A.I.G.A. headquarters. In 1965

when Mr. Filby was Assistant Director of the Peabody Institute Library in Baltimore, he was one of the organizers of the exhibition "2,000 Years of Calligraphy" held simultaneously at the Baltimore Museum of Art, the Peabody Institute Library and the Walters Art Gallery. This catalogue of the most comprehensive exhibition of calligraphy ever shown in this country, has long been out of print. Before showing his slides, Mr. Filby announced the good news that the catalogue has now been reprinted in a hard-cover edition by Rowman and Littlefield of Totowa, New Jersey. It is an invaluable aid to calligraphers since every work exhibited is reproduced. Mr. Filby noted that after this catalogue was originally printed, many wealthy Americans wanted to have work done in calligraphy.

To insure that we knew the meaning of his title "Modern Calligraphy," Mr. Filby defined it. Calligraphy is beautiful handwriting in whatever style it is done, executed by the real calligrapher as distinguished from the writer of Italic alone, the former being someone who is able to turn his hand to many different styles as the occasion demands and is also a good designer. The word "modern" includes people working today in England, the United States and Europe. Too often, he feels, calligraphy is identified only with Italic when in fact so many other styles, such as Uncial, Rotunda, Roman and Black Letter are very beautiful. He contrasted the work of the English and Americans. The English primarily do work designed especially for one occasion, most often on vellum, in colors and usually gold, whereas the Americans do not have the opportunity to do as much of this kind of work and must supplement it with work for reproduction—advertising, menus, candy boxes, greeting cards, book jackets, etc. Most of the English calligraphers, including those doing gilding, were taught by Edward Johnston or his pupils. His Foundational hand is often copied so exactly by his students that it is undistinguishable from Johnston's own hand.

During Mr. Filby's talk, we all questioned him about the slides, as he had urged us at the beginning of the showing to interrupt if we wanted to do so. Most of what we saw was the work of old friends. Some of the examples were illustrated in "2000 Years of Calligraphy," and it was good to see them again in color. Among them were Margaret Adams, Raymond DaBoll's

Disciplined Freedom chart, Dorothy Hutton, Donald Jackson, Byron Macdonald, Egdon Margo, Joan Pilsbury, Sheila Waters, Rosemary Ratcliffe, and Marie Angel's Aesop Fables. Mr. Filby called Marie Angel a wonderful artist and designer and said that she uses a brush with one hair in it to draw the hairs on her marvelous animals. The forementioned are only a fraction of the familiar calligraphers whose work was shown, and we had to agree with Mr. Filby that few new calligraphers had emerged on the scene. A few exceptions were Lothar Hoffman from Germany and Larry Homar from Puerto Rico who he feels are outstanding newcomers.

Among those who attended this lecture were several of Paul Standard's former students, and we were pleased that a letter written by him in his fluent and beautiful informal hand was shown. Those of us who have received letters from him regard them as treasures. Without showing any of his other fine work, Mr. Filby commented that a letter written by Mr. Standard sets him apart from those who write *Italic* alone.

Other well-known calligraphers were represented by some of their best work. Among them were Lloyd Reynolds from Reed College who has an original approach to calligraphy; Graily Hewitt, William Gardner, Margaret Alexander now in her sixties and still working, Ida Henstock in her seventies, Heather Child with an example of her heraldry, Jeanyee Wong's book jackets, Arnold Bank, James Hayes and Reynolds Stone.

The slides went beyond what is generally thought of as calligraphy. Besides work written on vellum or paper with a steel pen or quill, there were examples cut in stone and slate, carved in wood, and etched in glass; also a circular table top in vellum, three feet in diameter designed by John Woodcock. Mr. Filby justified the showing of this "calligraphy" by emphasizing that the design first had to be written and drawn. Among these was the inscription chiseled by John E. Benson in blue granite at the Kennedy Memorial in Arlington Cemetery. There was an alphabet stone in slate by Father Catich, the Trajan Column scholar; and one by David Kindersley. We learned that Kindersley does not first draw his lettering on the slate, but cuts it free hand. Another was an abecedarium by Will Carter (student of Kindersley) carved in wood, the original of it owned by Stuart Schimmel. The Guild

was privileged to see it at a meeting at his home recently, where we also saw quite a few examples of Kindersley's work. The glass pieces were etched in Italic calligraphy—paper weights and vases by Steuben and creative work by John Peace, who does this as his avocation. Herman Zapf, the great German calligrapher and type designer, was represented by his beautiful type face Optima.

And, of course, Mr. Filby did not forget the calligraphers who are also fine gilders—Irene Wellington (a pupil of Edward Johnston), Irene Base, Enid Eder Perkins, Margery Raisbeck (also a pupil of Johnston's) and Donald Jackson. He called Donald Jackson without a doubt the best gilder there is today, but we certainly can claim our Guild member Enid Perkins as the best in this country.

Mixed in with all this fine work were two examples of "engrossing," which is the most lucrative work that a calligrapher can do. It is much sought after as the kind of a thing a testimonial or award should be. Many different styles of lettering and writing adorn each one, and every bit of available space is filled in with trailing vines, flowers, line endings and other decoration. One of the examples shown came from Dallas, Texas, and the other was by Walter Filling, who does much of the White House work. This is not to say that this work doesn't have a certain charm of its own, being very skillful and pretty to look at, but it doesn't seem to measure up too well to Mr. Filby's definition of calligraphy.

Of special interest were a few slides of pages from the small hand-written books produced at the Turtle's Quill Scriptorium in Berkeley, California. These are well designed books which can be bought at very modest prices.

Not only did Mr. Filby appear wearing a tie perfectly attuned to the occasion—a print of letters and writing from an old manuscript—but he was the perfect guest lecturer being unusually friendly and mingling freely with all of us.

Members and guests attending included: Mr. and Mrs. Fred Ablin, Mr. Duncan Andrews, Mrs. Jean Burnham, Miss Jerilyn G. Davis, Mrs. Betsy Eldridge, Mr. Gale Herrick, Miss Elizabeth A. Hull, Miss Mary L. Janes, Mr. Joseph Major, Miss Frances Manola, Mr. Richard Minsky, Miss Carol Pomeranz, Mr. and Mrs. Leonard Schlosser, and Miss Emily B. Shields.

We were particularly happy to have Mr. Herrick with us from San Francisco, California, and have him tell us of a group on the west coast that is now meeting from time to time to provide some programs for binders in that area.

NATIONAL TRUST FOR HISTORIC PRESERVATION CONSERVATION WORKSHOP / George M. Cunha

The objective of this meeting, held in Stockbridge, Mass., May 12-13, 1972 and open to all comers, was to present to the participants practical guidance on "what to do before the conservator is hired." It is the hope of the sponsors that it will be only the first of a series. The studio of sculptor Daniel Chester French (1850-1931) at "Chesterwood," the National Trust property in Stockbridge, was an ideal place for the meeting attended by paid and volunteer staff personnel from small historical agencies and historic house museums throughout the northeastern United States. The hospitality of the sponsors and their efficiency in organizing and conducting the meeting, combined with ideal springtime weather, made the event a social success in addition to its professional importance.

The subjects covered during the two-day meeting were:

- (a) The art of the conservator.
- (b) Storage.
- (c) Care and Maintenance of Collections: Wood and furniture.
- (d) Care and Maintenance of Collections: Glass and ceramics.
- (e) Care and Maintenance of Collections: Textiles and costumes.
- (f) Care and Maintenance of Collections: Photographs.
- (g) Care and Maintenance of Collections: Paper and books.

The overall purpose of each presentation was to assist the small historical agency in developing a conservation program, examining its conservation needs and seeking solutions to common conservation problems. The four specialists who discussed

care and maintenance were asked to dwell primarily on measures to prevent damage to materials including examination of objects, handling museum materials, storage, environment control, record keeping, recognition of types of damage, and the selection of and working with professional restorers and conservators.

Bonuses for the attendees were outstanding presentations in "off" periods during the meeting by Thomas Leavett, Merrimack Valley Textile Museum, and Abbott Cummings and George Wrenn, Society for the Preservation of New England Antiquities, on the regional approach to conservation. The meeting was closed by Peter Smith, Assistant for Museum Services, National Trust, who discussed the problem of where to look for financial help.

This workshop is another encouraging example of the increasing attention given by custodians, as well as the professional organizations to which we turn for guidance, to the ever increasing threat of loss of materials by physical deterioration, and the fact that such need not be. The participants went away convinced that much can be done on their own premises by their own staffs to prevent damage, to repair some damage before professional assistance is required, and with a good idea of when conservators and restorers should be called in.

It is the intention of the National Trust to compile the various speakers' remarks into a short booklet on conservation for the historic house museum which will include references, bibliography, brand names and supply sources for materials used in conservation. Readers of the *Guild Journal*, whose principal interest is books and documents, will find in that booklet when it is published, information on these subjects in the section on "Care and Maintenance of Collections: Paper": prevention vs. restoration; the nature of paper and causes for its deterioration; the examination of paper and the recognition of types of damage; protection of paper by air conditioning, control of light and housekeeping; storage of books and documents; planning for emergencies and recovery after disaster; and the role of professionals in library and archives conservation.

IIC – AMERICAN GROUP, PAPER CONFERENCE /
George M. Cunha

The objective of the paper conference at Philosophical Hall, Philadelphia, May 30-31, 1972 prior to the annual meeting of the American Group (IIC) at Winterthur Wilmington, Del. was to bring together those whose principal interest is books and paper. Well over one hundred participants enjoyed the hospitality of the Philosophical Society in its historic meeting place as well as that of the Society of Friends at their Arch Street Meeting House, visited the Philosophical Society library across the street, inspected the modest workshop in which Willman Spawn and Harold Diehl have done so much outstanding work, and heard papers important to all.

The program scheduled included:

- (a) A backward look at "The First Seminar on the Scientific Approach to Paper Conservation." (Carolyn Horton and others summarized the October 1971 meeting at the Institute of Paper Chemistry.)
- (b) Reviews by Willman Spawn, Marie Kielmansegg Hitchins, and others of European, Japanese, and American techniques for paper repair.
- (c) A first rate review of the theory of deacidification by Dr. George Kelly, Library of Congress Preservation Laboratory, augmented by discussion of the same by Drs. John Williams (also Library of Congress), Bernard F. Walker (Barrow Laboratory), and Edgar Dicky (Institute of Paper Chemistry).
- (d) A discussion by Frazer Poole, Assistant Director of Preservation at the Library of Congress, on what is going on in his establishment.

Not the least important by any means in this short, tightly scheduled meeting was the fact that so many "paper people" got to know each other.

THE RESTORATION OF LEATHER BINDINGS by Bernard C. Middleton. American Library Association, Chicago 1972. L. T. P. No. 18, 185 pp., \$10.00*

Mr. Middleton has already written, 1963, a book on book-binding and is very well qualified, indeed, to handle this recent publication.

The illustrations are by Aldren A. Watson who also has written a book on the subject of binding.

The Foreword and the Preface of this new book should be read and remembered by the reader while continuing through the main contents. There is good common sense here which will be of great help to the binder while he ponders "what to do."

The definition of terms and the explanation of tools, etc. gives the binder a clear idea of what may be needed to complete the workshop remembering that one could easily run out of space which would be a great handicap as work increases.

The step by step information is told in detail, complete with excellent diagrams, drawings and photographs.

The chapters on sewing, resewing and "alternatives to resewing" are easily understood and either the beginner or the experienced worker will find all of the help he needs. Other steps taken in turn are fully described and data on the methods used in certain periods will help in the authentic restoration. This historical point is of particular interest in the matter of headbanding and headcapping.

The chapter on repairing caps and outer joints is a great help and for the restorer this part of the work is, all too frequently, quite necessary.

In the chapters 18 and 22 there are some statements that make me wonder "are these suggestions worth practicing?" The rubbing of dirt on new end papers and the use of leather scrapings

*Mr. Middleton's book is available in unbound form from the American Library Association at \$9.00 per copy. If you are interested, please address your request—or order—to Mr. Herbert L. Hanna, Technical Editor, L. T. P., American Library Association, 50 East Huron St., Chicago, Ill. 60611

on the new leather coverings is worth a try but the *natural* dirty look of the first is generally missing and how permanent are the leather scrapings?

Many of the suggestions in this book are points that the serious, honest, thinking binder would eventually try himself but it is fine to have this thinking done for one, it saves time.

So much for the contents. Now just a few words about the book itself. There is not, generally, easy concentration on the main interest if a person is not comfortable and this is *not* a comfortable feeling book. It is too large and awkward and, being a paperback, slips easily in the hands when open. The covers flop. It would be in the way as a reference book on the work table. The wide margins are quite unnecessary and very distracting. The illustrations could have been reduced and printed within the text and still be clear. One inch less in width would make it a handier book.