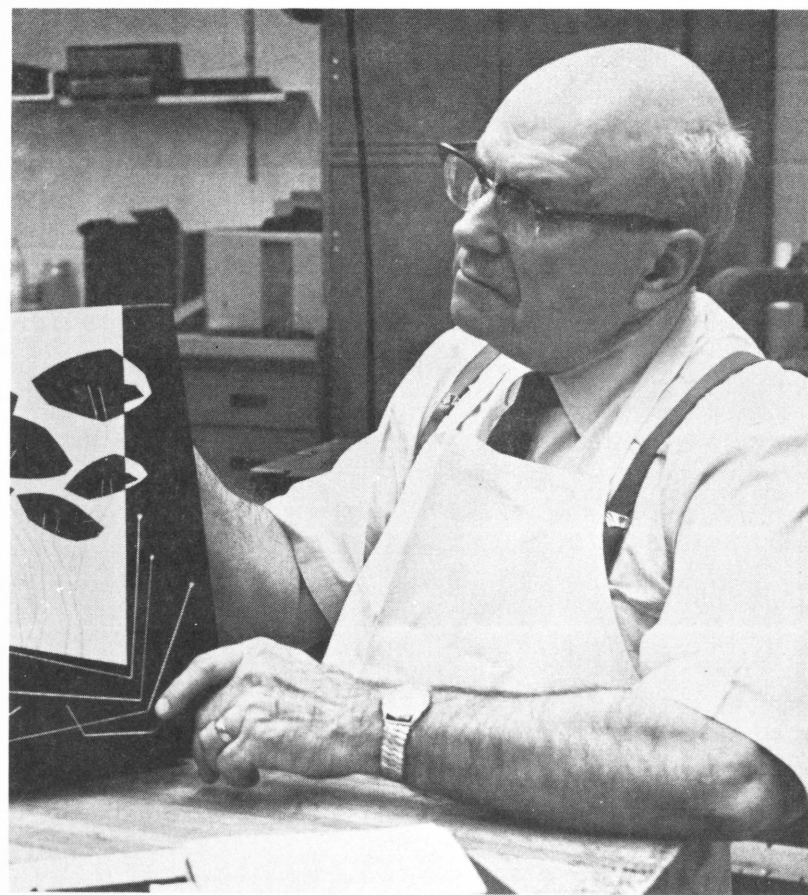


# GUILD OF BOOK WORKERS JOURNAL

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Volume XI

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# JOURNAL OF THE GUILD OF BOOK WORKERS

Volume XI Number 1

Fall 1972

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The Guild of Book Workers  
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(Editor of this issue: Mary S. Coryn)

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The Cover: Thomas Wightman Patterson  
Mar. 24, 1904 – Oct. 16, 1972

Thomas Wightman Patterson began to study arts and crafts as an adolescent during an 18-month confinement resulting from an acute attack of arthritis. A special interest in calligraphy and bookbinding soon developed, and he began night courses at Carnegie Institute of Technology (Pittsburgh, Pa.) to further his knowledge of book structure. He then began to bind books professionally and rapidly developed a successful, full-time trade which was to become his means of livelihood during the depression years.

The founder of the Hunt Botanical Library, Rachel McMassters Miller Hunt, had known Mr. Patterson for some time, and when the library opened in 1961, he was appointed full-time Master Bookbinder.

During the succeeding eleven years, Mr. Patterson treated thousands of books, aided by the assistants whom he trained. This work included the construction and design of portfolios and boxes, as well as all aspects of bookbinding and repair. Apart from the binding requirements of the library, he also accepted commissions from other institutions and private individuals. The perfectionist's eye for detail is evident in all of his work, and he was one of the few binders to execute every stage of the binding process as a one-man operation: edge gilding, cutting brass finishing tools, fashioning parts from metal and wood, and carving oriental bone clasps. He also printed complete title-pages on his homemade printing press.

Mr. Patterson was also well known as a calligrapher and illuminator. An excellent example of his technique in this field is the Donor's Book in the Irish Room of the University of Pittsburgh, a masterpiece of calligraphy and lettering inspired by the *Book of Kells*. His work is also represented in many more of the Nationality Rooms and in the Fine Arts Library at the University of Pittsburgh, as well as at Chatham College.

Mr. Patterson's bindings have been exhibited in New York, Los Angeles, and Pittsburgh; he was the recipient of several prizes and awards, including 12 from Associated Artists of Pittsburgh, and several at the Los Angeles County Fairs. A retro-

spective exhibition of his binding skills was staged at the Hunt Botanical Library (April-August 1972), in which over 50 examples of his work were displayed.

For more than 35 years, Mr. Patterson was an active member of the Guild of Book Workers, and in 1960 he was elected Vice-President-at-Large.

His demise on 16 October 1972 has saddened the hearts of all who knew him, or knew his work. Not only have we suffered the loss of one of this century's greatest craftsmen, but of a very sincere friend as well.

SARA CUNNINGHAM ENGERT / Laura S. Young

Sara Cunningham (Mrs. Cornelius Van Hemert Engert) the Guild's last surviving Honorary Life Member, and unquestionably our oldest member in terms of years of membership, died on July 14, 1972, at the age of eighty-seven, while vacationing in Brussels, Belgium.

She was born in San Francisco; graduated in the class of 1903 from Rosemary Hall in Greenwich, Conn.; and shortly thereafter was studying hand bookbinding in New York City, for she joined the Guild in 1907—a year after the Guild was founded.

In 1919 she returned to her native state; but during her years in New York City she was an active and interested amateur hand bookbinder, and served on the Guild's Executive Committee for several years.

Unfortunately the Guild's early Yearbooks do not list the names of the teachers of its amateur members. She must surely, however, have studied with Emily Preston, Helen Haskell Noyes or Edith Diehl.

In 1922 she married Mr. Engert, an American career diplomat, and for the next quarter century, or more, she lived in twelve different countries and on five continents.

According to the minutes of its Annual Meeting in 1936, the Guild bestowed on her an Honorary Life Membership in recognition "of her many years of service to the Guild, and her

outstanding service to her country." . . . "During the Great War (World War I) she did notable Red Cross work in France for two years. As the wife of the American Resident Minister in Ethiopia she was recommended by the Senate for a Medal of Honor for signal bravery at the Legation during the taking of Addis Ababa."

For a number of years she has been on our mailing list only as a name; she responded to no Guild communication; and it was through the Post Office that we learned of her death.

After her husband's retirement from the Diplomatic Corps they made their home in Washington; and it was with the interested help of GBW member, Mrs. Annette J. Lauer of Chevy Chase, Md., that we made contact with her family.

In reply to Mrs. Lauer's inquiry her son, Roderick Engert, wrote as follows: "Although my Mother had done no book-binding for many years she loved books and fine bindings. We do have at least a dozen fine and elaborate books she bound. Also, I do remember at least four or five occasions when my Mother, who was very good with her hands and enjoyed making things of paper or cardboard, would say that she learned a particular technique while studying bookbinding."

Sara Cunningham's interest in the field of hand bookbinding was apparently, and unfortunately, short-lived; but she obviously lived an exciting, challenging and worthwhile life as a great American lady.

#### EDITORIAL / Laura S. Young To Our Non-resident Members

The annual report of Captain George M. Cunha (Vol. X, no. 3 of the Guild's *Journal*) our Vice-president-at-Large and your liaison officer with the Executive Committee carried a summary of your replies to his recent letter to you. It is at his request that I am addressing this editorial to you. It is my hope that it will answer some of your questions and at the same time explain the Guild's position regarding your suggestions.

First, I would like to sincerely thank all of you for your

continued support of the Guild, with particular thanks to those of you who cared enough to respond to Captain Cunha's letter. Without your support it would be impossible for the Guild to exist as a national organization.

As your president I am probably far more aware of the Guild's limitations and/or shortcomings than are most of you; and by the same token, I possibly understand the reasons for these better than most of you do.

For the benefit of those of you who have joined the AIGA and the Guild in recent years I would like to explain our affiliation with the AIGA. This will be repetitious to our members of long standing, but hopefully both informative and useful to our newer members.

The Guild was founded in 1906 as an informal organization of dedicated hand book craftsmen; it was never to the best of my knowledge incorporated. In 1948 a group who were members of both the AIGA and the GBW petitioned the AIGA for affiliation, along with the request that we be permitted to retain our identity as the Guild of Book Workers. The petition was acted upon favorably and the request granted by the Board of Directors of the AIGA in May, 1948. Since that date the Guild has functioned and flourished under the umbrella of the AIGA.

Our arrangement with the AIGA regarding membership is that everyone joining the Guild first joins the AIGA and requests affiliation with the Guild. You then become a member of both organizations.

Our working agreement is that half of the dues paid by Guild members go toward supporting the AIGA headquarters and staff salaries. For this sum, which presently is in the neighborhood of \$4,000 per annum we get permanent headquarters, a place to hold our meetings, a mailing address, a manned telephone during routine business hours, all billing, bookkeeping and accounting services, and the use of a locked case for our "one-man" shows.

The other 50% of our dues is credited on the AIGA books to the Guild in the form of a paper budget. This money is used exclusively to carry on the Guild's programs and activities. Most of it goes toward printing and mailing costs.

The Guild as such has no paid staff. The planning and exe-

cution of all Guild activities are the responsibility of the members of the Executive Committee, all of whom serve on a volunteer basis. (See the Job Analyses in Vol. X, no. 3 of the *Journal*)

It is regrettable that more of you can't attend meetings; but as a New York based organization it is reasonable to expect most of its programs to be held in Metropolitan New York. This is one of the reasons that resident dues are \$50.00 and non-resident ones \$30.00.

We in New York will gladly cooperate in any way that we can in planning meetings in other parts of the country; but the initiative must be generated by interested members in the area, and the work required to bring them to fruition done on a volunteer basis. In any such endeavor the Guild will pay for the necessary printing and mailing costs, as long as the notice states that it is a function sponsored or endorsed by the Guild. In the interest of unity and continuity in carrying out the Guild's objectives, it is desirable that all such proposed meetings be cleared with the Executive Committee.

If you feel that the appointment of regional vice-presidents would be advantageous in areas where the Guild has a concentration of members, would you please send suggested names for these posts on to us.

The AIGA dues and those of the IIC-AG (now the AIC) are really not comparable if you consider the difference in the set-up of the two organizations—and you must in order to make a fair comparison. The biggest and most significant difference is that the AIC does not have its own headquarters; while the AIGA has heavy expenses in maintaining headquarters and a paid staff.

Any Guild member wishing to have his name removed from the AIGA mailing list may do so by making the request to the office; this would not affect the Guild mailings to you; nor will it—under the terms of our agreement—result in a reduction of your dues.

It is not, I believe, a function of a non-profit, educational organization to serve as a clearing-house for free lodging for its members who wish to minimize travelling expenses. If, however, the member who made this suggestion will assume the responsibility of preparing such a list, the Guild will circulate it over the name of the compiler.



The *Journal*, I am afraid, must be looked upon realistically primarily as a permanent record of the Guild's activities and not as a source of timely news. There are many reasons for this, most of which have been explained in detail in the past.

We have tried to keep you informed of timely matters by "flyers" with *Journal* mailings or additional mailings. How far in advance of our scheduled meetings would you like to know about them in order to make your plans to attend?

The *Journal* has rarely, if ever, been two years behind, as some one implies. One look at our last financial statement should make it clear that the hiring of a paid editor—even at a "modest stipend"—is not feasible. We do reprint many articles; and will certainly consider reprinting any that you send on to us. No one on the Executive Committee at present has easy access to all published literature in the field, so it would be a great help to us if you would bring any that you encounter to our attention.

We do supply offprints or separates to major contributors, if they request them. With the difficulty that we presently experience in getting the *Journal* out, adding the burden of a "frequently issued newsletter" to the Executive Committee and our budget does not seem in the realm of possibility. Any volunteers?

Please send on to us your suggestions of possible authors for articles on conservation, restoration and binding techniques.

It would be highly desirable for the Guild to sponsor clinics in restoration and binding techniques in various parts of the country. What ideas do you have as to how they can be managed, manned and financed? The response to our proposed national workshop conference in 1971 was very poor. Has the picture changed?

Standardization of training procedures, shop management and pricing policies can only become a reality after standards of craftsmanship are set up. As desirable as this information would be, these things probably fall more in the realm of a trade union than they do as functions of a non-profit, educational organization.

Cooperative buying on the part of Guild members would require a great deal of time on the part of whoever was willing to assume the responsibility for carrying it out.

It can certainly be tried if any of you will take on the job. It

is far sounder in my opinion, however, to list your needs with GBW members Mrs. Haas of Talas or Mr. Kline of Basic Crafts far enough in advance so that they can place bulk or large orders. They are equipped to handle both the distribution of materials and the finances involved.

They are both rendering a real service to small consumers, of which the Guild is largely made up. Diluting their business would probably prove in the long run to be "penny wise and pound foolish" for all of us.

As good as many of your suggestions are, when looked at realistically it would require a paid staff of at least two people to inaugurate and run them effectively.

I trust that you will glean from this report that restrictions and limitations on our activities are due largely to a shortage of manpower and money; and in no way due to a lack of interest on the part of the Executive Committee in making the Guild as interesting and worthwhile as possible to all of you.

MEMBERSHIP / Jerilyn G. Davis

May 25, 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*.

We welcome the following new members who have joined the Guild, since February 20, 1973: Mrs. Donald F. Anderle, Miss Abbey Bancroft, Dr. Guilford H. Bartlett, Jr., Mr. Laurence D. Granick, Mr. John M. Hurlburt, Mr. Johannes Hyltoft, Mr. Charles R. Long, Miss Rosa Maria Saraiva, & Mrs. Edgar Sweren. We also welcome Mrs. Rosemary Tomory, who has rejoined the Guild.

Resignations: Mr. Robert W. Klahn & Miss Nell Skalaban

Total Membership: 216

## AN INFORMAL MEETING

The first meeting of the 1972-73 season was an informal gathering at AIGA Headquarters on Thursday evening, November 9th, at 7:30.

Mrs. Laura S. Young, President, opened the meeting with a welcome for all and informal introductions around the room. It was especially interesting to have on hand Mr. and Mrs. Robin Rycraft of Portland, Oregon. They belong to a cooperative of about thirty artists in Portland who share studio facilities. The cooperative recently lost its lease, and while new quarters are being sought, the Rycrafts decided to come to New York to broaden their information on binding and related book arts. Mr. Rycraft is a self-taught binder who has been working in the field for about three years. He came to it through the need to bind some of his calligraphic work and has become more and more involved, having investigated hand papermaking, marbling, and other aspects of the craft. Inspired by these activities, Mrs. Rycraft has worked extensively in marbling and hopes to produce hand-marbled papers to order after they are settled in a new studio. Prices are expected to run about \$3.00 for a 20 x 26 sheet on Strathmore or Fabriano text, and paste papers will also be available.

Mr. Rycraft had been studying with Mrs. Young while in New York, but planned to return to Portland in late November. He also brought up two problems that recur constantly whenever binders compare notes—the continuing dwindling of handmade paper sources and the need for a general price guide among hand bookbinders.

Mrs. Hanka Ablin, a student of Mrs. Young's, brought as guests her husband, Mr. Fred Ablin, and Mrs. Ablin Sr. who was here from Chicago. Mrs. Ablin is concentrating on box-making at the present. She voiced the despair of many a binder in telling how her friends ask to look at her work, examine the text and title carefully and completely ignore the covers.

Exhibition Chairman, Mr. Duncan Andrews, reported that

his recent activities had been dominated by a new job, but that he is working on bibliographies and research for books on John Benjamin and Stephen Gooden, as well as on a history of the Guild (an appeal for information appears on p. 41 of Vol. X, no. 1, Fall 1971).

A special welcome was extended to Miss Gwendolyn Blackman as a new member. She is working in restoration at the New York Botanical Garden Library and studying with Mrs. Young.

Mrs. Mary Coryn, Vice-president and Treasurer, continues to teach binding at Riverside Church and notices a trend over the past few years toward more young students.

Membership Chairman, Miss Jeri Davis, continues to work as Mrs. Young's assistant and has been responsible for arranging to have recent *Journals* printed at the Glenn Printing Company in Gastonia, North Carolina, at a great saving to the Guild.

Mrs. Betsy Eldridge, who is chairman of the AIGA one-man exhibitions, noted that there were exhibitors lined up until sometime next fall, when a new mailing to solicit exhibits would probably be necessary. (Mrs. Kathleen Wick, of Boston had books on view at the time of our meeting.) Mrs. Eldridge also reported that she is working one day a week on restoration for Mrs. Carolyn Horton, largely on books damaged during flooding at the Corning Glass Library and Museum during the time of hurricane Agnes, or on books damaged in a fire at Temple University. Several thousand books from both catastrophes were freeze-dried to prevent mold and experiments are being carried on by the Library of Congress to see what is the best procedure to follow when these books come out of the freezer.

Mrs. Eldridge also teaches two students at her home in New Jersey and may give a series of group lessons at the Cosmopolitan Club in New York. A discussion ensued of the problems and possibilities of short-term group classes; Mrs. Eldridge proposed to deal with the challenge of time and space limits by confining the course to very simple techniques with everyone working on duplicate materials.

Mrs. Jane Greenfield reported that she has eighteen students in New Haven and a very full and busy shop.

Mrs. Hope Weil brought as her guest Mr. Robert Shepherd,

one of her students, who has been working in binding for about a year. Mrs. Weil continues to have several private students and is setting up an exhibition and demonstration of binding at the Hammond Museum in South Salem, New York.

Mrs. Young attempted to adjourn the meeting for refreshments without telling anything about her activities. However, after questioning, it seems that in addition to the endless correspondence, planning, and other work involved in running the Guild, she continues to operate a full-time shop, has between fifteen and twenty regular students, and is doing a variety of bindings, restorations, and protective boxes.

## FINE MODERN BINDINGS

On the evening of Tuesday, November 28th at 5:30, the Guild was invited to make a visit as a group to the exhibition *Fine Modern Bindings* held in the rare-book quarters of Lucien Goldschmidt, Inc., 1117 Madison Avenue, New York City. The exhibition of sixty items, from the collections of Julian I. Edison, Herbert Schimmel, Suzanne Schrag and Hope G. Weil, was beautifully displayed in well-lighted cases, and Mr. Goldschmidt was on hand to answer questions about the binders or the lovely bindings themselves.

An illustrated catalog, listing and describing all the works on display, was subsidized by Guild member, Mrs. Weil, and was sent to all members through her generosity and the cooperation of Mr. Goldschmidt.

This was a most enjoyable event for those who were able to attend.

## PUBLICITY COMMITTEE / Grady E. Jensen

During the summer GBW member Ivan J. Ruzicka and his wife, Jirina Mares Ruzicka, offered two short courses on book-binding and restoration. One was held July 3-5 and the other July 10-12, both at the Ruzicka's bindery at Avon, Massachusetts.

Subjects covered included Technology of Bookbinding, Problems of Repair and Conservation, Book Trivia, Restoration of Books, Ethics and Practice, and Care and Treatment Which Can Be Safely Done By The Librarian. Mr. Ruzicka is an honors graduate from the State School for Bookbinding in Prague, Czechoslovakia. He also studied under Josef Vyskocil, founder and director of the State Laboratory for Restoration of Books in Prague, and under Willi Chamm, head of the Restoration Laboratory of the Saxon Library in Dresden. He participated at the International Working Seminar of European Master Binders in Copenhagen, where he graduated from the course in Danish bookbinding methods. Mrs. Ruzicka studied papermaking under Josef Vyskocil. She is a full-time professional paper restorer and maker of hand decorated papers.

In August GBW member Thomas W. Patterson had a short appearance on a half hour show devoted to the crafts, on New York educational TV station, WNET (Channel 13). Mr. Patterson appeared for 7-8 minutes, during which he showed several of the 16th Century books from the Hunt Botanical Library, and demonstrated sewing, paring leather, edge gilding and paper mending. The program was originally produced for Station WQED-TV, in Pittsburgh. Mr. Patterson mentioned the Guild of Book Workers on the program.

The July 3, 1972 edition of the *Wall Street Journal* and the July 5, 1972 edition of *The New York Times* both carried articles on the massive damage to the Corning Glass Company's museum in Corning, New York, resulting from last spring's flood. The Corning museum had one of the most comprehensive historical collections of glass and literature on glass in the Western world. Some 7,000 of the museum's books were soaked in the flood. Both newspaper articles discussed GBW member Carolyn Horton's work with the museum in freezing and subsequent drying and restoration of the collection.

Lucien Goldschmidt, New York rare book dealer, presented an exhibition of inlaid and decorated bookbindings of the 20th Century, from November 15-December 9, 1972. Sixty bindings collected by GBW members Suzanne Schrag and Hope G. Weil, and by Julian I. Edison and Herbert Schimmel, comprised the exhibition. Twenty-nine binders were represented, including

GBW members Deborah Evetts, Suzanne Schrag, Harold Tribolet, Hope G. Weil and the late Gerhard Gerlach. Mr. Goldschmidt kindly provided sufficient copies of the catalog for distribution to Guild members, and a special showing for the Guild was held on November 28, 1972.

The Klingspor Museum, Offenbach am Main, Germany, presented an exhibition of bookbindings and decorated papers by Fritz and Trudy Eberhardt. The exhibition ran from August 31 to October 31, 1972, and was opened with a talk by Mr. Eberhardt on "The Situation of the Bookbinder in the U.S.A. Today."

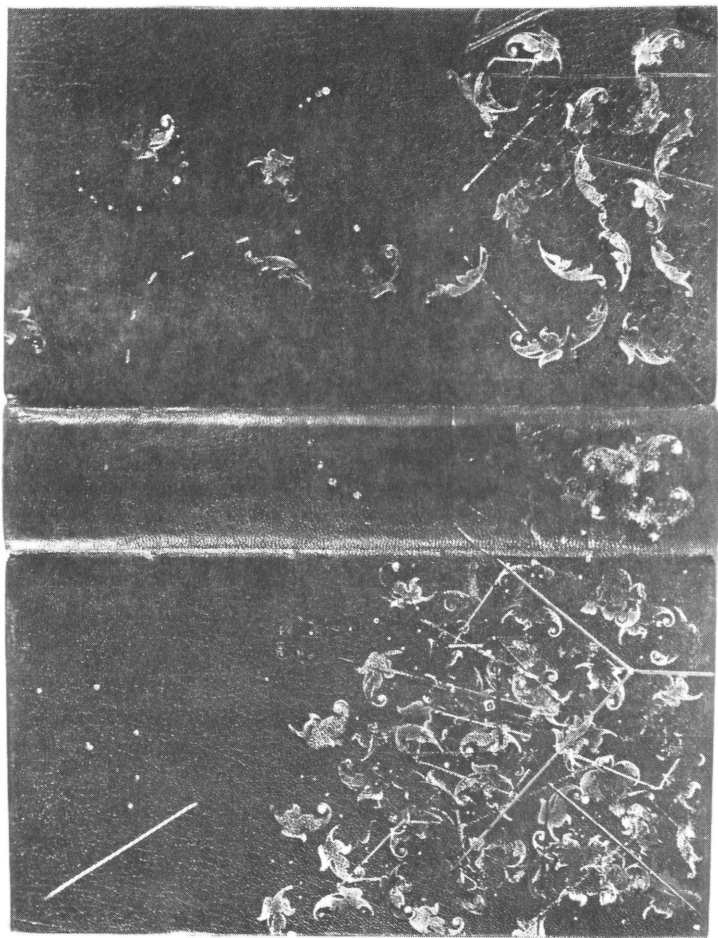
George Cunha was the United States member of an informal international committee assembled by Francoise Flieder (Centre de Recherches sur la Conservation des Documents Graphiques) at the request of Sra. Maria Teresa Gomes Ferreira, Director of the Gulbenkian Museum, to examine and comment on restorations in progress on their books, documents, and prints which were water damaged during the November 1966 floods of the Tagus River. The consensus of the group's oral report to the Director was that the restorations are proceeding quite satisfactorily; the work done so far is of high caliber; the procedures and techniques employed are in accordance with good conservation practice; the training of the staff personnel doing the work has been good and their attitude and performance is commendable.

## AIGA SMALL GALLERY EXHIBITIONS

RICHARD MINSKY / Marvin Eisenberg

July, 1972

Mr. Minsky's work in this exhibit appeared to focus on the expression of original artistic and design concepts in bindings and boxes. In keeping with this focus, Mr. Minsky included several books of blank paper bound as diaries or for addresses. One of these was a small address book, about  $1\frac{1}{2}'' \times 2\frac{1}{2}'' \times \frac{3}{4}''$  thick, consisting of handmade paper pages bound with sheep skiver.



RICHARD MINSKY

PLATE I



This volume had raised bands and handsewn headbands, leather hinges, and hand-marbled endpapers (made by Mr. Minsky). A matching folding box was covered with the same leather and also featured raised bands on the spine. Other bindings used original multi-colored tooled decoration, overlays and collages.

#### Bindings by Mr. Minsky

Abbe, Elfriede. *The Plants of Virgil's Georgics*. New York, 1931.

Full leather: white calf; titled and tooled in gold; onlays of Oasis and Persian goat. (Bound in 1969)

Cook, Captain et al. *A Voyage to the Pacific, etc.* London, 1785.

Full leather: natural calf; titled in gold on red leather label. (Bound in 1968)

*Douay and Rheims Bible*. New York, 1865. (Restoration 1972)

Minsky, Susan. *The Star*. 156 water colors.

Full leather: vellum; tooled in gold, aluminum, and colored foils; star cut through front cover and all leaves.

Protective case.

Minsky, Susan & Richard. *The Traveler*.

20 poems by Susan; 20 pictures by Susan & Richard on various media. Paper by J.B. Green. Full leather: red Oasis Niger; inlays of reverse Oasis and paper collage. Protective case. (Bound in 1970)

Minsky, Susan & Richard. *The Traveler*.

20 poems by Susan; 20 pictures by Susan & Richard.

Full leather: white calf; tooled in gold and aluminum; inlays of red, white, and blue paper collage. Protective case. (Bound in 1970)

Newell, Roy. *Memory of the Future*. 26 brush and ink drawings.

Full leather: black Oasis Niger; tooled in gold, aluminum and colored foils; inlays of black Chieftan goat; onlays of dark brown sheep. Protective case. (Bound in 1971)

Address book. Blankbook.

Paper by J.B. Green. Full leather: sheep skiver. Protective case. (Bound in 1971)

Diary. Blankbook.

Paper by J.B. Green. Full leather: purple calf; tooled in gold and silver. (Bound in 1971)

Diary, Blankbook.

Paper by J.B. Green. Full leather: black Oasis Niger; tooled in gold, aluminum, colored foil and blind. (Bound in 1972)

Plate I

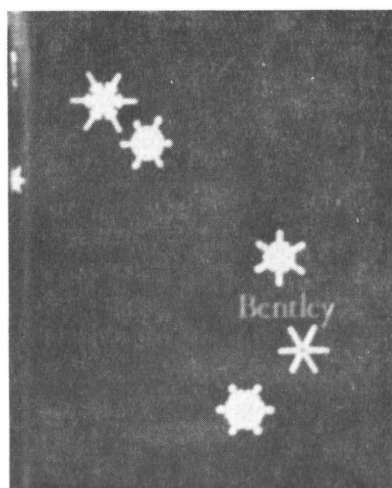
MARIANA K. ROACH / Betsy Palmer Eldridge

September 1972

Miss Roach's exhibit consisted of both bindings and decorative papers. She sent more than a dozen handsome contemporary marbled papers, but unfortunately limited space permitted us to display only four of these and one paste paper she had made at the Storms' seminar of paste papers. The papers were all very colorful and made an effective backdrop for her books.

There were about a dozen bindings; several in full leather, one leather slip case, and two very nice half leather-half cloth case bindings. My personal favorite was a charming set of Twenty Japanese Fairy Tales. Each Fairy Tale was individually wrapped in a bright colored silk chemise lined with a thin wood veneer and closed with two bamboo pins that slipped into silk loops. The whole group of twenty then was set in a box covered with natural linen which again closed with a handsome oriental ivory lock. There was also an ingeniously designed display box for a 13th Century illuminated manuscript. Inside a leather "candy" box, the manuscript was inserted into one side of a "shadow" box which was hinged to swing out to allow the manuscript to be seen from both sides without handling. There was also a gay set of five travel diaries done in various leathers in simple soft cover pamphlet bindings.

All in all, it was an exhibition showing a great deal of variety and imagination.



MARIANA K. ROACH      PLATE II

## Books by Miss Roach

Bentley, *Snow Crystals*. Plate II

Full leather: black Oasis Niger; titled in gold; onlays of white leather.

*Butterflies Bees and Bugs*. (Articles from the National Geographic Magazine) Case binding: half leather, green Oasis Niger and printed cotton fabric; titled in gold.

Goudy, F. W. *Ands and Ampersands*. New York, 1936.

Full leather: red (native) Oasis Niger; blind tooled with Mr. Goudy's designs.

*Machu Picchu*. (Articles from the National Geographic Magazine) Case binding: half leather, black Morocco and striped cotton fabric; titled in gold.

Tolstoi, L. N. *War and Peace*.

Full leather: brown pigskin; titled in gold (?); multi-colored onlays of leather.

## Trip Notebooks

*Alaska*.

Pamphlet binding: full leather, green Persian skiver; titled and tooled in gold and aluminum.

*Hawaii*.

Pamphlet binding: full leather, orange Mexican kid; titled and tooled in multi-colored foils.

*Mediterranean*.

Pamphlet binding: full leather, red-brown lining leather; titled and tooled in gold.

*Orient*.

Pamphlet binding: full leather, yellow cowhide; titled and tooled in gold and aluminum; onlays of red and green leather.

*South Pacific*.

Pamphlet binding: full leather, brown cowhide; titled and tooled in blind.

## Protective Cases

Millay, Edna St. Vincent. *Fatal Interview*. New York, 1931.

Full leather: dark green Oasis Niger; titled in gold.

*Thirteenth Century Mss.*

Full leather: brown Oasis Niger; titled in gold.

*Japanese Fairy Tales.*

Twenty full silk three-panel folders; fastened with small bamboo pins. Box to hold above: natural Belgium linen; fastened with ivory pin.

## Decorated Papers

1 paste paper

14 marbled papers

RAYMOND DA BOLL / Betsy Palmer Eldridge

October, 1972

This was the first exhibition in the AIGA case entirely devoted to calligraphy. Mr. Da Boll has been one of the country's best known calligraphers for some time and the examples of his work that he sent for the exhibition were representative of the variety and excellence of his work over the years. The show was comprised both of reproductions and original pieces. There were Christmas cards and books, invitations and advertisements, and many miscellaneous pieces—all demonstrating his superb expertise with different hands and his excellent sense of graphic design.

Without a doubt, the star of the show was the *Recollections of the Lyceum and Chautauqua Circuits*, a book written by Mr. Da Boll and his wife and completely calligraphed by him. It is a real *tour de force* that took more than five years to complete and definitely must be seen to be appreciated fully. Of the original pieces, perhaps the most interesting example was a rather large alphabet page that will be used by the Hunt Manufacturing Company in its new catalogue for Osmiroid pens.

For both those who were already familiar with Mr. Da Boll's



(IN BLACK DESPAIR)

*H'expense of Spirit in a waste of shame  
Is lust in action, and til action, lust  
Is perjured, murderous, bloody, full of blame,  
Savage, extreme, rude, cruel, not to trust,  
Enjoyed no sooner but despised straight,  
Past reason hunted, and no sooner had,  
Past reason hated as a swallowed bait  
On purpose lay'd to make the taker mad:  
Mad in pursuit and in possession so,  
Had, having, and in quest to have, extreme,  
A bliss in proof, and prov'd, a very woe,  
Before, a joy propos'd, behind, a dream.  
All this the world well knows yet none knows well  
To shun the heaven that leads men to this hell.*

SONNET  
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*William Shakespeare*

work and those who were seeing it for the first time, it was a real treat to see such a large collection of it together at one time.

## FLOOD REPORTS

**\*\*FLOOD REPORTS STILL COMING IN:** Here are the latest received by *LJ/SLJ HOTLINE*: A report from the *South Central Research Library Council* (New York) has this to say about three of the hardest hit institutions: *Corning Glass Works Museum*: rare books and incunabula have been fished out and are now in *cold storage*. Corning people are trying *microwave drying* with mixed results: the process, which can dry a book under 20 minutes, can remove so much moisture that the paper gets brittle. Corning's dunked prints, slides, and paintings have been taken in by nearby *Corning Community College*, where they have been given an entire floor. Some 9000 slides have been dejacketed, dried on clothes lines, and sent back to Kodak for new jackets. Despite vigorous salvage work, some damage was irreversible: most of the library's *oversize books* were ruined, as were most *serial sets* (both on lower shelves); and much furniture is gone: metal stacks buckled, file cabinets collapsed, and wooden drawers swelled till their backs popped off.

**MORE FLOOD REPORTS FROM N.Y.:** The *Chemung County Historical Society*, with four feet of mud in the basement (there was 12 feet of water on the first floor) fears loss of unique early newspapers—which have not been microfilmed. The *Southern Tier Library System* has lost personnel records, civil service records, and other vital papers, but the system's vehicles and much of its equipment was saved by the *solo midnight rescue work of part-timer Tom Wallace*, who also saved many books and art prints. And from both New York and Pennsylvania came this fitting report: one of the very few weapons librarians had to hand was a book—*George Cunha's Conservation of Library Materials*, one chapter of which, "When Disaster Strikes," went out in photocopy form to hundreds of libraries and information from other chapters was widely distributed *via teletype*, phone, and mail. The publisher, *Scarecrow*, is understandably bragging, and in this year of 1972 it's notable that they haven't raised a beef about copyright infringement. Be foresighted—order a copy of

*Conservation of Library Materials*, Vol. 1 & 2, by George and Mary\* Cunha, from Scarecrow and be ready for flood, fire, and all the other enemies of library materials.

\*Dorothy (not Mary) is Mrs. Cunha's name.

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## STORM BINDERY SEMINARS / Nancy Storm

September 25-29 & Oct. 8-13 1972

Our two 1972 Seminars went off quite well. There were twenty-four signed up for each session, but there were several drop-outs, especially in the overflow group which met two weeks after the first Seminar. The daily work was similar to that of the two earlier years, except that we turned the last afternoon into a paste paper making session. I gave the classes my formula for the colored paste, showed them how to lay on the color and work the designs, and then let them practice. They all seemed to enjoy the process, and, indeed, left at the end of the afternoon proudly bearing their first attempts at making paste paper.

The Guild members who attended the Seminars in September and October were: Allan G. Campbell, Eugene N. Crain, Mrs. Florence B. Fuller, Mrs. Polly Lada-Mocarski, Miss Kendara D. Lovette, Mrs. Inez Pennybacker, Mrs. Maggy M. Rosner, Mrs. Jean W. Tucker, and Mrs. Anne A. Weeks.

Reviewing 1972: we taught fourteen out-of-state binders how to restore in week-long sessions in our studio (two to four students at a time), gave the two Seminars, gave five guest lectures, a colloquium (November 16) for the School of Library Science, University of Arizona, for the second time. It was a wonderful chance to introduce book restoration to about 150 student librarians and faculty. In the afternoon, Colton lectured to Dr. Margaret Maxwell's class on "Fakes, Forgeries, and Facsimiles",



and *tried* to keep up on our regular restoring commitments. We shall semi-retire later this year and are looking forward to slowing down a little.

## TEXAS BOOK ARTS GUILD WORKSHOP / Mariana Roach

On November 9-10, 1972 the Texas Book Arts Guild, Dallas, sponsored a work-shop conducted by George Cunha. The subject was the problems of paper in connection with the care and maintenance of collections, and was held in the Heroy Science Hall at Southern Methodist University. Enrollment was limited to forty and we could not accommodate all the applicants (but somehow we ended up with forty-two anyway). Our small Guild includes several local members of the GUILD OF BOOK WORKERS, and seven worked on and attended the meetings.

The success of our program was in large measure due to the enthusiasm and organization of our Guild Master, Mr. James Stephens, Librarian of the S.M.U. Science-Engineering Library and also a student in my bookbinding classes.

The participants came from all over Texas, and included seventeen librarians, sixteen bookbinders, conservators, archivists and other "book"-people. The cost was kept to a minimum (it surely helps to have a working relationship with a large university!) and the four morning and afternoon sessions were varied by a reception for Mr. Cunha at the Bridwell Library on the campus, and a buffet-and-talk session at the beautiful home of Mr. and Mrs. Donald Lewis on Thursday evening.

Mr. Stephens provided a helpful outline for the basic topics covered, and though necessarily simplified, it was a good working tool for the development of our theme. Mr. Cunha made the participants aware of some of the problems, and suggested procedures for handling them. He had examples of a variety of damage and also of the products available for their salvation, as developed in his experience at the Athenaeum and other areas. This short time could serve as an introduction only, but the need for conservators is becoming so pressing that even such a brief "course"

may be encouraging, and lead candidates to further study when possible.

The "Second Seminar" proposed for October 1973 by the Boston Athenaeum will be an opportunity to develop this field in greater depth—but we were very proud of the presentation by Mr. Cunha, and the active participation of many of the concerned group.

## HAND BOOKBINDERS OF CALIFORNIA

Organizational Meeting  
(Press Release of 10/3/73)

SAN FRANCISCO—Following an informal meeting at the Washington Street home of Mr. Gale Herrick on March 17, 1972, The Hand Bookbinders of California came into being, with Mr. Herrick as President, Miss Sheilah Casey as Secretary-Treasurer and Mrs. Peter Fahey as Membership Committee Chairman; other members of the Board of Directors being Mrs. Stella Patri, Mr. T. Kahle, Mr. N. Carlson, Mrs. Leah Wollenburg and Miss Barbara Hiller.

The association has been formed with the object of the exchange of information on leather, paper, and adhesives—where to find them and how to handle them—and to promote hand bookbinding and related book arts, such as calligraphy and designing, and to bring these matters to public attention.

It was resolved to have one special meeting per year, and to aim at having three or four other meetings, depending on the availability of speakers.

At the first meeting, held on June 8 at the Unitarian Center, San Francisco, founding member Duncan Olmsted spoke on "Fine Binding as a Collection" which talk was accompanied by slides of various bindings in the speaker's own possession. Over forty enthusiastic people participated.

At the second meeting, held on July 26, Paul N. Banks, Conservator of the Newberry Library, Chicago, gave a talk on "The Treatment of an 1855 British Paper Specimen Book," a talk prepared by Mr. Banks for a recent meeting of the Interna-

tional Institute for Conservation of Historic and Artistic Works. This talk was also accompanied by slides. Again, over forty people attended, and the membership figure now stands at 48.

The next meeting is slated for October.

#### Meeting of October 25, 1972

SAN FRANCISCO—The Hand Bookbinders of California met at the Unitarian Center on October 25, 1972 at 8 p.m. President Gale Herrick conducted the meeting, with Mrs. Stella Patri as first speaker, who spoke on the annual meeting of the American group of the International Institute for the Conservation of Historic and Artistic Works (known as IIC).

Member Robert Riss spoke briefly on his recent visit to Ascona, the Swiss school of bookbinding, and Maurice Nicole showed slides of his Russian odyssey.

Secretary-Treasurer Miss Sheilah Casey reported on her summer in Britain, touching on a fine exhibition of neo classic bindings at London's Victoria & Albert Museum—Edwards of Halifax bindings, Etruscan style bindings, 15th and 16th c. strap-work bindings, and some striking fore-edge designs—and a visit to Elizabeth Greenhill's Kensington studio. (Sheilah did not say so, but Miss Greenhill was so impressed with some photographs of her—Sheilah's—work that she made her an associate member of Designer Bookbinders.) Sheilah also visited Dublin, where she examined the Book of Kells as closely as possible in its glass case, being particularly impressed with the very muted purples and blues and blue-greens of the illuminations—and the magnificent Roger Powell bindings on the Book of Kells and the Book of Durham, vellum being such a difficult material.

The last speaker was Ted Kahle who, with his wife Ann, had spent a busy and frustrating few days in May in London trying to obtain bookbinding materials and equipment. On discovering that in several places, as an American he was being quoted prices 30 to 50% higher than those obtaining locally, he grew a trifle disgruntled and left the matter with the London Board of Trade. It is hoped that difficulties at present experienced by binders here in trying to obtain bookbinding materials may be eased in the

future by group effort; this is, of course, one of the aims of the association.

President Herrick wound up the meeting urging members to take advantage of Barbara Hiller's offer to organize member visits to different bookbinding studios, and touched briefly on the proposed sponsorship of an exhibit of book bindings. He supplied all those members interested—there were 44 present—with printed (and very welcome) information on hand-marbled papers available in Vermont by mail.

The next meeting is scheduled for December 6, with Adrian Wilson speaking on "The Conception and Delivery of a Book."

## FLORENCE WALTER ENDOWMENT

Due to the generosity of a family of a recently deceased fine hand bookbinder of San Francisco a class in hand bookbinding has been established at Mills College, Oakland, California.

In March 1972 Mrs. Florence Walter\* died in San Francisco. Mrs. Walter had studied in San Francisco with Herbert and Peter Fahey and, later with Belle McMurtry Young. She then studied in Paris with Charles Collet. Beside a "one-man" show in San Francisco, her work was shown at the Brussels World Fair and The Grolier Club in New York among many other showings. In 1964 Craft Horizons featured an article on her binding designs. She was a member of The Guild of Book Workers.

Mrs. Paul Bissinger, Mrs. Nell Sinton and Mrs. Henry Sinton, her three daughters contributed her studio equipment and supplies and have fully endowed the course with a fund.

Mill's course will be offered for the first time in February 1973. The instructor appointed to teach the course is Miss Sheilah Casey who is an Associate Member of Design Bookbinders of England and Secretary-Treasurer of the Hand Bookbinders of California. Miss Casey is also a member of the Guild of Book Workers and exhibited some of her bindings and calligraphy at the Gerlach Memorial Exhibit in 1971. Appropriately Miss Casey has studied with Peter Fahey and is her assistant. Mrs. Fahey was

Mrs. Walter's first teacher.

\*Mrs. Walter was a member of the Guild of Book Workers from December 9, 1939-1950.

## BOOK REVIEW / Ralph L. Scott\*

*\*\*Conservation of Library Materials: A Manual and Bibliography on the Care, Repair and Restoration of Library Materials*, 2nd ed., vol. 1, by George Martin Cunha and Dorothy Grant Cunha. (Metuchen, N.J., Scarecrow Press, 1971. xvi, 406 p., illus. \$11.)

Archivists in the latter half of the twentieth century may very well preside over the destruction of the last five millenia of man's recorded past. The twin enemies of contracting budgets and increased air pollution confront the contemporary record keeper. Having survived several centuries of natural disasters, much of our past may now fall to the indifference of twentieth-century technological man. In 1967, George Martin Cunha wrote a revealing monograph [reviewed in the *American Archivist*, 31:2 (April 1968)—Ed.] outlining this destruction and made a plea for the preservation of existing and future archival materials. His study made a substantial impact in the field of conservation and restoration, but few outside this area have read, much less heeded, his warnings. Even today the Morgan Library fastens its incunabula together with rubber bands. Many manuscript collections are housed in wooden "historical" firetraps. Microfilm records stored in damp basements and papyrus leaves kept in vaults where the temperature rises to over 90° are additional examples of contemporary archival practice.

Mr. and Mrs. Cunha, in this second edition of the *Conservation of Library Materials*, state that the techniques available for the preservation of books and manuscripts have undergone dramatic advancement since 1967. The Florentine floods of 1966 have provided an ideal opportunity for the development and testing of many new techniques. The authors point to regional restoration centers, formal courses in conservation, and advances in

the use of durable paper as additional evidence of a new "renaissance" in restoration. While the Cunhas are correct in assessing a change in the technology of restoration, there has not been a corresponding increase in the day-to-day application of that knowledge. Most of us are still using nineteenth-century technology to solve contemporary problems.

Written both for the novice and the experienced professional, the volume is a bible of conservation practice. After introducing the reader to the physical nature of archival material, the authors proceed to describe the various "enemies" of these materials. They divide these enemies into various classes, citing "People, The Air We Breathe, Light, Heat, Moisture, Vermin, Fungi, and Acids" as examples of destroyers of archival material. Some of the foes are described in a somewhat pedantic, but nonetheless accurate manner. After describing the causes of deterioration, the authors recommend specific methods for decay prevention and in the next section describe methods used in restoring damaged documents and books. The Cunhas approach contemporary conservation problems from three fronts: analysis, prevention, and restoration.

New to this second edition is an excellent section called "When Disaster Strikes." Written after the Florentine floods of 1966, this chapter describes the techniques used in the restoration of large numbers of damaged books and manuscripts. As is characteristic of the entire volume, Mr. and Mrs. Cunha do not speak in vague generalities, but instead offer practical advice. This new section should be on the desk of every archivist and librarian.

The authors provide also several excellent appendixes: for example, a useful directory of research centers and professional associations engaged in conservation work. In addition, they supply a number of frequently used formulas (paste, leather dressings, sizes, solvents, etc.) for things extremely helpful to the archivist. This reviewer uses the appendix "Some Suppliers of Materials" as a ready reference source to manufacturers in this field; the section describes many useful gadgets and materials. One could easily use the entire volume as a combination encyclopedia and textbook.

The volume suffers, unfortunately, from the rather poor and mundane typography that is characteristic of the Scarecrow Press.

A companion volume, which will consist of a classed bibliography on the conservation of library materials, is promised for the summer of 1972. It appears that the second volume will be an expansion of the bibliographies found at the end of each chapter in the present volume.

Continued work, however, needs to be done in both the records retention and records conservation fields. There are still many unanswered questions. Are we saving the most important of our records? Can we produce a low-cost method of saving the vast quantities of material we have on pulp paper? These are becoming almost "classic" problems for the archivist. We have faced them now for decades. Individuals like the Cunhas will continue to search for the answers, but unless their present recommendations are put into practice, future archivists may very well have nothing of the past left to conserve. We have made some progress toward improved conservation techniques. Let us hope that they will receive wider application in the years to come.

*East Carolina University*

RALPH L. SCOTT

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