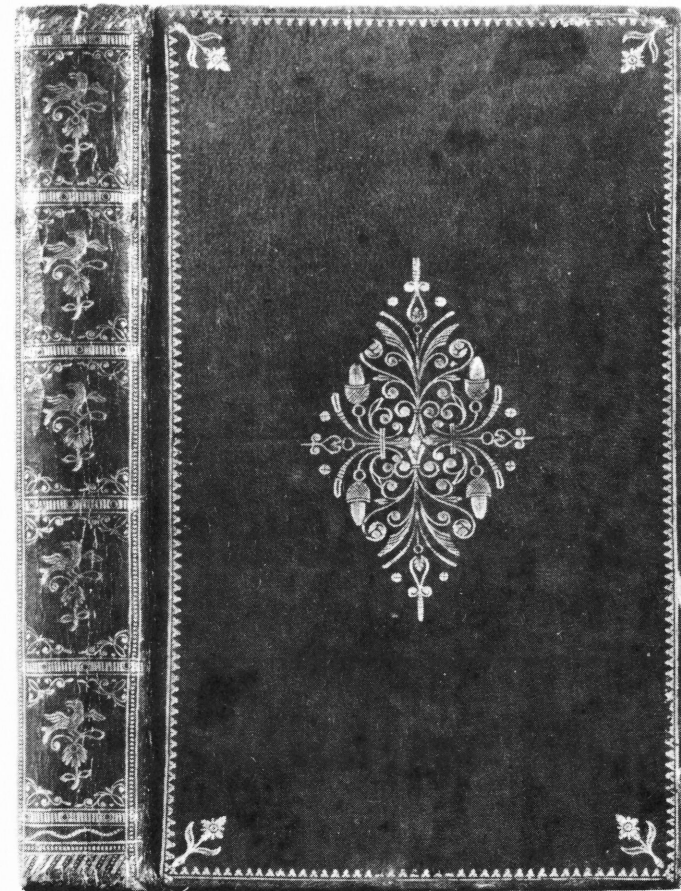


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(Editor of this issue: Laura S. Young for Duncan Andrews)

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The Cover: Binding by Caleb Buglass, Philadelphia. *The Book of Common Prayer*, Protestant Episcopal Church, Philadelphia: Hall and Sellers, 1786. Red Morocco, gilt board edges, comb-marbled endpapers, gilt edges, small octavo, 6½ and 4-1/8 inches. From the collection of Michael Papantonio (see p. 15).

THE RELATIVE HAZARDS OF VAPORS FROM SOLVENTS
USED BY CONSERVATORS¹ / Richard Daniel Smith²

Many toxic substances are used by conservators in preserving the records of mankind. Most conservators, however, have little information at their fingertips to guide them in the safe use of these solvents. This lack of information is known to have caused conservators to reject the use of relatively benign solvents while accepting and using without precaution other, far more hazardous, solvents. The purposes of this article are (1) to introduce conservators to information on which to evaluate the relative toxicity of solvent vapors and (2) to briefly discuss methods whereby conservators can safely expose themselves to hazardous quantities of solvent vapors.

Three routes are known whereby hazardous quantities of a solvent may enter the body of a conservator. These routes are: (a) inhalation (breathing) of the vapor of the solvent mixed with air, (b) adsorption through the skin by direct contact with the solvent, and (c) ingestion (eating or drinking) of the solvent. The inhalation route presents the main danger to the health of conservators and will be discussed subsequently. Relatively few solvents are adsorbed through the skin and the use of such solvents should be minimized. When their use is essential, the treatment method chosen should minimize the amount of contact between skin and solvent. The possibility of ingesting solvents can be essentially precluded by common sense and hygienic precautions, e.g., washing ones hands before eating.

The purpose of the following table of threshold limit values (TLV) in parts per million of contaminated air is to provide conservators with guidance on the selection and safe

use of solvents. The technique followed is to compare widely used solvents with well known substances, e.g., World War I poison gases, deacidification agents, and chlorofluorinated hydrocarbon solvents (Freons), on the basis of their respective TLV numbers. In a sense, Table I may be viewed as an extension of the information presently in print for conservators in On Picture Varnishes and Their Solvents (1).

Before examining Table I, conservators should recognize the authority behind threshold limit values and understand the potential usefulness of TLV values. TLV values are the official standards of the United States, published and revised annually by the American Conference of Governmental Industrial Hygienists (ACGIH). The concepts underlying TLV values are expressed in the preface of Threshold Limit Values of Airbourne Contaminates Adopted by ACGIH for 1971 as follows.

"Threshold limit values refer to airbourne concentrations of substances and represent conditions under which it is believed nearly all workers may be repeatedly exposed day after day without adverse affect... Threshold limit values refer to time weighted concentrations for a 7 or 8 hour work day and a forty hour work week. They should be used as guides in the control of health hazards and should not be used as fine lines between safe and dangerous concentrations... Threshold limit values are based upon the best available information from industrial experience, from experimental human and animal studies, and, when possible, from a combination of the three..." (2)

The designation "(skin)" following certain of the solvents listed in Table I indicates that these solvents may be adsorbed through the skin from solvent vapor or, more particularly, from direct contact with the liquid

solvent. The objective of this "(skin)" notation is to remind conservators that some reduction in exposure, i.e., TLV value, may be required to insure that they will not surpass the threshold limit.

Both the scientific and the common names are given for solvents, etc., listed in Table I. These solvents are arranged according to increasing TLV number, i.e., from very toxic to relatively benign substances. This ranking may be interpreted based upon the safety practices followed at the Victoria and Albert Museum as reported by Brommele in his "Toxic Chemicals." (3) Brommele indicated that materials with a TLV of 400 can be regarded as reasonably safe, those with a TLV of 200 lie on the safety borderline, that materials with a TLV of 100 should be regarded very cautiously, and that TLV values below 100 indicate rapidly increasing hazards. In other words, the first twenty-seven substances listed in Table I, chlorine dioxide through p-dichlorobenzene, should be considered dangerous. Dioxane through xylene should be handled very cautiously. Methanol through methyl chloroform are less hazardous but still should be handled carefully, and ether through carbon dioxide (the last fourteen substances) may be considered reasonably safe to use.

Documentation of the Threshold Limit Values for Substances in Workroom Air, 3d ed., Threshold Limits Committee, Cincinnati, Ohio: American Conference of Governmental Industrial Hygienists, 1971, is a basic tool of professional hygienists. Toxicity and Metabolism of Industrial Solvents, by Ethyl Browning, Amsterdam, N. Y., Elsevier Publishing Co., 1965, has been recognized as the standard work on industrial solvents. Additional information may be

TABLE I
THRESHOLD LIMIT VALUES FOR SOME AIRBORNE CONTAMINATES
IN PARTS PER MILLION OF CONTAMINATED AIR a,b

Contaminate	TLV
Chlorine dioxide	0.1
Phosgene (Carbonyl chloride) WW I poison gas	0.1
Chlorine WW I poison gas	1
Nitrobenzene (skin)	1
Formaldehyde (Methanal)	2 ^c
Ethanolamine (2- Aminoethanol)	3
Pyridine	5
Hydrogen chloride (Hydrochloric acid)	5 ^c
Nitrogen dioxide	5
Sulfur dioxide	5
Tetrachloroethane (skin)	5
(1,1,2,2- tetrachloroethane)	
Carbon tetrachloride (Tetrachloromethane) (skin)	10
Cyanogen (Prussite; Ethanedinitrile) WW I poison gas	10
Carbon disulfide (skin)	20
Morpholine (skin)	20
Ammonia	25
Benzene (Benzol) (skin)	25 ^c
Chloroform (Trichloromethane)	25 ^c
Methyl cellosolve (2- Methoxyethanol) (skin)	25
Carbon monoxide	50
Cyclohexanone	50
o- Dichlorobenzene (1,2- Dichlorobenzene)	50 ^c
Ethylene oxide (1,2- Epoxyethane)	50
Ethylene dichloride (1,2- Dichloroethane)	50
Cumene (Isopropylbenzene) (skin)	50
Chlorobenzene (Monochlorobenzene)	75
p- Dichlorobenzene (1,4- Dichlorobenzene)	75
Dioxane (skin)	100
(1,4- Diethylene dioxide)	
Naphtha (Coal tar origin)	100
Perchloroethylene (Tetrachloroethylene)	100
Toluene (Toluol)	100
Trichloroethylene	100

Contaminate	TLV
Turpentine	100
Xylene (Xylo1)	100
Methanol (Methyl alcohol)	200
Methyl ethyl ketone (2- Butanone; MEK)	200
Stoddard solvent	200
Methyl chloroform (1,1,1- Trichloroethane)	350
Ether (Ethyl ether; Diethy ether)	400
Isopropyl alcohol (Isopropanol; Rubbing alcohol)	400
Heptane (n- Heptane)	500
Hexane (n- Hexane)	500
Methylene chloride (Dichloromethane)	500
Wei T'o Solution	635d
Wei T'o Spray	885d
Acetone	1000
Dichlorodifluoromethane (Freon 12)	1000
Dichlorotetrafluoroethane (Freon 114)	1000
Ethanol (Ethyl alcohol)	1000
Monofluorotrichloro - methane (Freon 11)	1000
Trichlorotrifluoroethane (Freon 113)	1000
Carbon dioxide	5000

^aSources: American Conference of Governmental Industrial Hygenists. Threshold Limit Values of Airbourne Contaminates Adopted by ACGIH for 1971.
Cincinnati: ACGIH, 1971.

^bConsultation with a qualified industrial hygenist is recommended when interpreting and applying threshold limit values.

^cThis threshold limit value is a maximum allowable concentration and it should not be exceeded even for short time periods.

^dThreshold limit value computed for these proprietary deacidification products according to the "General Exact Solution for Mixtures of N Components with Additive Effects and Different Vapor Pressures" given on pages 43-45 of the ACGIH publication cited above.

found in Dangerous Properties of Industrial Materials, by N. I. Sax, New York, N. Y.: Reinhold Publishing Company, 1968. The Handbook of Laboratory Safety, 2d ed., edited by Norman V. Steere, Cleveland, Ohio: Chemical Rubber Co., 1971 is probably the most useful of these four reference works for conservators because it contains a section on good laboratory practice as well as much generally useful information.

One of the practical problems which conservators face is how to work intensively, but on an occasional basis, with safety in the vicinity of hazardous concentrations of organic vapors. For example, conservation laboratories occasionally treat paper records or works of art whose size exceeds the dimensions of the laboratory's exhaust hood. Conservators, in private practice, normally can not afford to purchase expensive equipment for occasional use. One solution to these problems is to construct an improvised exhaust hood using a window, a fan, and a large cardboard box or boxes. Alternatively, because the mixtures of solvent vapors and air which conservators ordinarily breathe are not immediately dangerous but rather detrimental after prolonged or repeated exposure, a conservator may choose to wear an inexpensive (\$10.00), lightweight, and comfortable respirator (gas mask) especially designed to remove organic vapors from air. Excellent respirators, such as those manufactured by the Mine Safety Appliances Company (MSA), Pittsburgh, Pa., may be purchased from spraying equipment suppliers. Local suppliers of MSA respirators may be located through the classified section of your telephone book. Look under the heading "Spraying Equipment" for the local representatives of national companies like Binks Manufacturing Company and The De Vilbiss Company.

REFERENCES

- (1) Feller, R. L., Stolow, N., and Jones, E. H. On Picture Varnishes and Their Solvents, rev. ed. Cleveland, Ohio: The Press of Case-Western Reserve University, 1971. Appendix F, p. 231.
- (2) American Conference of Governmental Industrial Hygienists. Threshold Limit Values of Airbourne Contaminates Adopted by ACGIH for 1971. Cincinnati: ACGIH, 1971. (Copies may be purchased from the Secretary-Treasurer of the Society, P. O. Box 1937, Cincinnati, Ohio, 45201, at \$0.75).
- (3) Brommele, N. S. "Toxic Chemicals," IIC News, (Winter 1969), 5:20-2.

¹ A preliminary draft was distributed at the 1972 Annual Meeting of the IIC-AG in Wilmington, Del.

² Dr. Smith is an assistant professor at the University of Washington, School of Librarianship, Seattle, WA 98195, and president, Wei T'o Associates, Inc., Seattle, WA 98105.

A CALL FOR VOLUNTEERS

I am listing below four projects which we would like some of you to volunteer to undertake and carry to completion.

1. Compile a list of places where bookbinding, calligraphy, etc. are taught in this country. To be meaningful such a list should include both organized and private classes. It should indicate the training of the teachers; the extent of their instruction; their specialty, if any; their teaching schedules; and possibly fees, or other pertinent information. A detailed and accurate list would be a great help to the many of us who are frequently asked to recommend a school or a teacher to a prospective student.

A similar list of places abroad would also be useful.

2. Compile a list of museums, libraries, etc. both at home and abroad that have collections of particular interest to the hand book craftsman. Desirable information might include the specialized holdings of the institution; what in-house activities are going on in our fields of endeavor; its accessibility—should appointments to visit be made in advance or letters of introduction advisable; and current information regarding visiting hours, fees, etc. This would be especially valuable if it included the smaller and lesser known places in many countries.

3. We would like some member or members who have easy access to the variety of publications that carry, from time to time, articles that have relevance in our fields to assume the responsibility of keeping us posted on the appearance of such articles. We probably could not reprint all such material in the *Journal*; but we could and would let the membership know of its existence. This could conceivably be a cooperative project on the part of our members who are employed in libraries.

4. We need volunteers to write biographical sketches of past or former Guild members. We started some years ago what we hoped would develop into a continuing series of such articles. This did not materialize and we would like to revive it. A few of the people we would like articles on are: Emily Preston, Helen Haskell Noyes, Fanny Dudley, Christine Hamilton, Elizabeth

Mosenthal and Frances Rhineland. There are many others.

If any of these seem too big an undertaking for one person, perhaps a few of you could get together and pool your efforts.

The members of the executive committee will give you what help they can, but the responsibility will be yours. The Guild will defray the costs of printing and postage, if questionnaires or notices are desirable in pursuit of your goal. Your time and any clerical or secretarial help would expectably be on a volunteer basis. These are the unwritten rules under which the executive committee functions.

To make the Guild more useful to all of us LET'S HAVE A SHOW OF HANDS.

LIBRARY / Mary E. Greenfield

Mrs. Kathryn Gerlach has given the Library six German pamphlets on binding and three catalogs of exhibitions:

Modern Bookbinding, New Design in an Old Craft, An International Exhibition, Columbia University, Low Memorial Library, April 15 to May 6, 1935.

Decorative Arts. Official Catalog, Department of Fine Arts, Division of Decorative Arts, Golden Gate International Exposition, San Francisco, 1939.

The Fine Bindings of Marguerite Duprez Lahey. An Exhibition at The Pierpont Morgan Library, New York, November 7, 1951–January 5, 1952.

Captain George Cunha has given:

Cunha, George M. & Tucker, Norman P. (eds.) *Library and Archives Conservation*. Boston. The Library of the Boston Athenaeum, 1972.

There is an article in *Craft Horizons*, Vol. XXXIII, No. 1, February, 1973: "A Treasury of Bookbindings" by John Bernard

Myers. This is available from the Library. (See: GBW Journal, Vol. XI, no. 1, Fall 1972, p. 12)

Books *not* in the Library:

Waterer, John W. *Leather Craftsmanship*. New York, Washington. Frederick A. Praeger, 1968. 121 pp., illus.

Waterer, John W. *A Guide to the Conservation and Restoration of Objects Made Wholly or in Part of Leather*. New York. Drake Publishers' Inc., 1972.

Wardle, D. B. *Document Repair*. London. Society of Archivists, 1971. 84 pp.

Jennet, Sean. *The Making of Books*. New York, Washington. Frederick A. Praeger, 1967. 512 pp., illus.

An interesting and informative book on all aspects of book production.

MEMBERSHIP COMMITTEE / Jerilyn G. Davis

November 28, 1973.

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

New Members:

Miss Julie A. H. Beinecke
RFD #1, Rice Lane
Bennington, Vt. 05201

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North Haven, Conn. 04673

Mrs. Nelly M. Bley
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Mrs. Anita Kearns
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Mrs. Lygia Costa da Rocha
Limy
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Rio de Janeiro, Brazil

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C)
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Youngstown, Ohio 44503

Mr. William G. Roberts III (B-A)
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Houston, Texas 77005

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Av. Copacabana 208, Apt. 104
Rio de Janeiro, Brazil

Mr. Charles Schwartz
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Washington, D.C. 20015

Mrs. Mariella Sundstrom
R.D. 1, Box 271
Stockton, N.J. 08559

Mr. David P. Wallesz
319 Wyatt Rd.
Harrisburg, Pa. 19104

Former members who have rejoined:

Miss Rosalind Meyer (B, DesA,
RC-P; T)
2513 N. Stowell Ave., Apt. 16
Milwaukee, Wis. 53211

Mr. Charles A. Perry (B-sP; BkD)
Ryegate RFD
Groton, Vt. 05046

Memberships transferred to new names:

Mr. Ian MacPhail
Sterling Morton Library
The Morton Arboretum
Lisle, Ill. 60532
(transferred from Mary K.
Moulton)

Mrs. John Reed (Judith A.)
transferred from Mr. John F.
Reed

Address Changes:

Mrs. Yolanda Agricola
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Woodberry Forest, Va. 22989

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Richmond, Va. 23221

Mrs. Walter Neisser
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Chicago, Ill. 60611

Mrs. Ellen Fink
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Mrs. Denyse Pierre-Pierre
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Cambridge, Mass. 02139

Mrs. Margot H. Gerson
420 W. 24th St.
New York, N.Y. 10011

Miss Rosa Maria Saraiva
Av. Visconde de Albuquerque,
594
Rio de Janeiro G.B.72, Brazil

Address Correction:

Dr. Richard D. Smith
Wei T'o Associates, Inc.
5830 56th Ave., N.E.
Seattle, Wash. 98105

Mr. E. A. Thompson
16M W. Mission St.
Santa Barbara, Calif. 93101

Resignations: Mr. Ira Grushow, Miss Jessie G. Schilling, Mrs.
Muriel P. Shopwin, Dr. Leo F.J. Wilking

Death: We sincerely regret the death of Mr. Logan O. Cowgill on
May 20, 1973.

Total Membership: 231

Early American Bookbindings from the Collection of Michael Papantonio

On Saturday morning, February 10th, 1973, the Guild was fortunate to be able to hold a meeting at the Pierpont Morgan Library among the display cases holding the exhibition of Mr. Michael Papantonio's early American bookbindings. Mr. Papantonio had agreed to join us there for an informal "gallery talk" among the books, and answer any questions we might have. In addition to the books on exhibit, we were treated to several "bonus" examples that Mr. Papantonio had kindly brought along for our inspection.

The exhibit, consisting of 61 bindings executed between 1669 and 1864, was a joint effort of the Cornell University Library, The American Antiquarian Society, the Princeton University Library, the University of Virginia Library, and the Pierpont Morgan Library and appeared at one or another of those various institutions from October of 1972 through May of 1973. It was in New York from January 11-February 17.

There is little need to describe the exhibition here, as a handsome, fully-illustrated catalog is available.* Suffice it to say that the exhibition and catalog go a long way toward illuminating an area of binding history that has received little general attention or clarification until now. It is also encouraging to know from Mr. Papantonio's forward that information among the few scholars in this field is being generously shared, and that we can look forward to a revised and enlarged edition of Miss Hannah D. French's section on "Early American Bookbinding by Hand" in *Bookbinding in America* (1941), as well as a volume on eighteenth century Philadelphia binders in preparation by Willman and Carol Spawn.

Mr. Papantonio's remarks to members and guests at the meeting brought to life the many facts and dates in the catalog, and gave us all an appreciation for the enthusiasm and knowledge which brought this collection together.

Among those present at the Library were: Mrs. Hanka Ablin,

Rev. Alban Baer, Mrs. Jean Burnham, Mrs. Lotte Burg, Miss Janet Burns, Mrs. Mary Coryn, Miss Jerilyn Davis, Miss Deborah Evetts, Mrs. Elaine Haas, Miss Ursula Hofer, Mr. John Hurlburt, Mr. Austin Hyde, Mrs. Julie Hyde, Mr. Herman Kapp, Mr. Richard Minsky, Miss Heinke Pensky, Mrs. Judy Reed, Mrs. Maggy Rosner, Mrs. Mary Schlosser, Mrs. Ruth Straus, Miss Elizabeth Thatcher, Mrs. Laura Young, and Mr. Stephen Young.

**Early American Bookbindings from the Collection of Michael Papantonio* is available from the Pierpont Morgan Library, 29 East 36th Street, New York 10016, for \$5.50 plus 50 cents postage and handling (sales tax as required).

PUBLICITY / Grady E. Jensen

The Cosmopolitan Club of New York City sponsored a workshop on "Introduction to the Basics of Bookbinding" in February and March 1973. Held on six consecutive Wednesday mornings, the workshop was taught by GBW member Betsy Eldridge.

Fritz and Trudi Eberhardt gave a joint lecture on "Bookbinding as a Fine Art" at the Philadelphia Art Alliance on January 11, 1973.

The Council on Library Resources, Washington, D.C., announced in its news release No. 329 (September 25, 1972) that it was sponsoring preparation of a manual on book restoration. Your Publicity Chairman wrote three times, without a response, for information on the manual's publication date, cost, etc. Finally, in March 1973, the following reply was received from the CLR Director of Publications, Brent Breedin:

"I'm afraid that I have no current information on the publication plans for the sponsored manual on book restoration. A British publisher was being consulted by the authors, who own copyright to the materials. We shall make an appropriate note in the new CLR newsletter (*CLR Recent Developments*) as soon as the matter is clarified."

The November 1972 issue of *Columbia Library Columns*, published by the Friends of the Columbia Libraries, included an

article by Warren J. Haas entitled "A Tragedy About to Happen." Mr. Haas is Columbia's Vice President for Information Services and University Librarian. The article addressed itself to the extensive deterioration of many books in the Columbia University collections due to acidity, poor life of woodpulp based paper, high temperatures, improper humidity, and air pollution in the New York City area. Although various palliative steps are being taken, many of these efforts are too little and too late.

The following letter and announcement were received under date of March 7, 1973 from Mr. James R. Reed, Head Librarian, Missouri Botanical Garden, St. Louis, Mo.

Editor
Guild of Book Workers Journal
1059 Third Avenue
New York, N.Y. 10021

Dear Sir:

Enclosed please find an announcement we are submitting for possible publication in the *Guild of Book Workers Journal*. It may interest you that the Project Director for this grant, James Reed, and the binder who will be performing the restoration of these materials, Kendara Lovette, are both G.B.W. members.

If further information is needed, please do not hesitate to contact me at any time.

Yours sincerely,

James R. Reed

The library of Missouri Botanical Garden has been awarded a grant of \$14,140 by the Museum Conservation Program of the National Endowment for the Arts (NEA). In announcing this award, Nancy Hanks, Chairman of the NEA, stated that the greatest single problem facing America's museums "is the preservation of the American heritage." Funds received from this grant will assist in the repair and restoration of the library's collection of over 1,000 folio volumes, noted both for their scientific

importance and for the artistic significance of their illustrations of plant subjects.

AIGA SMALL GALLERY EXHIBITIONS

KATHLEEN WICK / Betsy Palmer Eldridge

November, 1972

Mrs. Wick started her binding career ten years ago in Paris by studying forwarding with Jacqueline Bonvoisin and finishing with the late Jules Fache. She presently takes commissions and binds both in her home in Boston and in a magnificent bindery overlooking the ocean in her summer home in Manchester.

Mrs. Wick's books fell into two categories; small books that she has collected, published by various art museums, and large blank books to be used as guest books or scrap books. Both types allowed for great freedom and imagination in design which consisted primarily in the charming, whimsical use of onlays. Typical of her work was the *Daumier Catalogue*, a booklet put out by the Museum of Fine Arts, Boston. It was done in a light beige calfskin with a striking black Daumier silhouette onlay. Of the small books, there was a particularly interesting set of four copies of the *Sad Tale of Bazouge*, each bound differently. The set was a part of a special binding exhibit that Mrs. Wick put together and it showed the variety of treatment applicable to one small book.

This was an especially colorful exhibition showing a delightfully gay set of books, nicely executed.

Bindings by Mrs. Wick

Metropolitan Museum of Art. *William*. New York.

Two copies:

- Full leather: red calfskin; black hippopotamus onlay.
- Full leather: maroon calfskin; yellow ochre hippopotamus onlay.



KATHLEEN WICK PLATE I

Museum of Fine Arts. *Daumier Catalog*. Boston. Plate I

Full leather: beige calfskin; black “Daumier” silhouette onlay.

Museum of Fine Arts. *The Sad Tale of Bazouge*. Boston, 1961.

Four copies:

- Full leather: beige calfskin; blind, straight line tooling of drunk “Bazouge” on front.
- Full leather: black calfskin; bird design onlay in beige leather.
- Half-leather: black calfskin spine; yellow calfskin strip on board foreedges; paper sides of a gray, yellow and black design.
- Quarter-leather: beige calfskin spine; Cockerell paper sides.

Victoria & Albert Museum. *Zodiac*. London

Two copies:

- Full leather: orange red Oasis Niger; gold tooling.
- Full leather: green Oasis Niger; two fish onlays.

Two guest books:

- Full leather: orange Morocco; green and brown leather leaf onlays.
- Full leather: calfskin with cover split diagonally, one half green, the other orange; IMAGE HILL inlaid with orange on green, green on orange.

Two blank scrapbooks:

- Full leather: green Morocco; a purple pig and a gray elephant onlaid in leather.
- Full leather: red Morocco; a white tiger and a gray elephant onlaid in leather.

December, 1972–January, 1973

Miss Pensky's exhibit included an unusually wide range of binding types, materials, and designs all handled in most interesting fashion. In general the designs tended toward modern and abstract; bindings included traditional styles. For example, a 6 volume edition of Hebbel, "Gesammelte Werke" was bound in quarter pigskin combined with a different hand colored paper on each volume. All of the volumes were gilded on the top, or head, by Miss Pensky; and the headbands were worked by hand in silk. A "Chronik" (blank book) was bound in pigskin with a spring back. The covers had an original blind-tooled geometric design. Leather headbands were used; printed Japanese board papers and flyleaves, and a wrapper of cloth and the same paper. "Der Psalter" featured vellum on boards with a carved-out geometric design and black pattern showing through, accented by small gold circles. The exhibit also included two tan Morocco bindings with blind-tooled modern designs; three paper case bindings with individual printers ink colored covers in abstract designs, and two original oil print paper designs.

Bindings by Miss Pensky

Chronik. A blank book.

Full leather, spring-back binding; white pigskin; design blind stamped. Japanese cloth wrapper.

Der Psalter. Stuttgart, 1966.

Full leather: calf vellum; decoration of cut outs and colored paper beneath the vellum; titled and tooled in gold. Paper and vellum protective box.

Grimm's Fairy Tales. Berlin, 1962.

Plate II

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

Quarter leather folding box with hand colored paper sides.

Hamsun. *Vagabundentage*. Germany, 1950.

Full leather: yellow Oasis Niger; titled in green inlaid leather, tooled in blind.



HEINKE PENSKE PLATE II

- Harsanyi, Isolt. *Ungarische Rhapsodie*. Germany, 1961.
Full leather: natural Niger; blind stamped design on front and back; titled in blind on spine. Quarter leather folding box lined in brown silk.
- Hebbel, Friedrich. *Gesammelte Werke*. Leipzig, 19th Century.
Six books in quarter leather; white pigskin; individually made paper sides; titled in blind on spine; gilt tops.
- Lionni, Leo. *Swimmy*. Koln, 1964.
Case binding: leather on top and bottom edges; hand decorated paste papers; titled in gold on leather label.
- Saint-Exupery, Antoine de. *Der Kleine Prinz*. Dusseldorf, 1963.
Full leather: goat vellum; titled and tooled in gold. Slip case.
- Stendhal. *Armanc*. Frankfort, 1966.
Full leather: blue Oasis Niger; titled in gold; tooled in gold and blind. Quarter leather folding box with paste paper sides, lined with white silk.
- Three paper bindings; papers self made with printer's ink; titled in gold on leather labels.

DEBORAH EVETTS / Betsy Palmer Eldridge

February, 1973

This was a very handsome exhibit by Deborah Evetts and her students. Miss Evetts, who is presently the bookbinder at the Pierpont Morgan Library, trained at Brighton College of Art and the Central School of Art under William F. Matthews in England. She worked freelance and taught at three art schools before moving to New York in 1967 to teach at the St. Crispin Studio. Besides working at the Morgan, she currently gives evening and weekend classes in both binding and decorative paper making in her private studio.

The exhibit included five books bound by Miss Evetts and seven bound by seven of her students. Miss Evetts' books were all handsome examples of contemporary bindings, beautifully

executed in full Morocco with various combinations of inlays and onlays using both gold and blind tooling. Similarly, her students' work was mostly full Morocco with onlays and tooling although there was one quarter bound with Cockerell paper sides and one half bound with Swedish paper sides. Susanna Keyser's *How to Make Money Selling Stock Options* in green Morocco with a clever dollar sign design was perhaps my favorite, but all the students' work seemed to be of excellent caliber. It was interesting to note the variety of the students' occupations from housewife to medical librarian.

Once again, it was an exhibition that attracted a great deal of attention and received many compliments from visitors to the Gallery.

Bindings by Miss Evetts

Fassam. *An Herbarium for the Fair*. London, 1949. Plate III

Full leather: russet brown Oasis Niger, titled in gold, tooled in gold & blind; onlays and inlays. (Bound in 1972)

Melville. *Benito Cereno*. London, 1926.

Full leather: dark blue Oasis Niger, tooled in blind; onlay. (Bound in 1968)

Friendship and Love. London, 1909.

Full leather: purple Oasis Niger, tooled in gold; onlays of fawn, blue and dark green leather. (Bound in 1970)

Wilde. *Sebastian Melmoth*. London, 1904.

Full leather: natural Oasis Niger, tooled in gold and blind; onlays of black, purple and green leather. (Bound in 1970)

Rosetti. *Goblin Market*. Moore. *The Night Before Christmas*.

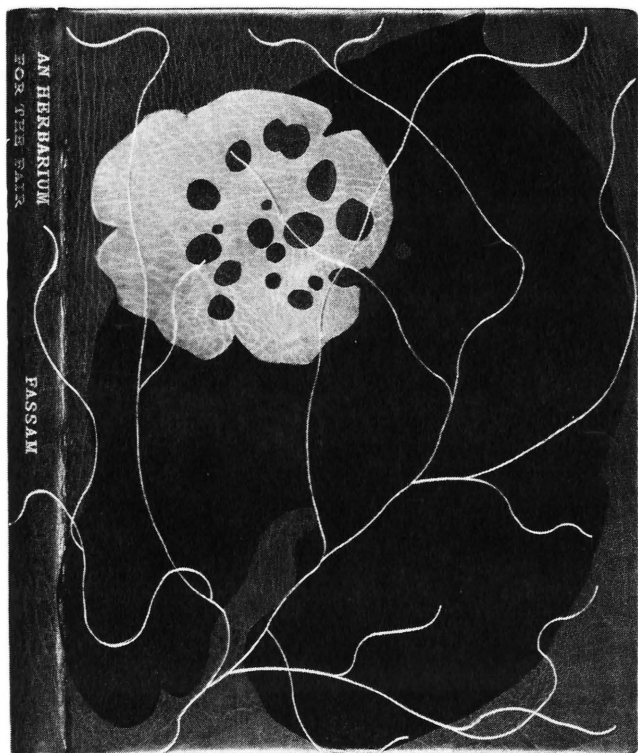
Browning. *The Pied Piper of Hamelin*. London, 1939.

Full leather: Oasis Niger, tooled in gold; onlays. (Bound in 1960)

Bindings by Miss Evetts' Students

Guest Book.

Full leather: green Oasis Niger, tooled in gold; inlays. (Bound in 1972 by Jessie Schilling—trainee at the Morgan Library)



DEBORAH EVETTS

PLATE III

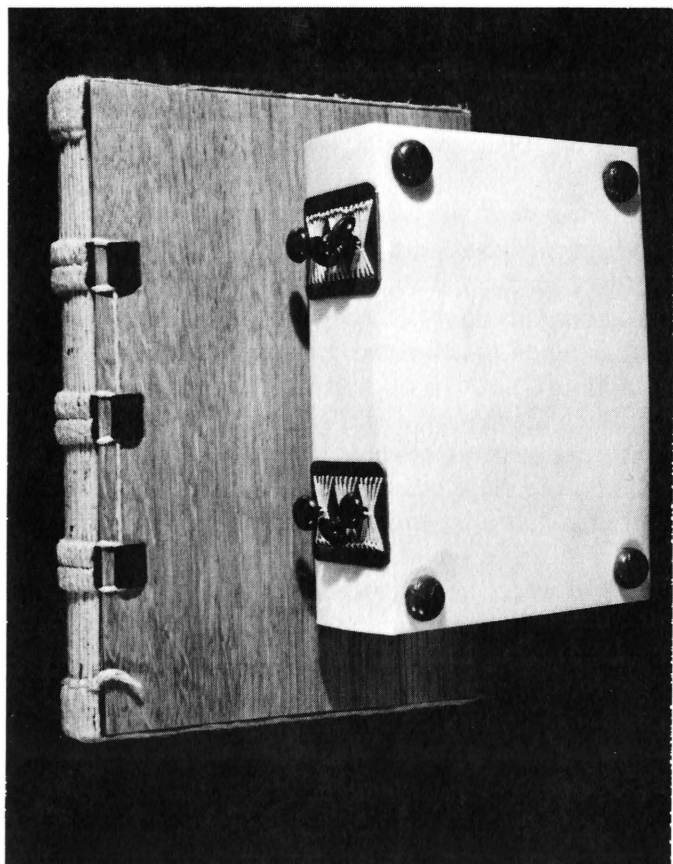
- Dürer in America*, exhibition catalogue. Washington, 1971.
 Quarter leather: light brown Oasis Niger; Cockerell paper sides; titled in gold. (Bound in 1972 by Gale D’Luhy—Housewife)
- English Watercolors 1550–1850*, exhibition catalogue. New York, 1972.
 Half leather: light blue Oasis Niger spine and fore edge strips; Swedish paper sides; titled in gold. (Bound in 1972 by Charlotte Friedman—Housewife)
- Doni, (trans.) *Epistole di Seneca*. Venice, 1659.
 Full leather: brown Oasis Niger, tooled in blind; onlays. (Bound in 1970 by Sourya Henderson—Medical Librarian)
- Asen and Asen. *How to Make Money Selling Stock Options*. New York, 1970.
 Full leather: green Oasis Niger, tooled in gold; onlay. (Bound in 1972 by Susanna Keyser—Interior Designer)
- Johnston. *Writing and Illuminating and Lettering*. London, 1958.
 Half leather: brown Oasis Niger; Cockerell paper sides; titled in gold. (Bound in 1972 by Monica Moseley—Dancer)
- Schiller. *Maria Stuart*. Rio de Janeiro, 1955.
 Full leather: light brown Oasis Niger; tooled in blind. (Bound in 1971 by Elza Sarmiento—Housewife)

GARY FROST / Betsy Palmer Eldridge

March, 1973

In our fourth exhibit for this period the AIGA case had an exhibition done by Gary Frost who both studies and works with Paul Banks at the Newberry Library in Chicago. This was one of the most unusual exhibits in the case to date in that it did not consist of finished bindings or calligraphy but consisted instead of a group of experimental bindings, exploring early binding structures. It was a refreshing change from the usual exhibit: no lovely leather bindings, no gold tooling and no onlays!

The exhibit began with what has recently become known as



GARY FROST PLATE IV

a “traditional limp vellum” binding where the signatures are sewn on thongs and then the thongs laced through the vellum cover at the hinge area. There is no adhesive used and no boards to speak of. This is a method that has attracted a great deal of attention recently because of its simplicity and durability. The third binding example, the tacketed binding, was also most remarkable. In this method the signatures are sewn directly through the spine of the vellum used for covering in. The threads are then tightened and protected by being pulled together on the outside of the spine by a button. Variations of this were frequent on very early bindings.

As easily can be imagined, the problems stated and the various solutions proposed and demonstrated in these eleven examples are too complicated to write about in detail here. It was, however, a fascinating study of different sewing techniques, methods of lacing on or attaching the boards, and types of “non-adhesive” bindings. Both Japanese and Western paper were used to make up the basic blank book blocks, and various materials were used for the boards from oak and rosewood boards to foam-core boards and the more usual “binder’s board.” Some examples were “covered in” with either leather or paper, while others stopped at the sewing level.

All in all, it was a complicated exhibit that had to be seen to be appreciated, let alone understood,—and preferably discussed in person with Mr. Frost! But we are indeed indebted to Mr. Frost and Mr. Banks for sending us such an unusual and stimulating exhibit.

Work of Mr. Frost: Exploration of Early Binding Structures

Traditional limp vellum.

Limp vellum sewn on 5 thongs, Japanese paper.

Tacketed, vellum binding with leather buttons and bosses,
Japanese paper. Plate IV

Blank ledger binding on 7 thongs, foam-core boards, Western paper.

Glueless binding on 5 single cords, rosewood boards, Japanese paper.

Glueless binding on 5 thongs, Japanese paper.

Glueless binding on 5 thongs with oak boards, Japanese paper.

Plate IV

Experimental conservation binding on 5 paper thongs.

Quarter leather on 5 thongs, Western paper.

Full leather with blinded panel on 4 thongs, Western paper.

Paper binding on 7 cords, Western paper.

LETTER FROM MR. GOTTSCHALL

March 5, 1973

Mrs. Laura S. Young
21 Claremont Avenue
New York, N.Y. 10027

Laura . . .

I just wanted to tell you—and ask you to tell the GBW people—how much we enjoy having your exhibits here. A steady stream of non-book professionals and of design students has seen these as the months have been going by and I frequently chat with some of them about this display. Slowly but surely I think we are exposing a great many people to these and opening their eyes a bit to something about which they had been neither knowledgeable nor sensitive. I hope your people can keep up this pace as I really think it is worth while.

Sincerely,

Edward M. Gottschall
Executive Director

WATER DAMAGED BOOKS AT MILLS COLLEGE, OAKLAND, CALIF. / News Release

For Release Tuesday P.M.—February 6, 1973

The swift action of Foremost Foods Company “in coming to the rescue” of the Mills College Library during a recent crisis on the Oakland campus has saved hundreds of valuable periodicals from water damage loss, Mills officials reported today.

On a Sunday morning in early December at the time of the sub-zero cold spell, a water pipe burst on the second floor of the Mills College Library Building. Library janitor James Nunamaker discovered water flooding down in torrents through the ceiling of the main floor periodical room—drenching shelves and stacks containing over 1,000 valuable bound periodicals and documents used for student and faculty research.

Value of the soaked volumes—ranging from vintage Atlantic Monthlies of the 1800’s to contemporary journals and reviews in a variety of fields—was estimated at \$22,000.

Miss Elizabeth Reynolds, Mills College Librarian, immediately phoned the noted paper expert Mrs. Stella Patri of San Francisco for advice on how to salvage water-damaged books. Mrs. Patri, who worked on the restoration of books in Italy following the 1966 flood in Florence, advised that the soaked Mills volumes should be put into “immediate deep freeze”—at temperatures between 10 and 20 degrees Fahrenheit to prevent mildew and other damp-produced deterioration.

Mills Physical Plant Manager Eugene Phillips and his staff—aided by teams of Mills students and their dates—worked around the clock that Sunday, boxing and transporting the damaged volumes around the campus to the kitchen freezers in the College’s residence halls.

At week’s end, the books had to be moved from the campus freezers. Not only were they taking up needed space, but it was found that the College’s freezers did not maintain the correct temperature range required for the safekeeping of the damp volumes.

Miss Reynolds, Mr. Phillips and other Mills administration

officials made numerous calls throughout the Bay Area attempting to find freezer space large enough and cold enough to store the volumes. Freezer space still had not been found by late Friday. Mills President Robert J. Wert, Dean of Faculty Mary Woods Bennett and Vice President for College Relations and Development John O'Neil then met to determine what course of action to pursue next. It was decided to call upon Foremost.

Don W. Miller, Mills Director of Development, placed a late Friday call to Mr. Thomas E. Drohan, President of Foremost Foods Co., and son-in-law of Mills Trustee Mrs. Edward A. Kent of Berkeley. Mr. Drohan responded at once, and set things into immediate action. He placed the college in touch with two Foremost officials—Mr. C. G. “Bing” Roa, Wholesale Supervisor, and Mr. Oak Russell, Manager of Production for the Dairy Division.

Early the next morning (Saturday, December 9), Mr. Roa arrived at Mills with an enclosed truck, and transferred the 108 cartons containing the 1,206 water-soaked periodicals from the campus kitchen freezers to the Foremost Foods Plant in Hayward, where they were stored in a giant Ice Cream Freezer.

The books have been kept in Foremost's Hayward freezer for over a month in a state of what is called “suspended damage”—to prevent further deterioration until the time was right to begin restoration work.

The frozen volumes are now being removed from the Foremost freezer—a few cartons at a time—and taken back to Mills for repairs.

In a large campus building set aside especially for this purpose, teams of Mills people are now at work daily restoring the volumes under the supervision of experts. The process involves setting the books on newspaper-padded tables to defrost and drain, an examination of each book for sticking pages, interleaving wet pages with absorbent paper, and circulating air through the periodicals. The entire process takes from one week to two months, depending on the extent of damage to each book.

Lending a special helping hand in the Mills Library emergency was Oakland Tribune Publisher Senator William F. Knowland, who donated quantities of much-needed unprinted newspaper roll ends for the restoration work.

Due to the quick action of the Foremost Company, most of the damaged volumes will soon be in shape again and back on the shelves of the Mills Library.

Miss Reynolds said today: "Although some will have to be rebound, and others are requiring minor repairs, the majority of the periodicals have been saved."

TV News Spot / FROZEN BOOKS

For: Foremost, McKesson, Inc.

1:45 Color/Silent FROZEN BOOKS

(Suggested lead: An Oakland librarian came up with the most unusual idea of the winter season—frozen books:)

SCENES	SECS	NARRATION
SIGN, EXT. OF COLLEGE, LIBRARY, DAMAGED BOOKS, LIBRARIAN	48	Librarians at Mills College in Oakland were faced with a crisis as a result of the sub-zero cold spell just before Christmas. A water pipe burst, sending torrents of water down through the ceiling and walls, onto shelves containing hundreds of volumes of bound periodicals. The water-soaked books included priceless documents, including vintage Atlantic Monthlies—some dating back to the early eighteen-hundreds. It was evident that mildew and rot would soon destroy the books unless some way could be found to preserve them. Mills College librarian Elizabeth Reynolds checked with experts who had worked to restore flood-damaged books in Florence, Italy, and was told to put the damaged publications in a deep-freeze until they could be restored.

SCENES	SECS	NARRATION
ENTERING FREEZER	09	At this point Foremost Food Company officials volunteered their help, and the books were rushed to a frozen storage facility at Foremost's Hayward plant.
EXAMINING	47	Mills assistant librarian for Public Services, Diana Thomas, dressed appropriately for the occasion, inspects the books which have been in cold storage for more than a month . . . and finds they are in pretty good shape. In the 20 degrees below zero environment the books are kept in a state of what is called "suspended damage." That is, they don't deteriorate any further—as they would if they were left at normal room temperature. The books are removed from the freezer a few at a time and taken back to the College, where teams of workers go over each page with unprinted blotting paper. Eventually, most of these rare books are expected to return to the library shelves—thanks to a cold helping hand from Foremost. (FEW SECS PAD)

Correction

In Vol. XI, no. 1, p. 15, under "Bindings by Mr. Minsky," the first item should have read *The Georgics of Virgil*. New York, 1931.