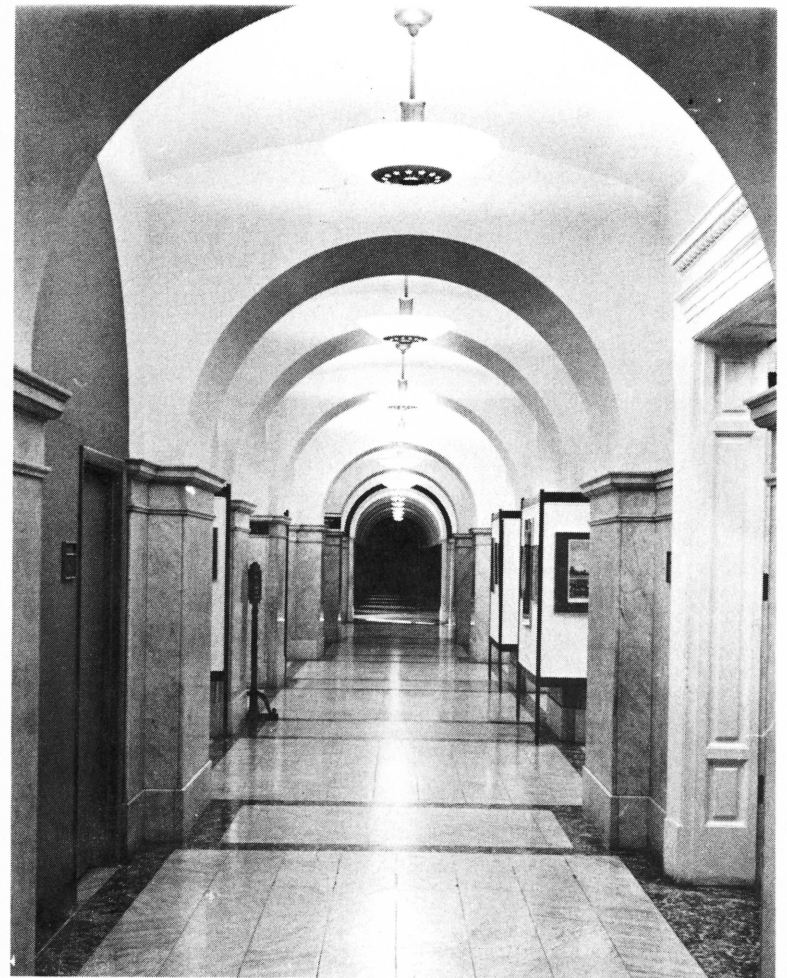


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(Editor of this issue: James G. Stephens assisted by
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The Cover: Corridor leading to the Whittall Pavilion of the
Library of Congress. Photograph courtesy of Miss
Carolyn Wichman.

THE TEXAS BOOK ARTS GUILD / James G. Stephens, Guild Master

In March, 1971 five Dallas craftsmen interested in the book arts gathered at the Science/Engineering Library, Southern Methodist University, and founded the Texas Book Arts Guild. Our purpose was to bring together those individuals in North Central Texas who have an active interest in the arts and crafts associated with fine bookmaking; to assess our collective strengths and interests; and to investigate how we, working together, might help each other to become more knowledgeable craftsmen. We were interested in determining the bibliographic resources of the area, both in finding those volumes containing information about the book arts as well as in searching the various private or restricted collections to discover bindings suitable for study.

From the beginning our guild was successful for we found that indeed we were "richer" than we had thought. First of all we enjoyed a surprisingly rich bookish environment nurtured over the years by the activities of Miss Mariana Roach and Dr. Decherd Turner. Miss Roach, Dallas bookbinder and member of the Guild of Book Workers, has been offering classes in bookbinding for twenty-three years and her alumni number into the hundreds. While many of them no longer practice bookbinding, the Roach alumni constitute a sympathetic audience prepared for our activities. Dr. Turner, librarian at Bridwell Library, Southern Methodist University, has also nurtured the appreciation of bookish matters in the community and has graciously given his full support (time, money, bibliographic know-how) to all of our activities.

Our current membership. The Guild currently has enrolled twenty-two members representing such varied interests as bookbinders, book designers, calligraphers, papermakers, marblers, private printers, collectors, a paper chemist, a bookseller, and a librarian. Five of our members also have memberships in the Guild of Book Workers.

We have established two types of memberships, including

- 1) serious active craftsmen in any of the arts related to fine book-making who have reached an "acceptable" level of proficiency;
- 2) those persons with an interest in the book arts who, although not actually practicing craftsmen, would like to know more of how things are done and wish to support lectures, workshops, and other teaching procedures to encourage bookish interests.

Our programs: Meetings of the Texas Book Arts Guild have been designed to accomplish three major goals: 1) technical sessions to study materials and the techniques by which they might be used; 2) to nurture awareness of bookish pursuits in the area; 3) to help area book craftsmen to become acquainted and more aware of their varied interests.

The following selected programs illustrate our approach:

I. May 1971, Bridwell Library, Southern Methodist University. T-BAG co-sponsored an evening with Carl Hertzog, nationally known, fine printer from El Paso. Hertzog, a wonderfully warm, articulate graphic artist reminisced for three hours to a "packed library" and never lost his audience.

II. January 1971, Bridwell Library. T-BAG sponsored an evening of recognition for Mariana Roach featuring an exhibition of the work of her students. The exhibit remained up for six weeks, was favorably reviewed in area newspaper art columns, and received wide attendance from the bookish community.

III. November, 1972, Southern Methodist University. T-BAG sponsored a 2-day workshop led by George Cunha. The subject was "Paper; its conservation and restoration." The audience, limited to 40 individuals, was composed of craftsmen, archivists, art and rare books curators gathered from across the state. This workshop altered significantly the regional awareness of modern methods of book conservation. Indeed "BC" in some Texas circles means "Before Cunha."

IV. September, 1971, at the Teddlie Studio. Horace Teddlie (Horace is a member of the Guild of Book Workers) hosted an "old fashion backyard paper marblin' " to illustrate some of the techniques he uses in marbling. The session was well attended and

those who wished, did some marbling on their own. The Teddlies served marbled cake and ice cream too!

V. May, 1973, Kimbell Art Museum, Fort Worth. T-BAG members took a field trip to visit the conservation laboratory of the new (shall I say spectacular? It is!) Kimbell Art Museum. Perry Huston, resident conservator, spoke to us on the techniques he uses in conservation and restoration of oil paintings and then demonstrated some of these techniques.

VI. July, 1971, Science/Engineering Library, Southern Methodist University. We spent a memorable evening with Mr. Walter Wallace, 80 years old, retired in Dallas, and still in good health. Mr. Wallace spent forty years as a craftsman applying gold leaf to window signs, spending a good many years in Chicago. How skillfully he handles gold leaf!

Publications: The Texas Book Arts Guild has published three titles to date:

1. Texas Book Arts Guild. Membership roster. Dallas, Texas, 1972. The cover photograph is of the Doves Pub. “. . . the firm was to be the Doves Press, so named from the well known public house next door but one to No. 15, Mr. Sanderson’s binding workshop on the Mall.” (Emery Walker)
2. Texas Book Arts Guild. Gold leaf as a decorative material. (Its Bibliographic series, no. 1) 1971. 4 p.
3. Texas Book Arts Guild. A Hertzog progeny, being a selection of books delivered by Carl Hertzog, printer, book designer, bibliographic obstetrician . . . from the Mr. and Mrs. Dan Ferguson Collection, Bridwell Library, Southern Methodist University. Dallas, 1971 [331]

Continuing projects: T-BAG’s current major project is an assessment and recording of the bibliographic resources found in North Central Texas which pertain to bookbinding, or, in some cases, more broadly to the book arts. Three reasons have contributed to our decision to undertake this project: 1) our limited biblio-

graphic strength argues for our making good use of what is available; 2) the published literature is perhaps the most experienced "teacher" available to us; 3) we have begun the study of bindings available in the area and need to consult published studies. Most of the bindings available for study are in the collections of the libraries of Southern Methodist University, especially the collection of Bridwell Library.

Summary: Members of the Texas Book Arts Guild have accomplished much in the brief existence of the guild. They have developed as more skillful craftsmen; they are more aware of the literature of bookbinding and other book arts; and are better acquainted with each other. Guild programs have continued to nourish local awareness of bookish things. Regional knowledge of the care and maintenance of library materials was greatly enriched by Cunha's appearance at a T-BAG workshop.

In short, T-BAG has contributed much toward the solutions of those problems faced by most book craftsmen who live in areas remote from the national centers of bookish strength. We heartily recommend a similar approach to others.

GOLD LEAF AS A DECORATIVE MATERIAL* / James G. Stephens

This brief listing includes some of the better sources known to us on gold leaf—its preparation and application as a decorative material. Much of the information is concerned with the use of gold in painting and in manuscript illumination; only rarely is it concerned specifically with book edge gilding. However, most of the information is of interest to the book craftsman.

Articles cited are available from Texas Book Arts Guild members or from our bibliographic source at Bridwell Library, Southern Methodist University.

Cennini, Cennino d'Andrea, 15th cent.

The craftsman's handbook. The Italian "Il libro dell 'arte," translated by Daniel V. Thompson, Jr. New York, Dover [1960] 142 p. Republication of 1933 Yale University Press imprint.

"This is D. V. Thompson's definitive English translation of Il libro dell 'arte, an intriguing guide to methods of painting written in 15th century Florence." Cennino is filled with ambiguities and Thompson spends much time in trying to figure out what he meant in modern terms. A how-to book for such varied activities as casting whole figures (from live models) to making your own coin (probably frowned upon). Includes much on gold.

Cockerell, Douglas

Bookbinding, and the care of books . . . Drawings by Noel Rooke. 5th ed. London, Pitman [1953] 345 p.

Includes brief discussion of gilding.

Diehl, Edith

Bookbinding, its background and technique. 2 v. New York, Rinehart, 1946.

Miss Diehl devotes 9 pages to gilding of edges. Illustrated.

Gettens, Rutherford John

Painting materials; a short encyclopaedia. New York, Dover [1966] Corrected republication of Van Nostrand 1942 imprint.

" . . . published as separate sections in Technical studies in the field of the fine arts" (Fogg Museum, Harvard) Authoritative source for brief discussion of gold and the materials and techniques of its application.

Gilding & the making of gold leaf. [Photos. by Richard H. Barnes —n.p., 1962] 37 p.

Illustrated discussion of methods of book gilding and brief essay on the making of gold leaf. Informative. Probably connected with Hastings and Co., gold beaters in Philadelphia.

Hewitt, Graily

Lettering for students and craftsmen. Philadelphia, Lippin-

cott, 1954. 336 p.

Discussion of gilding by one of its chief students. Hewitt, a student of Edward Johnston, studied Cennino carefully to relearn the faded art of gilding.

Johnston, Edward

Writing & illuminating, & lettering. With diagrams & illustrations by the author & Noel Rooke. London, Pitman, 1932. 500 p.

Contains much on the handling of gold leaf primarily as applied to manuscript illumination. Includes tools and materials; laying the gold leaf; burnishing the gold; remedying faults in gilding; gold writing; other methods & recipes for gilding; appendix on gilding by Graily Hewitt.

Lamb, Cecil Mortimer, 1890- ed.

The calligrapher's handbook. 2d ed. London, Faber & Faber [1968] 235 p.

Intended to supplement Johnston's Writing & Illuminating ... (1906). Compilation of essays by 11 writers. "Gilding" by Irene Base is primarily concerned with illumination and discusses preparation of raised surfaces (gesso), handling of gold leaf, burnishing of surfaces.

Mason, John, 1901-

Gold and colour tooling for bookcrafts, bookbinding and leather work. Leicester, Dryad Handicrafts. Dryad Leaflet no. 105. 12 p.

Gold tooling on leather.

Taubes, Frederic

Studio secrets. New York, Watson-Guption, 1943. 134 p.

Contains brief information on gilding p. 126-129.

Thompson, Daniel Varney, 1902-

Materials and techniques of medieval painting, with a foreword by Bernard Berenson. New York, Dover Publications [1956] 239 p.

Unabridged republication of 1936 edition. A wonderfully fascinating, readable book. Much on gold, and its preparation as a pigment; application in leaf form, describing materials

and techniques in detail. Thompson spent much time in study of Medieval tracts, receipts, etc. with intent to clear the many ambiguities for modern craftsmen.

Thompson, Daniel Varney, 1902–

Practice of tempera painting. New York, Dover Publications [1932] 141 p.

“... unabridged republication of the work first published by the Yale University Press in 1936.” Written to interpret for modern craftsmen the instructions given by Cennino in his Libro dell’arte. Much on techniques of handling of gold leaf, especially as applied to medieval/renaissance painting.

Town, Laurence

Bookbinding by hand for students and craftsmen. New York, Pitman, 1950.

Discusses edge gilding on p. 165–171. An informative treatment.

Zaehnsdorf, Joseph W.

The art of bookbinding. A practical treatise. 7th ed. London, Bell, 1911.

Discusses gilt edges briefly on page 78–83.

The following items were selected from the *U.S. Library of Congress Catalog. Books: Subjects* and from the *Newberry Library, Chicago. John M. Wing Foundation. Dictionary catalog of the history of printing . . . 1961*. The items have not been seen by the compiler.

Bearel, P.

Binders’ stamps, engraved by P. Bearel [Paris, Bearel] n.d.

51 numbered leaves

Davenport, Cyril James Humphries, 1848–

Roger Payne, English bookbinder of the eighteenth century . . . Chicago. Printed for the Caxton Club, 1929.

Fache, Jules, 1901–

La dorure et la decoration des reliures [Paris, 1954]

Holt, Penelope

Gold & books. Melton Mowbray (Leics.), Brewhouse Press,
1969.

Hunter, H. L.

Leaves of gold [London] G. H. Whiley [1951] 70 [2] p.

*Texas Book Arts Guild, Bibliographic Series, No. 1.

HOWARD M. NIXON'S ARTICLES ON ENGLISH BOOK-
BINDINGS PUBLISHED IN *THE BOOK COLLECTOR*, 1952-
1973 / Florence S. Lewis*

A continuing project of the Texas Book Arts Guild is the recording of bibliographic resources in North Central Texas pertaining to the book arts and especially to bookbinding. As is generally the case, once we started we found that the area is indeed richer than we had realized and that quite soon the number of references prohibited publication in periodicals format. References are scattered among several libraries, both private and institutional. Much material is found in periodicals publications and thus presents some problems of retrieval, especially to craftsmen often untrained in the techniques of using a library. Many of the classic English language studies and most of the non-English language materials are, as far as we know, unavailable in our area.

We have been impressed with the material of interest to book craftsmen published in *The Book Collector*, a British quarterly which began publication in 1952 and is currently (1974) in its 23rd volume. We assume that this periodical would be received by most significant libraries, thus should have wide distribution, and should be available to many craftsmen across the country. To illustrate the potential interest of the articles in the *Book Collector* we have listed the series "English bookbindings," authored by Howard M. Nixon, which discuss identified British bindings, and

have photographs of the bindings. The articles are arranged in order of the date of the binding, beginning with the 15th century and extending into the 20th.

15TH CENTURY

- A. Binding from the Caxton bindery, c.1490.
v. 13, no. 1 (1964) p. 52.
- B. Early English panel-stamped binding
v. 2, no. 2 (1953) p. 140.

16TH CENTURY

- A. Gilt binding, signed by N.G. and I.G., c.1513-25.
v. 22, no. 2 (1973) p. 208.
- B. Gilt binding by John Reynes, c.1521-4.
v. 1, no. 2 (1952) p. 94.
- C. Cambridge binding by Garrett Godfrey, c.1522.
v. 18, no. 4 (1969) p. 490.
- D. London panel-stamped binding, c.1530, rebacked for James West, c.1755.
v. 15, no. 4 (1966) p. 460.
- E. Binding for King Henry VIII, c.1540.
v. 4, no. 3 (1955) p. 236.
- F. Binding by the Flamboyant Binder, c.1540-45.
v. 14, no. 2 (1965) p. 200.
- G. London binding by the Medallion Binder, c.1545.
v. 12, no. 1 (1963) p. 60.
- H. London binding for King Edward VI, c.1550.
v. 1, no. 4 (1952) p. 244.
- I. Binding presented to Edward VI, c.1552.
v. 2, no. 4 (1953) p. 272.
- J. Binding for the Earl of Arundel, c.1555.
v. 16, no. 1 (1967) p. 54.
- K. Binding by the Dudley Binder, c.1558.
v. 8, no. 3 (1959) p. 282.
- L. Binding for William Bullein by the Initial Binder, 1562.
v. 10, no. 2 (1961) p. 184.

- M. Binding for Elizabeth I by the Initial Binder, 1563.
v. 9, no. 4 (1960) p. 444.
- N. Binding by the Morocco Binder, c.1563.
v. 6, no. 3 (1957) p. 278.
- O. Binding by the Macdurnan Gospels Binder, c.1570.
v. 18, no. 2 (1969) p. 200.
- P. Binding attributed to John de Planche, c.1572.
v. 13, no. 3 (1964) p. 340.
- Q. Binding for Archbishop Parker, c.1574.
v. 6, no. 4 (1957) p. 386.

17TH CENTURY

- A. Pyramus and Thisbe binding, c.1616.
v. 12, no. 3 (1963) p. 338.
- B. London pierced-panel binding, c.1619.
v. 20, no. 3 (1971) p. 352.
- C. London binding by the Squirrel Binder, c.1620.
v. 19, no. 1 (1970) p. 66.
- D. Binding supplied by John Bill to James I, c.1621.
v. 11, no. 1 (1962) p. 62.
- E. Cambridge binding, perhaps by Daniel Boyse, c.1627.
v. 3, no. 1 (1954) p. 50.
- F. Binding by Lord Herbert's binder, c.1633.
v. 14, no. 1 (1965) p. 60.
- G. Little Gidding binding, c.1635-40.
v. 11, no. 3 (1962) p. 330.
- H. Binding by Lewis for Oliver Cromwell, 1656.
v. 8, no. 2 (1959) p. 168.
- I. London binding by Fletcher, 1660.
v. 5, no. 1 (1956) p. 53-4.
- J. London binding by Fletcher, c.1662.
v. 5, no. 2 (1956) p. 150.
- K. London binding by Henry Evans, c.1665.
v. 9, no. 3 (1960) p. 316.
- L. Binding by the Royal Heads Binder, c.1665.
v. 17, no. 1 (1968) p. 44.

- M. Binding from the Samuel Mearne bindery, c.1669.
v. 10, no. 4 (1961) p. 440.
- N. Binding for Samuel Pepys, c.1670.
v. 22, no. 1 (1973) p. 70.
- O. Oxford binding by Roger Bartlett, c.1670.
v. 17, no. 4 (1968) p. 463.
- P. London binding by Queen's Binder A., c.1670.
v. 12, no. 4 (1963) p. 488.
- Q. Binding by the Naval Binder, c.1675.
v. 4, no. 1 (1955) p. 45-6.
- R. London binding by Queen's Binder B, c.1675.
v. 8, no. 1 (1959) p. 50.
- S. Cambridge binding by Titus Tillet, 1677.
v. 7, no. 4 (1958) p. 396.
- T. Binding from the Mearne shop, c.1680.
v. 9, no. 1 (1960) p. 52.
- U. Binding by the Small Carnation Binder, c.1680.
v. 10, no. 1 (1961) p. 56.
- V. Binding by the Center-Rectangle Binder [c.1680].
v. 16, no. 3 (1967) p. 345.
- W. Restoration binding, c.1680.
v. 1, no. 1 (1952) p. 2.
- X. Binding from Charles Mearne's shop, 1685.
v. 10, no. 3 (1961) p. 320.
- Y. Binding by Alexander Cleeve, c.1690.
v. 14, no. 3 (1965) p. 348.
- Z. Oxford binding by Richard Sedgley, 1699.
v. 18, no. 1 (1969) p. 62.

18TH CENTURY

- A. London binding by Richard Balley, 1700.
v. 4, no. 2 (1955) p. 144.
- B. Binding by the Settle Bindery, 1704.
v. 7, no. 2 (1958) p. 180.
- C. London binding by Jane Steel, 1717.
v. 20, no. 2 (1971) p. 226.

- D. Mosaic binding for Lord Kingsale, 1720.
v. 6, no. 1 (1957) p. 60.
- E. Harleian binding by Thomas Elliot, 1721.
v. 13, no. 2 (1964) p. 194.
- F. Harleian bindings by [Christopher] Chapman, 1721.
v. 15, no. 3 (1966) p. 321-2.
- G. Binding for John Carteret, 2nd Earl Granville, 1741.
v. 5, no. 4 (1956) p. 368.
- H. Binding by John Brindley, 1743.
v. 11, no. 4 (1962) p. 466.
- I. Cambridge binding by Ed. Moore, c.1748.
v. 16, no. 4 (1967) p. 481.
- J. Binding by Richard Montagu for Thomas Hollis, 1758.
v. 1, no. 3 (1952) p. 183.
- K. Binding designed by James Stuart, 1762.
v. 14, no. 4 (1965) p. 538.
- L. Eton binding by Roger Payne, 1764.
v. 12, no. 2 (1963) p. 194.
- M. Eighteenth-century London binding, c. 1764.
v. 2, no. 1 (1953) p. 66.
- N. Adam binding, 1764.
v. 15, no. 2 (1966) p. 184.
- O. London binding by J. P. Coghlan, c. 1766.
v. 19, no. 4 (1970) p. 502.
- P. Binding by Matthewman for Thomas Hollis, c.1768.
v. 22, no. 3 (1973) p. 365.
- Q. Masonic binding, c.1770.
v. 21, no. 4 (1972) p. 538.
- R. Emblematic rococo binding, 1781.
v. 18, no. 3 (1969) p. 360.
- S. Signed Edwards of Halifax binding, c.1782.
v. 21, no. 2 (1972) p. 256-7.
- T. London binding for Jonas Hanway, 1783.
v. 16, no. 2 (1967) p. 194.
- U. English stained calf binding, c.1785.
v. 19, no. 3 (1970) p. 356.

- V. Binding by Henry Walther, c.1791.
v. 21, no. 1 (1972) p. 106.

19TH CENTURY

- A. Binding by Staggemeier & Welcher, 1805.
v. 21, no. 3 (1972) p. 386.
- B. London binding by John Mackinlay, c.1810.
v. 13, no. 4 (1964) p. 486.
- C. George III binding, 1810-20.
v. 4, no. 4 (1955) p. 308.
- D. London binding by Charles Lewis, 1812.
v. 3, no. 2 (1954) p. 134.
- E. Newcastle binding by [William] Lubbock, c.1820.
v. 8, no. 4 (1959) p. 416.
- F. Angling binding by Thomas Gosden, c.1825.
v. 6, no. 2 (1957) p. 170.
- G. Illuminated vellum binding for the Prince Consort, 1843.
v. 7, no. 3 (1958) p. 284.
- H. Binding by James Hayday, c.1845.
v. 7, no. 1 (1958) p. 62.
- I. London binding by Francis Bedford, 1866.
v. 9, no. 2 (1960) p. 178.
- J. Binding designed by William Morris, 1872.
v. 19, no. 2 (1970) p. 214.
- K. Gift from the Maidens of the United Kingdom, 1874.
v. 11, no. 2 (1962) p. 204.
- L. Binding by T. J. Cobden-Sanderson, 1888.
v. 2, no. 3 (1953) p. 212.

20TH CENTURY

- A. Binding by [Sarah] T. Prideaux, 1901.
v. 17, no. 2 (1968) p. 190.
- B. Guild of Women-binders binding, c.1903.
v. 15, no. 1 (1966) p. 46.
- C. Mosaic binding by [Alfred] de Sauty, c.1904.
v. 5, no. 3 (1956) p. 248.

- D. London binding by Rivière & Son, c.1905.
v. 20, no. 4 (1971) p. 504.
E. Binding by Katherine Adams, 1906.
v. 17, no. 3 (1968) p. 331.
F. Cosway binding, c.1928.
v. 20, no. 1 (1971) p. 68.

*Ms. Lewis is a member of the Texas Book Arts Guild.

ON THE RESTORATION OF BOOKS / Colton Storm

(Remarks made at the opening of an exhibition of rare books restored by the Storm Bindery for Washington University in St. Louis, Missouri.)

The restoration, repair, and rebinding of rare books is a slow, difficult, and often frustrating activity. It is also, for a bookman, a tremendously rewarding vocation. For more than forty years, I have studied and used rare books, as cataloguer for auction houses, rare book dealer, bibliographer, and curator of rare books. I have bought, sold, handled, dispensed, and cared for an extraordinary number of fine and beautiful books—and I have enjoyed every minute of it.

The rare book market has been familiar to me long enough so that I have been able to observe the very rapid disappearance of standard rare books from that market. Books which were, fifty years ago, only moderately scarce are now rare; books which then appeared on the market every two or three years now become available once a decade; books which were really rare in the 1920s and 1930s are now unprocurable. The current scarcity of the kinds of fine books that every library needs and every collector wants to own has led, inevitably, to deep concern about the condition of those copies which have survived. Collectors,

both private and institutional (and particularly those who guard state property) have necessarily become exceptionally conscious of their responsibility toward the physical care of the treasures under their control.

The result of this situation is that instead of being able to send off to London or Paris or New York for another copy of a rare book to replace a copy which has been worn out with use, a collector or collecting institution discovers that he will have to "make do" with the copy he has. The simple solution is to have the copy "fixed up." But that solution is far from simple. There are only a couple of dozen restoration binders in this country and only about half of them are capable of handling really important materials. (I am speaking here of free-lance binders making a living for themselves and their families. There are, in addition, a few companies that do fine work and there are several institutional binderies that care for their own libraries' work.)

Look at it this way: there are fifty states in the Union with an average of two plus rare book collections or special collections in each state, exclusive of collections still in private hands. The number of books in a special collections department alone can vary from a few hundreds to several hundreds of thousands. In the Chicago area alone, there may be two million volumes which form the principal rare book collections belonging to scholarly institutions. These books are being used constantly by students and scholars, and each time they are handled (no matter how carefully) there is some wear involved. Slowly and steadily, every one of these volumes is wearing out and will, eventually, be in such condition that it cannot be issued to a reader. Each year any large collection of rare books is decreased by a number of unusable books. The question is, how and where can the unusable books be made usable. This is the province of the restoration binder. But a single binder can, at most, bring back about a hundred books each year—and there are thousands of books screaming to be made usable. In fact, my guess is that about eighty percent of books now in special collections require some sort of special attention.

In some ways, books are pretty tough characters—and in other ways they are exceptionally delicate and tender. It all hinges on the treatment they have received and are receiving now. Many of them have lasted hundreds of years—yet even the toughest of them can be irreparably damaged in the flash of a second. How quickly destruction can come! I remember one case of half-a-dozen late nineteenth century genealogical books (you all know the kind, printed on wretched paper, crumbling and broken at the edges), the bindings of which were stamped in large gilt letters, FRAGILE. HANDLE WITH CARE. A university professor, provoked because he was asked to return the books to the charge desk when he had finished using them, slammed them onto the counter so hard that a cloud of paper fragments rose from them like Moses' pillar of smoke. Each of us could recite similar instances of wanton destruction by so-called human beings, by accident, by carelessness, by the vicissitudes of fire, water, and war. Stated simply, the great body of books is being constantly diminished.

The restoration binder, next to the careful and conscientious owner, is the real hope for the future of rare books. But the numbers of competent restoration binders will be small for a long time. As far as we are aware, there is no formal school of binding, repair, and restoration in this country. There isn't even a settled arrangement for apprenticeship. This is all lamentable, but since the situation exists and is quite likely to continue, it must be circumvented. Reading and practice—what Nancy calls "trial and swear"—seem to be the common method of learning, unless one happens to find a good binding teacher. Fortunately, the future looks brighter than the present. Several large institutions in this country have started (or are contemplating) conservation laboratories which will teach book conservation as well as practice it, and at least one university is working toward a graduate school of book conservation. It will take a long time for these training centers to turn out restorers, but when they are ready, they will be able to meet some of the constant, urgent demands for book care that are even now too great to ignore. However, let me warn

you that there will be enough restorers only when being a restoration binder is a profitable occupation.

It takes a real screwball to be a restoration binder, I suppose. Certainly, it takes enormous pertinacity, wide general knowledge about books as physical objects, a deep feeling for books, a particular knowledge of bibliography, and quite incredible skills. And there is no doubt about it: conscientious, skillful restoration is a costly business. The time involved, even for seemingly simple operations, is unbelievable—except to a restoration binder!

Book restoration is carried out for two groups of collectors—the private collectors and the collecting institutions, that is, special collections in libraries. By and large, the needs and demands of each group are identical, but there are small differences. The private collector is less interested in the restoration of his books so that they will last than in returning them as close as possible to their original state. He wants no substitutions of original materials; if the book in hand had a certain kind of late nineteenth century paper of very doubtful quality, he wants the same paper used during the restoration, whether it is likely to last more than a few years or not. He is concerned about the integrity of the object. Generally, the special collection curator is also deeply concerned about the integrity of the artifact, but he is also aware of problems not faced by the private collector. Primarily, the curator is aware that books under his charge must be subjected to constant use and he is conscious that the book he has probably cannot be replaced with another copy. He must, therefore, balance his preference for original state with longevity for the book.

Because the curator must think in terms of the long life of a book, we recommend that a larger proportion of books which need attention (particularly leather-bound books) should probably be rebound rather than restored. (Unless, of course, there is some overpowering reason—provenance or style, for instance—to preserve the original covering.) Restoration can prolong the life of an original leather binding, but it can't bring a book back to its original strength and vigor. Once deterioration is too far on its

way—and the vast majority of books which reach the restorer are in worse than poor condition—complete deterioration is almost inevitable. All we can use are delaying tactics, and some of those tactics, by the way, are quite effective.

The restoration of paper- and cloth-bound books present different kinds of problems. On the whole, such books can be restored more satisfactorily than leather-bound volumes, for they can be unobtrusively strengthened or supported by high quality modern materials. Such work is not easy, but the results can be spectacularly satisfactory. In either case, the owner should be supplied with a detailed description of the work done by the restorer.

We presume that the special collections department—of a university, for example—is a permanent entity and a curator is only one person in a line of distinguished individuals. During his tenure, he is responsible for the properties under his charge, and he is also, to a degree, accountable to his successors for his treatment of the collection. It may be tempting, therefore, to indulge in delaying tactics. Who can tell? In some far future time, there may be methods discovered that will rejuvenate old books as well as people. However, if money has to be spent *now* to make a book usable *now*, it seems to us far more sensible for a public institution to use the money to give the book a better chance for a far longer life by the use of modern support materials of high quality.

Once you have entrusted a treasure to a restorer, what should you expect in return? We believe that both owner and curator should accept only the highest standards.

All materials used must be of the highest quality according to present standards. (Materials which have been laboratory-tested are currently available for almost all types of work; they should be used consistently.)

In addition to supplied modern materials, binders will use all the available contemporary materials which come to him with the book.

The workmanship of both restorers and repairers shall be invariably neat and skillful. As every binder knows, there

are shortcuts; in repair and restoration, there is no place for shortcuts.

All work on scarce, rare, and important books shall be reversible.

All bibliographical data shall be preserved; no changes of format or construction shall be made without consultation with the owner.

Repairers and restorers must be not only skillful and aware of their responsibilities; they must be knowledgeable about old binding methods, styles, and techniques. However, the curator or owner, since he presumably knows the importance and value of the books he sends to the binder, should specify rebind, repair, or restore. He should generally determine the style of binding, leaving the execution to the binder.

When the restored treasure has been returned to its collection, all the care and labor of the restorer can be lost with great ease, but, we hope, not through the carelessness of the owner. At least, for a time, he will have an original, not a facsimile reproduction. Using a facsimile, as A. Edward Newton said, "is like kissing a pretty girl through a plate glass window."

STORMS IN ST. LOUIS / Nancy Storm

For the last ten years, the Storm Bindery of Sedona, Arizona, has been restoring, repairing, and rebinding rare books for Washington University Library in St. Louis. On May 10, 1973, Nancy and Colton Storm, proprietors of the bindery, were honored with an exhibition of fifty examples of their work in the Library. Mr. Roger Mortimer, Chief of the Rare Books and Special Collections Department, invited the Storms to attend a reception in their honor and to address the Friends of the Library. It was a gala affair with about 150 Friends in attendance,

including a number of former students of the Storms who had attended their book conservation seminars.

The exhibition, which remained on display for six weeks, was extremely varied, the books running from the fifteenth century to the present day. Many of the books had been restored to their original state, some had been rebound in sympathetic styles, and special protective cases had been constructed for a number of fragile, modern rarities. "Most of the books we remembered working on very well," said Storm, "but a few of them we had forgotten completely. It was certainly wonderful to see those old friends again!" The audience asked a large number of questions about "what to do in this case" and afterwards, during the reception, insisted on knowing how each effect was achieved.

Later in the evening, Mr. Mortimer served an elegant supper for three dozen guests in one of the distinguished old mansions which face onto St. Louis' famous Forest Park. Conversation about restoration binding went on far into the night.

EDITORIAL / Laura S. Young

This issue of the *Journal* represents another attempt on the Guild's part to work more closely with regional groups who share our interests. Mr. James G. Stephens, a GBW member, who is Guild Master of the Texas Book Arts Guild agreed to assume the responsibility for this Texas issue. We are grateful to Mr. Stephens and Ms. Lewis for their articles. Miss Jerilyn G. Davis has compiled the remaining portion of this issue.

The following letter from Mr. Stephens contains an interesting proposal. If you "western members" find the idea appealing, and would like to participate in a regional meeting, do get in touch with us at headquarters or write directly to Mr. Stephens whose address is in the membership list.

"Dear Mrs. Young:

In writing the paper on the Texas Book Arts Guild it

dawned on me just how much our local guild members have profited by working together. I also remember the enthusiasm with which George Cunha was received here in Dallas by people from across the state. The thought went through my mind that perhaps there is a group of "western members" (west of the Alleghenies, maybe) who would like to attend a regional meeting; a gigantic show-and-tell with tutorial sessions, visiting speakers, etc. Such a meeting could be both interesting and instructive. If anyone is interested, how about asking them to write to you to express their interest. I would enjoy helping to organize such a meeting if there is enough interest."

The next issue of the *Journal* will be devoted in part to the Hand Bookbinders of California. We would welcome volunteers from other areas of the country who would like to share news of their activities with Guild members.

LIBRARY / Mary E. Greenfield

Harvard University has just published what they call the "Third addition" of Rosamond B. Loring's book, *Decorated Book Papers*, first published in 1942. 171 pages, 16 sepia plates.

Available from: Department of Printing and Graphic Arts
The Houghton Library
Harvard University
Cambridge, Massachusetts
02138

Checks should be made payable to Harvard College Library.
\$6.00 including postage.

MEMBERSHIP / Jerilyn G. Davis

April 10, 1974

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 1, 1974: Miss Diane C. Burke, Dr. Sigmund Chessid, Mr. Frank A. Coburn, Jr., Mr. Arthur A. Cohen, Mr. Norman Gardner, Rev. James F. S. Schniepp, and Mr. Avi Wortis. We also welcome the Preservation Office of The Library of Congress as our first institutional member.

Resignations: Miss Florence Bade, Mr. Raymond F. DaBoll, Miss Deborah Evetts, Mr. John L. Hadden, Mr. Theo Jung, Dr. Eugene F. Kramer, & Mr. Paul Mucci.

Total Membership: 238 1 Institutional Member

PROGRAMS / Mary C. Schlosser

AN INFORMAL MEETING

On Tuesday, October 16th, members and guests gathered at AIGA Headquarters for an evening of discussion and exchange of news. President Laura S. Young welcomed one and all and started our meeting off with a new twist—she let us know something about her own activities, rather than passing over them in her usual way. In turn, I will depart from my usual reporting style and quote her remarks, for they would surely lose their flavor, details, and humor under my paraphrase or summary.

"Our program chairman who reports these informal meetings has often chided me for opening and closing them without telling you what I was doing. I haven't thought that what I was doing was particularly newsworthy. I have not wanted to take time away from all of you, and I have sort of assumed that if anyone were interested in my activities they would inquire.

"Tonight, however, I am going to surprise Mrs. Schlosser and tell you first a bit about how I spend my time in the field of binding. This reversal is prompted by the many comments regarding my activities that have reached me via the grapevine during the past year. They have come from a variety of sources; some have reputedly been made by people who have visited my shop and some by people who have never crossed its threshold. I would like to read you a few of these, and then tell you briefly what actually goes on in my shop.

"I quote—'she' in every case refers to me: 'She is a fabulous binder—a second Edith Diehl.' 'She does almost nothing but cloth case bindings.' 'She does nothing but fine leather bindings.' 'She does no tooling.' 'She does beautiful restoration work.' 'She knows absolutely nothing about restoration work.' And finally, 'She is a good teacher, but a bit old-fashioned.'

"I run what I call, for want of a better term, a custom hand bookbinding shop in which I accept commissions and welcome private students. It is open five days a week from 9:30 a.m. to 5:00 p.m., from October through June. I'll let you continue to guess how I spend my time in the months of July, August and September. I manufacture nothing in anticipation of selling it through retail outlets.

"What actually goes on in my shop is as follows:

"Over the years I have done a number of so-called creative bindings. I have two such to do at present. In the execution of their designs quite a bit of tooling has been required; on one fairly recent job I tooled 866 lines—some in gold and some in blind. On others I have used the traditional techniques of onlaying and inlaying. I have not thus far incorporated in any of my bindings preserved or dried fauna or flora, stones, metals, or plastics.

"We do a lot of full leather presentation copies on which the decorations are usually rather simple—a few gold or blind lines. Our clients in this area seemingly decide to present the guest of honor with a special volume after all other arrangements have been made and most of the funds collected for the occasion have been spent on other things.

"We do cloth case bindings, mostly re-bindings, but these represent presently a small portion of our work. We have done a number of small editions of 50 to 100 copies—in full leather, half leather, cloth and paper. We once did 50 full leather slip cases, all of which required the tooling of a gold line around all four edges of both sides.

"We make quite a few Solander cases (and here I am using Mr. Harrison's definition and not Miss Diehl's) roughly half of which are full or half leather, and a number of slip cases.

"We do a great deal of restoration work for both individuals and institutions, some cloth, mostly leather. Presently this represents the largest portion of our work. In all of our restoration or rebinding jobs we do the necessary and/or desirable page repair, guarding, washing and dry cleaning.

"I cite these things only as representative of the work that goes on in my shop. All of these are not done every day.

"I have recently worked or am currently working with several institutional libraries as a consultant on their binding problems in both their rare book and general collections. And I am still, I think, on the teaching staff at Pratt Institute.

"I currently have some 15 students in my shop every week, seven of whom are employed in the binding departments of libraries. The variety of things that they want to learn is as great as their number.

"It is a busy shop; and its activities are made possible by the interested and competent assistance of Mrs. Coryn and Jeri Davis, who along with me make up its staff."

After this most welcome surprise opening, the meeting returned to its time-honored custom of hearing turn-about from each person present.

Mrs. Marie T. Kaufman stated that she was present only to see old friends and hear the news as she is no longer binding actively and has given away her equipment.

An interesting piece of equipment was brought for demonstration by Mrs. Polly Lada-Mocarski—a small sanding machine with a speed control that held small sanding tips, and which she found useful for thinning old leather that needed to be re-applied in restoration work, but which was likely to tear if a paring knife were used. She had first seen the technique used in Munich in the conservation department of the Bavarian State Library.

With regret we learned from Mrs. Betsy Eldridge that she is moving to Toronto and has to resign her position as chairman of the AIGA Exhibition Case Committee. Besides her work in arranging these one-man shows, she has been working one day a week at the Horton Bindery, mostly on flood-damaged material from the Corning Glass Museum. We shall look forward to hearing news of binding activities in Canada soon!

Mrs. Eldridge brought as her guest Mrs. Anita Kearns who is studying binding with Mrs. Catherine Stanescu.

With us from St. Louis was Miss Kendara Lovette who was on a five or six week leave from the Missouri Botanical Garden Library to attend the fall seminar at the New England Document Conservation Center, to study in Mrs. Young's shop, and to participate in the Guild's visit to the Library of Congress.

Miss Jerilyn Davis continues to work full time in Mrs. Young's shop and act as a most successful membership chairman of the Guild—she reported a new high of 225 members at this meeting.

Miss Frances Manola continues to work as a free-lance binder, calligrapher, and illuminator. She attended a short summer course in England, sponsored by the Society of Scribes and Illuminators, where she burnished up her techniques for working with raised gold under the tutelage of Miss Wendy Gould. She also visited the Galleria del bel libro in Ascona, Switzerland. Since returning, she did three days of demonstrations at the Hallmark Gallery, and has agreed to participate as a teacher in an

experimental program at the Cloisters Museum, "Reading Through the Arts," in which a selected group of 5th and 6th graders with severe reading deficiencies work one day a week making and decorating a blank book and then writing and illustrating it.

Another foreign traveler was Mrs. Jean Burnham of the New York Society Library who spent time during the summer in Cambridge at the University Library, and in London in various of the Borough Libraries, each of which has special collections in different areas.

Mrs. Ruth Stein had again taken her summer "vacation" working in Florence as a volunteer at the Biblioteca Nazionale, where much still remains to be done in restoring the damaged materials from the 1966 flood. Although volunteers are no longer welcomed, her past experience and record there enabled her to spend some time working on limp vellum re-bindings. It was interesting to note that workers in that section are paid by the finished book rather than on a salary.

We were especially happy to welcome new member, Mrs. Joan Diamant of Ossining, who is studying with Mrs. Stanescu.

Mr. Richard Minsky had brought along a new supply list developed by the English group, Designer Bookbinders. It is in loose-leaf format with lists by country, though most suppliers listed are English. Inquiries about it should be directed to Designer Bookbinders, 12 Cornwall Mansions, 33 Kensington Court, London W 8 5BG. Mr. Minsky reported that he is doing mostly design bindings, especially blank books which he sells to artists, and some bindings on artists' books. He is also working at publicizing bookbinding, and is making a film strip on the subject for elementary schools, as well as giving talks on the care of books (recently to librarians at St. John's University in Queens).

Mr. Marvin Eisenberg, who is now living in Rifton, New York, has been working largely on the repair or re-binding of nineteenth century books, and laments that he is well on the way to becoming a Bible specialist as it is every client's first choice for re-binding.

The conference and seminar trail has been Mrs. Elaine Haas' main occupation, when not busy supplying us all from TALAS. She was at St. John's University last spring, in Augusta, Maine, in May with the Maine League of Historical Societies, in Cooperstown in August, and will be with the Archivists in Philadelphia in October. She continues to add new supplies to her stock as they come to her attention, and noted in passing that the Columbia Library School has re-started a bindery and book arts press with Mr. T. B. Belanger as teacher.

Mr. and Mrs. Granger had spent four months working in Ascona, taking instruction in French and German and using the metric system for all their measurements. They continue to be active in New Jersey, doing school demonstrations, and holding a class for senior citizens in Flemington.

Mrs. Mary Coryn continues to work in Mrs. Young's shop and to give binding lessons in the Riverside Church Crafts Program. She is delighted to find that many of her students are from the Columbia Library School.

After hearing from one and all, the meeting was adjourned for refreshments.

A VISIT TO THE LIBRARY OF CONGRESS / Judith A. Reed

On November 3, 1973, members of the Guild of Book Workers met in the Whittall Pavilion of the Library of Congress. After an informal coffee hour, the meeting was opened by Mr. Frazer G. Poole, Assistant Director for Preservation of the Library of Congress, who outlined the organization of the Preservation Office at the Library of Congress. Mr. Poole noted that all activities relating to preservation have been organized under five offices.

The Binding Office handles the routine library binding of materials in the Library of Congress collections. Such binding is

sent to commercial binderies, which adhere to the Library's own rigid specifications.

The Collections Maintenance Office handles the physical care of the books; i.e., cleaning, oiling, and shifting of the collections.

The Preservation Microfilming Office is responsible for the selection and preparation for microfilming of brittle materials which cannot be preserved in their original form. L.C. estimates that some 6,000,000 volumes are in such brittle condition that they should not be used.

The Research Office conducts original research in problems related to the deterioration of paper and other library materials, undertakes practical research in preservation/restoration problems, and maintains a quality control program covering materials used in restoration work.

The Restoration Office is responsible for the restoration of the paper and book collections; for example, rare books, manuscripts, atlases, globes, photographs, prints, posters, maps, and the like.

In an effort to develop a coordinated and cooperative approach to preservation problems, the Research and Restoration Offices work together. To implement the coordination effort of the two offices, Dr. McComb, a member of the Research Office staff, acts as liaison between the Research and Restoration Offices. In addition, a research committee composed of Mr. Poole, Dr. John Williams, the Research Officer, and Mr. Peter Waters, the Restoration Officer, reviews proposals for research and monitors various research programs.

Dr. Williams then outlined the organization and projects of the Research Office. In addition to Dr. Williams, the Research staff consists of three chemists and three technicians.

The staff is reviewing known methods of neutralization and buffering of paper. Results will later be published. A new method for neutralizing and buffering paper, designated as the double decomposition method, is being developed.

Because the labor required to take books apart makes the

deacidification of bound volumes very costly, the Research Office is researching vapor phase methods of deacidification. In order to be fully successful, the method developed must not be harmful to paper or people, and should not cause paper to turn yellow.

Various methods of removing stains from paper are being investigated in an attempt to find treatments that will not damage paper. Adhesives are also being studied.

In addition, various methods of drying water soaked books are being investigated in order to identify the safest and most economical method of drying frozen or water soaked volumes. Later, the Research Office hopes to reinvestigate problems of leather processing and deterioration.

Dr. Williams reported that there are now twenty-five to thirty research projects in progress in the laboratory. Results of all of these investigations will be published.

Mr. Peter Waters then spoke about the activities of the Restoration Office, which has a staff of twenty-eight people, twenty of whom are in working positions, while the remainder are in administrative or training positions.

Within the Restoration Unit is a Rare Book Conservation Section and an Art on Paper Section. It is expected that an experimental binding section will be established later.

In order to provide for the stabilization of certain classes of materials which are deteriorating rapidly, Mr. Waters has developed a concept known as "phased preservation." Procedures differ with different materials, but the objective is to slow the rate of deterioration pending the development of a larger staff and/or mass treatment methods.

Eventually "mass treatment" programs will be necessary, especially for large library collections, in part, because it is easier to obtain funding for such programs. However, many conservation problems cannot be handled by mass treatment techniques.

Following these introductory talks, members of the Guild were given a tour of the research laboratory by members of the Preservation Office staff. In one part of the laboratory is a hand sheet making machine, with which the staff can make small sheets

of paper for research purposes. For example, a highly acid paper can be produced to study methods of stopping acid deterioration of paper. One staff member demonstrated the use of the machine for making paper and then demonstrated its use in filling holes in paper with new pulp, a technique known as leaf-casting. The demonstrator noted that in repairing damaged documents the pulp would have the same kind of fibers as the original paper so that, when dried, the two would shrink evenly.

One area of the laboratory contains an enclosed chamber, which is kept at a constant temperature of 70° F and a relative humidity of 50%. In this carefully controlled environmental chamber there is equipment for testing the folding endurance, opaqueness, brightness, tensile strength, and tearing resistance of paper. Other physical characteristics may be tested as desired.

Other sections of the laboratory contain equipment and materials for studying such problems as acidity of paper (at this point in time, a destructive test) and the fiber strength of paper. Studies are being conducted to predict how well a paper is likely to hold up, and to measure which wave lengths of light are most deleterious to paper. Tests of various papers are conducted with the aid of drying aging ovens, which are set at 100°C, and humid aging ovens, which are set at 90°C and 50% relative humidity. There is also a vacuum aging oven into which can be introduced various chemical agents. However, the ovens are probably less destructive to paper than actual shelf life.

After a luncheon break, Guild members reassembled at the Library of Congress Annex for a tour of the Restoration Office. One section of this office is devoted, in part, to phased preservation programs. Staff members demonstrated types of work being done here.

The Library of Congress method of preserving posters by enclosing them in polyester film envelopes was demonstrated. This method keeps the paper from crumbling but does not keep it from deteriorating. Most posters are not deacidified at this time, as it is anticipated that within five years a vapor phase mass deacidification method will have been developed.

Preparation of heat-set tissue was also demonstrated. As this tissue is not yet available on the market, it must be hand coated with adhesive. The tissue is used generally for mending tears in brittle paper, rather than for laminating.

Another staff member demonstrated the phased boxing program, developed to stabilize books needing extensive restoration which the present staff cannot undertake. The phased boxes afford protection against deterioration until more complete repairs can be made. When the phased boxes are made the volumes are analyzed to determine what future work they require. Photographs are taken, and a coded survey card is made up. Finally, a sturdy wrapper-style box is made to fit each book before it is returned to the shelves. After further studies have been conducted on the effect of polyethylene on leather, completely sealed polyethylene bags may be used to protect individual books in large collections. It is not yet known whether polyethylene is harmful to leather.

The Restoration Office recently received a "Recurator" (leaf casting machine) from Israel. This equipment will be used for filling holes in paper or adding missing margins to pages. Since the staff has not yet had an opportunity to use the machine, it was not demonstrated.

Mr. Waters demonstrated the Library of Congress double decomposition method for neutralizing and buffering paper. This method involves immersing the paper in a 6% solution of calcium acetate, a 6% solution of magnesium acetate, and a 6% solution of ammonium carbonate, and finally de-ionized water.

The second area of the Restoration Office houses the Rare Book Section and the Art on Paper Section.

When a book is to be fully restored, records are made, including photographs, technical card, collation, pulling notes, and a conservation card. Covering of a leather book was demonstrated by Mr. Etherington.

Mr. Clarkson had set up an exhibit of various examples of headbands, mostly those of a style to be used on limp vellum bindings. He also showed several plexiglass cradles used in a

recent exhibit which the staff had made for some volumes from the Rosenwald collection.

One staff member demonstrated a method of box construction with examples of boxes at various stages of completion. Another staff member demonstrated the long fiber method of paper repair, using Japanese tissue.

Staff members in the Art on Paper section work mostly on prints. Examples of damage to prints, caused by ink and by mounting on wood, were shown.

When the tours and demonstrations had been completed, Guild members were given an opportunity to talk with Restoration staff members and to ask questions of particular interest to them. Many thanks must go to staff members for the time they devoted to making the visit of the Guild of Book Workers an especially interesting and worthwhile experience.

Members and guests who were in Washington for this program included: Mrs. Sylvia Anderle, Dr. Walter Baumgarten, Jr., Miss Gwendolyn Y. Blackman, Mrs. Jean W. Burnham, Miss Janet L. Burns, Miss Jerilyn G. Davis, Mr. Marvin Eisenberg, Mrs. Betsy P. Eldridge, Mr. John M. Field, Mrs. Ellen Fink, Mr. Horace B. Fitchett, Mrs. Doris C. Freitag, Mr. and Mrs. Henry C. Granger, Miss Jean Gunner, Mr. and Mrs. Herbert Haas, Mr. John L. Hadden, Mr. Johannes H. Hyltoft, Mr. and Mrs. Walter Husted, Mrs. Hedi Kyle, Mrs. Amanda Jones, Mrs. Anita Kearns, Mrs. Annette J. Lauer, Miss Kendara D. Lovette, Mrs. Nina Matheson, Mrs. Inez Pennybacker, Miss Heinke Pensky, Dr. Sarah Ratner, Mrs. Judith A. Reed, Mrs. Maggy M. Rosner, Mrs. Mary C. Schlosser, Mrs. Anne A. Weeks, Mr. Howard E. Welsh, Miss Carolyn Wickman, Mrs. Laura S. Young, and Miss Zeigler.

During July and August the University of California Extension at Santa Cruz offered three programs, in calligraphy and illumination, by Donald Jackson, a Scribe to the Queen of England. Two of the three programs, workshops, were offered for college credit.

The three programs were as follows:

July 16-20, a five-day workshop entitled "An Introduction to Calligraphy."

July 23-August 10, a three-week workshop entitled "The Art and Techniques of the Calligrapher/Illuminator."

July 21-22, a weekend lecture/demonstration entitled "The Spirit of the Scribe."

Students enrolled in either or both of the two for-credit workshops were admitted to "The Spirit of the Scribe" as part of the enrollment fee. The "Spirit of the Scribe" could also be attended separately, for a small charge.

Mr. Jackson became Lecturer in Graphic Design at the Camberwell School of Art, London, at the age of 20, a position he has held for 15 years. He taught at Ealing College of Art and, in the United States, at Pratt Institute in Brooklyn, at Gallery 303, and at Yale University. His work has been exhibited at the Victoria and Albert Museum in London, and he is Chairman of the Society of Scribes and Illuminators.

The August 1973 edition of *Family Circle* magazine included a one-page, illustrated article entitled "Easy Bookbinding for Children." The instructions are, unfortunately, certain to give children an oversimplified misconception of what bookbinding is all about. Total supplies required were: A piece of cardboard 11" x 8"; a roll of 3/4" plastic-coated cloth tape; 11" x 13" piece of self-adhesive burlap (or vinyl); scissors; ruler; pencil; and

spray adhesive. Need we say more?

GBW member Ellen Fink, who operates the Academy Book Bindery in Dexter, Michigan, has reported on the activities at her bindery during the summer. On June 23, Irving Rosen, an amateur binder from Chicago, exhibited some of his bindings and discussed them. On July 29, Jean Litow, a student of binding who is currently employed at Morrell's in London, demonstrated how to work headbands and to make endsheets. On August 26, Jim Craven, of the University of Michigan, demonstrated binding a book in leather. And, on September 9, Jean Litow returned to talk on paper restoration, with emphasis on use of paste, tissue, and the light table. On that same date Philip Howard of Oakland University brought some of his vellum bindings for exhibition. All lectures/demonstrations were held on Sunday afternoons. Attendance was limited to seven, with first preference being given to Miss Fink's former students.

GBW member Jean Gunner, binder and restorer to The Hunt Botanical Library, Carnegie-Mellon University, is giving private lessons at the library on simple binding. She reports that she has many enthusiastic students, most of them librarians.

From October 1-5, the New England Document Conservation Center, under the direction of GBW member George M. Cunha, sponsored a "Second Seminar in the Application of Chemical and Physical Methods to the Conservation of Library and Archival Materials." The previous, first, such seminar had been sponsored by the Boston Athenaeum, where Captain Cunha had been Conservator, prior to accepting the position of Director of the New England Document Conservation Center. Three days, October 1-3, were devoted to the theoretical aspects of the conservation of library materials; the examination and treatment of damaged materials; and a review of the latest developments in research on the causes for deterioration, new restoration techniques, and recent literature. October 4 and 5 were devoted to the administrative aspects of conservation including planning for total conservation; staff organization and management; recruiting, education and training of conservation personnel; budget

considerations; disaster control, and criteria for on-the-premise repair and restoration vs. professional assistance.

In October and November, The Hispanic Society of America presented a special exhibition entitled "Treasures From Our Library." The exhibition opened on October 27 with a tea for members of the Grolier Club and the Hroswitha Club.

The July 1973 edition of *The Quarterly Journal of the Library of Congress* included an 18-page, illustrated article entitled "Seeking the Rare, the Important, the Valuable," a general survey of the development of the Rare Book Division of the Library of Congress from its start in 1927 (as the Rare Book Room) to 1973. The article was written by William Matheson, chief of the Rare Book Division.

The 16th series of the Heritage of the Graphic Arts lectures were held from September to December, at the Mechanics Institute, in New York. Twelve separate lectures were presented. Those of special interest to Guild members were: Donald Jackson, "Societies of Scribes and Illuminators Today; Calligraphic Practicalities," on September 12; Peter W. Filby, "Calligraphy in the 1960's," on October 31; and Hannah Dustin French, "Collecting Books for Wellesley," December 5. The lecture series was arranged by Dr. Robert L. Leslie.

Announcement of two exhibitions during the fall were sent separately to Guild members. Mention of them is worth repeating here. From September 11 through December 2, the following exhibitions were presented at The Pierpont Morgan Library:

Art of the Printed Book, 1455-1955

An exhibition of masterpieces of typography from the invention of printing to modern times, this was the most comprehensive display of the whole art of printing ever to be shown in America. The 112 books included were all chosen by Joseph Blumenthal, one of America's most eminent printers and book designers, who had been associated with the Morgan Library for more than 30 years. The great majority of the books were from the collections of the

Morgan Library, although a few important works were on loan.

European and Persian Manuscript Leaves

This exhibition included a choice selection of approximately forty of the finest single European and Persian Medieval and Renaissance manuscript leaves in the Morgan Library's collection. The European leaves ranged in date from the twelfth to the sixteenth Century and were from English, French, German, Italian, and Russian manuscripts, among them Gospels, Choir Books, Bibles, Missals, Psalters and Decretals (books of canon law), etc. The Persian leaves dated from the sixteenth and seventeenth centuries and came from the Album of the Emir of Bukhara, originally an accordian-type of album of illuminations which was named after the place where most of its miniatures were thought to have been executed.

Once again, Guild members are reminded that news items for this section of the *Journal* must come from members! Please let us hear from you.

SUPPLY / Frances Manola

We are making some headway in compiling an up-to-date Supply List. There are many changes since the last one, and we are indeed fortunate to have the efficient help of Maggy Rosner who is giving generously of her time and energy.

We would like to urge the membership to keep us continually in mind when they hear of address changes, new items or any other information regarding equipment or supplies. In return, remember that the Committee exists to help you, so do not hesitate to write if you need information not available in our list, and we will do our best to help.

AIGA SMALL GALLERY EXHIBITIONS

THE STORM BINDERY / Betsy Palmer Eldridge

August, September, 1973

Nancy and Colton Storm of the Storm Bindery in Sedona, Arizona, sent in an exhibit that reflected the varied interests they have in binding, restoration and making decorative paste papers. For the past several years, the Storms have run seminars each summer in restoration and paste paper making that have been enthusiastically attended by Guild members and previously mentioned in the *Journal*.

In their exhibition, there were five full leather bindings, a leather covered box, four paste paper books, two paste paper folders, and a set of six sample paste papers, designed and made at the Storm Bindery. In addition, there was a series of eight black and white photographs of restorations, bindings, and protective cases exhibited at Washington University in 1973.

The leather bindings, primarily from their own collection, showed a variety of experimentation with different decorative techniques, including that of using unset semi-precious stones. Two alternative green cloth slip cases were displayed as possible treatment for a small leather bound miniature already housed in a matching chemise, and both were most unusual and attractive. It was the Storms' charming paste papers, however, both in the six samples and on the case bound books that seemed to steal the show and attract a great deal of attention. The colors harmonized beautifully with the cloth used and the patterns were exquisite!

Once again, we are all indebted to one of our members for putting together another fine show.

Bindings by Nancy & Colton Storm

Andersony, Ferenc. *Categorical*. Spartanburg, South Carolina, 1970.

- Full leather miniature: orange Oasis Niger; black leather cat onlay; titled on spine in gold on black leather label; green cloth chemise; two green cloth slip cases.
- Angle, Paul M., and Miers, Earl Schenck, Editors. *The American Family*. Kingsport Press, Kingsport, Tennessee, 1963.
Case binding: beige cloth spine; red decorative paste papers; titled on spine in stamped gold.
- Cather, Willa. *Death Comes for the Archbishop*. Boston, 1938.
Full leather: green leather; decorative black leather snake onlay with semi-precious stones attached at head and tail; titled in gold across spine and face; gilt top.
- Matter, Joseph Allen. *My Lords and Lady of Essex*. Chicago, 1969.
Full leather: brown Oasis Niger; red leather onlays with gold tooling; titled on spine in gold on red leather label; matching red cloth slip case.
- Owens, Harry J. *Doctor Faust*. Chicago, 1953.
Case binding: beige cloth spine; blue paste paper sides; title and decoration of stamped gold.
- A Tribute to General Charles C. Haffner, Jr.*, The Lakeside Press, Chicago, 1964.
Pamphlet binding: blue cloth spine; blue decorative paste paper sides; titled on front in stamped gold.
- The Sherwin-Williams 1965 Home Decorator*.
Pamphlet binding: red cloth spine and fore edge; red decorative paste paper sides; titled on front in stamped gold.
- Rich, Virtulon. *Western Life in the Stirrups*. The Caxton Club, Chicago, 1965.
Full leather: black Oasis Niger; a schematic map from Shoreham, Vermont, to Carmi, Indiana tooled in gold and blind with red leather onlays; titled in gold on spine.
- Young, John D., *John D. Young and the Colorado Gold Rush*. The Lakeside Press, Chicago, 1969.
Full leather: black leather; skyline of Rockies tooled in gold with green leather onlays; titled in gold on green leather label.

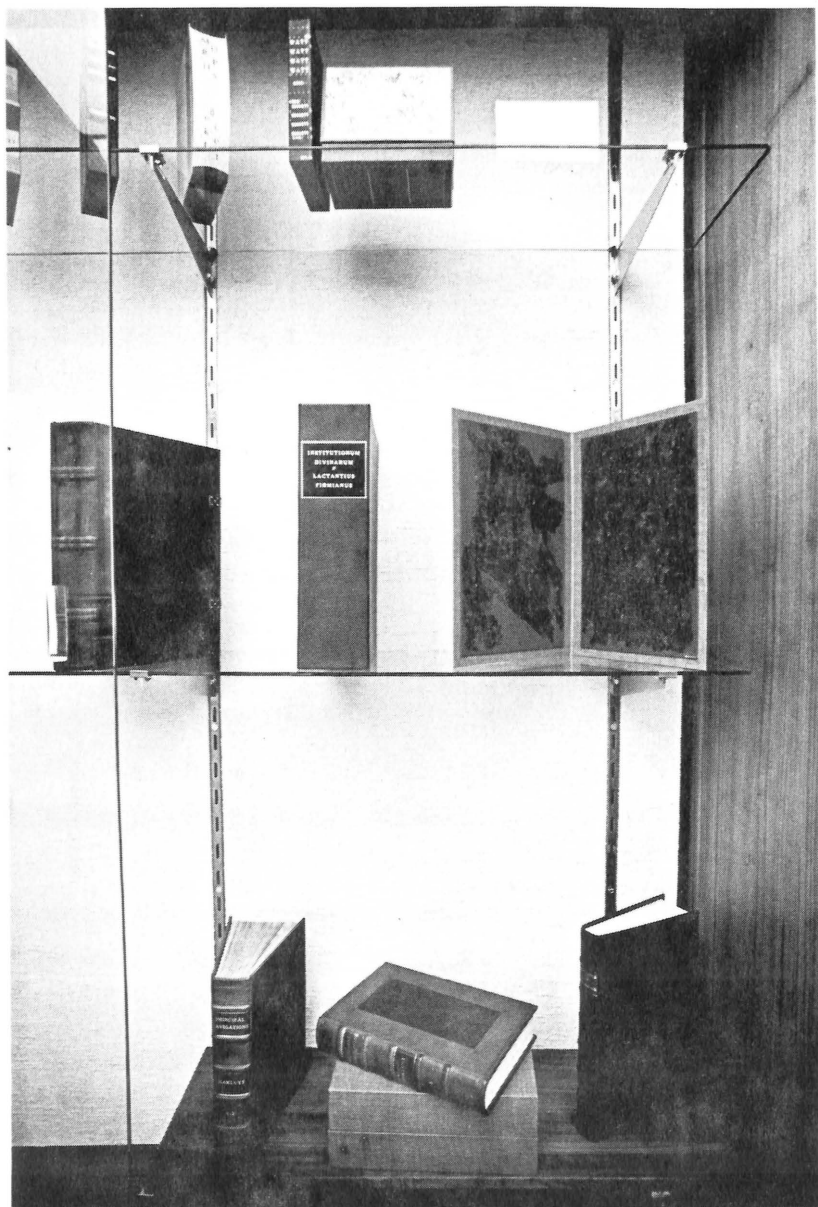


PLATE I

Books restored by the Storm Bindery displayed at Washington University Library. Photograph by Paul Schmolke, Washington University Photographic Service, St. Louis, Mo.

October, November 1973

The fall exhibition was the work of Johannes Hyltoft, who recently came to this country from Denmark where he already has had a long and distinguished career. His formal training consisted of four years with Anker Kyster's successors and the Graphik College in Copenhagen. Thereafter he worked with several firms supervising artistic bindings and rebindings. In private, he was in charge of preserving the books of the King's Cabinet at Amalienborg Castle, Copenhagen.

Mr. Hyltoft has exhibited widely in Scandinavia and also in Brazil and the United States. His work was regularly selected in the competition for "The Best Bookbindings of the Year" sponsored annually by the Danish Book Craft Association, and has won numerous prizes including the silver medal for art hand craftsmanship in 1949 awarded by the Graphik College.

Since 1972 Mr. Hyltoft has been the Conservator at The Folger Shakespeare Library in Washington where he continues to work, as he says, "in the good book's favor."

On display in the Guild's case were eleven books showing a variety of techniques, all superbly executed. There were full leather, half leather, and what he calls "millimeter" bindings, i.e. narrow leather spines occasionally accompanied by leather fore edge strips. The designs were conservative, contemporary, and in excellent taste. Typical—and my favorite—is the one pictured here, *The Moderns*, on which the design was worked in a handsome bas relief and onlay. I was also interested to see his use of fiber glass cloth on the sides of one book. The examples of his paper designs were especially attractive.

The Guild thanks Mr. Hyltoft for such a fine exhibit and wishes him a long and successful career now on this continent.



GASTON DIEHL · THE MODERNS



JOHANNES HYLTOFT

PLATE II

Bindings by Mr. Hyltoft

Diehl, Gaston. *The Moderns*. New York, n.d.

Full leather: black Oasis Niger; red calf bas relief; red leather headbands; palladium tooled; titled on spine. Plate II

Leif Olle Zetterling. Copenhagen, 1968.

"Millimeter binding": golden Oasis Niger spine; black paper sides; black onlays on spine; red leather headbands; titled on spine in gold.

Longus. *Daphnis und Chloe*. Bremen, 1966.

Full leather: green Oasis Niger; yellow and red onlays; gold tooled; handsewn silk headbands; gilt top; titled in gold on spine.

Montherlant, Henry de. *Port Royal*. Denmark, 1969.

"Millimeter Binding": black Oasis Niger spine and fore edge strip; hand decorated paper sides; red leather headbands; titled in gold on spine.

Paul Gauguin. Paris, 1948.

Full leather: blue Oasis Niger; golden onlays; handsewn silk headbands; titled in gold on spine.

Schade, Virtus. *Erling Jørgensen*. Copenhagen, 1962.

Half leather: black Oasis Niger; fiber glass cloth sides; red leather headbands; tooled in silver; titled in silver on black leather spine label.

State Museum of Art. *Matisse*. Denmark, 1970.

Full cloth; natural linen, hand decorated; tooled in black; orange leather headbands; titled on spine in black.

Four Publishers Bindings.

The papers for the bindings designed by Johannes Hyltoft.

HAND BOOKBINDERS OF CALIFORNIA—PRESS RELEASE

"The Art of the Hyōgushi," was the subject of the September 12, meeting of the Hand Bookbinders of California, held in

the Unitarian Center, San Francisco, California. Fifty-five attended.

Hyōgushi are experts in the rare art of restoring Oriental paintings. The techniques used in the handling of paintings on both paper and silk have many applications for bookbinders. The program began with a showing of the 45 minute film, "The Art of the Hyōgushi," made at the Freer Gallery of Art in the Smithsonian Institution in Washington, D.C. Following a wide-ranging discussion, the film was reshown.

In the film Mr. Takashi Suriura, the Freer's master restorer, and his two assistants, demonstrate their approach to three different problems. First a ukiyo-e painting on paper is removed from its scroll mounting and remounted as a rigid panel. Then a painting on silk is changed from a rigid panel to a scroll mounting. Finally, a pair of six-fold screens are washed and remounted on new screens. The dexterity and patience required in dismounting, washing, drying, reinforcing cracks, filling holes, applying backing papers, retouching and constructing new supports, is truly impressive.

Plans for an exhibit of bindings by the members of the Hand Bookbinders of California were also discussed. Over thirty members have indicated their plans to submit bindings, restorations, cases, decorative papers, calligraphy and illuminations for the show. Selected items will be exhibited in the windows of John Howell, Books, 434 Post Street, San Francisco, for three weeks, beginning Monday, November 5, 1973.

NECROLOGY / Laura S. Young

Enid Eder Perkins

It is with sincere regret and a deep sense of personal loss that I report to you the death of Mrs. Perkins on Dec. 15, 1973. She

had her first heart attack in 1960, and spent the last ten weeks of her life in the hospital suffering from the failure of her heart. She was born in the Morningside Heights area of New York City on Dec. 21, 1896; attended Hunter College and studied art at the Art Students League. She spent some of her early life in Costa Rica, returning to the states and settling in Washington in 1928. She worked first with the Costa Rican embassy and later as Chancellor of the Nicaraguan Embassy.

It was during her years in Washington that she became interested in calligraphy and illuminated manuscripts, and she spent many hours studying the medieval manuscripts in the Library of Congress. She returned to New York in 1946 and worked for several years with one of her daughters who was a textile designer. At the same time she studied calligraphy with Arnold Bank who was then at the Brooklyn Museum Art School; later, illuminating with Irene Base in England; and she continued her independent study of early manuscripts in the Morgan Library in New York.

She was a loyal and interested member of the Guild for some twenty years. She served the Guild well as program chairman for a year, 1954-55, and resigned only because her personal responsibilities required her to leave New York City and return to Washington, D.C., where she had previously lived for a number of years. She exhibited in every major Guild show during the years of her membership; and her work was shown in a number of other places including the Society of Miniature Painters in Washington and "Two Thousand Years of Calligraphy" in Baltimore in 1965.

While she was an able calligrapher and illuminator she will doubtless, however, be remembered more for her artistic ability and her sensitivity in being able to reproduce in a medieval border some modern-day thing such as a supermarket. With her knowledge, her ability and her appreciation she satisfied her many clients without jeopardizing the integrity of her work or of her profession. Her commissions were many for citations, testimonials, etc. that were presented to a great number of distinguished and celebrated people.

In addition to her many accomplishments she was a

charming and gracious lady. Those of us who had the good fortune to know her personally will miss her; and those of you who knew her only through her work can take pride in the fact that she was an asset to her profession.

She is survived by two daughters, Mrs. Virginia P. Brague of Kingston, N.Y. and Mrs. Judith Patterson of Washington, a sister Mrs. Jacques Pollack of New York and a brother, Mr. George J. Eder of Washington.

Her daughters are planning a memorial exhibition of her work. As this goes to press the date and place have not been set. I hope, however, if called upon to do so, every member of the Guild will co-operate in any way possible to make this exhibit a success.