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# JOURNAL OF THE GUILD OF BOOK WORKERS

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(Editor of this issue: Mary C. Schlosser)

CONTENTS	Page
ROLLER-PRINTED PASTE PAPERS FOR BOOK-BINDING / Henry Morris	3
COMMITTEE REPORTS	
Editorial / Mary C. Schlosser	17
Membership / Jerilyn G. Davis	18
Library / Stanley E. Cushing	22
Publicity / Grady E. Jensen	23
News Notes / Lansing S. Moran	23
AIGA GALLERY SMALL EXHIBITIONS	
Hope G. Weil and her students / G. H. Bartlett, Jr.	25
Charlotte M. Ullman / G. H. Bartlett, Jr.	27

The cover: Photograph of a press-printed paste paper made by Henry Morris according to a technique described on page 16. The design is taken from a seventeenth century ream-cover from the Puymoyen Paper Mill in Angoumois, France and shows a foolscap surrounded by reams of paper.

Morris, Henry. *Roller-Printed Paste Papers for Bookbinding*. Bird & Bull Press, North Hills, Pa. 1975. Colophon: Approximately 215 copies of this book have been printed in November, 1974 at the Bird & Bull Press at North Hills, Pa. The text is set in Centaur and Codex types and printed on Hodgkinson hand made B&B paper. All of the paste paper was made at the Press and the binding was done by Edward G. Parrott II at Hancock, Maine.

It was the editor's intention to review the above title for this issue of the *Journal*, only to discover very shortly after the book appeared that it was sold out. Rather than tempt GBW members with comments on a discourse unavailable to them, the outrageous idea occurred of requesting permission to reprint the information in Mr. Morris' book and let our members judge it for themselves. Most happy to relate, that permission was enthusiastically granted. Your editor did not have the fortitude to attempt to include any of the 25 tipped-in color samples of Mr. Morris' art from the original book, although some were indeed offered, but we hope a small selection of black and white photographs of the samples will suffice to give some idea of the results achieved in Mr. Morris' process. The text is otherwise complete except for a few minor deletions referring to color formulas or illustrations not reproduced.

For those who are unfamiliar with Henry Morris and the Bird & Bull Press (visited by the GBW in November, 1968, as recounted in the *Journal*, Vol. VII, No. 1, pp. 18-19), Mr. Morris is a printer by profession and a papermaker, author, collector, and private press proprietor by avocation.

## ROLLER-PRINTED PASTE PAPERS FOR BOOKBINDING / Henry Morris\*

### Introduction

As one who has operated a private press for some years, I have always been interested in providing attractive bindings for the books

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produced. While the usual materials which are commercially available in leather, cloth or decorated paper can be tastefully combined to give pleasing effects, I have always felt that a Press book binding should strive to be of a more original or striking appearance.

One way to achieve this is to create your own decorated paper which can be made to your specific wishes or requirements. My first experiments along these lines were with marbled paper, and I soon discovered that good marbling required a kind of patience and skill of which I was not yet possessed. Although you can make marbled paper of a sort by floating oil colors on plain water, it is not possible to make consistently attractive patterns in this way, and true marbling bears little resemblance to this simplified method.

Another of my experiments was with a type of batik paper. I printed a design on paper using transparent varnish, and after it dried, I placed the printed sheet face down in a dye bath. The dye did not penetrate the varnished areas, but the overall effect was not greatly different than could be had by ordinary printing, and a lot more trouble. Other experiments which involved the use of unusual printing surfaces such as lace, cloth, wire fabric, etc., were interesting but not particularly useful.

A few years ago a friend showed me how to make simple paste papers, and this led to further investigation into this most interesting type of decorated paper. I was intrigued by the attractive three-dimensional effect and by the seemingly endless variations that are possible. Also, since there is practically no paste paper made by commercial suppliers, the intelligent use of it lends interest and distinction to a binding.

Although paste paper has been in use since the late 16th century, it was apparently not made on a commercial basis, as was marbled, gilded, printed and other types of decorated paper. Most of it was no doubt made by the bookbinders for their own use. Curiously, this 'do it yourself' practice has continued to the present time. Excepting a few sporadic one-man suppliers, if you want paste paper, you must make it yourself. The basic process is simple: a mixture of paste and color is brushed on a sheet of paper, and while still wet, it is textured or figured with a paint brush, comb, or any other hand-held device which leaves a mark on the wet surface. The film of paste creates the three-dimensional effect, which would not be gotten by plain coloring alone. There are many books

available which show reproductions of modern and antique paste papers, and in some cases give information on making them. A few of these titles are listed at the end of this introduction.

My first paste paper was used for the covers of a book I printed in 1972, *Bird & Bull Number 13*. This was a combed and diagonally striped design which was similar to an 18th century example I had seen in one of my reference books. I liked the results and further experiments led me to a type of paste paper I call 'roller-printed,' which is a new technique applied to this old basic process. By the proper combination of image carrier, paper, paste, and color, and with the use of a simple guidance system, papers like the samples in this book can be made.

When I saw my first roller-printed paper, I was sure that if one could make such papers on a small commercial scale there would be a ready market for them. I spent an entire summer making designs and experimenting with colors, rollers, paper and printing. All kinds of problems arose, and on several occasions I almost gave it up. I finally solved most of the problems and then proceeded to make a large assortment of sheets which I later made into sample books. As the project advanced, I had visions of grandeur; I imagined a profitable and interesting side line, easily managed in my spare time. When the sample books were finished I sent out a mailing piece with a swatch of my paper to a list of 300 binders and others who used decorated paper. The sample book was offered for \$2.00 and orders were received for 120 books. On the basis of this large percentage of returns I was sure my paper would be a great success, but it wasn't. Despite the fact that everyone who saw them admired them, and although they were priced under the cost of hand-marbled paper, I failed to discover a market for my paper.

To be accurate, I should say that I did get some orders; exactly two. These visionaries shall be nameless, but I assume they now recognize their distinctive but lonely place in the history of decorated paper. Perhaps there was something wrong in my approach; possibly my designs needed revision, but I have already used these papers on two recent books and have received many favorable comments. So I am making the results of my hard summer's work (I lost ten pounds and \$718) available to anyone who wants to make use of it. In addition to my roller-printing method,

I also include brief descriptions of the customary types of paste paper making, and a few notes on press-printed paste paper.

P.S. One final puzzling note—two months after I commenced setting this book, orders for paste paper began to arrive. Why this delayed reaction I cannot say, but I am glad to see I wasn't entirely wrong in my original judgement.

---

*Buntpapier.* Albert Haemmerle. George D. W. Callwey, Munich, 1961. Contains an extensive bibliography of books and articles on all types of decorated paper.

*Creative Bookbinding.* Pauline Johnson. University of Washington Press, Seattle, corrected ed., 1963.

*Decorated Book Papers.* Rosamond B. Loring. Harvard University Press, Cambridge, 2nd ed., 1952.

## Rollers and Designs

The main difference between roller-printed and the usual type of brushed or tooled paste paper is that a repeat image is cut out of a rubber or plastic covered roller, and this is used to create the image on the sheet in conjunction with a special printing board. Where the roller is cut away the brushed background shows through, and where it is not, a grained effect is created. Examination of the photographs of the samples will explain this more clearly.

To begin, you will need a couple of inking rollers such as used for inking linoleum blocks. These can be had at any artist's supply store. Get a roller of not less than 1-1/4" diameter and not over 4" long. No. 4124 'Speedball' will be good to start with. These are inexpensive rollers and the wooden cores are apt to be warped. Do not buy any roller until you have tested it and found it reasonably true. Do this by placing the roller on a level surface and roll it back and forth a few times at eye level, observing the crack of light between roller and surface. Take the rollers with least imperfections. You will also need an 'X-acto' or similar type of cutting knife, some 1/4" graph paper, and rubber cement. For your first efforts, you can cut into the rubber covering which comes on the roller, but later on you will probably want to remove the original rubber and replace it with something better. The covering on these rollers is a piece of rubber hose which is stretched onto the wooden core. When a design is cut into this, the uneven strain often causes the

design to distort, or the rubber may begin to tear in parts of the design. Much of this can be avoided by working epoxy cement between the rubber and core, with a small ink knife. This must be done before the roller is cut, and allowed 24 hours or more to harden.

A better solution is to remove the original rubber and replace it with a new piece of rubber or plastic tubing or sheet rubber. Any of these will provide a cover which will not tear or distort after the design is cut. If you can get rubber or plastic tubing of the same diameter as the core (1-1/8"), you need only apply waterproof adhesive and slip on a new cover. When dry, it will adhere to the core and since there is no tension, there will be no problems after the design is cut. If you can't get the correct size rubber, a piece of flexible 1" I.D. plastic tubing can be softened by boiling in water and then forced onto the core. The core should first be coated with glycerine as a lubricant. Once the plastic is stretched it will stay that way. Sheet rubber of 3/32" thickness makes an excellent cover as it is completely stuck to the roller with contact cement, and this permits cutting of the most intricate designs. It is the most difficult to apply because the rubber must be cut to the exact circumference of the core and there must be no lump or gap at the seam. By this same method, extremely detailed designs can be applied by using photo-mechanically produced rubber plates such as are used for flexographic printing.

I found the rollers to be one of the biggest single problems. If they aren't right it is impossible to get good results. If you use a roller of less than 1-1/4" covered diameter, it tends to skid on the paste, and the smaller circumference limits the available design area. If the core is badly warped there will be poor contact between the roller and paper, and breaks will appear in the design. Slightly warped cores can be corrected by sanding them. The ideal roller would have a plastic or soft metal core, covered with a snug-fitting rubber tube of 3/32" wall thickness, but I was unable to find these commercially available.

You can eliminate most of the problems of re-covering and cutting rollers by simply sticking a design onto the surface of the roller. Sample 'A' shows the results to be had with cut-out tape, and if this suits you, it is much easier. Another alternative would be to cut the design elements from a piece of 1/16" rubber sheet and cement them individually onto the original rubber covering.



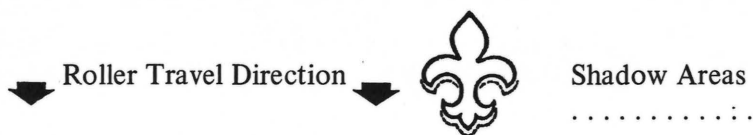
The brushed texture will now appear as the background, and the grained texture will be in the raised design areas, as can be seen in sample 'B.' For large patterns with contiguous elements, it will make no difference, but smaller patterns are more difficult to apply accurately to the roller.

As noted earlier, for your first attempt, it will be just as well to cut the design into the original rubber which is on the roller. A simple design such as the diamond, No. 100, is a good one to start with. The exact circumference and length of the roller is laid out on the graph paper, with the lengthwise direction being noted on the layout. The diamonds should be  $1/2''$  square, and must be laid out in alternating rows in both directions. A checkerboard effect is necessary to get a consistent overall pattern. In most cases it is easier to draw one full row of any design on graph paper, cement it to a piece of index card and then cut out the design. This can then be used as a template to transfer the design onto the roller layout paper. The template can be saved and used again to make another identical roller if desired.

When making designs it is important to remember that there must usually be even rows of the design elements across and around the roller, and that the position of each adjacent design element in both directions must always alternate. Usually, there can be two, four, or six rows, but never an odd number such as three or five. There must also be a margin allowance for some overlapping on the right and left ends of the roller. If the design is cut to the very edge of the roller, each succeeding pass will obliterate part of the design along the edge of the previous pass. To avoid this, leave about  $1/8''$  margin on each end of the roller. (See Ill. No. 1.) For large patterns with contiguous elements, it is necessary to cut to the edge of the roller, but in this case the elements are large enough to make the overlapping less noticeable. Such designs can only be cut on covers that are completely stuck to the core, or the elements can be singly cut out and cemented on top of an existing rubber cover.

Before going further I should bring to your attention that for certain designs that must be right side up, such as Nos. 400 and 600, some extra care must be taken. One of the attractive features of these papers are the highlights and shadows which create the three-dimensional effect. This paper usually looks best when the shadows are closest to the viewer. With shadows away from the

viewer, an optical illusion may cause some designs to reverse and appear as a grid. Look at No. 100 upside down and you will see this if you blink your eyes a few times. In the making of these papers the shadows always occur on the leading edge, viewing the image from the back side of the mounted roller:

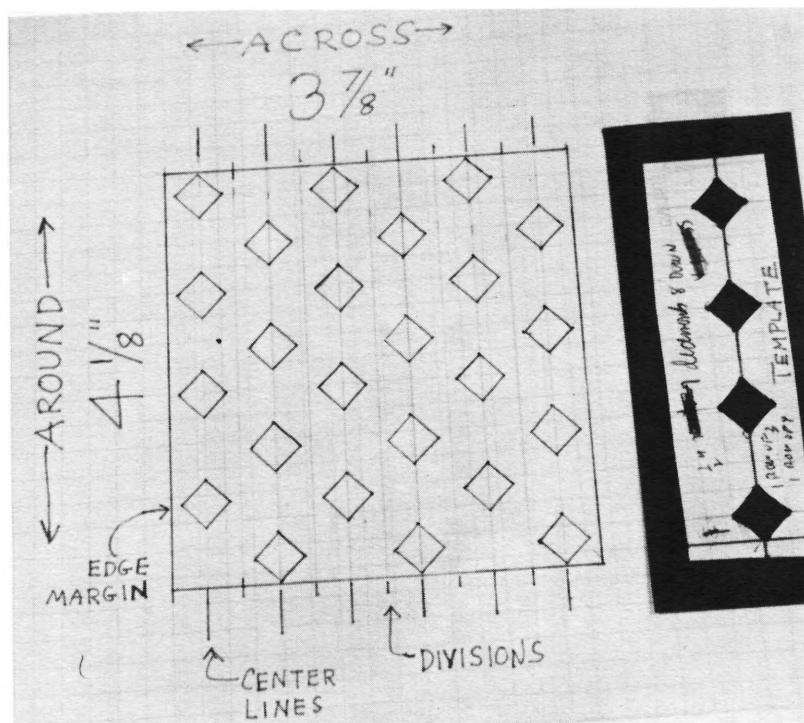


Where the design must be right side up on the binding it is generally preferable to position it on the roller so the shadows will appear at the bottom edge of the design.

Detach the roller from its handle and when the drawing is complete, stick the finished layout onto the covered roller with rubber cement. The layout must be put on straight, and centered right and left. The cement dries quickly and you can then cut the design in the rubber. (Ill. No. 2.) Cutting of simple shapes is done with the knife or small wood chisels. Small leather-cutting punches are used for circles, and various wood carving chisels are useful for curved and irregular cuts. When cutting a roller with a fully stuck-on cover, the cut out pieces must be picked out with a bodkin after making sure they have been cleanly cut down to the wood core. When completely cut, remove the remaining layout paper and rub off the dried rubber cement.

### The Printing Board and Its Use

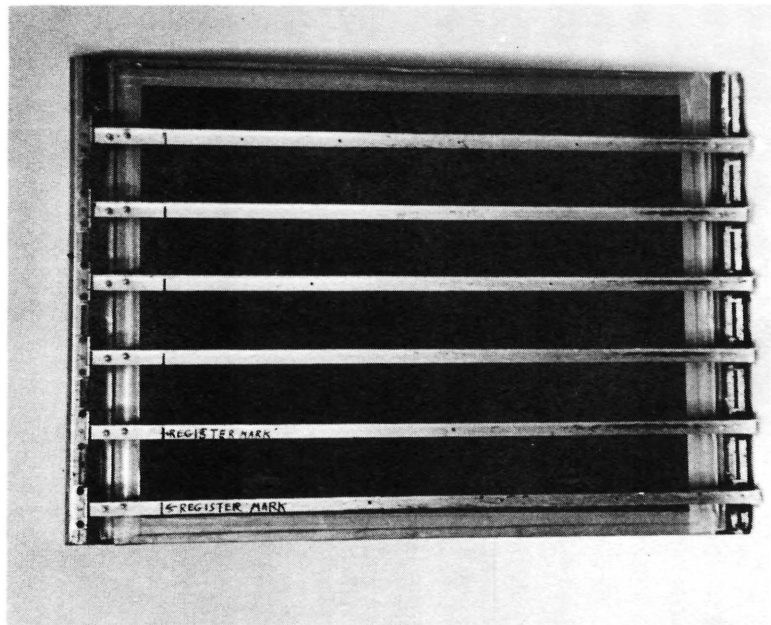
Before going further it is necessary to give a brief explanation of how the roller is used. If you were to brush some paste and color on a sheet of paper and pull a design roller from left to right across it, an effect similar to my samples would be gotten. But doing this freehand it is impossible to keep the roller on a straight path, and each succeeding pass would overlap unevenly. Also a freehand roller tends to twist on the paste and when you correct the twist, the design becomes distorted. Furthermore, if the roller is used on a hard surface such as an ordinary table, there will be a lot of breaks in the design due to poor contact between the roller and the paste. If you



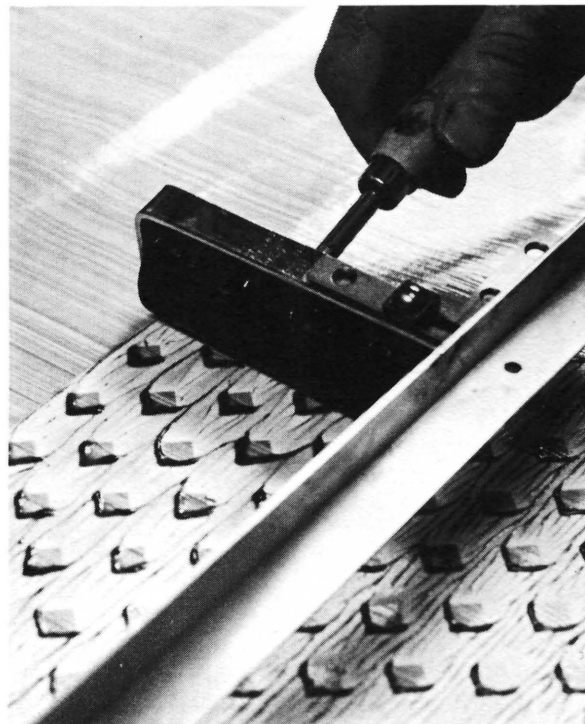
1. 'Diamond' layout sheet



2. Cutting the design

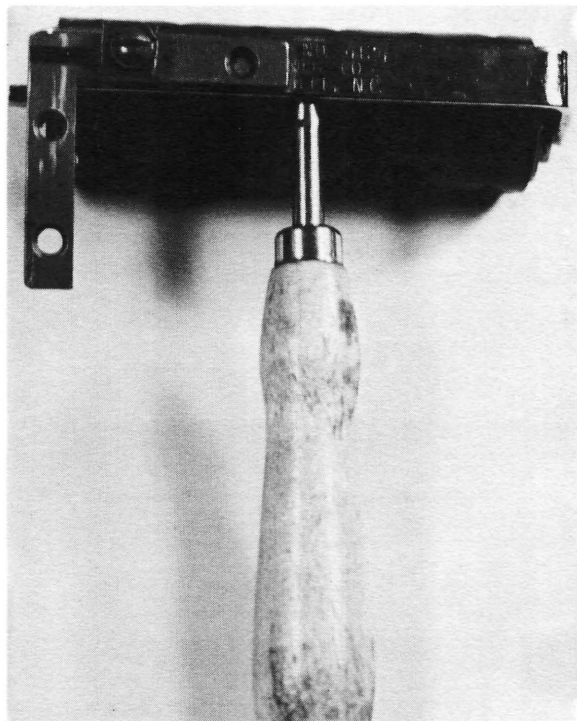


3. Printing board with guides lowered

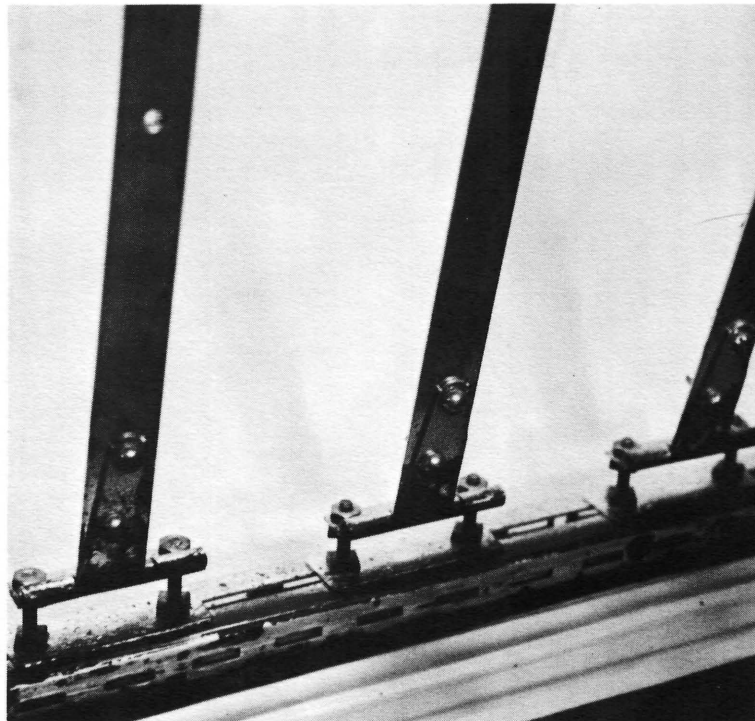


4. Printing board in use

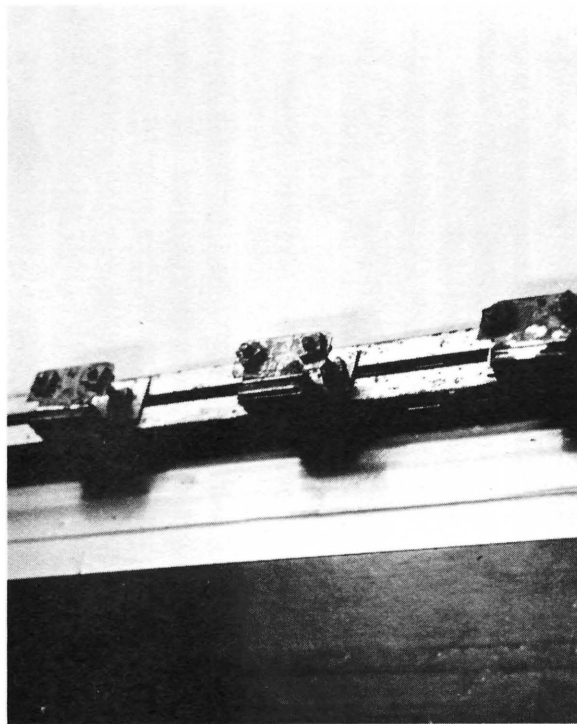




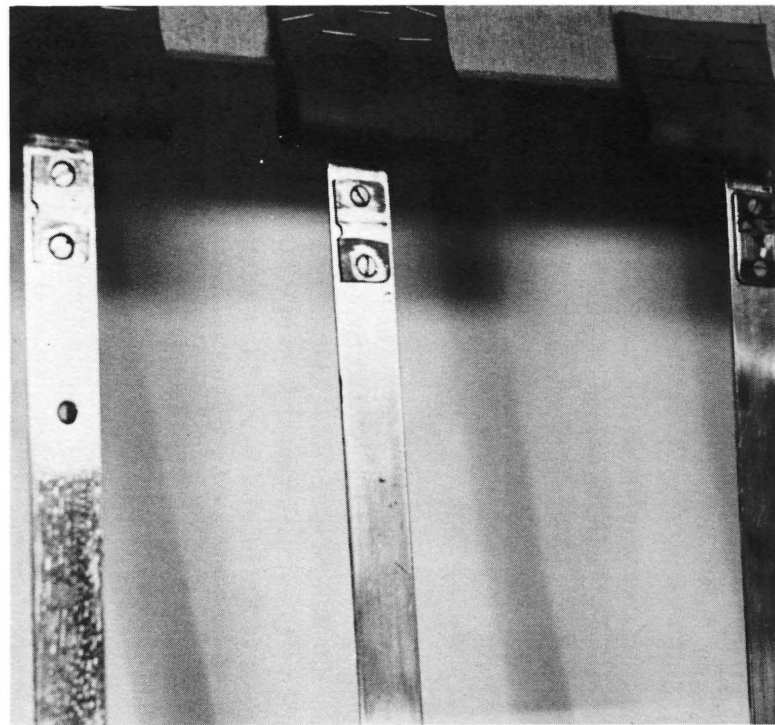
5. Roller with 'L' guide and register mark



6. Hinged end of printing board



7. Magnet end of printing board




8. Overhead arrangement for angle guides

use more pressure in order to get better contact, the paste squeezes out and the grained effect is lost.

My solution for these problems was to construct a simple guiding device on a plywood board that has a padded resilient surface covered with a waterproof plastic sheet. As I was using 20 x 26" paper, I attached to the board six lengths of elevated aluminum angles about 4" apart. These are attached on one end with hinges, and are held in position with magnets on the other end, when rolling the design. The resilient surface eliminates most of the breaks. I call this the printing board, and it is shown in Ill. 3 and 4.

The only problem encountered with the printing board was that there was still a tendency for the roller to twist as it travelled along the guide. Even a small amount of twisting may cause undesirable elongation and crookedness in certain patterns. In addition, this elongation creates misalignment from one pass to another, but I was able to correct most of it by attaching a small 'L' guide to the top surface of the roller mount. With this guide I was able to keep the roller straight and eliminate most of the twisting. (Ill. 5.)

Details of the printing board are shown in Ill. 6-7-8. The six angle guides are made of 3/4" aluminum angle 34-1/2" long. The angle guides are elevated from the board to permit the roller to run clear of them. When the angle guides are down the distance between the bottom edge of the angles and the covered surface of the board is 1-5/16". The method I used to elevate the angle guides on the hinged end is not really necessary. I did it this way because I thought I might want to vary the height of the angle guides later on, but the angle guide hinges can be bolted directly to the channel. The channel can be elevated by a piece of wood of the correct thickness placed under it. When rolling, the angle guides are held in position by magnets which are bolted onto a channel as shown in Ill. 7. A striker plate of thin steel is attached to the underside of the angle in order to attract the magnet. The magnets and striker plates are standard kitchen cabinet hardware somewhat altered to suit.

The channels are formed of pairs of  shaped pieces of steel track of the type used for sliding doors, with legs about 1/2" long. The angle guides are mounted on these channels in order to adjust them to exactly the right position for printing. Once they are set, unless you change to a different length roller, they can be left alone.

As soon as you have your first roller cut, you can adjust and tighten each angle guide. To hold the angle guides out of the way when brushing the sheet, I use thick pieces of sheet rubber attached to an overhead board. These permit the guides to be easily raised and lowered (Ill. 8).

The printing board is a piece of 1" plywood 25 x 36". This is correct for a 20 x 26" sheet, which is about as large as can be handled. The pad consists of a piece of heavy blanket or felt which is covered with a sheet of plastic upholstery material. The felt and plastic are 24 x 30", and are centered on the board between the channels. The felt should be stuck to the board and the plastic stapled and taped on all edges to prevent any paste from getting under the pad. In use the board is secured to a table top with two screws. The rubber overhead pieces should not be positioned until the angle guides have been adjusted and the board secured to the table top.

Before using the board, register marks must be made on the angle guides, 'L' guides, and on the wooden end of each roller. The purpose of these marks is to assist in starting each pass at approximately the same point on the roller, and also to start rolling at the same point on the board for each pass. If this is not done the alternate design elements from one pass to another may no longer be alternate, and the overall design will become distorted. These register marks can be seen in Ill. 3 and 5 and are made with paint or a felt pen. The register mark on the wooden end of the roller is drawn parallel to the forward vertical edge of the roller mount. Also make sure the roller spins freely and there is no more than 1/8" side play; add washers if necessary. Clean the roller shafts and use silicone spray for lubrication. The board is used as follows: After the angle guides are adjusted and tightened, the position of the long paper edge closest to you becomes fixed, and two pieces of tape are stuck to the pad as guides. It is not necessary to use a tape guide on the short side as you can position this by eye. With the angle guides up, a piece of damp paper is positioned to the tape guides, and the paste is brushed on, first lengthwise, evenly as possible, and then evened again by brushing in the opposite direction. Use a three-inch paint brush. The sheet can be held in one corner while the paste is being applied. Once this is done the excess paste on all the edges of the sheet will hold it in place.



The paste should be applied as quickly as possible, as once it begins to set the print obtained will be unsatisfactory. Roll out a little paste on a rubber pad and coat the roller before you start each new sheet. Drop the first angle guide, spin the roller to position the register mark parallel to the roller mount, and holding it there, match the register mark on the 'L' guide with the register mark on the angle guide. The angle guide register mark should be positioned to place the roller about 1-1/2" in advance of the paper edge. The purpose is to start rolling on the bare pad, before you contact the paper. Hold the roller firmly against the angle guide, and with a moderate downward pressure run the roller from left to right. At the end of each pass, drop the next angle guide and repeat the process. Try to make each pass at the same speed of travel, as wide variations in speed and pressure can alter results considerably. After the final pass, raise all the angle guides and inspect the design for breaks or other defects. A break that repeats at the same point on the roller is usually caused by a lump of paste or a high spot on the rubber, which can be sanded off. Pick the sheet off the pad by two diagonal corners and lay it out to dry. If you are doing a large amount of sheets a drying rack is a necessity. In a heated room the sheets will be dry enough to stack in about two hours, but in humid summer weather it may require as long as five hours. The last places to dry will be the shadows, where the paste is thickest, and you can see if the shadows are dry by holding the sheet up to a slanting light. When dry, the sheets are placed under a heavy weight and they will be flat in a day or so. After you make ten or twelve sheets it is advisable to remove the excess paste which accumulates along the outer edges of the pad. The roller should be rinsed occasionally, and examined to be sure it spins freely.

### **Paper and Dampening**

The best results can only be gotten by using a paper which has a very smooth surface and is not too absorbent. After many experiments I believe optimum results can be had with either Simpson Lee Photo-Text or Mohawk Superfine High Finish Text, both in 70 lb. weight. The Mohawk may be preferable as it has a lower acid content and is presumably more permanent. Although unsuited for

anything other than a cover for a booklet or a flat card, a 60 lb. coated cover stock will give an effect of extraordinary brilliance. The coating seals the surface of the paper and renders the fullest three-dimensional effect. Neither the Mohawk or Lee papers are coated.

Grain direction must be considered before ordering paper. Keep in mind that almost all roller-printed designs will be mounted with the background texture direction parallel to the spine of the book, and this of course should also be the grain direction. If you are using 20 x 26" paper, the grain should be the 26" way. This is not standard size for either of the papers I have suggested, and you may wish to use the 19 x 25" size, which is standard, and therefore cheaper.

Before the paper is used it must be dampened. This is best accomplished by soaking pieces of plain blotting in water and then pressing out most of the water in a standing press. The paper is then counted out in small piles or spurs of 12 sheets each. These spurs are interleaved with the damp blotters and pressed hard for 6 or 7 minutes. The blotters are then removed and each pile is re-arranged to place the wettest outer sheets against the inner more dry sheets. The paper is then pressed hard again for about 10 minutes. When it is removed from the press the sheets are uniformly damp.

By this method a few hundred sheets can be dampened at a time. The sheets are kept damp by storing them in a plastic-lined box or humidor. Two large pieces of dampened 1" foam rubber are kept in the box to prevent the sheets from drying out. The humidor is kept close by when printing and paper is taken as required. Paper can usually be kept damp in the humidor for about three weeks before it begins to get moldy.

We now arrive at the single most difficult problem encountered during this entire project. Although I have still not solved this completely I can offer a remedy that works most of the time. The problem arose one day when I noticed that I was getting irregular results in the degree of brilliance in the highlights. One sheet would be very good, and on the next it seemed that the color was soaking into the sheet, and that the highlights were no longer white, but a pale tint of the color being applied. When this happened it almost obliterated the three-dimensional effect, and looked similar to the results gotten on rough absorbent paper. I call this 'staining.' I wasted

gallons of paste and reams of paper trying every conceivable remedy, but regardless of what I tried I was never able to discover the reason for the staining. (Of the ten pounds I lost during this project I would credit three pounds to roller problems and seven pounds to staining.) I finally discovered that I could eliminate the problem almost entirely by letting the damp paper age in the humidior for four or five days, after which time the staining almost always disappeared. During this period, I would also have a batch of mixed paste and color on hand, and of course that would be ageing also. I don't know whether it was the ageing of the paper, the paste, or both which eliminated the problem, or in fact whether either of these had anything to do with it. My guess is that ageing causes the paper to become more uniformly damp, but this is only a guess. In any case, if you have this problem, close up shop for four or five days and then try again. If it still doesn't work, throw everything out, get yourself a bottle of Maalox or gin, or both, and start all over again. Things are bound to improve in time.

### **Making Paste and Color Mixing**

The only difficulty in making paste is in trying to keep it as lump-free as possible. If there are a lot of lumps they will stick to the roller and cause breaks in the design. After various experiments I find this to be the best formula:

One cup (8 oz.) cornstarch and  $\frac{3}{4}$  teaspoon alum dissolved in 8 oz. cold water, then add this to 54 oz. just boiled water.

The starch, alum and cold water should be mixed using an electric hand beater, and no dry lumps should remain. When boiling, the water is removed from the stove, and the cold mixture is added to it without delay. While the two are being combined the resulting mixture must constantly be beaten with the electric mixer. Afterwards beat the paste for a minute or so to make sure all the starch is well mixed. The consistency will be like heavy syrup. The size of the batch can be altered to suit your needs by changing proportions accordingly. Under no conditions is the paste to be cooked on the stove. The alum can be omitted if you plan to

completely use the paste within a few days, or if kept in a refrigerator it will last about a week.\*

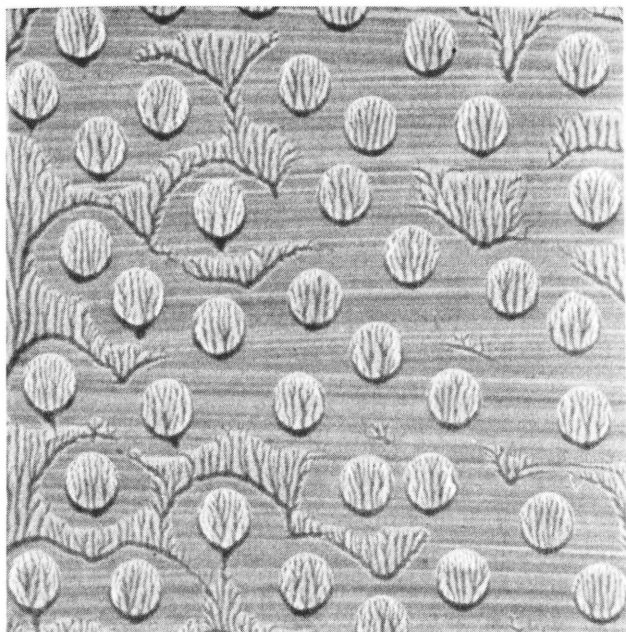
Store the paste in a rust-free container, covered with a plastic film. Keep it in a cool place and the next day when it has become much stiffer, remove the skin and run the paste through a food blender. Add only enough water to allow the paste to swirl and form a vortex. If the paste is too thin it will fly when you are rolling and spatter the sheet. If too thick it will be hard to spread and will dry too quickly. The blender also removes most lumps that may still be present.

The next step is to add the color to the paste. All of the old paste papers were made with water color pigments, and the paper was easily discolored by paste marks when being applied to the book covers. Acrylic colors are far better as they are not only more intense, but when dry they cause the paper to be reasonably water-resistant. By this I do not mean the paper can be handled carelessly, but if you spatter a little paste while binding, it will not mark badly if it is removed quickly and gently. If a more waterproof surface is desired, the sheets can be sprayed with a fixative or varnished on a printing press. Acrylic colors can be bought in paste form in small tubes at any art supply store, but when so purchased they are expensive. It is much cheaper to buy these colors in pint containers, and I have found the colors sold by Utrecht Linens, Inc., to be both good and inexpensive. This is a New York art supply company that does a large mail-order business. Inquire at a local school of art. Colors should be judged when completely dried on the paper. Small test sheets can be dried in a few minutes with an electric heater. Paste and colors are measured with ordinary kitchen utensils. A stainless steel 1/4-cup measure will be found most useful for measuring colors.\*\*

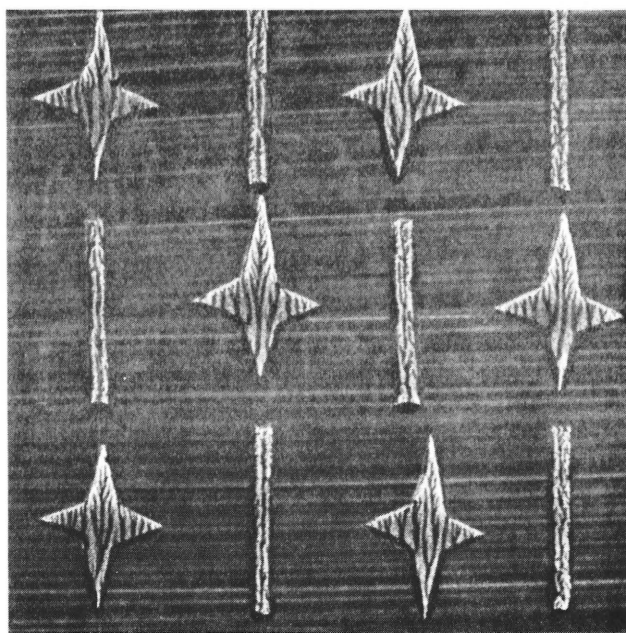
\*Editor's note: Binders desiring neutral pH materials will want to remember the high acidity of alum.

\*\*Color formulas from Mr. Morris' book have been omitted, since we are unable to include color swatches.





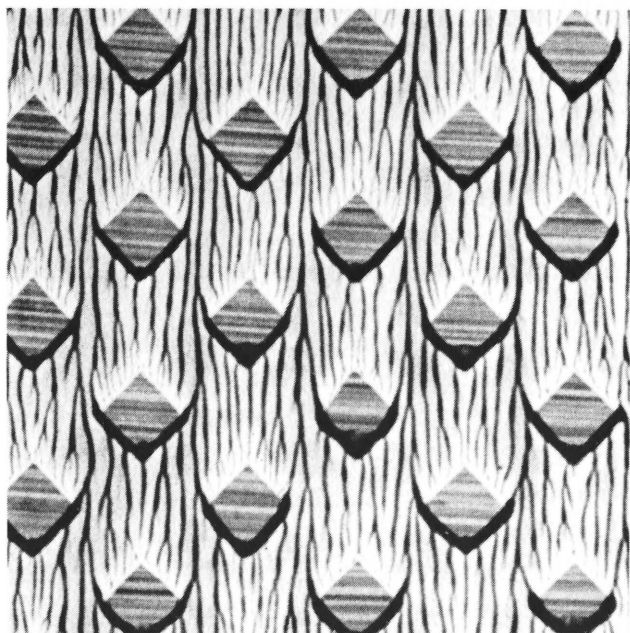
A



B

PLATE I

No. 100



No. 400

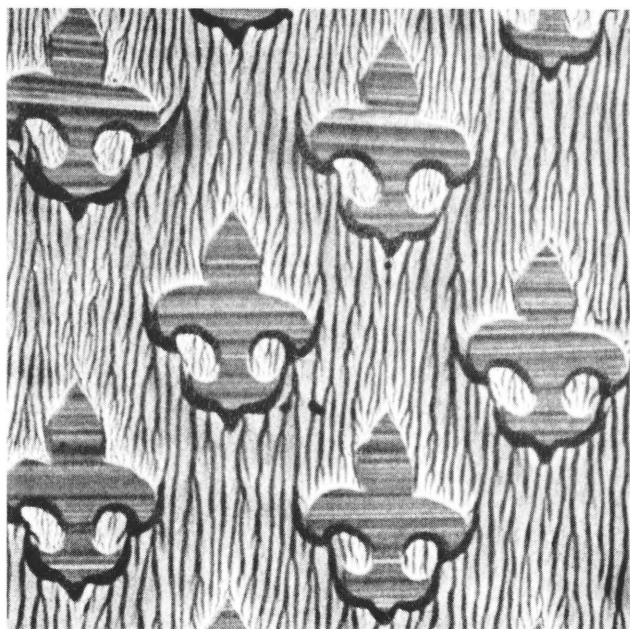
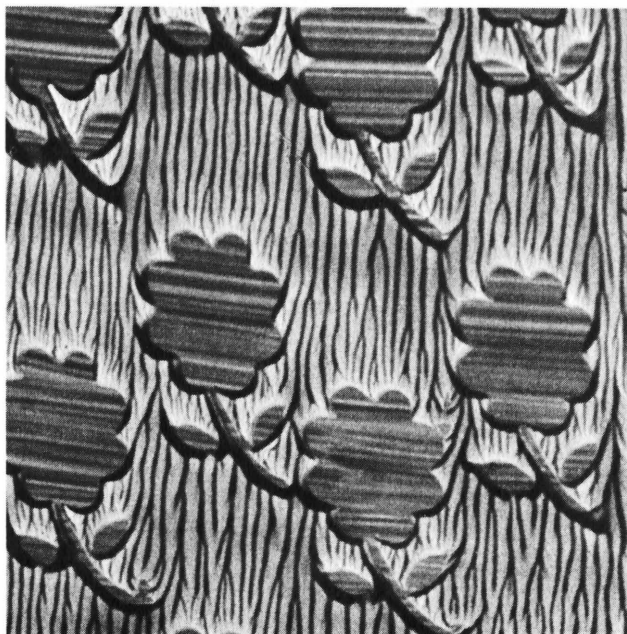


PLATE II



No. 600

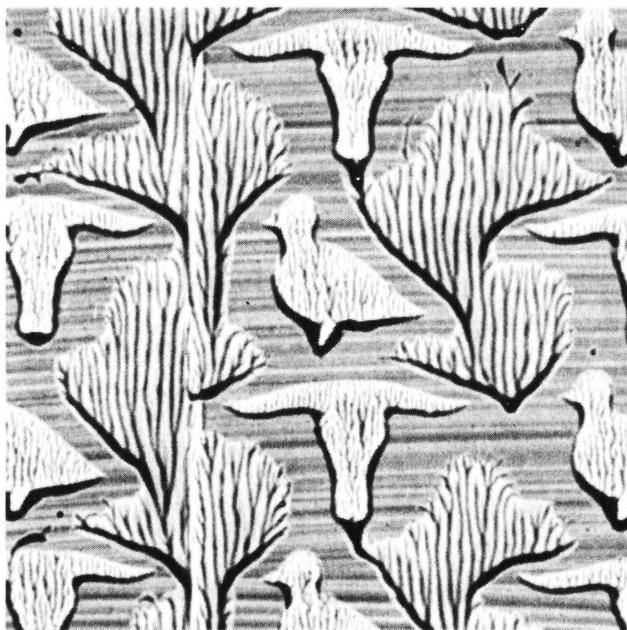


PLATE III

## Customary Paste Paper Techniques

Most paste papers are done freehand, and include brushed, tooled, and 'pulled' patterns. There is almost no limit to the tools or devices which can be used to mark or texture the paper, and by combining the use of brushes and tools an endless variety of designs can be created. It is also common to apply more than one color to the sheet. The pulled papers are made by brushing two separate sheets, placing them with paste sides together, rubbing gently, and then pulling them apart. The results can be rather interesting, and of course each two sheets will be different from any other two.

There is no point in going into great detail regarding these customary techniques as this has already been covered in several books, a few of which are listed in the introduction. The same materials suggested for roller-printing can be used for any other paste paper. The printing board will also be useful, mainly as an easily cleaned working surface.

Finally, I would like to mention press-printed papers. To make these, a platen printing press is required. The paste is brushed on the damp paper as usual, and an impression is pulled. When properly done the results can be quite handsome. It is a slow process as the wet sheets are hard to handle and the press is turned over by hand for each impression. In order to strip the sheet from the form, narrow pieces of foam rubber are cemented to the grippers, which are positioned at the extreme right and left edges of the sheet. After the impression is made you can strip the top edge of the sheet from the form with your finger. Extra margin is allowed on all three edges, and the marks are cut off after the paper is dried and flattened.

The most important point is that the impression must be extremely light. If there is too much impression on the wet paste, it squeezes out and all you get is a dull white image. When properly done the form barely kisses the paste, and the texture is created when the paste is lightly pulled by the form. To do this, remove enough packing so that no image is made during an impression on the wet sheet, then add packing sheets one at a time until a full image is achieved. A plastic tympan must be used in place of the usual paper due to the moisture from the wet sheets. In case you cannot take out enough packing to get the desired light impression,

print the sheets with the trip in the 'off' position, and build up the form by locking it up with a piece of heavy cardboard under it.

Roman capitals properly printed in paste will produce a splendid chiseled effect, and line engravings drawn with fairly bold strokes are most suitable. The background will of course consist entirely of plain brush marks, which should be kept reasonably straight. As noted, it is a tedious process and there can be much spoilage, but the effects that can be gotten are impossible to duplicate by any other method.

## EDITORIAL / Mary C. Schlosser

In our survey of places to study bookbinding and calligraphy, the following question was posed: The importance of the developing knowledge of the chemical make-up of materials from the standpoint of duration and purity is recognized. Can you suggest any plan for dissemination of this knowledge?

The total number of questionnaires returned was 112, and of these 73 persons responded to this question, indicating that it is a subject of definite interest to our membership. The Executive Committee has begun to discuss possible future action in this area and would like very much to hear further comments and proposals.

For the immediate future and without further examination, it seems to me that we have, in the *Journal*, a valuable and ready outlet for such information. Indeed, articles containing this type of information have appeared in the *Journal* in the past and we will happily consider for publication any material of this type submitted. In my opinion, the greatest difficulty at present is that of discovering suitable material or authors willing to summarize research projects on materials and release the results to the Guild. Members who are aware of research and testing projects are urged to have reports sent on to the Guild, or to tell the Executive Committee who to contact to obtain such reports. If information appears in other publications, it is frequently possible to obtain permission to reprint, if only we know of the original article. The Guild is anxious

and willing to provide this service to members and we have the capability; we need only to work together to develop our sources.

## MEMBERSHIP COMMITTEE / Jerilyn G. Davis

March 5, 1976

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

### New Members:

Mr. Frank J. Anderson (B, D,  
DesA-A; Coll; BkD; L)  
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Kitemaug Press  
229 Mohawk Drive  
Spartanburg, S.C. 29301

Mr. D. O. Barber  
137 Center Street  
Clinton, N.J. 08809

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Harvard University  
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Ms. Nancy Garruba  
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New York, N.Y. 10021



Ms. Anita Holcomb  
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Ms. Lisa Kaufman  
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Ms. Mary Keeler  
Museum of Comparative Zo-  
ology  
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Burnaby, British Columbia  
Canada V5C 2H5

Mr. Edward G. Parrot II  
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Dr. John Clayton Patterson  
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Al. Instro Rocha Azevedo 619  
Sao Paulo, Brazil

Mr. Robert C. Saunders (C, DesA-  
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Canada

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Indiana University  
Bloomington, Indiana 47401

Mr. Don Etherington  
8101 Cooper St.  
Alexandria, Va. 22309

Mr. Stuart Walker  
New England Document Conser-  
vation Center  
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Mr. Richard D. Smith  
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Mr. David P. Wallesz  
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Mrs. Peter Wick  
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Mrs. Peter St. Germain  
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New York, N.Y. 10021

Miss Mary J. Edwards to  
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San Diego  
Acq. Dept., Library C-075A  
La Jolla, Calif. 92037

Mrs. Nelida B. Ferry to  
Ms. Nelly Balloffet (B, RC-P;  
L; T)

Mrs. Alfred J. Moran to  
Ms. Lansing S. Moran

Miss Carolyn Wichman to  
Mrs. Carolyn Komer  
83-40 Austin St., Apt. 4-C  
Kew Gardens, N.Y. 11415

Mrs. Merry W. Zeigler to  
Ms. Merry S. White  
75 "I" St.  
Salt Lake City, Utah 84103

Resignations: Mrs. Sue Allen, Mr. Allan G. Campbell, Miss Jean L. Chapman, Mr. John E. Craib, Jr., Mrs. Isabel Fougedoire, Miss Susan

J. Frampton, Mrs. Virginia L. Gannon, Mr. Norman S. Gardner, Mrs. Bonnie Garlan, Ms. Elizabeth C. Hollyday, Mr. John M. Hurlburt, Mr. Kauko Kallio, Mr. Murray Lebwohl, Mrs. Harold Lutz, Mr. Richard P. Minsky, Capt. James F. Rigg, Mrs. Laurence Rossbach, Rev. James F. S. Schniepp, Mrs. Silvia B. Sella, Mr. Norman L. Spelman, Mrs. Louis A. Tayler, Mr. Martin J. Urner, Miss Marianne von Dobeneck, Mr. Avi Wortis, and Mrs. William M. Zinn.

Death: We sincerely regret the death of Mrs. Harold S. van Buren in August 1975.

Total Membership: 250 Individual Memberships  
1 Institutional Membership

LIBRARY / Stanley E. Cushing

The Hand Bookbinders of California have generously donated to the Guild's Library a recently compiled reference list, *Hand Bookbinding Books in Selected Bay Area Public Libraries*. Dorothy Parish, Chairman of the Library Committee of the Hand Bookbinders of California, and several committee members developed this impressive list of 501 titles. The brochure has 43 pages 8-1/2 x 11 inches, paper cover, and is plastic spine-bound. GBW members may order this publication from CHB President Robert Futernick at 1923 Union Street, San Francisco, CA 94109 for \$3.00 per copy, postage included. Allow a month for mailing as orders will be accumulated before having the books duplicated. Checks should be made payable to The Hand Bookbinders.

A fascinating addition to the Library's holdings on the historical aspect of bookbinding was the Spring 1975 issue of *The Book Collector*. The issue was conceived as a tribute to Howard Nixon and consists entirely of articles devoted to research on bookbinding. Single copies of *The Book Collector* can be ordered from The Collector Ltd., 58 Frith Street, London W1V 6BY, for \$6.50.

Another recent addition to the Library was a pamphlet published by the University of Toronto Library, Department of Rare

Books and Special Collections, in 1972. It was written by Emrys Evans and Rachel Grover and entitled *The Birdsall Collection of Bookbinders' Finishing Tools*. Very well illustrated, it is available free of charge from the Thomas Fisher Rare Book Library, University of Toronto, Canada.

Maggs Brothers Ltd. has issued Catalogue 966, *Bookbinding in Great Britain*, which the Library has not yet acquired but would very much like to. It has a great many fine illustrations and may be obtained from Maggs Brothers Ltd., 50 Berkeley Square, London W1X 6EL, for five pounds.

It may be of great interest to members to know that *The History of Bookbinding*, the superb catalogue of the 1958 exhibition organized by Miss Dorothy E. Miner of The Walters Art Gallery, is still available. The price in paperback is \$8.75 plus 50¢ mailing charge, or in hardcover \$12.50 plus 50¢ mailing charge. Check or money order should be payable to Walters Art Gallery, Baltimore, Maryland 21201, and accompany your order. Those members wishing to borrow the catalogue from the Guild Library are requested to so notify the Library Chairman Stanley E. Cushing, c/o The Boston Athenaeum, 10½ Beacon Street, Boston, Mass. 02108, and it will be sent to them. Members are reminded that it is their obligation to return books in suitable wrappings at their own expense and with the same insurance value as originally shipped.

PUBLICITY COMMITTEE / Grady E. Jensen

NEWS NOTES / Lansing S. Moran

In January, we received notice of a new publication concerning the arts of the book, entitled *Fine Print*. Sandra Kirshenbaum, the editor, writes:

*"Fine Print* will be an up-to-date source of information about fine printing in America, be it from private presses or from specialized commercial presses. Prime objectives will be to record bibliographic descriptions of the major works of

these presses as they appear, and to preview forthcoming productions.

"There will be a column of informal news notes about book people—printers, collectors, booksellers, librarians—and book events, including such related arts as hand bookbinding, papermaking, and illustration. Short feature articles will cover major events or personalities.

"A calendar will keep you informed of relevant exhibits, lectures and courses around the country, and there will be a synopsis of prices realized for fine press books at major auctions."

*Fine Print* is attractively printed in an 8 x 11 format on good quality paper, and may be of special interest to binders in alerting them to books in progress at private presses which might be suitable for fine bindings and could be obtained in unsewn sheets. A year's subscription is \$8.00 (\$12.00 to institutions). *Fine Print*, Post Office Box 7741, San Francisco, California 94120.

GBW member Richard Minsky, as President of the new, non-profit organization, *The Center For Book Arts*, 15 Bleecker Street, New York City 10012, states that the objectives of the Center are "to promote and exhibit the art of the book, both historical and contemporary, to encourage the study of book arts and design, to exert a progressive influence on the design and technique of book arts, and to make equipment and instruction available to the community." Associate Membership is \$5.00 which includes one year of Book Arts Magazine, and Membership is \$10.00 with approval by the executive committee of three original works designed by the applicant, and executed within the last three years.

The Winter exhibition at the Museum of American Folk Art, *Calligraphy: Why Not Learn to Write*, drew a record attendance. On exhibit were 186 crafts and drawings exemplifying eighteenth and nineteenth century script styles.

Last Fall the Pentalic Corporation founded the *Calligraphy Workshop*, a school devoted entirely to the art of beautiful writing with the main emphasis on the Italic hand. Other historical scripts are examined in relation to the Italic style so that these courses serve as departure points for further calligraphic studies. Courses in Illumination are also offered. The fee is \$75.00 for any of the 10



week courses. For further information contact Mr. Louis Strick, President, The Pentalic Corporation, 132 West 22nd Street, New York City 10011, (212) 989-4664.

GBW member and well-known calligrapher, Frances Manola taught several evening courses in calligraphy and illumination this winter at the Calligraphy Workshop, the Stuyvesant Adult Center and the Craft Students League.

## AIGA GALLERY SMALL EXHIBITIONS

HOPE G. WEIL AND HER STUDENTS / G. H. Bartlett, Jr.

January–February, 1975

Mrs. Walter Weil attended Knox School in Tarrytown, New York, and studied at Wellesley College. While at Wellesley she married. She has two daughters, Hope and Faith, and six grandchildren. One of her daughters is also a binder.

Mrs. Weil developed an interest in photography which she studied with Clarence Wright. But the darkroom was soon forsaken for the bindery. Her first instruction in bookbinding was taken with Miss Edith Diehl. Later she studied in France, in England, and worked for some time in a professional bindery after returning to this country.

Mrs. Weil has been binding books for some fifty years, and now splits her time between her homes in New York City and in Bedford Village, New York. She is very busy teaching, though she still accepts commissions for bindings.

The works shown are all hand bound in full leather, have leather joints, and have hand sewn silk headbands.

Books bound by Hope G. Weil

*The Book of Esther*. New York: The Golden Cross Press, 1935.

Bound in natural Nigerian goat, blind and gold tooled,

Japanese rice paper doublures and flyleaves.

Plate IV

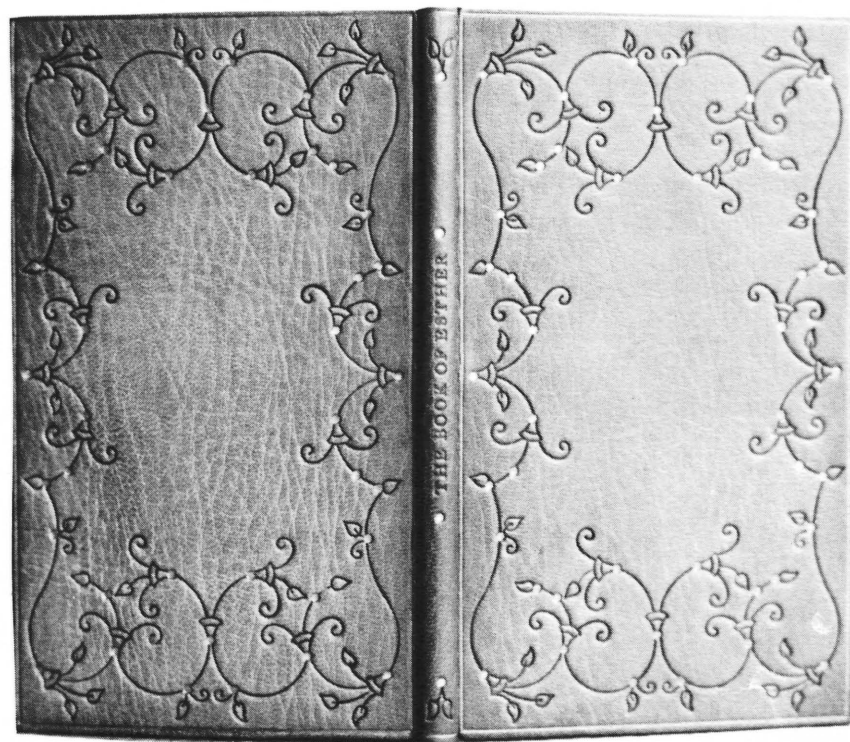


PLATE IV

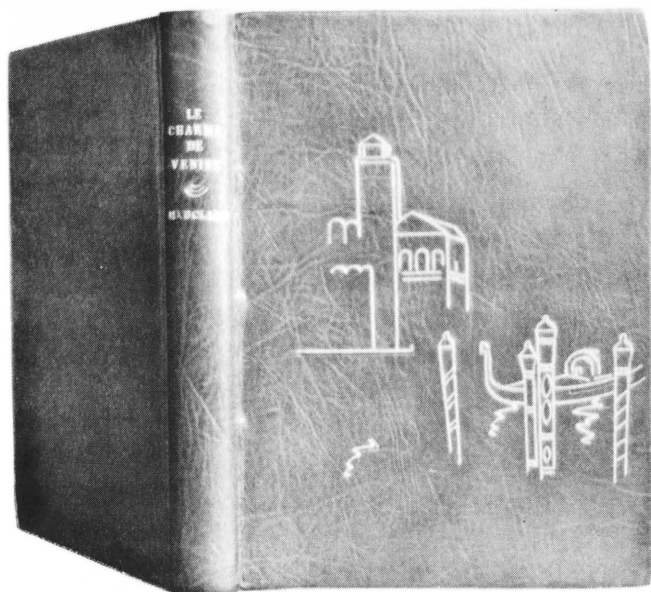


PLATE V

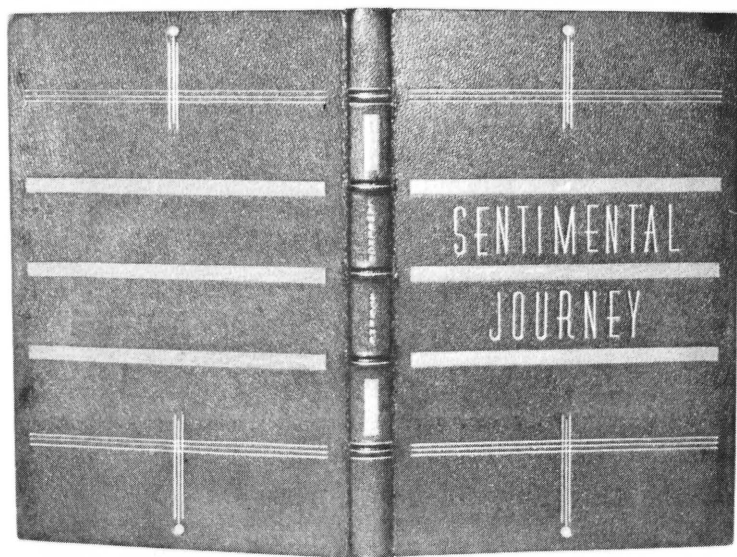


PLATE VI

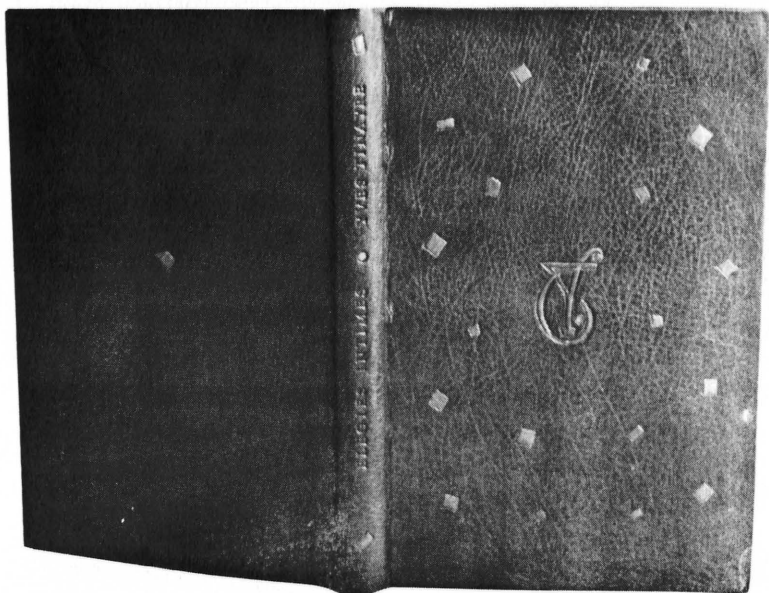


PLATE VII

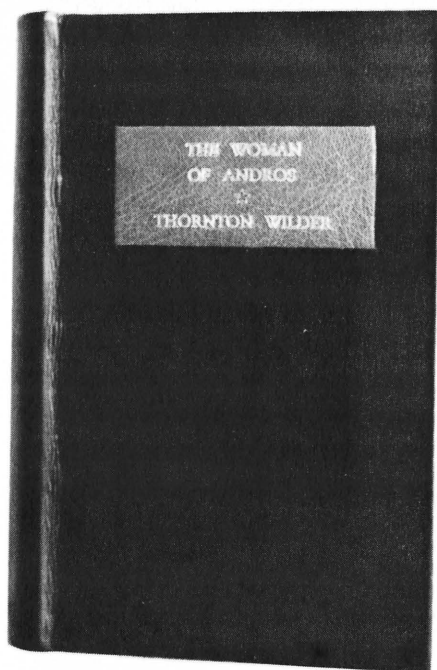


PLATE VIII

- Carlyle, Thomas. *The Niebelungenlied*. New York: Platt & Peck Co.  
 Bound in red Oasis goat, tooled in gold, white endpapers.
- Christmas 1934*. Bound in blue levant, gold tooled, endsheets of  
 Japanese bamboo paper.
- Devaux, Pierre. *La Langue Verte*. Paris: Emile Hazan et Cie.  
 Bound in gray Morocco, design onlayed in green Oasis goat.
- Morand, Paul. *USA 1927*. Paris: 1928.  
 Bound in natural Nigerian goat, design onlayed in brown  
 Oasis goat and blind tooled.
- Phillips, Stephen. *Armageddon*. London: John Lane, The Bodley  
 Head, 1915.  
 Bound in gray Oasis goat, gold tooled, endsheets of handmade  
 paper by Stevens-Nelson.

#### Books bound by Hope Levene

- A Galaxie of Disagreeable Women*. New York: Peter & Katharine  
 Oliver, 1937.  
 Bound in green Oasis goat, yellow panel inlayed with red and  
 green floral design, gold tooled, Japanese gold-leaf doublures  
 and flyleaves.
- I Finali di Morphy*. Livorno-Pisa: 1879.  
 Bound in blue Oasis goat, blind and gold tooled, Italian printed  
 endpapers.
- Mauclair, Camille. *Le Charme de Venise*. Paris: L'edition D'Art H.  
 Piazza, 1930.  
 Bound in red Oasis goat, gold tooled design, Japanese rice end-  
 papers. Plate V

#### Books bound by Jeanne Lewisohn

- Dante. *The Divine Comedy*. New York: The Harbor Press, 1934.  
 Bound in gray Morocco, gold tooled, inlayed squares of blue,  
 red, yellow, green Oasis on which Old English letters are gold  
 tooled.
- Sterne, Lawrence. *A Sentimental Journey*. New York: Alfred Knopf,  
 1925.  
 Bound in black pinseal with inlayed strips of tan Oasis and  
 gold tooling. Plate VI

Wescott, Glenway. *Fear and Trembling*. New York: Harper & Bros., 1932.

Bound in red Morocco with onlaid strips of black calf, platinum tooling. Doublures and flyleaves of gray silk.

Books bound by Susie Schrag

Perse, St. J. *Anabase*. Paris: Librairie Gallimard, 1924.

Bound in wine Oasis goat, green onlays with blind tooled title and author. Japanese hand printed endpapers.

Tinayre, Ives. *Elegies Intimes*. New York: 1963.

Bound in green Oasis goat, onlaid rust color design, blind tooled title, Italian hand-blocked endpapers. Plate VII

Book bound by Robert M. Shepherd

Wilder, Thornton. *A Woman of Andros*. U.S.A.: Albert and Chas. Boni, Inc., 1930.

Bound in black calf. Gold tooled title on red Oasis label. Plate VIII

CHARLOTTE M. ULLMAN / G. H. Bartlett, Jr.

March-April, 1975

Charlotte Ullman began her distinguished career in bookbinding thirty-eight years ago in New York City. She studied first with a French binder. After an initial two years of study with Gerhard Gerlach at Columbia University, she worked for an additional fifteen years in his studio.

Miss Ullman operated her own business in New Jersey, and was the binder at the Pierpont Morgan Library for ten years before retiring to Connecticut, where her binding continues.

While at the Morgan Library Miss Ullman received a Ford Foundation grant to work and observe binding methods in France



and England. Details of her experiences there may be found in the *Journal*, Vol. II, No. 1, Fall 1963.

Miss Ullman has many showings, exhibits, and prizes to her credit, including prizes for bindings shown at the Brooklyn Museum (1953) and the Los Angeles County Fair (1963).

The present exhibition includes an unusually varied collection of works by this very skilled and creative binder.

### Bindings by Miss Ullman

(Angel, Marie—artist). *Two Poems by Emily Dickinson*. New York: Walker and Company, 1968. Unpaged. Plate IX

Booklet, in a folder with leather spine and figured paper.

Folding box, with green Oasis leather spine and cloth sides.

Buffum, Clara. *Hand Bound Books: The Old Method of Bookbinding, A Guide for Amateur Bookbinders*. Providence, Rhode Island: The Akerman-Standard Co., 1935. 68 pp. No. 127 of 500 signed by the author.

Case binding, brown Oasis leather spine and corners, elephant hide paper sides. Paper covered slip case.

(Business pamphlet). *Newark and Its Diversified Business Interests: Illustrated: A Port of Entry and a Manufacturing Centre*.

Newark, N. J.: Mercantile Publishing Co., 1922. Unpaged.

Binding by E. Russell Ullman. Brown cloth, with title from original cover set into front board.

Fugger, Wolfgang (compiler). *Wolfgang Fugger's Handwriting Manual, Entitled A Practical and Well-Grounded Formulary For Divers Fair Hands* (1553). London: Oxford University Press, 1960. Translated by Frederick Plaet. Plate X

Full leather binding, natural pigskin. Blind tooling. Gilded top. Marble endpapers. Folding box, blue leather spine.

Gould, Mary Earle. *Early American Wooden Ware: & Other Kitchen Utensils*. Springfield, Massachusetts: The Pond-Ekberg Co., 1942. Revised Edition, 1948. 243 pp.

Green Oasis leather spine, wooden boards of 5 ply veneer. Gold title and tooling. Folding box with leather spine and buckram sides.

*Holy Bible*, Standard Revised Version. New York: Thomas Nelson & Sons, 1953.

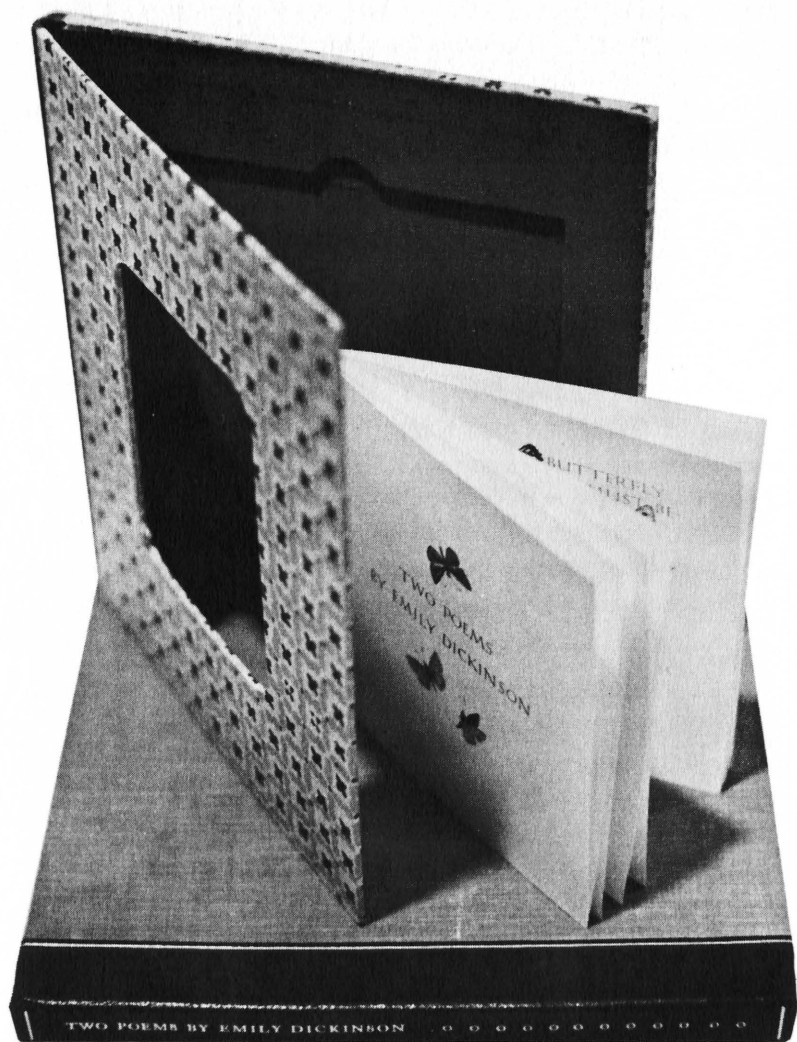


PLATE IX

Full leather binding, red Oasis. Gold and blind line design over covers and spine to form a cross. All edges gilded. Two markers. Folding box, leather and cloth.

Morison, Samuel Eliot. *The Rope Makers of Plymouth: A History of The Plymouth Cordage Company, 1824-1949*. Cambridge: The Riverside Press (Houghton Mifflin Co.), 1950. 177 pp.

Full leather binding, tan Oasis. Three raised bands. Gold lines, blind tooled rope design. Folding box, leather spine.

Morris, James. *The Great Port: A Passage Through New York*. New York: Harcourt, Brace & World, Inc., 1969. 223 pp.

Full leather binding, the upper half of blue Oasis and the lower half brown. Cockerell endpapers. Gold tooling representing New York City on front cover. Folding box, map on inner surfaces.

Winter, William (editor). *Edwin Booth's Prompt Book of Othello*. Boston: Franklin Press; Rand, Avery, & Company, 1878. 125 pp.

Repaired and sewn for preservation, using no glue. Wrapper of cloth and paper. Rounded back slip case, brown Oasis leather spine, cloth sides.

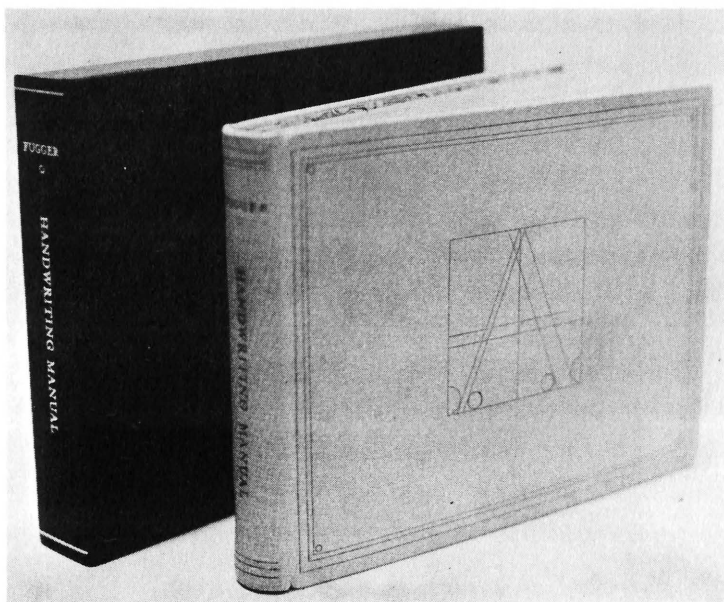


PLATE X