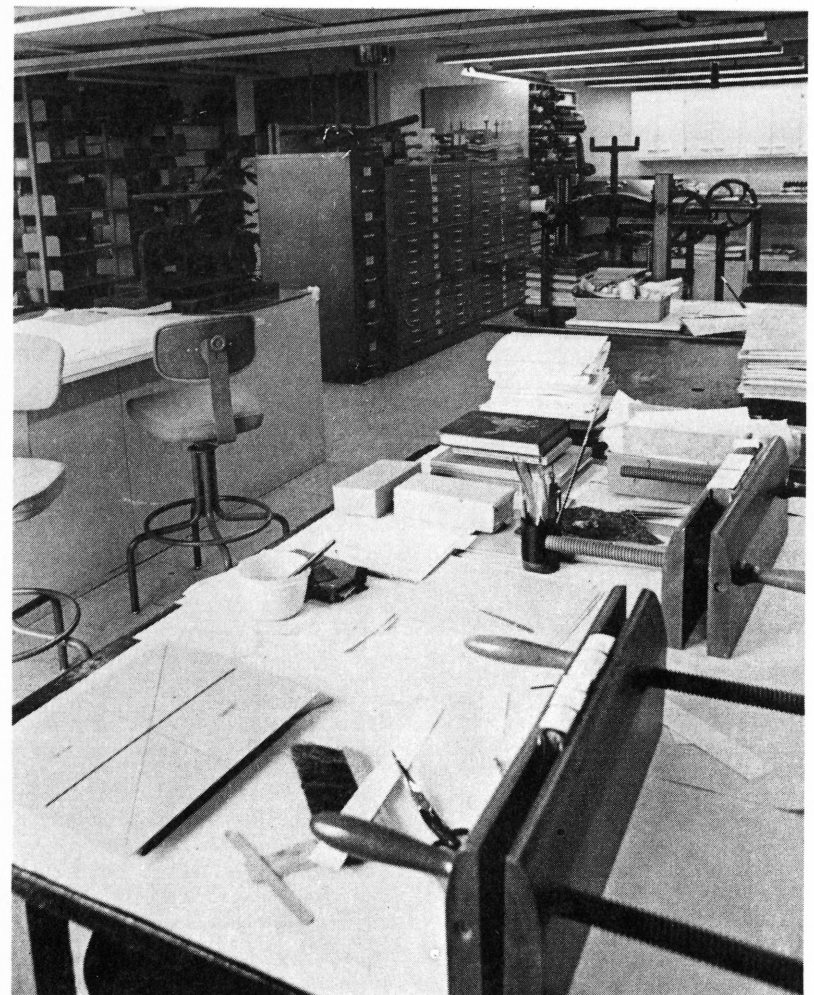


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(Editors of this issue: Sylvia Anderle, Judith Reed)

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The cover: The Hand Book Bindery in the Library of The New York Botanical Garden, Bronx, New York. (Photograph courtesy The New York Botanical Garden, Claudia Beldengreen.)

CONSERVATION OF LIBRARY MATERIALS AT HARVARD UNIVERSITY / Doris C. Freitag

The Harvard University Library has total holdings of more than 9,300,000 volumes and pamphlets, and the staff numbers more than 700, plus numerous student assistants and others who are employed by the hour. There are more than ninety units, large and small, of the Library, which is decentralized both administratively and physically; the conditions under which the various collections are housed vary widely. There is no restoration or conservation center to serve all of these collections but, as will be explained below, since 1973 there has been a Consultant on Conservation for the University Library and in 1975 a Preservation Committee was appointed to advise the chief administrative officers on conservation problems.

Widener Library, the administrative and bibliographical center of the system, houses its largest single research collection (more than 2,700,000 volumes). In Widener there is also a hand bindery with a staff consisting of one hand bookbinder and two assistants. Most of their working hours are spent on book repair: reinforcing and backing, page and map repair, etc. Some case bindings, pamphlets, boxes and portfolios are made in the shop. Occasionally also some restoration work is done. The sheer volume of library materials in need of repair does not allow spending much time on individual items. The binder, Zsigmond Gero, had his training in Hungary and comes from a family of bookbinders. He has served Widener Library for many years and has given basic training to several bindery assistants. Also located in Widener Library is the preservation office which is part of the Collection Development Department. It is staffed by two full time library assistants (who are both library school students) and one part-time college student; their task is to assist the book selectors (subject or area bibliographers) in identifying deteriorated materials, the contents of which can best be preserved by microfilming them or replacing them with available reprints. In some of the other libraries of Harvard University large-scale pamphlet binding is done in-house.



Doris Freitag in the workshop of the Andover-Harvard Theological Library, Cambridge, Massachusetts.

I have been employed in the Andover-Harvard Theological Library as a hand bookbinder and book conservator since 1966. I served my apprenticeship in Darmstadt, Germany, with Ernst Rehbein and continued studying at the Werkkunstschule Offenbach am Main (a college of Arts and Crafts) with Otto Fratzscher. My work in the Andover-Harvard Theological Library consists of all aspects of bookbinding and ranges from repair to restoration. In my workshop I started out with little more than a big table, a small press and my own hand tools. But I did have the encouragement and full cooperation of both the Librarian and the Dean of the Divinity School. Over the years, in the course of meetings with other binders and librarians and after attending various seminars and workshops, the need for more coordinated preservation efforts became very clear. More and more Harvard librarians began to worry seriously about their crumbling collections and wanted to know how to spend their bindery funds wisely. The Library administration responded by appointing me in 1973 "Consultant for Conservation of Library Materials".

The services I provide as a consultant are manifold: general advice on binders, box-makers, commercial binderies and on materials and products; individual advice by visiting different libraries and making decisions, together with the librarian, on the right treatment for specific items. Twice yearly I conduct two-day workshops on the "Preservation and Care of Library Materials" for ten interested library staff members at a time. Since I have recently moved into larger bindery quarters there will now be more frequent monthly or bi-monthly work sessions with small groups of Harvard University library staff members. In these sessions I shall give solid instruction in such specifics as constructing an acid-free folder, proper insertion of indexes and pages, simple leaf and map repair, pamphlet sewing, etc. As a result of the general upsurge of interest in bookbinding and preservation several staff members have taken the basic bookbinding course at the Harcourt School of Bookbinding in Boston. If this trend continues—I very much hope that it will—the collections will profit from it.

In the summer of 1975 a subcommittee of the Committee on Library Collections and Services published "Emergency Guidelines

for Harvard Libraries". The booklet gives specific information for Harvard University library staff and includes a reprint of Peter Waters: "Salvage of Water-Damaged Library Materials".*

In the fall of 1975 a Preservation Committee was appointed by the University Library Council. The Council, which consists of the Director of the University Library and the chief librarian of each Harvard faculty, has a leading role in administrative coordination of the entire decentralized library system, and its appointment of a Preservation Committee is indicative of growing concern with conservation problems.

In addition to considering proposals for conservation and preservation programs within Harvard, the Committee has a particular responsibility for advising Harvard's representative on the Preservation Committee of the Research Libraries Group. In the RLG, which was organized in 1974, Harvard joined with the New York Public Library and the libraries of Columbia and Yale Universities in a major cooperative undertaking to improve services to scholarship and reduce needless duplication of effort. Thus far the RLG Preservation Committee has devoted most of its attention to plans for microfilming materials on seriously deteriorated paper, but its mandate includes conservation planning of any kind in which cooperation by the four member libraries may seem to be desirable.

All in all, Harvard's conservation program must still be regarded as in its infancy. The problems are enormous in this largest and oldest of American university libraries, but there is increasingly clear realization that they can no longer be neglected.

Editor's note: Due to a long delay in printing, the information in this article represents the state of conservation at Harvard in Fall, 1975, the period covered by this *Journal*. Many changes and much progress have been made in the Harvard conservation program since this article was written.

*Editor's note: Peter Waters' thirty-page pamphlet is available free of charge from the Library of Congress, Attn: Assistant Director for Preservation, Administrative Department, Washington, D.C. 20540.

CONSERVATION OF LIBRARY MATERIALS AT THE HUNT INSTITUTE / Jean Gunner

A collector of botanical books and prints, Rachel McMasters Miller Hunt conceived the idea of the Hunt Botanical Library early in 1957. The Hunt family, long a prominent name in the Pittsburgh area, donated the five-story aluminum and glass building which houses both the University and Hunt Botanical Libraries. Dedicated on October 10, 1961, the Hunt Library (as it came to be called in honor of the donors) is situated with an unobstructed view across the campus of Carnegie-Mellon University, and its southwest side faces the green slopes of Pittsburgh's spacious Schenley Park. From an idea generated in the mind of a remarkable woman, an institution has emerged that today enjoys international repute.

Although at the time of its dedication, the Library contained less than 3,000 volumes and a small number of prints, drawings, and manuscripts, the bindery was immediately established because a considerable number of the books needed attention before they could be used. The collection itself is comfortably settled among crystal chandeliers and hand-woven rugs in the penthouse, lavishly furnished in the style of Mrs. Hunt's personal library. The bindery occupies 300 square feet in the basement of the library. Far from being a binder's dream, the room has no windows and space is at a premium. Fortunately, Mrs. Hunt had practiced the art of fine binding from 1904-1920,* and had accumulated a valuable assortment of finishing tools, as well as other essential equipment. She generously donated these to the new bindery, enabling work to begin there immediately.

I assumed the position of Conservator/Bookbinder at the Hunt Botanical Library in July, 1972. At that time, Thomas Patterson, soon to retire from his position as master bookbinder, and several part-time assistants were still employed. Due to the rapidly growing collection (now standing at 20,000 volumes), I was instructed to

*Editor's note: Mrs. Hunt was a charter member of the Guild of Book Workers. Her bindings were included in the Guild's first exhibition in 1907, and on many subsequent occasions.



Mary Crelli and Jean Gunner in the Conservation Department of the Hunt Institute, Carnegie-Mellon University, Pittsburgh, Pennsylvania.

refurbish the bindery in order to accommodate the increasingly heavy work load. I immediately purchased a heavy-duty board shears and a commercial gold stamping machine to speed up production, reorganized the work space, and began to train one full-time and one part-time apprentice.

The latter proved to be a most challenging responsibility. No formal training program is utilized; the student is educated "on the job." A thorough familiarization with the various methods and processes of bookbinding is followed by additional training in restoration techniques. Experience has proved that an art background is indispensable, for the aesthetic decisions are as valuable to a book's health as the technical ones. My present full-time assistant, Mary Crelli, received a B.F.A. at Carnegie-Mellon University in 1974, and this has proved invaluable in her training. After eight months, she is now relatively proficient in the fine art of bookbinding.

In 1973, due to the interest in hand binding, the Hunt Institute decided to offer evening classes on the subject. After taking a ten-week basic course in binding, the students may then specialize in any area they wish. Many people taking the classes are librarians, working with special collections. They go on to specialize in restoration, bringing in books from their collections and working on them during class. The classes are limited to eight students at one time, but some students have now been taking the classes for two or more years and are becoming quite proficient in their area of specialization.

Besides the training of staff and the teaching of the evening classes, I also conduct classes in case making here at Carnegie-Mellon University's Design Department, but these are just a part of my responsibilities. Lectures on the subject of bookbinding and conservation are requested from time to time by various groups in the Pittsburgh area. For these talks, I have gathered a collection of slides showing various processes and "before and after" pictures of restored books. This also enables me to keep a permanent record of the more important restoration tasks.

Here at the Hunt Institute, a system is followed whereby the head librarian judges the condition of the books as they are being recatalogued. She sends them down to the bindery with a card bearing the call number, title, author, and any other pertinent informa-

tion as to their specific problems. I file the cards, and designate the work in accordance with the urgency of the situation, and the convenience with which we are able to handle it. After the book has received attention, it is then returned to the librarian, but a file card containing the details of the restoration and the date on which it was completed is retained. All of this is done for future reference.

The Hunt Institute for Botanical Documentation has the unique privilege of being the only institution in the Pittsburgh area to house a professional bindery, equipped to handle fine binding and restoration. Although most of our work lies in the area of books, we are called upon from time to time to restore prints, manuscripts, and an occasional photograph. There is a tremendous amount of restoration that needs to be done in these areas, but due to the limitations of staff and time, we can only handle "emergency cases." We do entertain hopes of expansion, but being a privately funded organization, we must be content to wait our turn.

CONSERVATION OF LIBRARY MATERIALS AT THE NEW YORK BOTANICAL GARDEN / Gwendolyn Blackman

The New York Botanical Garden Library has one of the largest botanical research collections in the world. The Library houses a collection of books, nursery catalogs, photographs, botanical art, periodicals and pamphlets numbering over 400,000 items. It is also the proud possessor of a truly magnificent and extensive rare book collection of pre-Linnean works in the field of botany, natural history and medical botany. As the years go by, the Library's collection continues to increase in number and variety while maintaining its high standard of excellence in botanical research.

Founded in 1891, the New York Botanical Garden Library provided no specific program for the maintenance of its many volumes until quite recently. In 1966, with a change in the Library's administration, a program was instituted through which the Library's collection could be cared for in a systematic fashion. Steps were taken to obtain a grant from the New York State Council on

the Arts. Mr. John F. Reed, who was then head of the Library, initiated a workshop for the repair of library books with the funds received from the N.Y.S.C.A. grant. A part-time Garden employee was hired, as well as two students from the Neighborhood Youth Corps and the College Work Study program. Although the staff was able to do minor repairs, such as tipping in loose pages and making covers for pamphlet bindings, there remained a great many books which needed major restoration work due to many years of neglect.

In 1969 Laura S. Young, a well-known hand bookbinder and conservator, was commissioned by Mr. Reed to carry out a survey of the Library's collection. It was through Mrs. Young's invaluable help that our well-equipped in-house bindery was established. This bindery is now considered by many to be the finest hand bindery in the New York City area and is staffed by three full time and two part time hand bookbinders.

After surveying the collection, Mrs. Young instructed the staff to first separate books into different categories, such as those needing minor repairs, wrappers, gray cases, potassium lactate and oiling of leather bindings, and call numbers. At the same time the cataloging department began to recatalog the collection from the original Dewey Decimal System to the Library of Congress System. For this change of system, all books have to come to the bindery to have call number changes. At this time, books are sorted and shelved according to their specific needs.

Minor repairs include the strengthening of heads and tails, tightening cases, tip-ins, paper repair, as well as the repair of corners. A minor repair should not take longer than an hour. Those books in need of repair are shelved in the bindery in call number sequence, so if requested they can be easily located. Books in need of more extensive repair are put in acid-free Permalife wrappers. A color code is used on the spine of each wrapper to indicate to the bindery staff what type of binding the wrapper contains, without having to go through the trouble of untying the wrapper. The wrappers are made for these books immediately, and the books are reshelfed in the stacks until further work can be done. As general maintenance procedure, books in the stack areas are dusted and a constant temperature of 65 degrees is maintained.

Loose pamphlets with paper strong enough to withstand "sewing through" are put into pressboard covers with acid-free endsheets to act as a barrier around the pamphlet. However, if the paper is too fragile to withstand sewing, the pamphlets are put into gray cases. Three standard sizes of gray cases are purchased from a commercial bindery for this purpose. Permalife envelopes are affixed to the inner sides of the case covers. The case is then labeled and the article is placed into the acid-free envelope. Thus, a gray case protects its fragile contents while next to a heavily used volume on the shelf.

Books with cloth bindings that are not in a state of disrepair have their call numbers typed on SE-LIN labels. The call numbers are then ironed onto the spine two inches from the bottom of the book. This adds an air of uniformity to the stack collections, and makes the constant reshelving and shelf retrieval as efficient as possible.

All books bound in leather must first be treated with potassium lactate and oiled before further work can be done to them. Call numbers for leather books are typed on Permalife paper. Each call number is then affixed to the spine two inches from the bottom of the book. A card is kept of every book that has either been completely rebound or had more work done to it than a minor repair.

A detailed survey of the Rare Book Collection was also made by Mrs. Young. A folder was made for each book containing suggestions as to the restoration, as well as any significant material about the book. When a rare book is restored, notes must be made indicating the materials used and the procedures followed in its restoration. These notes are then placed in their appropriate folder for future reference.

Through private funding the library has had the opportunity to have many of its more valuable books, such as Fuchs' *De Historia Stirpium*, 1542, *Historia Generalis Plantarum*, 1586, and *Buch Der Natur*, 1475, restored by Laura S. Young and Carolyn Horton.

The Garden has fostered bookbinding as an art that involves a continuous learning process. A specific amount of money has been budgeted to enable two full-time staff members to attend Mrs. Young's studio one day a week. There are also two of the bindery's

part-time staff studying at Mrs. Young's. The staff has been involved in related aspects of bookbinding, such as making paste papers, marbling, and calligraphy.

The New York Botanical Garden, like other institutions of its kind, has a valuable volunteer program. The bindery has had positive results from its volunteers. A training program has been instituted, in association with the New York University Institute of Rehabilitative Medicine, to give handicapped persons an opportunity to receive training in various aspects of the preservation of library materials. This program gives the trainee enough skills to do a competent job at another institution and has produced rewarding results.

We have also instructed volunteers from the Bronx Zoo and the Bronx Historical Society in the care of their collections. The bindery welcomes visitors Monday through Friday from nine until four o'clock to view examples of its work which are set up in a small exhibit case in the bindery. Our main goal is the completion of the LC conversion as well as the conservation of the Library's collection. We are hopeful that our training program will be expanded and an apprenticeship program established.

Editor's note: Due to a long delay in printing, the information in this article represents the state of conservation at the New York Botanical Garden in Fall, 1975, the period covered by this *Journal*. Since that time, severe financial problems at the New York Botanical Garden have forced almost a complete elimination of the conservation program, as well as a drastic reduction in bindery staff.

CONSERVATION OF LIBRARY MATERIALS AT THE NEWBERRY LIBRARY / Sherelyn J. B. Ogden

The Newberry Library is a privately endowed independent research library situated on the Near North Side of Chicago. Its holdings embrace history and the humanities within Western Civilization from the late Middle Ages to the near present. Among the many research collections is that of the John M. Wing Foundation on the



The Conservation Laboratory at the Newberry Library, Chicago, Illinois.



The Bindery at the Newberry Library, Chicago, Illinois.

history of printing, a fine gathering of examples of bookmaking as well as works about the book arts. The Library has a strong collection of literature on binding and the conservation of library and other related materials.

The Newberry has always been concerned with the proper care of its collection. An in-house bindery has been in operation from the Library's beginning in 1887. Everett D. Graff (1885-1964), a collector of Western Americana and a former President of the Board of Trustees, became interested in the preservation of the Library's holdings and was instrumental in the establishment of building-wide environmental control in 1960-61.

Lawrence W. Towner became Librarian in 1962 and recognized that the Newberry needed someone to oversee all aspects of the conservation of the collections. Since most members of the Bindery staff were approaching retirement age and new members would have to be brought in, the time was favorable for the Newberry to expand its conservation program. The outcome was that Paul N. Banks became Conservator in 1964. In 1970 a separate Conservation Laboratory was set up.

The positions of Conservator and Head of the Conservation Department represent distinct functions which are currently filled at the Newberry by the same person, Paul Banks. The responsibilities of the Conservator lie in the overall preservation of the Library's more than one million books and five million manuscripts. He must attempt to see, among other things, that proper methods for the use, handling, and storage of materials are employed and that correct environmental standards are maintained.

Personnel of the Bindery and the Conservation Laboratory work together under the direction of the Head of the Conservation Department on the physical treatment of the Library's holdings. The bindery, covering approximately 6,000 square feet, is responsible for all the Library's buckram binding; it makes most of the protective containers for Special Collections materials, including boxes and pamphlet cases, and does minor repair work. The Bindery staff consists of Barclay Ogden, Supervisor; Annie Adams, Pablo Diaz, Samuel Fein, Norma Janik, and Luis Negron, Bindery Technicians. All are trained in-house to apply conservation standards to production techniques. Permanent and durable materials are used in so far

as possible, and emphasis is placed on structures which are conservationally sound.

Since the Library's holdings include different types of records, the activities of the Conservation Department, and of the Conservation Laboratory in particular, are varied. The Laboratory is responsible for the treatment of material which, because of value or technical complexities, cannot appropriately be dealt with in the Bindery. Paper treatments in the Laboratory include dry, solvent, and wet cleaning, aqueous and nonaqueous deacidification, sizing, mending, lamination, and mounting. Polyester encapsulation, matting, framing, boxing, and encasing in Lakeside Press mounts are done. Book treatments include cloth, leather, and vellum conservation binding; case, split board, laced-in, and limp vellum structures are used. Restoration of cloth, paper and leather bindings is done, as well as minor repair and rehinging. Conservation standards are employed and permanent and durable materials are used in the work. Emphasis is placed upon development and improvement of conservation techniques.

The Laboratory is approximately 1,500 square feet in size. It is well equipped and includes, in addition to conventional binding equipment, a stainless steel sink with water temperature control; fume hood, stereo and polarizing microscopes, and photographic equipment for documentation of work.

A large scale project underway, funded in part by a grant from the National Endowment for the Arts, is the conservation of prints and drawings by or about Indians of the Americas in the Library's Edward E. Ayer Collection. Upon completion of the project approximately 3,000 objects will have been cleaned, mended, matted and properly boxed.

An on-going project is the treatment of the Library's leather bindings. Volunteers and part-time employees, under the direction of the personnel of the Laboratory, treat leather bindings to retard deterioration of the leather.

The staff of the Conservation Laboratory is made up of three full-time and one part-time employees, all of whom were trained at the Newberry. Present personnel are Gary Frost and Sherelyn Ogden, Conservation Technicians; Jeffrey Rigby, Assistant to the Conservator; and Carol Turchan.

Volunteer trainees have on occasion studied in the Conservation Department because there are no formal training programs in the field. However, very few people are permitted to enter this informal program because of the strain on both the student and the Library. James C. Dast, formerly a rare books librarian at the University of Wisconsin, is currently engaged in a two to three year training project.

Extracurricular conservation-related activities of the staff are varied. All attend seminars and workshops which pertain to conservation and are active in conservation organizations. Paul Banks teaches courses in the conservation of library materials through the University of Illinois and Columbia University, is Treasurer of The American Institute for Conservation of Historic and Artistic Works, and serves on the National Conservation Advisory Council as a Director and as Chairman of the Library and Archives Subcommittee. Gary Frost teaches a course in bookbinding at the School of the Art Institute of Chicago. Barclay Ogden studies library administration at the Graduate Library School of the University of Chicago. Sherelyn Ogden studies the history of books and libraries at the Graduate Library School, University of Chicago and is Secretary/Treasurer of the Chicago Area Conservation Group.

EDITORIAL / Mary C. Schlosser

It seems eminently suitable that the focus of this issue of the *Journal* should be on library conservation, for it was through the interest in hand bookbinding and restoration in the Library of the New York Botanical Garden that the Guild was given the opportunity to hold a major exhibition of members' work at that institution. A great debt of thanks is owed to the Exhibition Chairmen, Sylvia Anderle and Judith Reed, who so ably organized and carried out the tremendous job of making the exhibition a reality, and whose idea it was to bring together the articles constituting this *Journal*.

The 1975/76 exhibition of the Guild of Book Workers opened at The New York Botanical Garden on the evening of October 16, 1975, with a reception for members of the Guild and The Garden, as well as many people with interests in books and the book arts. The works of Guild members were handsomely displayed in the exhibit hall of the Museum Building in cases especially constructed by the Exhibit Department for the Guild show. The hall, which had been attractively decorated with many plants by The Garden's Horticulture Department, was open for guests to view the many bindings, restorations, calligraphy, illuminations, and decorated papers. In addition, a number of educational displays were on exhibit.

During the evening, the Library was also open to guests. Many Library staff members were present to give guided tours of the Hand Book Bindery, the Rare Book Room and the Reading Room. A number of fine examples of books from the Library's collection were on display.

The Exhibition Chairmen are appreciative of the combined efforts of Guild officers and Garden staff members in making the evening pleasant and successful.

A complete catalog of the exhibition with many illustrations will be printed as a supplement to this issue of the *Journal*.



Guests viewing the exhibition at The New York Botanical Garden on opening night.

The Friends of the Library of
The New York Botanical Garden
and The Guild of Book Workers
welcome you



Preview

Thursday evening, October 16, 1975

six to ten o'clock

of an Exhibit

of hand bookbinding, restoration, hand
decorated papers and calligraphy by
members of the Guild of Book Workers
and Tours of the Library, the Rare Book
Collection and Bindery

Book illustration: Details From Galland, Pierre 1510-1559, ed., *De Agrorum
Conditionibus, & Constitutionibus Limitum*, 4°. Paris, A. Turnèbe, 8 cal.
December, 1554

(Reproduction of the Keepsake printed for the opening of the
Guild's exhibition at The New York Botanical Garden.)

The Guild of Book Workers

The Guild of Book Workers is honored to be the guest of the New York Botanical Garden for a major exhibition of the work of its members, the first in the New York City area since 1971. The Guild of Book Workers is a national non-profit educational organization devoted to the promotion of interest in the hand book arts, especially hand bookbinding and its sister arts of calligraphy, illumination, and the hand decorating of papers. Happily this exhibition includes work in all of these categories.

The exhibition of hand bound books was one of the major objectives of the founding members of the Guild when they organized in 1906 and has continued to be one of its main activities through the years. Originally only creative bindings were exhibited and few members concerned themselves with restoration or care of old bindings. Then came the disasters of the 1966 floods in Florence, Italy, where thousands of irreplaceable volumes and documents were damaged or destroyed, and for the first time the world's attention was focused on the growing need for the development of a science of book restoration and preservation.

As interest in this aspect of hand bookbinding grew, the Guild felt it suitable to include similar work in its exhibitions, both to demonstrate the skills of its members and to encourage an awareness of the possibilities in the field of book conservation.

It is therefore a particular pleasure for the Guild of Book Workers to be able to hold its 1975 exhibition, bringing together many facets of the hand book arts, in the sympathetic atmosphere of the New York Botanical Garden Museum Building where a program of conservation, restoration, and training of hand binders is an integral part of the Library's program.

Mary C. Schlosser, President
Guild of Book Workers

The Library of the New York Botanical Garden

Although a relative newcomer on the New York City library scene, The Library of The New York Botanical Garden this year marks its seventy-fifth year of operation. The beginnings of the Library can be traced to the determination of the Garden's first Director-in-Chief, Nathaniel Lord Britton, and to the first bibliographer, John Hendley Barnhart. A number of cooperative agreements with other New York City institutions, most notably Columbia University, centralized the responsibility for botanical and horticultural research collections at The Garden.

Over the years numerous important collections from scores of individuals and institutions have been added. Among these are the Cox collection of Darwiniana, which includes letters written by and to Charles Darwin; the twelve-ton duplicate collection of Le Conservatoire Botanique in Geneva, Switzerland, and portions of the botanical collections of David Hosack, Emil Starkenstein, Kenneth MacKenzie, Nathaniel Kidder, Sarah Gildersleeve Fife, Clarence McKay Lewis and Arpad Plesch. Through purchases and exchanges, carried out under a carefully designed program, the collection of over four hundred thousand items continues to develop. Manuscripts and archives, botanical art, photographs, and nursery and seed catalogs, are included in the collection.

The recognition of the responsibility to preserve this rich treasure led to the establishment of the hand bookbindery in 1971. Today this well-equipped unit occupies fourteen hundred square feet on the sixth floor of the Harriet Barnes Pratt Library Wing. In recent years hundreds of volumes have received restorative treatment. Each title of the rare book collection has been evaluated to ascertain appropriate restoration needs. The general collections, numbering over one hundred fifteen thousand volumes, are receiving attention as a major recataloging program initiated in 1966 moves forward. The training of hand bookbinders has been sponsored by the Library since 1969, in close cooperation with Laura S. Young of New York City. Each year several major restorations are undertaken with help from friends of the Library.

The Library is open Monday through Saturday throughout the year. Anyone seeking information on plants is welcomed. The Staff is prepared to answer a wide range of plant and plant literature questions. Books are loaned through inter-library loan agreement. The Library serves as a national resource library for the plant sciences. A special circulating collection of basic horticultural and botanical books is available to Members of the Garden.

The growth of interest in the art of hand bookbinding here at the Garden has spurred many associated interests in bibliography, in the techniques of printing and illustration as exemplified by the Garden's holdings, and in the history of the printed book. It is with this bright prospect of expanding horizons in mind that we, the Staff and Friends of the Garden's Library, delight at the opportunity to welcome you to the Guild of Book Workers Exhibition.

Charles L. Long
Administrative Librarian

May 15, 1977

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

We welcome thirty-seven new members who have joined the Guild since August 25, 1976: David M. Adams, Court Benson, Susanna Borghese, Mrs. Stephen B. Botsford, Paul M. Brunelle, Ruth A. Copans, Mrs. E. L. Degolyer, Jr., Beatriz de Oliveira, Herman E. Detering III, Susie Q. Gallwey, Gibbes Art Gallery, William A. Gillmore, Orel E. Grambort, Terry R. Harlow, Robert A. Hawley, Michael W. Hughey, Craig W. Jensen, Ann S. Knapp, Barbara H. Korn, Barbara E. Kretzmann, Sara A. Lovett, Thomas Lyman, Patricia A. Lyon, Amy Manice, Georgi A. Michele, Edward E. Mitchell, Margaret M. Mitchell, Sarah L. Morgan, Ms. Sydney Roby, Charles L. Rulfs, Peggy Rycraft, Susan C. Schanen, Caroline F. Schimmel, Edward F. Smiley, Duci M. Stickler, Norman K. Vetter, and Douglas Woody; two former members have rejoined: Deborah M. Evetts and Mrs. John I. Pearce.

Resignations: Jane Besserman, Lamar A. Byers, Gerard Charriere, Theodore Clausen, Eleanor Finger, Stephen M. Gerstman, Harold Goodwin, Scott Husby, David A. Jencks, Luciene Masse, Whitney B. McDermut, Judith I. Mieger, Connie Mortensen, Lawton P. G. Peckham, Rosa Maria Saraiva, Luisa Spencer, Charlotte Strouse, Horace Teddlie, Gerrit Van Derwerker, and Joan Zerbe.

Total Membership: 297 Individual Memberships

1 Institutional Membership

PHILIP SMITH LECTURE / Anita Kearns

Philip Smith, the noted English bookbinder, was in New York in conjunction with the publishing of his book *New Directions in Bookbinding* by Van Nostrand Reinhold. On Monday evening, September 8, 1975, under the sponsorship of the Guild of Book Workers, Typophiles, The Angelica Press, and Van Nostrand Reinhold, he gave a lecture in the newly refurbished Great Hall at Cooper Union, a very fitting locale.

The content of Mr. Smith's lecture was taken directly from his book, and was well-organized and well-illustrated with both photographs and diagrams. A good part of the discussion centered on his concept of bookbinding. He feels that since the functional necessity of the craft has been replaced by machines, the modern binder must reach into a new realm which goes beyond that of the designer and craftsman. He must be an artist and a thinker. "One of the greatest neglected potentials of bookbinding has been the area in which the aim is the integration of the binding imagery with the book content, in such a manner as to evoke in the viewer's mind an experience corresponding to that which the bookbinder—as reader—has found in the book," (p. 13).

Mr. Smith's bindings are creative interpretations of the ideas and characters in the books. In a way they are almost like paintings, and in fact sometimes stretch beyond the narrow framework of the book itself, as in his book-walls, which are akin to a free-standing canvas. In the course of creating his complex images he has had to be technically innovative, especially in doing onlays.

There being quite a contingent from the Guild of Book Workers at the lecture, the question period was mostly taken up with technical matters.

After his talk in New York, Mr. Smith went on to speak in Philadelphia, Chicago, Washington, D.C., Albany, Dallas, San Francisco, and Los Angeles before returning to England. For a review of his book, see page 30.

OPENING MEETING / Janet L. Burns

An informal meeting to open the 1975/76 season was held at AIGA Headquarters on September 30, 1975, at 7:30 in the evening. President Mary Schlosser welcomed members and guests and suggested the usual "round table" discussion.

Jane Greenfield reported that she had been busy putting together the new Supply List for the Guild.

Sylvia Anderle had worked on packing up the Guild's binding exhibit, which had been at Yale. She, along with Judy Reed, were busy preparing for the opening of the Guild exhibit on October 16 at the Bronx Botanical Garden. She urged members to exhibit and distributed forms for mailing books to the Garden.

Inez Pennybacker told us that she was continuing to give private lessons in Georgetown, Connecticut, and to teach in Charleston, South Carolina. The Charleston Art Association was given a complete bindery a number of years ago; it is housed at the Gibbes Art Gallery and the Junior League of Charleston sponsors a course to provide volunteers for help in the library. Among Mrs. Pennybacker's institutional clients are the Historical Society, the University of Charleston, and the Charleston Museum.

Mrs. Young said that she and Jeri Davis had visited Stockholm for seven days in early summer. They attended the Conference of the International Institute for Conservation of Historic and Artistic Works. Although book restoration was not included, Mrs. Young noted that there were similar problems to be solved in other fields. She and Miss Davis had a nice visit with Johan Mannerheim, Assistant to the First Librarian in the Department of Book Care at the Royal Library in Stockholm. They observed restoration work, box construction, and visited the rare book collection. They traveled on to Copenhagen where they met with Johannes Hyltoft, Guild member and binder to the Folger Shakespeare Library in Washington, D.C. There they visited Bent Andree, under whom Mr. Hyltoft studied, and Ole Olsen, both well-known hand binders in Denmark. Miss Davis spent the remainder of the summer in North Carolina, working in her family's printing office.

Hope Weil and her daughter, Hope Levene, enjoyed giving binding lessons in the public school system in Bedford, New York. And Robert Shepherd continued to study binding with Mrs. Weil.

Guilford Bartlett raised the question of how to make the Guild's Small Exhibition Case at the AIGA more meaningful to our members. Jeanne Lewisohn suggested an "opening" party, to which each exhibitor could invite friends. It was noted that this could be a problem in that it would represent a great deal of work for the chairman. Penny Blackman, who had accepted the chairmanship, noted that an advantage might lie in asking for membership help, thereby involving more people in work for the Guild. Stephen Siner offered the use of an addressograph machine.

Angela Chapnick had stopped by the YWCA Craft Show at 52nd Street and Lexington Avenue before coming to the meeting, where she had admired an exhibit case of anonymous leather bindings. Mrs. Young suggested that they were probably the work of Natalie Blatt's class. GBW member Frances Manola also teaches binding and calligraphy at the "Y".

As the new Secretary Treasurer of the Guild, Grady Jensen recalled the outstanding work of Mary Coryn, and offered the Guild's appreciation and thanks to her.

Nelly Balloffet Ferry told us of her workshop in her home in Yorktown, New York. She plans to teach a course in mending and elementary binding for librarians at the Westchester Community College next spring.

Nancy Russell conveyed her excitement about a videotape project: fifteen minute tapes on basic binding to be shown to new workers in libraries and museums. She noted that funding was a problem. Nancy has contributed to a *Readers' Digest* publication that will have an article on repairing books with what one finds around the house.

Carol Selle, a friend of Carolyn Horton's, expressed interest in joining the Guild. She is a book restorer, and has studied in Paris.

Jean Burnham reported that Carolyn Horton was repairing the plates which the New York Society Library had recently recovered from their stolen Audubon elephant folios. They are to be dry cleaned and encapsulated in mylar.

Judy Reed told us about visiting the Dard Hunter Paper Museum in Appleton, Wisconsin—a great experience!

Jeanne Lewisohn has moved her bindery from the city to the country: Bedford, New York. She recently toured The New York Botanical Garden's Library and Bindery, and she is delighted that the upcoming exhibition opening will include the same tour.

Mary Coryn has three classes at the Riverside Church and continues to work in Mrs. Young's shop.

Stephen Siner plans to continue studying with Mrs. Young.

Mary Schlosser closed the program with several announcements: She regrets that the *Journal* is so far behind and hopes that it will be caught up soon. She also noted that the Library of Congress Preservation Office has issued three pamphlets on restoration that are available free of charge. And a generous gift to the Guild was made anonymously to honor Mrs. Hope Weil.

There was time to socialize and refreshments were served.

VISIT TO THE SPENCER COLLECTION OF THE NEW YORK PUBLIC LIBRARY / Janet L. Burns

Mr. Joseph T. Rankin, Curator of the Spencer Collection, was our host on two Thursday evenings, December 4th and 11th, 1975. He presented us with a wonderful selection of bindings from the Spencer Collection of finely illustrated and bound books.

The following books were displayed one at a time, with individual commentary by Mr. Rankin, for our viewing pleasure:

Breviarium. Frater Sebaldu, Ms. 1454. A German girdle book.

Nuove Lettere Delle Cose del Giappone. Venice, 1585. A vellum binding with monochrome pen and wash drawings attributed to Cesare Vecellio.

Works of James I. Gilt vellum binding for his wife Anne of Denmark.

- Bible*. 1661. A richly embroidered volume in a remarkable state of preservation. Rose silk with gold and silver threads and richly worked ties.
- New Testament of the New English Bible*. Oxford University Press, 1961. A leather binding by Philip Smith.
- Antiquitates Christianae*. Jeremy Taylor, 1675. An English binding by "Queens' Binder B", full leather with elaborate gold tooling. One of the handsomest and best preserved bindings of this date extant.
- Comoediae*. Terence. Lyon, 1493. First illustrated edition in a Lyonese armorial binding in the Italian style.
- Opera Nova*. Achille Marozzo, 1536. A painted vellum binding.
- Ordonnances Royaux des Marchands de Paris*. 1582. A fanfare binding with the initials and arms of Etienne de Nully, possibly by Clovis Eve.
- Devotes Prières*. Pierre Moreau, Paris, 1634. An unusually small book in a pointillé binding, from the collection of Raphael Esmerian, who attributes the binding to the "Maître Doreur" and comments that it is the smallest surviving binding in the pointillé style.
- Theatri Romani Orchestra*. Laurus, 1625. An early eighteenth century pointillé mosaic binding by Padeloup with red silk doublures and gold endpapers.
- Heures*. . . Paris, 1745 (?). Another Padeloup binding with mosaic flower design.
- Fables Choisies*. La Fontaine. 1755. Padeloup binding for Augustus III, King of Poland, richly tooled in the rococo style.
- La Gierusalemme Liberata*. Tasso. 1644. A presentation Louvre binding from Louis XIV to Christina of Sweden.
- Campagnes de Napoléon*. Paris, 1806. F. A. Mairet's chef-d'oeuvre leather binding for the Emperor. Sunken oval panels front and back with medallions and a head in high relief. Lapis and gold marbled endpapers.
- Un Pèlerin d'Ankor*. Pierre Loti. 1930. A binding designed by F. L. Schmied and executed by Georges Cretté, with the original maquette bound in.
- A book of 96 maquettes by Pierre LeGrain in the Art Deco style

Paysages Légendaires. Georges Rouault, 1929. Binding by Pierre LeGrain—a perfect example of the concept behind the Spencer Collection—a beautifully illustrated book beautifully bound.

Tableau de la Boxe. Tristan Bernard. Rose Adler binding commissioned by Mr. Spencer.

Le Lierre. Pierre Brisson, 1953. A Paul Bonet binding of 1954, originally in the Abbey Collection.

Le Lys Rouge. Anatole France, 1903. Bound by Marius Michel.

Seven Saxon Poems. Borges, 1975. A large calf binding with sculptured metal reliefs designed by Pomodoro. Beautifully printed by hand on rag paper.

Present on December 4th were: Angela Chapnick, Penny Blackman, Judy Reed, Sylvia and Donald Anderle, Hedi Kyle, Nancy Russell, Hope Weil, Jeanne Lewisohn, Robert Shepherd, Charles Long, and Janet Burns.

Present on December 11th were: Laura S. Young, Jerilyn Davis, Mary Coryn, Joan Diamant with a guest, Joseph and Maggy Rosner, Paul and Suzanne Schrag, Anne Weeks, Elizabeth Thatcher, Fredericka Child and her guest, Ms. Wilmerding, Jean Burnham, and Janet Burns.

PUBLICITY COMMITTEE / Lansing S. Moran

In July, Paul Banks, GBW member and IIC Fellow, instructed a course on *The Conservation of Research Library Materials* at the Graduate School of Library Science, University of Illinois. The course was designed for the librarian or curator who is making decisions about the care of collections.

With the provocative question, "Are your books dying?", the Newberry Library in Chicago announced an exhibition titled "Conservation of Research Library Collections: Problems and Solutions." Including over one hundred items, the exhibition showed examples of library materials in various states of deterioration, as well as

demonstrating methods of preservation, and presenting custom-made conservation bookbindings, boxes, and folders. There was also a section devoted to the history of book conservation, and a small booklet that explained the various exhibits. The exhibition was originally scheduled to run from July 7–August 15, but was extended well into the fall.

A workshop on the “Conservation of Library Materials” was held on July 18, 1975, at the State University of New York at Albany School of Library and Information Science. The workshop was organized by GBW member Harriet Dyer Adams, rare book librarian at the university library. The purpose of the one-day conference was to assist public, college, and special librarians who are responsible for the care of books, films, and documents. Speakers included Deborah Evetts, Norman Tucker, Christine Bain, and William DeAlleaume, and exhibitions, demonstrations, and discussions were offered.

The work of binder Daniel Gibson Knowlton was on exhibit at the Center for Book Arts, New York City from November 30–January 10. The display was representative of his work from 1940–1975, and included thirty-five bindings, primarily in full leather, and several restorations. Mr. Knowlton is the binder for Brown University and he also teaches hand bookbinding in Providence, Rhode Island.

The First Conference of The North American Hand-Papermakers Association was held at the Dard Hunter Paper Museum of the Institute of Paper Chemistry in Appleton, Wisconsin, from November 21–23. Forty-five conferees from fifteen states as well as Canada, Mexico, and Japan participated in the three day event which included tours of two local papermaking plants, workshops, films, and individual presentations by participants. The objective of the conference was to provide a forum for the exchange of techniques and ideas relating to hand-papermaking. The weekend was conceived and organized by Joseph Wilfer, who owns and operates the Upper U.S. Papermill. For further information on the conference and on the new organization, The Friends of Paper, which has a bi-annual newsletter, *On Paper*, write to Joseph Wilfer, 999 Glenway Road, Oregon, Wisconsin 53575.

GBW member Margaret Lecky writes that "in November she gave a lecture to library school students and librarians from the surrounding area at the UCLA Graduate School of Library and Information Science. They had hoped for 50 people that early Saturday morning, and had about 146. It was a great surprise to the administrators to see such interest in bookbinding; slides and visual aids and little demonstrations of various types of binding, simple repair to bindings, and to paper were presented."

SUPPLY / Mary E. Greenfield

The following name should be added to the Supply List:

Chelli—Incisore in Metalli
Lungarno Torrigiani 11 R
Florence, Italy

They issue interesting catalogs of hand tools and rolls, priced moderately, and offer rapid, courteous service.

SMALL EXHIBITIONS—AIGA / Gwendolyn Y. Blackman

GOLD AND BLIND TOOLING / Polly Lada-Mocarski and Hope Weil

August-October, 1975

One of the most admired aspects of many bindings is the beautiful gold tooling of the cover. With the idea of showing some of the complexities underlying the finished result, an exhibition was prepared by Polly Lada-Mocarski and Hope Weil presenting an

interesting selection of the various tools and materials used in gold tooling, with a brief summary of procedures.

Gold and blind tooling are used to decorate bindings. Gold tooling is the application of gold leaf, by means of heated tools, on leather, following a design created for the individual book. Blind tooling is making the design with warm tools on damp leather thus darkening the leather where the tool has impressed it. The design emerges as a pleasing result. Gold and blind tooling can be used together on the same book to great effect.

Gold tooling, while part of the discipline of hand bookbinding, is a craft by itself, requiring much practice and skill for proficiency. In France, Italy, Spain, Portugal, South America and the Middle East, gold tooling is practiced as a separate craft. Binders and restorers never do this work. However, in England, Germany and the Scandinavian countries, binders are gold toolers and designers as well, following the tradition created at the turn of the century by the great reformers of hand bookbinding and all the crafts, William Morris and T. J. Cobden-Sanderson.

The following is a simple explanation for a difficult and exacting craft.

GOLD TOOLING PROCEDURES

1. Create design to decorate book.
2. Draw the design on tracing paper, of good quality, to exact size of book covers and spine, and position on covers.
3. With warm tool, tool design onto leather through the paper.
4. Remove paper, dampen leather slightly and re-tool impressions. The impression for blind tooling should be deeper and darker than for gold tooling. Extreme care must be taken to put the tool in exactly the former impression; otherwise the impression will be "doubled".
5. With a piece of cotton dipped in a very dilute solution of vinegar water ($\frac{1}{2}$ teaspoon of vinegar to $\frac{3}{4}$ cup of water) and well wrung out, quickly go over leather with the cotton in order to remove any grease on the leather as this might prevent gold from adhering. Do as quickly as possible so as not to raise the

design already tooled on the leather and not to let the liquid penetrate the leather.

6. For gold tooling, paint the design with finest camel's hair paint-brush, with glaire (a liquid preparation of egg white) applying the liquid to the design only. Let dry for about 20 minutes (according to weather). Re-glaire using a little less glaire the second time. Let dry for about 20 minutes. Glaire makes gold leaf adhere.
7. Cut gold leaf on a gold cushion with a gold knife, to desired size. Gold leaf should be double, one leaf laid upon another.
8. With a cotton tampon apply to area to be tooled the very slightest amount of vaseline to help the gold leaf adhere to the leather.
9. Pick up gold from cushion, drop in place over design and press lightly, with clean cotton tampon, into the impression. The design will emerge sufficiently to guide the tooler.
10. Heat tool to desired heat which is usually when it stops sizzling when pressed lightly on a wet sponge.
11. Strike tool into impression with firmness, speed and exactness.
12. Wipe off excess gold with a fine, clean woolen cloth. If gold should stick to the edges of the design, it may be removed by carefully cleaning them with a soft-pointed instrument of metal, bone, ivory, wood. Toolers develop their own preferences for such tools.
13. Apply another single gold leaf and proceed in the same way with numbers 5 through 10.
14. When gold tooling is completed, polish the gold by positioning each slightly warmed tool in its proper place and rocking it back and forth until a clear gleam appears.
15. Gold tooling is different from edge gilding. Edge gilding is applying gold leaf to the edges of the paper of the book. It is done by an "edge gilder" or just "gilder". Gold tooling is done by a "gold tooler" or "tooler".

CORRECTION

In the article on the AIGA Small Exhibition of work by Hope G. Weil and her students, Vol. XIII, No. 2, Winter 1974-5, in describing Mrs. Weil's training on page 25 the name of Gerhard Gerlach was inadvertently left out. We are happy to comply with her request that his influence and importance as one of her teachers be recorded.

NANCY RUSSELL / Gwendolyn Y. Blackman

November, 1975—January, 1976

The winter exhibit was the work of Nancy Russell, who is the hand bookbinder at the Metropolitan Museum of Art in New York.

The exhibit showed various types of boxes and a variety of decorative papers that could be used either in boxes or as covers for books. There were also twelve pocket-size notebooks that were bound in bookcloth and paper. In the back of the exhibit case were rubbings done in different colors of unique stamped designs that were found on book covers. It was interesting to see what one can do using just bookcloth and paper.

BOOK REVIEW / Polly Lada-Mocarski

Smith, Philip. *New Directions in Bookbinding*. New York: Van Nostrand Reinhold Company, New York, 1974; 208 pages with 85 black-and-white photographs, 102 figurative drawings, 24 color plates. \$25.

This is a remarkable book with a horizon far beyond the connotations of craft. Philip Smith uses bookbinding and its ancient, pre-

cise, and beautiful techniques to interpret the meaning found in the book itself, and not merely a pleasing design as decoration. Through his superb craft skill, he has freed himself to use his imagination without obstruction. His unusually sensitive perception gives new directions to art as well as to bookbinding. Anyone interested in the creative process should read this book: artists, professional or amateur craftspeople, historians, scientists, mathematicians, musicians. Did you ever see a written chart describing the creation of a design, an object, or an idea? There is one in this book: A framework for thinking (page 20) and the chart (page 22).

Smith does not hesitate to "invent" (*mater artium necessitas*) materials (see his sectioned onlays and the development of maril) or tools (see the C P Paring machine), thus facilitating and accelerating his performance. He is very generous in sharing his knowledge and thoughts with his fellow makers, a sign of his openness and kindness.

The book is full of excellent technical information, photographs of bindings by many contemporary binders, and charts and diagrams—all clearly explained. Typographically, the book design is harmonious and of a pleasing format. Shoulder footnotes are a delight. Indexes and bibliography are easy to follow and easy to find. Somehow it seems niggardly to have to criticize such a beautiful book for, of all things, the unfortunate binding! It is covered in a miserable, imitation-leather, paper material. A design in silver, badly stamped, decorates the front cover. I cannot believe that Smith had anything to do with this unsuccessful binding. But the end papers are a marvelous shade of blue, giving an inkling of the delights within.

Smith, by seeking the meaning in life through new directions and dimensions in his interpretive designs, must be considered one of the rare carriers of the torch of universal understanding. I am willing to say that creative inspiration, whether in Periclean Greece, in Picasso, or in the developing art of the laser beam with its burgeoning artistic possibilities of rhythms and projected configurations, are analogous to Smith's conceptions. This is a sweeping statement indeed, but meant to convey the pure and steady line drawn by visionaries down the centuries seeking the truth. Philip Smith is one of them. (Reprinted from "Craft Horizons," December, 1975.)