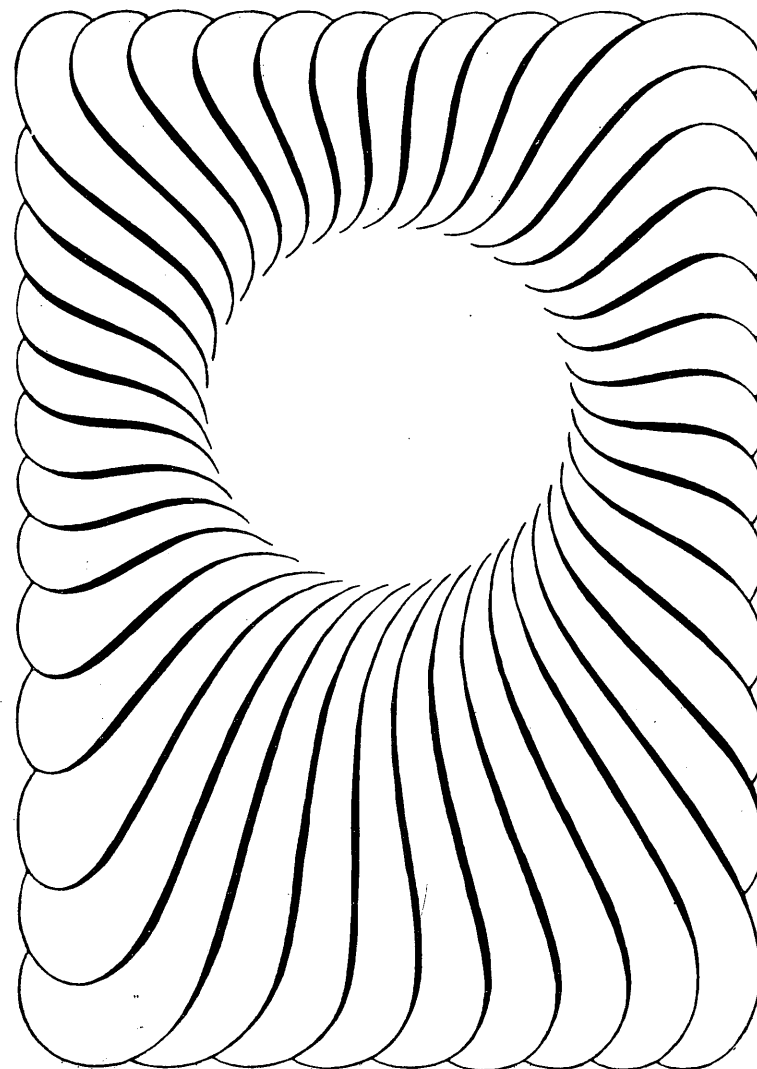


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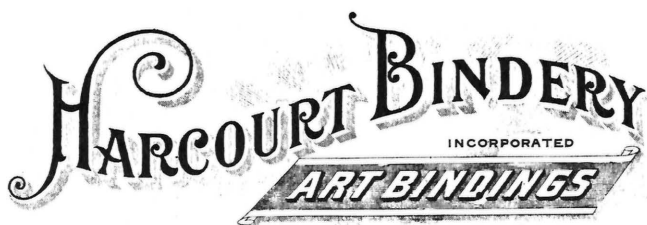
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(Editor of this issue: Stanley E. Cushing)

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The Cover: An example of an Art Nouveau brass plate die in the collection of The Harcourt Bindery (5 $\frac{1}{8}$ " x 7 $\frac{1}{4}$ ") (see page 9).



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**THE HARCOURT BINDERY OF BOSTON: HISTORICAL
NOTES / Helena Wright**

In turn of the century Boston, the arts of the book enjoyed a certain prominence. This was the heyday of the private press movement,¹ and men like Daniel B. Updike and Frederic W. Goudy were active in typography and book design on the local scene. Associations such as the New England Bookbinders Guild and the Club of Odd Volumes were formed about this time, and interest in books—especially fine books—ran high.

Frederick J. Quinby and Harry L. Chatman appeared in the *Boston Directory* of 1900, doing business as Frederick J. Quinby & Company, "Publishers and Importers, Rare Books and Fine Bindings." Later in that year another partnership was formed as Huegle, Quinby & Co., bookbinders, at 17 Harcourt Street. The binder was Leopold A. Huegle, whose son, John, was also involved. By the 1902 issue of the directory, Quinby's advertisement had added the phrase "Proprietors Harcourt Bindery," giving the name which is in use today.

Both Leopold Huegle and his son John died in 1906 and thus were spared when Frederick J. Quinby became embroiled in one of many "de luxe edition" scandals of the period. There

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were several schemes whereby wealthy widows paid enormous sums for "limited" sets of the classics, extravagantly illustrated and bound, but hardly worth the tens of thousands of dollars paid for them. One of Quinby's editions was a fifty volume set of the French author Paul de Kock, in full leather with silk doublures, bound by his Harcourt Bindery. The quality of this work was no doubt well up to the standards of the day, and we would quarrel only with Quinby and his marketing methods, as did the courts! Few volumes ever reached the hands of the purchasers.

This relatively racy period in the bindery's history was over by 1910, when Quinby disappeared from the *Boston Directory*. The name Harcourt Bindery remained, however, and its craftsmen were saved further embarrassment when the bindery was purchased by Oakes and William H. Ames of North Easton and Gilmer Clapp of Waltham. These men, who incorporated the business in 1911, were wealthy patrons of the arts who wished to support a craft in the best tradition of the day.

Following the impetus of William Morris and the Arts and Crafts movement in England in the late nineteenth century, prominent Bostonians had organized an exhibition of arts and crafts in 1897 which led to the formation of the Society of Arts and Crafts. This organization, incorporated "to promote artistic work in all branches of handicraft," included a number of bookbinders who submitted work in the Society's exhibitions in 1897, 1899, 1907, and 1927. The future of hand binding appeared to be promising, as stated in the Department of Bookbinding section of the Society's 1907 exhibit catalogue:

In this country, some fifty years ago, according to Mr William Matthews, there was not a finely bound book in any collection except what had by chance been procured abroad. . . . It is no longer necessary for the book collector to risk sending his precious volumes across the water to be bound. All that we are obliged to ask of France and England now is the leather with which to encase these books, for in technique and in beauty of design, the American craftsman bids fair to outrival all others.²

The craft was well represented in Boston at this time. The *Boston Directory* for 1900 listed forty-seven bookbinderies. The Massachusetts State Census for 1905, Schedule of Selected Occupations for the City of Boston, tallied a total of 1452 men and women employed in the trade. That a fair number of these binders still carried on the hand tradition we know from the nature of the operation at that time, and from their advertisements in the Boston directories.

Hand work in fine leather has always been the specialty of the Harcourt shop. The late Fred Young, employed at the Harcourt Bindery since 1917, and owner from 1931–1971, recorded some of his recollections about clients and commissions shortly before his death in May 1977. While most of the work was for private customers, collectors, and dealers, after World War I a great deal of the business came from the West Coast. Interior design firms, such as Cannell and Chaffin of Los Angeles, ordered numerous sets of the classics, bound in full leather, to line the walls of private libraries in the homes of Hollywood stars and other wealthy Californians. Books seem to have been considered a decorative feature in the 1920's: numerous articles in *House & Garden*, *House Beautiful*, *Woman's Home Companion*, *Good Housekeeping*, and *Arts & Decoration* advised how rooms could be planned around the colors of bindings, even suggesting pertinent titles appropriate for specific colors!³

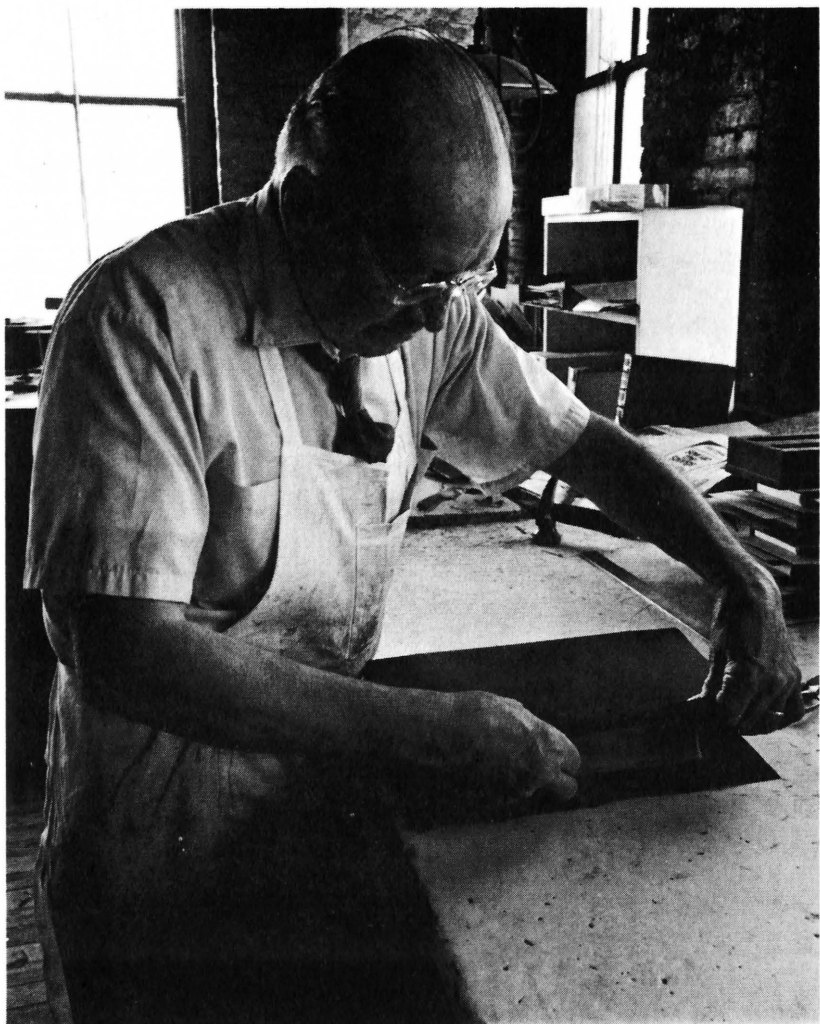
From the early years of the century until the Depression, the Harcourt Bindery employed about fifteen people. Then, in the 1930's, names began to drop from the payroll until, at the worst of the pinch, only five were employed. An edition binder named Dykeman, owner of Coleman's Bindery in Boston, bought the Harcourt in 1927 but found difficulties in managing a fine hand bindery. He soon sold out to the shop's best customer, a Boston book dealer named Thomas W. Best, who succumbed to the financial pressures of the times and sold the business to Johnston and Young in 1931. At the height of the Depression, the Harcourt was in the unusual position of competing against itself, for many of the fine libraries bound there in the past turned up in New York auction houses, at prices below what the bindery could then offer to dealers and collectors.

As with many other businesses, the beginnings of World War II in Europe brought a new stimulus to hand bookbinding. With European communications interrupted, bindings which had been commissioned abroad were executed in the United States. The Harcourt acquired new customers, such as Maurice Inman of New York, who had previously sent his work to England. Fred Young recalled that from a small start, the shop was suddenly catapulted back into huge volume. "Fortunately, there was a box factory on the first floor which was going out of business. The men employed there were all hand craftsmen who had been making special boxes and cases of leather and fabric. We hired many of them and found it easy to retrain them and introduce them to aspects of fine binding."⁴ Harcourt had weathered the storm, but the Rose Bindery of Copley Square, one of their chief competitors, went under in the 1930's. Once the old competitors dropped away, no new ones appeared. It was even difficult to attract new help, which made the box makers so welcome to Fred Young. The bindery was holding its own, but it was becoming alone in its field.

The crafts movement in New England had also managed to survive the Depression and the two World Wars. In 1943, the Worcester Art Museum sponsored an exhibition of Contemporary New England Handicrafts in which the Harcourt Bindery submitted eight of the eighteen bindings exhibited, more than any other binder represented. Selected items from this exhibition were later shown in Boston.

Fred Young (the forwarder), and his partner, Walter F. Johnston (the finisher), worked at the Harcourt Bindery for a combined total of more than one hundred years. Johnston, who began at 15-17 Harcourt Street and helped move the bindery next door to 9-11 Harcourt Street in 1916, was already foreman when Young joined the staff in 1917. They bought the business together in 1931, and Johnston died in 1969. Young, who sold to the present owners, Samuel and Emily Ellenport (GBW), in 1971, continued to assist them with special work until his death in the spring of 1977.

There have been many special commissions for the bindery over the years. Custom slipcases were made to hold the sleeping



Frederick W. Young in the Harcourt Bindery (Photograph by David Akiba).

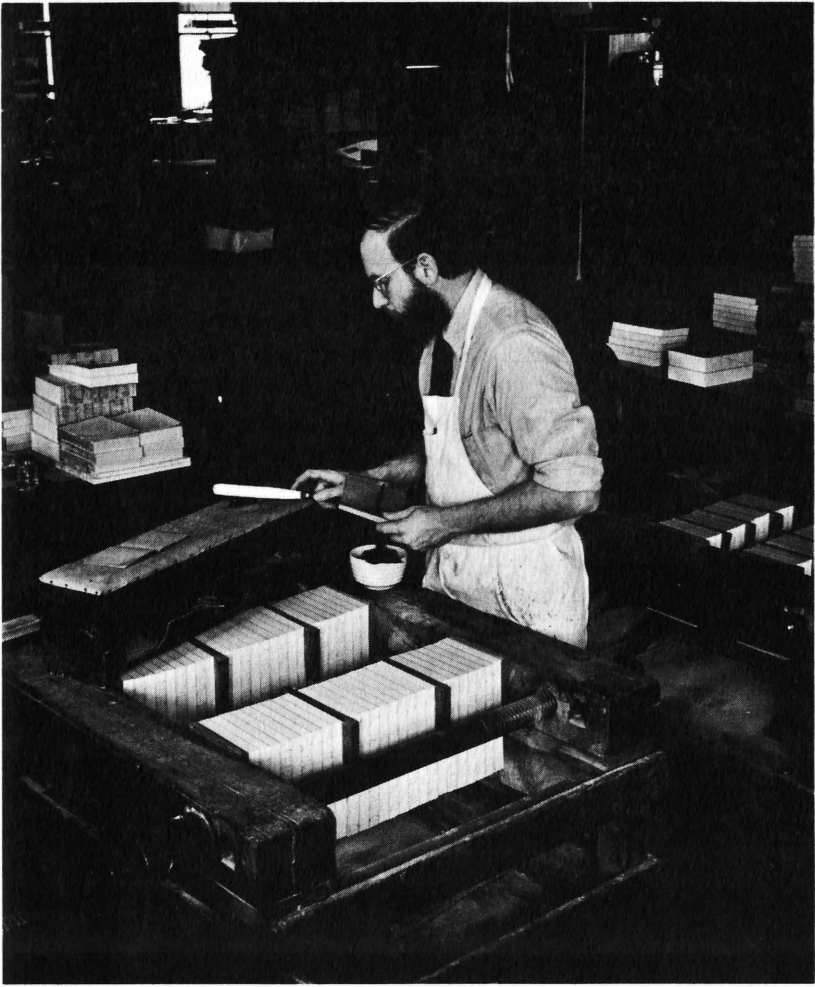
cap of Charles Dickens and the stolen door-key to the honeymoon suite of the Duke and Duchess of Windsor. Many important religious works were bound, the Memorial Edition of Science and Health for the Christian Science Church, and special bindings for the Vatican Library and the Episcopal Church. Prize books for universities and colleges, and publishers' gift books are among their annual output.

The craft tradition of the hand bindery survives intact at the Harcourt Bindery. The Ellenports came from academic backgrounds, bringing to their work a love for books, fine detail in hand work, and rapport with other book people, librarians, dealers, publishers, and collectors.

Although it is a commercial operation, the bindery relies solely on hand production, from sewing and leather work to the final touch of the finisher in gold leaf or blind stamping. Sam Ellenport is the forwarder in the family; Emily is the finisher. Together with their co-workers they case, repair, box, and gild, providing special bindings for new editions or preserving the old. The bulk of their work is for libraries, collectors, and dealers, who have been the clientele of the bindery from the beginning.

Much of the shop's equipment dates back to the beginning of the business, and the ambience is certainly turn of the century. There are five gas fired glue pots and four gas finishing stoves. Electric power for the lights, skiving machine and power cutter comes from direct current. Among other mechanical aids are four Imperial arming presses, one Kensol stamping press, three standing presses, and three job backers. There are eight gilder's tubs, each with a capacity of forty-eight books. In the finishing department are more than 2500 hand tools, including fillets, gouges, left and right corner tools, center tools, and emblematic stamps. There are 250 decorative rolls, 150 plate dies [see Sam Ellenport's description of these dies following in this issue], and six sets of alphabets. The bindery must be seen to be fully appreciated!

In addition to being one of the few remaining hand binderies of this scale in the country, the Harcourt has another distinction. It is one of the places where the craft of hand binding is taught. In a sunny room adjoining the shop, facing Copley Square, the



Sam Ellenport at one of the gilder's tubs in the Harcourt Bindery
(Photograph by David Akiba).

Ellenports conduct regular classes in basic binding, leather work, and finishing. Special workshops also take place here: sessions for edition binders, dealing with problems in leather repair, hand backing, and the priorities of rare/semi-rare titles in the general library bindery. The Harcourt school room is also the location, since 1974, for the papermaking lecture and workshop of Busyhaus (Robert Hauser, GBW), providing the base for Boston sessions of this unique approach to paper education. Since 1975, Harcourt has offered full day workshops in edge gilding and box making; they plan to add marbling in 1978. Tools, supplies, and a fine collection of hand marbled papers are offered for sale through the bindery catalogue as well. The spirit of the Arts and Crafts movement and the individual approach to hand work in the book arts have been maintained in Boston by the efforts of many, including the craftsmen in Harcourt's proud history.

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1. Susan Otis Thompson, "The Arts and Crafts Book," in Robert Judson Clark, ed. **THE ARTS AND CRAFTS MOVEMENT IN AMERICA 1876-1916**. Princeton: Princeton University Press, 1972, p. 95.
 2. **EXHIBITION OF THE SOCIETY OF ARTS AND CRAFTS TOGETHER WITH A LOAN COLLECTION OF APPLIED ART**, February 5-26, 1907. (Boston: 1907), p. 10.
 3. Margery Doud, "Books for the Home, a Selection for Both Merit and Color," **HOUSE BEAUTIFUL**, May 1921, p. 528. Even Aldous Huxley, writing on "Book Rooms of Beauty and Charm," in **HOUSE & GARDEN**, Sept. 1921, made the statement that "One of the decorative advantages of books is that they fit conveniently into narrow places." (p. 52)
 4. Typescript transcription of recorded interview with Fred Young made by Sam Ellenport in the spring of 1977.



Emily Ellenport in the hand finishing section at the Harcourt Bindery (Photograph by David A. Krathwohl).

BRASS PLATE DIES OF THE HARCOURT BINDERY / Samuel Ellenport

The Harcourt Bindery was founded in Boston in 1900. It was one of the many extra binderies working at that time for an enthusiastic market. Like its competitors, Harcourt flourished yet remained small, employing perhaps a dozen workers, of whom many had been trained in Europe. The bindery made use of an electric paper cutter, and later a skiving machine (both still running on direct current), but its focus was on the manually-operated gilding tubs, job backers and standing presses, the gas-heated glue pots and finishing stoves, and the gas-driven blocking and arming presses.

As far as can be told, the Harcourt Bindery was a typical extra bindery of the turn-of-the-century. It has remained so to today, staying as small as it was, a shop of several binders skilled in forwarding or finishing, working by hand with the finest materials in the traditional methods and standards of the craft. By circumstance or perhaps design, almost every other such bindery has since disappeared (many, like the Rose Bindery of Boston, during the Depression); the few remaining have succumbed to a change of purpose or, in some cases, have simply grown into a different type of commercial bindery altogether. In our times, the Harcourt Bindery has become a unique enterprise as well as an anachronism.

The brass plate dies in the collection of the bindery are an historical record of what a typical extra bindery would have at its disposal for stamping covers and doublures. The brass plate dies comprise only part of the Harcourt collection of finishing tools which also includes corner dies, various connecting lines and linear designs, center devices, seals and monograms, punches for onlay work, and the usual hand stamps, rolls, and fillets—all of which date from 1900.

While different types of book cover decoration have always been an integral part of the binder's art, binders have most often decorated books by impressing a design into the surface of the leather. By the beginning of the fifteenth century, two distinct

Samuel Ellenport and his wife, Emily, are co-owners of the Harcourt Bindery, Boston, Massachusetts.

types of cover decoration can be recognized. First, there was a continuation of the Romanesque style: lines or rolls divided the cover into compartments which were filled with impressions of small, engraved stamps. In the second type, the cover was dominated by a large central panel set off by a series of lines. This panel was impressed into the leather from a single block or die on which the design was cut. Such panel stamping became popular throughout Europe, and reached its height in the fifteenth and early sixteenth centuries. For a number of reasons, it had almost died out by the late sixteenth century.

The technique of stamping the large, engraved panels into book covers introduced an early form of mechanization into the craft. For while the presses used were hand-operated, it was the mechanical action of the press which produced the design from the engraved die. The early presses had no known means of holding the dies, which were probably tied to the dampened book-cover, the entirety then being tightened in the press, usually producing a blind design. The presses worked on a screw principle like today's nipping press, rather than a simpler lever principle which can exert more pressure but demands a larger and heavier machine, such as the Imperial arming presses which were incorporated into the craft in the 1830's.

The technique of stamping corners and cover designs was revived soon after the Restoration in France in 1815, and gained almost immediate recognition throughout Europe. From the 1820's onward, cover designs stamped with floral or gothic patterns became popular. The growing demand for books—and an increasing machine technology—fostered a greater use of plate dies, which, when set up on the newly introduced arming presses, could increase production well beyond the abilities of binders working solely by hand.

Until the nineteenth century, the demand for extra-bound books had been met most economically through hand work and improvements (or shortcuts) in hand techniques. With the surge in demand for books in extra bindings, hand work could no longer keep up with demand without technological aids, one of which was the reintroduction of the use of plate dies.

The bottleneck for the speedy production of an elaborately tooled binding had been the finishing end of the bindery. Aside

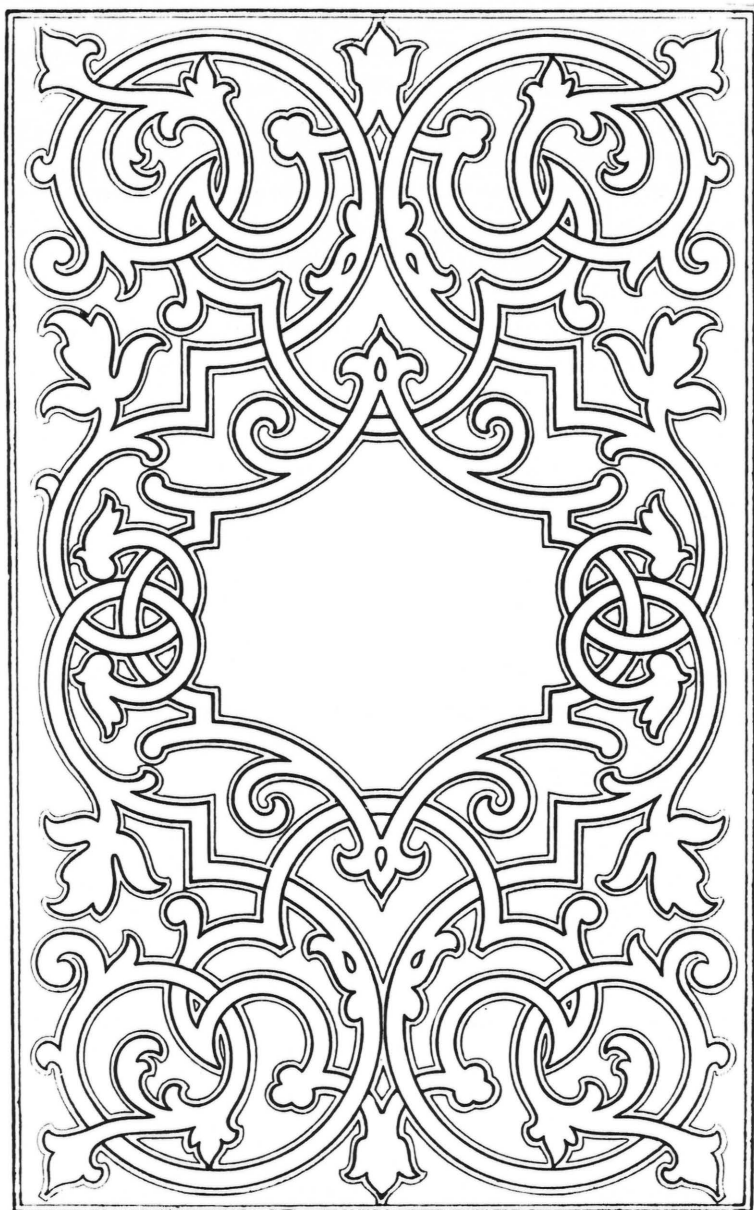


This picture of a section of the finishing area at The Harcourt Bindery shows three of the four gas-driven Imperial arming presses, used to stamp covers and doublures. The lever being pulled raises the bed of the press, in this case lifting the inside cover to the doublure die attached to the heated element. The wheel at the top raises and lowers the bed. (Photograph by Terry R. Harlow)

from the time needed to train skillful finishers, it was simply unsound economically not to seek out every possible means of speeding production of books which at least had the appearance of technical and artistic virtuosity. And the growing popularity of sets, or "definitive" editions, demanded a consistency which was difficult to achieve without recourse to mechanical aids. Handwork simply proved inadequate to fill the need for supplying masses of books promptly and consistently—and economically.

The use of dies in book cover decoration did not necessarily signal the subordination of quality to economic consideration. At first, the use of plate dies was a legitimate extension of the finisher's craft. After all, the setup was demanding; the die pattern had to be incorporated into an overall design which included spine decoration; great accuracy was necessary; and the means of impressing the gold or blind patterns onto the covers followed traditional methods of using heat and pressure. However, when the forwarding and finishing processes became secondary to the shortcuts introduced to speed production, when covers were produced like cloth cases and were stamped off the book, when no hand finishing was done at all—it was only then that the potential for this skillful and imaginative use of dies was betrayed.

The legitimate use of brass plate dies developed in two principal directions in the nineteenth and early twentieth centuries. First, dies were cut to copy and imitate previous successful designs such as those of Grolier, and the fanfare, pointillé, and cottage styles. Such "retrospective" bindings had begun as early as the eighteenth century in France. In the nineteenth century book collectors avidly sought to satisfy their antiquarian interests by encouraging binders to dedicate themselves to reproducing earlier designs or creating designs appropriate to the period in which the book was published. This vogue has continued into the present, focusing great interest on the historical styles of cover design. Many nineteenth century binders used plate dies to capture the flavor of the successful bindings of the past, thereby avoiding the necessity of cutting many new hand tools, employing exceptionally talented finishers, or investing in the incredible amounts of time and patience needed to produce by hand a single period-style binding, let alone a multi-volume edition.

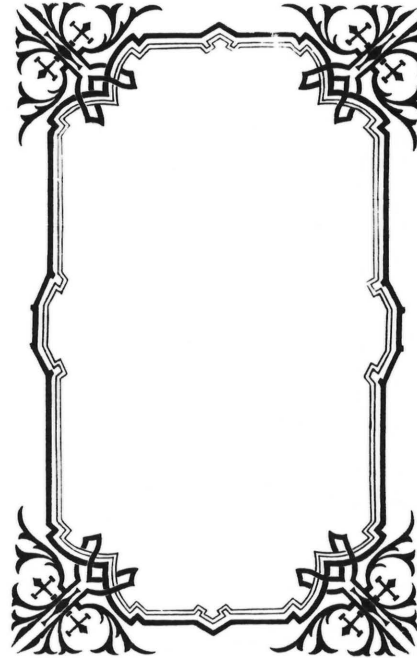
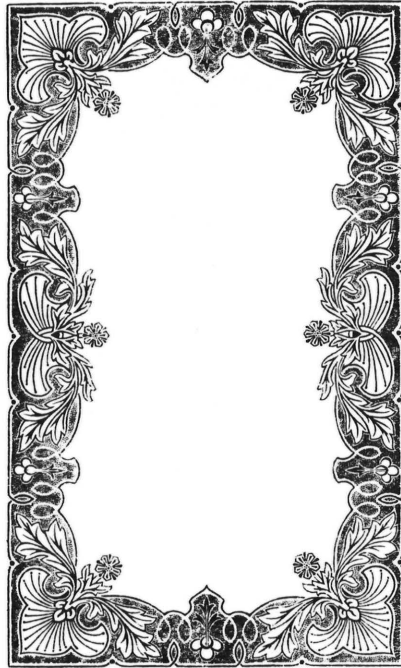


A typical period die, this one represents a "Grolieresque" design ($5\frac{1}{8}" \times 8\frac{1}{4}"$). Note the ruled border which makes it difficult to use the die for more than one size cover. Also apparent is the axial symmetry found in almost all dies through the end of the nineteenth century.

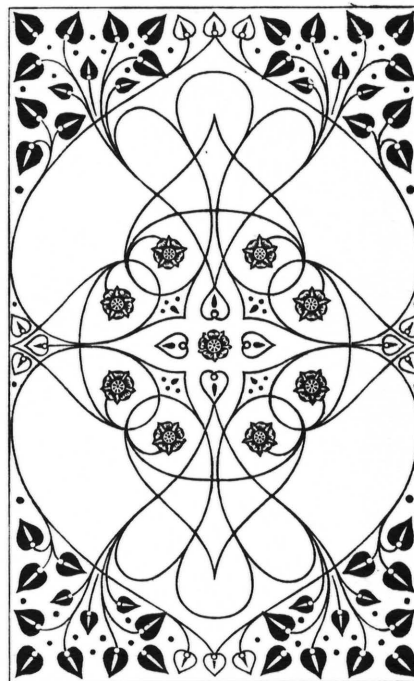
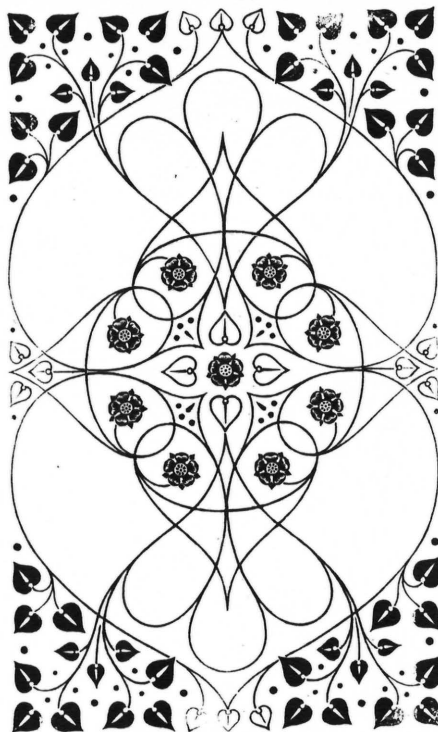
The second line of development is the one which I believe is the more vital and creative. It did not imitate the designs of the past, but rather drew on contemporary preference, the flowing lines which culminated in what we now know as Art Nouveau. Late in the nineteenth century, men like Cobden-Sanderson incorporated into their designs for bookbinding decoration much of the romanticized interpretation of the Gothic, especially in their extensive use of curving lines and flowing patterns. While such designs were difficult and time-consuming to execute by hand, they embodied a new sense of freedom which broke with tradition, especially in that they used space and geometry in a less rigid way than did most previous styles which almost always exhibited axial symmetry.

As Art Nouveau designs were incorporated into the repertoire of binderies producing extra bindings in quantity, they demanded extra finesse in stamping procedures. Unlike earlier patterns, Art Nouveau designs were often asymmetrical. The openness on the die created a stamping problem. Balanced designs yield a uniform pressure when the die is stamped onto the cover; unbalanced patterns distribute pressure unevenly. With an unbalanced pattern, the heaviest part of the design yields less pressure than the lightest part, so that a die which was "busy" at the bottom and had only one or two single lines trailing to the upper portion of the cover, ran the risk of cutting right through the leather when it was stamped. Solving problems such as these helped to raise stamping to a binding discipline in itself.

The small selection of dies shown on these pages represents a typical collection used in an extra bindery active during the late nineteenth and early twentieth centuries. These dies exhibit almost all types of period styles, as well as the more innovative Art Nouveau. The plates show incomplete open dies which had to be hand-finished. There were also onlay dies, which have corresponding dies and punches so that the leather onlays could be stamped out at great speed. Some dies are of a period style, complete in themselves, and some designs even come in two sizes in order to produce a common cover and doublure design. Many of the dies have large cut-outs so that a special monogram, seal, or other decorative centering device could be employed. The inter-



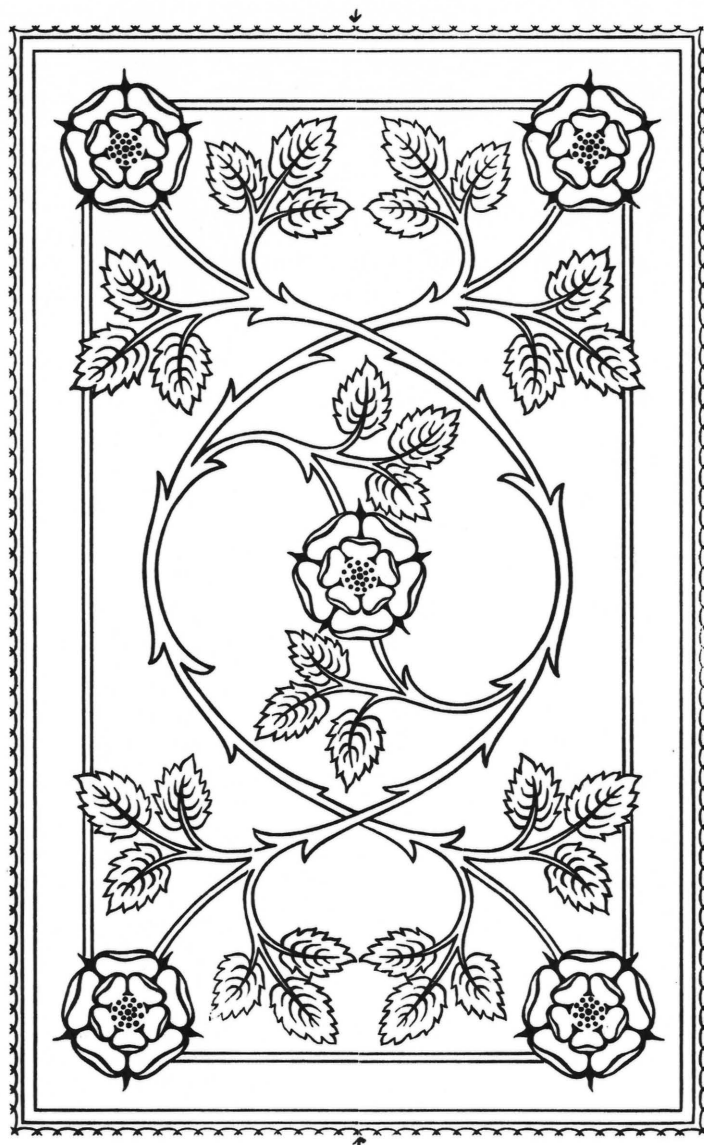
These dies ($4\frac{1}{2}'' \times 7\frac{1}{4}''$) are "open" dies of nineteenth century design. They have no exterior rule or border and could be used on covers of different sizes, or on doublures, with only a single line roll needed to complete the pattern. Such partial hand work would imply that the entirety is done by hand. Note that the floral design can accept onlays.



These depict a cover and a doublure die. Notice that the doublure die is smaller and has a single line border which can be used as a guide in trimming out for the inlay. The cover die is "open." Both show axial symmetry and are effective with onlays.



One of a pair of cover dies which comprise a "right" and a "left." The pairing allows the design to face the same way on both covers. This "open" Art Nouveau die is asymmetrical and presents difficulties in stamping. It was meant to have a variety of colored onlays.



This represents one of the most versatile and intriguing die arrangements in the Harcourt collection. The pattern is comprised of three separate dies. The arrows show where the left and right sides meet, and if one looks closely at the stems of the roses, one can see other breaks which are formed by an interior die. The three part die allows the design to be used on covers and doublures of many sizes, as a continuation of lines can link all the parts. It is also an "open" die, which underlines its versatility. It is also suitable for a variety of onlays.

changeability of dies was important to distinguish one limited edition from another, or to personalize an otherwise standard extra binding.

ELAINE KORETSKY AND THE CARRIAGE HOUSE HANDMADE PAPER WORKS / Sara Haines

Since studying at the Haystack Mountain School of Crafts and the Worcester Craft Center fifteen years ago, Elaine Koretsky has been a wood craftsman and designer of national reputation. Previously Chairman of the Northeast Region Assembly of the American Crafts Council, Mrs. Koretsky first became aware of handmade papers when she judged a crafts exhibit in 1973. From that time, her principal focus has shifted from woodworking to papermaking, and for the past three years Mrs. Koretsky has been producing handmade papers from a variety of plant fibers. Always experimenting with different fibers and conditions for different effects, Mrs. Koretsky grows the plants used, makes much of the necessary equipment, and keeps careful record of the results obtained in her development of various papers. This spring her papers have been exhibited at the Center for Book Arts in New York and at the Northeast Craft Fair in Rhinebeck, New York. The Phoenix Workshop sponsored a workshop which she conducted this summer in Dunbarton, New Hampshire, where the participants made paper from plant fibers collected from the area.

Mrs. Koretsky learned the names of some Japanese paper-makers when she attended the November 1975 Conference of North American Hand Papermakers in Appleton, Wisconsin. Mrs. Koretsky's husband, a physician, had worked in Japan for a year following World War II, and in 1970 the Koretskys visited Japan again. With the aid of Japanese friends together with her contacts in the crafts world, Mrs. Koretsky was able to concentrate on the people and centers of the papermaking craft when she and her husband returned to Southeast Asia this past spring.

Sara Haines is a member of the Conservation Department of the Library of the Boston Athenaeum, Boston, Massachusetts.

Mrs. Koretsky's itinerary included visits to a paper museum in Tokyo, where she viewed ancient papermaking equipment, and a handmade paper factory in Puli, Taiwan. In the Philippines she visited a combined sugar plantation and paper pulp mill at Canlubang, the Experimental Agricultural Station of the University of the Philippines, and the Los Banos Botanical Garden, where she conducted fiber research. While in Bangkok, Thailand, Mrs. Koretsky tried to buy handmade papers but found them unavailable for sale. She discovered that handmade paper was used to wrap her other purchases, however!

Mrs. Koretsky spent a portion of her visit in the Japanese villages of Ogawa and Kurotani, where *washi*, or handmade paper, is made. Kurotani, in the province of Tamba north of Kyoto, is a cooperative papermaking village. Mrs. Koretsky observed and filmed the papermaking methods used by their paper craftsmen, who use mainly *kozo* fibers, taken from the inner bark of a species of mulberry tree, for their paper pulp. Many Japanese paper pulps are prepared from such "bast" fibers, or fibers obtained from plant stalks, as opposed to "seed" fibers, such as cotton. To the paper pulp is added a mucilaginous substance derived from the *torora* root, similar to our arrowroot, in order to prevent the handmade papers from sticking together when piled up. (Oriental handmade papers are not "couched" onto felts as in Western papermaking, but directly onto one another.)

Far from being privileged artists-craftsmen, Japanese papermakers spend the entire day picking over plant fibers and washing them in icy streams, or standing at a vat manipulating the mould countless times in succession. These papermakers use a wooden mould fitted with a removable bamboo screen; for the making of large sheets, a counterbalanced mould and a pulley system are used. After dipping the mould down into the vat of pulp, the worker removes only the screen. With register marks for a guide, he places the screen on top of his growing pile of paper, peeling the screen from the newly-formed sheet which is deposited on top of the pile. A considerable amount of water is extracted by putting the stack of paper into a press for several hours. The sheets of paper are then laid on boards, deft workers brushing the wrinkles from each sheet. The boards are put outside to dry.

The U.S. government permitted Mrs. Koretsky to bring back seeds from some of the plants used in Asian papermaking when she returned to her home in Brookline, Massachusetts, this summer. All the plants she uses or plans to use surround her home and the workshop housed in the nineteenth century carriage house next door. Among the plants growing—and fibers used—are papyrus, begonia, banana, bamboo, nasturtium, coleus, iris, clivia, peony, cattail, and corn. She is also starting to grow indigo for use as a natural dye and arrowroot in order to produce the Japanese mucilaginous additive.

Mrs. Koretsky collects plants wherever she goes and experiments with pulp made from their fibers. Pulp made from the abaca fiber produces effects most satisfactory to her; we are familiar with the abaca paper used to make cigarette papers and tea bags. Used primarily in making Manila hemp, the abaca plant (*musa textilis*) is closely related to the banana plant, both members of the *musa* family. Since Mrs. Koretsky uses the abaca fiber most frequently, often mixing in certain other fibers for specific effects, she is especially interested in the welfare of her banana plants. Koretsky banana plants have found their way to various friends' homes and offices where the conditions prove especially conducive, and one captured a first prize at the 1976 Massachusetts Horticultural Society Flower Show!

Once the plant material is collected, Mrs. Koretsky cooks it in a caustic solution of lye, Drano, or soda ash until the solution is mushy, the lignin having been broken down and dissolved from the usable cellulose. The caustic ingredients are now washed out of the pulp (Mrs. Koretsky reports that her papers have a neutral pH value). Moving from the kitchen to the workshop, one finds a huge room furnished with brightly-painted tubs, tables, beaters, and printing equipment. Here the pulp is first macerated, then fluffed up in a blender, and finally beaten in a huge mixer. The prepared pulp will now either be used or stored damp, or dried, to be rewetted for future use.

Mrs. Koretsky's woodworking skills enable her to build the paper moulds of various sizes she uses. Her mould, fashioned after European paper moulds, consists of a screen stretched over a rectangular wooden frame. The deckle, which contains the pulp

on the screen, is an empty wooden frame of the same size which sits on top of the mould. Mould and deckle together are dipped into the tub of pulp, with the water straining through the screen and the pulp arranging itself on the screen. The deckle is then removed, the mould inverted, excess moisture sponged off it, and the sheet of paper deposited onto a felt. In the European fashion, again, the sheets of paper are couched between felts, Western paper pulps not containing the mucilaginous additive which prevents the sheets from sticking together. Once a pile of interleaved sheets and felts is built, the stack is inserted into a screw press to remove more excess water.

Different effects may be achieved not only by mixing different fibers into the pulp (the addition of cattail tops produces a softer, lighter paper, for example), but also by varying the techniques used. The amount of moisture allowed to drain through the mould, as well as the speed of the drainage, will affect the paper thickness. By allowing the sheet of paper to dry directly on the mould, with the bubbles and wrinkles undisturbed, Mrs. Koretsky produces a stiff, textured, highly decorative paper. An attractive weed can be dropped into the pulp forming on the screen, with the weed's shadowy image then being visible in the finished sheet of paper. Mrs. Koretsky has created designs by fusing a piece of paper of a striking color or shape with another sheet of paper, the two sheets having been couched and pressed together.

Mrs. Koretsky is awaiting the arrival of a Japanese paper mould. Her future plans, then, include experimentation with the Japanese papermaking techniques, including the use of the *torora*-like substance derived from her arrowroot plants. Currently she is using chemical dyes, but she hopes the growth of her indigo plants will enable her to begin using natural dyes in the future. Mrs. Koretsky's daughter Donna has been working full-time in the Carriage House Handmade Paper Works, their joint enterprise. Interested in calligraphy, Donna has been experimenting with the use of various gelatine sizes so that their papers can be employed for her projects. Donna has obtained excellent results in printing on their papers with the use of her Vandercook press, and the Koretskys hope someday to expand their efforts to include the printing of limited editions.

After working with paper as she does, Mrs. Koretsky acknowledges an increased admiration for many of the machine-made papers commonly available. She feels her studio's purpose lies, however, in the production of papers custom-made to her clients' needs. Elaine and Donna Koretsky welcome hearing from anyone interested in the field and may be contacted at the Carriage House Handmade Paper Works, 8 Evans Road, Brookline, Massachusetts 02146.

A CONTEMPORARY APPROACH TO THE CRAFT OF HAND BOOKBINDING / Gary Frost

Hand bookbinding is an old craft derived from an early trade. For 100 years the craft met a market demand for a product that evolved slowly, was refined and finally achieved a high level of decadence. Recently, within the last 100 years, there has been a new and thoughtful interest in the craft. During this recent period the trade binderies were mechanized and the hand binders who survived this change began to work in isolation from the demands of the book industry. This detachment has allowed recent hand bookbinders to look directly at the needs of books. The result has been an exciting redirection of the craft away from the restraints and redundancies imposed by commercial pressures and back into the kind of basic decorative and structural explorations that are associated with the earliest hand bookbinding. This redirection is apparent today in the specialized and somewhat newly emerged field known as conservation bookbinding.

The conservation binder is a hand craftsman who preserves old books. The place of the conservation bookbinder today is well described by Paul Banks in his article, *Professional Training in Library and Archives Conservation*, Newberry Library, Chicago, 1975:

Gary Frost is a Conservation Technician in the Conservation Laboratory at the Newberry Library, Chicago, Illinois.

"Fine" or craft binding in the context of career opportunities, may be said to have two branches. One is creative or art binding, which does not appear to be a means by which one can make a living. The other branch of "fine" binding is conservation binding. The rapidly growing interest in conservation in libraries and archives is beginning to create a demand for binders whose training is based on conservation principles, in which preservation of the book and sound structure, rather than exterior decoration, are the primary considerations.

The work of the conservation binder is governed by principles shared with the field of conservation generally. An important principle can be expressed as "respect for the integrity of the object". The conservation binder always chooses the least disruptive form of necessary treatment. It is important that the work will result in greater benefit than damage and that the treatment will be "non-destructive" in the broadest final analysis. The conservation binder must know that any new materials incorporated into the treated book are permanent and durable. The construction design of the work must be well considered to sustain the book in use. The craftsmanship must be sensitive to the uniqueness of the book and be unobtrusive. This elusive though crucial point regarding conservation craftsmanship is well expressed by Chris Clarkson of the Library of Congress, "I am involved in conservation to preserve mainly the things which cannot be explained, i.e., the unique character of an age. At its best craftsmanship in conservation is not simply a skillful use of tools and materials, but a knowledge and sympathy for the volume and the period of its production." Finally, the conservation binder must know that any work on the book is reversible; that any new materials and construction can be removed without damage to the original components.

The daily work of the conservation binder is sufficiently detached from traditions and from economic pressures to allow a selective choice of old and new materials and techniques. Boxing is an important part of conservation bookwork for the simple reason that the best treatment can be no treatment. This is a new

and rather unusual alternative for a bookbinder to specify. The conservation binder knows that to some degree all treatment is damaging, particularly where an object with artifactual significance is involved. Conservation-quality repairs are tricky. Conservation binders, particularly those at work in libraries, generally avoid "restoration" or the arbitrary period reassembly of a fragmented binding as hazardous and short-sighted. Where restoration is warranted the work is approached as a form of elaborate repair. The conservation binder tries to be aware of his limits and he operates with a level of confidence when he begins to know what he does not know. When in doubt the conservation binder will opt to box the book.

"Sheet work" is emphasized by the conservation binder because he knows that the permanence and durability of a book is primarily dependent upon the stability of its paper and the construction of its text block. The conservation binder will not proceed to bind a book until the chemical stability of the paper is assured. A well designed, accurate and reliable internal construction is the unobtrusive foundation of a conservation binding. The conservation binder cannot at present rely on traditional models; the conservation binding structures are just beginning to be developed. This investigation is a continuing effort to confront the mechanical problems of the codex form of book. The intention is to evolve structures for the rebinding of valuable books now extant in extraneous and deteriorated, later bindings. This research is pursued without the economic and traditional or trade prejudices that have pressured most binders in the past, but the aim is still the same as Roger Payne's; to bind the book "in the very best manner". The structures are composed of new materials chosen for durability, permanence and sympathetic character. The operation of the structure is intended to support and protect the leaves in use. The whole work is non-damaging to the original leaves and the finished binding is sympathetic with the period of the book's production.

Through the work of the conservation binder the craft of hand bookbinding continues. The conservation binder studies the work of earlier binders and he has the opportunity to reflect on the meaning of good hand work. Every day he enjoys working

with handmade books. He does not overlook the significance of a plain, worn binding that has withstood hundreds of years of hard use. But the conservation binder is not restrained by tradition. There are many new problems to be faced if library collections are to be preserved. Within the scope of the conservation binder's work much imagination and innovation will be required. It is an indication of the inherent versatility of hand craft that it can be directed toward the solution of modern problems.

Some final thoughts come from the work of Chris Clarkson. Chris is known in particular for his studies of early limp binding in the course of his research toward conservation binding structures. His work exemplifies the need for balance and sensitivity when attempting to assimilate the best features of early binding into the performance standards of modern conservation. As Chris implies, the work toward conservation-standard binding requires a break with later trade practices but not a detachment from the rich resource of practice and skills presented in the work of early hand binders. In the following excerpt Chris is referring specifically to the written documentation of early binding:

THE INTENTION behind these questions is meant to be exploration, i.e., the questions are chosen and phrased in such a way as to force the recorder to look again at an historical period, beyond the unique or rare features of a binding (which will be recorded in any case), and on into the common or taken for granted features. This must be so if we are to broaden our knowledge and attempt to gain an overall, balanced view of the practices of a period.

Questions need to be specific. Later trade practices have colored our vision of earlier binders; their influence, their problems & their intentions. And so it is necessary to BEGIN AGAIN noting precisely minute changes and variations in any given form. Of course such lists will always be inadequate. I believe it is the few detailed questions directed towards those most taken for granted structures which will provide the clues to changes now almost imperceptible.*

**Limp Vellum Binding and its Potential as a Conservation Type Structure for the Rebinding of Early Printed Books: A Break with 19th and 20th Century Rebinding Attitudes and Practices.* Christopher Clarkson, ICOM Committee for Conservation, 4th Triennial Meeting, Venice 1975.

PRESIDENT'S NOTES / Mary C. Schlosser

This issue of the *Journal*, prepared by Stanley E. Cushing of Boston, the Guild's Library Chairman, features articles about the Boston area. In the past, *Journals* have featured material submitted by members in Texas and in California. We would be very happy to have members in other areas prepare articles featuring their activities and submit them for publication so that the *Journal* can continue to serve as a means of communication among binders throughout the country.

MEMBERSHIP / Jeanne F. Lewisohn

August 15, 1977

In the interest of keeping the membership list up to date, this report is current when the *Journal* goes to press, rather than for the period covered by the *Journal*.

I have the happy duty of reporting that, for the first time in the Guild's history, its membership has topped 300! Thanks to the hard work of my predecessor, Jeri Davis, our membership now stands at a total of 305 individuals and 1 institutional member.

New Members:

Mrs. Maggie G. Agromayor
A-713 El Monte Apts.
Hato Rey, PR 00918

Mr. William L. Burnett
823 Edinburgh Ave.
Los Angeles, CA 90046

Mr. Rick Cusick
3927 Warwick Blvd.
Kansas City, MO 64111

Ms. Juanita Dugdale
80 East End Ave.
New York, NY 10028

Mr. Paul Foulger
128 "M" Street
Salt Lake City, UT 84103

Ms. Karen Garlick
1722 Hobart St., N.W.
Washington, D.C. 20009

Mr. Walter M. Herip
P.O. Box 113
5995 Center St.
Peninsula, OH 44264

Mr. Naoto Kondo
K + 1 Design
89 Java St.
Ottawa, Ontario
Canada K1Y 3L5

Former Members, Rejoined:

Mrs. Virginia Masse
5349 Drane Dr.
Dallas, TX 75209

Dr. Charlotte Lin
31 Gray Street
Cambridge, MA 02138

Mr. Richard B. Mathews
Konglomerati Press
5719 29th Ave. So.
Gulfport, FL 33707

Ms. Lorraine J. Siegel
1 Ash Place
Great Neck, NY 11021

Name and Address Changes:

Miss Julie Beinecke
to
Mrs. Julie B. Stackpole

Mr. Arthur C. Bemis
Stagecoach Farm
Ira, VT 05777

Miss Helen L. Boettger
338 Jefferson St.
Ridgewood, NJ 07450

Ms. Susanna Borghese
79 East 79th St.
New York, NY 10021

Ms. Carolyn Clark
P.O. Box 2441
Champaign, IL 61826

Mr. Michael W. Hughey
Rte. 3, Box 499H
Candler, NC 28715

Miss Kendara D. Lovette
P.O. Box 15076
St. Louis, MO 63110

Dr. Margaret M. Mitchell
2144 McDaniel
Evanston, IL 60201

Mrs. Armando M. Sarmento
Rua Arapore, 655
05608 Sao Paulo - SP
Brazil

Mr. Douglas Woody
792 E. 5500 S.
Ogden, UT 84403

Ms. L. Maria Vorhis
204½ W. Fourth Ave.
Columbus, OH 43201

Resignations: Manly Banister, Marigene Butler, Carolyn Komer,
Harold Tribolet, David Morrison.

PROGRAM / Janet Saint Germain

On March 2, 1976, about fifteen members of the Guild visited Bowne & Co. Stationers and Printing Museum at 211 Water Street in New York. Part of the South Street Seaport restoration complex, it is a "living museum" with a working nineteenth century printing shop offering old typefaces for calling cards, personal stationery, and general job printing on the ground floor. The second floor houses the printing and typesetting museum.

Our tour was led by Roger Campbell, who presides over the salesroom and the wonderful collection of nineteenth century printing presses which are on display. It is an expanding exhibit, as the presses and early type are added to at every opportunity.

Among the many examples were a Washington press from 1847, platen presses, and an engraving press from the latter part of the last century. There was a beautiful Albion press made in 1820 by Cope of London.

The shop and museum are open to the public.

Numerous articles on the book arts appeared during the period covered by this journal. The January 1976 issue of Blair & Ketchum's *Country Journal* had an article about Kathryn Gerlach and The Old Mill. *The New York Times*, January 29th, included an article by Peter Kihss entitled "Soaked Pollution Records Sent For A Freeze-Drying." The writer described how the flood-damaged New York City records were saved by Carolyn Horton's knowledge of vacuum freeze-drying. On her recommendation, over 50,000 cards were shipped by refrigerator truck to a chamber at the General Electric Space Systems facility near Philadelphia where they were frozen to inhibit mold, to be subsequently dried with heaters.

An article about the Guild of Book Workers' exhibition at the New York Botanical Garden, with a number of pictures of books which were on exhibit, appeared in the February 1976 issue of *Craft Horizons*.

"Bookbinding: A Homemade Cover-Up" was the title of an article by Dorothy Dean in *The New York Times*, February 8th. The title pretty much summed up the writer's understanding of the art of bookbinding. The article instructed the reader in an instant-binding method, although Ms. Dean did allow at the end that "the art of fine bookbinding has been developed over a period of 1500 years and its refinements are best learned from a skilled craftsman."

Vanishing Quality was the subject of an article in the February 20-27 issue of *W*, written by Judy Fayard and Julie Kavanagh. They stated that "even in these days of vanishing quality, there are still signs of old fashioned care." GBW former President Laura S. Young was included under the heading, "Specialists in Maintaining Quality—Bookbinders."

The Library Service News, Volume 37, Winter 1976, included news of Terry Belanger who,

"was in Oxford for the publication of *Studies In The Book Trade In Honor Of Graham Pollard*, published by the Oxford Bibliographical Society. His contribution to the volume

is titled "Tonson, Wellington, and the Shakespeare copyrights." Other contributors include Nicholas Barker, John Dreyfus, and Michael Turner . . .

Dear Nobody (the one-woman play about Fanny Burney which Professor Belanger co-authored with actress Jane Marly Robbins) which ran Off-Broadway in 1974, is currently on tour in California. Professor Belanger's article, "Booksellers' Trade Sales, 1718-1768," appeared in the Dec. 1975 issue of *The Library*. He is a candidate for Vice Chairman/Chairman Elect of the Rare Books and Manuscripts Section of the ACRL.

He and Professor Susan Thompson report that the rare books program at SLS is flourishing, and that graduates of the program have recently obtained rare books positions at Columbia, Cornell Medical College, The Pierpont Morgan Library, the University of Rochester, Williams, and Yale.

Major exhibits held during this journal period included *An Exhibition of Calligraphy & Illumination* at the Bergen Community Museum of Art and Science in New Jersey, December 3 to January 10. The exhibit featured over 100 works by the Society of Scribes and friends of the Society.

Duncan Andrews was the speaker at a Grolier Club dinner of January 14th. Part of his collection on foxhunting was on exhibit at the Grolier Club second floor room. Mr. Andrews is a Guild member of long standing, and served on the Executive Committee as Exhibitions Chairman from 1967-1973.

An exhibit of paintings and bookbindings by GBW member and master bookbinder, Gerard Charriere, was at the Swiss Center Gallery, New York City, from January 22-February 20.

The Fendrick Gallery in Washington, D.C., had an exhibit of artists' books and book objects from January 8-February 14. Included were works by Marcel Duchamp, Robert Motherwell, Helen Frankenthaler, and Claes Oldenburg, as well as contemporary bindings by Richard Minsky and other members of the Center for Book Arts in New York City.

Harriet Dyer Adams wrote that, "Christopher Plantin has

perennial interest to bookbinders because he began his famous printing career first as a binder. This trade he learned in France before he settled in Antwerp and began building his notable printing establishment. Some of these aspects are treated in an exhibit in the University Library, State University of New York at Albany, through February 1976, arranged by Miss Harriet Dyer Adams, Rare Book Librarian. "The Making of a Renaissance Book," a short film made in the Plantin-Moretus Museum was shown in conjunction with the exhibit for the Society of Bibliophiles, Albany, as well as students in the School of Library and Information Science, State University of New York at Albany."

Hannah D. French, well-known bookbinding historian, delivered a lecture, "Colonial Bookbinding," on March 17 as one of the Heritage of the Graphic Arts Bicentennial Lectures.

GBW member David J. McWilliams informed us that El Taller de Bellos Oficios (The Workshop of Fine Crafts) of the University of Puerto Rico offered courses in the book arts for the first time. Included were binding, gilding, and calligraphy.

GBW member Roy Meador from Ann Arbor, Michigan submitted this thought: "My lunchtime book this week is Solzhenitsyn's second volume of *The Gulag Archipelago*, and on page 455 of the paperback version is the surprising revelation that there were bookbinding facilities even in the Russian prison camps. At least there was one at Krivoshchekovo Camp No. 1, and a bookbinder named Lyuba who was given a bad time (as if there were any good times in those camps). Yet with a bookbinding shop, the place couldn't have been totally without salvaging grace."

SUPPLY / Mary E. Greenfield

Additions to, and a change in, the Supply List:

The Bookbinder
209 South Craig Street
Pittsburgh, PA 15213
(412) 687-6300

Cohasco, Inc.
321 Broadway
New York, NY 10007
(212) 962-0399

Tools, linens, glues and pastes,
decorative papers.

Acid free boxes, files and pro-
tectors.

Callics Calligraphy Supply
P.O. Box 1787
Monterey, CA 93940
(408) 372-9210

The Harcourt Bindery
9-11 Harcourt Street
Boston, MA 02166
(615) 536-5755

Handmade and mouldmade pa-
pers, parchment and vellum,
quills, gold leaf, calligraphy
materials.

Small tools, backing boards,
gold cushions, knives and leaf,
threads and headbands, adhe-
sives, leather dressings, decora-
tive papers. Prompt service.

Change of address:

Washi no mise
R.D. #2
Baltimore Pike
Kennett Square, PA 19348
(215) 388-7258

Japanese papers, paste strainers,
knives and brushes.

SMALL EXHIBITIONS—AIGA / Gwendolyn Y. Blackman

MARIA SALAS AND STUDENTS / Mary C. Schlosser

February–March, 1976

Maria Salas and two of her students, Lygia C. da Rocha Lima and Nelly Monjardim Bley, are Guild members living in Rio de Janeiro, Brazil.

Binding by Maria Salas

Cruls, Gastão. *Hileia Amazônica*, 1944. 13 × 19 inches.

Full leather binding: green French leather inlaid with Indian combs and feathers on front cover, recessed title; gold tooled turn-ins; brown suede doublures; hand-decorated Japanese endpapers. Plate I

Binding by Nelly Monjardim Bley

Marcgrave, Jorge. *Historia Natural do Brasil*, volumes I and II, Imprensa Oficial do Estado, Sao Paulo, 1948. 10 × 15 inches. Full leather binding: light brown Brazilian leather inlaid with wood panels, gold tooling, volume II includes Brazilian shells on the inlaid wood panel; hand-painted Japanese wood-paper endpapers.

Bindings by Lygia C. da Rocha Lima

Falcão, Cerqueira. *Reliquias de Bahia*, 1940.

Full leather binding: turquoise goatskin with raised design; gold-tooled turn-ins; red suede doublures. Plate II

Ferreira, Alexandre Rodrigues. *Viagem Filosófica*, volumes I and II, Conselho Federal Cultura, 1974. 11 × 15 inches.

Full leather binding: green Portuguese chagrin with enamel inlays by Gilles Jacquard on front covers of both volumes; gold tooled turn-ins; hand-decorated endpapers.

Rocha Lima, Lygia C. da. *Kitchen Book, Only for Special Recipes*, illustrated by Lygia C. da Rocha Lima, 1975.

Two cover construction with open spine: light brown Brazilian leather covers with recessed title on front cover and molded wooden spoon design on fore edges of front and back covers. Bookmark of leather and enamel.

Decorated papers by Lygia C. da Rocha Lima

Collage: multi-colored Hindu patterns; Ingres paper.

Dried leaf pressing: pink patina over leaves; Japanese rice paper.

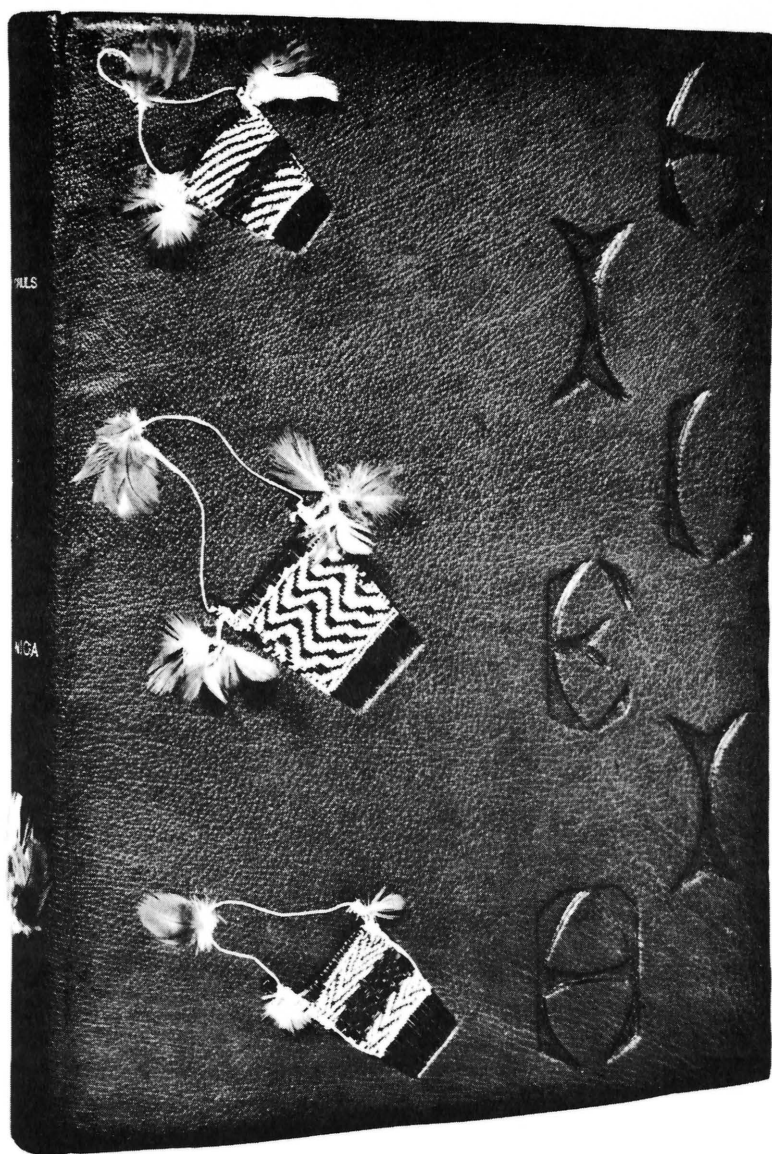


PLATE I

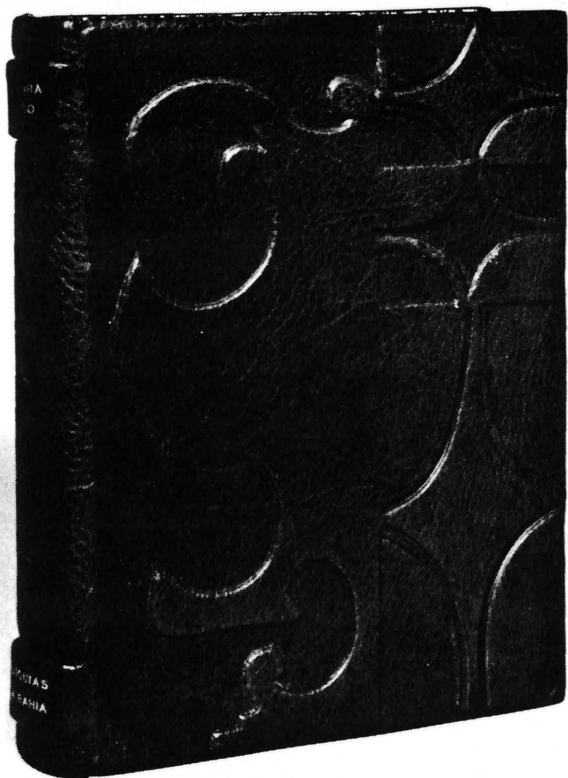


PLATE II