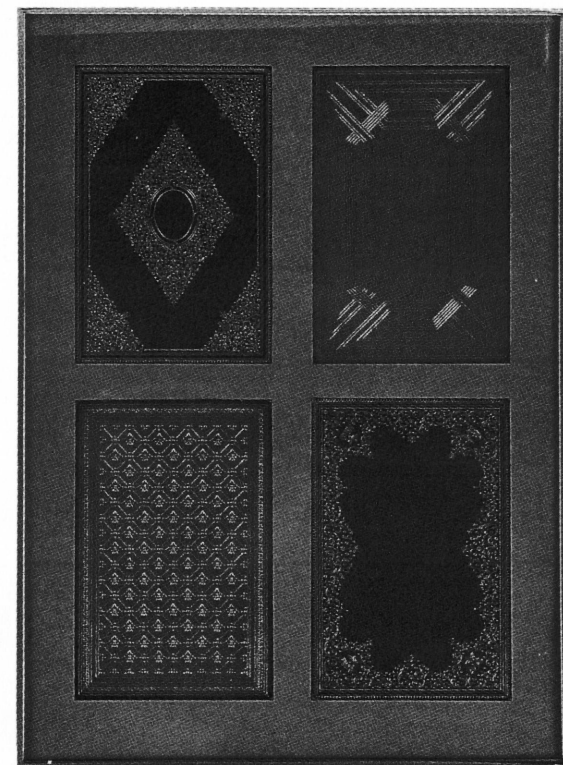


GUILD OF BOOK WORKERS JOURNAL

Volume XIX Numbers 1 & 2 1980-81



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Cover: Practice panels by Edith Diehl: brown morocco and three shades of red morocco; gold tooled; each 8" x 5-1/4", framed together; collection of Mrs. Irving Snyder. (See article p. 1)

Editors for this issue: Nicholas T. Smith, Jerilyn G. Davis,
Mary C. Schlosser, Caroline F. Schimmel

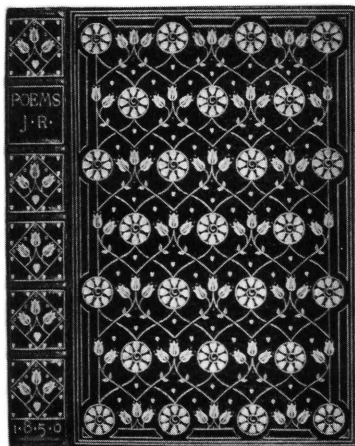
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GUILD OF BOOK WORKERS 75TH ANNIVERSARY / *W. Thomas Taylor*

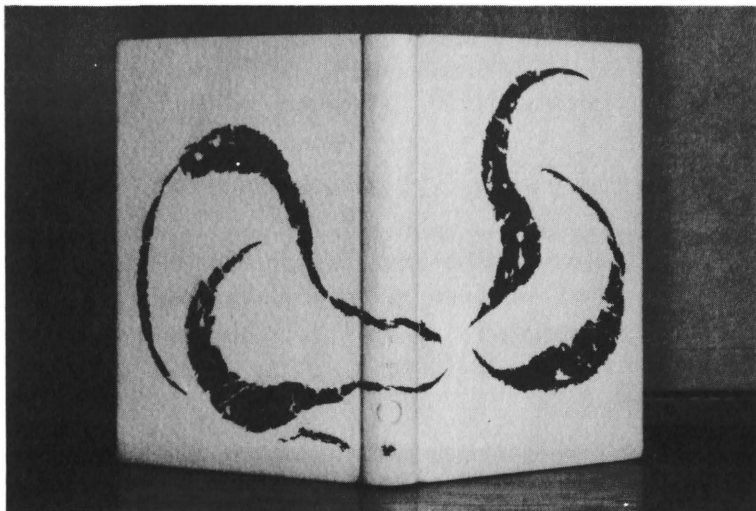
The Guild of Book Workers was founded in 1906, a part of the general revival of arts and crafts that had begun in England at least a decade earlier. Made up of practitioners in several hand book crafts—calligraphers, papermakers, printers, binders, restorers—it is among the oldest craft organizations in the United States. To celebrate its 75th anniversary, the Guild has organized a traveling exhibition.

The emphasis of the show is on bookbinding, and it begins with a retrospective survey of bindings executed before 1975. The earliest are by Adolphe Cuzin of France (1885) and Thomas James Cobden-Sanderson of England (1850). They are included because both belonged to the American organization, and Cobden-Sanderson in particular had a tremendous impact here as a teacher. Sarah Prideaux, another well-known English binder of the period, once wrote that "there is hardly a center where there is any interest shown in books which has not a woman binder who has probably been trained by Mr. Cobden-Sanderson." Bindings by three of his American pupils—Euphemia Bakewell, Cordelia T. Baker and Ellen Gates Starr—reflect the values and qualities stressed by Cobden-Sanderson; clear, symmetrical design, brilliant and exact gold tooling, a highly finished overall look.



Thomas James Cobden-Sanderson. John Ruskin, *Poems*. London, 1850. Binding design: full dark green levant with five raised bands, projecting headcaps, and green sewn headbands. Gold tooled covers and turn-ins. All edges gilt. White endpapers. Signed and dated: C-S 1904 The Doves Bindery. $6\frac{3}{4}$ by $4\frac{1}{2}$ inches. Collection of The Pierpont Morgan Library.

Interestingly, of the 45 binders in the retrospective section, 36 are women. Bookbinding was a fashionable diversion for women who "enjoyed binding, afternoon tea and large incomes," according to an older member of the Guild quoted by Susanna Borghese in her foreword to the exhibition catalog. Yet this does not necessarily detract from their work: indeed it is subtly disarming and helps us look at the bindings with a sympathetic eye. If many of them were amateurs it was in the best sense of the word, and our appreciation for their work increases as we realize that their craftsmanship generally exceeded their pretensions.



Polly Lada-Mocarski. *Bliss Carmen, Sappho: One Hundred Lyrics*. London: Chatto & Windus, 1930. Full white alum-tawed pigskin with pigskin hinges and gold sewn headbands. Gold tooled. Green and light burgundy feather onlays. Top edge gilt. Yellow calf doublures and cream laid endpapers. Signed: P.L.-M. [ca. 1960]. 7³/₄ by 4¹/₂ inches.

Little in this section is strikingly original, primarily because most Americans were taught by and continued under the artistic sway of European binders. Cobden-Sanderson has already been mentioned. L. Averill Cole and Eleanore I. van Sweringen both show the influence of their Belgian teacher Louis Jacobs, from whom they learned to do the complex yet delicate onlays of colored leathers which grace their work. A host of binders studied under Ignatz Wiemeler in Leipzig, including Gerhard Gerlach, Polly Lada-Mocarski and Arno Werner. They have continued to utilize the austere linear simplicity advocated by Wiemeler, generally using blind rather than gold tooling and muted colors of leather. Gerlach is one of his best-known disciples, and after coming to America to begin his professional career he spread Wiemeler's influence by his own teaching (including at least five other binders in the show). Unfortunately, it should have been possible to represent

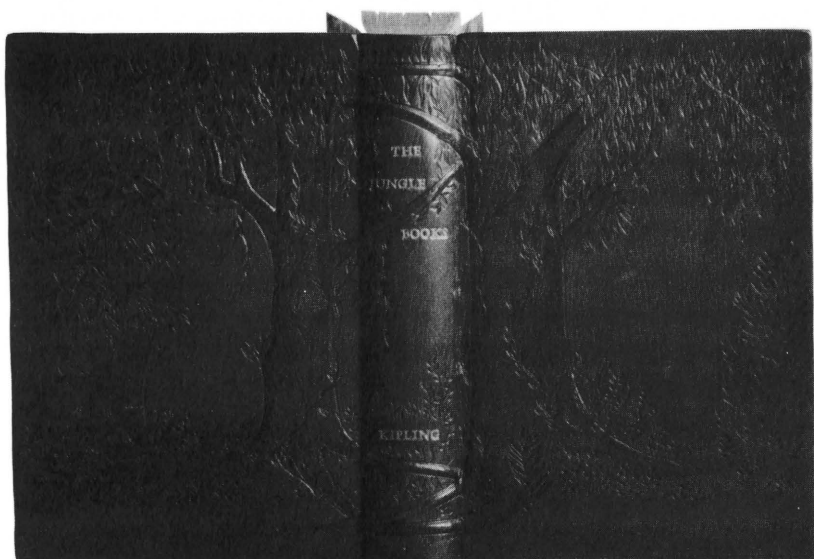


Belle McMurtry Young. Maurice Hewlett, *Quattrocentisteria*, illustrated by Valenti Angelo. One of 175 copies. New York: The Golden Cross Press, 1937. Full gray levant with levant hinges, six raised bands, and gray sewn headbands. Gold tooled and stamped covers with doublures. Multi-colored levant onlays forming floral motifs. All edges gilt. Full levant doublures; patterned gold silk endpapers. Signed: Belle McMurtry [ca. 1938]. 12 $\frac{1}{2}$ by 8 $\frac{3}{4}$ inches.

Gerlach by a binding more distinguished than the one exhibited. And a number of the American binders studied in France, the binding by Belle McMurtry Young being a good example of this influence, with its brilliant and fairly lavish gold tooling of a design which dates it clearly from the 30's, even if we were not told that it was the most popular work at the Golden Gate Exposition in 1939.

While many of the binders in the retrospective section were amateurs, this is not true of binders working today, and for the contemporary section clear categories for judging entries were used: professional, semiprofessional and amateur or student. But such distinctions are fairly pointless, as there are only 5 amateur or student bindings out of the more than 60 exhibited, leading one to the conclusion that a new type of person must be entering the field. Many contemporary binders are trying to make their living from their work, which was certainly not the case 50 years ago. However, this has not necessarily resulted in more "professional," that is to say, better, bindings. On the contrary, as each binder strives to achieve a reputation as quickly as possible, in order to garner commissions, standards have fallen while prices have risen. Fewer of the contemporary binders have studied intensively with the great binders of our time in England and France; amazingly, a number of them list workshops of a few days or weeks among their qualifications.

But the need to earn a living compels even a modestly qualified binder to charge a fairly stiff price for a designed binding, since one or two a month are the most a conscientious craftsman can expect to produce. A number of the bindings in the show are for sale, at prices up to \$4600, and one cannot expect to commission a binding for less than \$1000. Yet one can seldom discern a relationship between price and quality: there is a \$1500 binding every bit as good as the \$4600 one, and at the \$1000—1500 level the binding produced may not be very good at all (although this does not refer to any work in the show), the price being simply a reflection of economic necessity.



Julie Beinecke Stackpole. Rudyard Kipling, *The Jungle Books*, illustrated by David Gentleman. Lunenburg, Vermont: The Limited Editions Club, 1968. Full medium green Oasis over diagonal and horizontal curved raised bands with multi-colored sewn headbands. Blind tooled on sculptured boards with underlays. Blind tooled title filled with red acrylic. Top edge colored green and gold-flecked. Marbled paper pastedowns and laid rag endpapers. Bound in 1981. 10³/₈ by 7⁷/₈ inches.

Of course it can be argued that if binding is an art form, all judgments about the “quality” of a binding are subjective and thus suspect. This is perhaps true of the imaginative process—the design—but there are still clear standards of technical competence which can be applied to any bookbinding. Much of the most important work of the bookbinder—the structural work, sewing and forwarding—is hidden from the viewer of an exhibition, where the emphasis is on “finishing” the manipulation of the leather’s surface. In regard to finishing, it is instructive to look again at the bindings of Cuzin and Cobden-

Sanderson, or Edith Diehl's practice panels. The contemporary work suffers by comparison, particularly in the areas of gold tooling and onlaying, often lacking precision and brilliance. Frank Buxton, for instance, had a very good idea for a binding on the catalog of a bookbinding exhibition held three years ago in San Francisco: dark brown leather with light tan onlays forming two hands in the process of "puckering" the background leather, in the style made popular by Edgar Mansfield in the 1950's. But the hands are drawn poorly and the onlaying lacks precision, marring the overall effect. Numerous examples of fuzzy gold tooling can also be found in the exhibition.

But if technical standards have remained constant and definable, the same cannot be said of aesthetic standards, which have changed dramatically since the founding of the Guild. Before the 20th century, the binder was essentially inarticulate, a decorator rather than an interpreter. This changed in the 1920's in France, when Pierre Legrain revolutionized the art of bookbinding with his boldly expressive abstract designs. He freed the hands and minds of binders to probe the imaginative limits of the craft, and much of the controversy in contemporary binding stems from the conflict between this artistic aspiration and the stubborn limitations imposed by the function of the book. Must a book be usable after it is bound? That every book need not serve a purely utilitarian function is not a new idea. Almost from the beginning there have been books created chiefly for display; the 19th-century English bibliophile Richard Heber once remarked that he wanted three copies of every book: one for show, one for use and one for lending to friends.

Creators of "book walls," such as the one displayed by Lage Eric Carlson, will do you one better: three copies of a book, *all* for show. "Book walls," alternately praised as a striking innovation and damned as "a sin against the holy spirit of the book," are series of books, sometimes even multiple copies of the same text, bound in such a manner that their covers form a panel, a connected visual image, the whole perhaps enclosed in a wood and Plexiglas case. They were introduced by Philip Smith in England, who also invented the "maril" (marbled inlaid leather) process of finishing utilized by Carlson. Maril is a remarkably flexible and dynamic technique in skilled hands, unquestionably a valuable addition to the binder's repertoire. Book walls appear to have a shakier future, once the novelty wears off, and they should perhaps best be left the peculiar province of Smith.

There is one other binding, by Louise Genest-Côté, which might not withstand much real use. It has stuffed handpainted silk onlays of a dragon, moon, bird and flowers, and is sufficiently charming almost to overcome one's objection to not being able to read the book.

The truth is, however, that the Guild show is fairly conservative, and

we are spared some of the recent farfetched “book as object” pieces—books glued shut, “bound” in rope, littered with found objects—all expressing an apparent ambivalence towards what is, in the end, the whole point of a book: the text.

The notion that the text of a book should be the focus of the binder’s attention began with Cobden-Sanderson:

The supreme aim of binding then, is an act of homage to the genius of a writer, and the supreme qualification of the binder is that, besides gifts of genius, which constitute him, he shall be an educated man, in a moral and in a literary sense, as well as skilled in the craft sense...the binding should be looked upon as the temple of the great spirit enclosed within it.

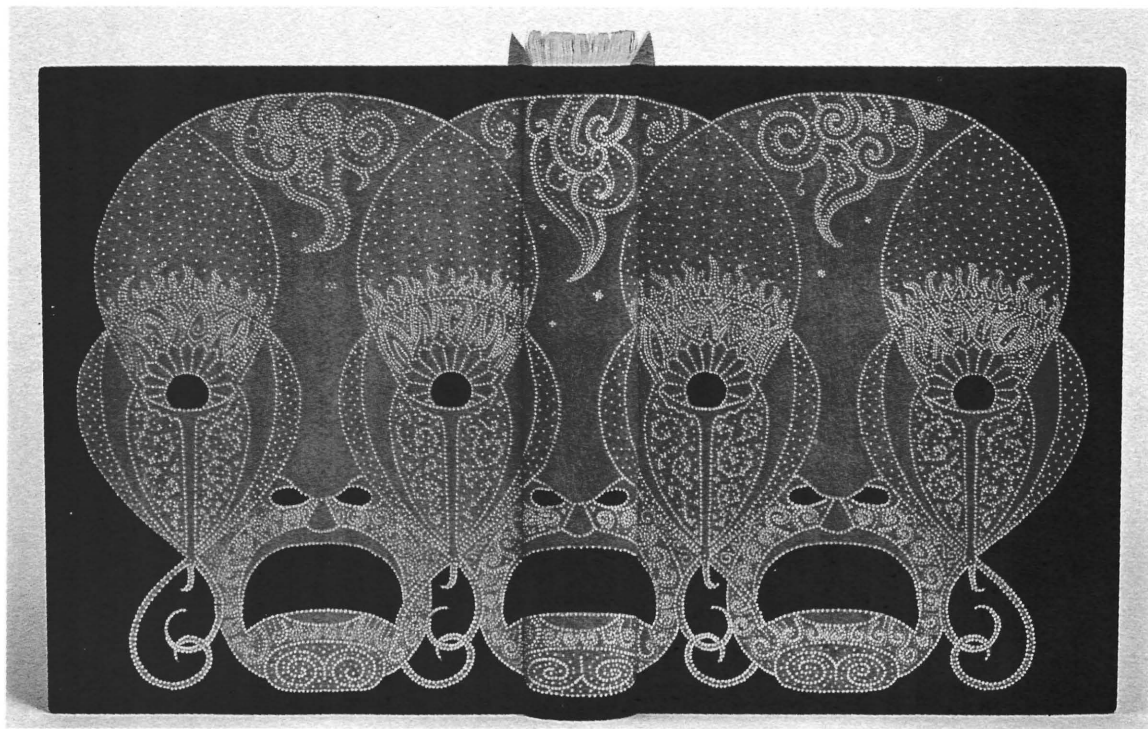
This philosophy has been expanded and refined until we find perhaps its best modern expression in the words of Philip Smith who, book walls aside, is probably the most influential living binder:

It is only when the content of the book, especially the thematic idea of the creative writer, is sought out as the vital and peculiar springboard of this medium that it can be justified as an “art” medium, for it is this hidden essence which informs the whole point—if not the only reason—of using a book and not a canvas or panel on which to display visual images...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, and further, to allow some new truth about it to reach him.

Using Smith’s statement as a guide for judging imaginative articulation, we can find several bindings in the show which meet the standard and are excellent from a technical point of view as well. One is by Michael Wilcox on a copy of Edgar Allan Poe’s *Tales of Mystery and Imagination*. The colors and image are powerfully expressive, the craftsmanship sure and brilliant. Julie Beinecke Stackpole’s binding on *The Jungle Books* is subtly evocative of the deep green jungle world of Rudyard Kipling’s stories. Cream-colored alum-tawed pigskin, blind-stamped to simulate whale skin, is used to create a restrained but quite imposing binding for the Arion Press edition of *Moby Dick*. The work of John Franklin Mowery, it demonstrates that binding need not be complex or lavish to be effective; the awesome strength of the white whale dominates the outside as well as the inside of the book.

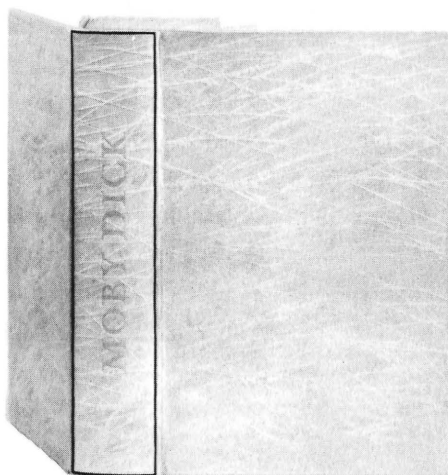
Other book-related crafts in the show are decorated papers by Rosamond Loring and Veronica Ruzicka and calligraphy by a number of hands, including a particularly attractive example by Frances Manola. And perhaps the most striking piece of any kind is Don Guyot’s 22½ - by 17-inch sheet of “fantasy” marbled paper.

There is something else that was not and, indeed, could not be adequately illustrated in the show’s catalog: the explosion of interest in the craft of bookbinding during the last 10 years which has made



Michael Wilcox. Edgar Allen Poe, *Tales of Mystery and Imagination*, illustrated by Harry Clarke. One of 170 copies. London: Geo. Harrap & Co., 1919. Full black Oasis with tight joint and black, white and fawn sewn headbands. Fawn Oasis onlays, gold tooled, recreating theater masques. Top edge gilt. Gray Ingres endpapers. Bound in 1978. $10\frac{7}{8}$ by $8\frac{1}{2}$ inches. Collection of Raymond M. Wapner.

this exhibition possible. There were over 150 entries submitted to the contemporary section, a large pool from which we may reasonably expect a number of very fine craftsmen to emerge. It will take time (it has been asserted that it takes 10 years to train a binder to sure-handed competence), and it would perhaps be best to look upon this show as an expression of potential, rather than of mature realization. There are two things in particular that we should look for in the future of American binding: a return to higher standards of technical craftsmanship and the emergence of an identifiably American style, less dependent upon European sources. If these two goals can be achieved, the 100th anniversary exhibition of the Guild of Book Workers will be something to look forward to, indeed.

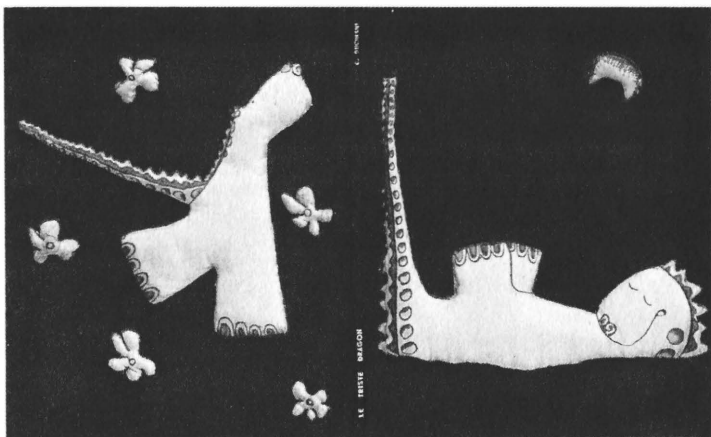


John Franklin Mowery. Herman Melville, *Moby Dick*, illustrated by Barry Moser. One of 265 copies. San Francisco: Arion Press, 1979. Full cream alum-tawed pigskin with three shades of blue sewn headbands. Blind tooled and cold press stamped from carved wooden blocks to simulate whale skin. Handmade Barcham Green endpapers. Bound in 1980. 15 by 10 inches. Collection of Wittenberg University.

W. Thomas Taylor is a dealer in fine and rare books based in Austin, Texas. American hand binding is one of his special interests. This article first appeared in *American Craft* magazine, Vol. 41, No. 6, December 1981/January 1982. It is reprinted with the permission of the magazine and the author.

[Editor's Note] After opening at the Grolier Club in New York City (June 16–July 29, 1981), *The Guild of Book Workers 75th Anniversary Exhibition* traveled to the Missouri Botanical Garden, St. Louis (September 1–October 1, 1981), the University of Texas at Austin (October 12–November 7, 1981), Stanford University, California (November 23–December 31, 1981), and The Newberry Library, Chicago, Illinois (January 15–February 18, 1982).

A 96-page catalog with 50 color and 40 black and white photographs is available for \$30 from The Guild of Book Workers, Inc., 521 Fifth Avenue, New York, New York 10175. (New York residents add 8¼% sales tax).



Louise Genest-Côté. Christiane Duchesne, *Le Triste Dragon*. Montreal: Editions Héritage, 1975. Full midnight-blue reverse pigskin with leather headbands. Gold tooled. Stuffed hand-painted silk onlays; sleeping dragon and moon on front cover, bird and flowers on back. Silk doublures painted by the binder. Bound in 1979. 10½ by 8¾ inches.



Lage Eric Carlson. James Merrill, *Divine Comedies; Scripts for the Pageant; Mirabell: Books of Number*. New York: Atheneum, 1976, 1979, 1980. Three-volume book wall in full gray Oasis with tight joints, and three-color sewn headbands. Multi-colored onlays. All edges graphite. Marbled endpapers by Don Guyot. Rosewood cabinet by Emmett Day. Bound in 1980. Each volume, 9½ by 5¾ inches; cabinet, 20½ by 12 inches. Collection of Jill and Peter Magowan and James Merrill.

ON BINDING LIMITED EDITIONS / Carol Joyce

Becoming a binder of limited editions was not one of my expectations when I set off for Florence, Italy, to learn book restoration at the Biblioteca Nazionale Centrale di Firenze. I was motivated by years of working as an art historian in libraries where the books I consulted were often badly damaged. With great naivety I looked forward to restoring the Gutenberg Bibles of the world. But, there were years of theoretical study ahead and much practice before binding skills could be mastered.

When the first intimations of how arduous and long would be the process of becoming a binder were realized, I was already certain that I had found what I wanted to do. Until then, my academic background was devoid of studio art courses or craft hobbies. As I set out to be a bookbinder, one point was clear: no amount of reading on the subjects of technique and of conservation theory would substitute for hours of bench work and problem solving with books in hand. I listened with envy to some bookbinders describe their lengthy training, knowing that I was not in a financial position to study so long with no remuneration. My answer to cramming years of experience into a shorter time was to begin binding limited editions. Making twenty to one hundred books, boxes, or slipcases—all exactly the same—indelibly imprints that form on the mind and makes the work a reflex action for eye and hand. The repetition confers skill in working quickly and accurately both of which the craftsperson needs. It has provided me with a depth of experience beyond the numerical years I have been working and has complemented my principle interest in restoration. Since I set up a studio in New York City, my daily work has been restoration and making protective cases with binding limited editions as a counterpoint to these activities.

In 1977, I was planning a trip to Europe to buy supplies. Just before I left, I read an article about The Plain Wrapper Press in Verona, Italy. I decided to visit the press and that began an association with the proprietors, Gabriel Rummonds and Alessandro Zanella, for whom I have always been enthusiastic. We corresponded in the year following my visit. In 1978, I was asked to bind the remaining fifty copies of *Will and Testament* by Anthony Burgess, with screenprints by Joe Tilson (see *Illustration I*). I was pleased to be asked and wanted to do the work, but I knew there would be difficulties. When I had visited the previous year, the bindery was not fully equipped. Gabriel is notoriously demanding. I had not bound such a large quantity of books at one time. In spite of doubts and hesitations, the opportunity was too good to miss. I went to Italy.

My suitcases were very heavy. Knowing that the press was always on a tight budget, I brought every conceivable tool and supply that I might need. One problem solved, I thought. Never did I anticipate working in a bindery without a nipping press or at least heavy weights. The available press was an enormous standing press (platen about 40 x 56 inches) that was used by the printers. It was located in a building separate from the bindery but it was *only* a short run through the courtyard in the rain (it rained the entire period of my stay). The printers tried to be tolerant when I crowded into their shop with bundles of boards, glue, and newsprint, but it was an invasion and it did slow up everyone's work.

The Burgess/Tilson book, full leather over raised bands, was a traditional style which presented few problems, but at that time fifty copies seemed overwhelming. Here was my first lesson as an edition binder: take a positive attitude and look at quantity as a challenge to ingenuity. The work had to be made manageable and efficient so that psychologically and physically it would be possible to complete the job in the time allotted. A working plan had to be devised.

First I had to familiarize myself with the book. I bound three initial copies in order to understand the book structure and the requirements of The Plain Wrapper Press. There were no notes or indications of any

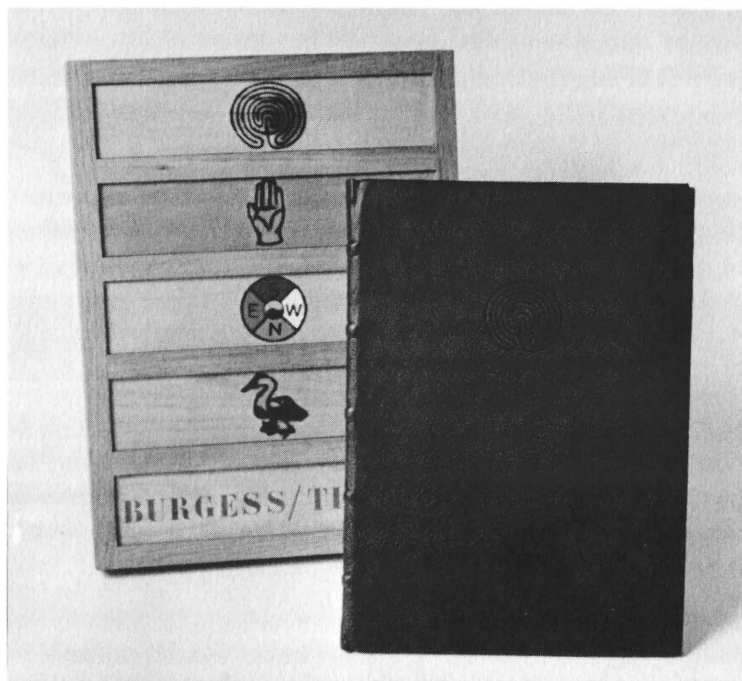


Illustration 1

kind describing the binding which had been done. Essentially I had to look at a finished copy and decide how to proceed. This experience has shaped my approach to edition binding. I make a model and write out detailed notes and descriptions of the procedure, sizes, and materials and I keep one sample piece of every part that I cut. In fact, I have a "kit" for each of my projects.

Preparing a model and an instruction kit as a first step is partly a reaction to the circumstances of binding that first edition. Documenting the work is also an instinctive procedure for an art historian. For very good reasons, I have continued this practice. I am easily able to discuss changes that might be made in the design and to integrate them with the structure I have without changing the whole model and duplicating work. In the planning stage it helps me to accurately estimate the time needed for each step so that my estimate to the client in terms of price and completion date is precise. The instruction sheet enables me to assign jobs to other workers and to work on steps out of order without losing time or getting confused about the sequence for binding.

After a model is made and approved, I cut all the pieces of covering materials, board, lining paper, cord, etc. that are needed for all copies.¹ Editions of fifty to one hundred might require three days to a week just to complete the cutting. For me it is an exciting moment to see the stacks of two-dimensional materials in corners of the studio and to know that they soon will be functional three-dimensional objects. At that point the race begins. Time and boredom are opponents of the hand bookbinder who hopes to earn a living from editions. The more quickly the work is done, the more is earned and the less likely boredom will set in. However, one must always hold in the forefront that quality cannot be sacrificed to speed. As a hand bookbinder, I take as a premise that each completed book of an edition must retain the fine quality of a book which has been individually crafted. After all, if speed were the *only* criterion commercial binding would probably be more appropriate. It is the appearance of the exceptionally beautiful handmade object which is the goal.

In 1980, I was invited by the proprietors of The Plain Wrapper Press to bind *La Donna con la Bocca Aperta* (see *Illustration II*) by Luigi Santucci with a screenprint by Emilio Tadini. The binding is of limp vellum, sewn on three thongs, with two thongs for laced in headbands. The book is made without adhesive and is held together by lacing the sewing through the cover and cutting, folding, and slotting the vellum. My trip to Italy this time allowed me just four weeks to complete 110 copies primarily working alone. I have always been able to work quickly by challenging my own best speed. When I started the sewing it took me fifteen minutes to sew nine signatures. At that rate I would

definitely miss my charter flight home. I strapped my watch to the sewing frame and began timing myself until I got down to a satisfactory speed - five minutes per book. The speed demands concentration, prevents boredom and makes a game of the whole process. I depended on similar tricks to get me through the rest of the work. There were 2200 precise slits to be made in the vellum and 2200 lacings to be fitted through them, 880 holes, 440 slots, 880 folds, 220 headbands, 880 corners to cut out, 440 thongs to pare, 220 endsheets to make. My hands were very sore, but I did finish on time. I have never yet missed a deadline.

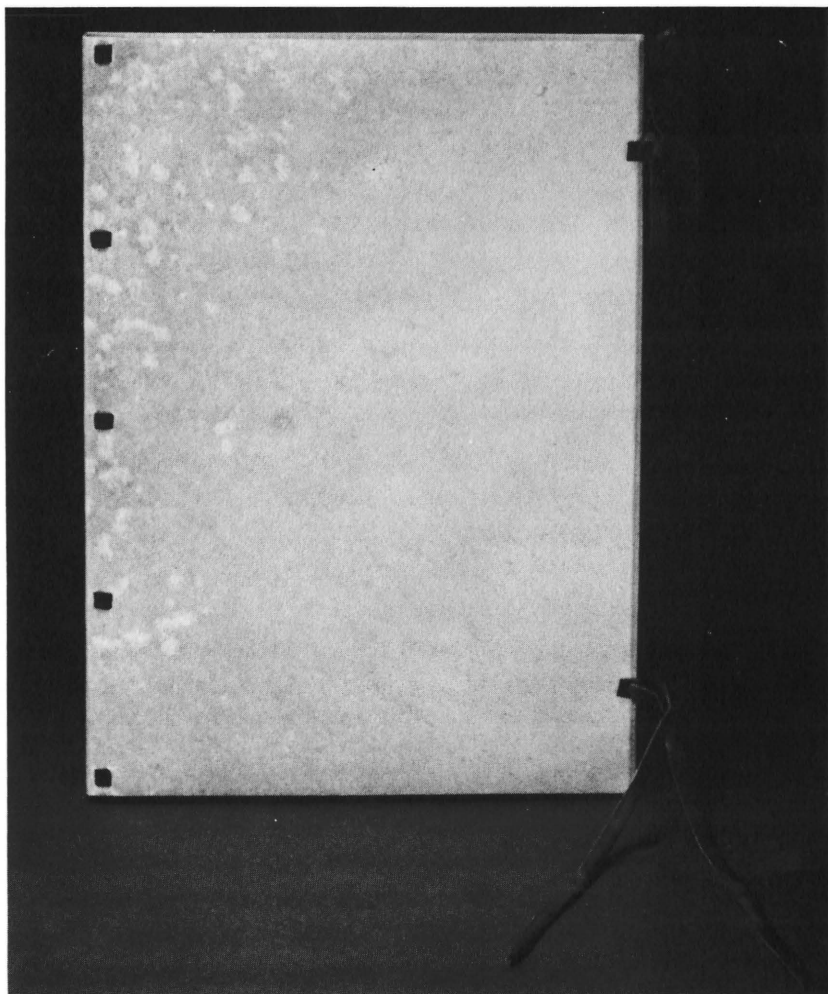


Illustration II



Illustration III

Even though I have worked alone on several editions, I feel it is very inefficient. With three people working together the tasks distribute well and the work coalesces nicely. A particular kind of persistence and devotion is required to tackle a large quantity of books. The work is comparable to an athletic performance in which the physical and mental skills developed in training are summoned up to provide the finest performance within the capabilities of the athlete. Bookbinders engaged in work on an edition must concentrate on each task, bearing in mind the overall progress of the work, and skillfully directing their hands to produce a remarkable example of the craft for each number of the edition.

The binder's role in the design of a limited edition is as diversified as the editions themselves. For many books a traditional structure is desired such as quarter leather, here the role may be in suggesting a variety of materials which harmonize with the content, appearance and coloration. Often the primary concern is a cover which falls within a restricted budget. From my point of view the binder is always obligated to provide suggestions which lead to a stable and durable book. The binder is a repository of skills and the instrument with which they are practiced. Shaping a design depends upon the quantity and quality of skills mastered, the originality and flexibility with which new projects are treated, and the communication between binder and client.

In certain cases, the initiator of a project expresses an idea and the binder translates it into book form. It requires careful listening and questioning as to the most important qualities desired. In 1981, I bound an edition of books of photographs of the John Hay Whitney estate, Greentree (see *Illustration III*), which were given as Christmas gifts to the grandchildren. There were few requirements about the design: it should be simple and elegant. It was suggested that marble paper and the Greentree emblem be used. The only fixed requirement was that the cover be a pine tree color which is used throughout the estate. Scholco made a cloth in the appropriate green which was equally welcome for its luster. I gave the cover a wide bevel in the manner of a Victorian photo album. On the interior, marbled paper was used with wide turn-ins and a cloth hinge. A folding box of the same cloth was decorated at its base with the Greentree emblem.

The title for the cover was designed by the calligrapher who wrote inscriptions for each of the books. I had a brass die made of it and used a Kensol² for stamping. I wanted to achieve the rich brilliance of solid gold which is characteristic of gold leaf on leather. The simplicity of the cover depended upon the striking impression of the radiant title for success. My first attempts indicated the difficulties. Gold in foil form left a "glittery" appearance and gold leaf would not cover the

weave of the fabric. I reasoned that if I could press the weave down, the gold leaf could be stamped solid. I thought about beautifully starched collars and asked myself what could be used to produce such a slick surface. After a lot of experimentation, I found the twelve to fifteen step process which achieved the effect I wanted. I stamped the rather large die (3 x 6 inches) for alignment. The design was then painted in with methyl cellulose³ and stamped. This step was repeated at least twice until the weave was crushed and the whole design was slightly below the surface. It was then painted with two coats of glaire and stamped once or twice with gold leaf.

Working to solve technical problems like the one involving the Greentree cover gives me immense satisfaction. I believe answers can always be found no matter how insoluble a problem may seem at first. I recall one afternoon when Bernard Middleton watched me laboring over a task and then simply stated, "That's quite a performance." From him I learned that if a job seems too complicated it is better to rethink the work than to continue struggling. Complex designs in gold leaf are achieved on traditional bindings by repeating and recombining simple tools. In like manner, we must keep each individual operation simple even if working toward a complex structure. Thought and analysis take a considerable portion of the binder's time.

Frequently, the materials for an edition are provided by the publisher. It is my role to make the materials provided functional. As a starting point I have made it a rule to test all materials. I want to know the pH, the amount of expansion or contraction of a fabric or paper, the grain direction and other data which are suggested by the nature of the materials. I do not establish axioms about materials. Whenever a generalization crosses my mind I stop and ask, "How do I know that?" If the answer is not from immediate experience, I check it. I am reminded of a worker who complained to me that a cloth being used was shrinking. I admonished, "That is no excuse for improper measuring and cutting," only to find, to my chagrin, that the cloth did shrink as much as one-quarter inch. I have learned to test even materials that I have used previously because the quality of the materials and the conditions under which they are used always change. We have to be vigilant observers of materials if we are to achieve the results we want.

Dieu Donn  Press and Paper uses natural materials for the production of paper and brought me natural linen for binding *Emily Dickinson, Selected Poems*⁴ (see *Illustration V*) and raw silk for *The Poems of Li T'ai Po*⁵ (see *Illustration VI*). At first the axiom about lining these fabrics crossed my mind. I could not understand why, if they were to be lined with paper in a gluing process, they could not be used directly. First experiments showed that if board were glued and placed on the fabric, the

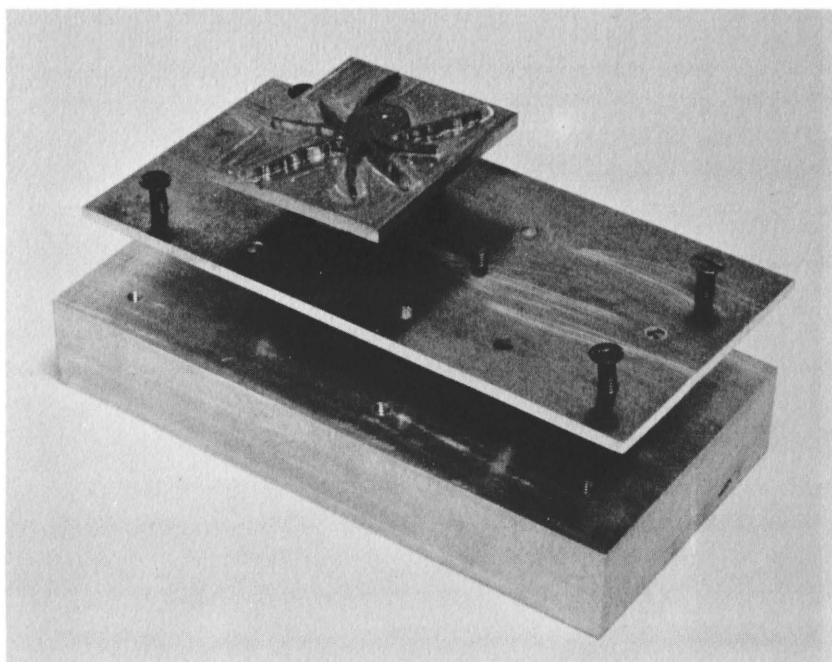


Illustration IV

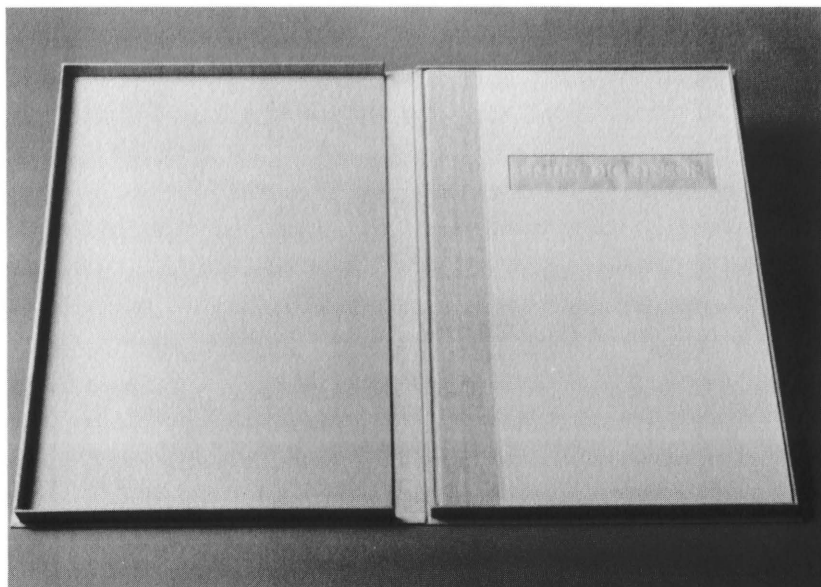


Illustration V

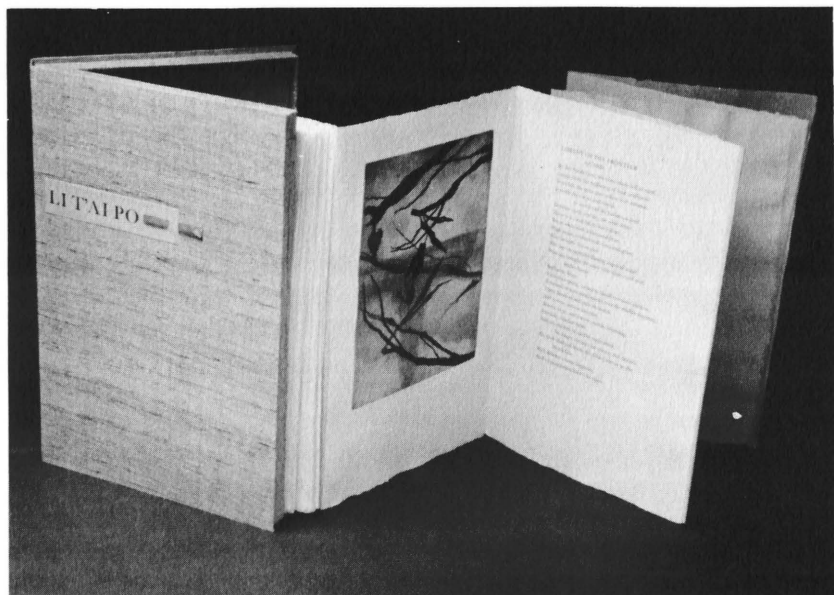


Illustration VI



Illustration VII

two would pull apart as they dried and the board would warp away from the side with the cloth. By spray dampening the cloth, gluing the board, regluing it, and letting it sit until just before dry, the two pieces can be pressed together permanently without glue seeping through. If PVA is used and an area bubbles afterward, a cool iron will cause the cloth to adhere. With this technique I have been able to use these loosely woven fabrics unlined. Understanding the inherent properties of materials cannot be overstressed.

Whenever something unexpected occurs it is always best to re-examine the materials and techniques. In binding *Another Song* (see *Illustration VII*) by John Cage, with photographs by Susan Barron, a model was given to me, but I wanted to change certain aspects of the book in order to strengthen the covering material and to modify the hinge. The photographs created a pronounced thickening in the center. The model had a quantity of stubs between the hinges to equalize the spine thickness. I re-designed the hinges to incorporate fewer stubs within a multi-folded hinge (see *Illustration VIII*).

My greatest concern with the Cage book was the cover. It was made from handmade paper which had silk fiber and was dried on glass so that one side was extremely smooth. Even with several different book structures, the paper cracked at the joints. At first it seemed inexplicable, but I persisted in experimentation. I lined the inside with airplane linen cut out in a pattern which reinforced the area, but gave the least bulk (see *Illustration IX*). The book was definitely stronger but it seemed as though the cracking might still occur with use. One sheet had been provided for each book and the cover was to be cut out horizontally from the center to avoid the deckle edges. I did not expect the handmade paper to have a grain direction, but I had tested it several times. With dampening, the paper wetted up so quickly and evenly that no curl was observed. Other tests for grain were also negative and no grain direction was predicted. One day in the lengthy search to solve this, I had glued a scrap of the paper to a light weight card. I was interrupted by a phone call. On returning I found that the tension from the paper had pulled it off the card as it dried. For me it was the classical eureka! The paper had a pronounced grain direction opposite from the way in which it had been used in the model. By cutting the cover out in the opposite direction and re-inforcing from the inside, there was no more cracking at the joints. Materials are not inherently difficult. It is a question of understanding and learning how to use them.

Binders always wish publishers or printers would consult them early in the planning of a book. It is never too early, but it is frequently too late when we are finally included in the project. It amazes me how often I find that a publisher who has taken great pains with coordinat-

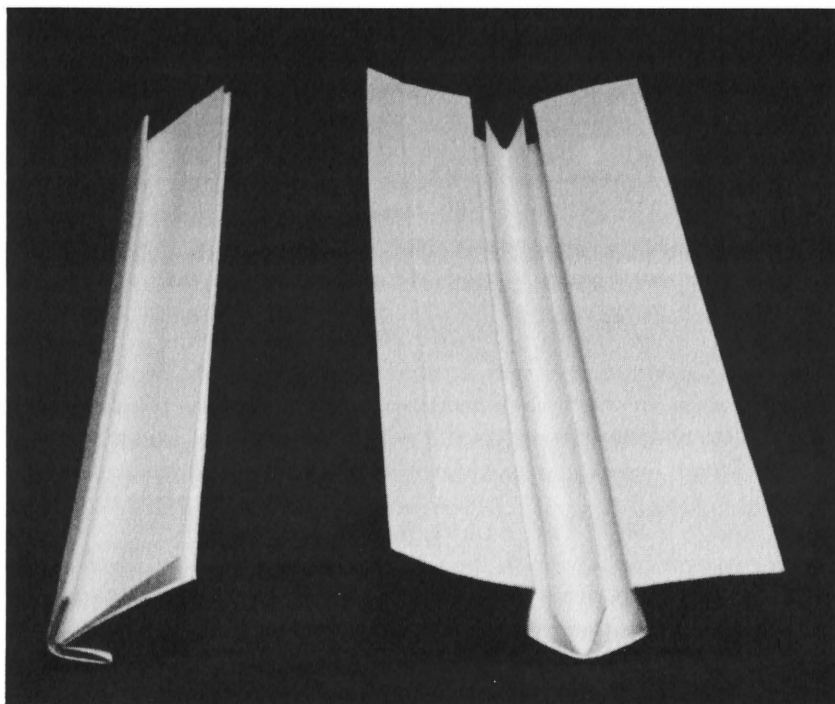


Illustration VIII

ing the paper, illustrations, and printing will seem indifferent to whether the binding structure is durable and whether it complements the other features.

The most persistent controversy between printers and binders is about endsheets. Binders view the text block as an entity with endsheets to protect it. Printers seem to think of them as too many blank sheets. The cry is raised from both sides, "But you don't understand!" Daily I see books with staining from leather turn-ins, adhesive, book plates, etc. which migrates through the endsheets. The fewer the sheets, the more likely the title page will be affected. Ideally I like to have the endsheets as a separate signature which bears the strain of opening the book rather than the title page. I avoid tipping on endsheets and sewing between the pastedown and the fly leaf. I do not like to have the printing and blank sheets incorporated into one signature. I recall one binding in which the board pastedown was one half of a folded sheet with the title page on the other half. Things do occasionally go awry with putting down endsheets and they can be changed. In this case the title page would have been affected. Agreeable solutions are always possible. Even two page endsheets can be made structurally

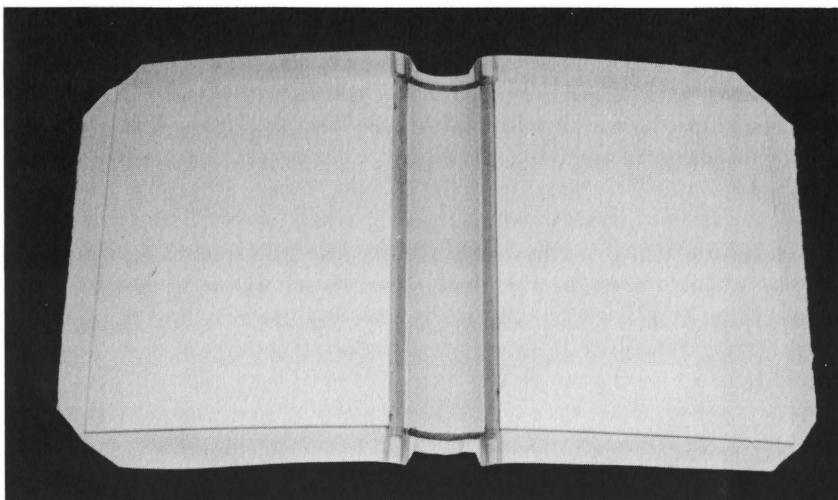


Illustration IX

sound if thought out in advance. However, the options decrease when the decisions are left until after the printing is completed.

Many other differing view points arise between publisher/printer and binder. Making signatures that are comprised of a uniform number of leaves and the method of incorporating single leaf illustrations usually bring out differences of opinion. The expense of acid-free materials makes it difficult to convince publishers to use them. Providing a folding box for a book can be an attractive and integral part of the concept as well as preventing damage from pollution, dust and light, but to the publisher it is often dismissed as unnecessary. I feel disappointed when financial considerations require abandoning quality materials, boxes or an interesting design. However, if consulted early enough, a way can be found to work within any budget and still produce a design which suits everyone's requirements.

After binding editions for several years, I wanted to bind an edition which would utilize all of the insights I had gained.⁶ First I would use only the best materials and the finished book would be boxed. I was particularly interested in coordinating and integrating all phases of the production from the outset. Before any printing was started, the decisions about format, layout, paper, type, ink, binding and materials for binding would be made.

The first consideration was the content and the illustration. Discussion began with Robert Mahon, a photographer, regarding a poem by W.D. Snodgrass, *These Trees Stand...* (see *Illustration X*). The poet describes himself walking metaphorically through life's puzzles. The verse "Snodgrass is walking through the universe.", as a refrain, lets us understand that whatever questions are asked, whatever answers given, whatever disasters befall the individual or world, the poet and life continue. It is a warm, hopeful, life-affirming poem. The photographs which illustrate the book give visualization to the poem's wanderings by placing Snodgrass in a setting of earth and sky. In the photograph opposite the title page, Snodgrass is in front of a stand of trees. It is a visual pun on the title and is one element included to convey a sense of whimsy which the poem itself expresses with such lines as, "Your name's absurd, miraculous as sperm and as decisive." Throughout the book, the verse is placed opposite photographs in which the poet appears, first as a small distant figure in the background and finally as a large partial figure in the foreground. The effect is cinematic in the tradition of a flip book. The photographic interpretation of the poem emphasizes continuity and a cyclical sense of time. It dramatizes the universal as a background to the individual.

At this point I asked what cover design would enhance the poem and photographs. Trees and stars were obvious correspondents to the sky

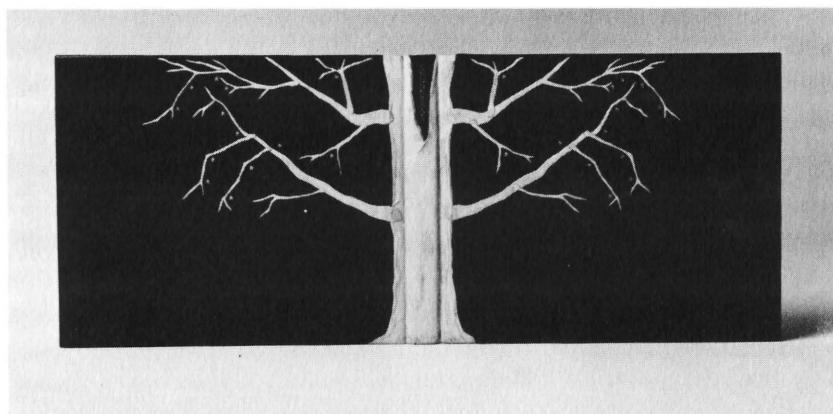


Illustration X

and earth division in the photographs. From the text of the poem came the suggestion of looking up through trees and seeing a pattern formed. A horizontal format echoed the sweep of the horizon line in the photographs. How would I place the stars? I looked at the constellations and found that Pegasus, the winged horse, represented poetic inspiration and admirably suited the musings of the poem, among them *ars poetica*. I knew that I would never recognize this constellation on a book cover and assumed most people would need a clue to help them see it. I decided to place a tree on the spine with branches that would extend to the covers. The branches followed the outline of the stars and gave substance to the shape of a horse. The ambiguity and subtle, unexpected pattern is the essence of poetic metaphor, but in visual terms. In choosing materials for the book I wanted to reinforce the idea of time passing. The tree on the cover of the book is natural calf against maroon Oasis sides.⁷ It is a nocturnal scene which changes to daylight when the book is opened. The light gray Stonehenge paper offers a warm contrast for emphasizing the crystalline atmosphere of the photographs.

Yes! The printer does speak! Leonard Seastone of The Tideline Press, who printed the book recommended the type face Americana. It is a wide face which spreads beautifully across the horizontal page. The design for the title page and printing in two colors, maroon and black, were his suggestions. Bob Mahon and I were present during the printing on a Washington handpress and gave such assistance as two non-printers can: proofreading, carrying paper, etc. There were innumerable decisions (that I cannot even remember now) made among the three of us during the printing.

Designing the text block which would accommodate the original photographs was the most challenging aspect of the book. Photographs have had a long association with books in the form of albums with hinged pages. In the past few years, there has been an increase in the number of photographic projects brought to my workshop. Even though I have made and continue to make books with hinges, I have a prejudice against them. To me hinges are a visual interruption to the page. For the Snodgrass edition, I began by thinking about different ways to incorporate photographs into books without using hinges.⁸ I wanted this book to be an integrated unit with all the elements working together and no single part calling attention to itself at the expense of the others.

One piece of equipment, which I had made for the Kensol, helped in the search for alternative ways to place original photographs in books. It is a chrome plated steel block, 8 x 11 inches, which is the largest size the machine would accept and still deliver even heat and pressure. The block is fitted with a dovetail, allowing it to slide into the machine, and

a screw-in handle to aid in removal when hot. Initially I had it made to apply heat-set tissue for mending pages. However, I can also dry mount photographs with this plate. Unlike many dry mount presses it can accommodate large or unusual sheets.⁹

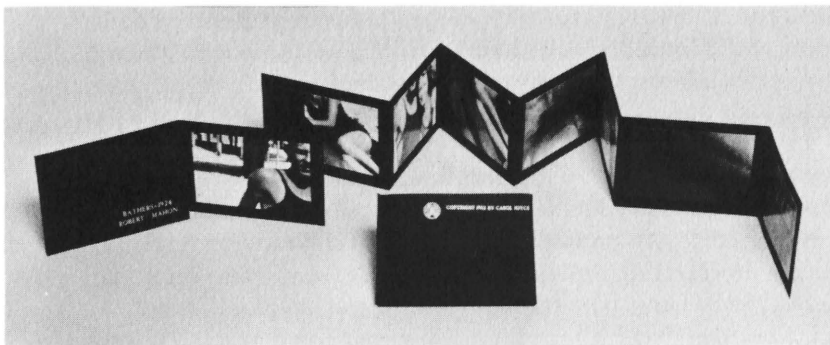


Illustration XI

This feature (the Kensol and block attachment), suggested a way to display the photographs with a mat window and at the same time eliminate hinges. In order to achieve the effect I began by folding a sheet of Stonehenge paper, 18 x 22 inches, once in each direction. The folding had to be carried out while the sheets were still damp from printing so that the paper (along the folds) would expand rather than crack. The result was a signature with a french fold, that is with the top uncut. A strip of Kitakata paper was added along the inner fold for strength. Text was printed on one side, opposite a blank page where a photograph would be mounted. Mat windows were cut out from the blank page, and the cut-out was reserved for later use. In preparation for dry mounting, the photographs were trimmed leaving a quarter inch white border. Fusion 4000, an archival dry mount adhesive, was attached to the *emulsion side of the borders*. The photographs were positioned in place and tacked to the underside of the mat windows (see *Illustration XII*). The piece cut out from the mat was replaced (before dry mounting) in order to provide a solid surface. The photographs were dry mounted using the Kensol, then the piece covering the photograph was removed (see *Illustration XIII*). In a clam-shell dry mount press, or one with larger plattens, the impression of the printed text would have been flattened.

These Trees Stand... requires of the reader both visual and literary perspicacity. The rewards of careful observation and thought are an unfolding of its subtlety, humor and ambiguities. As an object it is tactile and intimate - a warm, friendly and altogether humane experience.

My approach to working on *These Trees Stand...* and other limited editions has been influenced by an awareness of the history of art and an interest in restoration. I appreciate books and want them to be available for others to use in the future. My perspective is long range. A handmade book should last hundreds of years. I recall having a discussion with a prospective client about using good materials to promote the longevity of his book. He asked me to choose the materials which would last twenty-nine years. When I asked why that number, he said he thought that was the maximum number of years he had to live. Such a short term view will deprive posterity of many books. Every handmade book requires such an extraordinary investment of the craftsman's time, that it is contradictory to work knowingly in materials or with book structures which are not durable in the long run. We should preserve the books we have and make well-crafted new ones with the knowledge that they are a vital part of our culture even though the role they play is changing.

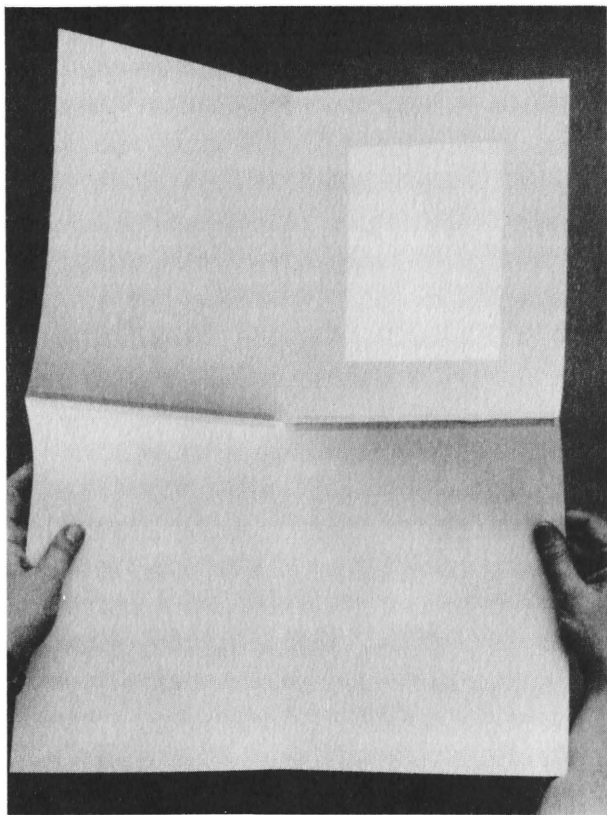


Illustration XII

Books have always been made and preserved for the information contained in them. Today, as a principal source of information, they are rapidly being made obsolete by electronic media. Books cannot compete with them in terms of the speed with which quantities of information are made instantly accessible. Comprehension of a book requires a significant amount of time and attention. Unlike the electronic media, the exterior of a book and its intrinsic properties initiate and shape our expectation of the content. Our understanding of a book begins from the moment we pick it up. If a book weighs ten pounds we might expect it to have more information than one weighing less than a pound. A thumb index tells us something about the subject matter. Titles prepare us for the discussion within. Extensive tooling in gold leaf, because of its expense, will indicate a highly regarded book. Current bookbinders do their best to help us know a book by its cover. The content of a book, therefore, is more than just the printed word. It is also the form in which it is expressed. Because electronic media have taken away from books some of their function as bearers of information, we recognize them more readily for what they are: works of art. They are enjoyed on many levels. We return to them again and again with pleasure. An appreciation of them in their great variety is cultivated with time and experience.

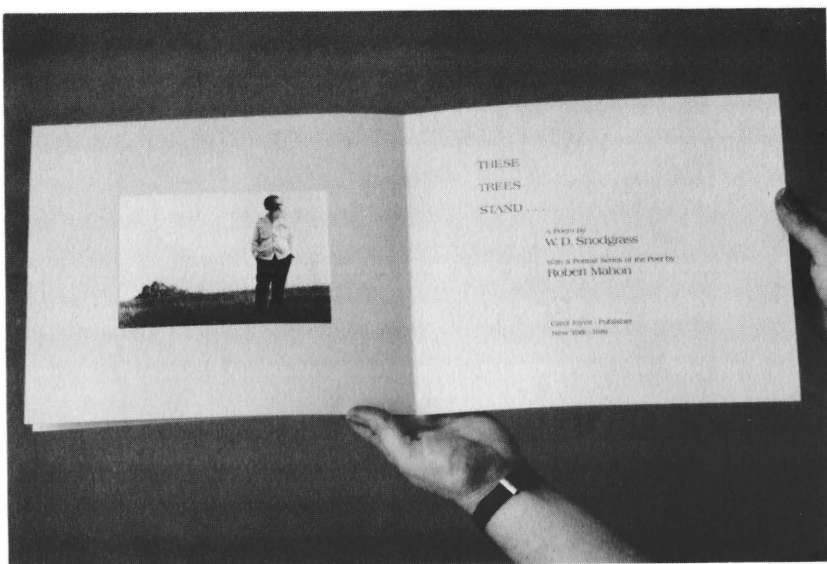


Illustration XIII

NOTES

1. Some edition binders proceed by working with small groups of books at a time. For the Burgess/Tilson, I worked in groups of five. However, I personally can do a better, faster job by taking one step at a time and carrying out the operation for the whole edition at once.
2. In 1980 I was asked to bind 100 copies of *Blue* by Frank Alweis published in Verona, Italy by the Stamperia Ponte Pietra. It is a cloth binding with a gold stamped title. At the time I did not own a stamping machine. A brass die was made for the title but it was too large to put down by hand. I made a template for the position on the cover, heated the die on a hot plate, placed it into the template with tongs, and slid it into a nipping press for pressure. The job was laborious and frustrating. It was time to purchase a stamping machine. The Kensol Model 12 Library Hot Stamping Press was a luxury for me, but I have never regretted it. Many binders have smaller versions of this basic machine but the versatility offered has made it indispensable.

I always have dies made out of brass. Magnesium, copper, and other metals, though cheaper, do not conduct or retain heat as well and can wear out before an edition is completed. The die is cut from brass which is one-eighth inch thick. Usually for stamping, an adhesive is used to attach the die to a block which is then fitted into a standard chase. I never liked using the adhesive because the uneven thickness of the adhesive layer after it melts seemed to me to cause an uneven pressure during stamping, and after it is used, the die is difficult to remove. As an alternative, I had made the largest block the machine would take (see *Illustration IV*). It is composed of two pieces which total the height required to clear the rim of the chase. The upper layer has recessed screws which enter between the two pieces. The die is made with holes and is attached to the screws which project upward. Other screws entering from the top hold the two blocks together. Holes in different positions on the block can be added to accommodate other sized dies.

3. Methyl cellulose has several functions in the bindery and is especially welcome because it is non-toxic. For many operations I add it to fast drying PVA to thin it and to slow down the drying time. Methyl cellulose added to starch paste makes it smoother. Washing water-stained pages in hot water; with methyl cellulose dissolved in the bath, will remove the tide lines. A mixture of methyl cellulose and aniline dye of the appropriate color can be used to fill the interstices of worn cloth bindings and to rejuvenate the cover. I consolidate powdered leather by wiping the book quickly and lightly with lanolin and neatsfoot oil followed by a light, quick application of methyl cellulose. It is a versatile compound with which I frequently experiment.
4. *Emily Dickinson, Selected Poems* is quarter linen with vellum paper sides and a box covered in natural linen. The vellum paper is highly textured. When it was glued down for the sides it became very smooth. To show the character

of the paper and to retain the blind impression of the title, I sandwiched a strip of the paper with the stamped title between two boards of the cover. The box also has a recessed title on the spine.

5. *The Poems of Li T'ai Po* is an accordion folded book. Japanese books made in this way rely on the pages being exactly the same size to open flat as the pages are turned. In order to equalize the sizes of the handmade sheets, Okawara paper strips of varying widths were used to hinge the book pages together. To consolidate the book cover and the box into one piece, I made a drop spine folding box with pockets on the bottom of the trays. The first and last sheets of the book are slipped into these. The design serves as both cover and air-tight box.
6. Other projects which I have published: *John Cage: A Portrait Series*, 1981, a portfolio of photographs with hand-printed text; *Bathers-1924*, 1982, an accordion book, *The Journey* by James Wright, 1982, a broadside with three original photographs.
7. The book is covered like a quarter leather binding. The calf for the tree is put down first, then pieces of Oasis are put on the sides. The branches are onlays. The texture of the tree is formed by bunching the leather while wet and by blind stamping with a tool Bernard Middleton uses for texturing new leather joints on a rebacking.
8. *Greentree* was an attempt to get away from hinges. I sewed the signatures to a backstrip made from alum-tawed pigskin which was covered on one side with the same paper as the signatures. No adhesive was used on the signatures themselves. The bulk from the build up of the photographs was accounted for in the spine by leaving sufficient space between signatures as they were sewn to the spine strip.
9. *Bathers-1924* (see *Illustration XI*) by Robert Mahon is a simple design for an accordion folded book which is made possible by the flexibility of dry mounting with the Kensol.

EDITIONS MENTIONED IN THE ARTICLE

Burgess, Anthony, *Will and Testament: A Fragment of Biography*. Screenprints by Joe Tilson. Verona, Italy: The Plain Wrapper Press, 1977. Edition 86.

Santucci, Luigi, *La Donna con la Bocca Aperta/ The Woman with Her Mouth Open*. Screenprint by Emilio Tadini. Verona, Italy: The Plain Wrapper Press, 1980. Edition 110.

Alweis, Frank, *Blue*. Verona, Italy: Stamperia Ponte Pietra, 1980. Edition 100.

Emily Dickinson, Selected Poems. Illustrations by Susan Gosin. New York: Dieu Donne Press and Paper, 1980. Edition 20, 5 artist proofs.

Poems by Li T'ai Po. Etchings by Jane E. Goldman. New York: Dieu Donne Press and Paper, 1981. Edition 25, 9 artist proofs.

Cage, John, *Another Song.* Photographs by Susan Barron. New York: Callaway Editions, 1981. Edition 53.

Greentree. Photographs of the estate of John Hay Whitney, New York, 1981. Edition 12.

Snodgrass, W.D., *These Trees Stand...* . Photographs by Robert Mahon. New York: Carol Joyce, 1981. Edition 10, 2 artist proofs.

Mahon, Robert, *Bathers-1924.* New York: Carol Joyce, 1982. Edition 10.

Carol Joyce is proprietor of Academy Books and Bindery, Stockton, NJ; her New York office is located at 240 W. 22nd Street.

Traditional Islamic Chevron Headband /

Deborah M. Evetts

With stitches that slant sideways and a profile that curves gently over the ends of the spine, the traditional Islamic headband bears little resemblance to the silk headband of European origin. Some European headbands do make use of the two-step approach, with a primary sewing of plain thread over which coloured silks are embroidered, but the Islamic headband utilizes a completely different technique, one that is more like weaving. Islamic headbands are sewn after the spine has been lined with a piece of linen. The spine is not rounded or backed.

A piece of leather about $\frac{5}{16}$ of an inch wide and as long as the width of the book is used to support the primary sewing and prevent the thread cutting into the paper. The leather is prepared by paring down its thickness to approximately $\frac{3}{64}$ of an inch, then one side is pared to a long bevel. This leather strip is then pasted across the top of the spine, the unpared side about $\frac{1}{8}$ of an inch onto the head of the book and the pared edge about $\frac{3}{16}$ of an inch onto the backbone. Sometimes a piece of thread is stuck to the inside of the leather strip to add bulk, (Plate I) and when the strip is stuck to the book the thread rests on the angle made by the backbone and top edge. (Diagram 1).

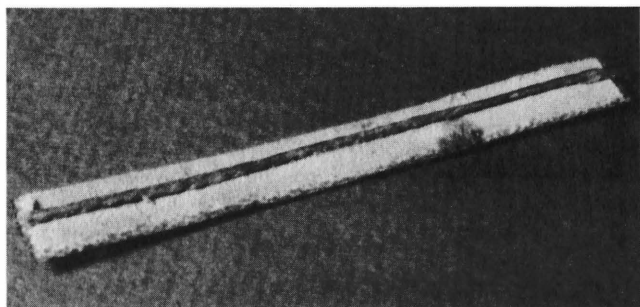


Plate I Leather support with cord to add bulk

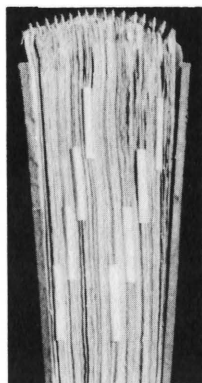


Plate II The support, primary sewing, and marker slips

In order that the sections may be easily located for sewing, the center of each is marked with a folded strip of paper. A warp of linen thread, or double silk thread the same colour as one of the secondary sewing silks, is sewn over the support at the center of each section (Plate II). From the head, the needle passes between the leaves at the center of the first section and out on the backbone, up over the support and into the center of the second section. This is repeated until the support is secured at the center of every section.

The secondary sewing of coloured silk is decorative and serves no functional purpose.

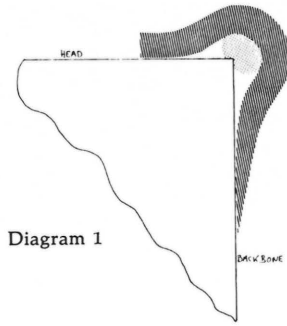


Diagram 1

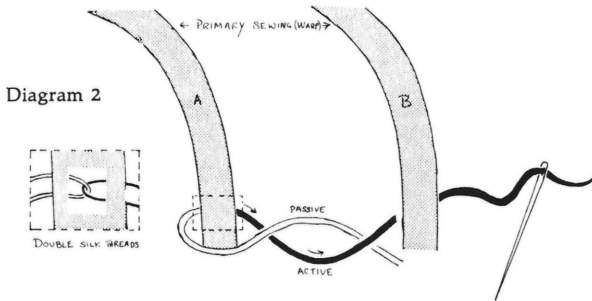


Diagram 2

Two contrasting coloured silk threads are looped together and the ends of one colour are threaded through a needle. The needle is passed under the first warp thread and pulled through until the linking point of the two threads is located directly behind the first warp thread. The light silk is passive, lying along the front of the warp, while the dark silk weaves behind each warp and catches the light silk in between. This weaving continues until it reaches over onto the backbone about $1/8$ of an inch. (Diagrams 2-7 and Plates III-VIII).

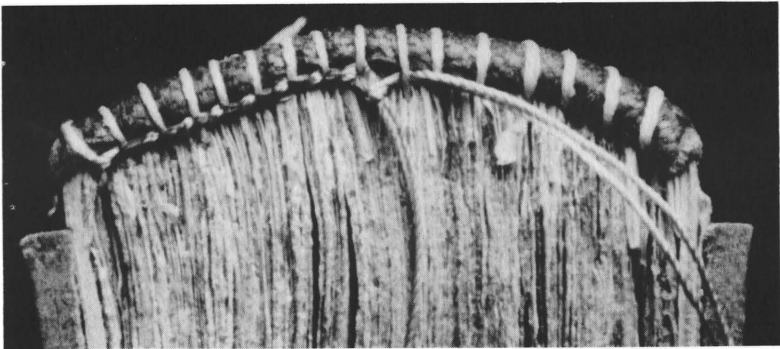


Plate III Weaving before final tightening. Passive thread dark; active thread light

The Islamic bindings that I have examined and/or repaired are generally sewn with relatively thin single or double silk thread, and the headbands are of a similar light weight.

I have noticed some variations in the sewing of the headbands:

1. Sometimes the stitches are made longer by weaving the "active" silk behind every other warp thread instead of every one.
2. The "active" thread is a single strand binding the double strands of the "passive" thread to the warp. This means that more of the "passive" thread shows, and thus its colour becomes the predominant one.

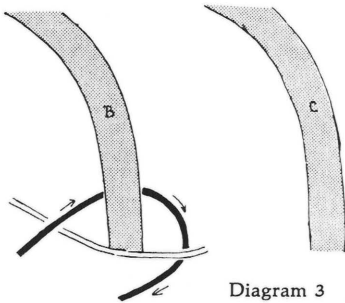


Diagram 3

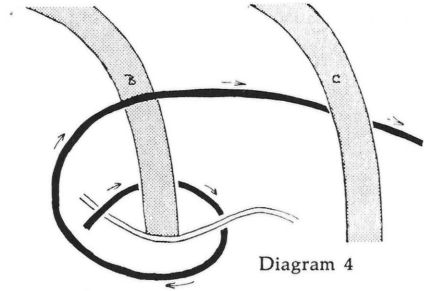


Diagram 4

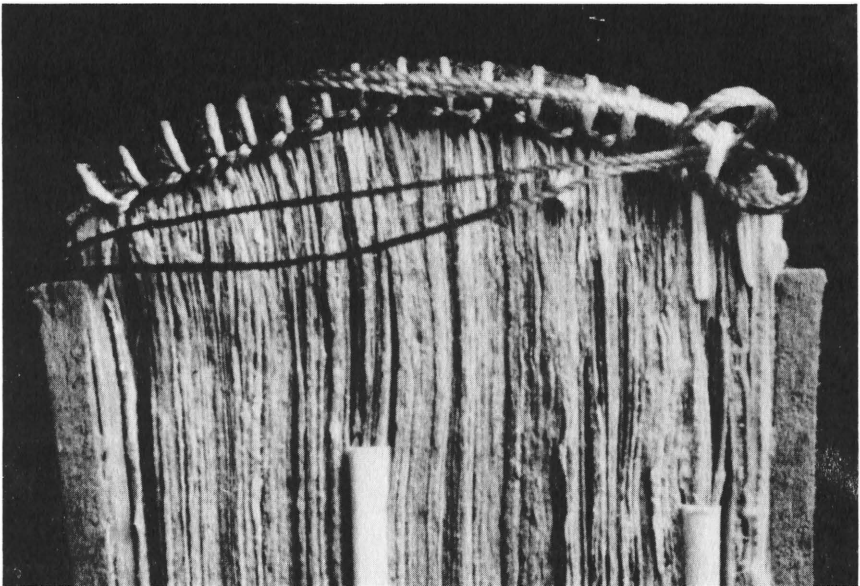


Plate IV Turn around before tightening

Diagram 5

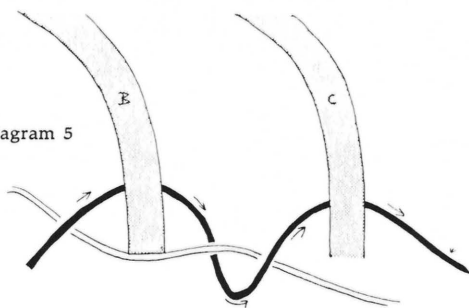


Diagram 6

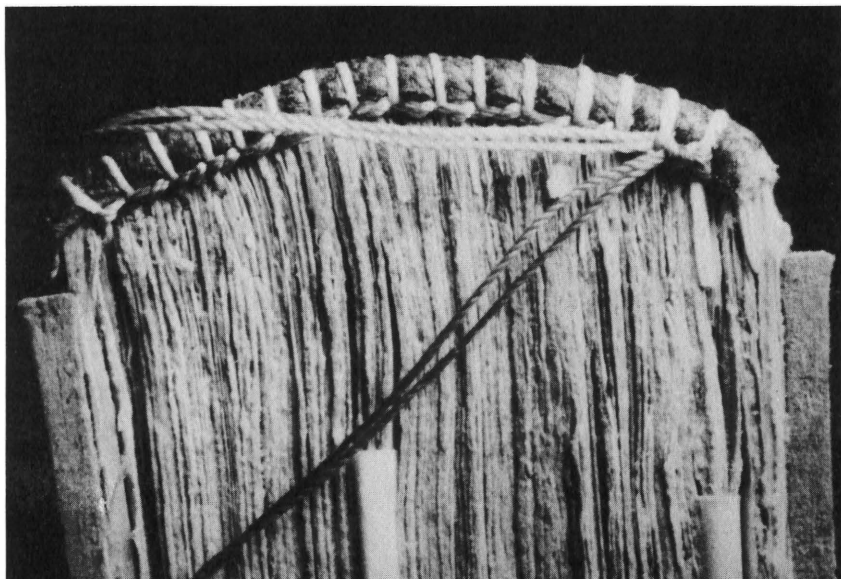
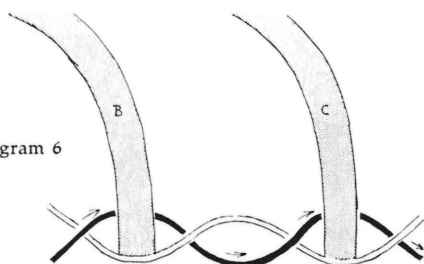


Plate V Turn around after tightening

Diagram 7

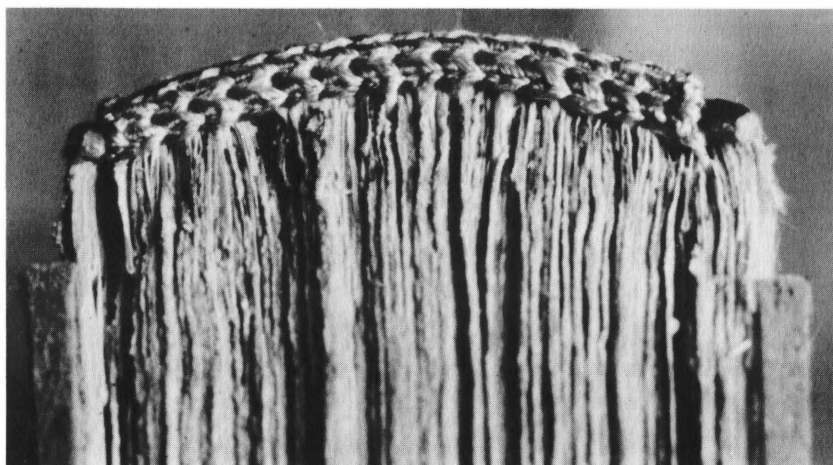
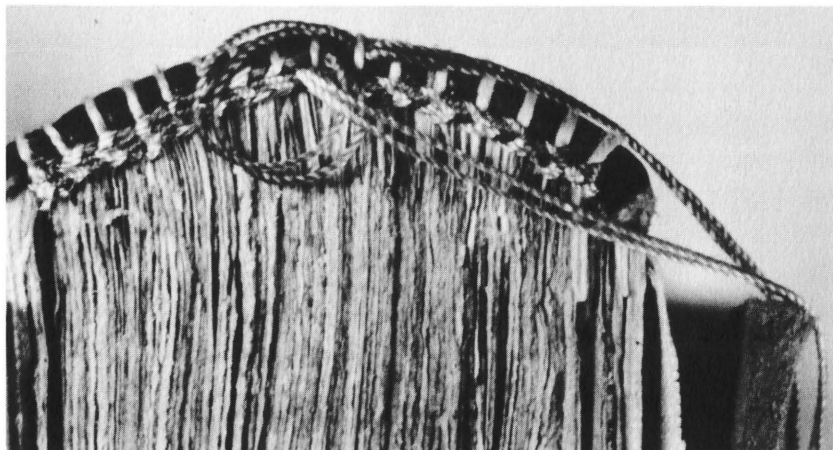
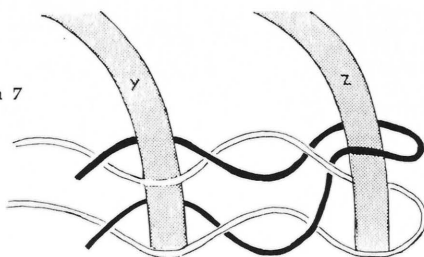


Plate VII Completed headband

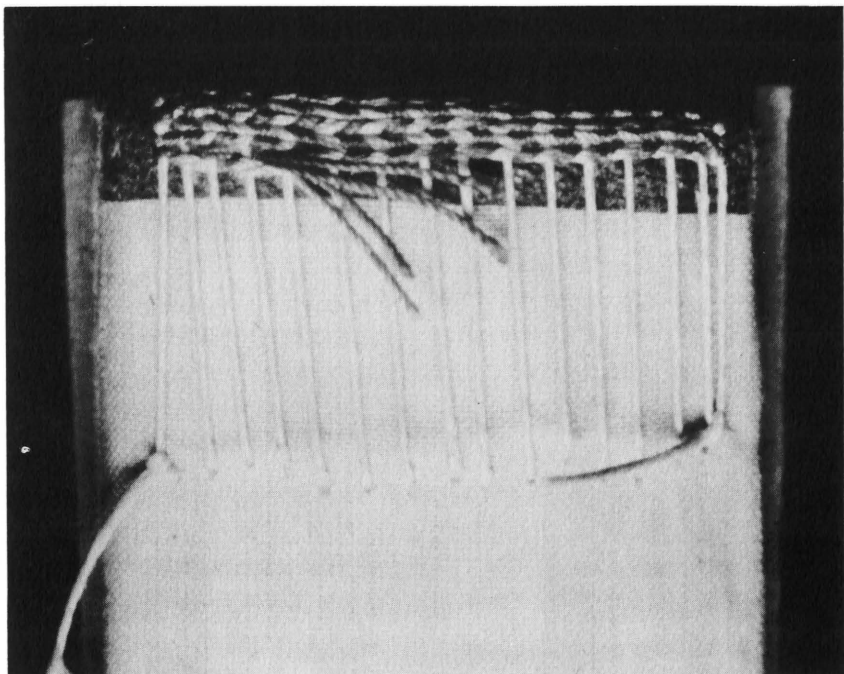


Plate VIII Completed headband, back

It is difficult to unravel old headbands, even when the opportunity arises, because of glue on the threads and because the threads are rotten or very fragile. The method I have described is based on my own observations of a limited number of these headbands.

Bosch and Petherbridge have written a section on "Materials, Techniques and Structures" in *Islamic Binding & Bookmaking*, the catalogue of an exhibition at the University of Chicago in 1981. Unfortunately they do not give enough detail to enable anyone without some previous experience with Islamic bindings to construct one. But they do provide an extensive bibliography -- something that is hard to find on this obscure subject.

Deborah M. Evetts is the Book Conservator at The Pierpont Morgan Library in New York City. © Copyright Deborah M. Evetts.



Alexandra Jessup at the stamping press.



Martha Cobbs backing a book.

BOOK CONSERVATION AT NORTHEAST DOCUMENT CONSERVATION CENTER

/ Sherelyn Ogden

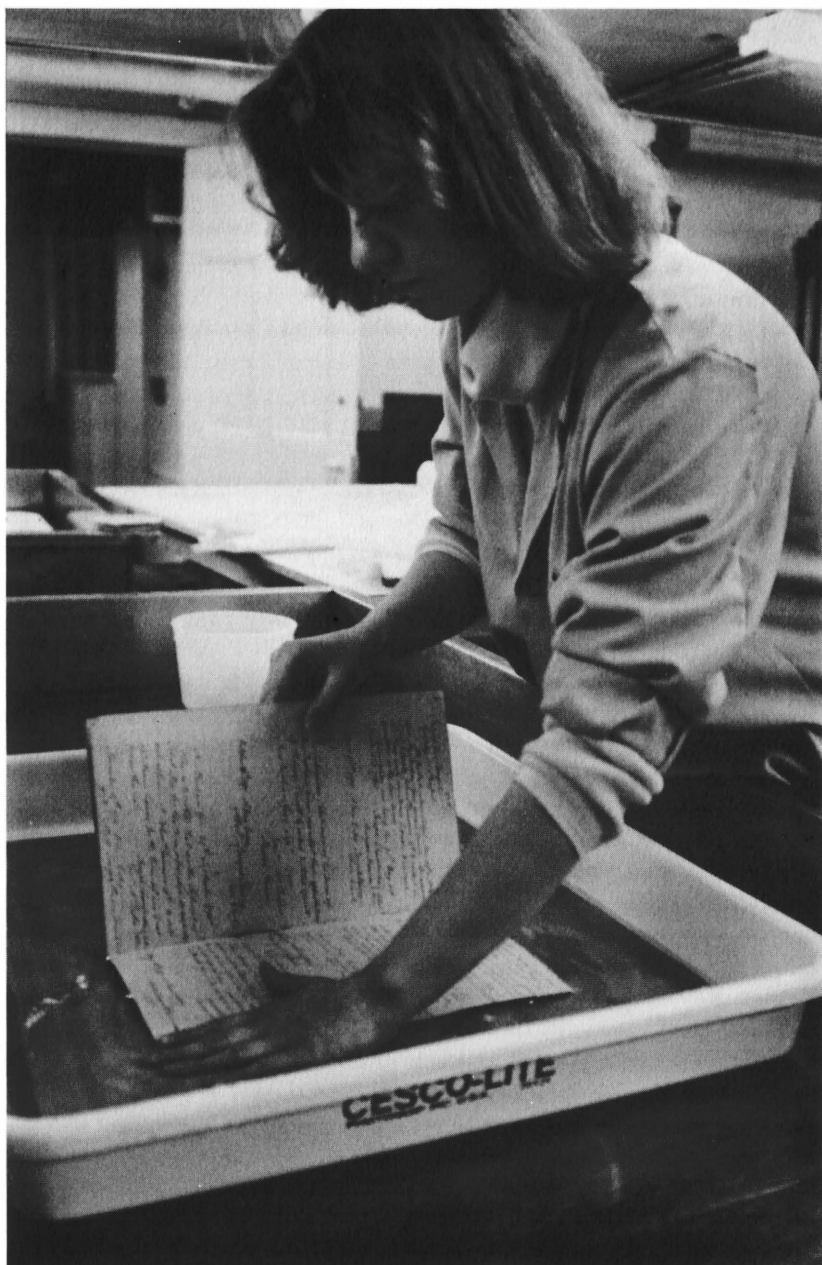
The Northeast Document Conservation Center (NEDCC) is a non-profit, regional center specializing in conservation of library and archival material and art on paper. The purpose of NEDCC is to provide services to institutions which do not have in-house facilities or have only limited ones. As a shared resource, it eliminates costly duplication of equipment and makes available on a regional basis the expertise of professional conservators.

NEDCC was founded as the New England Document Conservation Center in 1973 by the New England Library Board. In 1980 the name was changed to Northeast Document Conservation Center to reflect an expanding service area (New England, New York, and New Jersey). NEDCC is now incorporated and is governed by a board of directors made up of directors of state library agencies in the states served by the Center. These states provide limited financial support amounting to under 5% of the annual budget. The Center is now basically self-supporting, with the remainder of its income derived from fees-for-services.

NEDCC has had an active bookbindery from its beginning and has employed several bookbinders over the years. A wide variety of work is done. Treatments range from minimal to complete making it possible to roughly categorize work by extent of treatment.

One minimal treatment is the provision of protective containers. Some books sent to the Center for treatment are valuable as historic objects or artifacts. Even though the binding may be partially broken down, it is important that the binding not be altered and hence not be treated. Instead of treating the book itself, a drop-spine box or other type of container is made to protect the volume. One example of a book which was boxed is a 1598 edition of John Foxe's *Book of Martyrs*. Sometimes New England record books are boxed when the paper does not require aqueous treatment and when the binding, although perhaps broken along a joint or even in pieces, is a good example of an early American stationery binding.

When the artifact value is not critical, the book is repaired using as much of the original binding as possible. Often volumes treated serve the dual purpose of reference work and prop in an historic house, and the book must both function well and look as much like it did originally as possible. Treatments include cloth and leather rehingings, leather rebackings, and cloth and paper binding restorations. Work on the pages ranges from no treatment at all to surface cleaning, nonaqueous deacidification and mending. This category includes



Catherine Maynor beginning the washing of book pages.

mostly books and pamphlets with U.S. imprints.

Some books require full treatment. Often so little of the binding remains that reusing it would be inappropriate, or the portion of the binding which remains is too deteriorated to use. Sometimes the binding is not the original but a deteriorated early twentieth century canvas stationery binding. Treatments vary. Paper treatments include dry, solvent and wet cleaning, aqueous and nonaqueous deacidification, leafcasting, sizing, reinforcing, mending and guarding. Rebinding includes different types of case, split-board, post-binding, limp vellum and laced-in structures using cloth, leather, vellum and paper. Most books requiring this treatment are 17th, 18th, and 19th century New England town record books, although many printed books and pamphlets also receive full treatment. Conservation standards are employed and materials which are permanent and of an appropriate durability are used in all categories of work.

Work on books is divided between binding and treatment of pages. The binding staff is made up of two full-time book conservators and one full-time binding trainee. Six paper conservators divide their time between work on book pages and flat paper objects. Some staff members have previous training and experience; others are trained in-house. Sheryl Ogden supervises book work. Her responsibilities include physical treatment of books, estimating, consulting, training and occasionally conducting workshops and surveys. Since summer 1981 she has lectured for a course on *Conservation Management for Libraries and Archives* at the Graduate School of Library and Information Science, Simmons College.

Gillian Boal and Maria Grandinette rebind volumes and treat original bindings; both also work on book pages when necessary to maintain an even work flow. Donald Hunter does all leafcasting of book pages at NEDCC as well as routine work on pages. Other staff members working on book pages are Bucky Weaver, Mimi Armstrong, Walter Newman, Mimi Batchelder, and Andrea Pitsch.

Frequently the work of the bindery is coordinated with the work of other departments. Binders work with art on paper conservators when treating certain illustrated books. One example is the treatment of *Flora of Maine*, a volume of drawings (mostly watercolors) by Kate Furbish. When Henry Wadsworth Longfellow's family photograph album was sent to NEDCC for treatment, work was divided between the photographs conservator and one of the binders. A project carried out between the microfilm department and the bindery was the filming and treatment of 27 volumes of slave records from Louisiana; the records were filmed after the pages received treatment and before they were rebound. The Center has had an active field service program for several years, through which clients receive information



Sherelyn Ogden resewing a book.



Catherine Maynor removing pressure-sensitive tape under a fume hood.

regarding preservation of their books and other library materials. Members of the staff work with the director of the program consulting, conducting workshops, and answering inquiries.

NEDCC does not offer formal training in the physical treatment of books. However trainees have on occasion worked at NEDCC because of the limited number of conservation binders available and because of the lack, until recently, of formal training programs in book conservation in this country.

Staff members are interested in keeping up with new developments in the field and in perfecting their techniques and are encouraged to do so. Center facilities are used by staff on a limited basis after hours for practice projects. Staff members attend workshops and seminars which pertain to conservation both on work time (when NEDCC can support this) and on their own time.

The volume of work and size of the staff are increasing steadily at NEDCC. There is a lot of work which needs to be done. Hopefully the means will continue to be found in terms of staff and funding to do it.

Sherelyn Ogden is Book Conservator at the Northeast Document Conservation Center, Abbot Hall, School Street, Andover, MA 01810

Editor's Note:—Since this article was written, many staff changes have occurred. Among these changes is the addition of Joseph Newman and Mary Wootton to the staff.

PRESIDENT'S ANNUAL REPORT TO THE MEMBERS, 1980-1981 / Caroline F. Schimmel

Welcome to the seventy-fifth annual meeting of the Guild of Book Workers. We are pleased you are able to participate in this exciting and eventful weekend of activities, the culmination of a year's work by the Executive Committee and many other volunteers in celebration of our Seventy-fifth Anniversary.

The most obvious product of these labors is hidden behind the wrapping paper covering the exhibition space here at the Grolier Club. On Monday night you will all be able to attend the festive opening of the 75th Anniversary Exhibition; to toast the past Guild presidents and other honored guests; and to receive your copies of the exhibition catalog.

The exhibition comprises 125 works divided into two sections. The first half is a selection from the work of members of the Guild completed before 1975, designed to demonstrate the range and skills of these earlier members, and including some early work of current members. The research for this historical section was done by Gisela Noack and Angela Chapnick, with the assistance of Laura S. Young and the Guild archives she organized. The works themselves have been borrowed from many generous individuals and institutions. The second half of the exhibition honors contemporary members and their work since 1975. This group was chosen in February from over 150 submissions, by a jury consisting of David Bathurst, Carolyn Horton, Lucien Goldschmidt, Alice Koeth (calligraphy), Robert Nikirk, Paul Standard (calligraphy), and Leonard Schlosser (paper). We think you will find the selections in both sections interesting, beautiful, educational, and perhaps controversial—an inspiration for continuing the dialogue among book arts people which is one of the Guild's major purposes.

The catalog—written over several months by Susanna Borghese, Exhibition Chairman, Mary Schlosser, and myself, and guided through its production by Susanna—contains not only descriptions of all the 125 pieces, and photographs of most (sadly, not all) of them, but also biographical sketches of each craftsman. Thus it will contribute significantly to the small body of works written on the history of American bookbinding.

Through major contributions of hand-marbled papers by Norma Rubovitz, original calligraphy by Fritz Eberhardt, and binding by the Harcourt Bindery, it is possible for the Guild to offer a fine edition of the catalog, limited to 100 copies at \$100 each, hardbound with marbled paper sides and morocco spine. The gilt lettering on the spine was designed by Deborah Evetts. Regular copies will cost the public \$30, and Guild members \$20. They too are sewn (not 'perfect' bound) and softbound with a reproduction of a Rubovitz paper and Eberhardt calligraphy on the cover.

Herculean efforts on the Guild's behalf by Judy Reed resulted in a grant from the National Endowment for the Arts of \$7,500 (actually half of the originally promised amount, and we haven't seen the check yet). We have also benefited from generous individual gifts from Livio Borghese, Stuart Schimmel, the Neil A. McConnell Trust, and Guild members Angela Chapnick, Jean Gunner, Gale Herrick, Grady Jensen, Polly Lada-Mocarski, Jeanne Lewisohn, Lansing Moran, Sally Morgan, Jane Pearce, Kit Robbins, Janet Saint Germain, myself, Mary Schlosser, Elizabeth Thatcher, Decherd Turner, and Hope Weil.

The exhibition will be seen in four other areas of the country: Missouri, Texas, California, and Illinois. It was only because of concern for the fragility of the works that it will not travel for years and years—the requests for it have been flooding in! Such interest is indeed encouraging, as we project future exhibitions. Each institution will be paying a fee to partly cover the enormous shipping and insurance costs. The local arrangements and publicity responsibilities have been graciously assumed by Jim Reed at the Missouri Botanical Garden, Decherd Turner at the University of Texas at Austin, Gale Herrick for Stanford University, and James Wells at the Newberry Library. Our thanks must also go to Sally Morgan, for arranging the gala Opening Night reception here next Monday, Frances Manola for her beautifully hand-written name labels provided for each registered member attending this weekend's events, Bill Klein for providing the colorful exhibition publicity posters, and finally the long-suffering spouses of all the workers (though from appearances, the Borgheses' relationship is thriving!).

During the year, your Executive Committee worked harder than ever to bring you entertainment and edification. Judy Reed arranged three fascinating programs, and Nelly Balloffet organized four more of the workshops for which she and the Guild are becoming famous. Mary Schlosser successfully compressed an enormous amount of information into four fat *Newsletters*. Hedi Kyle is continuing her stalwart efforts to begin a file of members' work on slides, and to seek space for both small and large exhibitions.

Stanley Cushing and his assistants up at the Boston Athenaeum continue to keep watch over our slowly growing library. He and Sara Haines compiled a Desiderata List which should inspire our members' generosity. Don Guyot has run into an apparent wall of lethargy on the part of members, as he tries to encourage more regional chapters. Jean Gunner continues to seek and provide information on supplies.

Jeanne Lewisohn has had to cope with an influx of 90 new members this year, plus the usual problems of strayed dues checks. A new List of Members was printed in January. The publicity brochure/poster was designed not only to announce the exhibition but also to

have tearoffs both for catalog orders and new membership inquiries. It is hoped that this will spur memberships in all five areas in which the exhibition is mounted. After serving three years as chairman of the Membership Committee and as Vice-President, Jeanne is stepping down in order to devote more time to her binding. She departs with the gratitude of the Executive Committee and the Guild for all her seemingly but not truly unrequited labors.

Diane Burke's unstinting work for the Guild will perhaps not be realized by the membership at large, but it is her sense of humor at least as much as her meticulous note-taking as Secretary which has kept the Committee running smoothly and happily. As you will see from this report, Bill Klein has been very busy running to the bank with lovely piles of checks from the expanding membership and the advance sales of the exhibition catalog, investing our growing nest-egg conservatively but accruing us welcome interest.

Cynthia Kaufman began and I completed a revised and expanded List of Opportunities for Study in Hand Bookbinding and Related Crafts. It replaces the 1977 edition, plus the 1978 supplement and contains a total of 155 places to study here and abroad, plus an index of proper names. It is not limited to members of the Guild, though all are encouraged to join. It is the only publication other than the *Journal* which we sell to the public (for \$3, to cover costs).

The struggle to put out the *Journals* continues apace (a situation not atypical of such organizations as ours, but none the less frustrating), and Jeri Davis has worked heroically to publish Volume XVII this month. Her talents are so obviously essential to producing the *Journals*, we are not permitting her to retire totally, and she has consented to remain active, as a member of the Publications Committee!

As the Guild grows larger and its activities broaden, fresh issues and difficulties naturally arise. Some of the Executive Committee's responses to seen needs have included: assurance of our not-for-profit status; obtaining a bulk rate postage permit to markedly cut down on mailing expenses; the use of a lawyer (*pro bono*; Susanna's brother-in-law) to ensure correctness in the loan forms for the exhibition; enthusiastic encouragement of Sam Ellenport in his much-appreciated assumption of the responsibilities as chairman-designate of our first regional chapter, and of Frank Buxton in his efforts to organize a southern California chapter; and serious attempts to organize the external publicity of the Guild.

We have also begun earnestly to tackle an issue which has been discussed by the Guild since its inception: Standards. Don Etherington has been empowered by the Committee to go forward with plans for a progression of meetings, workshops, and an exhibition. His

committee includes Jeri Davis, Doris Freitag, Gary Frost, Karen Garlick, Polly Lada-Mocarski, Heinke Penske-Adam, and Mary Schlosser. The Committee feels strongly that standards of excellence are definable and quantifiable—and vital. We look forward to hearing within the next few months about their plans to demonstrate excellence by example.

The larger membership and the income hopefully generated, after our large expenses are covered, will enable the Guild to be on a sure footing financially for the first time. With a pool of funds, we will be able to consider such larger tasks as the Standards Committee and Regional Chapters require and envision, and especially to fund the updating of the *Journal*. It should be emphasized that the reason the Guild is doing so well financially is that, over the years and especially today, a small group of devoted volunteers continues to contribute *its* time and money. To all of you, Thank you!! And a special thanks to retiring Committee members Jerilyn Davis and Jeanne Lewisohn, and a hearty welcome to new Committee members Nicholas Smith and Wilton Hale Wiggins.

MINUTES OF THE ANNUAL MEETING, JUNE 13, 1981 / Diane Clare Burke

The 1981 annual meeting of the Guild of Book Workers was held on Saturday, June 13, 1981, at the Grolier Club in New York City. It began at 10:30 a.m. Aside from the traditional Committee Annual Reports which follow this description, the main topics of interest and discussion were standards, the plausibility and support of regional groups, and the election of members to fill vacant positions on the Executive Committee.

Standards were a subject which elicited a passionate response from binders on all levels of experience. Highly-trained professionals deplored what they felt was a flood of poorly prepared additions to the binding community and the inclusion in their ranks without differentiation of binders who had been working without sufficient knowledge or skill. It was felt that without some sort of standards or certification, the reputation of bookbinding and particularly the Guild, which publishes a list of members taken, no doubt, by many as a recommendation, would suffer. Amateur binders and those whose love for books and binding made them participants in the Guild feared exclusion from Guild activities if it became a totally professional organization. Aspiring binders felt that if demonstration of standards and appropriate training was not available, they had no chance of becoming competent biners. The Standards Committee chaired by Don Etherington had considered these problems and proposed to establish and demonstrate excellence in standards before attempting stratification of book binders. At a Standards Committee meeting in Philadelphia during the AIC Convention in May 1981, Mr. Etherington and the Standards Committee decided to organize a Standards Seminar to be held in the Spring of 1982 in Washington, D.C. The seminar would include lectures on standards by binders selected for their expertise in the following areas: restoration binding, designer binding, limited edition binding, artists working in the book format, and conservation binding. It was planned to tape the lectures so that they might be transcribed and made available to those unable to attend the Seminar. It was hoped that a gathering of bookbinders so interested in the subject of standards would provide an atmosphere in which the next steps in establishing a workable standards program could be discussed.

The topic of regional chapters was then discussed. The New England Regional Group had been organized by the Guild of Book Workers as an experiment in regional organization. The representative of the New England Regional Group, Sam Ellenport, outlined the following benefits that could be offered to regional areas through

association with the Guild: The Guild's non-profit status, its structure for the collection and disbursements of dues, its active program and workshop contacts, the knowledge of Guild members in organizing exhibitions and workshops. The possibility of a small additional fee to be added to the membership dues of members involved in regional groups was discussed. This would allow the regional groups some extra funding and still allow the national Guild to fulfill its functions. The success of regional chapters lies with the emergence of a person within the region willing to organize the chapter.

Sam Ellenport also suggested that a regular budget be established to add books to the Guild Library collection. The amount proposed was \$250.00. Those present agreed with the concept and found that amount reasonable, but it was decided that with the expenses of the 75th Anniversary Exhibition and Catalog pending, the NEA grant not yet arrived, and the usual annual expenses to be paid, it was not the time to appropriate uncollected funds.

The candidates for election to the Executive Committee were approved. The resignation of Walter Allweil as Publicity Chairman/Public Relations was announced; his job has been filled by the appointment of Janet Saint Germain by the Executive Committee. The 1981-82 Executive Committee of the Guild of Book Workers is as follows:

President: Caroline Schimmel
Vice President/Membership Chairman: Wilton Hale Wiggins
Vice President-at-Large: Don Guyot
Secretary: Diane Clare Burke
Treasurer: William Klein
Exhibition Chairman: Susanna Borghese
Library Chairman: Stanley E. Cushing
Program Chairman: Events: Judith Reed
Program Chairman: Workshops: Nelly Balloffet
Publications Chairman: Nicholas T. Smith
Publicity Chairman/Newsletter: Mary Schlosser
Publicity Chairman/Public Relations: Janet St. Germain
Small Exhibitions: Hedi Kyle
Supply Chairman: Jean Gunner
New England Regional Representative: Sue Ellenport
Standards Committee Chairman: Don Etherington

After a break for lunch, Guild members returned to the Grolier Club at 2:00 p.m. to attend lectures by Decherd Turner, Director of the Humanities Research Center of the University of Texas at Austin entitled "Binder - Binding - Buyer: A Trinity Not Always Holy" and Deborah Evetts, book conservator at the Pierpont Morgan Library called "Bookbinding in America: From Somerset to Murray Hill". These were followed by a social hour accompanied by wine and cheese.

TREASURER'S REPORT / William M. Klein

Operating and Cash Statement for 12-Month Period 7/1/80-6/30/81

Cash Balance Carried Forward from 7/1/80 \$17,025.79

INCOME

Membership Dues	\$12,844.00	
Journal Sales	975.50	
Sponsor Donations	14,750.76	
Workshops	3,762.50	
Study Opportunities	43.50	
Catalog Sales	8,317.20	
Interest on Investment	2,056.58	
Miscellaneous	14.00	42,764.04
		<hr/>
		\$59,789.83

EXPENSES

General Administration	\$ 1,151.77	
Membership Committee and Program	1,058.79	
Workshops	4,497.99	
Exhibits Local	1,988.13	
Journal	3,393.01	
Newsletter	916.66	
National Exhibition	10,774.10	
Catalog	4,986.56	
Study Opportunities	471.88	
Taxes, Payroll	67.30	
New England Chapter	153.26	
Miscellaneous	170.93	29,630.38
		<hr/>
		\$30,159.45

GUILD CASH POSITION

	6/30/80	6/30/81
Chemical Bank	\$ 1,903.80	\$30,159.45
Seamen's Savings Account	5,121.99	—
C/D's due 12/26/80	10,000.00	—
	<hr/>	<hr/>
	\$17,025.79	\$30,159.45

VICE-PRESIDENT AT LARGE / Don A. Guyot

The statements conveyed in this report are based upon two assumptions. First, there is a growing need for an organization in America to serve the interest of individuals who pursue - whether avocationally or vocationally—the so-called bookarts: bookbinding, calligraphy, conservation, restoration, and so on. Second, the Guild of Book Workers is really the best organization extant to fill that need. It has history, maturity, location, officers, tax-exempt status and a track record of service to the fraternity of book workers which grows more impressive every day. In this connection particularly, one might do well to mention the Guild's program of publications, the exhibitions it has sponsored, its seminars and workshops.

But there is another basis for the statements in this report: the peculiar experience of the writer himself. My work as a professional book worker has taken me into every region of the country to conduct workshops on paper marbling. Perhaps no other of the Guild's Vice-presidents at Large has had so fortuitous an opportunity as I to learn first hand what his constituency thinks about the positions the Guild should take, about other positions, taken in the past, which should be abandoned altogether.

That constituency, let it be remarked, is as varied in its geographical distribution as in its level of expertise—in distribution, everyone west of the eastern seaboard, in level of expertise, everything from the individual just beginning to the one who is a highly skilled professional. Even so it is neither inappropriate nor impractical to draw helpful conclusions from the discussions I have had with both members of the Guild and with nonmembers alike. Why include nonmembers among the lot? Because some of them have very salutary reasons for being nonmembers. Put under study, these reasons can teach the Guild something about itself.

The strongest reaction—the one from which most can be learned—has come to my hearing so many times in the last three years as to rank highest on the list of problems faced by the Guild. It is not an easy one to report because it involves much more than it seems. Put as simply as possible it is this: The Guild of Book Workers is now and always has been a social club for the book workers resident in New York City and its environs. It is a social club which receives a dues subsidy from outlander (I almost wrote "outlandish") members who can expect never or very seldom to participate in the activities of the organization. Let me add quickly that I do not believe this to be true. I am reporting only what others do believe, and in doing so am bringing the matter up for consideration and for resolution.

Sometimes this criticism is put to me as frankly as I have reported it. On other occasions it is veiled, as when members complain that the people who benefit most from the workshops given in NYC are the people in New York City. But the same criticism often wears yet another cloak, as when the complaint is heard that those who benefit most from the *Journal* are not the outlander members who receive it 3 years, 2 years or however long they perceive it to be in arrears, but those who can attend in person the functions, lectures, visitations, demonstrations reported in that organ.

To report this criticism is easy. Surprisingly, perhaps, describing its source is easy too. It rests in the dissimilar sentiment which impelled Colonial Americans into separatist conflict with Mother Britannia: taxation (dues) without representation (benefits).

Nor do I feel this statement to be too strongly put. On the contrary I believe that it represents the principle hurdle facing the Guild's continued existence as a viable, NATIONAL force in the book arts movements. I believe, as well, that it is at the root of the trend in this country to form regionally based guilds. Thus is explained, in my view, the existence of the Delaware Valley group, the nascent groups in Chicago, Saint Louis, New Orleans, the Pacific Northwest, San Francisco, and in other locations not yet extant. Logically, the phenomenon of regionalizing interest in the book arts will continue, will increase, and will become ever more difficult to reverse. And, by extension, unless means are found to provide real and meaningful benefits for dues paid, The Guild of Book Workers will become in actuality the social club which it is already in the minds of some.

But this is a problem known to most of us members. What of solutions to it? One positive response to the problem is manifested in the creation of the New England Chapter of the GBW. This is not the place nor is it my intention to declare that experiment successful or not. Suffice it to say that the idea seems useful for those areas of the country where the density of GBW members (or potential members) is great enough to support a local chapter. Unfortunately, the idea will not work for most of the country, in short, for most of my constituency, as any review of the geographical distribution of the membership will attest. There is simply too much country in that constituency with too few members in it for the New England type of Chapter to be functional.

Perhaps a more useful division of the country might be had by adopting the federal concept of Regions. In this manner, funds could be returned to the Regional Divisions—like block grants to be used for specific programs approved by an acceptable agent within the structure of the parent guild. Regardless of the mechanism of how such an arrangement might operate, one thing that it must do is to fulfill the

single greatest need that my constituency has expressed to me: the need for accessible, authoritative and acceptable information on the practices of the respective crafts embraced by the Guild.

New information of the sort demanded tends to accumulate in areas where the talent exists to create it. And the talent, in its own turn, tends to congregate in urban areas where the cultural support exists to sustain its activities. Yet neither the talent nor the information it creates need be confined to the areas in which it congregates. In this connection I would urge the Guild to use its status as a tax-exempt agency to solicit funds for video taping the major workshops sponsored by the Guild in New York City. These tapes, together with others made with subgrants to members or to regional divisions could form the basis of a lending library which would provide the information so wanted by many outlander book workers who know that watching a trained craftsperson execute a procedure is far more instructive than reading about it through untutored eyes. Incidentally, most large urban centers have technical high schools with video departments, the heads of which are only too happy to be offered meaningful projects to use as training aids for their students.

Thus, by embracing one of the more glamorous starchildren of our century - video taping technology - the Guild of Book Workers could enhance its position as a leader in the movement while it eliminated a growing threat to its credulity among members resident uncomfortably far from New York City and, more to the present point, far from each other.

I think it unnecessary to speak about the value of exhibitions to the Guild's membership. This specific benefit certainly ranks as the one most often cited by those members whom I have contacted. Of course it would be well to capitalize on the expertise gained in this area. At the same time it would be as well to get exhibitions into areas of the country ill-blessed with large, well endowed libraries resplendent with their calligraphic and bibliopegistic treasures.

Yet another valuable recommendation that I have heard is to empower the Guild to spend more energy as a lobbying agency against the continuing erosion of gains which the arts community has won at the expense of much spilled paint: NEA, NEH grants to name two. If this suggestion should entail the appointment of a permanent, paid executive officer to work with the Guild's officers, then surely now is the time to put the matter to the members at large. It is my firm belief that even *more* funds can be solicited from the membership as soon as an easily identifiable schedule of activities and list of benefits is published.

LIBRARY / Stanley E. Cushing

The following three books have been donated by their publishers to the Guild of Book Workers Library:

Borghese, Susanna, Caroline F. Schimmel, and Mary C. Schlosser.

The Guild of Book Workers 75th Anniversary Exhibition.

New York: The Guild of Book Workers, 1981.

Bosch, Gulnar, John Carswell, and Guy Petherbridge. *Islamic Bindings & Bookmaking.* Chicago: The Oriental Institute, The University of Chicago, 1981.

Banks, Paul N. *A Selected Bibliography on the Conservation of Research Library Materials.*

Six books were loaned to readers during the year.

PROGRAMS / Judith A. Reed

The first program of the year was an all-day meeting held in the library of The New York Botanical Garden on Saturday, October 15, 1980. During the morning session Charles Long gave a brief talk, after which members had time to view books from the Library's collection, which used decorated papers in their bindings. Following lunch, the program continued in the Library's bindery, where Guild members Hedi Kyle, Nelly Balloffet and Maria Grandinette demonstrated techniques involved in hand decorating paper by stenciling, marbling and paste paper processes. Hedi Kyle, GBW Small Exhibition Chairman, had also organized an exhibit of hand decorated papers which were on display throughout the bindery at this time.

The Huntington Free Library/Library of the Museum of the American Indian was the setting of the second Guild program on Saturday, February 28, 1981. Librarian Mary Davis gave an informative talk on a number of books from the Library's collection. Afterward members were given the opportunity to view some of the library's rare books, which were on display, as well as a large number of books with particularly fine stamped cloth bindings of the nineteenth and early twentieth centuries.

The final program of the year will be held today, June 13, 1981, in conjunction with the Guild's 75th Anniversary activities and will be devoted to the subject of American Bookbinding. Featured speakers will be Guild members Decherd Turner and Deborah Evetts.

PUBLICATIONS / Jerilyn G. Davis

During the 1980-81 season Guild members received Volume XVI of the *Journal* and a new Membership List. Volume XVII is expected from the printer within the next few weeks.

A new Membership Brochure was completed last fall.

Anne Gordon continues to work on the complete *Index* of the *Journal*.

All information has been collected for Volume XVIII, Nos. 1 and 2; they will be sent for typesetting and printing during the summer.

Volume XIX, No. 1, which is to spotlight conservation facilities, is in process and I hope will be completed by the end of the year.

Happily, Nicholas Smith has lots of good ideas for Volume XIX, No. 2.

I wish to thank Publications Committee members Anne Gordon, Mary Schlosser, Mindy Dubansky, and Maria Grandinette for their help during the year. And special thanks to Caroline Schimmel for her special help.

SUPPLY / Jean Gunner

Since the publication of the 1979 Supply List, expertly compiled by my predecessor Mary Greenfield, there have been very few changes — a few changes of address and a few new suppliers, all of which have appeared in the *GBW Newsletter*. To print a new Supply List at this time would only be duplicating the 1979 list. However, it is my intention to gather information for a supplement to be ready towards the end of the year.

I would like to take this opportunity to appeal to the membership. If they are using or know of suppliers not listed in the Supply List, would they let me know about it as soon as possible.

Finally, I would like to thank those few people who have kept me informed on changes, and hope they will continue to do so.

WORKSHOPS / Nelly Balloffet

There were four workshops in 1980-1981. The first was given by Bernard Middleton in October, 1980. This consisted of two parts. The first was Mr. Middleton's standard three-day leather rebacking seminar. This had been given several times before and many people asked for a continuation. We proposed a one-day finishing workshop to Mr. Middleton and he agreed to do it, provided only people who had taken the three-day workshop were admitted to it. The finishing workshop was attended by 12 people, including myself. We all agreed that it was a great follow-up to what we had learned previously.

The second workshop was given in November, 1980, by Gérard Charrière. This gold-tooling seminar provided introductions to the techniques of titling and onlay, or mosaic. Several prospective students had to be turned away because there were no openings left. We plan to sponsor another gold-tooling workshop this fall.

In March 1981, Gary Frost conducted a workshop entitled *Experimental Structures in Hand Bookbinding*. This consisted of discussions, demonstrations, side shows, etc. and was really an opportunity for participants to exchange ideas and arrive at solutions to structural problems.

The last workshop for the 1980-81 year will take place tomorrow and Monday. This is Don Guyot's Marbling Workshop, which this year is expanded to include edge marbling, resist techniques and stormonting. Needless to mention, this workshop is filled.

I have not included any detailed financial report because Bill Klein has that information in his report. The general philosophy on finances is that the workshops are self-sustaining, but the Guild does not try to make a profit. The fee for each seminar covers the fee for the instructor, rental of the bindery at the New York Botanical Garden and miscellaneous expenses, such as printing, postage and phone, and the occasional unexpected crisis. Overall, we have shown a slight profit over the last two years.

In 1981-82, we plan to sponsor workshops on gold tooling and vellum bindings. Other possibilities include edge treatments for books and cloth restoration techniques. Concrete suggestions are always welcome.

The Guild of Book Workers, Inc., 521 Fifth Avenue, New York, NY 10175, a non-profit organization, publishes for its membership the biannual *Journal*, a quarterly *Newsletter*, and up-to-date lists of supply sources and study opportunities. Its members are also invited to participate in tours, exhibitions, workshops, and lectures sponsored by the Guild. Dues cover the fiscal year July 1 through June 30, and are tax-deductible. Checks and money orders should be made payable in US dollars.

Annual Dues 1984-1985

US Resident	\$30.00
New York City Regional Chapter	\$10.00 additional
New England Regional Chapter	\$10.00 additional
Non-US Resident	\$35.00
Junior (through age 25; proof of age requested)	\$15.00

Institutional serials subscribers receive the biannual *Journal* only. Fees are \$10 per annum for US subscribers, \$12 for Canadian and Mexican, and \$15 for all others.

Back issues of the *Journal* can be purchased from the Guild.

Executive Committee 1979-1980

(Period covered by this journal)

Executive Committee 1980-1981 (Period covered by this *Journal*)

President: Caroline F. Schimmel

Vice-president: Jeanne Lewisohn

Vice-president at Large: Don A. Guyot

Secretary: Diane C. Burke

Treasurer: William M. Klein

Committees:

Exhibition: Susanna Borghese, *Chairman*

Sally Morgan, Caroline F. Schimmel, Mary C. Schlosser

Library: Stanley E. Cushing, *Chairman*

Sara Haines

Membership: Jeanne Lewisohn, *Chairman*

Publications: Jerilyn G. Davis, *Chairman*

Mindell Dubansky, Maria Grandinette, Mary C. Schlosser,

Nicholas T. Smith, Caroline F. Schimmel

Publicity/Newsletter: Mary C. Schlosser, *Chairman*

Publicity/Public Relations: Janet Saint Germain, *Chairman*

Small Exhibitions: Hedi Kyle, *Chairman*

Supply: Jean Gunner, *Chairman*

Workshops: Nelly Balloffet, *Chairman*

Special Committees:

New England Regional Representative: Samuel Ellenport

Standards: Don Etherington, *Chairman*

Study Opportunities: Cynthia Kaufman, *Chairman*