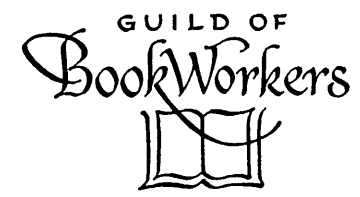
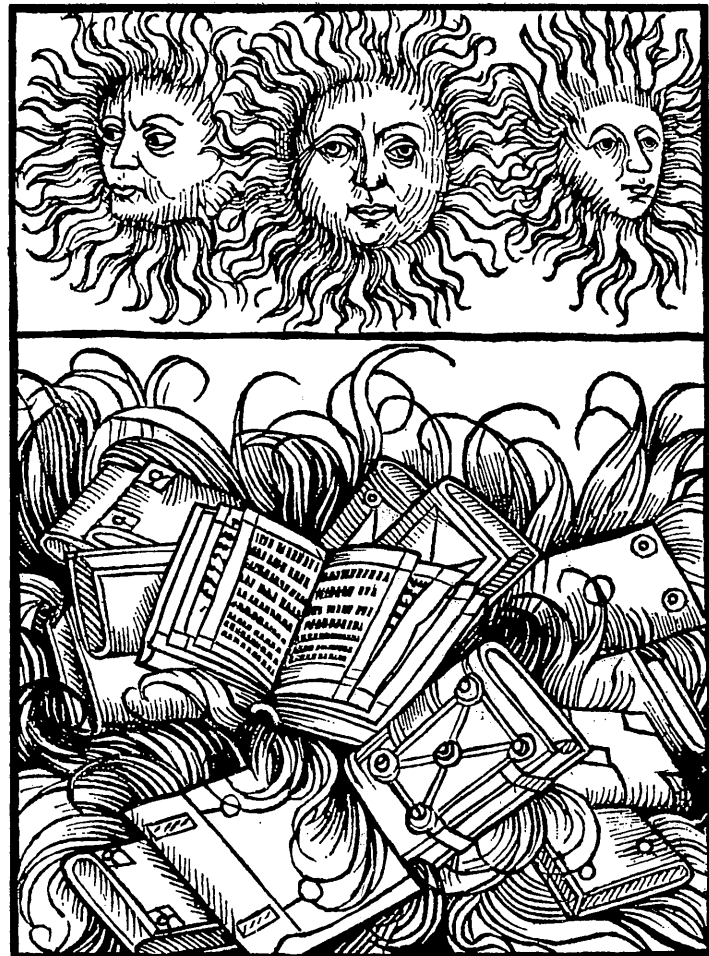


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The Cover: Reproduction of a woodcut from *Liber Chronicarum* of Hartmann Schedel, commonly known as the *Nuremberg Chronicle*, printed by Anton Koberger in Nuremberg in 1493, showing early book structures. Photograph courtesy of Gary L. Frost.

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

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WASHINGTON, D.C. STANDARDS SEMINAR—April 1982

The first Guild-sponsored Seminar on Excellence in Bookbinding was held at the Folger Shakespeare Library in Washington, D.C. The conference was supervised by the Standards Committee, chaired by Don Etherington, and arranged by Frank Mowery and Karen Garlick of the Folger, with generous assistance by Director and staff of the Library.

Moderated by Mr. Etherington and Mrs. Schimmel, the entire day was devoted to listening to five speakers discourse on bookbinding in five different aspects. The following report is drawn from Mr. Albrow's written text, an account by Diane Burke, and from tape recordings of both the talks and the extensive discussion periods.

Tom Albrow / Conservation Binding

The formulation of standards is a difficult process for any field. Bookbinding is no exception! That's why we're here though, hoping to make a beginning.

I admit to having reservations about a concept of applied standards and its corollary—some form of certification. Standards can easily be misused: they can be uselessly low or impossibly general; they can be made exclusively for economic reasons; they can make it harder for people to enter the field at a time when, especially in the area of book conservation, we need more of everything rather than less to handle the massive task in front of us. It's going to require more meetings and more discussions and quite probably some hard feelings along the way. It may even have to go to binding arbitration. I don't look forward to any of that because it's going to take time away from the bench and there's little enough of that time as it is.

However, it is my feeling that book conservation and the field of bookbinding in general is at a point where hard decisions have to be made. Do we just focus on the increasing literature, the size and impact of our participation at AIC, the first years of a library school offering a master's program in book conservation and its potential graduates, or do we stop for a moment and begin to ask ourselves "What do we want bookbinding to be in this country?"

Is this profession going to enjoy a brief twenty- or thirty-year flurry of activity and interest worth a few spaces on some future video disc describing crafts in the second half of the twentieth century? Or is it going to last as it should? If it's going to be worth handing on to upcoming generations, it has to have at its foundation not just a list of standards but more than that: an unswerving commitment to excellence at every stop along the way, in every book that's bound. We don't want to make it easy; we want to make it hard. Let's

be demanding and judgmental rather than full of approval and support. Let's discriminate between excellence and everything else.

It's been said that in this time and place, we don't know what excellence is; we see so little of it. In our field that's simply not true. This field is 2,000 years old, not the oldest profession by any means, but nearly so. I could bring you thousands of samples from the shelves of the Library of Congress or from here at the Folger of excellent bindings. The examples are everywhere, almost beyond counting, in vellum, tawed pig, limp bindings and ornate, Italian, English, French, German and American, by Mearne, Wiemeler, Bonet, and Cobden-Sanderson and by others that we will never know. Our standards already exist and have done so for centuries.

The work we do, the bad and the good, will last long after we're gone; that's the beauty of this field. The next time you handle a well bound book, look at it carefully, feel it work and watch its lines and parts. Doing that, you can go back in time and see that some things don't change. Styles change, materials change, excellence does not. At some point in the future someone will handle and examine your work in that same way, and by that examination will connect with the past and will know something about who we were and what values we had.

In a conservation binding, as in any other form of binding, the pursuit of excellence begins at the start and follows through with every step. An inadequate binding can't be made all right at the end with the covering or the tooling. Every step must be right. What you can see and what you can't see must be carried out with the same concern for excellence. Doing it right all the way through, consistently making it all work together as one unit, that's the pleasure and the art.

In conservation, a book is examined and a treatment proposed. This examination takes place within the framework of three broad principles:

1. *The treatment must be reversible with present technology*
2. *The treatment must be non-destructive*
3. *The treatment must result in a book which works like a book*

This examination must be educated, sympathetic, and careful. Its goal should be a treatment that results in the retention of all the tangible and intangible aspects of the original that it is possible to save.

In the course of this treatment, the book must be photographed, documented, collated and pulled, all in the most thoughtful way.

If there is to be aqueous treatment, the reasons for this treatment must have as their basis the need to prolong the life of the paper from some measurable danger and not simply from some unreasoning sense of tidy-mindedness.

Characteristics of the paper such as *platemarks*, *type impression*, and *surface feel* should be retained or the treatment could be termed destructive.

The mending and guarding must be structurally suitable as well as sympathetic. If the leaf has a nice flow but the mend acts like a clothespin, do it over and get it right. If the guards stand out like strips, if they're too heavy for the leaves they join together and create cockling, do them over.

When you consider the sewing, give it the attention it deserves. Sewing is the foundation of a proper binding. The number and thickness of the sections, the type of paper (hard or soft), the choice of single cords, double cords, tapes, or some variation of non-adhesive structure, the thickness of thread; all have an important effect on the steps that follow.

The mending, guarding and sewing should be done as gladly as the covering or tooling.

The book must be sewn with many aims in mind: even tension, proper swelling, accurate alignments of sections and opening. If any of the factors begins to go wrong, take it apart and do it again. If you let an imperfection stand, it will pose a greater problem later on, one that will be much harder to correct.

In conservation binding, it's my belief that if time is taken to re sew a volume, this step should always be part of some variation of non-adhesive structure, so as to preclude the possibility of damage to the sections during any future treatment.

The shaping and lining of the spine must take into consideration what the structure you have designed and the paper, thread and sewing supports you have used, will allow you to do.

If you have to beat the book into submission with a hammer or over-line it, you've not only done the wrong thing but it may be uncorrectable. If the boards are to be laced on, don't thin the cords to eliminate unsightly lumps. Cords that have been thinned are not as strong as cords with full thickness. If you don't want the cords to show through the covering material, lace them in to the proper depth so they won't show.

The endbands should be evenly sewn—it either is or it isn't—and tied down through the middle of every section. The tie-downs should exit the back of the sections along the same horizontal line. That's not being fussy; that's being professional.

You should have a clear picture of what the shape of your boards should be and work them until you get the shape you want. Don't stop halfway through because it's too much trouble, and then pretend that the shape you're left with is what you wanted all along.

In conservation, the covering material is selected for its quality and potential durability rather than the ease with which it can be pared. With the use of non-adhesive structures and the technique of tying a book up with cords after covering, it's possible in many cases to leave a skin nearly full thickness.

Paring a skin when necessary is an operation which requires a great deal of skill, and doing it badly will ruin the appearance of the covered volume.

The skin must be examined constantly during the course of the paring. Your hand and eye must know exactly what you want and how to get it. If what you want to happen doesn't, then analyze why. There's always a reason and when you discover it, make the necessary correction.

The covered volume should be free of any stretch-marks from forming the leather over the spine. The appearance of the caps should be even, with the leather in the back corners free of any wrinkles. The leather on the covers should be full grained, free of any bench marks, fingerprints, uneven paring, or brush hairs, and the corners, regardless of which method is used, should be well executed and not overworked.

In conservation, the tooling is not normally very elaborate, but what there is should be well designed and well executed: the lines should be straight, the letters upright and the gold even. Anything less than that falls short of the mark.

The field of book conservation is a complex one, intertwining traditional hand-binding techniques, materials science, and the history of the codex form with the principles of conservation. This complexity is increased by a growing conservation-directed technology, increased public awareness of the need for conservation programs together with an increased demand for accountability, the greater numbers of people entering the field, and the question of credentials and training.

Within this complexity, however, there is a small kernel of order. There are procedures, techniques, materials, and aspects of workmanship that are demonstrably good. In conclusion I'd like to re-emphasize several which I feel should be central to any list of standards for conservation binding:

1. *Treatments must be reversible and non-destructive.*
2. *Recognize that any treatment will change a book; the conservator must—through study, observation, discussion, skill and compassion for the object—retain as much of the original nature of the book as possible.*
3. *A binding which is to be re-sewn should receive some variation of non-adhesive structure so that adhesive damage can be kept to a minimum.*
4. *Only the best materials should be used. The restoration office of the Library of Congress is in the process of discussing general standards for archival quality leathers. In time we hope to provide more information in this important area of quality control of conservation materials, including the testing of leathers.*
5. *In general the treatments and materials used in book conservation should have as the basis for their use a commitment to the greatest life of the book over every other consideration.*

Those of us who work in this field are very fortunate, we work with our hands and with our heads, with our intuition and our judgment. Working on a binding from start to finish, we alone are responsible for what we do. There's no one else to take the blame or share the credit.

Standards of excellence are not too much to ask for a field which allows us that privilege.

Editor's Note: Tom Albro is Head, Rare Book Section, Library of Congress, Conservation Office, Washington, D.C.

Hedi Kyle / Artists' Books

Next to speak was Hedi Kyle, Conservator, Book Preservation Center, New York Botanical Garden. Her topic was artists' books. Ms. Kyle defined the bookbinder-as-artist as one who makes a book that is exquisitely produced following traditional techniques. From this point she proceeded to the artist's book or the one-of-a-kind book whose excellence cannot be measured by standards of craftsmanship but by the positive or negative response of the viewer. It is the nature of art, Ms. Kyle felt, to draw from intellectual and cultural heritage, to reexamine techniques and materials and to challenge the traditional concept of art. The book form has great three-dimensional possibilities for the artist as a sculptural object and a holding device for multimedia materials. The literary content can be pushed beyond its limits and become purely visual. Binders are accustomed to looking for the traditional when judging books and might initially reject the artist's book. Eventually that which seems startling or even frightening can become accepted. Contemporary artists' books cannot be viewed in historical context but began with the Dadaists who found the book form an excellent device for conveying conceptual ideas and political statements. Standards of quality and permanence are sometimes discarded in order to make a stronger statement.

To approach the idea of standards in artists' books, Ms. Kyle divided the artists into three groups:

1. The artist who works normally in another medium without the proper skills of bookbinding. For this artist, imagination and ingenuity must fill the gap of technique.
2. The artist who works in other media and who demands and expects excellent binding techniques. In this case, the artist might work in collaboration with a bookbinder. The binder can remind the artist that the binding is an enhancement and not simply a sculptural object while the artist's ideas can push the binder to seek solutions to new problems with the utilization of traditional training. Hopefully, the artist will be able to afford the expense of the binder.

3. An artist who is a bookbinder and has chosen the book as an artistic means of expression. This artist/craftsman must combine imagination and ability to make the work inspirational and the traditional training to construct the book. Hopefully it is these individuals who will lead the field in establishing excellence. These artists will also help preserve for the entire field of bookbinding the notion of the "handness" or individuality of the book.

Ms. Kyle then showed a series of slide of "proto codex forms" suggested by her lecture. Included were oriental structures and accordion structures perfect for artists' use, sewing as part of the book's design, pages embellished with collage, stamp collections in homemade bindings, stationary sculptural objects that could be read, and many more.

The audience questioned Ms. Kyle about the education of artists in the use of archival quality materials. Spontaneity might be affected by such strictures, Ms. Kyle felt. Also, many artists were informed of conservation problems but preferred the projects to be of an ephemeral nature. Members of the audience hoped that they might be informed by the artist of preplanned impermanence before investment.

Bill Anthony / Restoration Binding

After lunch Bill Anthony of Anthony & Associates, Bookbinders in Chicago spoke on restoration binding. Mr. Anthony chose to lead his audience by means of slides through the complete restoration of a late seventeenth century celestial atlas. The presentation was a strong argument for the value of demonstrating excellent standards by showing exceptional work. The book was bound in a contemporary binding of sprinkled calf and blind tooled. It contained 36 sheets of text and about 50 folded engravings, each guarded and sewn through the guards. Mr. Anthony proceeded step by step giving particular attention to those areas in which the book was vulnerable, such as the attachment of the engravings to guards. The engravings were attached in such a way as to insure that the swelling at the spine after sewing would remain greater than the swelling which results from the attachment of the engravings to the guards, as well as emphasizing those areas which are particularly sensitive in all books, like hinges and joints. One was presented with Mr. Anthony's insistence that each step be carefully considered in relation to the book's structure and history and that each procedure be carried out with precision and elegance.

Questions and comments following Mr. Anthony's presentation included the following topics:

1. Insurance: Mr. Anthony felt that it was not possible to keep adequate insurance to cover all the valuable books that might be in one's shop and that the owners should be responsible for the books.

2. Responsibility for missing parts of books: Those who give a binder the books should have inspected books and kept records of any missing pages.

3. The signing of bindings: It is difficult to sign a restoration. Mr. Anthony suggested that records of the work be kept and that these be included in some undamaging way with the book, in a drawer of the protective box, perhaps. He also recommended that binders keep a careful record of work hours spent on each volume as a guide to pricing.

A discussion was raised as to the value of potassium lactate. Mr. Etherington reported that the Library of Congress has found it useful as a pre-covering wash for leather but discourages indiscriminate use.

David Bourbeau / Limited Edition Binding

Limited edition binding was the next topic and David Bourbeau of the Thistle Bindery in Easthampton, Massachusetts, the next speaker. Mr. Bourbeau felt that limited edition binding necessitated a careful balance between the practical and the ideal. It required a reorganization of the traditional elements of hand bookbinding in order to produce the finest possible binding in large quantities and within economic feasibility. One example is the breaking up of an edition of books into smaller lots, remaining sensitive to the quantity necessary to approach in an "assembly line" fashion to speed production while retaining the serial quality of progressive steps from start to finish that characterizes the method usual to hand bookbinding. The most important thing for a limited edition binder, Mr. Bourbeau feels, is the correct attitude toward the workmanship: precision and accuracy. These characteristics create a beautiful book as well as guaranteeing no waste of energy, time, or materials. Mr. Bourbeau felt that the selection of a proper teacher was of paramount importance as the teacher's values are sure to be handed down to students. Each binder will, of course, develop his or her own characteristics and variations on the traditional themes. In fact, Mr. Bourbeau feels that flexibility is essential and presented several examples wherein the evaluation of other binders' procedures and reevaluation of his own methods and prejudices allowed for enlargement of his binding spectrum. Mr. Bourbeau suggested the development of machines to do those parts of the work which might comfortably be mechanized in order to allow more time for hand work where it counted most. He also utilizes several "simple machines" in his own bindery such as templates and similar devices to assure that repetitious procedures are accurate and consistent.

Heinke Pensky-Adam / Designer Binding

After tea, Heinke Pensky-Adam, Head, Midwest Book & Paper Conservation, Monastery Hill Bindery in Chicago, spoke as a representative of designer

binders. Mrs. Pensky-Adam chose an autobiographical approach to standards to demonstrate the usefulness of a strong background in binding technique: binding, she emphasized, is not simple.

Mrs. Pensky-Adam began her career with art school where she was drawn to book illustration and design. Her apprenticeship included all of the basics of binding and then the finishing steps, with instruction reinforced by hands-on application of the lesson to enormous numbers of books. Knowledge was to be applied not only correctly, but consistently and rapidly. Tests taken to complete such an apprenticeship included the completion of five books to specifications within stringent time limits: limits that would be imposed by the necessity of economics in a shop. After this extensive training in hand bookbinding, Mrs. Pensky-Adam came to America and met two binders who changed her conception of binding as a craft, Deborah Evetts and Carolyn Horton. Inspired by their work and teaching, Mrs. Pensky-Adam combined her art school training and her technical background and went to Donnelly & Sons to work in graphics conservation under Harold Tribolet. In Chicago she started her own bindery where she accepts commissions and teaches students.

Mrs. Pensky-Adam feels that there is a lot of interest in books in the United States. The problem is, however, that she finds the American binder largely self-taught in night classes, conferences, and workshops, a fact which causes contemporary bindings to suffer from lack of skill. She suggested that long-term training programs be developed in which the history of books and binding would be combined with bench work. The first training should be in basic bookbinding rather than restoration, which in this country has priority today. Perhaps one of the universities would be the place for this training. Books as art, she said, were not above standards.

Topics which followed in the general question and answer period centered on training and measurement of training. Can those binders who have been able to obtain extensive training cull the important facts and methods and pass them along to other binders or is it necessary to build the skills through repetition? Everyone says that standards are terrible, but where can we go to get the proper training? Job-sharing? Part-time apprentices? Volunteer work? It was brought out that some members thought that teachers should be "qualified" before being allowed to teach and that existing opportunities for study should be filled with brilliant, qualified people. Badly trained binders become, to quote Fritz Eberhardt "cannon fodder for the arrogant hirers of cheap labor."

It was suggested that competitions and exhibitions would encourage binding standards to be high. Perhaps a nucleus of excellent binders should be chosen to be a jury for teachers and those who wish to accept commissions. Should well-trained and successful binders be expected to give time and effort to training new binders and establishing standards? Most of all, what exactly will be the

role of the Guild? Will it remain aloof and judge, or will it teach?

It would be fair to say that all of the Guild's problems concerning standards were not solved in a day's seminar in Washington, D.C. It can be said, however, that a panel of binders who had chosen different formats for presentations and expressed different perspectives and concerns in their contents, held together by their excellence in their work, were a fitting metaphor for the job ahead of the Guild.

MAKING A MASTERPIECE / W. Thomas Taylor

Cyril Connolly, on the first page of his book *The Unquiet Grave*, wrote "The more we read the sooner we perceive that the true function of a writer is to produce a masterpiece and that no other task is of any consequence." This is a large and unquieting statement, yet the more I have reflected upon it the more it has seemed true, not for writers alone, but for all who would call themselves artists. It is a hard pill to swallow; it suggests that most of us (including Connolly ironically enough) are destined to be inconsequential. Moreover, the usual reaction the compelling logic of Connolly's statement is a kind of despair, a loathing of excellence and a tolerance of mediocrity as an acceptable level of performance. It is suggested that there is freedom in this casual approach to the art of living—but it seems to me no freedom at all, rather a softly-cushioned cell in which we perish not from exertion, but from ease. The struggle for excellence remains the supreme and justifying act of life, whether it be in the arts, politics, business, or the rearing of children.

Or bookbinding. In the last decade there has been an explosion of interest in binding, and related crafts such as printing and calligraphy. There are numerous publications and numberless exhibitions in libraries, museums and galleries, all devoted to promoting the doings of the scores of enthusiastic young craftsmen at work today. Yet, as Goethe wrote, "To act is so easy, to think is so hard!" So much is being done, with so little thought as to *what* is being done! What is the fundamental aim of all these workshops, articles, exhibitions, and commissions? Are we promoting excellence, or spreading mediocrity? I fear the tendency is towards the latter.

The evidence is abundant. In any of the exhibitions of bindings held in this country in the last five years, juried or otherwise, numerous works are included which are manifestly inadequate, in terms of their design, execution, or both. Gold tooling is often fuzzy and imprecise; onlays look as if they are applied with hammer and chisel; covering is lumpy and inept. More than a few of the designs

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lack the imaginative energy that draws and quickens the eye. That this is the case is not surprising, for two reasons:

1. The craftsman of today is expected to perform every function in the execution of a binding, from designing to forwarding to finishing. The combination of talents thus required to produce superlative bindings is as rare as it is wonderful when encountered.

2. The renaissance of interest in binding is in the main less than a decade old, and while there are miraculous exceptions (such as Cobden-Sanderson), in most cases I am told that it takes ten years for a binder to master all the skills required to be a first-rate artist and craftsman.

Not only should we not be surprised at the inadequacies of many designer binders, but we should resist blaming the binder. Producing a masterful binding has become an immensely complex task—so much is required of the mind, the hand, and the eye, that it would be unjust to expect every binder to succeed with frequency.

What is surprising, and unfortunate, is that the rest of us—the patrons of fine binding—have failed in our duty to discriminate. We refuse to see; our eyes mist over, and we substitute enthusiasm for judgment, approbation for discrimination, passive harmony for robust criticism. If indifferent work prevails it is because we allow it. We encourage it. Each exhibition catalogue provides another *nihil obstat* to the apostles of indifference, those who prefer to be “non-judgmental” when there is so much to judge, to damn and to praise in hope of raising the level not of enthusiasm, but of excellence.

Dorothy Miner put this most eloquently:

If fine binding as an art is to survive today, it must be because the book lover wants it. There is no lazy way to encourage and preserve the practice of an art. Both artist and patron have to work hard at it—the one striving always for the highest expression of his craft and the most faultless execution—the other seeking out the craftsman who is in sympathy with this taste and enthusiasm and then encouraging (and demanding) his utmost.

Designer binders cannot exist without patrons—institutions, dealers, and private collectors—and it follows that poor design and workmanship cannot find an audience unless we provide it. It is the responsibility of patrons to demand excellence in the work commissioned, and to take an active part in setting of high standards for the craft. For if he or she does not, who will? To put it more bluntly: the biggest obstacle to the emergence of a tradition of splendid American bindings is the lack of connoisseurship on the part of many American collectors.

This statement is, in large part, a *mea culpa*. During the past several years I have commissioned, bought, and sold a great many design bindings. Yet in retrospect I realize that in the enthusiasm of a neophyte I made many mistakes; that in too many instances I missed the opportunity to be constructive through vigorous criticism, and instead accepted what I knew to be inferior workmanship through fear of being unduly discouraging. So it is to the potential collector of bindings rather than to the binder that this essay is addressed. I would like to share my experience, the pains and pleasures of commissioning design bindings, and hope that it may help the collector and the binder combine to produce memorable works of art.

Like many people in Texas, I was fortunate enough to be first exposed to fine books and bindings at the Bridwell Library at Southern Methodist University in Dallas. Its then director, Decherd Turner, one of the great patrons of binders in this country, was kind enough to spend time showing me the very finest of bindings, historical and modern, from the Bridwell collection, and it was there that my eye began its education. An educated eye is essential for the collector of bindings, and the best way to acquire this is to look not at ordinary work, but at the very finest. The collector of contemporary design bindings should feast his eyes on the work of Pierre Legrain and Paul Bonet, noting the flawless execution and the vigorous, original designs. Or if the French bindings seem a bit too coldly precise, as they certainly may to some, then one might look at English bindings by Cobden-Sanderson or Philip Smith, to cite two quite different examples. However different, the work of all these binders exhibits the particular excellences of their kind. All have life in their conception and sureness in their execution, and represent true standards by which to judge. An eye accustomed to such work will not be easily pleased. One must guard against what Matthew Arnold called the "pathetic fallacy" in criticism: making undue allowances for a work in the context of its time and place, rather than judging it against an absolute and high standard. It is not sufficient to judge a binding one of the best in a given show. The true question is, how does it bear up against the best ever done?

Having acquired an educated notion of what is good in a binding, the collector should, as Dorothy Miner suggested, seek out the craftsman who is in sympathy with his tastes and enthusiasms. This is not a simple task, and a mistake can be discouraging and very expensive. The risk, after all, is entirely with the commissioner. If one sends a book to a binder and the result is a grim disappointment, the price of the binding is not reduced, though the value of the book may be reduced considerably. One should take time and pains at every step to ensure that the end result is satisfactory to all concerned.

A way to begin might be by examining a recent exhibition catalogue, in order to survey the various and distinctive styles of work being done. I would suggest

Hand bookbinding today, an International Art (San Francisco, 1978), which gives a broad sampling; for American binders, *The Guild of Book Workers 75th Anniversary Edition* (New York, 1981); for English binders, *British Bookbinding Today* (Frenich, 1975, the catalogue of a collection now at the Lilly Library); for French binders, *La Relieuse Originale Française* (New York, 1964), slightly dated but still useful. After selecting a potential binder from one of these sources, one should write the binder, perhaps asking for slides, or the name of a library where an example of his work can be found. Examine the slides, or the bindings themselves, with care. Is the design original? Is it well executed? With the bewildering array of techniques in use today, it is not as easy as it once was to judge what is "good". One must look for the spiritual quality in a physical thing, and "the natural sensitivity of the hand that acts instinctively" (Emilio Brugalla).

Once a binder has been settled upon, the next step is the selection of the book to be bound. This is crucially important, for modern design bindings, unlike purely decorative bindings, draw upon the text for their inspiration:

Artistically it is no longer considered sufficient to cover the sides of books with arbitrary decorative patterns, or simply to evoke the title by mere illustrative means. The springboard for the artist-binder is the author's text which gives the book its *raison d'être*. When the significance of the text has been considered in depth and its essence embodied in an open-ended visual image capable of valid interpretation, then the book may become a total and unique work of art (Phillip Smith).

The constant aim in the mind's eye should be a work of art which is a consummate blending of the talents of writer, printer, illustrator, and binder. Each element should work together to create a book which has a fine ambience about it. The patron's role in this is to provide as splendid a piece of bookmaking as his purse will allow, so that one inspired work might help generate another. There should be a dialogue between the binder and the patron on this point. What kind of book does the binder prefer? Illustrated or unillustrated? Nature book or novel? And so on. Under no circumstances should a patron expect a craftsman to bind a book which is repellant to his spirit, and likewise, a binder should have the courage never to accept such a commission if it is offered—there may be a temporary economic gain, but the finished product, if a poor one, will remain forever as a sad testimony to poor judgment.

After the book is in the hands of the binder, there are two issues which come up repeatedly. Should the binder be asked to submit designs for approval, and what should a design binding cost? These are thorny issues, and involve a kind of power struggle between the patron and the artist, the one wishing to ensure that his investment is protected, the other wishing to protect his freedom as an artist. Both points of view are defensible, and it is only with experience and

negotiation that a precarious balance can be struck between the two needs. In the matter of approving designs, a good bit depends upon the relative experience of the binder and the patron. It is important to remember that anyone can hang out a shingle that says "Binder", anyone can don a hat that says "Patron"; this does not make it so. When I first began commissioning bindings, I thought it rather presumptuous of me to ask the binder to submit a design and, having once received a design, I was at a loss as to what to say if I did not like it. Now, with a few exceptions, I think it presumptuous of a binder to refuse to send designs, and I feel free to criticize or praise freely. Ideally, the dialogue between a binder and patron can be educational and helpful for both, and at the worst, it can at least abort at an early stage a work which would leave the patron unhappy with the end result. For if the patron receives a design from the binder for approval, he has no one but himself to blame if the end result is a disappointment. After a time, one will get to know which binders can be implicitly trusted with a book—but even then, there is a special pleasure in sharing in the act of creation, communicating with an artist rather than simply serving as a meal ticket.

Which brings us to the question of price. Design bindings are expensive: they range in price from \$1000 to \$10,000, but without any comforting correspondence between price and quality. Binders with little experience and an unsure hand charge as much as more skilled and experienced craftsmen, and at the top of the scale, among the few genuinely gifted binders, the price variation is enormous. The base price of about \$1000 is established by the fact that most design bindings require a minimum of 100 hours to complete. Prices will then vary from binder to binder and according to the size of the book and the complexity of the design. But it remains a vexacious question; I have recently seen bindings by three of the best craftsmen at work in America, of comparable size and complexity, the prices (for the binding only) being \$1700, \$3000 and \$10,000. In general, the cost for a high quality binding will be between \$1500 and \$3500, once again, depending on size and complexity.

After all of this has been worked out and decided upon, then there is The Wait. It is important to be willing to wait cheerfully, to write encouraging letters rather than nagging ones, worrying not about when the book will arrive, but what it will look like when it does arrive. With most binders, six months is a minimum, a year more usual, eighteen months not unacceptable, or unheard of.

Be patient. The Wait is worth it. I still get a tingling in my fingers when a box arrives from a binder, its contents an alluring mystery. And what a joy there is upon opening it, and seeing a bright new creation before one's eyes, the essence of a book's spirit transformed into imagery in leather. Turn it in your hands, test the weight and feel of it, look for appropriateness and sureness in technique and imagination in its design and if all of this is present and the book seems alive in

your hand, then feel blessed, for you have been fortunate enough to help in the making of a masterpiece.

A further note: after you have savored your new acquisition for a time, go directly to your checkbook and send payment by return mail. Then send a letter to the binder and let him know how you feel about the binding, for good or ill, being as specific as possible. Every binder I have spoken with has said that this is of the utmost importance, for there is nothing more discouraging than launching a book, labored over for 100 or more precious hours, into a silent vacuum. This is the patron's final, and in many ways most important, responsibility.

ARNO WERNER ON BOOKBINDING

Books are meant too be read. Therefore, how a book functions is the most important aspect of a binding. How a book opens, how it lies in your hands, how it lasts over the years—these are the qualities that count. Beautifully crafted covers, with inlays and onlays and lots of gold spaghetti, are all right, but will they make the book last longer? Will they help the pages lie flat as you hold the book? It is the care and craft put into making the book work well which is the true test of bookbinding, and which deserves the most attention.

Real bookbinding produces a book which satisfies as a unit. It is the sum of a thousand different details done well and in the proper order, and which combine to produce a beautiful volume. Many people hold a well-bound book and find it pleasing without knowing anything in particular about binding. What they are responding to is not only the visual design, but, even unconsciously, the successful execution of all those details of function and order.

In our craft, as in all others, we work with our hands and our minds. Every book is different and calls for its own binding, its own materials appropriate to its needs and uses. A good bookbinder chooses a weight and grain of leather that is right for a particular book. Leathers are not a product manufactured to some standard dimension and size; they are natural materials, and differ as do all natural things. The choice of a leather complementary to the size and feeling of the book is as important as the use of the proper weight of sewing thread, appropriate flyleaves, and the legible and correct placement of the title. Before

Arno Werner was born in Germany in 1899. He established a bindery in Pittsfield, Massachusetts in 1942 and has been one of America's leading binders ever since. His thoughts on bookbinding have been written out by Carolyn Coman and Lisa Callaway, on the occasion of Mr. Werner's bookbinding exhibition at the Houghton Library, Harvard University. Reprinted with permission from a booklet originally designed by Lance Hidy.

every design decision, a bookbinder must think, "How will this help the book to work? Will it protect and preserve it?" If a binder takes care to make a book function properly, there will be beauty as well. If the binding is thought of as separate from the rest of the book, no satisfying unit will result.

The contents of a book should dictate choices for design, and the design should reinforce and enhance the contents. A book's title is the single most important piece of information and decoration on a binding. It cannot be changed, so it should be the starting place for cover design. Further decisions, such as inlays, onlays, tooling, type faces, etc., must be made not for the sole purpose of creating a work of art, but also for expressing the spirit of the book. The division of labor practiced by French binders, where the book is passed from forwarder to finisher, runs contrary to the notion of bookbinding as an integrated craft.

Ours is not only a craft, but a business as well. This economic reality separates us in approach and outlook from the amateur or hobbyist. A hobby is something of a false reality, since time and economy are not considerations. For those who must earn their livings by their binding work, there are the constant demands of overhead, taxes, deadlines, a jealous commercial industry, and an ignorant government. The professional binder must be aware of the economic and political realities of the time, and of the work of others in related fields.

Hand binders have lost touch with the commercial industry which their craft spawned, and this is not good. There should be cooperation between the two, especially since more and more the demands of commercial binderies dictate the kinds and quality of binding materials available to us. There should be recognition of the fact that hand needs and machine needs are different, and that hand needs require a broader range of materials. Where in this country can we buy linen thread, or first-grade skins of leather? Where is it possible to find high-quality binder's board, especially in a light weight? The very smallness of our circle of professionals and the relatively small amount of work we can turn out put us in a poor bargaining position in this age of required minimum orders and quantity discounts.

Though we are too few to dictate the availability of materials, as a group we are apparently not too insignificant to be spared the demands placed on small businesses by the government. The government is in a position to help us by easing some of the hiring restrictions and paperwork which make it so difficult to get on with practicing and teaching our craft. Very few people in binding or any of the book arts are able to take on assistants or apprentices without having to pay them under the table in order to avoid legal requirements and governmental red tape. If there were to be an easing of these restrictions, and a simpler, less expensive way to import binding materials, far more would be accomplished than is by all the government's isolated grant-giving.

Craft work, just like every other occupation, is influenced by the social, political, and economic circumstances of the time. Slowly but constantly, time brings changes in the way a country as a whole looks at things and does things—in what its people like and dislike. A nation's cultural output changes with shifting social circumstances. Artists and craftspeople of all kinds create, consciously and unconsciously, in accordance with the spirit of the times. Books reflect existing social conditions in many different ways, and their bindings too should not merely be copies of craftsmanship from other cultures and era, but must reflect the time and country in which they are produced.

There is a real need for a binding school in this country, in order to pass on the knowledge of the past and to create a style for the present. It is time for America to have bindings that are recognizable and unique to her, as do other countries. American binders now have the technical expertise, but have relied far too long on styles developed abroad. Bindings that reflect the American culture must, I think, be strong, simple, and solid. They should be made neither too expensive by adding unnecessary decoration, nor too cheap by taking shortcuts that ultimately do not serve the purpose of binding a book. I think finding this style is the challenge of this new generation of binders.

But where are they to learn? Why are we still sending our young people to study in Europe when there is interest and a need for it right here? And why, when experts in the field are needed here, do we rely on trained and knowledgeable people from other countries? I hope one day to see in America a school of excellence, dedicated to binding and the graphic arts, where young people can be well taught in the traditions and challenges of our craft. Such a school would serve the dual purpose of not only making better bookbinders, but also educating librarians, teachers, and ultimately the general public to an awareness of our trade, its values, and the need for preservation.

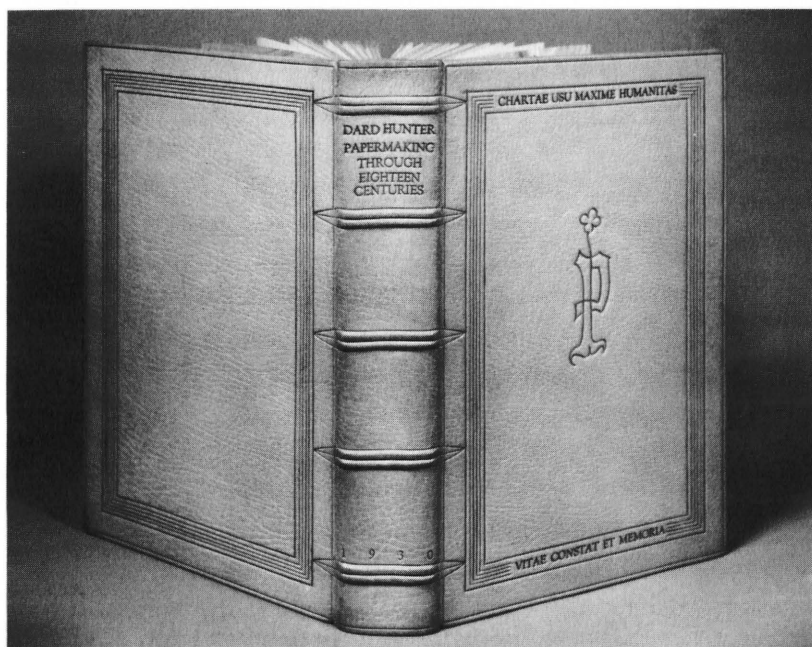
In just my lifetime, I have seen bookbinding go through tremendous changes. I saw the Industrial Revolution push out men and women of all crafts from their trades, and the subsequent loss of quality and techniques. The guild of commercial bookbinders, because of everyday problems of competition, could not prevent the decline of the techniques of good bookbinding. When I was learning the trade as a boy, already the practice of sewing headbands and titling books by hand had nearly been lost. As recently as twenty or thirty years ago, there was no work and no money for the kind of work we do. Our craft is more easily and sooner lost than some people might suspect. We must never let that happen.

Right now, hand binding is in a time of renewal. We have emerged from a wasteland and are enjoying an increased interest in and respect for our work. I have no use for those who are out to cash in on this renewed interest, with costly workshops and apprenticeships. What is needed in our profession is an interest

in giving—not just that old American interest in getting. The thirst for the dollar cannot be the only incentive, nor the getting of it be the primary reward. There must be an understanding and love of our work, and the desire to preserve the life of our craft.

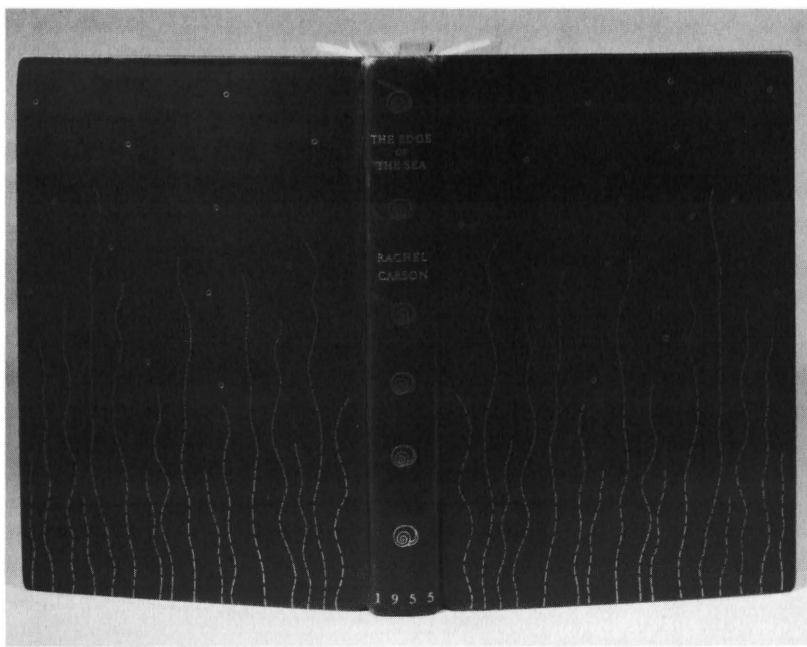
I regret that the professional binders in America are not better organized. They should be now—in an active organization that is committed to fostering functional and beautiful binding, the sharing of information, and aiding those new to the craft. It must be composed of people who have the craft, rather than self-interest, at heart. The old and everlasting law of good craftsmanship must be handed down, not just intact, but enriched, as it was to us. Good craftsmanship has nothing to do with jealousy or making a fast buck. If there is more work done well, there will be more work to be done. In this way we all benefit from sharing our knowledge rather than jealously guarding it to enhance our individual reputations. Let future generations benefit from and expand on our knowledge of techniques, and fine binding stands only to prosper and flourish.

When I see people around me who are not interested in giving freely of their time and expertise, I cannot understand it. This is our craft that we love and which feeds us. How can we not have the time and energy to do our best, and to teach others?



Dard Hunter, Papermaking Through Eighteen Centuries. New York, William Edwin Rudge, 1930. Natural morocco, with border of plain rules on covers and with design of a watermark found in fifteenth-century paper on front; top edges gilt. Collection of the binder.

Photograph courtesy of the Houghton Library, Harvard University.



Rachel Carson, The Edge of the Sea. Boston, Houghton Mifflin Company, 1955. Green calf with seaweed and air-bubble design tooled in gilt on covers; edges gilt. A singularly appropriate matching of binding design with subject matter of the book. Collection of the binder.

Photograph courtesy of the Houghton Library, Harvard University.

My association with books began early. Growing up with both parents librarians, I lived in a house full of splendid books and often browsed through the remarkable collection of Wittenberg University, in Springfield, Ohio, where my father was and still is Director of the Library. As high school graduation approached, I knew that I wanted a career in books and that binding held a particular fascination for me.

What began then was a flurry of letter writing to search out good teachers and places to study, a process that yielded more frustration than results. Finally—a concrete lead that enticed me! Bernard Breslauer responded to a letter: “I recommend that you write to Professor Kurt Londenberg who is, in my opinion, the greatest living German bookbinder.” After further correspondence and months of arrangements, it was set.

And so, in February 1971, I found myself on a plane to Wiesbaden with one suitcase and a year of high school German. For six months, I worked for Otto Harrassowitz Book Publishing Company and immersed myself in the German language and way of life. At the end of September, I was again traveling to a new city—this time to Hamburg, the Art Academy, and my studies with Kurt Londenberg.

The Art Academy is an L-shaped, six-story, red-brick building that borders a canal on one side and faces a lake and Renaissance cathedral on the other. With its magnificent mansard roof, it is an imposing sight. At one time the basement housed a veritable zoo with stalls containing horses, cows, birds and wild animals to provide the art students with live models. Today, over 1500 students are enrolled, studying a variety of art disciplines from the traditional studio fine arts to architecture and textile design.

My introduction to Hamburg, the Academy, and specifically the studio where I was to spend the next four years was through Frau Barbara Partikel, Professor Londenberg's assistant, and the person who patiently took me through the rudiments of binding. On meeting me, she immediately took over with characteristic enthusiasm: helped me enroll, located a place for me to live, and sent me off to the other end of the city to buy bookbinding tools and supplies. As the only full-time student (others came only for brief periods of instruction), I was given the best and most inspirational working area. The studio was a large and spacious room on the third floor with a ceiling that soared twenty feet. My fifteen-foot bench area was situated in the corner with a western view of the cathedral and lake and an expansive northern view of the

J. Franklin Mowery is Head Conservator at the Folger Shakespeare Library in Washington, D.C.

city and its activities. I had an entire bank of cabinets for my tools, supplies, and books.

On my first official day at the Academy, I met Professor Londenberg, a distinguished looking silver- and white-haired man with a radiating smile that at once revealed an underlying self-confidence and warm, welcoming nature. He was enthusiastic, but serious about his art. "If you work hard, you will get along," he said. I learned that he did not usually have special students and that it had been five years since he had taken a full-time student. Earlier in his career, he would accept students who had completed the three-year German apprenticeship and five-year journeyman studies to prepare them for the Masters-level examinations. Later, he told me that one of the most difficult things he had to do was break many of these students from long-established bad habits.

From the beginning, Professor Londenberg emphasized those elements that contribute to an artistically complete volume: a foundation of good quality paper with the grain running parallel to the spine; strong, but flexible sewing for a sound internal structure; a harmony between the typography and illustrations; and a binding that unified the artistic elements into a complementary whole, but did not overwhelm them. He felt strongly that only the finest editions merited the painstaking attention and artistic efforts of a fine binder. This point was concretely reinforced even early on, as I started my work with Insel Verlage publications: small straightforward volumes of 4 to 5 gatherings each but sensitively produced.

My lessons were geared to my rate of development. I moved from binding thin books with flat backs and simple linen or leather headbands that were cased in paper and untitled to binding thicker books that were rounded and backed and covered with quarter-linen and paper sides. Under the guidance of Professor Londenberg, I progressed methodically. Each day seemed to bring new experiences, but everything had to be just right before I moved on. I learned to sew on marvelous Hager Hanf bänder, tapes made of long flax fibers bonded together, that were incredibly strong but could be frayed out easily at the ends and adhered to the waste sheet. Regrettably, I have never seen these tapes in the United States. I began making decorated papers (marbled papers, paste papers, wax crayon and solvent papers) and experimenting with the methods available to achieve different images through various patterns and coloration.

During semester break, Professor Londenberg arranged for me to work in the bookbinding firm of Willy Pingel in Heidelberg. There I had a chance to graphically compare my artistic world and instruction with the realities of a semi-commercial bindery. I met young Germans going through the official union-prescribed apprenticeship program. For their three years of training, they worked hard and were paid little. I found that in my first semester I had learned more and worked on a greater variety of books than they had throughout their

apprenticeship. The stifling atmosphere created by the apprenticeship system was reflected in the discouragement of one man who was seriously considering leaving binding and forfeiting his years of training. The system requires that a journeyman who wants to advance to the Masters level must leave his old shop and set up a new one after passing his examinations. Because of the resulting competition with older and more established firms, many new firms flounder, discouraging many journeymen from advancing to Master status.

During my second semester, I continued to bind small books in linen and designed paper and added work in quarter-leather and exercises in tooling. Every morning, I would practice tooling using as my tooling surface wooden blocks shaped like books and covered with scraps of leather, attempting to blind tool parallel lines and text of a similar tone. Twice a week, I studied typography as an art and craft with Richard von Sichowsky, a great German master.

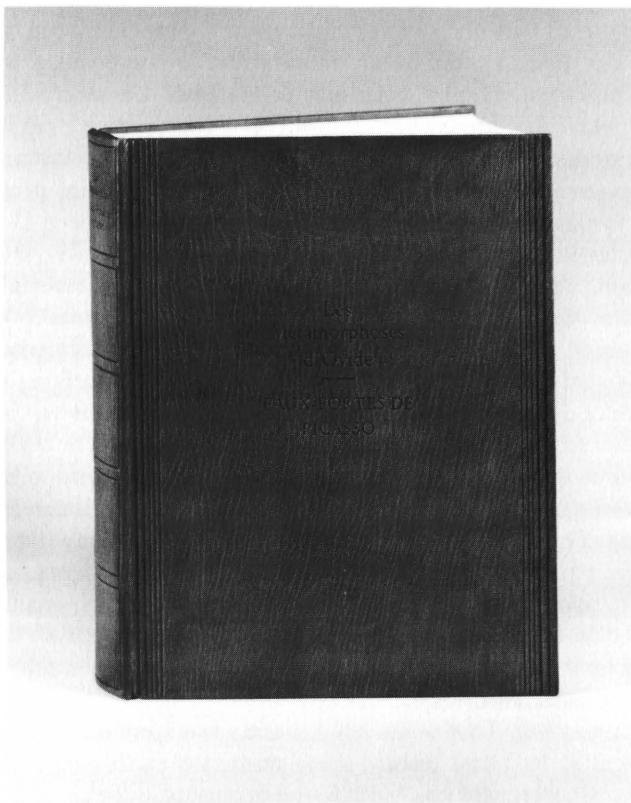
Also at this time, I received my introduction to conservation with Frau Wildred Kolmorgen, Head Conservator at the State University Library in Hamburg, when she offered the Library's first conservation workshop. Although the workshop was open only to master binders who worked in German libraries (requirements which I obviously did not meet), I was permitted to attend due to the eloquent persuasiveness of Professor Londenbergh. During that month, I learned a variety of techniques: to sew on raised cords, make brass clasps, wash, deacidify, and mend paper. Most exciting, especially for a beginner, was my discovery that the boards used for a particular 1509 Psalter were composed of cut manuscript pages that were eventually pieced back together. Toward the end of that summer, I had the honor of meeting Professor Otto Waechter, Head Conservator at the Austrian National Library in Vienna and instructor in paper restoration at the State Art Academy, who invited me to study with him as a special student on completion of my training in Hamburg.

My second year was more intensely concentrated on the design aspects of fine binding. For each book, I would work out ten to twenty-five designs, discuss them with Professor Londenbergh, rework several, pick one, and make final modifications. Only then, and after selecting the appropriate internal structure, color, edge treatment, headbands, and covering material, would any work begin on the unbound book. A protective box lined in silk, felt, or velvet was made for each book.

The remaining time I had at the Art Academy was spent refining the design and technical skills I had learned. One technique particularly favored by Professor Londenbergh, and one I still choose frequently, is the use of dies which opens a range of design possibilities. A photographic process can transfer any black and white image onto zinc plates that are deeply etched and mounted onto type-high metal blocks for heated impressions or onto wood for cold embossing.

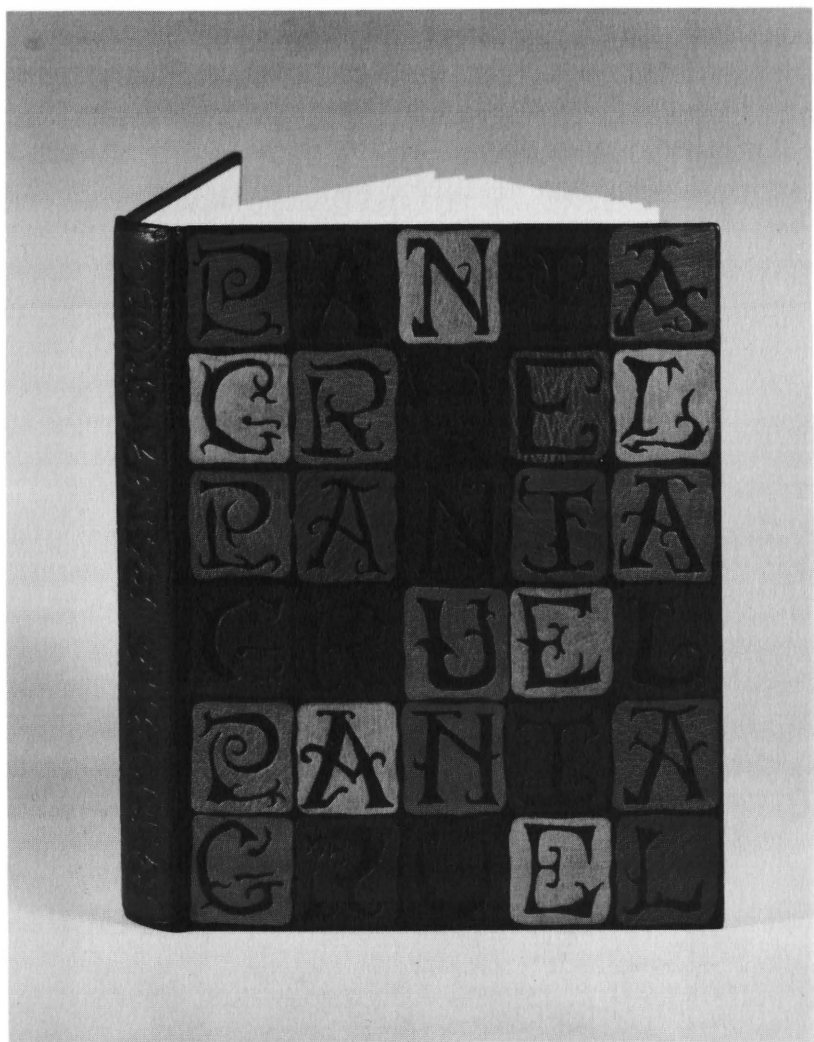
Throughout my years of instruction, the functional integrity of the book was always stressed. The outward design of the covering was never permitted to usurp the inherent utilitarian nature of the book. Flexibility and ease of use were insured by a hollow back (even over raised cords) so that no leather was ever directly adhered to the spine, thus eliminating any possibility of restriction in opening.

There are many particulars of my years spent in Hamburg at the Art Academy that I have not touched upon. But it was not my intention to write a complete, or even comprehensive, essay on my training there. Rather, through this personal account I have tried to highlight some of the aspects that made my training a unique and exciting experience.



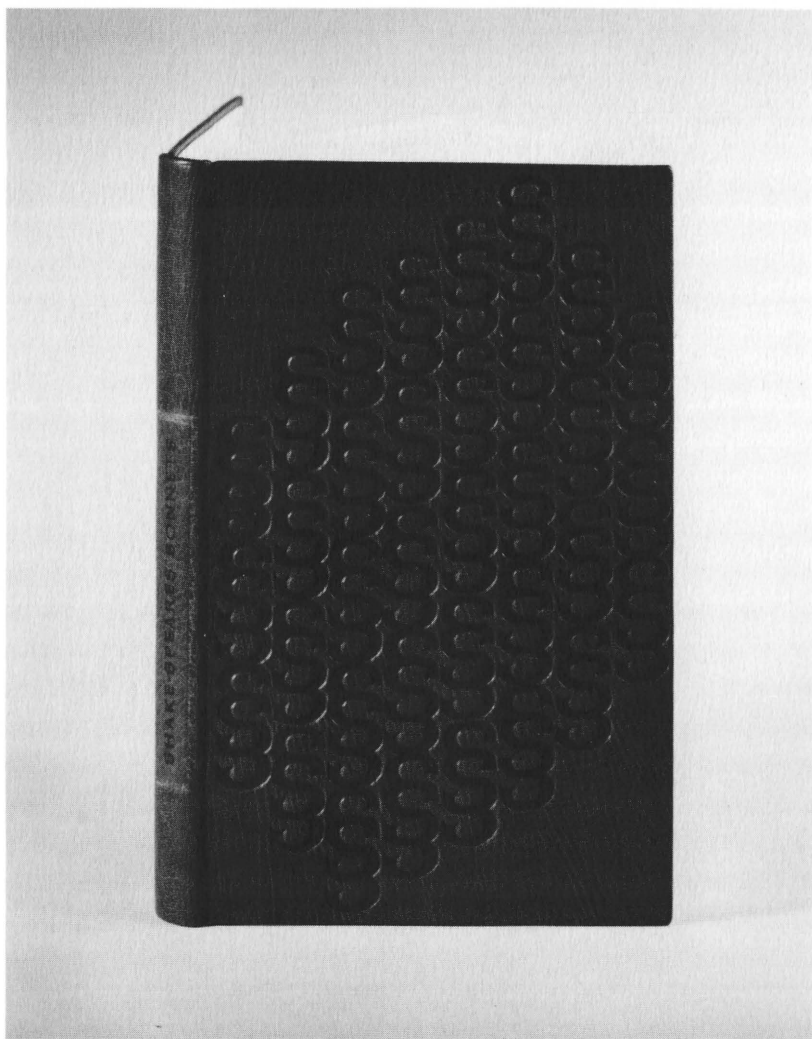
Ovid, Les Metamorphoses, illustrated by Pablo Picasso, No. 1005 of a facsimile edition with a separate suite of illustrations. Geneva, Production Edito-Service, S.A. Rust-colored niger goatskin with blind-tooled lines and title. Bound in 1974. 11 x 8½ inches. The classic simplicity of the cover design was chosen to complement, rather than compete with, the text and illustrations. The color of the leather matches the second color used by the printer for the large initials beginning each chapter.

Collection of M.M. Mowery, Washington, D.C.



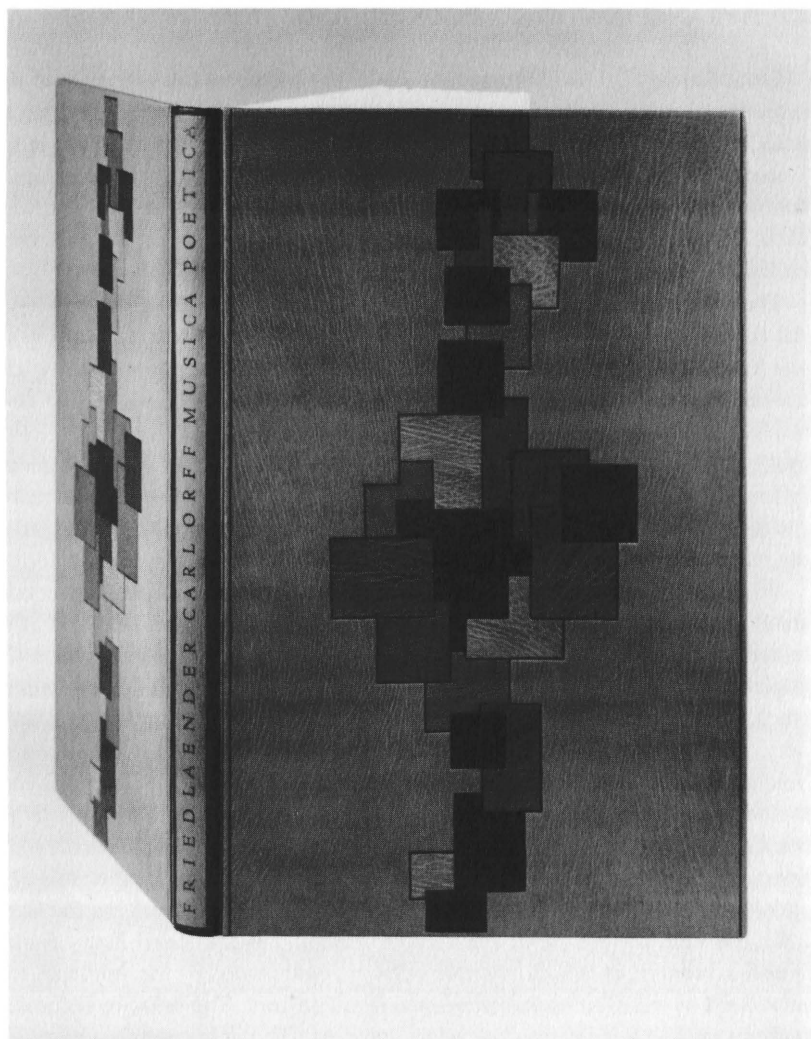
François Rabelais, Pantagruel, illustrated by André Derain, No. 588 of a facsimile edition with a separate suite of illustrations. Geneva, Production Edito-Service, S.A., 1943. Black Oasis goatskin with recessed onlaid squares of multi-colored Oasis goatskin on front and back; spine title of recessed onlaid green Oasis. Bound in 1975. 11 x 8½ inches. The initials were printed in black from wood engravings which are similar to the capital initials at the beginning of each chapter. Colors correspond to those used in the illustrations. The title is stamped with freely designed lettering.

Collection of Arthur Feldman, Cleveland



William Shakespeare, Sonnets. Lexington, Kentucky, Victor and Jacob Hammer for the Anvil Press, 1956. Rust-colored Oasis goatskin, blind-stamped; title blind-tooled in the Hammer typeface and bordered by grey leather lines. Bound in 1980. 10 x 6 inches. The modified double-S motif was inspired by the distinctive Hammer typeface. It was stamped into the front and back covers of the book from a carved block of cherry more than three hundred and forty times until the desired depth and tone were achieved.

Collection of Hope G. Weil, New York



Carl Orff, Musica Poetica, illustrated with seven signed original engravings by Johnny Friedlaender, and accompanied by a limited press record by Harmonia mundi, Freiburg. Stuttgart, Manus Presse GmbH., 1968; engravings printed by Leblanc, Paris; manuscripts and texts printed by Chr. Betsen, Stuttgart. Taupe Oasis goatskin in a V-groove splitboard technique; black Oasis spine with recessed onlaid label, titled in black; blind-tooled and black painted lines. Bound in 1979. 19 3/4 x 13 inches. The cover design of an abstract G-clef links the music of Carl Orff to the shapes, forms and colors that are common to Friedlaender's illustrations.

Collection of Wittenberg University, Springfield, Ohio

From January 26 to February 26, 1982, the Metropolitan Museum of Art initiated what is hoped will be an ongoing series of bookbinding exhibitions with a display of the work of Frank Mowery. The exhibit was mounted in the Watson Library, Metropolitan Museum of Art, utilizing the wall cases and a central freestanding case. The freestanding case allowed viewers to see details of the bindings (headbands, edges, etc.) which otherwise could not have been easily examined.

The exhibition consisted of nineteen books bound between 1974 and 1982. All the books were extremely well-executed and, while spanning eight years and a number of different artistic approaches, showed strong stylistic unity. The use of motifs, either visual or thematic, taken directly, or adapted and modified, is a hallmark of the works in the exhibit. Also the almost exclusive use of blind tooling and cold stamping rather than gold, the minimal use of edge treatments (gilt edges on *Les Fleurs Du Mal*, colored head on the *Four Gospels*), extensive use of onlays and particular forwarding and covering techniques contributed to the impression of a strong, evolving personal style.

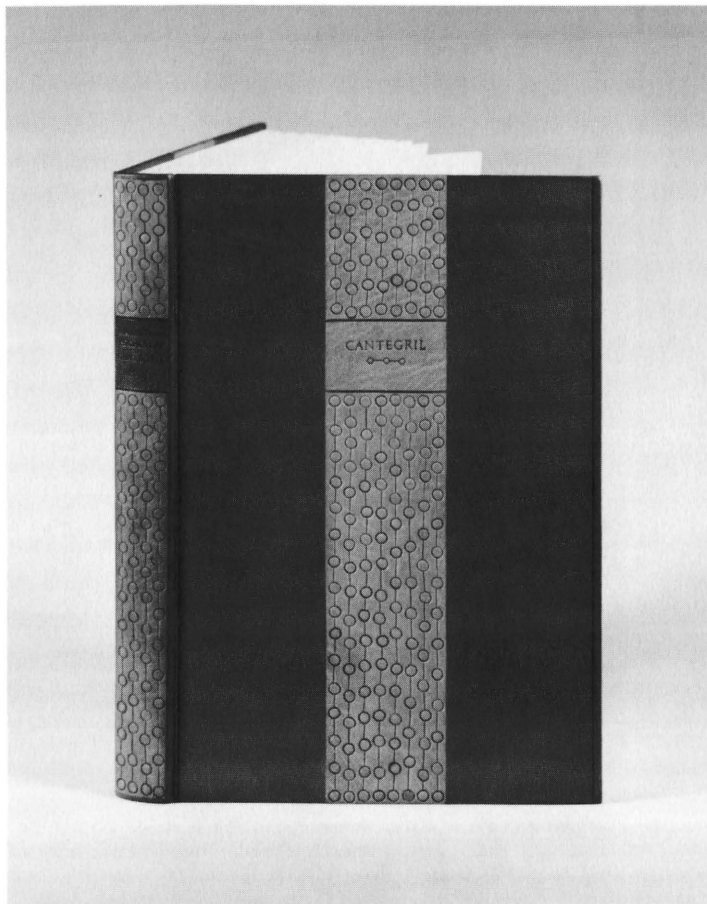
While all the volumes on display deserve mention, certain books especially stand out. Ovid's *Metamorphoses* was bound in brick-red goat-skin and blind tooled in a classically simple pattern. For *Vers Le Blanc Infini* an image from the book was cut in wood, stamped cold into the gray onlaid sides, then painted black. An interesting effect, caused by the block not being completely cleaned out, is that the areas surrounding the image were also impressed. The stunning binding for Carl Orff's *Musica Poetica* utilized multi-colored onlays, blind-tooled painted lines, and a recessed onlaid spine label tooled in blind. For larger books such as the *Musica Poetica*, Mr. Mowery uses split boards with some form of supported groove joint. In addition to its functional value this also allows the use of a contrasting color spine while sides and label are the same color. Of note for the artful use of cold stamping is the Anvil Press *Shakespeare's Sonnets*, on which a double *s* design, cut in wood by Mr. Mowery, was impressed over 340 times to achieve the result desired. The brick-red morocco makes a perfect foil for the dark blind stamping. The only volume with raised bands was the Golden Cockerel *Four Gospels* bound in black buffalo and decorated with blind stamping, gold tooling and onlaid Oasis strips. The binding for *Das Blumenbuch* of Rudolf Koch made use of the tendency of vellum to become transparent if pressed when damp. By placing a layer of green paper under the vellum, damping, and pressing with a line engraving of various

Donald Rash is the binder at Haverford College Library, Haverford, Pa.

plants, the image of green plants was produced. Again, the split-board technique allowed a green leather spine with the vellum boards.

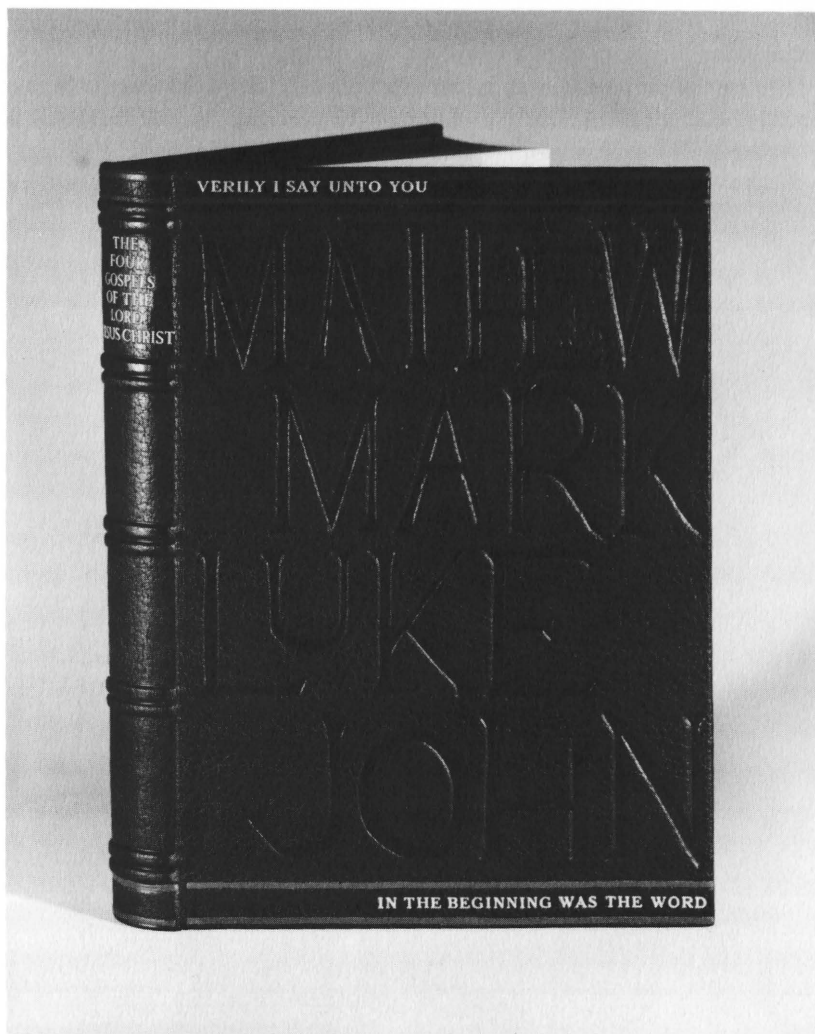
The exhibition provided an auspicious debut for Frank Mowery, who has already become one of America's foremost binders, and for the Metropolitan Museum of Art as an important patron of contemporary binding.

A catalog of the exhibition is available from the Metropolitan Museum of Art for \$10.00



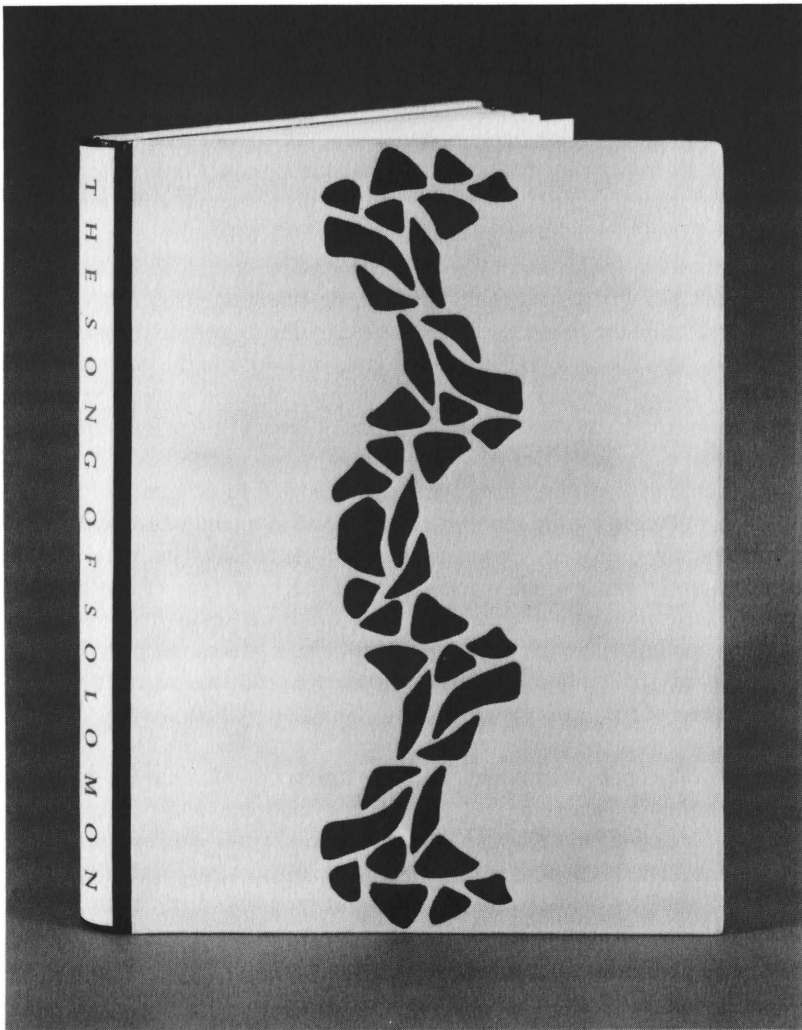
Raymond Escholier, Cantegril, illustrated by Carlegle, No. 4 of a limited edition with a separate suite of engravings and three original drawings. Paris, Les Editions Pittoresques, 1931. Rust-colored goatskin with inlays of mustard and turquoise goatskin, blind-tooled. Bound in 1974. 11 x 7½ inches. The colors suggest the tiled roofs, the fields, and the waters of the Provence region of France where the story takes place. The blind-tooled design represents the beaded curtains often found in the doorways of cafes, where the story of Cantegril unfolds.

Collection of the binder.



The Four Gospels of the Lord Jesus Christ, with decorations by Eric Gill. Berkshire, England, The Golden Cockerell Press, 1931. Black buffalo blind stamped with blue Oasis goatskin onlays bordering the top and bottom edges; title and texts stamped in gold. Bound in 1979. 13¼ x 9½ inches. The design is stamped from a carved block of cherry inspired by Eric Gill's typographical illustrations. The four quotations are signature phrases from each of the Gospels.

Collection of Nicholas Bez, Seattle



King James 1611 version of the Bible, The Song of Solomon, with silkscreen illustrations by Ronald King, No. 70 of an edition of 150, Guilford, England, Circle Press, 1968. White alum-tawed sheepskin in a splitboard supported-groove technique; blue spine with white onlaid label titled in red; red and blue onlays. Bound in 1977. 15½ x 11¾ inches. The cover design is in sympathy with both the tenor of the Song of Solomon and the colors and forms of Ronald King's images.

Collection of Peter Kraus, Ursus Books, Ltd., New York

LEGAL ASPECTS OF CONSERVATION: Basic Consideration of Contracts & Negligence / *Lawrence L. Krasnow*

A painting is brought to a conservator to be cleaned . . . or a document to be deacidified, its tears mended and its stains removed . . . or an historic item to be repaired. Even when the treatment required may be considered to be obvious and straightforward by the object's owner and by the conservator, the methodology and end result envisioned by both may be vastly different.

Does the owner, for instance, expect the cleaned painting to have the surface layer of dirt and grime removed, the painting retaining its current darkish appearance, while the conservator interprets cleaning to include removal of the old yellowed varnish layer to allow the original brilliance of the pigments to be seen again? Is the owner anticipating that the ripped, stained work on paper will emerge from treatment without any evidence of mending much like invisible weaving, and completely free of discolorations, whereas the conservator realizes that some of the stains present may not be able to be removed without weakening or damaging the structure of the paper? If a painted wooden object has parts missing, does the owner believe that the replacement parts will be carved out of the same wood species and that the same type of hand ground pigments used originally will be applied, but the conservator contemplates employing modern materials that, albeit not historically accurate, will match the original materials and will be within the budget set by the owner? And even if the outcome of the project is identically visualized by both parties, does the owner perceive that the conserved object should remain in the after-treatment condition for one, five, or ten years, or even a longer period, although the object may be stored or displayed in fairly adverse environments, while the conservator takes it for granted that all materials will experience some deterioration over time and that care of the conserved object is the owner's responsibility?

To avoid such misunderstandings, which at least can mean a dissatisfied client and at worst can end up in long and expensive legal actions, the conservator should make sure that there is a meeting of minds. The owner's intent in having the object treated, the likely results of using the materials and conservation methods proposed by the conservator, and the expected quality of the work that is to be undertaken, all should be clearly defined. For adequate protection, the prudent policy for the conservator is to have these statements of purpose and procedure formulated in a well-written contract signed by the client.

Lawrence L. Krasnow is an attorney with Ravech, Aronson & Shuman, P.C.

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If the Buyer Beware Then the Seller Should Be Aware

The conservator's legal responsibilities vis-a-vis the object to be treated and the other persons involved in the project can be explored in terms of contracts, negligence, and workers' compensation laws. They will be dealt with here primarily as they apply to the person in private practice and to the small workshop involved with conservation/restoration/preservation of library materials, works of art, and historic objects.

Contracts for the sale of goods or the provision of services as between merchants or professionals in the trade are governed by the Uniform Commercial Code (UCC); these legal regulations are beyond the scope of this article. However, many of the precautions which are discussed below that should be taken in transactions with the general public are also wise measures for museum or library conservators to follow when working on objects for various curators or others within their organization who may not be fully aware of the implications of various conservation treatments.

In one early case in the United States,* a woman signed a written order in which she agreed to buy a copy of the "Memorial Encyclopedia of the State of Massachusetts" from the American Historical Society, Inc. She was to pay \$38.00 for the "De Luxe binding lettered in gold" and an additional \$300.00 for the insertion of a steel plate engraving of her father. When the book was ready, the woman not only refused to pay the purchase price, but also attempted to recover the amount she had already paid to the Society for the cost of the engraving. The Massachusetts Court held that the written agreement clearly recorded the obligations of each of the parties and a judgment was entered for the Society in the amount of the purchase price.

In this example, which is still valid, the purchaser refused to pay for the work because she felt that it did not have a "special De Luxe binding." The court, however, noted that the purchaser had been shown a sample encyclopedia and told that this was the Society's definition of a De Luxe binding. By signing the contract, she had adopted the sample as a term of the contract describing the work which she agreed to purchase. The Society had compared the work promised to an existing item—an item that a person could look at, feel, hold, and question. The court held that the parties had made a reasonable agreement and that the Historical Society had put down in unambiguous terms what was being sold and that it promised nothing more.

As can be seen from this case, careful documentation of the contract is necessary to avoid disappointment to both the conservator or craftsperson and the customer. It is the responsibility of the conservator or craftsperson to adequately inform the customer of what to expect.

**American Historical Society, Inc. v. Elizabeth Storer*—232 MA 372.

In drawing a contract, the following should be considered. First, the expected results of the parties must be taken into account. What the customer wants and what the craftsperson/conservator thinks the customer wants may not be the same. Be sure that there is an understanding of what the final result will be. As in the case above, show an example of the work if there is any question. Note on the contract what sample was approved and whether any variations were agreed upon.

Second, discuss the proposed treatment with the customer. Specifically discuss the method by which any repairs or replacement of materials will be carried out. Note exactly what was agreed upon.

Also, allow the client or customer to place a value on the goods, if they can. Under no circumstances offer to appraise the work for them. If you appraise too high, you may be bound to that figure if something happens to the work, while it is in your possession; if too low, you may incur additional liability if the customer relies on your advice in the future for insuring or selling the work.

In addition, discuss the fee or payment arrangement and how the fee may change based on the customer's change of heart or a change in circumstances once work has begun.

Pay careful attention to the client's concerns, pick up cues when you talk to the individual about what is important to him as it relates to his personal property or, in the case of work being done for an institution, its emphasis on repair and/or replacement of the parts of the item. Your recommendations, if explained and discussed carefully with the customer and then put down in writing, will go a long way toward limiting your personal liability if a claim is brought against you for complaints in the finished product.

Whenever an item is first reviewed or examined by you, a list of the defects, such as tears, frayed edges, or stains, must be pointed out, agreed upon by both parties, and documented. It is equally as important to understand that you cannot contract away your own negligence. Although you may draw up a contract which in part states that no matter what happens to the book while in your possession or as a result of your workmanship, you will not be responsible, you may actually find that such an instrument has no validity if it is later shown that you carelessly or incompetently handled the item.

There are three possible forms which may be used depending on the type of work to be undertaken and the value of the work in question.

1. The examination and appraisal estimate. This form will specifically indicate that the only work being contemplated is to examine the piece and provide a professional opinion of the cost of repairs. A fee for this service is your option, of course.

2. *A form specifically setting out the treatment to the item.* For example, describing what the word “repair” means. Discuss it with your client or customer beforehand, agree on your terms, and then reduce it to writing.

3. *A release paper.* This is very important in that you will clearly point out what is expected of the customer or institution after the item leaves your workshop. For instance, if a book is treated for mildew, the release paper should specifically outline what temperature and relative humidity is required to avoid a recurrence of the problem.

It's Not Only What You Say, It's How You Say It

When you actually sit down to write the contract which may incorporate any, a combination, or all of the three forms, the goal should be to record the agreement in unambiguous terms so that everything that is promised or understood is in the completed page or pages that you write. You should try your best to include all items relative to the repair, preservation, and/or restoration so that at a later date no one can look back to this contract and contend that it did not consider a particular aspect which is now open to discussion.

Consider the following contract drawn by a person well versed in conservation and bookbinding but not well versed in contract draftsmanship.

I, Frank Smith, agree to have Adrien Restin, repair the spine of my book with new leather if necessary, and replace the old spine if possible. An attempt will be made to blend the new leather with the old and gold tooling will be filled in. It is agreed that the materials and techniques used will be in keeping with conservation standards.

A more legally adequate version of this paragraph, corrected with more concise wording to protect the bookbinder or conservator, would be:

I, Frank Smith, authorize Adrien Restin, to repair the spine of my book entitled “The Jones History”, written by Harris Jones, published by Wellington House, 1931. The repair will be made with new leather (specifying color, quality, and grain) and if necessary the old spine will be replaced (listing what circumstances add up to necessary and possible). An attempt will be made to blend the leather with the old by use of matching dyes and skiving techniques. Gold tooling will be filled in. It is agreed that the materials and techniques used will be in keeping with AIC Conservation Standards.

To simplify what may seem to be a very complicated matter, it might be best to draw up form contracts listing the different types of work to be performed and appropriate items could be checked off for each piece taken in. There also should be room for notes where descriptions of techniques or materials can be

added, a place for an estimate and for shipping instructions, and space for a detailed description of the item. It would be sensible to have a lawyer assist in formulating the contract or, at least, advise on any document that you have drawn up.

No One is Perfect . . . A Word About Negligence

Even skilled conservators and craftspeople can make a mistake. A good working definition of the word "negligence" is an unintentional failure to conform to the standard of the reasonably careful conservator/craftsperson; a departure from the normal. In a court of law, if the issue were negligence, the judge or jury would attempt to determine how the average conservator or craftsperson would act under similar circumstances. Following the standard procedures and recognized methods avoids most problems concerning possible negligence.

Protection Extends Beyond the Object

Many individuals begin work alone, hire help as their business grows, but are not aware of the obligation to provide Workmen's Compensation Insurance.* Many people are of the opinion that the Workmen's Compensation Insurance is only required for a corporation or someone who employs many people. In fact, all private employers, except employers of seasonal, casual, or part-time (less than 16 hours a week) domestic servants must carry Workmen's Compensation Insurance in the Commonwealth of Massachusetts. Other states have similar requirements.

Workmen's Compensation protects the employer, by limiting liability for injuries on the job. The employees' remedy is under the Workmen's Compensation Act and the employee does not have the right to bring a law suit against the employer for the injuries suffered. To protect the employee, the Workmen's Compensation Act has specific schedules of payments based on the average weekly wage. It also provides for payments for hospital and medical expenses and for specific types for permanent disability and disfigurement.

If the employer fails to have Workmen's Compensation and an employee has a work related injury, the employee has a right to sue the employer over and above his or her wages and/or the cost of medical care. The individual also has the right to additional payment for pain and suffering. Workmen's Compensation Insurance protects the employer against such law suits unless the employer has been grossly negligent, bordering on criminal responsibility for the injury.

**Although the official name of the act is still Workmen's Compensation Insurance, it is increasingly being referred to as Worker's Compensation Insurance.*

There is, however, a situation when a worker is legally not an employee, i.e., when the worker is an independent contractor. In this situation, the employer is not required to have Workmen's Compensation, because the person employed is working for himself or herself. To determine whether someone is in fact an employee or an independent contractor, a careful analysis of the individual's work must be done. The following are factors which are considered in categorizing someone as an employee:

1. *Does the worker use the employer's tools, rather than his or her own.*
2. *Is the worker supervised as to the details of the work to be performed, rather than free to do it however he or she wishes.*
3. *Is the worker generally paid hourly, weekly, or monthly, rather than on a piecework basis.*
4. *Does the employee work regular hours, rather than set his or her own.*

These are the most outstanding aspects to look at and no one of them is conclusive. Hiring an individual and having that person sign a document which states that he or she is an independent contractor will have no effect at a later date if the various aspects of the employment clearly point to an employee status.

Many people working in the profession of conservation and of bookbinding tend to let the business aspect of the work fall into the category of "things I must look into one of these days." However, no one in today's consumer conscious world should operate a business without an awareness of the legal implications of the day-to-day work. The key to avoiding potential legal problems is information—ask questions of your clients to help ensure that your discussions hold the same meaning for both parties; ask questions of the appropriate professionals in the legal and insurance fields, and follow their advice. In this manner you can better protect yourself and your business.

BOOK REVIEW / *Jean S. Gottlieb*

Apprenticeship in Craft, edited by Gerry Williams. Goffstown, N.H.: Daniel Clark Books, 1981.

A wide-ranging collection of musings, exhortations, reminiscences, and how-to-do-it scenarios, *Apprenticeship in Craft* presents a lively and thoughtful picture of a traditional form of "vocational training." Characterizing itself as "the first English language monograph on craft apprenticeships," the book asks whether the master-apprentice relationship—and all that it embraces—can or should be a vital force in late twentieth-century America.

Many voices raise this and related questions, and allow us to witness their search for answers. Therein lies much of the interest of *Apprenticeship in Craft*. The sense of immediacy, of contemporaneity, of authenticity originates with the thirty-eight authors, many of whom have been apprentices and masters. They share thoughts and experiences and aspirations and practical methodology with use because theirs is perforce a sharing way of life.

Finding, Keeping, Nurturing, and Releasing, the four stages in an apprenticeship, become the four sections into which the book is divided. What is a good apprenticeship and what does it do for the master as well as for the apprentice? The contributors to the first section, *Finding*, describe their experiences. They offer practical suggestions about organizing and evaluating the master's and the apprentice's work. Apprenticeship as a form of alternative education is first mentioned in this section.

The second section, *Keeping*, offers a sampling of programs and arrangements available to masters and their apprentices, once the decision has been made to be committed to this kind of learning relationship.

Though section three, *Nurturing*, presents both philosophical and practical observations about apprenticeship, the papers incline toward the abstract and theoretical, with fewer autobiographical recollections.

Releasing, the final section, makes the concluding argument for apprenticeship. It includes studies and questionnaires that were circulated among craftsmen in 1978, in part an outgrowth of the National Endowment for the Arts' earlier Master Craftsman Apprenticeship Program. While some of the pieces in this volume would be equally at home in any one of its four sections, the rhythmic arrangement of the book emphasizes its message with great sensitivity.

Weaving, pottery, bookbinding, and metal work are some of the crafts whose practitioners speak to the question of apprenticeship in these pages. The introductory "monologue" by Elbert Crone, a 72-year-old bootmaker, sets the tone of the volume: "I give them everything I know," he says. What more succinct way to describe the master's view of his responsibility, his relationship, to the apprentice?

Varied and interesting definitions of apprenticeship are presented, though, unfortunately, not all of these have made it into the Index (see especially, pp. 13, 25, 35 and 162). While there seems to be almost unanimous agreement on the value of apprenticeship, there is no consensus on the optimum length of an apprentice's service. There is widespread support for formal agreements as to hours and working conditions. A few specimens of contracts and checklists suggest both format and content. The issue of academic versus practical training

in the arts is at the heart of much of the discussion in this volume, and the related questions of aesthetics versus production in such fields as pottery confront these craftsmen, and through them, us.

If one comes away from this book with a single feeling, it is with a heightened consciousness of the vitality of the hand crafts and arts (and of their practitioners). The liveliness of these papers, including their unevenness (some are marvelously well-written, one or two are tedious), their overwhelming sincerity, their authoritativeness, makes for challenging and thought-provoking reading. The book has an extensive, useful, and mostly accurate bibliography. In isolated cases (see Terkel, Gibson) there is no indication that a reprint, not the original edition, is cited.

Gerry Williams, who has been a professional potter for thirty years, has taught and exhibited both in the United States and abroad. In 1978 he organized a national conference on apprenticeship. The papers presented there, with a number of additions, became this volume, which was supported in part by a grant from the National Endowment for the Arts.

BOOK REVIEW / *Bill Anthony*

Bookbinding and Conservation by Hand, A Working Guide. Laura S. Young. Illustrations by Sidonie Coryn, photographs by John Hurt Whitehead III. NY & London: R.R. Bowker Company, 1981. 10 x 6 1/2 inches, xiii, 273 pp. \$35.00.

To quote from the introduction to *Bookbinding and Conservation by Hand* by Laura S. Young, "Hand bookbinding is very much alive and thriving today." Recent exhibitions throughout the country sponsored by the Guild of Book Workers, the Chicago Hand Bookbinders and the Hand Bookbinders of California testify to this fact.

Laura Young, by generously sharing her craft with her students and colleagues, has contributed a great deal to this healthy situation. With the publication of her book, she shares with all of us her valuable experience as a professional bookbinder.

Her training has been in the German tradition and mine in the English so many of the techniques described in her book are new to me. They are presented in a clear and easy-to-follow style, sometimes lengthy but this is unavoidable if the reader is expected to perform these techniques from a step-by-step description.

Apart from a great deal of information relating to the makeup of the book, book design, equipment, and materials, there are three most important sections dealing with technique. The first deals with basic techniques such as measur-

ing, cutting, gluing, leather paring, etc., the second section covers general techniques like guarding, repairing torn paper, laminating, preparing end sheets, sewing, etc. The third section covers *specific* techniques. Among the specific techniques are binding styles (that I enjoyed learning about) such as Bradel binding, German tube binding and also covering the book in the German manner.

It seems that the Bradel binding derived its name from a French binder named Alexis-Pierre Bradel but it is considered to be of German origin. The main feature of this type of binding is a bristol board spine which extends over the shoulders and is glued only to the waste sheets front and back. It is not glued to the spine or shoulders, thereby creating a hollow spine. The boards are glued to the waste sheets and the bristol which has been attached to them. I am sure that this binding would serve well on heavy books, as the author suggests, and be superior to normal case binding.

The section on German tube binding I found fascinating. There is an extraordinary amount of work involved in building the tube for the spine. Six layers of paper are added to the hollow which has already been attached to the spine, then sanded and polished until all irregularities created by sewing, endbanding, etc. have disappeared—all of this to provide a firm foundation for titling and tooling. I could not help wondering what the effect of such a stiff hollow would have on the opening of the book, I am sure it must have an effect similar to that of a spring back on an account book, causing the spine to flex so that the book opens perfectly flat.

In the English and German traditions there is no area which differs more than the covering of the book in full leather. There are five pages describing this technique and for me they were among the most interesting in the book.

There are also sections on finishing, box making and conservation work—altogether a fascinating book containing an enormous amount of information.

BOOK REVIEW / *Laura S. Young*

Bookbinding and the Conservation of Books, Matt Roberts & Don Etherington. Washington, D.C.: Library of Congress, 1982.

On first thumbing through this volume, it appears to be an impressive and comprehensive compilation.

Its format is attractive, the credit for which should probably go the designers in the Government Printing Office—if the GPO functions as do most publishing

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houses. It will be of interest to all hand bookbinders to find it saddle or Smyth sewn, and to everyone involved or interested in either the manufacture of books or their preservation to find a colophon listing the type faces, qualities of the paper and its binding.

The title, on the spine and front cover, is a bit misleading; it implies that it is an instructional manual. When, however, you turn to the title page you see that its sub- or explanatory title describes it as a dictionary of descriptive terminology.

The Preface states that "Although this dictionary is intended first and foremost for those actively involved in one or more aspects of the overall field of bookbinding and book conservation, including bookbinders, conservators of library and archival materials, and the like, it is perhaps no less intended for those working in related fields, such as bibliography and librarianship."

It also states that "The compilers accept full responsibility for the selection of terms for inclusion, as well as for the even more difficult task of rejection. The definitions themselves, although herein the responsibility of the same persons, were, whenever possible, drawn from the most authoritative sources available (as indicated by the number in parentheses at the end of a definition, which refers to the Sources and Bibliography section) and supplemented by the experience of the authors. . . . Definitions that do not cite a source are entirely the responsibility of the authors."

There is nothing in the Preface that indicates the scope of the work beyond the statement that it is intended for those actively involved in the overall field of bookbinding, etc., and that it is the authors' hope that it will fill a gap, that they believe exists, in the literature of the field.

After reading the above excerpts from the preface one wonders why it was desirable or necessary for the compilers to state twice that they accepted full and entire responsibility for its contents. Certainly they should have been given complete freedom in the initial compilation. However, since it is, from all indications, an authorized publication of the Library of Congress, the ultimate responsibility for its contents should rest—and doubtless does in the minds of its users—on the shoulders of the editorial staff and the administrators of the Library of Congress.

Identifying the source or sources of the definitions is a useful addition to a work of this kind. A number of the sources cited are instructional manuals. The authors of such works would expectably be authorities on the techniques which they advocate. I would, however, seriously question whether they could rightfully be considered authorities in the field of lexicography. I also wonder if the authors of the "authoritative sources" cited will be happy to find their definitions combined with those of other authorities and "supplemented by the experience of the authors." Why use an "authoritative source" that requires altering and supplementing?

In a reasonably careful survey or analysis of the entries in this volume I find the following:

About 3,763 entries make up the work; eleven percent or 414, of these are cross references which are useful. This is based on a sampling of several letters. And based on a similar sampling, approximately eight percent of the definitions give no source for the information.

There are biographical sketches of fifty-one binders chosen from six countries, in a span of time from the fifteenth century to date. In this group there are five Americans, one Austro-Hungarian (who was known chiefly for his work after migrating to England), twenty-two English, fifteen French, seven German and one Italian. There are only fourteen twentieth century binders among them—one American, two French and eleven English. From this group of fourteen, six are living (or were when the list was compiled) and they are all native Englishmen. Are we to conclude from this that the only living binders today who are worthy of note in six countries and in the "overall field" are English?

Edith Diehl, the only twentieth century American included, also has the distinction of being the only woman in a period that spans five centuries and touches, if not covers, six countries. People who knew her personally will doubtless be pleased; people who knew her professionally may question her selection for this unique honor.

The only organization in the overall field of bookbinding and conservation included seems to be the Designer Bookbinders of England. Twenty-eight lines are devoted to this, giving something of its history and the names of several of its past presidents, all of whom are men. There, however, have been at least two women—possibly more—who have held this position in addition to being diligent workers and ardent supporters of the organization over the years.

The American counterpart of the above organization—the Guild of Book Workers—is not included; nor are the IIC and the AIC, two of the outstanding organizations in the field of conservation. The IIC is international in scope with headquarters in London; the AIC is American and based in Washington.

Moving on to the words listed, there are a great number whose primary meaning and use have little significance in the field of bookbinding and conservation. The definitions given do, however, include their relationship or applicability to the field. Products that fall into this category are chemical compounds, of which there are many, needles, and fabrics such as calico, damask, grosgrain and satin. Then there are words such as abrasion, absorption, condensation, engraving, invoice, ironing, malleable, marking, opaque, peeling, sanding, saponification, shade, tarnish, tension and viscosity.

Among the definitions for which no source is given are such entries as: anisotropic behavior, aureole, buckram, caliper, Dutch marble, eighteen-mo,

fatty acids, flock powder, hydrolysis, hysteresis, khari, lacquer, lecithin, micrometer, organic acids, polyesters, relative humidity, sixteen-mo, valence, water, web, and a number of chemical compounds including calcium acetate, ether, hydrochloric acid, methyl bromide, sodium borohydride, sodium chlorate and sodium hypochlorite. One might well wonder what the qualifications of the authors are that equip them with the ability to coin definitions for such words and assume "entire responsibility" for them. Before assuming responsibility for the definitions of most of these it would have been a good idea to have searched a little harder for an authoritative source.

There are words which require a qualifying noun for the definition given to be either accurate or applicable. To cite two: green, standing alone, is not an uncured hide; nor is lemon 18 ½k gold.

The definitions of items that are standard equipment in many American binderies are missing. A few are: board shears, skiving machine, stamping press and T-square. A few of these can be found under their English names, but a stamping press was not located under any likely name.

A number of definitions for words, such as calico and cotton wool, are typically English. Their American equivalents are not included.

The other noticeable omissions are the many terms of French, German and Oriental origin that have, through use, become part of the terminology of the overall field. This will no doubt seem to be a significant omission to the many bookbinders in this country who are natives of these countries, and to those who have studied with them.

Finally, on the lighter side—perhaps a bit frivolous—the definitions given for some words such as bundling, necking and throw-up have no similarity to their customary meaning in this country.

In summary, the work still appears as an impressive compilation. Its comprehensiveness, however, fades away in the light of its rather limited horizon and narrow geographic scope. Its almost exclusive emphasis on things English is apparent throughout the work. Because of this it fails, in my opinion, to meet one of the intended objectives of its compilers—that of covering the overall field. This, though, does not impair its usefulness in the area that it covers. Its users would have been prepared for its limitations in this respect had the subtitle read: "A dictionary of descriptive British terminology."

Seemingly there are few words whose definitions are not readily available in existing compendiums. So in this regard it fails to meet its other intended objective—that of filling the gap that the authors believe exists in the literature in the field.

Considering the great amount of work that must have gone into the compilation and the potential as an authoritative work, it is a great pity that the Library of Congress didn't assign interested and knowledgeable editors the task of

“pulling it together” so that it met and stayed within its objectives; that its definitions were in truth authoritative; and that it was overall a more scholarly and professional job of lexicography.

Perhaps this closing remark is too provincial or nationalistic to have any significance to many of you, but I feel strongly that any publication issued in the name of a governmental agency (whether it be in this country or some other) should certainly where applicable recognize, and perhaps promote, the traditions, techniques and terminology of its own country. In this respect the Library of Congress failed all American bookbinders, conservators, bibliographers and librarians for whom the work was presumably intended.

BOOK REVIEW / *Edward Ripley-Duggan*

Paper-making by Hand, a Book of Suspicions, Walter Hamady. Mt. Horeb, Wisconsin: Perishable Press, 1982. One of 200 copies. Printed in Herman Zapf's Palatino type, and printed on papers from Hamady's own Shadwell mill. Two title pages, index, preface, 42 pp., colophon and specimens. Published at \$350.00 (and out of print immediately upon publication).

Although, in recent years, the desire of the private press printer for fine domestic handmade book papers has been partly satisfied by the opening of a number of mills specializing in that product, the supply is still far smaller than the demand. This is probably inevitable, given the small demand for quality paper (small, that is, in comparison with the volume of machine-made papers that are produced by commercial mills), and the labor-intensive nature of the papermaker's art. Handmade papers are a necessity for the operator of the hand press, since they are the most responsive to the preliminary dampening that gives the distinctive bite and crispness characteristic of good presswork. The alternatives available to the printer are distinctly limited: either compromise, by the use of a good quality machine made paper; or by the use of Japanese papers, which are not always well-suited for printing, and which are insufficiently plain; or by the use of the extremely expensive products of European mills.

Hamady's book outlines one way to avoid this quandary—to make the paper oneself. The tradition of the printer-papermaker is a long, if not particularly abundant one. The first exponent known to us was the astronomer Tycho Brahe, whose private press at Uraniburg used its own paper as early as 1590. The English printer and type-designer Baskerville may also be counted amongst this number, for his experiments with “wove” papers, of which he was the origi-

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nator. Of course, neither of these early practitioners was actively engaged in the papermaking process in a “hands-on” basis—both hired artisans to work for them. The one-man book seems to be a peculiarly American accomplishment, starting with the great works of the principal historian of papermaking, Dard Hunter, who produced a succession of remarkable books from his Mountain House Press, which were printed on his own handmade papers, with his self-designed and cut types, all presswork and text by Hunter himself. Hamaday, and those who seek to emulate him, may thus be viewed as part of this lineage.

Information on the papermaking process is abundant, but much of it is unsuitable for the hand-press printer. There are the classic technical expositions, from Lalande on, which give data suitable for the construction of a full-scale mill, but not so appropriate for a small-scale operation. Then there are the popular exponents, such as John Mason, who provide the necessary details for someone who is curious about the process, and who would like to make a few sheets, but not production runs of the kind needed to provide paper for a book. Hamady provides information from his own long experience that bridges this gap. Using this book, with the proper equipment, it would be possible to regularly produce quantities of paper sufficient to produce small editions of the kind that Hamady has been printing for years, on paper infinitely more attractive than most available on the commercial market.

This is not to say (indeed, Hamady specifically disavows any such intention) that this book is the last word on the subject—indeed, in a field where experience and consistency is all, no book can ever impart more than a fraction of the total skills needed. Hamady does supply extensive notes on all stages of the process, from selection of rags, to beating, to forming, to couching, and even to pressing and peeling the sheets. He supplies the exact materials and parameters, that, in his experience, work best. He does all of this in a lucid fashion, leavened with a certain amount of the standard Hamady humor, which, although a little “folksy,” does give an engaging sense of the instructing personality behind the printed words, in a way which a textbook style would not communicate. This seems all that one may reasonably ask of a manual of this kind.

There remains the production of the book to discuss. The binding is a tan buckram, unadorned, with the title and author blind-stamped down the length of the spine. This seems well in keeping with the practical nature of the test, although a slightly heavier weight of binder’s board might have been a good idea. The paper is Hamady’s handmade, in a variety of colors, textures and weights. The introduction is illustrated with three handsomely printed cuts from the Diderot encyclopedia, and the practical text contains a dozen bold, expressionistic linocuts of the papermaking process by Jim Lee. There is a complex, expository title page designed by Hamady, and a breathtaking pen-

drawn second title, printed in four colors, by Hermann Zapf, that adds spice to the opening of the book. As is always the case with the press, the presswork is flawless. The three specimens in the rear of the book are pleasing—two examples of pulp-painting, one of wet-forming the sheet, and (an eccentric and pleasing touch), a concealed “found” object—a feather in a pouch formed between two sheets. It does seem a shame, however, that this useful text should be printed in so small, albeit beautiful, an edition—a second edition, in more accessible form, seems called for.

In summary, then, this is a good practical text for the beginning printer/papermaker, with an adequacy of practical detail, written in a readily comprehensible fashion, with a certain amount of verbal flair. It is *not* a text for the advanced, practicing papermaker, unless read with an eye to seeing how someone else approaches the difficult task of papermaking.

PRESIDENT'S ANNUAL REPORT TO THE MEMBERS, 1981-1982 / *Caroline F. Schimmel*

The seventy-sixth year of the Guild of Book Workers has been an extremely active one on many fronts, as we try to satisfy the needs of an ever-increasing membership both educationally and, in the tradition begun seventy-six years ago, as a social medium for a diverse and basically solitary craft.

One example of this is the continuation of a new tradition begun last year, whereby members who are able to travel to New York for this annual meeting are also given the opportunity to converse with their peers, not just here at the Grolier Club after Don Glaister's talk, but also through visits to three local workshops. We thank Deborah Evetts and her staff at the Morgan Library, and Carol Joyce and Wilton Hale Wiggins for making this possible.

All the Guild Committees have been busy *and* productive; their activities are reported in the *Newsletter*. I will attempt only to highlight what has been done.

The first annual Standards Seminar was held at the Folger Shakespeare Library in Washington, D.C. on April 16th. The Library and its staff, through the permission of O.B. Hardison and Phil Knachel, gave generously of their time, and permitted the Guild to meet there at no cost. This first series of lectures addressed five different aspects of hand bookbinding, as a point of departure for beginning a discussion of “standards”. Eventually the problem of standards in the related book crafts will be covered as well. The talks were well received and the debates which followed were at least as edifying. These, and the answers to the questionnaires which were to be filled out by all participants following the meetings, will be collated and discussed by the Standards Committee as the basis for future activities. One recommendation which has

already been accepted by the Executive Committee is for a traveling exhibition, somewhat along the lines of an earlier and most successful one, which will detail through physical examples excellence in hand bookbinding.

The Seventy-Fifth Anniversary Exhibition finally returned to New York in March, intact save for a scratch on a single binding. Reports from the field, including my own from the opening at Palo Alto, indicate that the membership and the public indeed enjoyed and learned from the show. In each city there were many related activities scheduled around the exhibition which enhanced its usefulness. Even those who felt some of the items not up to "standards" agreed that the excitement and publicity generated for the book arts and the Guild were most worthwhile.

The sale of the catalog has been going fairly well, but not as well as hoped. Nicholas Smith, who is storing and shipping the books for the cost of the postage alone, is seeking appropriate new channels to advertise its availability. Meanwhile I am handling the orders themselves, and the whole Committee is proselytizing wherever possible. As the Committee felt strongly that the designer of the catalog was negligent in his duties, we have withheld payment and are arranging for a lawyer to take our case.

Nicholas Smith and his committee of Jeri Davis, Mary Schlosser, and myself, plus several vital "extras" have managed to publish both Volume XVII:1-3 (three issues in one volume) and Volume XVIII:1. Both are most handsome and welcome, and the latter, with hand tipped-in decorated paper samples, has proved especially popular. An important step toward recognition as a valuable publication by the public has been our successful application for an ISSN. Due to the overwhelming bookkeeping burden still carried by our volunteer subscription processor and storer, Mary Schlosser, it was decided to terminate the former practice of accepting institutional subscriptions. Starting with Volume XIX, Journals will be available only as part of membership advantages. There has been discussion that this position might change, should we be able to find and finance a part-time paid secretary. While the whole Executive Committee agrees that such a person would be wonderful, and relieve its members of a lot of burdensome, tedious chores, we have so far not been able to find such a treasure for the amount of pay we could at present afford to offer.

One chore which has been shouldered by a machine, hopefully, is the membership list. Wilton Hale Wiggins and Nicholas Smith arranged for a small computer firm to program our list. By the fall, all names and other vital information should be entered and rapidly retrievable. In advance of this step, Wilton and I formulated a questionnaire which was sent to all members in the fall, and which will continue to be sent to all new members. It covers not only the professional data of members, but also their expectations and desires for workshops, programs, regional chapters, and other information. Those who did not return the questionnaire are urged to do so, no matter how tardily.

The subject of regional chapters has been discussed at nearly every Executive Committee meeting, and at a special pre-annual meeting convocation today. At Sam Ellenport's urging and with his assistance, the New England Regional Chapter has been regularized and recognized. Officers have been elected and a small amount of money given to them to help pay for costs of programs. Needless to say, money has been a major issue, and such a grant can only be a temporary solution. At issue also is the \$20.00 larger fee paid by the one-eighth of the members who live in the New York City area, and what exactly they get for it. Suggestions for a solution have included giving regional chapters back half their members' dues, and reducing all dues to one sum and adding a surcharge for regions including New York. During this year, we will be working out a way to insure that the entire membership continues to receive the services they always have (and the *Journals* they are due) and that the regional chapters have sufficient capital to plan interesting events.

In acknowledgement of the New York area residents' higher dues, and because of higher postal rates, it was decided that where possible workshops and programs will be announced in the *Newsletter*, and first-class notices be sent only to those within 50 miles of New York. Members planning to visit the city can get in touch with the Program/Workshop chairman to find out upcoming events.

As much of the preparation for workshops and programs overlaps, it has been the wish of the two chairmen to combine and integrate their positions, so Nelly Balloffet will officially be chairman for both, with Judy Reed as her assistant. Both will continue to seek out wise and wonderful people to teach you all manner of things, as they have this past year.

On the agenda for solutions in the coming year to cope with our increasing bulkiness, are the computer, a secretary, a new home for the archives instead of Mary Schlosser's basement, and an accountant. At this point we have the latter, in the form of Bill Klein's accountant doing our books, thanks to Bill, but we do need to systematize our income and outgo, both of which are doing very nicely, as the Standards Seminar and the workshops were nearly self-supporting and we haven't paid the printer for the *Journals* we should be doing.

We wish to express our deep gratitude to Mary Schlosser, who is retiring on her laurels as *Newsletter* editor, though she will continue on the Publications Committee and handle *Journal* subscriptions, and to Janet Saint Germain whose cheerful demeanor is still marvelous Publicity for the Guild.

During the year, I have received an increasing number of letters pertaining to calligraphic matters, and Fran Manola has consented to handle on the Guild's behalf those she is able to, or sent them along to whomever will answer them best.

We are quite excited to be able to welcome two new members to the Executive Committee: Margaret Johnson as *Newsletter* Editor and Carol Joyce

to the newly created position of Publicity Chairman for Public Relations. With such a professionally and geographically disparate group, whose time is consumed with making a living, and for whom the ethic of volunteerism seems not ingrained, it is a pleasure to introduce to you two more of a rare and treasured breed, to help the Guild through the bumps and grinds of everyday life.

MINUTES OF THE ANNUAL MEETINGS, June 5, 1982 / *Diane C. Burke*

The seventy-sixth annual meeting of the Guild of Book Workers was held on Saturday, June 5, 1982, at the Grolier Club in New York City. The meeting began at 2:30 p.m. The annual meeting was preceded by a special meeting on Regional Chapters held at 1:30 p.m. This meeting was begun with a written report submitted by Vice President at Large Don Guyot who formulated the document after extensive travel and discussion with book workers all over the country. He stated that the report's conclusions were not necessarily his own, but that there was a feeling in outlying areas that the Guild of Book Workers is a social club for New York metropolitan area book workers who benefit from the dues collected from all members, most of whom are not able to travel to programs and workshops held in the New York area. Mr. Guyot felt that it was important to change this image and to reinforce and expand the benefits that the regional chapters could receive through alliance with the Guild. His own suggestions included standardization of requirements for formation of a regional chapter, the production of small exhibitions that could travel to regions outside of large metropolitan areas, an educational package which included videotapes of workshops, the hiring of a paid administrator to organize and maintain this operation and raise funds.

Out-of-town members who attended the meeting discussed the convictions of local binders that the membership dollars they had to spend went further when applied to strictly local activities, that the Guild would have to depend on one or two local organizers to shoulder the responsibility of developing the chapters, and that there were difficulties in organizing groups of people who had never met, were in professional competition, sometimes even spoke different languages, and were interested in different aspects of binding.

It was suggested that the Guild provide more guidance for interested non-New-York-area members in planning programs and contacting teachers for workshops. Nelly Balloffet, the Guild Workshop Chairman has already put together a list of individuals all over the country willing and able to organize workshops and notifies them of teachers and binders coming to the United States. Also in existence is a list of book workers living in the U.S. who are ready and willing to travel in order to present workshops.

Sam Ellenport, the New England Regional Representative made the following suggestions:

1. that the Guild not only employ a paid Executive Secretary, but also paid bookkeeping help.
2. that the Guild *Journal* be brought back on schedule with an issue that is a compilation of several issues.
3. that the *Journal* become self-sufficient through the sale of advertising.
4. that regional members have one-half of their dues returned to the regional organizations for their use.
5. that the New York Metropolitan area become a regional chapter.
6. that the Executive Committee of the Guild be chosen from the entire geographical membership independently of the possibility of attendance of meetings in a special location.

Guild members attending the meeting asked if the Guild Treasury were adequate to the expense of a paid Executive Secretary. Also, if one-half of regional dues were returned, would the national Guild be able to support projects like the proposed Standards Seminar and the 75th Anniversary Exhibition? And what of those members who were not in regional chapters?

A financial report by Guild Treasurer William Klein found the income and expenses of the Guild for the 1981-82 fiscal year slightly greater in the area of expenses. Fortunately, the Guild does have some funds in reserve. Mr. Klein also chided those Executive Committee members who, with only the best possible intentions, had assumed Guild expenses, thereby obscuring the true amount of expenses.

Recalling Mr. Guyot's suggestion to reinforce those benefits received by Guild membership led to a discussion of those activities and what had been accomplished and improved within the year: the *Newsletter* which expands proportionally with the amount of information sent in by Guild members, the *Journal* which Mr. Smith has pledged to have up-to-date as soon as possible and which will change format to include articles more informational than topical, the Supply List, Study Opportunities List, the annual Membership List, the formation of the Standards Committee whose first activity will be the Standards Seminar in the Spring of 1982, and the 75th Anniversary Exhibition.

The annual meeting then began with the introduction of the speaker of the day, Donald Glaister, who spoke on "Art and the Craft of Bookbinding". Mr. Glaister is the President of the Hand Bookbinders of California. After the lecture there was a business meeting during which the Committee reports were read (they are recorded in the *Newsletter*).

The Secretary announced that the nominees selected by the Nominating Committee had been approved. They are:

Caroline Schimmel: *President*
Nelly Balloffet: *Program Chairman*
Margaret Johnson: *Publicity/Newsletter*
Carol Joyce: *Publicity/Public Relations*
Hedi Kyle: *Small Exhibition Chairman*
Stanley Cushing: *Library Chairman*

Guild member Deborah Evetts suggested that a choice of candidates be offered for election to future vacancies on the Executive Committee. Nominating Committee Chairman Jerilyn Davis reminded those assembled that it was not always easy to find one candidate to fill the volunteer positions. Ms. Evetts was asked to serve as Chairman of the Nominating Committee for the Elections to be held in the Spring of 1983. The meeting adjourned for an hour of socializing.

TREASURER'S REPORT / William M. Klein
 OPERATING AND CASH STATEMENT FOR 12-MONTH PERIOD
 7/1/81-6/30/82

Cash Balance Carried Forward From 7/1/81	\$30,159.45
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Income

Membership Dues	15,347.89	
Journal Sales	212.00	
Workshops	3,742.50	
Catalog Sales	6,886.13	
Standards	2,062.20	
Grants and Donations	11,000.00	
Study Opportunities	166.50	
Interest on Investment	<u>355.63</u>	
		<u>39,772.85</u>
		69,932.30

Expenses

General Administration	959.77	
Membership Committee & Programs	2,521.95	
Workshops	3,964.38	
Exhibits—Local	177.62	
Journal	5,892.72	
Newsletter	728.52	
Exhibits—National	7,647.59	
Catalog	17,226.00	
New England Chapter	374.29	
Publicity	<u>114.74</u>	
		<u>39,607.58</u>
		30,324.72

GUILD CASH POSITION

Cash in Chemical Bank	10,324.72
Treasury Bill at Face Value	<u>20,000.00</u>
	30,324.72

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 payable in US dollars.

Annual Dues 1985-1986

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 1981-82

(Period covered by this Journal)

President: Caroline F. Schimmel

Vice President: Wilton Hale Wiggins

Secretary: Diane Clare Burke

Treasurer: William M. Klein

Vice President at Large: Don Guyot

Committees:

Exhibition: Susanne Borghese, *Chairman*

Library: Stanley E. Cushing, *Chairman*

Sara Haines

Program: Judith A. Reed, *Chairman*

Publications: Nicholas T. Smith, *Chairman*

Jerilyn G. Davis, Judith A. Reed, Caroline F. Schimmel,

Mary C. Schlosser

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

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

Small Exhibitions: Hedi Kyle, *Chairman*

Supply: Jean Gunner, *Chairman*

Workshop: Nelly Balloffet, *Chairman*

Special Committees:

New England Regional Representative: Samuel Ellenport

Standards: Don Etherington, *Chairman*

Jerilyn G. Davis, Doris Freitag,

Gary Frost, Karen Garlick,

Polly Lada-Mocarski, Heinke Penske-Adam

Mary C. Schlosser

Study Opportunities: Caroline F. Schimmel, *Chairman*

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Production Coordinator — Andrea D. Harris

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