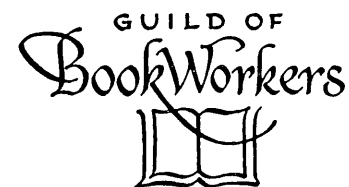
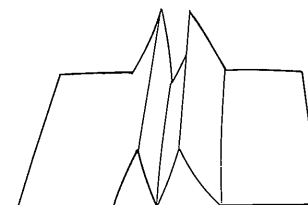


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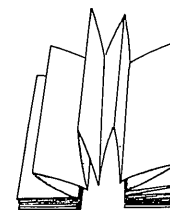


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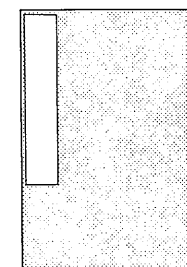
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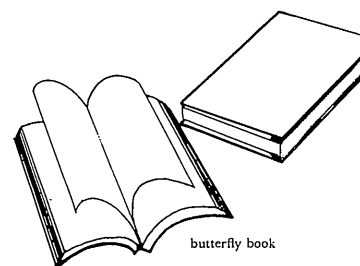
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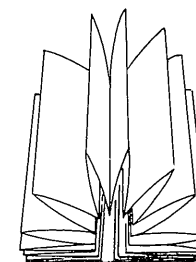
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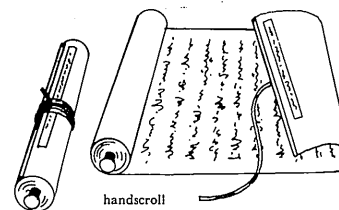
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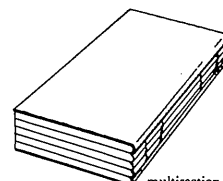
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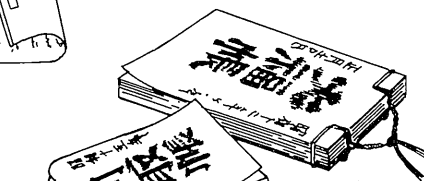
flutter book



handscroll



multisection book



account book



receipt book

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CONTENTS

PAGE

The <i>Fukuro-toji</i> : Three Construction Elements / <i>Janet E. Baldwin</i>	2
<i>Orihon's</i> Triumph / <i>Hedi Kyle</i>	10
Oriental Bindings Exhibition / <i>Mary C. Schlosser</i>	17
A Guide to the Oriental Binding Exhibition / <i>Hedi Kyle</i>	18
A One-Part, Self-Closing Wrapper / <i>Patricia Curtin</i>	37
President's Annual Report / <i>Caroline F. Schimmel</i>	47
Treasurer's Report / <i>William M. Klein</i>	49

The Cover: Reproduction of a drawing showing major Japanese binding styles from *Japanese Bookbinding, Instructions from a Master Craftsman* by Kōjirō Ikegami, adapted by Barbara B. Stephan. It is reproduced with the permission of the publisher, John Weatherhill, Inc., Tokyo. American distributor: Charles E. Tuttle Co., Inc., 28 South Main Street, Rutland, Vermont 05701

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THE FUKURO-TOJI: THREE CONSTRUCTION ELEMENTS /

Janet E. Baldwin

An Oriental binding is commonly thought to have folds at the fore edge, limp covers, and an oversewn spine. The text opens on the left and is read from right to left. Information on Japanese books available in English concentrates on their paper, printing, calligraphy and illustrations. I am interested in construction elements of the *fukuro-toji*, or bag book, as the Japanese call the binding style of the fore-edge fold book. This was the style most used in Japan from the seventeenth century until the advent of Western binding machinery and materials; it is still used for special editions.

Books are treasured in Japan as manuscripts, picture books and printed texts. Yukio Mishima immortalized the rustle of the racing writing brush and wrote hauntingly of paper and ink, books and libraries. But bookbinding was rarely portrayed in Japanese literature or in books of trade. Publishers sometimes contracted edition binding out to neighborhood women. Scroll mounting specialists and *shoji* repairmen also bound books. Today a few binders of the old styles support themselves by restorations and small commissions. Binding as a craft is not highly valued.

The book, as a bibliographic entity, is complete in one *kan* or in ten. Books are called *kan* or *maki* from the character for roll. *Kan* are catalogued as volumes. They are the unit of the *fukuro-toji*. Two or more *kan* are kept together, sandwiched between boards or wrapped in a board and cloth cover, the *chitsu*. Wooden and lacquer boxes and cabinets are used to protect rare and ornate editions.

The *fukuro-toji* was adopted by the Japanese from the Chinese and the Koreans. Its precursors were the scroll, or *kansu-bon*, the accodian-fold book, or *orihon*, and the butterfly book, or *detcho*. These forms had continental beginnings and some are in limited use in Japan today. They are traditionally suited to calligraphy, picture albums and religious texts. The increase of secular printing, and printing of secular matter by monasteries, encouraged the use of a less formal book structure. The *fukuro-toji* has no religious implications and is simple to produce. Thread, not paste, creates most bonds.

The *fukuro-toji* was adapted to maintain a balance between the technical strictures of cherry-wood printing blocks and later movable type, water-soluble inks and the thin papers preferred for books. Folding at the fore edge, its pages are suited to the practice of printing on only one side of paper. The *detcho*, which has alternating pairs of blank and printed pages, is distracting to read. The *fukuro-toji* is easy to read and to handle, and it is less fragile than either the scroll or *orihon*.

Toji, to close or to hold, is used like the word binding in English. It implies stitching and refers to the spine. *Nodo*, neck or connection, also means the

spine of the book. The spine of the *fukuro-toji* is created by three distinct elements, the *koyori*, *kadogire* and *kagari*. I shall describe them in detail, and the materials, tools and methods used to produce them.

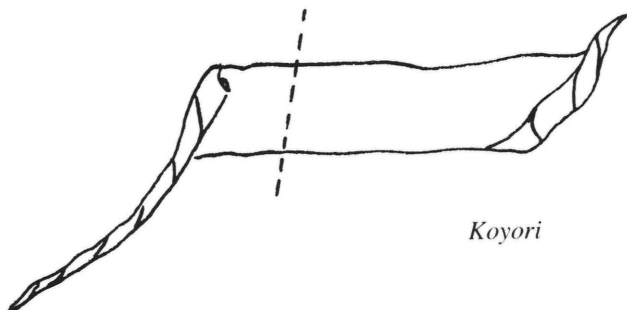
Nakatoji — Inner Seal

The *koyori*, paper thread or sticks, are an integral part of the *fukuro-toji*. In Japan twisted paper string has many uses. *Koyori* are used in books to secure the pages in order and in register.

Yori, or twisting, is the action used to make the *koyori*. Strips of thin rough paper, like selvage trimmings, are twisted into thread. The wringing-out-of-water action is performed by the thumbs and index fingers, rolling the paper, starting at the lower right corner, in opposite directions. The left hand fingers counter the motion of the right, steadying the paper, keeping it flat, open and taut. The right hand fingers roll the paper tightly. When enough thread has been twisted at one end, the paper strip is turned and a second sharply pointed thread is started. Two *koyori* are used for each book.

Then, with fore edge flush and any printed border frames aligned, the folded leaves are held immobile under a board with the heel and palm of one hand. Two *koyori* holes are punched between the spine edge and the planned sewing holes. Placement of the *koyori* holes depends on the sewing style to be used, the number of sewing holes and their location. Sewing through the *koyori* would be difficult, if not impossible, and structurally unsound.

The stiff, twisted paper is poked through the holes. The four tails are pasted down parallel to, or at right angles toward the spine. The tails or flags can be untwined before pasting to achieve a flatter profile. However, the string can get too tight for this to be done. After the *koyori* are pasted, the books



Janet Baldwin was a student in the Preservation Administration Program in the School of Library Service, Columbia University, New York, NY at the time the article was written. She is currently in charge of the Library and Preservation Program at the Explorers Club, New York, NY.

are set to dry under a light weight, traditionally a board and a stone.

An awl and paper are the only tools needed to transform separate leaves into a book, ready to be trimmed and covered. If folded leaf covers are used, one leaf of the cover can be secured with *koyori* along with the text. There is no square or overhang to these paper covers; the text block and covers are trimmed flush in one operation. A straight edge and a round-bladed knife, the *maru bōchu*, are used to trim the book. Many long, light strokes are made with the *maru bōchu* to achieve the perfectly smooth, flush edges at head, tail and spine.

In Western binding the leaves or gatherings have to be sewn to each other one by one, or using a sewing frame, onto thongs, tapes or cords, before a book is bound. Thicker, heavier books are produced. Like a snail they carry their own protection of stiff boards covered in cloth or leather. Examples of Western individualism, they are built to stand alone.

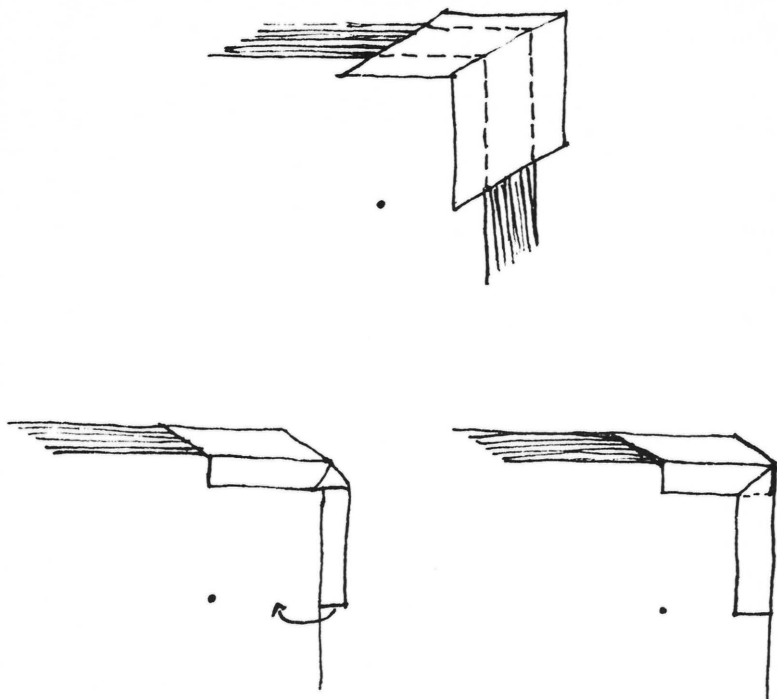
When the covers of the *fukuro-toji* are in place, the *koyori* can be felt but not seen. The books are weighted, not pressed. The skin-tight, smooth, hard aesthetic of leather and board is not desired. Soft, flexible and lightweight, individual *kan* are unscarred by any projections as one rests flat on top of another. The *koyori* withstand water damage well, swelling in place when wet. It is this inner seal of the *fukuro-toji* that makes it resilient, durable and simple to repair.

Kadogire — Corner Cloth

Once a book is divided into *kan*, and these have been secured by *koyori* and trimmed, the spine corner covers can be applied. These *kadogire* are rectangular pieces of silk pasted onto the corners to protect the pages from abrasion. If they are first backed with paper, they wear better and are easier to manipulate. They are cut to fit and pasted down between the corner sewing stitches. Later, the thread forms a frame for the edges of the *kadogire* and may prevent them from fraying.

In a country where waste is considered startling and abhorrent, where precious textiles are treasured, often becoming prized gifts to the Buddhist temples, the remnants for *kadogire* would be readily available. Dating the silks would not be conclusive in establishing binding provenance. Evaluating the *kadogire*, their effect and style, would be a more reliable clue to identify period and place for the student of Japanese book production.

Kadogire function as visual connectors between the cover and its contents. Examples of the contrasts and connections of color, texture and pattern are infinite. Dark, somber covers and the thin line of stark paper are enriched by brocade corners. For example, a small damask cloud pattern *kadogire* makes



Kadogiri

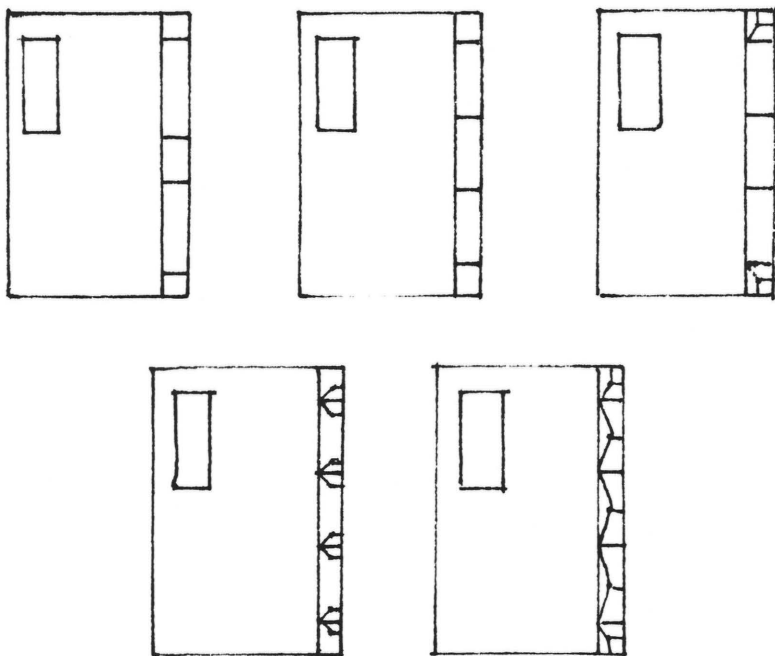
a formal allusion to the large, amorphous clouds that float in the colored endpapers. Such play with form, colors, and ideas occurs, on a smaller scale, at the same position on the book in the Western headband. Those are protected by a headcap. *Fukuro-toji* are designed to be stored on their sides, wrapped in a *chitsu*, so the *kadogire* receive little wear. The fragile silk often appears worn, however. When *kadogire* are omitted, the book is still structurally sound but may seem lacking in finish.

Kagari — Sewing

The *fukuro-toji* is like an insect, it wears its skeleton on the outside. The sewing is exposed over the covers and across the spine of the book where the text block is also exposed. Only the *koyori* are hidden. In the plainest, most common sewing the stitches are at right angles to each other. An awl, a rule and a needle are the tools needed. A broad-headed nail set in a dowel can be used to score the distance from sewing hole to spine for *kadogire* and sewing. Two or more holes are drilled according to the size of the book and the desired sewing pattern. For books the same size, or a set of *kan* to be enclosed in a *chitsu*, a template for piercing the holes speeds production and ensures a uniformity of pattern.

Yotsume-toji, or four-eyed binding, is the standard thread pattern. Elaborate variations have been developed that add interest to individual books; the hemp leaf, or *asanoha-toji*, and the tortoise shell, or *kohki-toji*. These, and the reinforced corner sewing, or *kohki-toji*, provide greater stability where the contents are heavier or larger than usual. Tapes, twine and *koyori* are used for the *nikasho-toji* style of *fukuro-toji*, but I do not show these patterns.

Yotsume-toji

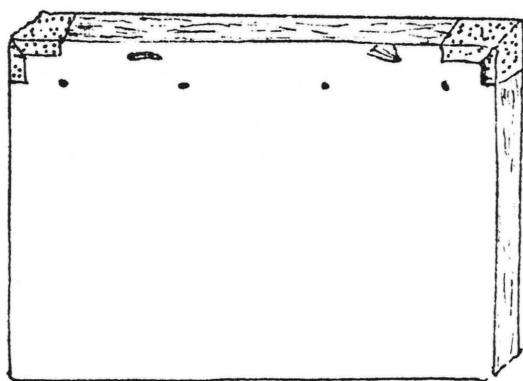


Silk and cotton thread are traditional; now linen and man-made fibers are also used. The spacing and numbers of sewing holes are based on the proportions of the books and its Chinese, Korean or Japanese provenance, as is the diameter and number of threads. Color, sheen and texture are also thread variables. Usually white, the thread may be dyed to complement the *kadogire* and covers. Sewing thread is replaced so often that the thread, like the *kadogire* is not a reliable clue for dating a book.

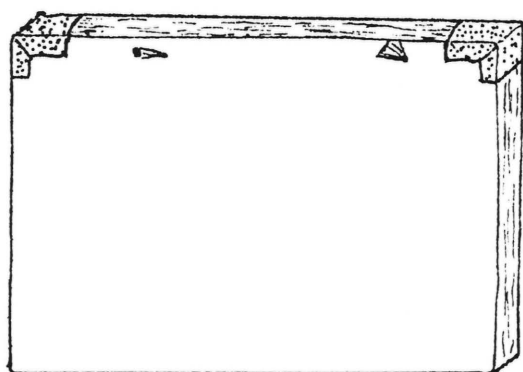
To sew the book, it is placed with the holes overlapping a table edge. The thread is kept taut but not tight. A cinching action would harm the paper, make the thread liable to break, and inhibit opening. In many examples knots are not used to secure the thread initially. Instead, the first pass of the needle goes in at the spine three or four leaves down from the cover, and out through the closest of the pre-drilled holes. The tail of the thread is frayed and covered with paste. This is pulled just inside the leaves; any thread showing will be trimmed later. The first ring, or pass around the spine, can be sewn and, with a weight over the tail of the thread, set to dry.

Just as any sewing station can be used for the first stitch, after the first ring is secure the sewing can proceed in any direction. As long as no hole is bypassed the sewing cannot go wrong. Once the sewing is complete the thread is secured under the surrounding threads. This final stitch passes through the hole first used. A small amount of paste at the hole will be pulled into the hole with the thread to help to secure it. The end of the thread is then trimmed flush to the book. The book is completed with the addition of the title label.

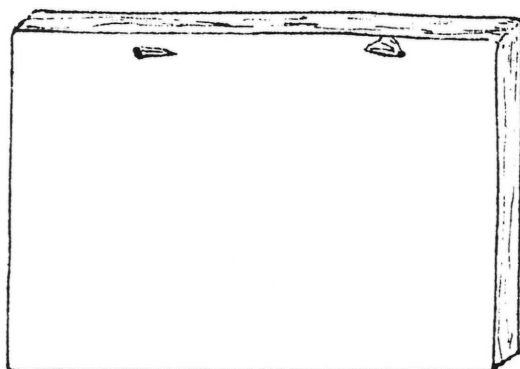
The *fukuro-toji* has often been copied. Many late nineteenth- and early twentieth-century American view books were bound in this manner. Cord or ribbon replace the thread. Where the books have been stored vertically the sewing has suffered faster than their Japanese counterparts. No *kadogire* were used and, in the rare cases that *koyori* are felt, metal staples, not paper, are used. A common Western failing was to make covers of binder's board. It is too heavy and rigid for the thread and necessitates a hinge. The spine is designed to connect, not support, the book. The supple *fukuro-toji* is simple to make, repair and maintain. It remains a useful and pleasing model for light material and is well adapted to small press productions.



*Holes for
Yotsume-toji*



Kadogiri



Koyori

This information is based on the books and articles referring to the *fukuro-toji*, on observation and study of representative books chosen by Miwa Kai from Columbia University's East Asian Collection, on those belonging to private collectors, and on the directions and instruction of Hisako Nakazawa, binding instructor. Binding terms have their English equivalents. The literal translation of these terms has enlarged my understanding, clarifying concepts particular to Japanese books and binding. For this and for translating essays and articles, I am indebted to Mimi Sato. Describing the *koyori*, the *kadogire* and *kagari* in detail has helped my understanding their unique functions.

Carter, Thomas Francis. *The Invention of Printing in China and its Spread Westward*. 2nd ed. New York: Ronald Press, 1955.

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Nagasawa, Kikuya. *Kosho no Hanashi*. (Stories of old Books.) Tokyo: Fuzano, 1977.

Nordstrand, Ove K. "Chinese Double-leaved Books and Their Restoration." *Libri* 17, 2 (1967): 104-130.

ORIHON'S TRIUMPH: ORIGIN AND ADAPTATIONS OF THE CONCERTINA FOLD / *Hedi Kyle*

For several thousand years the scroll served as the major carrier of written information. Eventually, two important bookforms emerged, namely, the codex and the *orihon* (Figures 1, 2, 3).



Figure 1

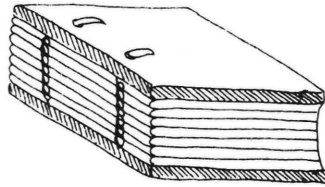


Figure 2

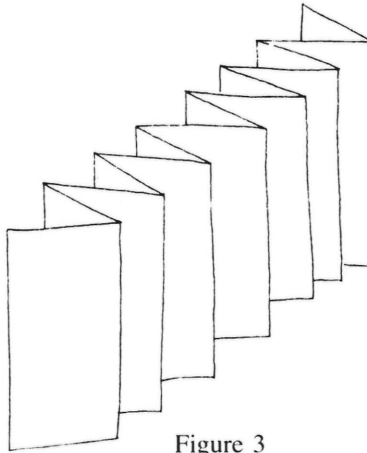


Figure 3

The codex originated in Egypt and became the most widely used book form. Its mechanical function is so ingenious that, even though binding techniques became more complex and many binding styles developed, the basic mechanism is still the same today. Leaves are folded into signatures, the signatures are sewn through the fold and linked to each other in various ways. The connected signatures form the spine of the book. At the spine the sections are restricted to an area of their height by their combined thickness. The

pages have freedom to fan out, turn over and lay fairly flat. These characteristics of the codex proved to be the most desirable in combining Western papermaking, printing techniques and the requirements of handling, storage and manufacturing.



Figure 4



Figure 5

The Orihon and the Fukuro-Toji

The *orihon* originated in China and was subject to different methods and priorities. Also called Leporello, concertina, accordion or zig-zag-folded book, the *orihon* still bears a close resemblance to the scroll (Figures 4, 5). Instead of unrolling, it unfolds to a continuous length. The scroll is somewhat awkward to handle and, in order to get to a certain part in the text, several feet of it may have to be unwound first. The *orihon* eliminates this procedure via its folds. They break the length of the book into pagelike sections, which are easily accessible. The folds that occur at the spine and the fore-edge are in no way restricted; they are neither sewn nor pasted together. They allow the book to expand to its entire length. They can also be confined to the reader's hands and folded sections can be turned like the leaves of a codex.

The unbound spine, however, was apparently not the solution for the majority of books. This structure also required a more rigid paper and, since most oriental papers are thin and flexible, sheets often had to be laminated and joined together to achieve the somewhat stiff quality and length necessary to make the *orihon* function well. For practical purposes some changes had to be made, and they resulted in the *fukuro-toji*, the most common later book structure in China, Japan, Korea and elsewhere, which was used until recently when the Western codex was adopted. The *fukuro-toji* no longer has folds at the spine. The leaves are thin and folded at the fore edge only, thus concealing the otherwise visible reverse image of the printed leaf. The covers are more

Hedi Kyle was Conservator, Book Preservation Center, New York Botanical Garden, Bronx, NY at the time this article was written. She is currently Conservator, American Philosophical Society, Philadelphia, PA. This article first appeared in *The Ampersand*, December 1982, San Francisco, CA 94101. It is reprinted with the permission of the magazine and the author.

substantial but still flexible enough to open and close without a hinge after covers and textblock have been stab-sewn along the spine edge. Commonly four holes are used, but there may be an additional hole at head and tail to reinforce the corners (Figures 6, 7).

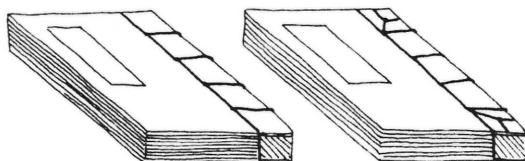


Figure 6

Figure 7

The Concertina Fold

Though it is quite clear that the general tendency in bookmaking leans towards a firm spine which restricts pages to the necessary movement they must have in order to be read, the *orihon* did not sink into oblivion. This concertina fold is too basic and sound as a structural element, and too adaptable as such, to be abandoned. My intent is to point out some of the uses to which this incredibly versatile fold lends itself. I have been fascinated by and experimented with this device for so many years that, even at night in my dreams, the most unlikely things have a tendency to fold in accordion fashion. Being a conservator as well as someone who likes to explore structures and make books that in a sense are not traditional, the concertina fold has become very important in my work. Once aware of its multiple uses, I find it employed all around, especially in alternative book structures, be it for purposes of conservation, adding additional materials, or display.

Before we turn to the adaptations of the concertina fold, let us once more go back to the original *orihon*. Simple as such a structure may seem, it requires knowledge of materials and their interactions as well as skills in cutting, pasting and folding techniques. There are three basic methods used to prepare the folded length. It can be made out of one long sheet of paper (Figure 8). Leaves can be pasted recto to verso (Figure 9), or page sections can be hinged together (Figures 10 and 10a).

For the boards a variety of materials can be used such as paper laminates, bristol, mounting board or balsa wood. The boards may be covered with decorated paper, silk, linen, vellum or even leather. A well-made and balanced



Figure 8



Figure 9



Figure 10



Figure 10a

orihon is a pleasure to handle and to manipulate. It is, therefore, not surprising that this book form has been used for children's books all over the world. (Figure 11.)

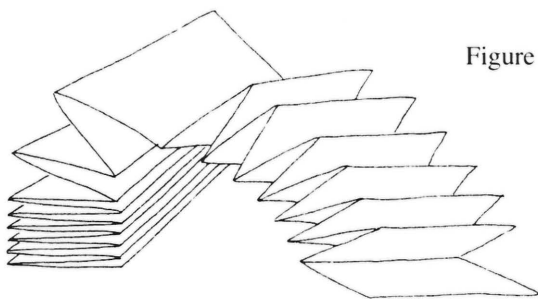


Figure 11

Adaptations of the Concertina Fold

The next two examples show the concertina fold transformed into a pleated guard with adjoining endsheets (Figure 12).

In Figure 13 each signature is sewn into the one-quarter inch wide pleats of the guard, which should be made from a soft, thin handmade paper. Additional endsheet folios may be added. This method works best with small books that have no more than twelve signatures. They can be link sewn or sewn on linen tapes. The pleated guard protects the signatures of rare and fragile books from adhesive and makes their bindings completely reversible.

In Figure 14 the guard is reversed after the signatures have been sewn in unconnected, one by one. Then, another sewing takes place through the inner folds of the pleats (Figure 15).

The pleated guard should be equal to the thickness of the signatures. If the signatures are too thick, a free pleat can be left between the supportive pleats or two free pleats may be pasted together (Figure 16 and 16a).

This method is used when the inner margins are too narrow or are non-existent. The extroverted guards allow the signatures to open all the way to the fold and solve the problem of losing text or figures in the binding process (Figure 17).

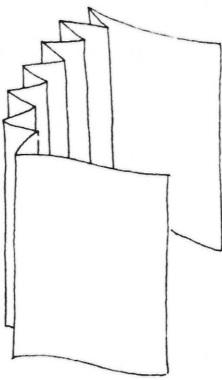


Figure 12

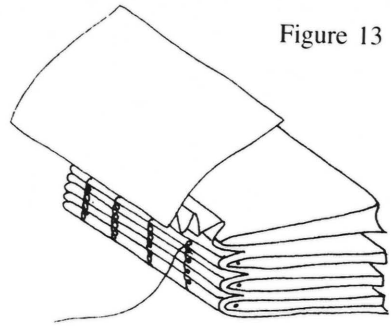


Figure 13

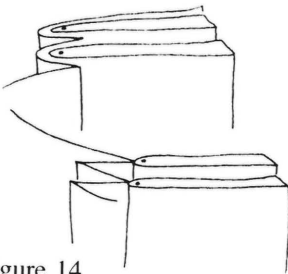


Figure 14

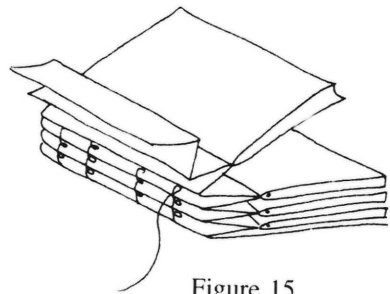


Figure 15

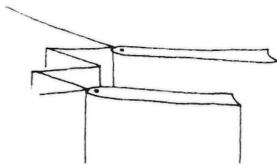


Figure 16

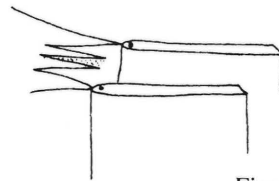
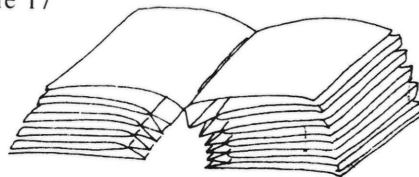


Figure 16a

Figure 17



Photographs, archival and ephemeral materials or samples of diverse papers, textiles or small works of art often present a challenge if they are to be incorporated into a book structure. The following two prototypes suggest simple, informal solutions. Figure 18 shows the *orihon* with an additional narrow pleat to make up for the added bulk caused by enclosures. In Figure 19 each pleat is inserted and pasted into a folio whose fold is located at the fore edge. Windows can be cut out to create mats.

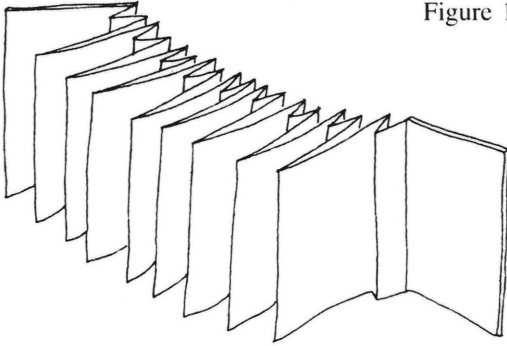


Figure 18

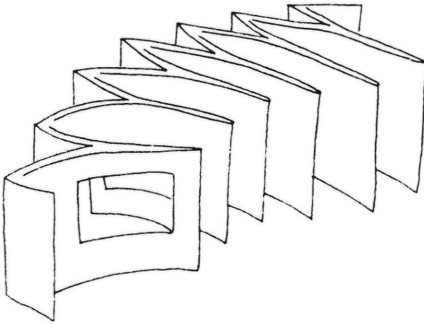


Figure 19

The last group of book structures concerns itself with the display of small scale scenarios. Between their closed covers they conceal an unexpected surprise. This element in bookbinding can be found in many delightful examples, especially in books made during the Victorian age. Today, we may take a fresh look at some of these structures and use them in new and creative ways.

Figure 20

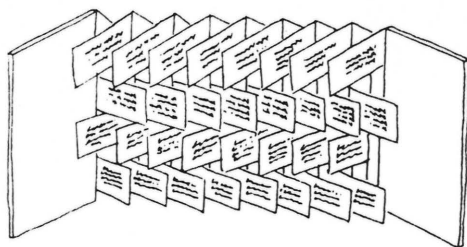


Figure 21

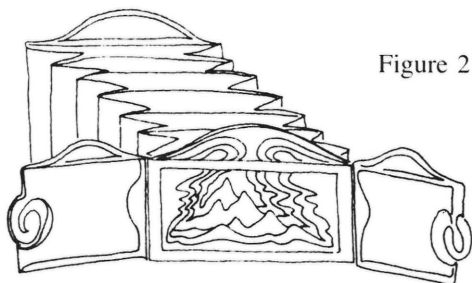


Figure 22

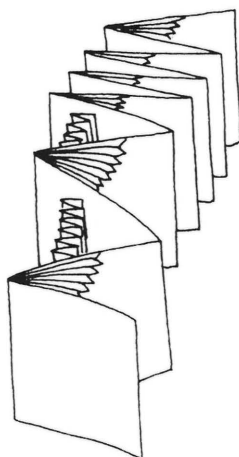


Figure 23

ORIENTAL BINDINGS EXHIBITION, October 14-November 14, 1982 /
Mary C. Schlosser

An exhibition of Oriental bindings opened with a reception for Guild members and guests on Thursday, October 14, 1982, at 5:00 p.m. in the Library of The New York Botanical Garden, Bronx, New York. Organized by Small Exhibition Chairman Hedi Kyle, with the assistance of Virginia Wisniewski-Klett, the exhibition consisted of traditional bindings from Japan, China, and Korea, examples of their structures, and modern work by GBW members inspired by Oriental models. Also included were tools, silks, printing blocks, stencils, etc. used to produce such bindings. In keeping with the theme, Chinese food specialties prepared by GBW member Shiu-Min Block were served at the well-attended reception.

Construction techniques for the *fukuro-toji*, as the Japanese call the traditional binding style, were shown through examples prepared by Virginia Wisniewski-Klett. Completed volumes in six variant styles, enclosed in a *chitsu* or folding case, had been executed by Jerilyn Davis as instructed by Hisako Nakazawa.

The development of Oriental binding from scroll through accordion fold and butterfly book to *fukuro-toji* was traced in works lent by Phoebe Jane Easton, Richard Francisco, Dorothy Pack, Brett Rutherford, Laura S. Young, and The New York Botanical Garden Library. Tools, stencils, papers, and other materials used in preparing Oriental bindings were lent by Angela Chapnick, Laura S. Young, and The New York Botanical Garden Library.

A very interesting and varied group of modern works by Guild members, inspired by Oriental structures, were lent by Virginia Wisniewski-Klett, Deborah Evetts, Elaine Schlefer, Richard Minsky (work of Barbra Mauriello and Antonia Weil), Jerilyn Davis (work of Asao Shimura), Walter Allweil, Patricia Curtin, Carol Joyce, Gillian Boal, Frank J. Anderson, Jeffrey Haste, Pamela Spitzmueller, Hisako Nakazawa, Joan Iversen-Goswell, Mary Lynn Ritzenthaler, Kathryn Gerlach, Maria Grandinette, Maija Reed, Catherine Badot-Costello, and Susan Gosin.

A nine-page typescript history and description of structure including diagrams and a short bibliography prepared by Janet Baldwin and a twelve-page handlist accompanied the exhibition. Both are reprinted in this issue of the *Journal*.

Mary Schlosser is a former president of the Guild of Book Workers; she is an art historian, collector, and bookbinder.

A GUIDE TO THE ORIENTAL BINDING EXHIBITION, THE NEW
YORK BOTANICAL GARDEN, October 14-November 14, 1982 /
Organized by Hedi Kyle

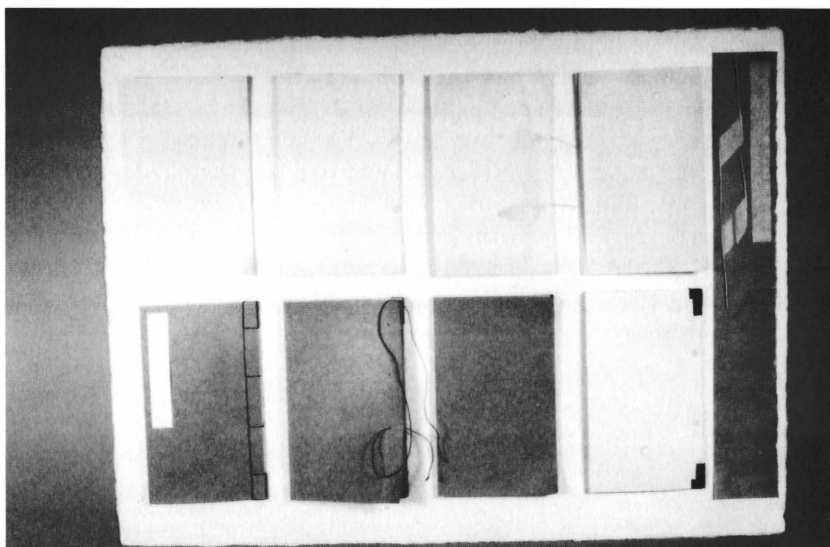
Fukuro-Toji (Bag Book)

The making of this traditional oriental binding is shown step by step.

1. Paper threads (*koyori*) are twisted.
2. Pages are folded and cut.
3. *Koyori* are threaded through two pierced holes at the unfolded edge.
- 4-5. *Koyori* are secured and trimmed.
6. Silk corner coverings (*kadogire*) are applied.
7. Paper covers are tipped on.
8. Holes are pierced for *yotsume-toji*-style sewing. Sewing is started.
9. Sewing is completed and title pasted in position.

Illustration 1

Prepared by Virginia Wisniewski-Klett



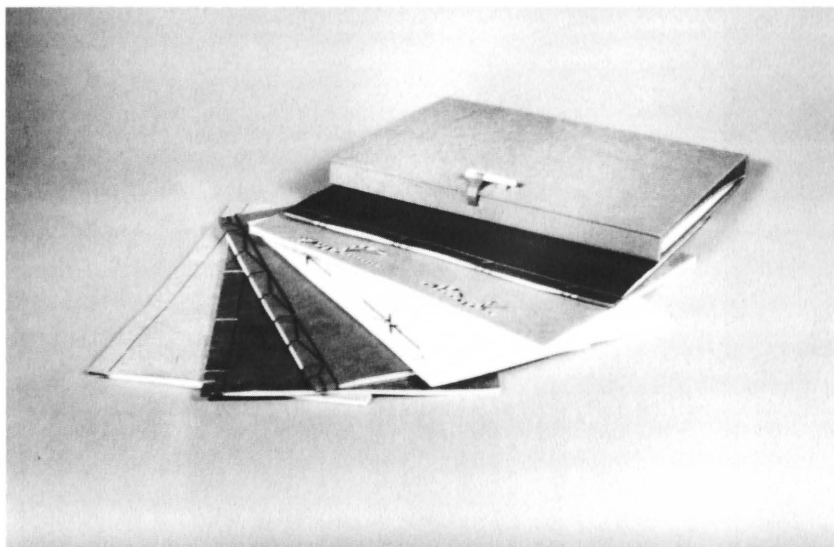
Six Fukuro-toji in Chitsu

1. *Yotsume-toji*
2. *Asanoha-toji*
3. *Kohki-toji*
4. *Kikko-toji*
5. *Yotsume-yamato*
6. *Yamato-toji*

Books are enclosed in folding case (chitsu) with bone peg.

Illustration 2

*Prepared by Jerilyn Davis as instructed by
Hisako Nakazawa*



Accordion Book (Orihon)

Late Nineteenth Century

One-of-a-kind manuscript written on both sides of the concertina. One side displays prayer-like songs to Mount Fuji and eight sacred shrines in formal writing style. The other side presents poems about Mount Fuji, as the seasons change, in flowing calligraphy. The book also contains a calendar, family records, and a horoscope. Several sections for further entries are left blank.

Bevelled wooden boards are covered with brown patterned silk and lined with black and gold paper. One board has a red, the other a white title. 5⁵/₈ × 2¹/₂ inches.

Illustration 3

Lent by Richard Francisco

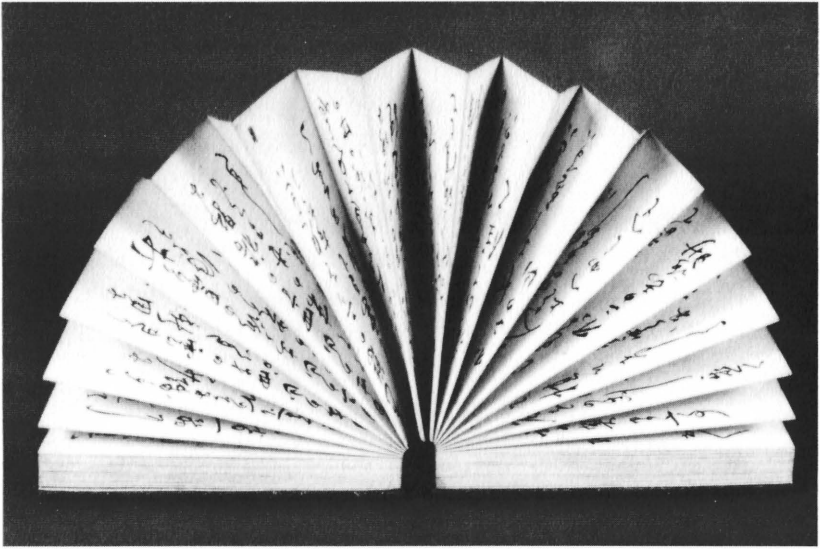


Illustration 3a

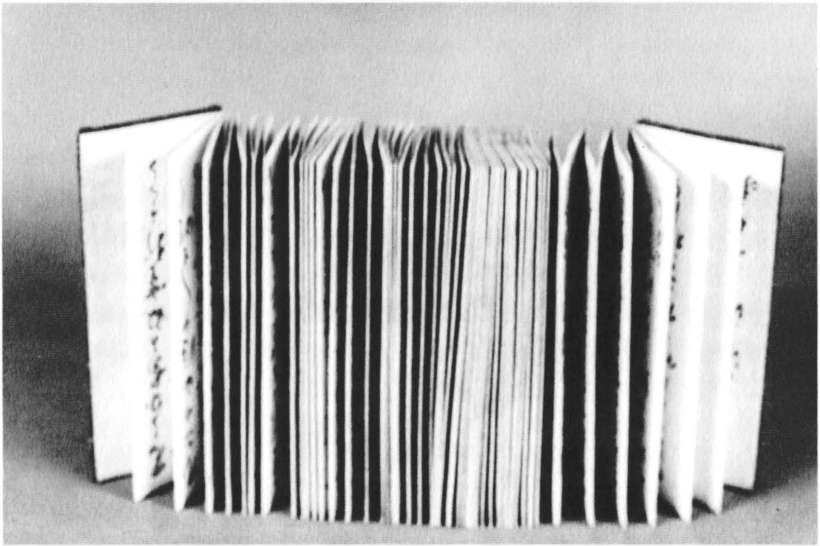


Illustration 3b

Ten Kan in Chitsu. (1908)

Ten small volumes (*kan*) record war and revenge between two lords. The stories are meant to be read like a song. Raising and lowering of voice is indicated in the text.

Yamato-style kan are laced at two stations with red silk thread. Corners are covered with purple silk. Paper covers simulate wood on the outside; inside they are grey with a pattern of white cranes. Folds are at the fore edge. The books open from left to right.

The folding case or *chitsu* is covered with purple, red, grey and white patterned silk. Lined with spotted grey paper. Small pegs are made out of brass. $3\frac{5}{8} \times 2\frac{3}{4}$ inches.

Illustration 4

Lent by Richard Francisco

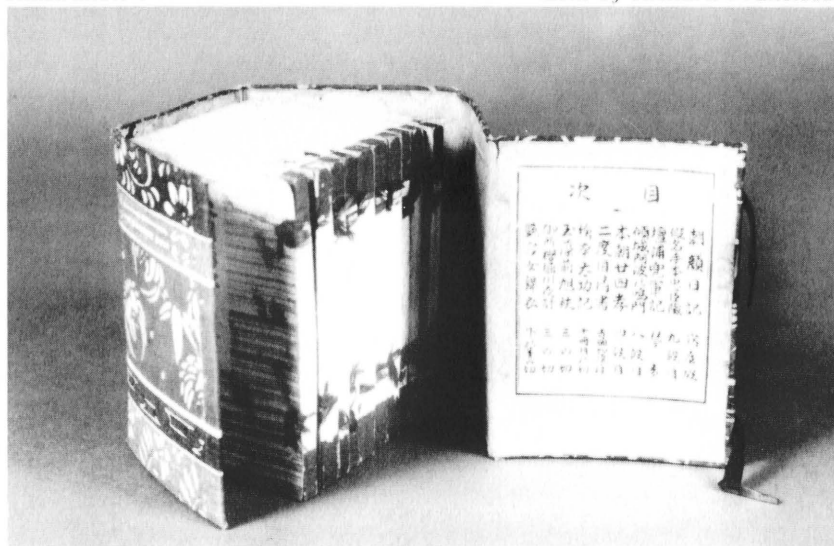


Illustration 4

Palm Leaf Book from Sri Lanka (Ceylon)

Approximately 200 years old

Reportedly contains medical formulas, cobra-bite prayers and other traditional folk and herbal knowledge.

Incised palm leaves rubbed with vegetable dye to make writing visible. A cord is threaded through the stack of leaves, wrapped around bevelled wooden boards and secured by a button. Wooden boards and buttons are most likely later replacements of original covers. $6\frac{3}{4} \times 2\frac{1}{4}$ inches.

Illustration 5

Lent by Brett Rutherford

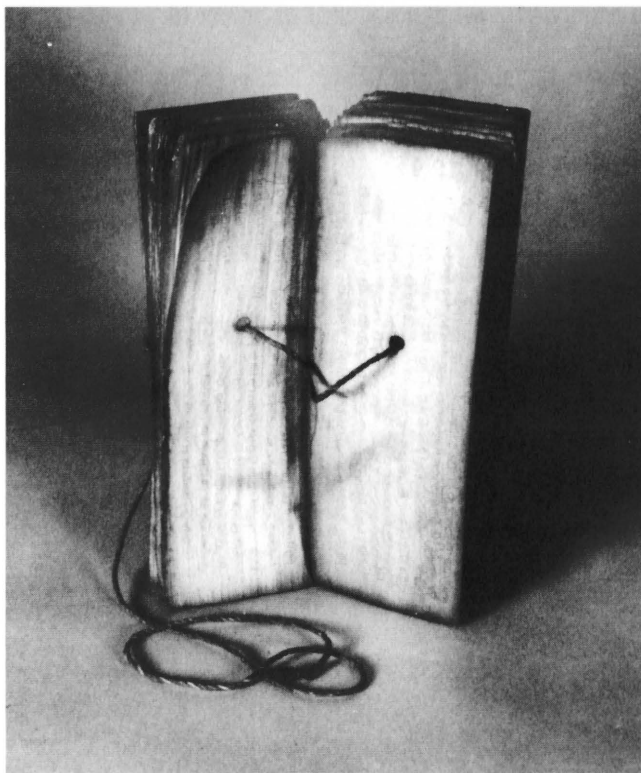


Illustration 5

Honzo Zufu v. 55, Iwasaki, Tsunemasa

Botany of Japan bound in *fukuro-toji* style. Beige paper covers and purple sewing. Faded-purple silk-covered corners. 10 × 6¾ inches.

Lent by The New York Botanical Garden Library

The Concertina Fold

Succeeding the scroll the concertina, accordion book or *orihon*, was in wide use in China, Japan and Korea. This book form may be handled and read similarly to a codex but also expands to its full length. In Western bookbinding the versatile concertina fold can be adapted to numerous uses. Some examples are shown here.

Illustration 6

Prepared by Hedi Kyle

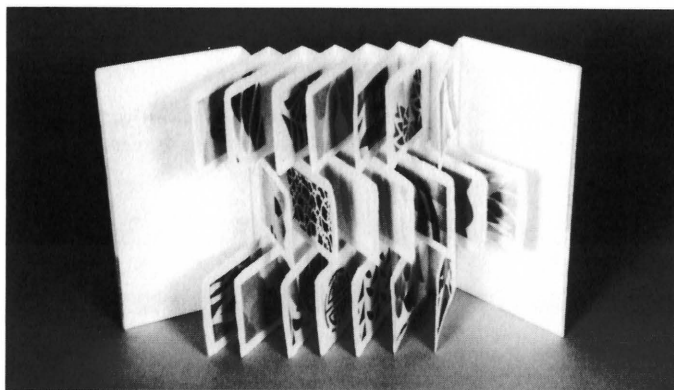


Illustration 6a

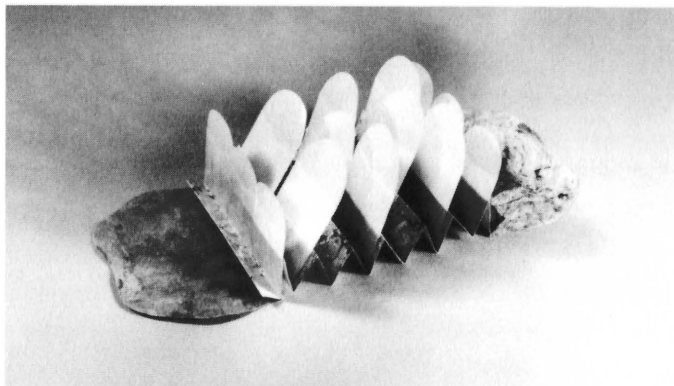


Illustration 6b

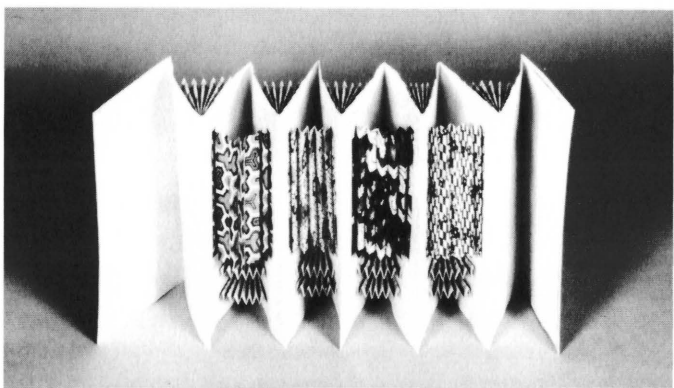


Illustration 6c

A selection of modern blank books to practice characters or calligraphy. They are available today in Chinese or Japanese book and stationery stores.

Display of Oriental papers, plain and decorated, including *origami*, fan and funeral papers. Ephemera such as small notebooks, boxes, *origami* objects and paper decorations show variety of uses.

Japanese Patterned Papers

Imported and stocked by Andrews Nelson, Whitehead Paper Corp. Discontinued in 1968.

A variety of Japanese stencilled papers.

Oriental sewing with rust brown thread, orange patterned paper covered corners, brown paper covers. No folds at fore edge. $4\frac{1}{2} \times 7$ inches.

Lent by Laura S. Young

Sample books and samples of diverse Japanese paper

Imported and carried by The Japan Paper Company during the 1920's and 1930's.

Lent by Laura S. Young

Japanese Specimen Book

Many samples of various handmade Japanese papers, wood blocks illustrating procedures during papermaking and fold-out maps to locate villages where paper is made.

Oriental sewing with additional hard, natural paper-covered boards laced on with brown paper ties. Brown paper corners. Centered title printed directly on cover. No folds on the fore edge. The book opens from left to right. Enclosed in a tan paper-covered folding case lined with rust-colored paper. Two bone pegs slip through paper loops to keep case closed. $11\frac{3}{4} \times 9\frac{1}{4}$ inches.

Lent by Angela Chapnick

Stephen Anderton

The 1982 White Mans Burden Callendar

Text and daily dates set in 8 point Scotch Roman type and printed on handmade Okawara paper. Twelve leaves held between two bamboo rods with black cotton string. $11\frac{1}{2} \times 5\frac{1}{2}$ inches.

Lent by Virginia Wisniewski-Klett

A Literary Anthology compiled in 976-997 A.D.

This copy is reportedly from the Ming Dynasty, 1567-1572.

Yotsume-toji (four-eyed) style sewing with tan silk thread. Corners are not covered. Cover papers are dark blue with golden specks. Fore-edge folds no longer exist. The book has an unusual fore-edge painting, a later addition executed in 1930 at the Catholic University in Peking. The binding was most likely done at the same time, replacing the original one. The book is enclosed in a folding case covered with blue-grey-and-gold-patterned silk. The case is lined with magenta-colored paper speckled with gold and silver. The hinges are covered with bright-yellow material. Three of the flaps fold into a "thunder cloud" design. Ivory pegs are carved into figured shapes, incised with ornaments of dyed purple. The book opens from left to right. 11 × 7½ inches.

Lent by Phoebe Jane Easton

Stencils and Cutouts

Japanese stencils cut from thin, tough, brown paper treated with persimmon extract contrast with brightly-colored Chinese paper cutouts.

Lent by Laura S. Young

Deborah Evetts

Untitled. 1982

Zig-zag *dos-à-dos* binding in lavender-gold Thai silk for four single-signature fairy tales. Title labels inspired by early Oriental scrolls. 3⅝ × 2¾ inches.

Illustration 7

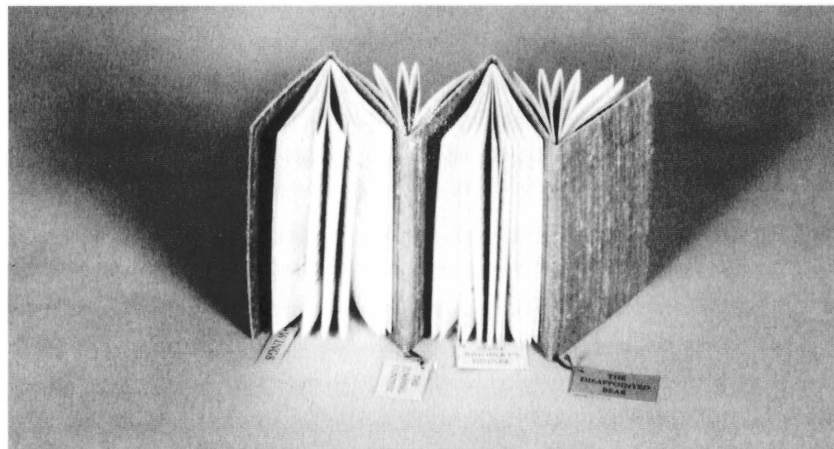


Illustration 7

Deborah Evetts
Untitled. 1982

Blank single signatures sewn into accordion folds. Each has ink-drawn and watercolored elaborate title copied from early nineteenth century originals. Boards covered with blue and white Oriental-design patterned cloth. $8\frac{1}{4} \times 5\frac{1}{2}$ inches.

Illustration 8

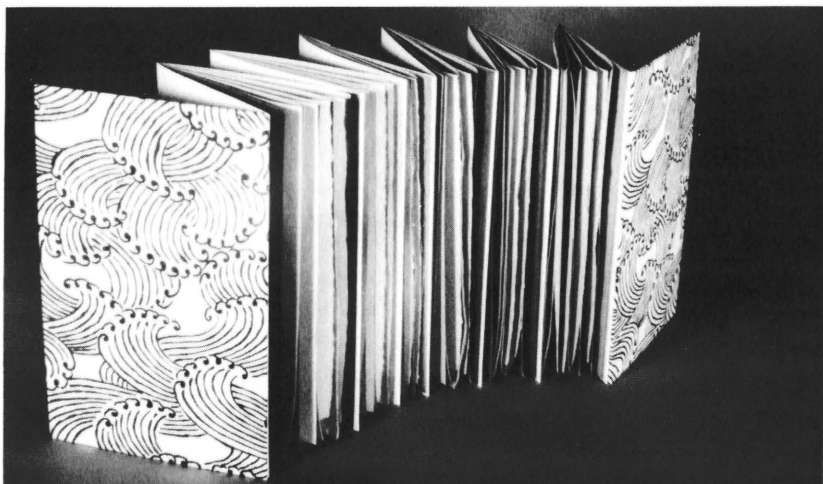


Illustration 8

Elaine Schlefer
Born Again. 1982

Accordion-folded manuscript. Poem written and illustrated with watercolors. Boards covered with plum kid over raised design. Feather, opal mosaic and pearl onlays. Mexican bark endpapers. Enclosed in clam-shell box. Kid spine and edges. Bark paper panels, green felt lining. $8\frac{1}{4} \times 6\frac{1}{4}$ inches.

Illustration 9A

Antonia Weil
Untitled. 1981

Textblock is sewn on macramé cords attached to delicate bamboo rods. These are laced through limp translucent-vellum covers. The spine is exposed. $5\frac{5}{8} \times 4\frac{1}{2}$ inches.

Illustration 9B

Lent by Richard Minsky

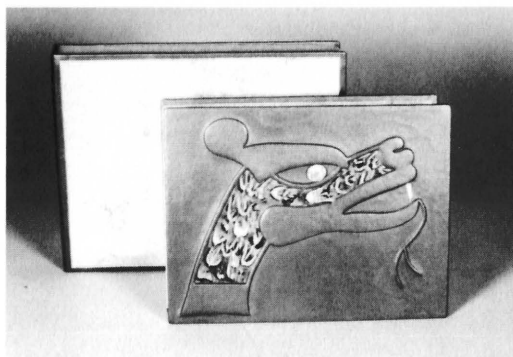


Illustration 9a

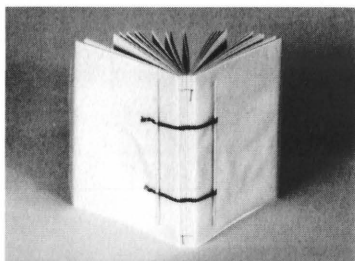


Illustration 9b

Asao Shimura
Papermaking in Korea. 1977

Textblock and covers made from Korean handmade paper. Sewn through five holes. $3\frac{1}{4} \times 2$ inches.

Kigofusa Narita, Timothy Barrett and Asao Shimura
Nagashizuki and Tamazuki. 1977

Textblock and covers made from Naito's handmade paper. Sewn through four holes. Both books are enclosed in balsa-wood box. $3\frac{1}{4} \times 2$ inches.

Lent by Jerilyn Davis

Walter Allweil
Untitled. 1982

Accordion book with blue, green and white fold-dyed Japanese paper on covers. Book contains a collection of fold-dyed designs in shades of blue, green, orange, yellow, brown and red made by the binder. 14×5 inches.

Illustration 10A

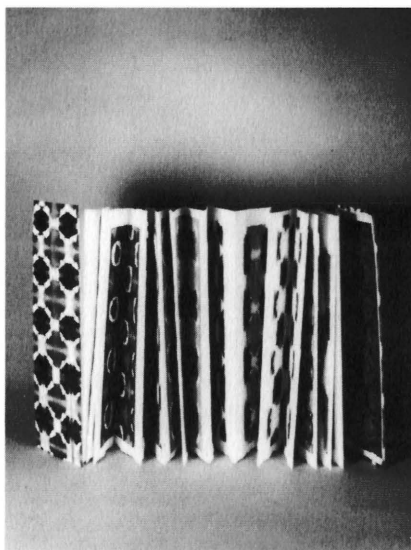


Illustration 10a

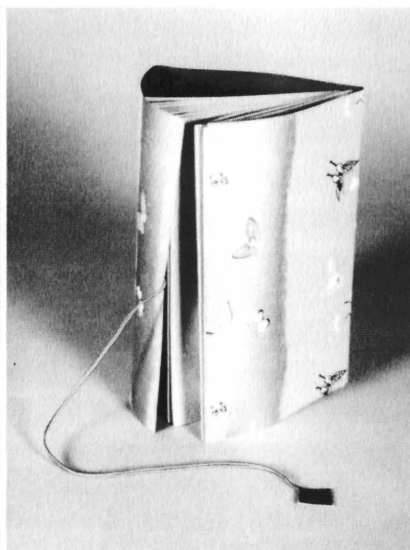


Illustration 10b

Virginia Buchan
Untitled. 1982

Concertina book with reversible covers. One side is black, the other side bright green with two broad golden stripes and an array of multi-colored butterflies. Purple ribbon wraps around the covers and is secured with small black and green squares. Blank bright-green concertina. $6\frac{1}{4} \times 4\frac{1}{8}$ inches.

Illustration 10B

Lent by Deborah Evetts

Patricia Curtin
Purple Fantasy. 1982

Purple fans stencilled on both sides of white concertina. Lace-flowered net stretched over boards covered with purple material. $3\frac{3}{8} \times 3\frac{3}{8}$ inches.

Illustration 11A

Carol Joyce
Bathers—1924. 1982

Accordion book with attached wrapper made from one-ply black mat board. Title stamped with silver foil. $4\frac{3}{8} \times 6\frac{1}{8}$ inches.

Illustration 11B

Temple Book. 1979

Accordion book with dark-green silk covers, gold-speckled label, purchased at a temple garden in Kyoto. Pages are either stamped or done in calligraphy by monks at each temple visited with date and message. 6¼ × 4¼ inches.

Illustration 12

Lent by Dorothy Pack

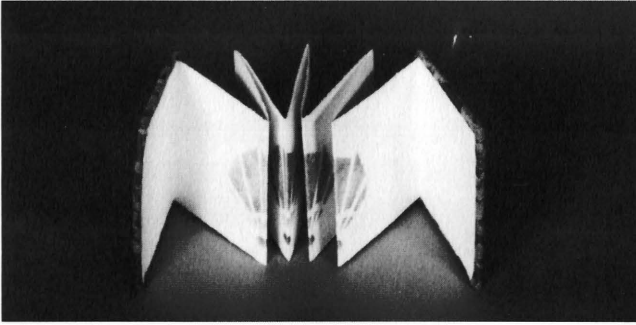


Illustration 11a

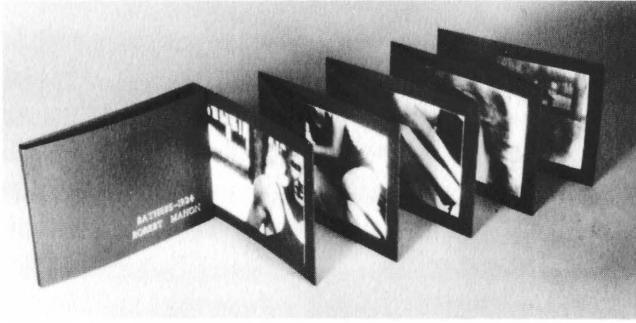


Illustration 11b

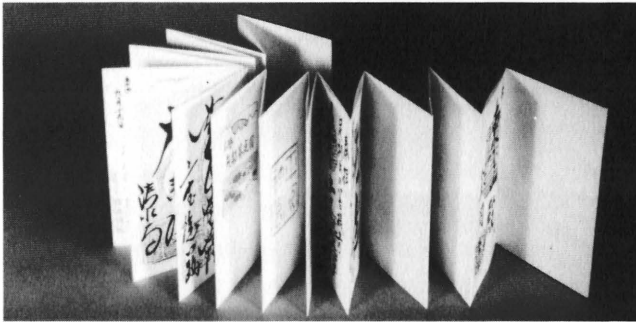


Illustration 12

Barbara Mauriello
Untitled. 1982

Handmade-paper textblock. Oriental sewing with burgundy-colored linen thread through five holes. Hard covers with hinge. Boards are covered with black material printed with tiny colorful birds. A brightly-collaged mat is pasted to the inside front board to frame a picture. Book enclosed in burgundy-colored folding case. $8\frac{3}{4} \times 8$ inches.

Illustration 13

Lent by Richard Minsky

Gillian C. Boal
Laced Decoration for Book Covers. 1982

Yamato-toji-style binding laced with faded red cotton ribbon. Boards covered with grey cloth. Same ribbon laced through front board presents Chinese character for East. $8\frac{1}{2} \times 5\frac{1}{2}$ inches.

Illustration 14A

Frank J. Anderson
The Boy Who Drew Cats. 1980

Several states of work in progress. Dummies, linoleum blocks, makeready and final Oriental-style binding enclosed in orange paper sleeve. $2\frac{1}{4} \times 2\frac{1}{4}$ inches.

Illustration 14B

Jeffrey Haste
Untitled

Folding book based on the concertina, containing papers marbled by binder. Grey-and-white-striped-cloth-covered boards. $9\frac{1}{2} \times 7\frac{3}{8}$ inches.

Jeffrey Haste
Untitled

Dark gray Oriental fiber paper in black/cream stone-marbled binding with grayish-rose spine. $7\frac{1}{4} \times 9\frac{1}{4}$ inches.

Illustration 15

Virginia Wisniewski-Klett
Prairie Flowers. 1982

Wide white Stonehenge accordion is inserted into narrow rose Canson-Ingres accordion which forms the spine. Half-inch sections of rose accordion are slipped through the white folds emerging on the inside where they are pleated. Covering made of blue, rose and yellow paste paper made by the binder. 8 × 8 inches.

Illustration 16A

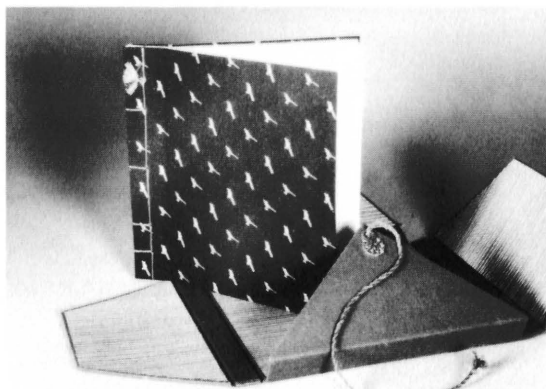


Illustration 13

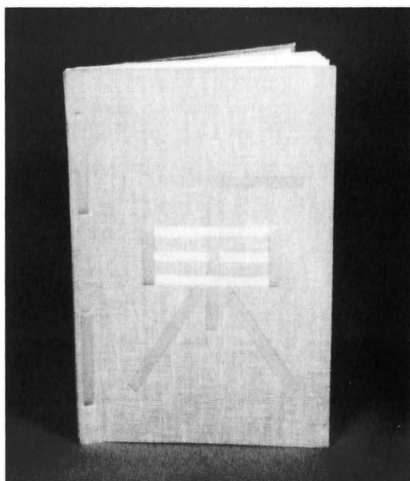


Illustration 14a

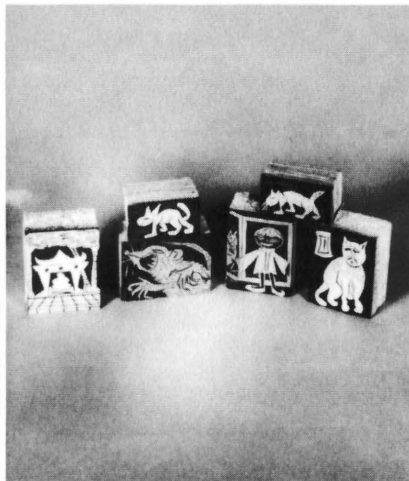


Illustration 14b

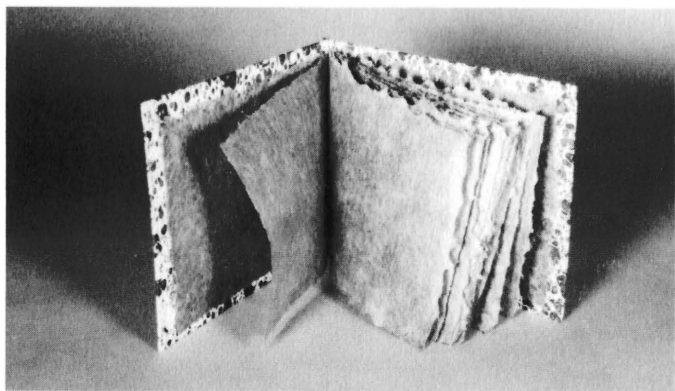


Illustration 15

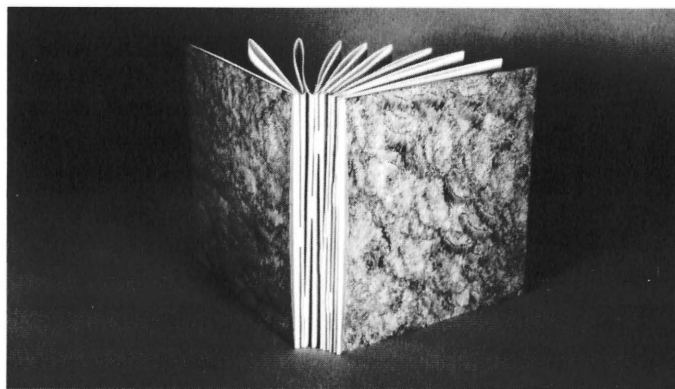


Illustration 16a



Illustration 16b

Pamela Spitzmueller
Final Notice. 1982

Vehicles of communication are displayed in this accordion collage, namely, fragments of letters, envelopes, notices, postage and rubber stamps, other ephemera. $5\frac{1}{2} \times 7$ inches.

Illustration 16B

Hisako Nakazawa
Untitled

Traditional Oriental *asanoha-toji*-style binding. Soft covers, two sheets of paper pasted together. The outer one has a blotted pattern in purple, pink, white and light green. The inner one is pink. Pages of natural-colored thin handmade Japanese paper. Sewing in bright-yellow silk. $11\frac{6}{8} \times 9\frac{1}{8}$ inches.

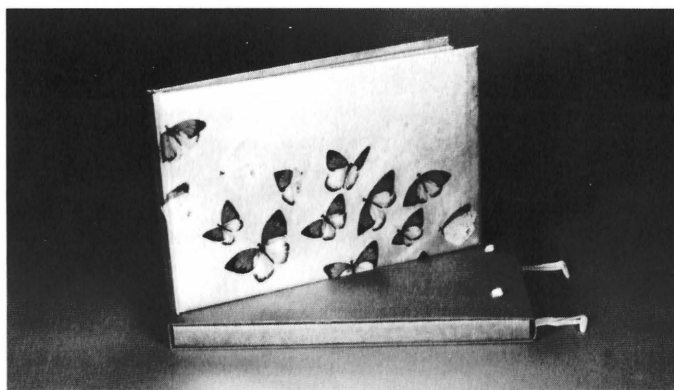


Illustration 17

Joan Iversen-Goswell
Three Naga Uta from the Manyoshu by Hitomaro. 1971

Carolingian lettering on Arches wove, interspread with *sukiire-gami* (butterflies and leaves imbedded in paper). Bound in *gin-hiraoshi* (tea chest paper), covered with handpainted butterflies by the binder.

Enclosed in folding case covered with green cloth and lined with yellow handmade paper. Secured with two bone pegs. $6\frac{5}{8} \times 10\frac{1}{4}$ inches.

Illustration 17

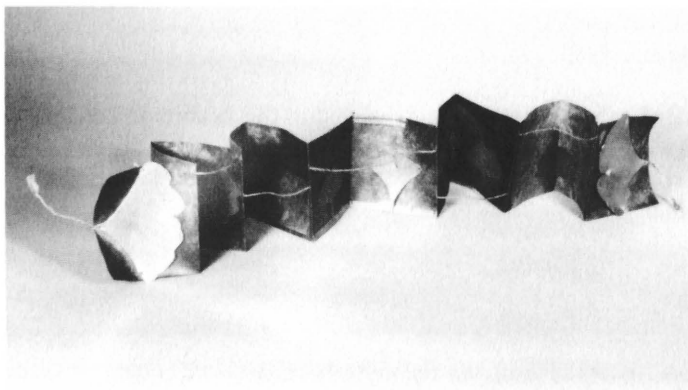


Illustration 18

Mary Lynn Ritzenthaler
Accordion Ginkgo

Dark-green accordion book with ginkgo leaves cut out of paper and brass. Attached with purple and green silk threads. $3\frac{1}{2} \times 3$ inches.

Illustration 18

Chinese Poetry Paper by the Master of the Ten Bamboo Hall. New York. The Beechhurst Press, 1951

Twenty-four facsimiles in the size of the originals with an introduction by Jan Tschichold.

Oriental sewing with white silk thread. Corners are not covered. Gray paper covers. Gray laced and tied protective folder. Cardboard slipcase with title and colored plate pasted to top side. Folds at the fore edge. Book opens from right to left. $11 \times 6\frac{3}{4}$ inches.

Lent by Virginia Wisniewski-Klett

Kathryn and Gerhard Gerlach

The Estivation of Two Mao Tzu, by Melbert B. Cary, Jr.

Oriental-style edition binding of 250 copies. Hand bound by Kathryn and Gerhard Gerlach.

Sewn with purple silk thread, purple silk-covered corners, boards covered with purple Japanese paper and gold Honan silk. $8 \times 6\frac{1}{2}$ inches.

Lent by Kathryn Gerlach

Sesshu's Long Scroll

A Zen Landscape Journey with introduction and commentary by Reiko Chiba.

Published by the Charles E. Tuttle Co., Inc. of Rutland, Vermont and Tokyo, Japan, 1959.

Accordion book with wooden boards representing a continuous landscape leading the viewer through the seasons—autumn, winter, summer and spring. The “scroll” reads from left to right. $5\frac{1}{2} \times 4\frac{7}{8}$ inches.

Lent by Laura S. Young

Hedi Kyle

Shells and Snails I, II

Handmade HMP paper, cutouts, stencils, drawings and some writing. Twisted strips of colored paper threaded through holes pierced at the spine edge and coiled into small snails. $8\frac{1}{2} \times 5\frac{1}{2}$ inches.

Illustration 19A

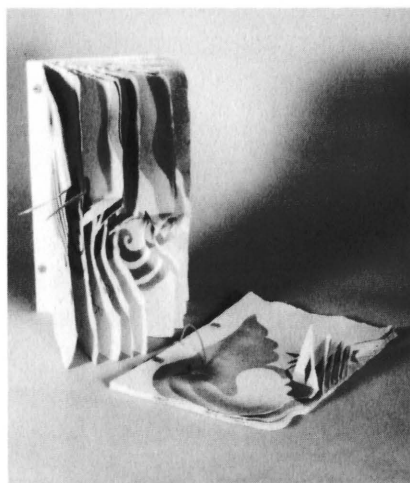


Illustration 19a

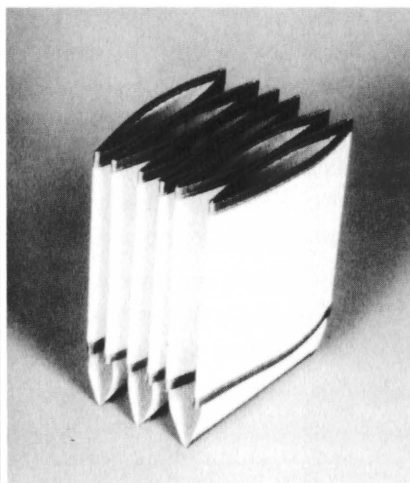


Illustration 19b

Maria Grandinette

Untitled. 1982

Uniquely-folded book object made of grey Ingres paper bordered with purple silk. Three folios slide in and out, extending the book to twice its width. $2\frac{1}{2} \times 2\frac{1}{2}$ inches.

Illustration 19B

Maija Reed

Sequential Japanese Binding. 1982

Accordion fold connecting three *asanoha-toji*-style sewn sections. White pages with blue stencil designs and pink silk thread sewing. Boards covered with blue handmade paper cutout designs underlaid with pink handmade paper. 12 × 4½ inches.

Illustration 20

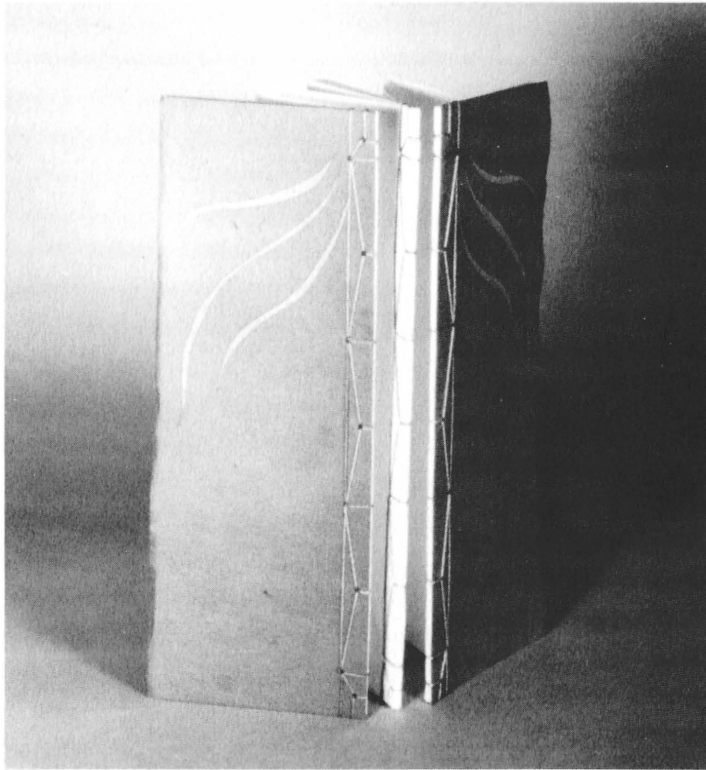


Illustration 20

Catherine Badot-Costello

Untitled. 1981

Handmade paper made from Japanese paper scraps and unbleached hemp. Accordion folded and attached to blue folder with Japanese kimono silk. Closed with thin, silk-covered peg. 15½ × 8¾ inches.

Li T'ai Po. 1981

Produced at Dieu Donn  Press and Paper under the direction of Susan Gosin. The paper is custom-made by Dieu Donn . 22.5 Baskerville type cast by Steve Miller and Pat Taylor. Hand set by Michael Uytenbogaart. Etchings by Jane E. Goldman. Hand bound in natural silk cloth by Carol Joyce. Edition is 25 with 9 artist proofs. 19¼ × 12¾ inches.

Lent by Susan Gosin

A ONE-PART, SELF-CLOSING WRAPPER / *Patricia Curtin*

With all the current emphasis on major solutions to conservation problems, adequate stop-gap measures are often overlooked. In many libraries today the prevailing belief that every item can be given the personal attention of a trained professional is unrealistic.

In an attempt to provide adequate protection for thin items while keeping materials cost and labor to a minimum, this method of preparing a one-part, self-closing wrapper is presented. This wrapper is a simple and versatile one which can be used on a temporary or permanent basis. It is suitable for anything from a single sheet to a single-signature pamphlet. Small and large items alike can be protected from dust and light in this manner. The wrapper can also minimize the effects of rough handling. Use this wrapper to gather together a few separate, but related fragile, stray, or encapsulated sheets. Protect materials through the various in-between stages of treatment with this wrapper. Use it in conjunction with a pressboard binder or solo. Construction time from set-up to clean-up, *including lettering*, is twenty minutes.

Generally this wrapper proves superior to an envelope because it provides the same type of security with full sheet access. It prevents the loss of edge fragments that can occur when slipping brittle pages in and out of envelopes.

Before beginning please take note of the following hints:

1. When folding make use of a bone folder to make nice crisp folds.
This is especially important when creasing the horizontal folds which generally go against the grain.
2. Cut angles consistently for ease and aesthetics.
It is possible to use the first cut-away strip as a template for the rest of the angles.
3. After completion leave the wrapper weighted overnight.

Patricia Curtin is Conservator, Frick Collection, New York, NY.

MATERIALS:

- Acid-free bristol board
- Waste cardboard (to use as a cutting surface)
- Scalpel or utility knife
- Bone folder
- Metal straight edge or T-square
- Pressing boards
- Weights
- Pencil

INSTRUCTIONS:

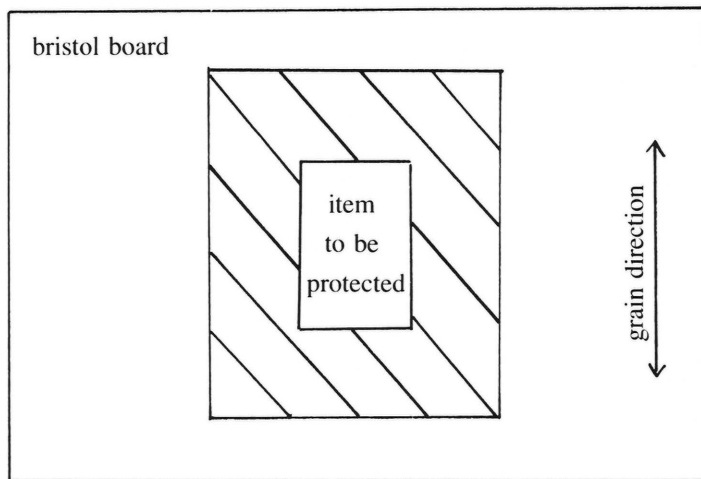


Figure 1

Cut a piece of bristol board the height of the item to be wrapped *plus* three inches. The width of the bristol should be more than two and one half times the width of the item, but *less* than three times it's width.

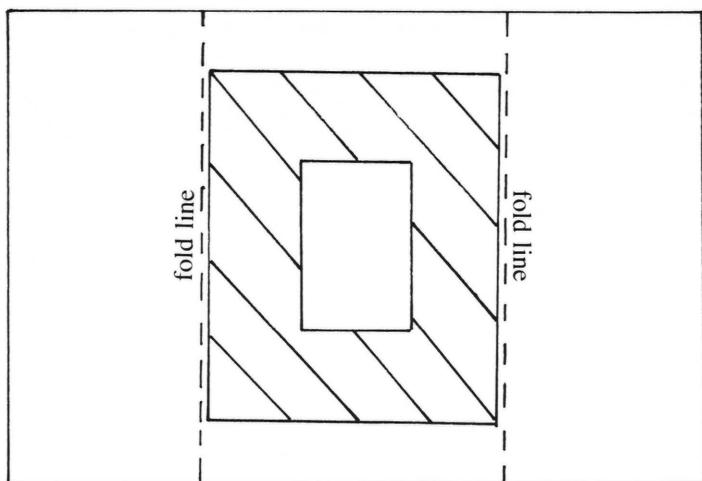


Figure 2

Center the item widthwise on the piece of bristol board. Mark off fold lines leaving one-eighth to one-quarter of an inch on either side of the item for ease in closing.

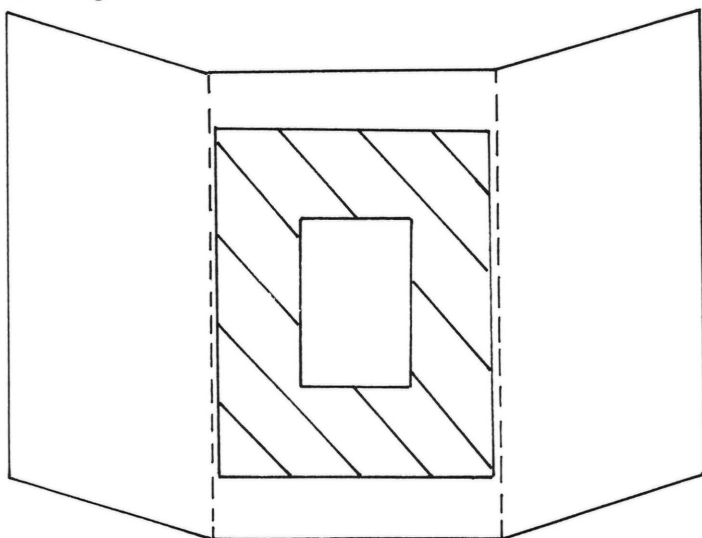


Figure 3

Crease the bristol along each fold line.

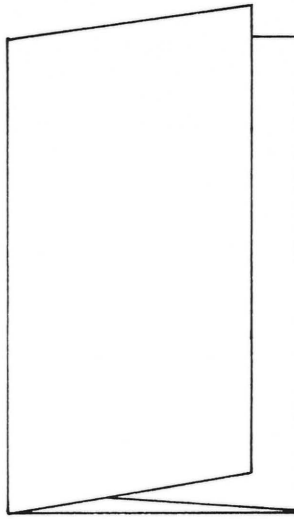


Figure 4

Remove the item. Make the folds crisp with a bone folder.

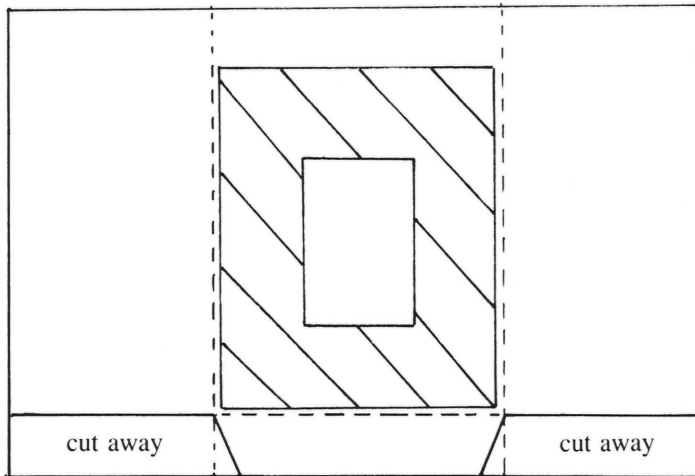


Figure 5

Open up the bristol. Replace the item and center it lengthwise.

There should be approximately one and one-half inches above and one and one-half inches below the item.

Make a mark one and one-half inches from the bottom edge on the left edge and on the right. Cut from each edge mark, horizontally to each fold. Cut

away one section by making a diagonal cut (of about thirty degrees) from the point where the cut meets the fold to the bottom edge. Use this cut-away piece to mark the other diagonal cut. Mark a fold line along the remaining bristol tab.

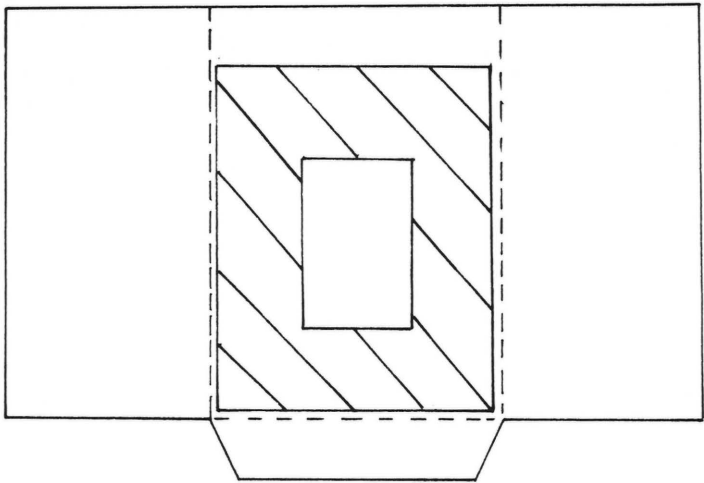


Figure 6

Figure 5 with both cut-away sections removed.

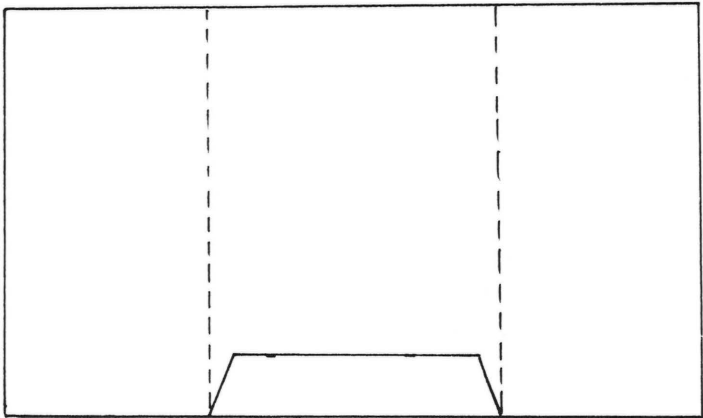


Figure 7

Remove item. Fold tab along fold line and crease with a bone folder.

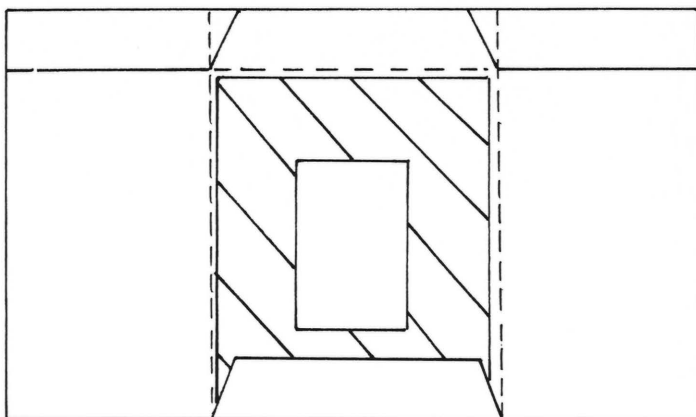


Figure 8

Leave tab folded up. Replace item, placing one end under the tab. Mark the level for the second horizontal fold. Cut away sections as in figure 5 using previously cut-away sections as templates.

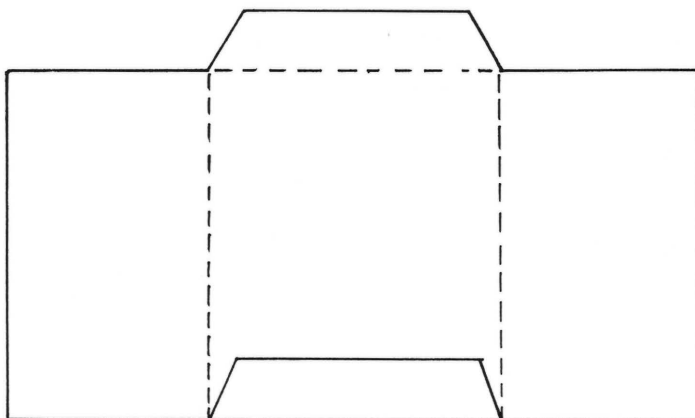


Figure 9

Figure 8 with cut-away sections and item removed.

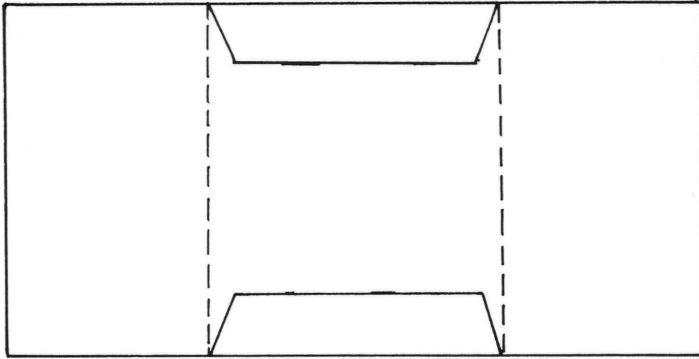


Figure 10

Fold down upper tab using a bone folder.

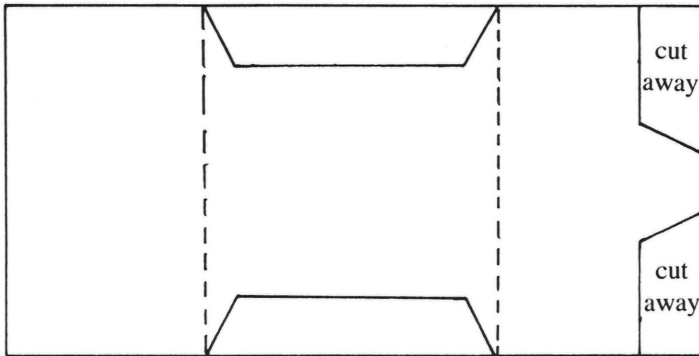


Figure 11

Mark one vertical end one and one-half inches in from the edge. Cut in from the bottom and top edges preserving a two to three inch central edge section.

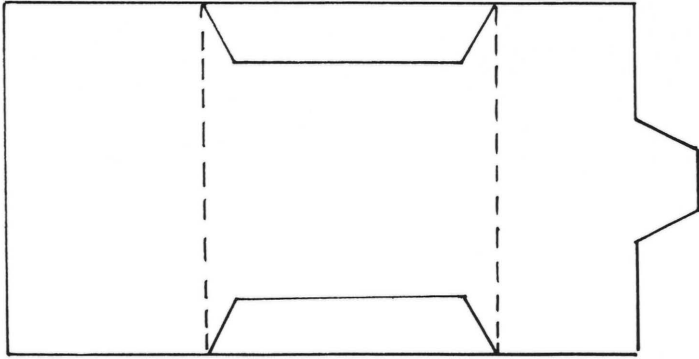


Figure 12

Remove these two sections by making diagonal cuts using previously cut-away pieces as templates to determine the angle.
(Figure 11 with cut-away sections removed)

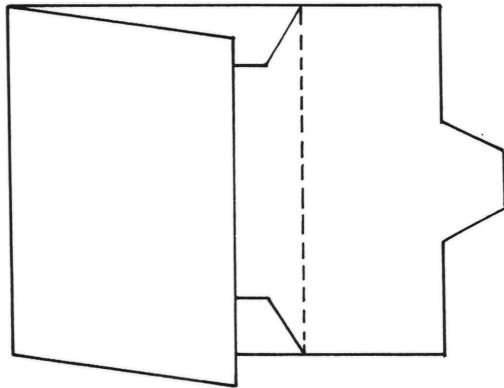


Figure 13

Fold in section farthest from tab.

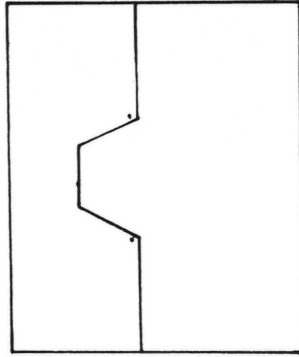


Figure 14

Fold in tabbed section. Place a mark on each side of the tab close to the base of the tab.

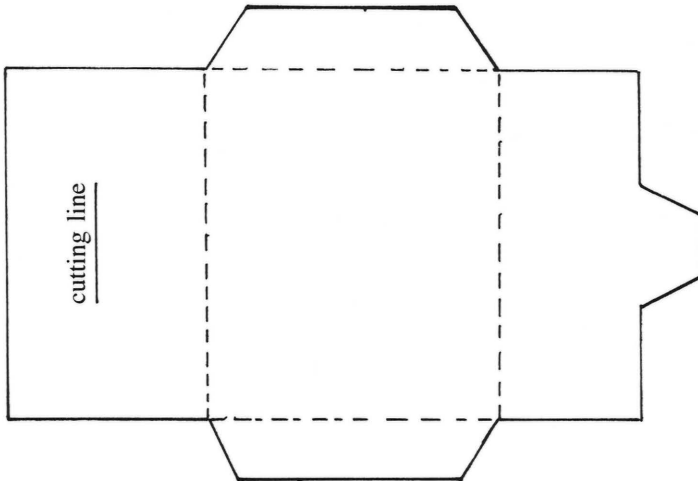


Figure 15

Unfold wrapper — cut a slit joining the two marks.

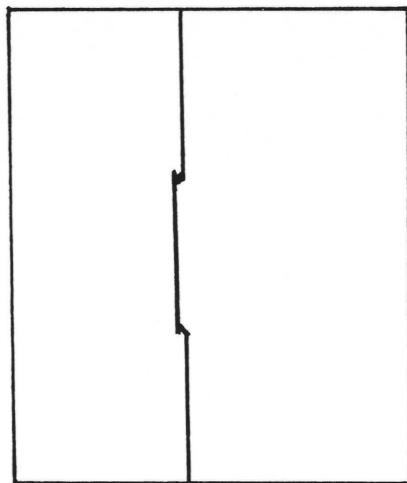


Figure 16

Refold.

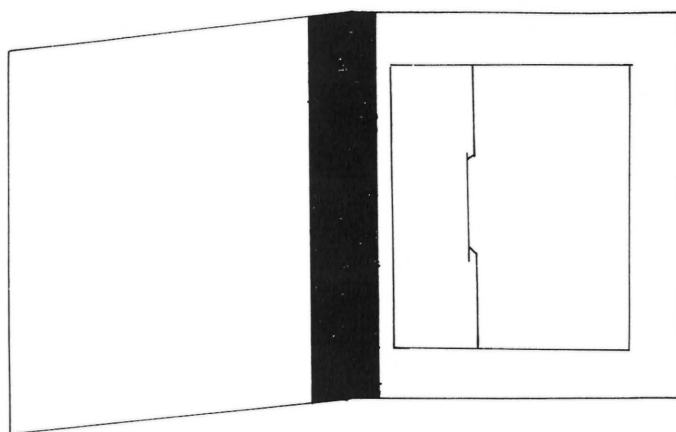


Figure 17

Placement of wrapper when used in conjunction with a pressboard binder.

PRESIDENT'S ANNUAL REPORT TO THE MEMBERS, 1982-1983 /
Caroline F. Schimmel

The past year has been one of both growth and consolidation for the Guild, following the enormous success of our 75th Anniversary year and traveling exhibition. The international interest in the book arts is patently clear, as is the need for a Guild of Book Workers devoted to the same goals established by its founding members: "to establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts," and to encourage the continuation and growth of the hand book crafts.

The growth is self-evident. This year alone we have had over 200 general and 150 specific membership inquiries, resulting in 134 new members. The projected new Study Opportunities List will be twice as long as the one of two years ago. Our Program/Workshop Chairman could probably offer an event each week throughout the year and have them all well-attended, if only she had the time. Each week requests come in from all parts of the country requesting participation in traveling exhibitions, seeking an apprenticeship position (preferably with pay), or asking for a good source for supplies, as well as the perennial pleading for someone cheap to do a fine binding on an old family Bible.

The Executive Committee continues to seek ways to effectively serve both the membership and the public at large.

Our long overburdened Membership Secretary will soon have some of the work load eased, as our computerized mailing list becomes a reality later this month. Similarly, our overburdened Treasurer will soon have the assistance of a financial structure developed by a Certified Public Accountant.

Another example of both growth and consolidation, our New England Regional Chapter, now has its own structure, by-laws, and officers. During the coming months, both a satisfactory financial arrangement with this regional chapter and an amendment to the By-Laws of the Guild to encompass and formalize projected chapters will be put into place.

In the Guild's continuing striving to upgrade all aspects of the book arts, work is being done on several fronts.

Jean Gunner plans to complete a new, much-revised and much more informative Supply List this summer (despite the fact that she received such a paltry response from her questionnaire to the membership).

The Study Opportunities List will be altered slightly, to include the length of time each instructor has trained under other teachers. The larger issue of qualifications for inclusion in the list altogether will not be tackled at this time.

The Standards Committee has received the Executive Committee's approval

to move forward with plans for a traveling exhibition to display standards of excellence in hand bookbinding, to begin its tour in 1985, and to seek outside grant moneys to help support the exhibition. Don Etherington has also agreed to work on an annotated bibliography of printed works on the book crafts, both to complement the exhibition and to fill a vital gap in study resources for our disparate (geographically) membership.

Of course during the past year the Executive Committee's Chairmen have continued to fulfill their appointed tasks, to do so well and to do so selflessly. I would particularly like to thank on the Guild's behalf the Chairmen who are retiring this year: Treasurer William Klein, vice-President and Membership Secretary Wilton Hale Wiggins, Secretary Diane Burke Ladden, Exhibitions Chairman Susanna Borghese and Small Exhibitions Chairman Hedi Kyle. I would also like to give special thanks to Henry Pelham Burn and Leonard Gottlieb for consenting to run in contested elections (an election experiment) and for consenting to offer their valuable skills to the two contestants who won in those close elections. No all-volunteer organization, especially one which has such grand plans for the near and distant future, can do less than embrace wholeheartedly anyone who is willing to serve. And it is a great credit to Nominating Chairman Deborah Evetts that she sought and found so many who were able and eager to do so.

Annual Reports by the individual Chairmen, which were formerly published in the *Journal*, will now appear in the *Summer Newsletter* each year.

We welcome the new members of the Executive Committee and those who were re-elected:

Vice-President and Membership	Gisela Noack
Vice-President at Large	Don Guyot
Secretary	Louise Kuflik
Supply Chairman	Jean Gunner
Publications/Editorial	Pam Rash
Treasurer	Mary C. Schlosser
Exhibition Chairman	Pat Curtin

And we look forward to the coming year with enthusiasm.

TREASURER'S REPORT / *William M. Klein*
 Operating and Cash Statement for 12-Month Period
 7/1/82 - 6/30/83

Cash Balance Carried Forward from 6/30/82	\$30,324.72
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Income

Membership Dues	16,822.30	
Journal Sales	406.72	
Workshops	7,887.50	
Programs	473.88	
Study Opportunities	95.68	
Exhibitions	1,950.00	
Standards Committee	3,722.65	
Catalog Sales	1,690.60	
Interest Income	1,769.94	
Misc. Income	46.69	
		34,865.96
		65,190.68

Expenses

General Administration	2,074.96	
Membership	1,910.82	
Newsletter	2,155.74	
Journal	418.62	
Workshops	9,429.98	
Programs	1,926.61	
Study Opportunities	176.99	
Exhibitions	4,992.90	
75th Exhibition	1,086.04	
Standards	4,139.35	
Catalogs	488.50	
Publicity	113.72	
N.E. Chapter	260.00	
Misc. (bank charges/bad checks)	149.80	
		29,324.03
		\$35,866.65

GUILD CASH POSITION

	6/30/82	6/30/83
Chemical Bank Checking	10,324.72	4,602.05
C.D. Investment	20,000.00	—
Chemical Money Market Acct.	—	31,264.60
	30,324.72	\$35,866.65

The Guild of Book Workers, Inc., 521 Fifth Avenue, New York, NY 10175, a non-profit organization, publishes for its membership the biannual *Journal*, bimonthly *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 1986-1987

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

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

EXECUTIVE COMMITTEE 1982-83

(Period covered by this Journal)

President: Caroline F. Schimmel

Vice-president: Wilton Hale Wiggins

Secretary: Diane Burke-Ladden

Treasurer: William M. Klein

Vice-president at Large: Don A. Guyot

Committees:

Exhibition: Susanna Borghese, *Chairman*

Library: Stanley E. Cushing, *Chairman*

Sara Haines

Membership: Wilton Hale Wiggins, *Chairman*

Program: Nelly Balloffet, *Chairman*

Publications: Nicholas T. Smith, *Chairman*

Jerilyn G. Davis, Judith A. Reed,

Mary C. Schlosser, Virginia Wisniewski-Klett

Publicity, Newsletter: Margaret H. Johnson, *Chairman*

Publicity, Public Relations: Carol Joyce, *Chairman*

Small Exhibitions: Hedi Kyle, *Chairman*

Supply: Jean Gunner, *Chairman*

Workshops: Nelly Balloffet, *Chairman*

Special Committees:

New England Chapter: Samuel B. Ellenport, *President*

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*