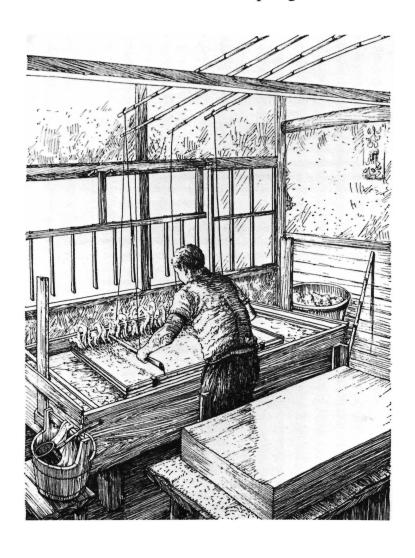


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The Cover: "Sheet Formation," drawing by Richard J. Flavin, one of several illustrations that appear in *Japanese Papermaking*, *Traditions*, *Tools and Techniques*, by Timothy Barrett, published 1983. (See articles on papermaking, p. 1 and p. 10.)

Editors of this issue: Virginia Wisniewski-Klett, Jerilyn G. Davis, Caroline F. Schimmel and Mary Schlosser. Articles and reports by members and non-members are welcome for consideration. The contents of any such articles do not necessarily represent the views of the Guild of Book Workers.

PERSONAL OBSERVATIONS ON PAPERMAKING IN THE HIMALAYAS / Elaine Koretsky

The story of paper and its antecedents is truly the history of civilization itself. Since modern man's earliest beginnings, more than 30,000 years ago, human beings have communicated with each other not only by spoken sounds, but also by pictorial images and writing. History's archives attest to this through cave paintings, incised clay tablets, hieroglyphic carvings, and written symbols on scrolls of animal skins. Man was very clever at devising means of written communication using materials at hand. World history has been recorded on stone, clay, vellum, parchment, papyrus, silk, palm leaves, bamboo strips, wood, metal, bone. But the early writing surfaces were usually too cumbersome to carry around, or too expensive for any but the ruling classes to enjoy.

At last, some 2,100 years ago, the first true paper was made in China. It must have been a wondrous discovery: bits of hemp cloth, rope, old fishnets were soaked and beaten to a pulp and when the watery mass was poured onto a cloth stretched tautly over a rigid frame, a fragile web of fibers coalesced on the surface of the cloth. After being left to dry in the sun, a finished material could be gently pulled from the cloth. Here, finally, was a writing surface that was light in weight, flexible, and easily made from indigenous materials. This discovery was the beginning of what we call "paper." Very quickly, paper became dominant over its predecessors as a writing surface.

In the next two millenia, as the skills of papermaking spread throughout the world, the materials and tools changed according to what was available in particular environments. Many innovations and discoveries occurred which broadened the uses of paper and made it a material highly adaptive to contemporary needs. But despite the advent of huge, complex machines on which a continuous roll of paper could be made in a very short time, the fundamental theory of papermaking as devised in China remains the same.

During the past ten years, my husband and I have made five expeditions to remote areas of Asia, to investigate firsthand any vestiges of hand papermaking. Our journeys have taken us to China, Japan, Burma, Thailand, Uzbekistan, India, Nepal, Sikkim, Bhutan, and other places. Dard Hunter had explored some of these areas fifty years previously, and his many books detail the extent and the manner of hand papermaking at that time. Half a century later, it seems extraordinary to still find primitive techniques of papermaking being practiced.

Elaine Koretsky is co-founder of Carriage House Handmade Paper Works in Brookline, Massachusetts. She produces specialized papers for artists, and works with paper as an art form in itself. Her major focus is on technical aspects of papermaking, as well as the history of papermaking. She has lectured on these subjects at museums and universities throughout the United States and abroad.

One of our most remarkable trips was to the Himalayas in December, 1982. Some of the prior groundwork for this trip was done in 1978, when we were researching handmade paper in India and Nepal.² At that time, we were able to locate a small group of papermakers north of the town of Barabise in Nepal, quite close to the Tibet border, amid the grandeur of the Himalayan foothills. These people were making sheets of paper from daphne fiber (Daphne papyracea or Daphne bholua), utilizing entirely hand methods. The inner bark of the daphne was cooked in lye of wood ashes and hand beaten. Sheets of paper were formed on cloth-covered moulds which were floated on a pond of water. The moulds were then left to dry in the sun, and paper peeled off when the sheets were dry. The method seemed identical to the very earliest techniques of papermaking developed in China in the Western Han dynasty. Our subsequent visit to the Himalayas in 1982 enabled us to explore further the subject of hand papermaking in the mountainous kingdoms of Sikkim and Bhutan.

Our Himalayan papermaking pilgrimage began in Darjeeling, an Indian hill town clinging to steep cliffs 7,000 ft. above sea level. In Darjeeling we managed to locate and interview an elderly Tibetan papermaker, Adar Jondhen. He had fled from the Kongpo region of Tibet at the time of the Chinese takeover of his country, and had settled with his fellow refugees in the outskirts of Darjeeling. In Tibet he had produced paper for government currency, using as fiber Daphne papyracea and Daphen bholua (which he termed "Dhuk-shing" and "Shuk-shing"). He continued his craft in Darjeeling for several years, making paper for the use of the Tibetan Refugee Center. The papermaking operation ended when Jondhen used up all the readily availbale raw material he could find, namely Edgeworthia garderi and Daphne bholua. However, he still had his papermaking tools. He showed us the massive mallet used for beating. And he displayed a cloth-covered wood frame, which was one of his moulds, illustrating that he was also using the pouring method of papermaking we had witnessed in Nepal.

From Darjeeling we traveled by rented car through more mountainous terrain into Sikkim, once an independent kingdom, but now an Indian state. We documented Sikkimese papermaking at the Rumtek Monastery, a two-hour drive from the city of Gangtok. One monk at the monastery was in charge of printing prayer books, using carved wood blocks. Four papermakers, who live in the village surrounding the monastery, produce the paper. We visited one of them, Cho-sum. The fiber he used was a species of daphne, which he called "Sha-thag." He did all the work himself, only occasionally aided by his wife.

The methods of preparing the fiber, the cooking, sheet-forming, and drying were virtually the same as we had seen in Nepal. There was a slight difference in how the pulp was dispersed just prior to forming the sheet of paper. The

Nepalese papermaker, on the one hand, mixed a large quantity of beaten pulp with water in a wood trough, stirring it vigorously with a bamboo whisk. A dipperful of the water-dispersed pulp was then poured onto the surface of the mould to form the sheet. Cho-sum, the papermaker in Sikkim, on the other hand, simply took a handful of beaten pulp and put it into a device that resembled a butter churn. He filled the churn with water and pumped the handle up and down a few times to disperse the pulp in the water. Finally, the contents of the churn were poured onto the mould, and the sheet of paper was formed. Cho-sum's entire paper production—about 30 sheets of paper per day, each sheet measuring $23'' \times 39''$ —goes to the Rumtek Monastery where it is cut into the sizes needed for the sacred prayerbooks. All paper scraps are saved and returned to the papermaker, who recycles them into new sheets.

Bhutan, a country which has permitted foreign visitors only in the past few years, was our next destination. Despite severe restrictions on independent travel there, we were able to get permission from government officials, enabling us to visit central Bhutan. The expedition requried the services of an English-speaking guide; a driver for our rented Toyota pickup truck; a cook borrowed from the Motithang Hotel in Thimphu, who brought with him all the food for the group; and a "beat officer" of the Bhutanese Forestry Department, who knew the way to the papermaker's house. Our sturdy, 4-wheel-drive vehicle brought us slowly but safely along narrow dirt roads, often muddy, sometimes treacherously icy. We were treated to unending scenes of magnificent beauty as we drove through the spectacular countryside, passing dense forests, around steep cliffs, through precipitous snowy passes, past the terraced farmlands, down into the valleys, crossing over the deep, fast-flowing rivers, back up the mountain trails, occasionally noting a solitary monastery hanging precariously over a ravine, or glimpsing a grazing yak when we reached altitudes above 12,000 ft.

Our final destination was the tiny village of Nobding situated at an altitude of 8,784 ft. There, Yeshi Dorji, a papermaker, works with seven other people in the papermaking season, roughly mid-March through October. The winter months are too cold for papermaking at that altitude. It is interesting to note that throughout the Himalayas fuel is used only for cooking, not heating. Even hotels for foreign tourists are unheated, and visitors must learn to adapt quickly to the chilly environment.

Yeshi Dorji spends the winter months gathering the daphne and stripping its inner bark. One room of his house was piled high with the fiber. We saw the clay oven in which the fiber is cooked. A group of baskets held the wood ashes which would produce the necessary lye. Up to this point, the papermaking methods were the same as we had seen throughout the Himalayas. But here we

were able to witness the next step in the evolution of papermaking, namely, the use of a detachable mould cover. In other parts of Bhutan, we were told, paper is still made on individual moulds in the Tibetan fashion. Yeshi Dorji used instead a crudely made coarse bamboo screen set on a rough wood framework. No deckle or upper framework is used to hold the screen onto its wood support. The bamboo screen measured $28'' \times 23\frac{1}{2}''$. In the center of the papermaking room, a wood vat, 51" square, had been built into the floor. The beaten pulp is first dispersed in water in a wood trough, then poured into the papermaking vat. To make a sheet of paper, the papermaker squats at the vat, dips the mould into the watery pulp, and scoops a layer of pulp onto the surface of the bamboo screen. The first sheet is transferred (couched) from the bamboo screen onto a piece of burlap laid on a large stone block. Successive sheets of paper are made and laid directly on top of each other. A total of 300 sheets are made for one stack. Then another piece of burlap is laid on the top sheet, and finally a wood board placed on top of the whole pile. Large stone boulders are added on top, making a primitive press. The paper is left for several hours or overnight in this pressing process. The next day the sheets of paper are brushed onto clay walls to dry. The finished paper, when held up to light, clearly shows the markings of the bamboo screen, although we were surprised to see that the sheets did not pick up any kind of shadow mark from the wide slats of the mould framework.

Our final stop in Bhutan was the city of Phuntsoling, which borders on India. There, we saw the only semi-mechanized papermaking setup in Bhutan. The Director of Forestry, who told us about this small industry, was under the impression that paper was made there by means of some sort of machine. We actually found that the Indian government had helped the Bhutanese establish a group of cottage industries in a factory-type setting. Hand papermaking was among these industries, sharing space with a weaving enterprise.

The papermaking methods introduced here were very similar to what we had seen in India in 1978 at centers in Ahmedebad, Pondicherry, and Jaipur. A mechanical, Hollander-style beater was used to beat the pulp. However, indigenous Himalayan Daphne and Edgeworthia fibers are used in contrast to cotton and hemp scrap used in Indian mills. The fibers were cooked in commercial lye in a stove that was also used by the weaving group for dyeing yarns. As seen in India, the sheets of paper were made in a deckle-box arrangement. the papermaking mould was lowered into a vat of water, by means of a foot-operated lever, and a high deckle was placed on the mould. The mould itself was composed of wood sides, with a woven wire surface. A pail of pulp was poured into the mould, and the mould was agitated by the worker to disperse the pulp evenly over the surface of the mould. By pressing the foot-pedal again, the entire deckle box was raised from the vat, and the water drained away, back into

the vat. The deckle was lifted off the mould, and the newly formed sheet of paper was couched onto a felt or cloth. A post of papers was built up with interleaved felts, and finally put into a hydraulic press. The factory also had a large calendar press and a massive paper cutter. In addition to the paper made from the traditional Himalayan bark fibers, the factory at Phuntsoling made paper from waste papers, which would be commercially made paper probably originating in India. At the time we visited, the factory was not in operation, as they currently had no orders for paper.

In a sense, we had witnessed a complete evolution of a certain type of hand papermaking, that started with the simplest procedure, as seen in Nepal and Sikkim, then progressed to the use of a single mold to produce multiple sheets, as we saw at Nobding in Bhutan. Finally, we observed the synthesis of these two methods—that is, pouring of pulp onto the mould, with couching of the sheet—at the factory in Phuntsoling. We found no evidence that papermaking ever developed in the Himalayas along the lines of papermaking in China and Japan, where the art of hand papermaking kept evolving, becoming more refined, producing highly prized, often very decorative papers, for a myriad of special purposes. The paper of the Himalayas is strictly functional, with a very limited use intended mainly for religious printing. Partly for this reason, I would predict that hand papermaking in its most primitive form will probably continue in the Himalayas for many years. Customs change very slowly in Buddhist monasteries. The paper made by hand in the vicinity of the monasteries is eminently suited to the hand printing processes of the monks. It seems reasonable to assume that the status quo in regard to both printing and papermaking will remain for a long time. Another factor that reinforces this prediction is that most of the hand papermakers have virtually no expenses in their work. The raw materials are gathered from the forests; tools are easily made by the papermaker himself. The real cost of the paper relates mostly to the value of the papermaker's labor. In these rural areas, it will continue to be an extremely low cost factor for many years.

This account of papermaking in the Himalayas is based upon personal observation and research during the past ten years. The techniques of papermaking studied in various locations in the Himalayan mountains graphically illustrate the historial evolution of this ancient craft that endures in a society still at the doorway of the modern world.

Notes:

¹Pan Jixing, *The History of Papermaking Technique in China*, Wen Wu Press, Beijing, China, 1979.

²Elaine Koretsky, *Hand Papermaking in Nepal*, Cannabis Press, Kasama, Japan, 1981.





1. The papermaking house of Cho-sum, one of the four papermakers for the Rumtek Monastery in Sikkim. Finished sheets of paper are draped over the wooden pole attached to the house. The two baskets hold wood ash, used to produce a weak lye solution in which the Edgeworthia fiber is cooked.



2. Cho-sum explains his hand beating process to Elaine, who holds one of the wooden mallets.



3. Cho-sum beats the fiber to a pulp, while his wife checks the paper drying in the moulds.



4. Our small expedition to find papermaking in central Bhutan has stopped near a Memorial Chorten at Dochula pass, on the way to Nobding. From left to right are:

Dhendup-Tshering, the driver; Elaine Koretsky; Tashi, the guide;

and Tek-Bahadur, the cook.

HANDMADE PAPER—THE STATE OF THE ART / Vera Freeman

Thank you for asking me to speak to you today. I am honored by this invitation. The name of your organization, "The Guild of Book Workers," conjures up in my mind a medieval association of like-minded craftspeople and I am sure the name was chosen to reflect upon the medieval origin of your craft which developed an unbroken tradition for about eighteen centuries. According to Thomas Jefferson, the high point of civilization was reached in the world at the time when a monk spent a lifetime copying a book. The binding of a book may have taken the same amount of time then as it does today—and your profession thus is one of the few firm and unchanging foundations of our culture.

It is proper and fitting, therefore, to talk to you about a parallel craft—papermaking—whose roots go back even further, but which does not have the unbroken tradition of bookbinding. With the advent of the Industrial Age, papermaking as a hand craft virtually ceased. By the end of the nineteenth century and throughout the first half of the twentieth, very little paper was made by hand in Europe, and no paper was made by hand in America, with the exception of Dard Hunter's short-lived Lime Rock Mill and the very significant contribution of Douglass Morse Howell.

In 1959 my boss and mentor, George Nelson, started an article on hand papermaking with the following sentences: "A craft which helped to build our technological civilization may not survive this century. Its labor may abandon it." His prediction proved false. I am glad to report to you today that handmade paper is alive and well.

What happened? What caused the change in trend from a declining craft twenty years ago to a flourishing one today?

I attribute this change to the sociological changes caused by the protest movements of the '60s. The only redeeming quality of that traumatic decade was the emergence of the do-your-own-thing philosophy. In opposing the violence of war and politics of deceit, young people by extension became antagonistic toward the technology that helped wage the war and the consumer society that supported the technology. Their answer was the creation of objects with their own two hands. Crafts became first popular and then chic. After a while, even the consumer society started to appreciate the handmade object

Vera G. Freeman has resided in New York since 1949. Prior to coming to the United States from Hungary, she received a Doctor of Economics degree, 1947, from the University of Budapest. Entering the paper business in 1950, Mrs. Freeman has been associated with Andrews/Nelson/Whitehead since 1958 and manager of the Art Paper Department since 1967. In this capacity she has traveled extensively visiting handmade and mouldmade papermakers in Europe and Japan. Her articles have appeared in various publications and she lectures on all aspects of papermaking.

once again. After pottery and printmaking, papermaking became a bona fide craft. The revival of papermaking by hand can be dated to about 1969 through 1971. Until then the scant demand was filled by the declining production of the surviving Japanese and European papermakers.

In contrast, in the '70s the center of gravity of papermaking shifted to the United States. This does not necessarily mean that the most or the best paper today is made here, but it does mean that the interest, both in aesthetics and in techniques of papermaking, is nowhere as great and widespread as it is here. The interest in and the knowledge of American papermaking has infected papermakers around the world. Even the old, traditional papermakers of Europe and the Orient are influenced today by the enthusiasm and the knowhow of American papermakers and paper lovers.

Virtually thousands of people make paper today in the United States. Through their work the paper consciousness of others has been raised to unexpected levels.

We cannot speak today about papermaking as a homogeneous activity. The goals, methods, raw materials, philosophies are varied and often contrasting.

First, we have to separate out those who practice papermaking as an art. Most of the people in the U.S. are in this category. They create paper as an art object—a one-time structure—paper maché, cast paper, collaged paper, paper poured from colored pulps, made by color laminations, embedding, shaped paper, and a multitude of other possibilities. For the lack of a better name, let us call this art form "papier soi même." It is a new departure for paper, the first time paper is the message, not the medium. Paper is the art work, not the substrate. This new art form was created by Robert Rauschenberg in 1973 when he visited the Richard de Bas Mill in France and there designed and made several paper editions called "Pages & Fuses." My claim to fame, if any, is that on request by Ken Tyler, the noted printmaker, I brought Bob Rauschenberg together with the Richard de Bas Mill. For this reason, I hope that paper as an art object is going to remain an accepted art form and will not prove to be a passing fad.

But all of us here are more interested in the *white art*—paper as support for graphics, paper for etching, silkscreening, painting, drawing, but above all, for printing and bookmaking.

Paper and books have been intertwined throughout the centuries, and while it is certainly true that books could not exist without paper, I venture to say that paper would never have come into its own without the desire for books.

Until ten to fifteen years ago, graphic artists were mainly interested in the appearance of the paper they used, the texture, color, bulk, size, deckles, watermark. Today they want all this, and in addition, paper that is chemically pure, acid-free, permanent, and durable.

This certainly represents a change from 1928 when Dard Hunter founded the Lime Rock Mill with the intended aim to produce paper with the same endurance as fifteenth century papers. Here is what he writes in 1943 about this venture:

"A number of years ago I attempted to produce hand-made paper commercially by using the same methods employed by the papermakers of the incunabula period. The finest rags were gathered, no chemicals were introduced, the beating was executed with care, and the sheets were formed separately in hand-moulds; the drying and finishing were undertaken with assiduous caution. Apparently, however, there was no demand for paper of this quality and the mill was forced to close through lack of support. Perhaps it is a saving grace that many modern books—to say nothing of magazines and newspapers—will not exist beyond a few decades. Could this be nature's subtle way of eliminating from posterity the records of an uncouth and slipshod age?" (Papermaking, the History and Technique of an Ancient Craft, Dover edition. p. 454.)

Well, our uncouth and slipshod age apparently has more appreciation for its traditions, its origins and culture than previous generations. We have witnessed the emergence of a new pioneering spirit, that of the conservator who wants to do repairs, restore and preserve books and papers from past centuries and, sorry to say, past decades. The papermaking sins of the fathers must be expiated by the children, who now need paper that looks and acts like, or at least complements, fifteenth to nineteenth century paper.

Thus, today's papermaker is involved in trying to produce aesthetically satisfying, technologically flawless paper and one that is economical—a tall order indeed!

Today's handmade paper scene centers around these goals. It is typical of the liveliness of this scene that *Fine Print* magazine published a symposium on the subject in its July 1983 issue. The lead article came from Tim Barrett, the only Westerner making oriental paper in Michigan. His article was sent by the editors to various other paper people, who were invited to comment. A dialogue, a discussion, a passionate argument ensued. On the one side, the purist Tim Barrett, who learned papermaking here and in Japan, and who strives to produce paper with the "golden glow" of the fifteenth century and wants to go back to age-old methods to achieve this, and who considers the contact between the craftsperson and the raw material a kind of mystic communing. On the other side, the papermakers Kathryn and Howard Clark and Simon Barcham Green, the most professional and economically sound papermakers in the West, who maintain that the craftsperson must control the raw material to bring forth a sheet of paper, that the papermaker should make use of the newest and best technology available, and that, finally, today's papermaker

should create papers with distinct personalities and not emulate the look and feel of fifteenth century sheets unless specifically called upon to do so.

The arguments remind me of similar contrasting viewpoints in music: should one play Mozart as he may have played it on a cembalo or should the performer put his individuality in it and the technical superiority of a Steinway? Philosophical discussions such as these prove that handmade papermaking has surely come of age.

Let us examine the factors that make good paper and also how the old and the new techniques complement each other:

1. Fiber: The raw material that goes into the paper is of course of paramount importance. It determines the physical properties of the sheet. Western paper-makers use mostly cotton linter pulp, the relatively short fibers of the cotton plant, left after ginning. But recently other, stronger fibers have been intro-duced—flax, manila, hemp, and a combination thereof. The Barcham Green Mill of England is introducing right now a paper made of unbleached unspun linen fiber, a raw material that is difficult to obtain, but most rewarding in its strength and purity. The new paper—it is new because it looks and feels so ancient—is the dream of conservators and binders because it makes soft paper bindings possible through extraordinary strength and durability and resistance to scuffing. It is aptly called Renaissance. American papermakers John Koller, Twinrocker, and Imago sometimes use woven rags (not easy to find); Dieu Donné experimented with a lovely silk paper; and amateurs and seekers of exotica experiment with fibers grown in their gardens—spinach, begonia, nasturtium, and banana leaf!

In Japan, the papermaking fibers are the native shrubs—kozo, mistumata, gampi. These are the raw materials which give the Japanese paper, washi, that particular look and feel. Although only about 700 houses make paper in Japan (in the eighteenth century we are told there were 100,000), even these 700 do not have enough raw material to satisfy their needs. Kozo production has declined, its place taken over by more profitable crops. The slack is taken up by Korean kozo imported to Japan, and by kozo grown in Thailand. The latter being a tropical country, it has four kozo crops yearly; thus the fiber is more readily available and cheaper. It is also of lesser quality. Gampi has become so valuable that paper made of true gampi can cost \$100 per pound or more! Of course, this kind of paper is not sold by the pound, but per sheet. The finest Japanese papers are very pure, and the government encourages traditional processes and has elevated some of the master papermakers to National Treasure status (the Oriental equivalent of knighthood) as a cultural gesture. But, on the low end of washi making, the Japanese fibers are supplemented by woodpulp to bring it

within the reach of more users. The percentage varies and the question comes up, when does paper cease to be real *washi*? But, even woodpulp papers, if made by the Oriental method, have an unmistakably Oriental quality.

- 2. Water: The quality of water is an important factor. After all, when the freshly formed sheet first emerges from the vat, it is 99% water. The quality of water is responsible for the great variance of paper; no two mills can make the same paper. The best water is slightly alkaline, often springing from artesian wells originating in limestone. Absence of metallic or chemical contaminants is desirable. Today, even though we cannot control the water supply, water can be treated to approximate those desired characteristics. An interesting fact is that paper made in winter is whiter than any other—the frozen ground does not permit the chemicals to discolor the water.
- 3. *Beater*: According to purists, nothing will do but hand beating of the fibers. According to near-purists, wooden stampers are essential. And yet, with the exception of one Japanese national treasure I know, Mr. Kubota, who beats by hand, and the Richard de Bas Mill, which still boasts fifteenth century wooden stampers (now run by electricity), the other papermakers use Hollander beaters. But these Hollander beaters are themselves handmade—most of the time by Howard Clark, who manufactures them on a one-to-one basis on specification.
- 4. *Sizing*: This is a much debated and very touchy subject. Without sizing, paper acts like a blotter, one cannot write or paint on it, the ink bleeds in it, and it cannot be printed by offset; but well-made unsized papers can be printed by letterpress, even dry, and half-sized papers are preferred for this process as well as for printmaking. Fully-sized papers usually have to be printed damp in the letterpress process, because their hard surface otherwise requires too much ink and pressure.

The traditional sizing material through the centuries was gelatin. Gelatin gives the sheet a rattle—a sweet sound to paper lovers, but a warning signal about acidity. And acidity is the common enemy! For some chemical reason, a gelatin-sized paper is acidic. There is an unresolved mystery here: throughout the ages paper was sized with gelatin and yet these very papers have survived centuries without yellowing or getting brittle. As far as I know, this puzzling phenomenon has not yet been cleared up.

Rosin sizing is out for similar reasons of acidity, so most papermakers have switched by now to synthetic sizing materials. These impart no acid to the sheet, but according to some papermakers, with whom I agree, it makes for a limper sheet with less body. According to others, body depends solely on fiber and its preparation.

5. Drying: Traditionally, handmade paper ought to be air dried. We have all seen pictures showing the sheets neatly hanging on a cloth line, the way it is done still at Richard de Bas, or brushed onto wooden planks sitting in the sun, the way the National Treasures do it in Japan and which leaves detectable the brush marks and the design of the wood. But air drying is the exception, not the rule. Most hand papermakers use some kind of mechanical drying facilities, but if you want to preserve the beautiful natural grain of the paper, air drying is the best and only way. Barcham Green air dries its rough surface watercolor papers, for instance.

It has been said that good paper has to mature like good wine, the sheets to be left standing in stacks for months to obtain built-in strength. Newer studies do not bear this out, and besides, every month of maturing costs about one and one-half percent of value at today's interest rates, so few of us would insist on it.

6. *Mould*: Finally, we come to the mould, the symbol of papermaking and the handmade object which has not changed at all through the centuries.

I will not give you a listing of existing handmade paper operations throughout the world. Several catalogs and books have been published where these names can be found, the best perhaps being the newest book by Silvie Turner and Birgit Skiold, *Handmade Paper Today*. This book lists 23 commercial papermakers in the U.S., 6 in Canada, 28 in Europe, 1 in Africa, 1 in Israel, 3 in Australia, 1 in New Zealand, and 2 in India. It is estimated that there are 600 to 700 papermakers in Japan. And the latest continent to appear on the papermaking scene is South America, where through the efforts of Otavio Roth, printmaker and papermaker, the Brazilian Government is sponsoring this fall, a handmade paper exhibition in Rio de Janeiro. Thus, there is ample supply to choose from!

Book designers and book workers, if they are true professionals, should consider the choice of paper just as important as the choice of design, typeface, or binding. This choice should take into account the substance of the book, its subject matter, its style, size, and volume. There is a right paper for every book and it's worthwhile to look for it, because it will complement the total artistic and cultural ego of the particular book. I believe the reverse is also true: books should not be published for the sake of creating a work of art with harmonizing type, ink, paper, and binding, but without intellectual or artistic content.

So, what should be considered when choosing a particular paper for a particular job?

- 1. Chemical purity for permanence.
- 2. Physical characteristics of strength and rigidity, to protect against stress, stretch and handling.
- 3. Aesthetic considerations, including color, texture, and weight.

There is a wide variety of *color* to choose from and it seems to me that paper users are much more interested in color—shades of white, pastels, and strong colors—than they used to be. It is difficult, but not impossible to use chemically acceptable dyes or pigments that are close to colorfast and fairly even from sheet to sheet, from making to making. The St. Armand Mill in Canada and the Larroque Mill in France are masters of color.

Depending on the printing method, rough, smooth, or medium *surface* should be considered. Surface texture also influences bulk. Roughness or tooth is called "antique finish" in commercial language because it resembles paper made centuries ago. I am very partial to a beautiful textured finish—a far cry from a mechanical grain. As a matter of fact, a handmade paper that has been smoothed or glazed by putting it through metal rollers sometimes looks to me like just any old piece of paper.

When using handmade paper, *bulk* is the determining factor, not weight, particularly since price is based on sheets, not on pounds. Bulk is not a direct function of weight because density has an influence on it.

Deckle edge: Twenty-five years ago the deckle edge was the most important consideration in choosing a handmade sheet. I find that with the sophistication of paper users, deckles have become less important, as if people had matured into appreciating the more subtle charms that handmades offer and did not have to look for the obvious.

A watermark is a lovely device to serve as a message from maker to user. Most handmade papers are watermarked and should be, even though in bulky papers watermarks do not show up. It is particularly enchanting to find a specially made watermark in a sheet that somehow relates to the subject matter of the book. The Arion Press commissioned the paper for its Moby Dick edition with a whale watermark.

Which brings me to the most important feature of handmade paper: it can be custom-made, according to the wishes and requirements of the user. Size, weight, bulk, texture, color, and watermark can all be specified and a one-of-its-kind sheet can be produced even in comparatively very small quantities. Truly a great book in our standardized age!

Benjamin Franklin was right when he wrote this ditty:

Various the papers, various wants produce,

The wants of fashion, elegance and use.

Men are as various; and is right I scan,

Each sort of paper represents some man.

This paper was presented at the Annual Meeting of the Guild of Book Workers, June 23, 1984 at the Grolier Club, New York City.

ALUM TAWING GOAT AND CALF VELLUM— Current Experiments / Jesse Munn

An attempt was made recently at the Library of Congress to alum taw a piece of goat vellum and a piece of calf vellum. This was inspired by a similar attempt made in 1982 at the Conservation Laboratory at Trinity College, Dublin, to produce a skin to cover the binding of a twelfth-century manuscript. These skins were to have the characteristics and strength of the early alum-tawed skins. Since no fresh hides were readily available from an abatoir, a combination of fifteenth-century recipes for alum tawing vellum and parchment was used. These recipes are from the Bolognese Manuscript in Mrs. Merrifield's books, *Original Treatises on the Arts of Painting*.

The resultant skin had some of the desired characteristics, i.e., tough-yet-supple, creamy-grain surface, and soft fuzzy flesh side, but the grain surface had undesirable cracks and the spine and rump areas were too horny to use. A sixteenth-century book model was covered with the alum-tawed calf vellum, being careful to wet the skin with an alum salt solution so as not to leach out the salts. Working with the skin was fabulous. It was tough and scuff-resistant like vellum, yet soft and leathery like an alum-tawed skin. It did not have the delicate-grain surface of modern bookbinding leathers. There was the added satisfaction of knowing that there was little possibility of oils leeching out onto adjacent materials as too often happens to the endpapers in a leather-bound book. Unfortunately, the cracking on the surface has concentrated at the flexing points.

It became quite evident that much experimentation would be necessary to perfect this rather laborious operation. Many questions were raised in the process. For instance, was the flour used in the fifteenth century whole wheat; should the hair side be pumiced first to break up the hardened surface which cracks during the boarding process; should the skin be worked wet or dry? Knowledge of the particular vellum-maker's processes would be most helpful in choosing the skin. Other resources (some kindly provided by Ellen McCrady of the *Abbey Newsletter*) gave indications of other ancient processes (glace and cheverell leather) which might also yield interesting results.

In all, it was encouraging to imagine an eventual production of skins which would have the strength of these wonderfully strong and tactually-pleasing alum-tawed skins which still remain from the twelfth-century. The use of most leathers manufactured by modern methods is not very satisfying when conservation is the aim.

Jesse Munn, a graduate of Camberwell, has been Rare Book Conservator at the Library of Congress for seven years. She has had an internship with Anthony Cains at Trinity College, Dublin, studied bookbinding at Ascona, and subsequently studied papermaking in Japan.

Recipes 353 and 356 of the Bolognese Manuscript were combined and followed as best a twentieth-century person could interpret from a fifteenth-century manuscript:

353. To make chamois-leather from parchment. Take the parchment and soak it in water for three natural days, then take it out and let it half dry, and do not stretch it at all. Then soak it in a pan of warm water, with a handful of bran in it, mix all well together, and let the mixture stand so for 2 days; then take it out and wash it in 2 to 6 waters, or until it is washed enough, and squeeze it well. Then take a vase, and fill it more than half full with water, and add to it as much alum as you think necessary, according to the quantity you wish to make, and one or two eggs beaten up; and do it all in order: first putting the water into a pipkin, and heating it over the fire; then adding the alum, and when the alum is dissolved let it cool until it is tepid, and then put it into a clean shell, adding to it a little wheat flour and an egg or two, and mix the alum-water well with the other ingredients; then put the said parchment into it, and stir it well in the liquor. Then let it remain for 3 days, and let the said parchment be well covered with the preparation, and keep it free from dust or other dirt. Then take out the parchment and squeeze it well, and repeat the process; then put it to dry in the shade, but do not stretch it at all, and then beat it with a hammer, and it is done . . .

356. To make a prepraration for chamois leather, good, and true, and tried. Take dry skins well seasoned and from healthy beasts, and put them into a tank of water to soak for 3 days, and then wash them well in the tank from all dirt that may hang about them, and when they are well washed throw away the water. Then take fresh quicklime, and put it into the tank, and mix it well with water, and when the quicklime is well slaked and dissolved so that it is very thin and liquid, put the skins into it one by one, continually stirring the lime water, and let them remain in soak for three or four days, more or less, according to the state of the skins, and until the hair comes well off. Once every other day, or every day at the most, take them out of the lime water, and hang them over the tank for an hour to drain; then put them back into the tank, and when the hair comes well off, lay them to drain well in a trough for two hours. Then take a beam supported on two feet, and lay the skins upon it in order, one upon another, and then take a crooked stick of the shape of a horse's rib, and scrape the hair with the stick from each skin, and when the hair is all stripped off, put them back to soak in the tank containing the lime and water for 16 or 20 days, and every other day stir them about well in the lime water; after 16 or 20 days take them out, and carry them to a running stream, and wash them and squeeze them well, to remove the lime from them.

When they are well washed and clean, throw away the lime and water from the tank, wash it very clean, and pour into it as much lime water as you think will just soak the skins, and then put into it sufficient bran to make the warm water pretty thick. Put the skins, when well washed, one by one into the bran and water, and let them remain so for 3 days; then take them out and wash them in a running stream to remove the bran, and afterwards carry the skins well washed to a ladder or a trough, and then take the skins one by one and wring and squeeze them well so that there may not remain any water in them, and the better they are squeezed and pressed the whiter they will become. And if in pressing the skins any bladders should form, prick them with a needle in order that the water may drain out; and when the skins have well drained, and have been all squeezed separately, smooth the skins one at a time by pressing the hand all over them, and lay them one upon another well stretched at the neck, at the shoulders, and all over the skin, and then make the tank very clean, and put into it as much tepid water as you think the skins will well bear, and rather more than less.

Take an ounce of roche alum well pounded, and an equal quantity by weight and not by measure of pounded salt, and ½ oz. of gum arabic well pounded; put the powders into the tank with the tepid water, and mix them well in order to dissolve them; then take the skins one by one well stretched out, and dip them into the water in which the powders are dissolved, pressing them and dipping them, and stirring them well, that they may soak up more of the alum water, and do this to each skin separately, and when the skins are well stirred and soaked put them to drain for an hour, and let the drippings fall into the water in which the skins were dipped.

Take as much flour as you think sufficient for the skins, and wet the flour with the drippings of the skins which you reserved, and distemper it so that it may be like paste for making fritters. Add to the paste an ounce of oil, or one egg for each skin, and know that when you mix the flour, the drainings must be tepid and not hot. Mix them well together, then take the skins one by one and put them into the paste or composition, and let them remain for three natural days at the most; then take the skins just as they come, without stretching them at all, and put them to dry upon a string in the shade, and as they dry you must stretch them, and then beat them with the hammer, and rub them well with your hand that they may have a finer surface, and the work is done.

Know that each kidskin, and skin of the same size, requires the alum and the other things of the weight above given. And if the skins are those of sheep, or goats, or such like, they require 3 oz. of alum and 3 oz. of oil, or 3 eggs and 1½ oz. of gum arabic for each skin. Follow the recipe as above directed.

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EXHIBITION REVIEW BINDINGS OF MICHAEL WILCOX, WATSON LIBRARY, METROPOLITAN MUSEUM OF ART, NEW YORK CITY, DECEMBER 6-29, 1983 / Griselda Warr

Michael Wilcox's one-man show at the Watson Library was the third that has been organized there by the Guild of Book Workers and for most of us it was the first chance to see a selection of his work. Twelve books were on display and there was a catalog which was prepared by W. Thomas Taylor who also brought the bindings together for this exhibition.

From Michael Wilcox's introduction to the catalog we learn that he received his training in England, in Bristol and Bath, including some time at Bayntun's in Bath, but that he then left bookbinding for seven years and considers that he had to re-learn the craft when he set up his own workshop in Canada. After seeing this exhibition, there is no doubt that wherever he learned his skills, he learned them well. The most lasting impression I have is an unhesitating admiration for his technique and high standard of craftsmanship, especially in finishing, as it is difficult to judge forwarding without handling the books. He uses leather onlays and gold in many combinations with an apparent ease which most other bookbinders can but admire. His mastery of technique allows him to create any design he wishes without any restrictions imposed by lack of ability.

It is difficult to judge the design of a book without being able to see the inside, as the design for the binding ought to be sympathtic with the ideas of the author, printer, and illustrator, and maybe I could suggest including photographs of the text in such an exhibition to help those of us who are not familiar with some of the books shown. I felt that the design for the Arion Press *Moby Dick* which includes a whaler and whaling scenes, although beautifully executed, seems to have little in common with Barry Moser's illustrations, particularly as

Griselda Warr studied at the Camberwell School of Art and Crafts in London. She was then at the Public Record Office before coming to the United States in 1979. She was at the Pierpont Morgan Library as Assistant, Bindery, before taking an internship at the Folger Shakespeare Library. Ms. Warr is presently Book Conservator at the Huntington Library.

the brochure for the *Moby Dick* states: "It was decided that no dramatic or interpretive scenes would be imposed upon the reader's imagination. . . ."

Many of us remember the copy of Poe's *Tales of Mystery and Imagination* from the Guild's 74th Anniversary Exhibition and it still stands out as an exceptional binding, both in the design which consists of three theater masks, looking almost like skulls, and the gold tooling which is lavish although it consists entirely of dots. The *Fra Luca de Pacioli*, designed by Stanley Morrison, has onlays of letterforms on the front and back covers and this has created a formal but very effective design, based on Morrison's typography. It is always interesting to see another design for Eric Gill's *Four Gospels* which is possibly the most beautiful of all modern private press books—Michael Wilcox has used a blue leather with the figures of Christ and the four evangelists as red onlays.

Some of the bindings were less elaborate but no less effective—Walt Whitman's *Leaves of Grass* printed by the Grabhorn Press has a central panel of vertical gold lines on each board with onlay designs of different colored leathers showing between the lines.

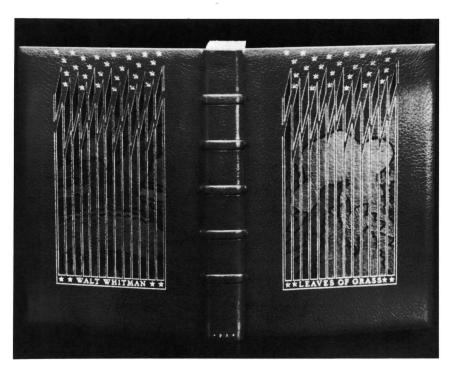
Probably the most involved and impressive binding in the exhibition is *Alice's Adventures in Wonderland* printed by the Pennyroyal Press. Here Michael Wilcox departs from the usual to create sculptured boards which outline the shape of Alice's face. He has also used several different colored onlays as well as gold tooling to create an effect of layers of design. This binding is not illustrated in the catalogue but is described by Wilcox in *Fine Print* magazine ("The Featured Bookbinding," October 1983) and probably epitomizes his mastery of the craft.

The binding for Samson Agonistes unfortunately did not arrive in time for the opening of the exhibition. Like many of the other books shown, it uses the human figure as part of the design in a combination of colored leathers and gold. I would have been interested in seeing this book and even more interested in meeting Michael Wilcox himself, who unfortunately could not come to the opening. I hope that we will get a chance to meet him in the future and see more of his superb work.

Editor's note: The limited edition catalog was sent to all current members of the Guild of Book Workers, and is now out of print.



Moby Dick: or, The Whale, Herman Melville. The Arion Press, 1979. Bound in 1981.



Leaves of Grass, Walt Whitman. San Francisco: The Grabhorn Press, 1930.

Bound in 1982.

PRESIDENT'S ANNUAL REPORT TO THE MEMBERSHIP, 1983-84 / Caroline F. Schimmel

May I first welcome the ninety-three new members of the Guild. You are a delightful, concrete proof of the continued increase in interest in the book arts. As a matter of fact, membership has increased 180% just since I joined in 1967!

The following will be a general summary of the past year's activities. Specific reports by the various hard-working Committee chairmen are published in the Fall 1984 issue of the *Newsletter*.

Among the most important events of this year was the official reorganization of the Guild to incorporate a chapter structure. This achievement is due to the constructive and energetic efforts of Vice-President at Large Don Guyot and of Chairman Samuel Ellenport and his volunteer workers in the New England Regional Chapter. It is much regretted that, due to "states rights" motivated strictures, legal counsel advised us that it is impossible to incorporate such a regional chapter as New England is now, to enable it or any other chapter to encompass a practical and broad area while facilitating its seeking local grants. Despite the extra bookkeeping involved, Treasurer Mary Schlosser agreed to collect and distribute the dues of all chapters. Any member is now welcome not only to join either or both of the present chapters, New England Regional and New York City Regional, but to organize her or his own. All it takes is twenty interested members and one or two to take charge. David Bourbeau is the newly elected Chairman of the New England Regional Chapter, and Kathy Steves has volunteered to be first chairman of the New York Regional Chapter.

Concomitant with this new national/regional structure, the Executive Committee members responsible for Workshops (Helen McLean), Programs (Nelly Balloffet), and Exhibitions (Pat Curtin) have been rethinking their tasks and planning outreach efforts. It is envisioned that a network of Guild people and sites will be developed throughout the United States and Canada, and even other countries where there are members, where workshops, programs, and exhibitions can be sent easily and efficiently. Obviously, this requires an active and committed membership.

Our forthcoming special Traveling Exhibition of the Standards Committee is in its final stages. Much work has already been completed by Exhibition Coordinator Gary Frost and his production team, Lage Carlson, Hedi Kyle, Carol Joyce, Martha Little, and Pam Spitzmueller. It is envisioned that this practical demonstration of excellence of techniques in the specific area of hand bookbinding (future exhibitions on other book arts crafts are possible) will both be an exciting and easily transportable educational tool, and create interest in the Guild at each site. It will also be an opportunity for members to meet each other and share ideas and camaraderie. Don Etherington, Chairman of the Standards

Committee, Pat Curtin, Exhibitions Chairman, and Gary Frost are working on a series of locations on into the indefinite future, to reach as many parts of the country as possible.

Workshops continue to be a popular offering, and under Chairman Nelly Balloffet's careful management, nearly break even so cost the non-attending membershp almost nothing. Ms. Balloffet and her assistant Helen McLean oranized workshops on Limp Vellum Bindings by Barbara Giuffride; Traditional Hand Papermaking Techniques, Eastern and Western, by Tim Barrett (cancelled due to lack of response); and Paper Marbling by Don Guyot. The Guild also assisted Hedi Kyle in arranging a weekend of four workshops in October to raise funds for Jan Sobota, the Czechoslovakian refugee.

As Chairman of the Program Committee, Nelly Balloffet arranged a fall trip to Bryn Mawr, Pennsylvania, to visit the binding collections of Mrs. Robin Satinsky and Bryn Mawr College. We co-sponsored a lecture by British calligrapher Michael Gullick with the Society of Scribes in April, and Danish binder Ole Olsen spoke on his specialty, millimeter binding, and exhibited several in May.

The Metropolitan Museum of Art again graciously provided its exhibition space in the Watson Library for a December show. The member honored this year, by choice of the membership in last year's questionnaire, was Canadian Michael Wilcox. Member W. Thomas Taylor organized the exhibition, arranged for the loan of the twelve books from various far-flung institutions, and printed a fine catalog (and assumed part of its cost). A copy of the catalog was sent free to each member then in good standing, and it is now out of print unfortunately. Nelly Balloffet arranged the gala opening-night party and multitalented member Shiu-min Block contributed the elegant display of food.

Pat Curtin was responsible for the burden of on-site arrangements for the Wilcox exhibition, the mounting and shipping of the books and negotiations with the Metropolitan Museum and its gracious staff. She and we were informed this fall that, due to museum policy, only group shows of living artists will be permitted in future.

In response to the urging of members over the past years, Pat Curtin organized a show-and-tell and one-week exhibition coordinated to the June Annual Meeting at the Grolier Club in New York. While this initial effort brought forth not as many members as hoped, it was a great success in terms of the genial interchange of ideas which took place. A ballot of all the Annual Meeting attendees voted the anonymously-granted award of \$100 to exhibitor Hedi Kyle for most interesting book.

As has become tradition, the Annual Meeting's business session was followed by a program arranged by Nelly Balloffet. We heard two superb, entertaining, and instructive speakers: Timothy "Blues" Farley on "The Pack-

ing of Books and Artwork for Shipping" and Vera Freeman on "Handmade Paper Today." While it is planned that both talks be published in the *Journal*. I urge you to try to get to *hear* both speakers. The print medium cannot possibly capture their marvelous styles.

Pamela Rash, to the delight of all, published *Journal* 22:1 in the Spring and also put out the Spring issue of the *Newsletter* for Margaret Johnson. Ms. Rash subsequently resigned her position, and Virginia Wisniewski-Klett was persuaded to assume the job of editor of the *Journal* for new issues. An *ad hoc* committee consisting of Jerilyn Davis, Mary Schlosser, and myself meanwhile assumed responsibility for publishing the remaining back issues, volume 18:2 through 21:2. To ease the process both for us and for Ms. Wisniewski-Klett, it has been decided to use a single printing firm, which is very reasonably priced and which will do a uniform design and layout for all issues.

The *Newsletter*'s value to the members has continued to increase, as has its number of pages, under Margaret Johnson's aegis. She has established an exchange program with other newsletters and journals as well as a complimentary list. Before leaving for a six-month sabbatical in Barcelona, she sent out two *Newsletters*, then Ms. Rash sent out one and I did the summer issue. Because of popular demand (i.e., begging), Ms. Johnson has kindly agreed to increase her output to six issues per annum.

All journals and books for review sent to Ms. Johnson or to the *Journal* editor are forwarded to the Guild's librarian, Stanley Cushing, at the Boston Athenaeum. The library is once again accessible, as the renovation work in the building is complete. At the 1984 annual meeting, Benjamin Alterman urged that the most fragile (and thus non-circulating) volumes be photocopied, and Frank Mowery offered to help with this project.

Mr. Mowery has accepted appointment for a special and much-needed position, Chairman of a Committee on Grants and Funding. The Guild's aspirations constantly exceed its income, the new dues structure means *less* money for national projects, and it is dearly hoped that this new committee will be able to help us solve the problem. Unlike the Federal government, we cannot run on deficit financing.

The Executive Committee appointed Judy Reed to once again look into the possibility of establishing a permanent office, and she is negotiating with the Center for Book Arts for a portion of their new space. The Guild's archives are becoming quite burdensome to the various committee members who must store them, and the secretarial tasks are at least equally so (for instance, your President spends entire days sorting, labeling, and delivering for bulk mail the *Journals* and *Newsletters*), but realistic budgeting of the present membership's dues does not allow much leeway for such needs. In fact, the only reason we have a small surplus is because of all the volunteer labor over the past 77 years.

Gisela Noack is still struggling with the computer service, which is why a name-only Membership List was sent out in April. The end is in sight, and a proper list with indexes is planned for the Fall, and each subsequent Fall. Jean Gunner also plans to publish in the Fall—a new and much-enlarged Supply List.

Finally, I would like to offer the Guild's thanks to Louise Kuflik for her continued patience and diplomacy as Secretary of the Executive Committee, and to Stuart Schimmel and all other spouses and mates for theirs as well.

MINUTES OF THE ANNUAL MEETING / Louise Kuflik

The seventy-eighth annual meeting of the Guild of Book Workers was held on Saturday, June 23, 1984, at the Grolier Club, 47 East 60th Street, New York City. Caroline Schimmel, Guild President, called the meeting to order at 11:40 a.m. A motion was made and approved to dispense with the reading of the minutes of the seventy-seventh annual meeting.

Election results were reported by the Secretary. The slate of candidates proposed by the Nominating Committee (Jeri Davis, Dianne Burke, Judy Reed) received 118 votes. In addition there were 6 write-in votes for an alternative President. It was pointed out that the correct mechanism for proposing alternative candidates is described in the Bylaws. The officers elected to serve for the next two years are:

President
Programs - Events
Programs - Workshops
Library
Publicity - Newsletter
Publicity - Public Relations

Caroline F. Schimmel
Nelly Balloffet
Helen McLean
Stanley E. Cushing
Margaret Johnson
Elaine Schlefer

Treasurer Mary Schlosser presented the financial statement for the year. A copy of this report follows the minutes. In brief the income of the Guild was \$23,677 and there were expenses of \$28,855. Ms. Schlosser pointed out that \$2000 of expenses were non-recurring settlement of a legal suit, but that it was important to observe that we are now spending more per year than we are taking in. While it is true that there is an excellent reserve in our money market account, a large part of that money will be used to pay for the publication of the six back issues of the *Journal*. Mr. Bourbeau suggested that the back issues be combined so as to concentrate on current production. Ms. Schlosser felt that the Guild should produce at least one issue per year to maintain the continuity of publication but agreed that some combination is certainly possible. A question

was raised as to whether the *Journal* is too expensive to continue to publish. It was pointed out, in response, that the *Journal* is one of the most important things the Guild provides its national members.

Mr. Mowery asked why the workshops were not paying for themselves and making money. Ms. Balloffet, Workshop Chairperson, said that items such as large telephone expenses that perhaps should be charged to overhead expenses were being billed to Workshops. There is also the problem of some expenses being paid in the wrong fiscal year to balance properly. She also pointed out that it is difficult to determine in advance, when she is establishing the costs, if a workshop will be completely full. It was suggested that a modest rise in price over the course of a year would probably cover the loss.

In returning to the question of the *Journal*, Mr. Burn felt that priorities have not been firmly set and that there appeared to be no mechanism for member input. It was suggested that a discussion of priorities be held at the Pittsburgh Seminar. President Schimmel pointed out that the Editor and all Guild officers are listed in the front of the membership list and could easily be reached for input from members, and that the Executive Committee would gladly invite any member to a meeting if so requested.

Ms. Schimmel introduced Frank Mowery, who was recently appointed Chairperson of a Special Committee on Grants and Funding. Mr. Mowery said he felt the Guild had the capacity to tap many outside sources of special funding for things such as exhibitions, catalogs, etc. He requested suggestions from members to help him formulate well-defined descriptions of what the Guild wants to do. He also welcomes ideas on people and organizations to approach.

Pat Curtin, Exhibition Chairperson, told about the "Show and Tell" display which was on view and touch, prior to the meeting. The cost for such a display was very low and she mentioned that there was a \$100 prize given by an anonymous donor for the favorite piece in the show. She reported that the December exhibition at the Metropolitan Museum would consist of the work of six American binders. This will be the last use made of the list created through a questionnaire of a few years ago, asking Guild members to indicate binders whose work they would like to see. The catalog for this exhibition will be incorporated in the *Journal*. The \$6000 reported in the financial statement under exhibition expense was questioned. Ms. Curtin said that most of those expenses were not hers, but from previous year expenses charged after the end of the fiscal year last June. Mr. Bourbeau felt that the statement should break down the expenses more clearly.

Ms. Curtin explained that the Metropolitan Museum has a policy of no solo shows of living artists and that all future Guild exhibitions there would have to be group shows, interpreted to mean work by three or more persons. Mention was made of trying to find a space where individual shows could be held. Mr.

Mowery suggested trying to turn the Metropolitan show into a traveling exhibition to museums in other parts of the country. Several members spoke in favor of traveling exhibitions. Ms. Curtin was asked if she had anyone on a committee helping her; she responded in the negative. Mr. Bourbeau said that exhibitions should be a major part of the Guild's work, that they should be on a national level and that a committee to assist the Chairperson was essential.

Ms. Schimmel pointed out that national vs. local function has long been an issue confronting the Guild. She said that the Guild needs active members in other parts of the country and that maybe the time is right to try again to promote regional groups. The Guild is negotiating to rent a space to serve as an office and provide storage, and which would also offer exhibitions and meeting space.

Mr. Cushing's report on the Guild's Library was read by Ms. Schimmel. He wrote that "This was a very quiet year for the Library. The entire collection was boxed and put in storage in the Athenaeum while reconstruction of the Conservation Department took place. The books have now been reshelved in the Locked Room of the Boston Athenaeum which provides the benefits of climate control and Halon fire protection. Since browsing is not permitted in this area of the library, visitors who wish to read Guild books may now do so in the rare book reading area. Six books have circulated since the reopening of the Collection and we hope that normal usage will resume in the coming year. Five titles were added to the Library this year."

Mr. Alterman brought up a problem he recently encountered—the inaccessibility of rare books by mail and his inability to get to Boston to consult them. He asked if master copies of these books could be made. Ms. Reed suggested that this might constitute a grant proposal idea, and Mr. Mowery said he had access to microfilming and would discuss it with Mr. Cushing. At a suggestion of possibly relocating the library to New York, several members disagreed and felt that its present decentralized location was a good thing.

Ms. Balloffet, Program and Workshop Chairperson, read her reports and was thanked by Mr. Alterman for the excellent job she had done in developing and organizing the workshops these past five years. She will be stepping down as Workshop Chair this year. Asked how programs are chosen and publicized, she said that announcements to day or evening programs which are in the New York area are sent only to members who pay resident dues or could conceivably get to them and Mr. Mowery asked about the possibility of arranging programs in other parts of the country.

It was announced that Pam Rash had resigned as Editor of the *Journal*. Ms. Schimmel is working on selecting a new *Journal* editor and Mr. Mowery said that he had spoken to and was proposing Karen Garlick who was willing to be co-editor. Mr. Alterman questioned the various changes made in the last issue of the *Journal* and asked whether paper, typeface and size should all be changed in

one issue. He suggested a studied change and felt that experts in the various field should be consulted. Mr. Burn thought that an advisory group or committee should help the editor chart a course. Ms. Schimmel agreed that it is not a one-person job and thinks that the new editor(s) should have permanent help. It is Mr. Burn's feeling that concentrated thought power is more productive than a questionnaire in deciding on matters such as policy and priorities. Mr. Bourbeau expressed concern that there are no committees to support the Committee Chairpeople. Ms. Reed pointed out that there is a big difference between an "advisory" committee and a "working" committee.

Starting in September, the *Newsletter* will be issued six times a year, increased from the current four issues.

Mr. Guyot observed that there were only 25 members in attendance and asked why. In response Mr. Bourbeau said he thought that in the past the meetings had been a bore and that the Guild does not do enough. Mr. Alterman disagreed mentioning the workshops, the *Journal* and the *Newsletter* and he pointed out that since the Guild is a volunteer organization if you make suggestions you must be willing to personally implement them. The need to attract more members to the annual meeting seemed to be generally acknowledged. It was mentioned that the new space the Guild is hoping to lease, might be used for the annual meeting next year and that it might be held at a better time of the year.

The Standards Seminar to be held in Pittsburgh in October is almost full and the workshops will be videotaped by Frank Mowery. The traveling exhibition will open at the University of Texas in the winter and from there will travel to a number of other cities. Workshops and other events are to be held in conjunction with the exhibit. A Standards Seminar, co-sponsored by the Hand Bookbinders of California is to be held in San Francisco in February 1985 [note: now scheduled for June, 1985]. The next Standards Seminar in the East will hopefully take place in the Fall of 1985 at Rutgers with Susan Swartzburg acting as liaison.

David Bourbeau has written a four page proposal in regards to regionalization. It will appear in the *Newsletter*, No. 36, Fall 1985. He said it is merely a proposal and he welcomes feedback.

The dues structure has been changed this year. National dues will be \$30 and chapter dues \$10. It was noted that 20 people can form a chapter and obtain \$250 seed money from the Guild.

Don Guyot, Vice-president at Large, in his report expressed his feeling that a great deal of effort will be required in what he sees as a period of transition when the Guild is trying to change from a strongly local organization with national pretensions to a truly national organization with local/regional strengths. He hopes that needed changes in the Guild can be effected without

destroying the national character of the organization and undermining its underlying raison d'etre—to promote a national awareness of the book arts.

In reviewing his role as Vice-president at Large, Mr. Guyot said he sees himself as an ambassador rather than an executive, that a weak organization is better than no organization. He would like to see the office of Vice-president strengthened by having a budget for travel. He also observed that the struggle with the shrinking dollar is universal as is the question of where the money is going. He felt that Mr. Bourbeau's proposal was a good start and concluded with the observation that if energies are not there regionally it is not the fault of the Executive Committee. Asked what the members around the country want, Mr. Guyot responded—accessibility to competent teachers.

Ms. Dubansky suggested that volunteers might be used to give demonstrations or workshops to raise money for the Guild. She also suggested that the Guild could act as a clearing house for members who are qualified teachers; who, when they travel for whatever reasons, might be able to teach a workshop there, thus cutting down on traveling costs.

The new membership list is not yet arranged properly, by profession and state. This will be included in the final format.

Mr. Reed mentioned that some feedback from the new England Chapter in keeping the rest of the Guild informed as to how it is operating would be helpful. Mr. Bourbeau feels that the Guild has put too much emphasis on binding and not enough on the book arts as encompassed in the term "book workers."

The meeting adjourned at 1:45 p.m.

GUILD OF BOOK WORKERS, INC. OPERATING AND CASH STATEMENT

7/1/83—6/60/84

Cash Balance Carried Forward from 6/30/83 Income		\$35,866,965
Membership Dues	16,858.80	
Journal Sales	136.00	
Workshops	2,870.00	
Study Opportunities	75.00	
Exhibitions	100.00	
Catalog Sales	609.82	
Interest Income	2,906.80	
Misc. Income	121.47	
		23,677.89
		59,544.54
Expenses		
General Administration	3,745.07	
Membership	1,776.92	
Newsletter	809.79	
Journal	8,708.18	
Workshops	3,657.11	
Programs	893.55	
Study Opportunities		
Exhibitions	6,540.89	
75th Exhibition	2,190.40	
Standards	169.13	
N.E. Chapter	250.00	
Misc. (bank charges/bad checks)	113.98	
		28,855.02
		\$30,689.52
GUILD CASH POSITION		
	6/30/83	6/30/84
Chemical Bank Checking	4,602.05	1,519.27
Chemical Money Market Acct.	31,264.60	29,170.25
	35,866.65	\$30,689.52

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

Annual Dues 1984-1985

US Resident	\$30
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

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