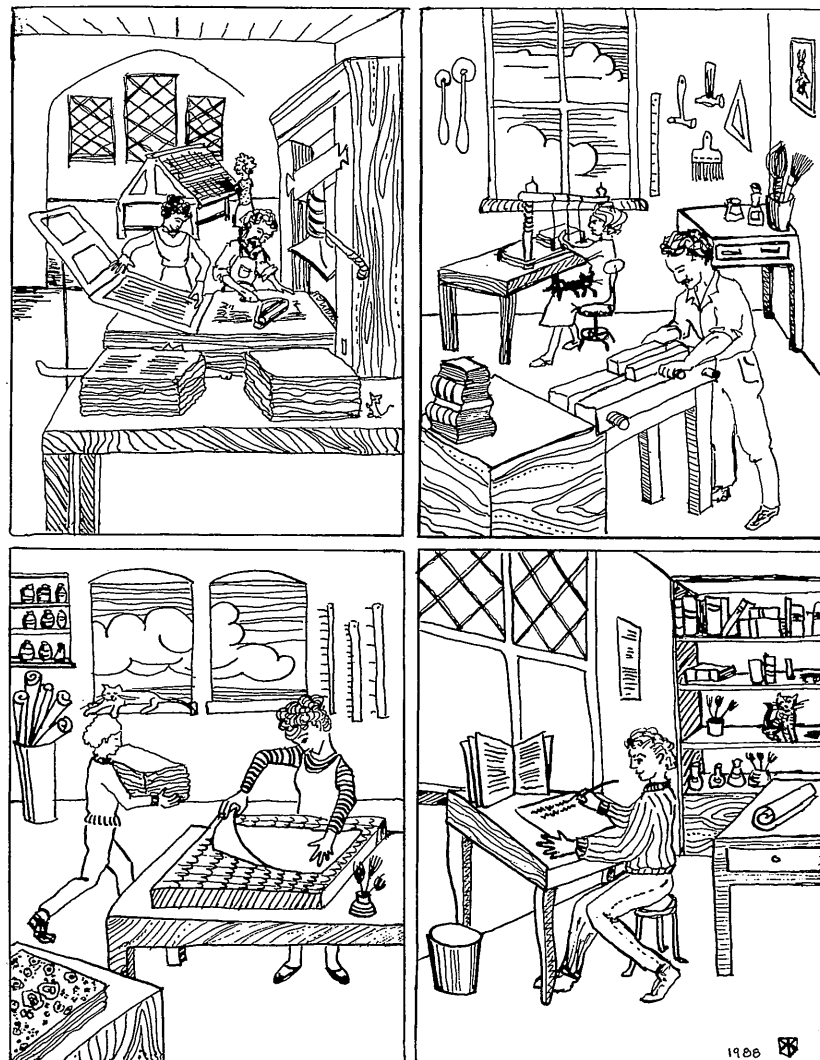


GUILD OF BOOK WORKERS JOURNAL

Volume XXV

Number 2

Spring 1987



80th ANNIVERSARY

GUILD OF BOOK WORKERS JOURNAL

Volume XXV, Number 2

Spring 1987

Published biannually by the Guild of Book Workers, Inc.
a not-for-profit corporation
521 Fifth Avenue, New York, NY 10175

CONTENTS

PAGE

North of the Border in Canada / <i>Shelagh Smith</i>	1
The Third Coast—More Than Meets the Eye / <i>Mimi Lampert</i>	4
Book Conservation Training Deep in the Heart of Texas / <i>Mary Baughman, Assistant Book Conservator I, Harry Ransom Humanities Research Center at the University of Texas, Austin</i>	11
Along the Southwest Border / <i>Pamela Smith</i>	20
The Bay Area's Rich Tradition Continues / <i>Jeannie Sack</i>	23

The Cover: Printer, Decorated Papermaker, Calligrapher and Bookbinder—four adaptations of Jost Ammann's woodcuts by GBW member Pam Spitzmueller.

Editor for this issue: Virginia Wisniewski Klett.

Articles and reports by members and non-members are welcome for consideration. The views and opinions expressed in this Journal are those of the respective authors and do not necessarily reflect those of the Guild.

Copyright © 1988 by the Guild of Book Workers, Inc.
ISSN-0434-9245

GBW members in the United States will find many similarities to their own situation and a few striking differences in any description of the Canadian Bookbinding 'scene'. The story is still one of isolation, great geographic gulfs, difficulties in obtaining equipment and supplies, and enormous problems in finding some means of furthering one's bookbinding education. These problems vary in intensity from one part of the country to another. Some provinces have only a very few binders and these, of course, are the areas where the problems seem most insurmountable.

The situation has changed quite radically in the last ten years, however far there still is to go. There are nowhere near the number of institutional facilities that there are in the States, but still there are some, in association with University libraries, provincial archives and city libraries, and more opening or reopening every year. There is nothing like the grant money available to individuals for study but still there is some. Supplies are still a desperate story; almost all must be ordered from the United States, England or the continental countries (many in Quebec buy their leather in France), but there is a beginning of a turnaround. There were major bookbinding suppliers in Canada forty years ago when the trade binderies still had hand binderies. Some of these suppliers still act as distributors or representatives but generally don't stock and will only order in very large quantities. For example, Inter-City Papers represents Andrew-Nelson-Whitehead but won't order one thousand sheets of a paper. Try to imagine, if you will, a country where you can't buy a yard of bookcloth or a skin of leather or a bone folder. It has been left to the small retailers to fill this gap and they have slowly begun to do so in the last two or three years, but only in the largest cities.

Education is the other area of horrendous difficulty but even here there is some easing. Although there are no multi-year binding courses, there are individuals teaching in some cities on a regular basis. Monique Lallier Prince, Odette Milot, Nicole Normand, Francois Ouvrard and Lise Dubois teach from their ateliers in Montreal. Betsy Palmer Eldridge has two groups of students meeting with her weekly at her studio in Toronto. Colin Bate in Lethbridge, Alberta teaches. Courtland Benson of Victoria, British Columbia always has an apprentice he is teaching. Workshops are being offered in many locations. Some community colleges, art schools and high schools offer short duration courses, e.g. Dalhousie University in Halifax, N.S., the Ontario College of Art, George Brown College, Mohawk College in Hamilton, Ontario, the Haliburton School of Fine Art, CEGEP Ahuncic in Montreal and West Park Collegiate in Toronto which has a night school course with Emrys Evans teaching it. Queens University in Kingston, Ontario now has a bookbinder/conservator, Robert Parliament in their graduate

school conservation course. Even in the bad news areas there is light breaking through.

Now for the good news. There has been a steady and most encouraging progression of events occurring, beginning perhaps with the exhibitions organized by David Kotin for the North York Public Libraries in 1978 and 1981, entitled 'Reader, Lover of Books' and the major exhibition of fine bindings organized by John Holmes at the Hamilton Art Gallery in the fall of 1982. The latter was enormously well received, to the great satisfaction of the Gallery and of the bookbinding community. This was followed by an exhibition at the Ontario Crafts Council Gallery in August, 1984.

There has been for the past five years an annual Wayzgooz held in Grimsby, Ontario which is really bursting at the seams with its increasing popularity. This is a festival of printing and related arts and crafts which was established by printer-teacher Bill Poole.

Three events of significance to bookbinding in Canada occurred in 1983. Jill Willmott of Kingston, Ontario compiled a List of Canadian Hand Bookworkers, and both L'Association des Relieurs du Quebec and the Canadian Bookbinders and Book Artists Guild were founded. Jill Willmott's list contained the names and addresses of one hundred nineteen people who had responded to the two hundred forty-two questionnaires sent out by Jill. This clearly indicated that a considerable number of people across Canada were interested in papermaking, paper decoration, bookbinding, restoration and paper conservation, at both the amateur and professional levels.

Both L'ARQ and CBBAG are proving to be strong and durable organizations. L'ARQ was founded by Louise Genest-Cote and JoAnn Hanigsberg, who kept it functioning for the first year through their own herculean efforts. It now has a large pool of enthusiastic supporters actively working for it. They distribute a most informative and entertaining newsletter, hold meetings and organize studio visits; have held numerous workshops and have recently organized their first members' exhibition, a great success and promised to be a biannual event.

The Canadian Bookbinder and Book Artists Guild has taken on the difficult task of being a national organization. The problems are familiar to all GBW members. How does one reach and assist members outside the immediate area: in the United States, New York; in Canada, Toronto? There have been suggested reading lists; a suppliers list which includes the names of Canadian suppliers; an excellent newsletter; the travelling GBW exhibition 'Bookworks' to Halifax, Montreal, Toronto, Winnipeg and Vancouver; first workshops held outside the Toronto area, in Port Hope, Ontario and Halifax, Nova Scotia. This latter resulted in a maritime regional group being organized informally with Roseanne Foy as Liaison Person. There have also been first steps taken in getting a group together in Vancouver, British Columbia with Courtland Benson as Liaison Person. Three

slide and tape lectures are in the works (Will Reuter of Aliquando Press on the History of the Private Press with Emphasis on the Clandestine Press, Annagret Hunter-Elsenbach on Basic Rules of Design as Applied to Design Binding, and Elizabeth Hulse on Bookbinding History Illustrated by Books from the Fisher Collection) and two teaching videos are in preparation with the expectation that others will follow. A first members' exhibition is being planned for 1988 to celebrate five years of CBBAG growth. Activities which have been exclusively in Toronto include program meetings held eight times a year and many workshops. This is a hardworking and dedicated group convinced that bookworkers everywhere have interests and problems in common.

Two other major events must be recognized. Michael Wilcox of Woodview, Ontario was the 1985 recipient of the prestigious Saidye Bronfman Award for Excellence in Craft (he was the first nominee of CBBAG). This recognition of Mr. Wilcox' masterful craftsmanship was all the more gratifying since it came from the Canadian craft world at large.

The most recent flurry of activity comes from the recently reactivated book arts group, the Alcuin Society in Vancouver, British Columbia. In connection with Vancouver's Centennial celebration, the Alcuin society has organized an exhibition, accompanied by demonstrations of printing, typography, type design, type founding, hand bookbinding, handmade paper and calligraphy as well as workshops and lectures by Glenn Goluska of the Nightshade Press, Toronto; Don Guyot of the Colophon Hand Bookbindery in Seattle, Washington; papermaker Dorothy Field; Sandra Kroupa, Curator of Rare Books, University of Washington Libraries; Miriam Clavir, Conservator, Museum of Anthropology, University of British Columbia; Michael Wilcox; Claire Van Vliet of Janus Press and many others. This is being reactivated with a bang.

Surely the most encouraging aspect of this steady growth of activity is the cross-pollination between individuals, between groups and between countries. By friendly contact across boundaries, both personal and national, we can and do help each other to advance professionally and ease the traditional isolation of the hand bookworker.

Shelagh Smith is a bookbinder in Woodbridge, Ontario. She received a BA in Sociology from the University of Toronto and a diploma in Bookbinding from Sheridan College. She was one of the founders and first president of the Canadian Bookbinders and Book Artists Guild. Currently she is chairperson of the CBBAG's Long Range Planning and Workshop Committees as well as member of the Guild of Book Workers.

THE THIRD COAST—MORE THAN MEETS THE EYE / *Mimi Lampert*

It seems years ago that the editor asked me to write an article for the *Journal* about bookbinding in Chicago. This past December she phoned again, she had not forgotten. So here is bookbinding on the Third Coast. I have written a few paragraphs on book activities, opportunities to learn, institutional labs, local professional organizations, and a summer book fair. I want my article to speak with a voice as diverse as the Guild Members. To guarantee that I asked each Guild member to submit a short statement about themselves and what they are doing or not doing with books. Ten members have responded and their comments form the second part of this article.

Opportunities to Learn

Heinke Pensky-Adam and Bill Minter continue to teach private classes. Bill teaches in his studio on Addison Street and Heinke teaches in her studio at home in Skokie, a northern suburb. Joan Flasch teaches within the curriculum of the School of the Art Institute of Chicago. Henry Toering, a member of the Newberry Library Conservation Bindery, began in 1987 to teach basic binding on Saturdays in the bindery. In the Spring of 1988, Ann Rapp, a Northwestern University Conservation staff member, will begin sharing the teaching responsibilities with Henry. Cathy Atwood, paper conservator at the Newberry, has taught Lyceum workshop classes on Japanese book structure.

The largest learning center for book arts, and largest in the numbers of classes, diversity, and volume of students, in Chicago is Artists' Book Works on Irving Park Road fifteen minutes from the center of the city. Organized and guided by Barbara Lazarus Metz, ABW is now beginning its fifth year of classes and workshops. Class titles include, basic and intermediate bookbinding, beginning letterpress, calligraphy, box building, artists books and basic preservation concepts. Well known bookworkers, artists, book scholars, Scott McCarney, Keith Smith, Hedi Kyle, Richard Flavin, Don Guyot and Michael Gullick have taught workshops. As well as furthering the expertise of the converted, ABW gets the word out to the general public. They have sponsored a recent exhibit at the State of Illinois Building, continuing window exhibits at the Irving Park address, a current traveling show sponsored by the Illinois Arts Council, a current exhibit at the Evanston Art Center titled "Bound in the USA—An American Book Show" and workshops in high schools.

Institutional Conservation Laboratories

Two book conservation laboratories within institutions, at the Newberry Library, and at Northwestern University are important centers of activity. Excite-

ment and energy for the craft seem to be generated at these two places because they allow several book conservators, binders and students to work in close proximity on a daily basis. Ten people work at the Newberry Library laboratory and bindery, and three full time conservators plus ten to fifteen student workers work at Northwestern. The Newberry is the location of a disaster response computer file called "DRAT." Funded in part by the Chicago Community Trust, the file lists day and night numbers for businesses, services, and conservators in the event of emergencies. The centralized file will be kept current and available to museums and libraries in the Chicago area. It was hoped that it would be possible to include news of an anticipated conservation laboratory at the new Chicago Public Library building with staff positions, now it seems a very long way off because the entire building project is mired in city politics.

Local Professional Organizations

The Chicago Area Conservation Group represents conservators of all fields. This group meets during the academic year on a monthly basis and sponsors programs in each of the areas of interest. A good percentage of its members are book and paper conservators. Past meeting topics have included presentations by Catherine and Howard Clark of Twinrocker, William Adair of Gold Leaf Studios, Washington, D.C., a visit to the conservation laboratory of Murray Mattenson, photographic conservator, a meeting at the Museum of Broadcast Communications where Margaret Majorack, archivist, discussed the collection, and a meeting at the Red Lion Tavern that included Sharon Warne, of Benchmark Book Cradles, and Mimi Lampert of the Newberry discussing and demonstrating book cradling problems for exhibitions. And in an unofficial capacity several members are known to play darts and drink beer on Friday nights.

The Chicago Hand Bookbinders meet in various workshops and laboratories in the city. It is currently enjoying a very strong and diverse membership of about forty. Sponsoring the 1988 GBW Standards Seminar is really exciting the group. Chicago Hand Bookbinders regularly exhibits their books. Recent shows were held at the Hilde Branch of the Chicago Public Library and at Northwestern University Library. Bill Drendel exhibited his work at the Hyde Park Art Center in a three person show in which he was the only book artist. For the third summer in a row CHB has participated in the Printer's Row Book Fair. The Fair is held during June in the old printing district on South Dearborn Street. CHB has sponsored demonstrations of the craft and several members have sold their books. For the 1987 Fair Bill Drendel organized a cooperative book making project between CHB and the Chicago Calligraphy Collective. Group members are collaborating to make one book which will be auctioned at the Fair. Proceeds will be given to the Special Collections Department of the Chicago Public Library.

FRANK ARCHER

I am a retired physician. I became interested in binding books about fifteen years ago for reasons which I don't remember clearly but probably arising from a habit of bookishness and a necessity of caring for my own books. I eventually took the course at Newberry with Merrily Smith, and then the one at the Art Institute with Gary Frost and Joan Flasch. Gary then referred me to Heinke Pensky-Adam and I studied with her evenings for five years, until about 1984. During this time I participated in workshops with Bernard Middleton on two occasions.

Also during this time I gradually established work space and equipment in my home and for several years did restoration, repair and rebinding as a part time business. The work was done for a number of antiquarian book dealers in Chicago, Ann Arbor and Philadelphia and involved mostly eighteenth and nineteenth century cloth and leather books.

I have given up this commercial work because it became a burden and because I am of course an amateur in both experience and interests. I still do occasional work for the Chicago Horticultural Society Library at the Botanical Garden because of a long association and interest in that institution.

My chief interest in bookbinding, as I think about it now, is to develop what skills I can to make fine and well-bound books for my own collection, and to use what I have learned about restoration and repair for the same purpose. I think of bookbinding as a fusion of art and craft which, with printing and book design, enhance the worth of a unique cultural artifact; for me it serves the most important purpose of art—its use in the ordinary things and experience of everyday life.

NANCY ASH

In a one hundred square foot area of our apartment which had been designated as a dining room resides "John's Brook Bindery." I often feel that our bindery is quite unique, not because of its small space but I doubt that there are many binderies graced with a Sears and Roebuck type chandelier. Within this area there is a floor model board cutter dating back to at least B.C., a press and plough that looks like someone stole it from Williamsburg, a stamping press made by a company that no one has ever heard of, and a guillotine that is so heavy that it takes four men to lift it.

Should Robert, my husband, or I decide that anything needs to be guillotined we must position ourselves on our knees and reach under and behind the board cutter.

Being absolutely honest there are times when "John's Brook Bindery" expands into the kitchen where we keep the nipping press and when things get really crazy, like now, with a limited edition of thirty-five books, it expands out across the living room area and onto Robert's desk.

Anything large in need of washing goes into the bathtub. Most of our work comes from the east coast as that is where we are from. Relatively little is local.

We have attempted some marbling in this space but it is a bit trying. We are hoping to do a limited amount of papermaking come spring as we have some wonderful sliding glass doors and Anderson storm windows upon which to dry the paper.

We are also looking forward to eventually moving into larger quarters.

JOAN FLASCH

This past year has been a bit crazy for me due to an illness. The best therapy I found was to make small journals and sell them through galleries and bookshops in Chicago. They vary in style from case bindings to quarter leather tight backs to variations on tacketed sewing. The majority of the books are covered with either marbled or suminagashi papers I have made.

I was able to return to teaching this past fall at the School of the Art Institute. The classes are basic bookbinding classes geared towards art students.

What I plan to start in the new year (ed. 1988) is to get back into doing some fine bindings. I would like to do some inlay and onlay leather work. I have been collecting a number of books that I want to rebind and am anxious to get started on them.

RICHARD FRIEDER

Over the past couple of years I haven't done much binding other than a copy of *Arno Werner on Bookbinding* last summer for an exhibition by Chicago Hand Bookbinders. But I have been very much involved with bookbinding, although from a different perspective than in years previous to my coming to Chicago. As head of the preservation department at Northwestern University Library, I had fun designing and supervising the building of a conservation lab, and then hiring some excellent people to run it. I've also served as president of the Chicago Hand Bookbinders since 1986, and it has been gratifying to see the organization come together and do some good things.

It has been interesting for me to be involved with bookbinding in a more theoretical or intellectual way than before. In a sense, it has made me a better bookbinder. I haven't done much binding, but I've often thought about it. I've been able to step outside of bookbinding as I knew it for over ten years and see it from a new perspective. I find that I can conceptualize about bookbinding much better than before. I am better at solving binding problems and coming up with creative ideas. And I am more able to see the relationship between the way something is bound and its intended purpose; I see the means and the end more clearly than I could before.

As ironic as it sounds, getting away from bench work has in some ways been

a good thing for my skills as a bookbinder. I expect the day will again come when I will do more binding than I do now. When that time comes my work will have an important new dimension that was not there before.

SCOTT K. KELLER

My responsibilities at Northwestern University Library include book conservation and the management of the conservation lab. Treatments performed in the lab include both book repair by student assistants and complex treatments by conservation technicians. I am also involved in the Chicago Hand Bookbinders group and occasionally give classes in bookbinding. Hopefully, 1988 (ed. note) will allow for more efforts on the creative side. I am presently contemplating a dos-a-dos binding with leather spine(s), hinges and foreedges. I am also interested in *reading* books occasionally, especially English literature, poetry and history of the book arts.

DEBORAH HOWE

Since September (ed. note 1987) I am employed at Northwestern University Library as a Conservation Technician under the supervision of Scott Keller. My duties include training the work study students who do the mending and working on items from special collections.

For me the Chicago Hand Bookbinders is a place to go among people of one's own kind. It is a good feeling when you have somewhere to go when there is a question or problem to be solved. Besides bookbinding being the main attention of my energy, I enjoy serious biking and when time allows reading and having a good time.

BILL MINTER

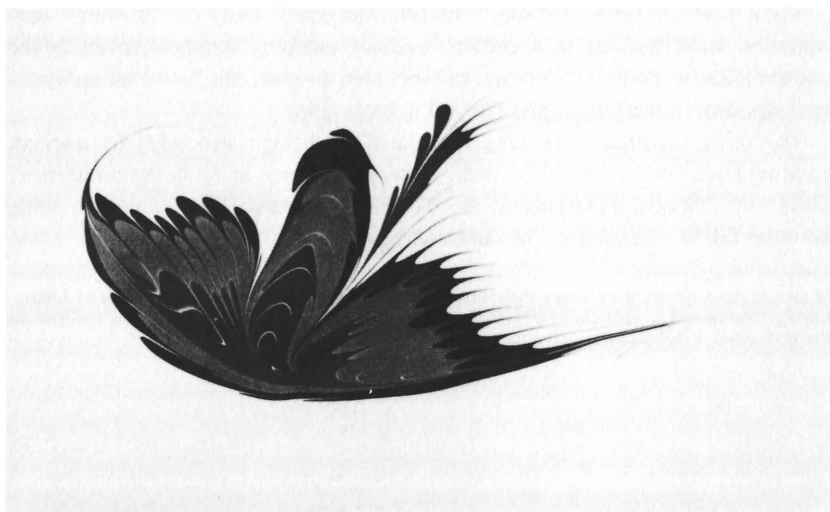
After graduating from college with a Bachelor of Science degree in Industrial Technology, I started with The Cuneo Press, a national printing firm here in Chicago. While I was responsible for the employee magazine, I also worked with William Anthony, a fine bookbinder and book conservator. After assisting him on a couple of bookbinding projects, he recommended that I make a commitment to the field of book conservation. Over the following seven years I served an informal apprenticeship. In 1978, I opened my own shop specializing in the conservation and binding of rare books and manuscripts for university libraries, rare book dealers, and private collectors.

I am the past president of the Book and Paper Group—a specialty group of the American Institute for the Conservation of Historic and Artistic Works. I have been an officer in the Chicago Area Conservation Group and am an active member of the Chicago Hand Bookbinders. I am also a member of many national and international bookbinding and book conservation groups.

The field of book conservation is extremely challenging: I have developed a number of ideas that improve the efficiency of our work, most notably the Ultrasonic Welder for Polyester Encapsulation. My bindings have been in Exhibitions with the Guild of Book Workers and Chicago Hand Bookbinders.

NORMA RUBOVITZ

I came to the Book Arts twenty four years ago out of love rather than professional or economic necessity. I began with bookbinding, marbling, collecting, and continue to the present, albeit at a slower pace. To a large extent I have drifted away from traditional marbling for bookbinding purposes. I now enjoy making more individual type motifs, or vignettes, as I like to call them.



Vignette by Norma Rubovits, Pigment on paper, 1986.

This and another image by Norma Rubovits were included in the Art Institute of Chicago Exhibition, *Ebru Marbling in Turkey, India, and Iran*. Summer of 1987.

CARY WILKINS

My background is English and book publishing. After taking printing and binding courses in New York City, I decided to pursue book arts full-time and enrolled in the University of Alabama's graduate book arts program as a printing major.

I have printed and published three editions: *Wrestlers*, a short anthology of poems and prose pieces; *Window Elegies*, poems by Felice Picano; and *August*, a short story by Guy Davenport. I am now printing a pamphlet of poems, but

am also working full-time as an editor. I am continuing to look for book arts work as a teacher, printer, or binder, or a combination of these. Would eventually like to operate my own press.

ROBIN ZURAWSKI

For several reasons, during this last year at the Newberry Library, I have completed only one binding outside my normal full-time conservation work. I found a scrap of Norma Rubovitz paper with two “vignettes”—isolated marbled designs. The thrill of discovering this otherwise unobtainable and precious paper inspired a simple binding with linen on a small photo album.

But then there was a surprising side effect. I came back to my regular conservation work with more varied ideas, apparently triggered by being jogged out of my routine by one simple creative decision on how to place Norma’s designs.

It has been important for me to find that focusing solely on “serious” conservation work has led to a certain insidious creeping staleness, even in the conservation work itself. For me, conservation binding and fine binding are a package deal—interrelated and integral to each other.

The other essential “freshness ingredient” is being surrounded by excited, exciting bookworkers and their work. Fortunately, these are to be found in many places in Chicago, especially at the Newberry Library. This keeps me going between GBW “Standards” seminars and exhibits.

Mimi Lampert is presently laboratory supervisor in the Conservation Department of the Newberry Library, Chicago. She studied bookbinding with William Minter in Chicago and at the Camberwell School of Arts and Crafts, London. Before returning to the states she worked with Roger Powell.

BOOK CONSERVATION TRAINING DEEP IN THE HEART OF TEXAS*
/ Mary Baughman, Assistant Book Conservator I, Harry Ransom Humanities
Research Center at the University of Texas, Austin



Mary Baughman prepares to put down the endpapers of a rebinding on a book of sermons printed in 1491. Photo by Bruce Levy.

*This article is reprinted with the permission of *The New Library Scene*. It appeared in Volume 5, Number 3, June 1986.

When Sally Gauer asked me to write about my training as a book conservator at the Harry Ransom Humanities Research Center (hereafter referred to as the HRHRC), I realized that I would need to be careful. I love to tell stories and jokes, and I might just go on . . . and on . . . and on. I cannot really separate the story of my training from the development of the Conservation Department, so this article will be about that as well. In the hope that some readers are interested in book binding training for themselves, I have included a list of information sources.

My interest in books intensified when my family moved to Austin from South Dakota in 1964. The library was a cool refuge from the Texas sun; at age twelve I asked if I could work there. Finally, persistence paid off at age nineteen, when The University of Texas hired me to shelve books in the undergraduate library. I soon advanced to the position of catalog card filer and book shelver at the HRHRC. I became aware that books could be extraordinarily beautiful, that some needed special care, and that others needed fixing. My desire to learn book binding developed as I shelved: limp vellum bindings, tiny illuminated manuscript books of hours, elegantly tooled eighteenth century calf bindings, ornately stamped Victorian case bindings, and sometimes bizarre modern design bindings. You might say that a holly leaf on a nineteenth century French cuir cisele binding pricked my interest.

I investigated training programs and was discouraged by the prospects available in 1977, so I decided to seek my fortune in Europe. As I was unable to obtain a work permit, I took part-time jobs caring for children in Paris (no fortune there).

Just before my departure I had seen the film, *The Restoration of Books: Florence 1968*. I visited Florence, and by sheer luck, I was given a tour of the Biblioteca Nazionale Centrale. I am still amazed when I think of the kindness of the conservator who spent an entire morning showing me the restoration project.

I returned to Austin penniless and more inspired to learn book binding, but with no idea of where to find a teacher. At HRHRC I resumed card filing and eventually rose to the position of motivator of card filers (Library Assistant I). Simultaneously, conservation consciousness was beginning to develop at the University of Texas. When the General Libraries formed a Preservation Committee, I volunteered and helped to draft a collection survey. I learned the meaning of expediency during a six month staff sharing internship in the book mending unit of the Perry-Castaneda Library. I received a scholarship to attend the first classes in bookbinding offered at Austin's Laguna Gloria Art Museum. The instructor, Jim Tapley, taught me to look beyond the decorative covers and consider the mechanics of a book structure. I began to experiment on my own books.

In 1980, Don Etherington arrived at the HRHRC from the Library of Congress. He had a vision of a top notch conservation department and he was looking for

students. I had the first requirement for employment: a burning desire to bind books. I did not, however, have the second requirement: a Bachelor's degree in a related subject. I showed Mr. Etherington my first attempts at binding and he encouraged me to keep trying. It was evident to him that I had other qualities required for success in book conservation: manual dexterity and a good eye for detail and design. I realized that the opportunity to learn had arrived, so I quit my cataloging job and went back to school. Mr. Etherington hired a secretary, three assistant conservators, and the head conservators for the Paper and Photography Conservation Labs. They began to set up the program and to design the new labs. I started work as a volunteer, and later became a work-study employee. While finishing up a B.A. in history, I learned to operate the microfilm camera and to prepare exhibits. Both activities, formerly under the supervision of other departments of HRHRC, became a part of the Conservation Department. Then, I felt that the microfilming and exhibit preparation were an infringement on my time. Now, I feel fortunate to have had the exposure. It comes in handy from time to time, as does my cataloging background. When my other duties were finished, I would go to the Book Lab to help out and learn what I could. I became a full-time assistant conservator in the Book Lab in 1983.



Intern John DePew looks on as Intern Roxane AhKao demonstrates mending techniques using a light table. Photo by Mary Baughman.

Administrative changes and movement of equipment and personnel were necessarily part of the establishment of the Conservation Department. These activities competed for time with the hands-on instruction for the assistant conservators. At first, the focus of training was on phased preservation structures and other protective housings. As more equipment, supplies, and eventually, staff arrived, we learned paper mending techniques and the tests necessary to ensure their safe use. When the binding equipment arrived, we began to learn forwarding and finishing of text blocks. When treatments began for objects from the HRHRC collections, documentation procedures were developed and assistant conservators were trained to use a 35mm camera to augment written records. I enjoyed taking photos for this article because it gave me an excuse to take more lively shots.

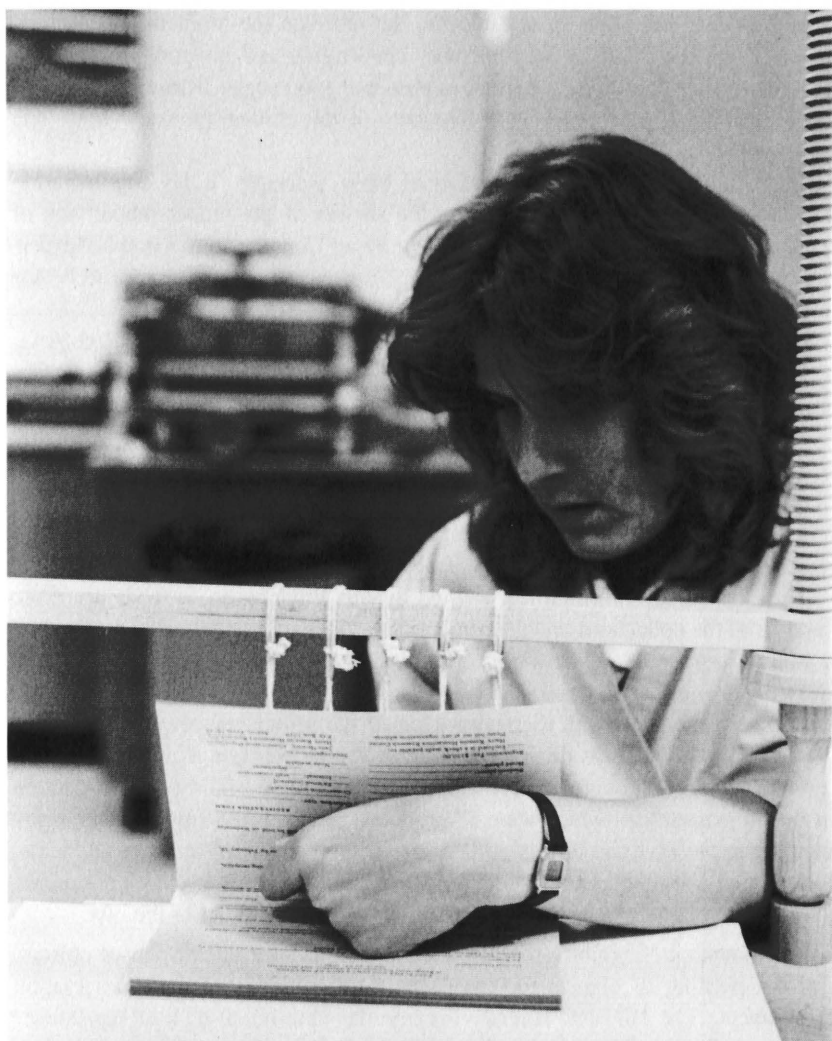
When the Book Lab staff had mastered the techniques of phased preservation housings, we began to teach the shelveers in the Cataloging Unit. We gained experience in teaching. A permanent area is set aside for this activity and the Cataloging Unit now makes a significant contribution toward the care of the collection by constructing most of the phased housing structures and polyester book jackets.

In 1983, the Conservation Department moved into the specially designed labs. The sawdust was swept away, the paint dry, and the equipment in place, but problems with the distilled water system and the fume hoods impeded the progress of treatments, training in washing and buffering, and in the removal of stains and adhesive tapes. As each problem was confronted and solved, the establishment of the labs became an education in itself.

The University of Texas, and ultimately, the Texas legislature determine the budget for the HRHRC. In 1985, salary levels were frozen and hiring was drastically curtailed for eight months. One by one, the four original employees of the Book Lab left HRHRC to use their talents in other settings of book production and conservation. I wanted to continue to develop my binding talents in an institutional setting and so I remained.

The positions were filled during the "thaw" by Cathy Bell, Bruce Levy, Dennis Moser, and Eleanore Stewart. Senior Book Conservator Bruce Levy was first trained as an apprentice and then operated his own bindery for seven years. Cathy and Dennis are novice binders, and Eleanore is a graduate of the Columbia program.

Now that the Book Conservation Lab is functioning smoothly again, assistant conservators are trained as they work, in a sequence similar to that previously mentioned. Mr. Levy and Mr. John Chalmers, the Head Librarian of HRHRC, have selected sets of reference books which need to be rebound. The repetition of the techniques required to bind a set of books is a good way for the novice binders to learn, and for the more experienced binders to improve. As we are all working on similar pieces, we can help each other.



Cathy Bell sews a practice book on double raised cords. Photo by Mary Baughman.

Day to day instruction is augmented by two types of formal training sessions. A weekly class with Mr. Etherington or Mr. Chalmers, focuses on history of book production and materials, an area of the HRHRC collection, or an aspect of treatment. Once or twice a year, intensive training sessions are given by visiting experts. Past sessions have included instruction on mending vellum documents, various uses of the vacuum suction table, decoration of paper with inks, and the construction of limp vellum bindings. In June 1986, two courses are scheduled,

one on gilding the edges of text blocks, the other on the problems of cleaning paper. I find the intensive sessions very challenging and invigorating. Visiting instructors have interesting questions to pose and good suggestions to offer. I also enjoy socializing after work with members of the conservation and book arts communities.

Other training proceeds on an informal basis. Recently, a day was set aside for discussions and demonstrations on the subject of the proper preparation of cooked starch pastes. Nancy Heugh, Senior Paper Conservator, shared her expertise and files of information with the staff. This discussion was generated by the acquisition of a heating and stirring machine for the making of paste.

Disasters are another generator of training sessions, albeit unscheduled. After a plumbing problem soaked an HRHRC collection of World War I posters, the Paper Lab staff taught rescue techniques to green recruits from the Book Lab. Conservation staff members gained valuable experience by preparing a disaster plan for HRHRC. Staff members in each department have responsibilities in the event of a problem, and surprise drills have been staged to keep everyone alert. It is my responsibility to make sure that all of the people and none of the collection materials leave the fourth floor if an evacuation is necessary.

The Conservation Committee, chaired by Mr. Etherington, is made up of the curators of the collections and the senior conservators. The committee meets once a year to determine conservation priorities for the coming year. An assistant conservator is appointed as a liaison to each collection. The liaisons organize the flow of projects and, with the supervision of the senior conservators, housings are made and treatments carried out. The exchange between a curator and conservator is often an opportunity for learning for both. I am a liaison for a collection of bound manuscripts which were all produced before 1700. I particularly enjoy working to preserve this collection because of the diversity of bindings and texts. I developed a special box to house the larger manuscripts; it enables a researcher to examine a large and heavy manuscript without lifting it out of the box.

The mounting of exhibits, the preparation of cradles for safe display of objects, and the packing of objects for travel are responsibilities of the Conservation Department. The HRHRC recently became the new home of the Pforzheimer collection of early printed books. Book Lab staff were asked to design temporary book cradles for the press conference. The cradles had to be made quickly and simply. With a little brain storming, lignin-free board, and a dash of origami, the staff invented two basic structures which could be modified to meet the requirements for safe display of the books. HRHRC also hosts traveling exhibits such as the Guild of Book Workers Exhibit on Standards of Excellence in Hand Bookbinding.

Requests for materials are on the rise and exhibit preparation requires an increasing amount of time. It is hoped that in the future, conservators will only

be responsible for condition reports, and that a staff of preparators will make cradles and pack objects.

Assistant conservators are encouraged to use their initiative to research topics which interest them. A desire to know the true quality of the materials used for mending led Sue Murphy, an assistant paper conservator, to study the specific vegetable fibers used in the manufacture of Japanese tissues. Manuscripts conservator James Stroud is researching the history and identification of inks. Analytical equipment is available to aid in these inquiries, and a resource center which includes audio and video cassette tapes and a slide file, as well as books and periodicals is available for staff use. One of my responsibilities is to supervise the acquisition, cataloging, and maintenance of the materials in the resource center. I'm still filing cards and shelving books. I enjoy the opportunity to get current information on new publications, yet, this administrative job does eat up a lot of time.

The Conservation Department contributes to the teaching of others in several ways. Telephone calls and letters requesting all sorts of information are answered daily. The staff of the HRHRC was involved in founding Southwest Association for Conservation (SWAC), a regional organization for those interested in Conservation. Each year SWAC holds three meetings to present information to the membership in talks and slide lectures. Staff members are also active in AIC (American Institute of Conservation of Historic and Artistic Works).

When conventions for such groups as the Society of American Archivists, or the Library Binding Institute are held in Austin, the staff of HRHRC may arrange a day of demonstrations and tours for the visiting groups. HRHRC provides a place where persons of various backgrounds can meet and exchange ideas. Sometimes a visitor will walk right up and ask you to write an article for a journal!

Each year a three day seminar is held for a limited number of participants. This year library and archives administrators from across the U.S. met to consider "The Conservation of Meaning" and other issues. Annuals prepared for the seminars have given staff a chance to develop their skills in technical writing. I am proud to have contributed illustrations as well as an article to the 1985 manual.

On a pre-arranged basis, the conservation Department accepts requests for extended internships of qualified students. Students must arrange for their own financial support. Roxane AhKao, a student from the Columbia program, is studying the conservation of books and manuscripts for a nine month period. Her study will count towards the completion of her degree. Professor John DePew is in the book Lab for a one month practicum. The information he learns here will be passed on to his students at the Florida State University School of Library and Information Studies. Interns offer the conservation staff perspectives on other programs. We learn from each other. To me, one of the most important benefits of my work with interns is the friendships we have formed.

With the diversity of activities so far described, one might think that there is never any time to bind books. It does seem that way sometimes, but the work of conservation goes on. My latest project is the complete treatment of a book of sermons printed in Venice, Italy in 1491. The nineteenth century, full leather binding had rotted through at the joints. The text block was pulled and washed. I guarded the sections with Japanese paper and reseeded the book with double linen cords using a concertina guard on the spine. Simple endbands of linen thread were laced into the boards along with the sewing supports. I made the boards of laminated acid-free mat board, shaped by sanding. I covered the book in alum tawed pigskin, and after covering, the book was tied up in the press in the traditional manner. The spine bears the decorative imprints of the cords. I am now making a box which will house the book and the old binding. The old binding is being kept because of the provenance information it contains. A portfolio will keep the acidic leather from damaging the new binding.



The staff of the HRRRC Book Conservation Lab watch the head of the department, Bruce Levy, as he nips up the bands of a book. Pictured are, (from left to right) Cathy Bell, Eleanore Stewart Ross, Bruce Levy, Dennis Moser, and Mary Baughman. Photo by John DePew.

Written guidelines for training at HRHRC were established in 1984, but no set curriculum exists. A goal of training is that each person develops their individual skills to the fullest. To achieve this aim we try to maintain an atmosphere which is hospitable to new ideas, and flexible enough to let an interested person explore. One old idea remains quite firm: in order to achieve the highest standards of workmanship, conservators must be willing to repeat a procedure until it is judged acceptable by their supervisor. This type of experience is gained on blank books rather than collection materials! No treatment is completely reversible, but every effort is made to use the techniques which will most benefit the object.

Another exciting program of training is now being developed. The first classes of the Institute of Fine Binding and Book Conservation are scheduled for April of 1987. Three month sessions for the refinement of skills in conservation and fine binding will be taught by visiting experts. A high degree of competency will be required for acceptance to the small classes. The students of these courses will also need to make their own arrangements for living expenses.

During the past ten years, Conservation has begun to develop as a profession. Three areas of specialization for conservators have been proposed: administration, scientific research, and the performance of actual treatments. In the real life situations encountered by conservators at work in smaller collections, skills in each of these areas are needed. Experts in each area are needed as well if the cultural heritage of the U.S. is to be preserved. Most people agree on the need for training programs, but there is a controversy over curriculum, length of the program, what credentials should be required for entry into the programs, and the certification of conservators. Do the conservators taught in programs have an advantage over those who learned in an apprenticeship or in an institution? Or does it work the other way around? These and other sticky questions are for the experts to debate.*

*When this article was first published it was accompanied by a list of information sources for people interested in training in bookbinding. The list is now outdated and is not included. Fortunately more options for training are now available. I am honored to be included in this 80th Anniversary Journal.

Since writing this article Mary Baughman has continued to seek opportunities for training beyond her normal duties as Assistant Book Conservator in the Book Conservation department at the Harry Ransom Humanities Research Center. She has participated in OxBox and the first Institute of Fine Binding and Book Conservation at HRHRC. She continues to write and in July the Library of Congress is publishing a pamphlet of instructional materials for recasing of cloth case bindings written by Mary to accompany a video tape of Don Etherington performing these techniques. Recently Mary has been awarded a Kress grant to study with Hugo Peller in Switzerland from September through November, 1988.

Although Santa Fe and Taos have long enjoyed reputations as important American colonies for 20th century artists and writers, few are aware of the area's rich book art legacy—a tradition that once again begins to flourish in northern New Mexico.

"Laughing Horse" literary magazine that featured writers as notable as Sherwood Anderson, Mary Austin, D. H. Lawrence, and Carl Sandburg appeared here in 1927. Produced by Spud Johnson on a tiny platen press in his Taos home, the magazine was highly illustrated with the wood cuts of well-known Taos artists.

Beginning in 1933 the Rydal Press "endeavored to make this part of the country conscious of the development in better made books." Wooed to Santa Fe to produce the works of a cooperative called Writers' Editions, the private press was one of the first in the country to own machine composition for Eric Gill's handsome Perpetua type face. In keeping with Rydals discriminating design policy, its little saint printer's mark was created by Warren Chappell.

Also in Santa Fe around the same time, well-known Southwest wood engraver Gustave Baumann was using a table model Washington Hand Press to produce editions of his multi-colored prints along with art work for the award winning Writer's Edition *Frijoles Canyon Pictographs*.

In 1938 famed naturalist Ernest Thompson Seton invited designer Marceil Taylor and her printer husband Maurice to set up the Seton Village Press near Santa Fe. Here the two designed, illustrated, type set, printed, and bound works of poetry, nature studies, and books on American Indian customs.

By the outset of World War II almost all of these endeavors had ended. Only in the last ten years have stirrings begun to indicate that the book artist is alive and well in New Mexico.

The 1987 Guild of Book Workers roster lists seven members. And since the appearance of this publication at least two other Guild members have relocated here. By way of introduction . . .

Regina Berneis studied bookbinding in Kalamazoo, Michigan, with long-time Guild member Eunice LeFevre. Some years ago she moved to New Mexico where she does free-lance bookbinding and repair work from her Belen studio.

Diana Bynum is in charge of activities at the working historic bindery in the Museum of New Mexico and along with the Press of the Palace of Governors produces hand bound, limited edition books. She also does free-lance bookbinding in her own studio.

In the past year, marblers *Poly Fox* and *Dexter Ing* settled in the Taos area where they debuted the first American Journal for decorative paper makers called

“Ink and Gall.” In addition to publishing the quarterly magazine, the two are busy in their own studio marbling both paper and silk.

After eleven years as Book Conservator at Yale University Library and Head Conservator at University of Michigan Library, *Martha Little* moved to Santa Fe in November 1986 to set up her own bookbinding and conservation studio. From May through August she attended both sessions of the First Institute of Fine Binding and Book Conservation at the Humanities Research Center at the University of Texas at Austin. In addition to free-lance bookbinding and conservation work, in the near future she plans to teach bookbinding classes. Two of her design bindings are currently being exhibited at the San Francisco Public Library in the Pacific Center for Book Arts Members' Show.

Katherine Loeffler, a Santa Fe based marbler, utilizes her paper to produce hand bound blank books and portfolios from Peregrine Arts Studio. Her work is carried by distributors throughout the country and she regularly conducts marbling workshops for children and adults. For the past year she has been involved in compiling a Directory of Decorative Papermakers and together with Don Guyot of Colophon Hand Bookbinding will publish the directory this winter.

As proprietress of the Press of the Palace of Governors for the past fifteen years, *Pamela Smith* is involved in publishing limited edition volumes on historic topics of the Southwest. At this working historic printing exhibit she designs, type sets, prints, and distributes the books along with an on-going schedule of lecture-demonstrations and other curatorial duties. Her last two books *Tales of the Mountain Men* and *My New Mexico Literary Friends* are both recipients of American Association of Museums Publications Awards. Her work is currently being exhibited in a showing of Women Printers of the 80s at the University of Alabama Book Arts Institute. Smith doubles as a decorative papermaker and under the name of Marblesmith produces editions of marbled paper for small presses, bookbinders and suppliers throughout the country.

Laura Wait does free-lance bookbinding and conservation work from her Santa Fe studio. In July and August she attended the First Institute of Fine Binding and Book Conservation at the Research Center at the University of Texas in Austin, studying wooden-boarded conservation rebinding with Anthony Caines of Trinity College, Dublin. In January she taught workshops in non-adhesive artists books in Denver at the Arruda Center for the Arts and for the Colorado Calligraphes' Guild. A painter, as well, Wait's work will be exhibited in January at the Pirate Gallery in Denver.

Taking a historic step, these Guild members along with other book workers from the area met together for the first time on October 7, 1987. The purpose of the group is to promote the membership's mutual bookish interests. Twenty-five people attended this first meeting at which guest speaker Hedi Kyle showed slides

of her own work along with the work of other contemporary American book binders. Kyle, head conservator at the American Philosophical Society in Philadelphia, was in Santa Fe October 7th through the 10th to teach two workshops in Oriental and Non-adhesive Bookbinding. Sponsored by the Press of the Palace of Governors, the workshops were held in the studio of Martha Little and drew participants from Arizona, Utah, Illinois, and Colorado, as well as New Mexico.

After this enthusiastic beginning, a hurried meeting was called less than two weeks later on October 19 when it was learned Los Angeles marbler Christopher Weimann would be in Santa Fe and would deliver a slide lecture for Santa Fe Area Book Arts People at the Museum of New Mexico. The talk focused on Weimann's outstanding work in researching and reproducing Islamic paintings, a marbling resist technique used in the Middle East in the mid 17th century to create figurative art pieces. Such extensive study of this fairly obscure art form, less than twenty-five of the paintings have surfaced today, is primarily a one-man-effort being carried out by Weimann.

On December 10 members of the group met once again to present their work.

Held in the home of Pamela Smith, the holiday social gave members an opportunity to talk with one another and to discuss goals for the group. Studio tours, the Annual Book Arts Festival, workshops, lectures, and demonstrations were all considered as possible programs to be sponsored by the group—in any event, an exciting and active future for the book worker in New Mexico.

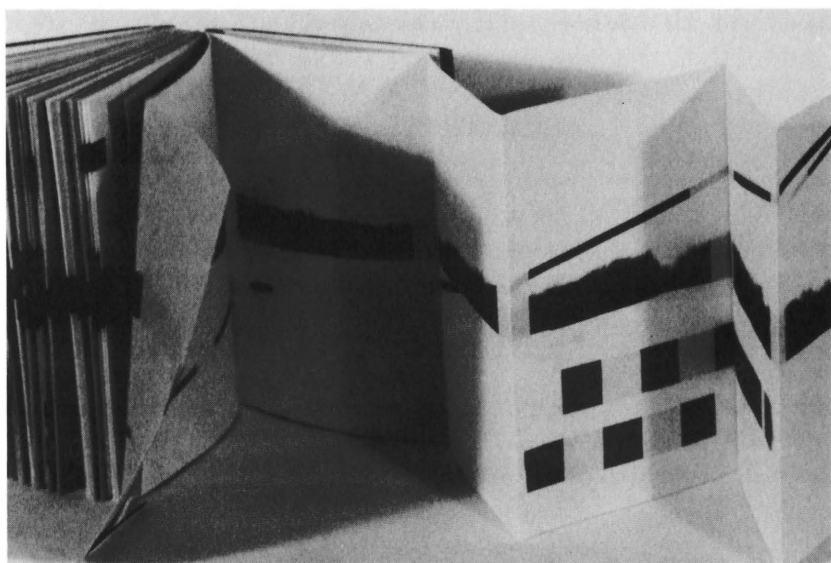
Pamela Smith is presently the proprietress of the Palace Print Shop of the Museum of New Mexico in Santa Fe. She has been an edition marbler. She is primarily self-taught and has attended various institutes.

THE BAY AREA'S RICH TRADITION CONTINUES / *Jeannie Sack*

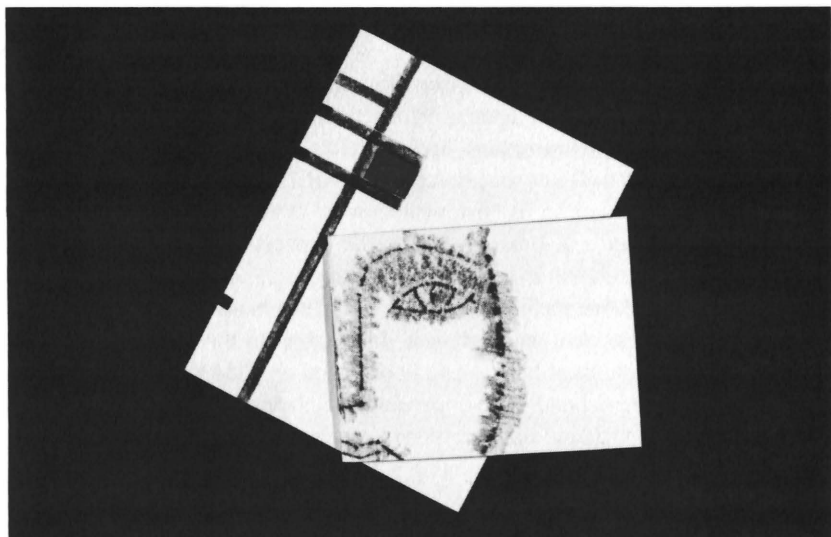
The book arts in the San Francisco Bay Area continues to be active and stimulating. The tradition of interest in the book arts is maintained in formal university settings, in organizations, and in private instruction.

West Tanner, the well-known printer of the ARIF Press, teaches a course on the Hand Produced Book in its Historical Context at the Bancroft Library of the University of California at Berkeley within the University's School of Environmental Design. The course is a survey of printing technique from Gutenberg to the beginning of the twentieth century, the end of the hand produced book. The approach is both historical and technical. In addition to the formal survey, the students cooperatively print twenty-five booklets on an 1854 Albion Hand Press. The booklets are then bound in a simple single signature binding.

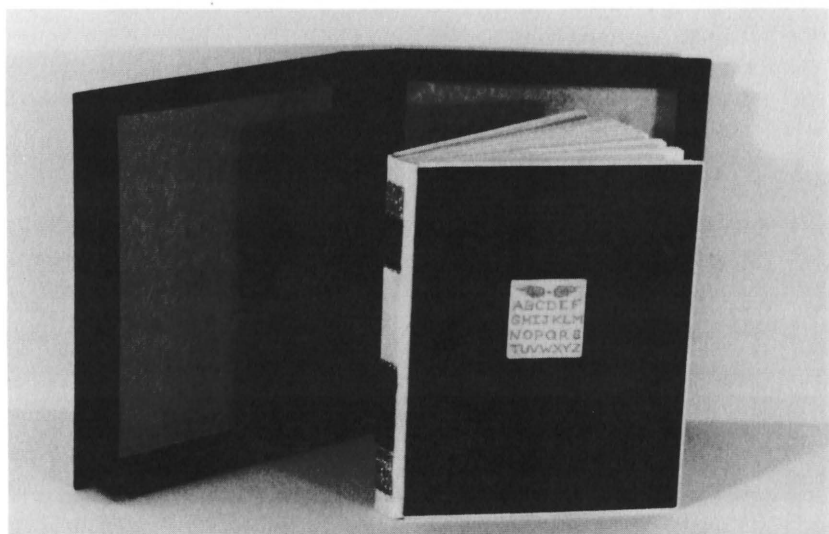
Mills College in Oakland has long been a teaching center in the book arts and has offered a two-year program granting a Master of Arts degree. The program combines studio and academic courses. A student can take two semesters of printing taught by Kathy Walkup, two semesters of binding, a graduate level printing workshop, a graduate seminar, the History of the Book, and other courses.



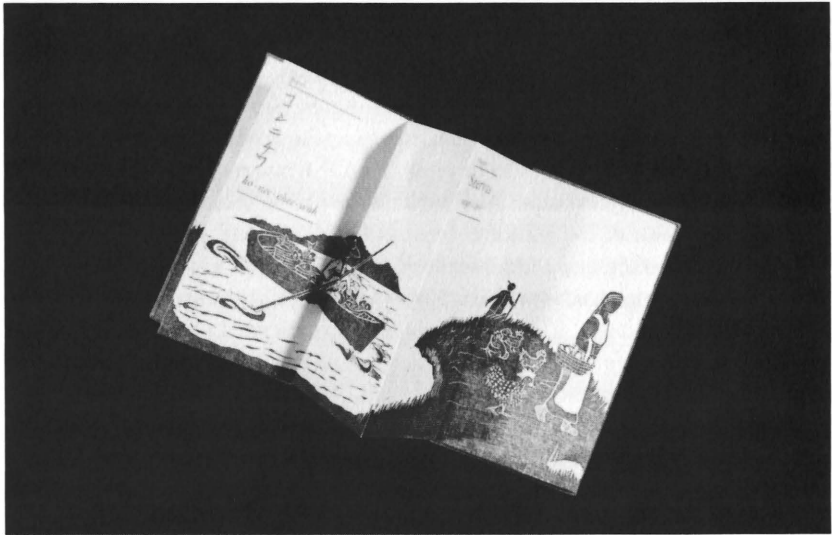
Paper Book, Tracy Davis. Nonadhesive, unsupported sewn structure. Twelve sections, each containing a fold-out abstraction composed of cut or torn colored kozo paper strips woven through a kozo substrate. A symmetrical, formal colored pattern thus appears on the exposed spine, while at the foredge the woven paper appears as more random, staccato rhythm.



Constructivist Color and *Face* both by Rob Schaeffer. *Constructivist Color*: Multi-section book sewn on visible black tapes that become part of grid design that builds up, adding color squares, in a progression through the book. *Face*: Single-section, the pages unfold in many different combinations to reveal the profile, the flirtatiously hidden features, or the full view of a woman's face. The blue line of the sewing appears as a shadow alongside the nose.



Winged Alphabet, Amy Webb. Black and gold ink drawings of winged creatures, one for each letter of the alphabet. Long stitch through vellum spine with black and gold secondary weaving. Split boards with vellum edges, black momigami cover paper, gold and papers. Vellum label.



The Hello-Goodbye Book, Tracy Davis. Concertina. Color woodcuts by Susan McClintock. Printed cloth-covered boards. The book was printed at Mills' Eucalyptus Press as part of Kathy Walkup's graduate printing workshop.

Until recently the binding courses were taught by Betty Lou Chaika. The first semester class, as taught by Betty Lou, was entitled, "Binding—Structure and Visual Books" and concentrated on non-adhesive binding (see illustrations 1-4). An intermediate workshop of bookbinding has been offered the second semester. Undergraduates may also minor in the book arts.

The Graduate Seminar gives the students exposure to a wide variety of professionals in the book arts. Visiting lecturers have been Michael Gullick, whose area of expertise is medieval book construction; Jack Stauffacher, printer; Linda Brownrigg, medieval manuscripts; Sally Buchanan and Robert Futernick, both experienced conservationists; Janice Mae Schopfer, book art exhibitions; and Susan King, a Los Angeles book artist.

Students have the opportunity to gain hands-on experience in Mills' Eucalyptus Press. Founded in the 1930s, the press uses a platen and cylinder press and an Albion 1860 hand press. The bindery uses the equipment bequeathed by the well-known San Francisco binder, Florence Walters. In addition, students may have field experience with local experts such as Leigh McLellan. The studio emphasis is on artistic expression and perfection of craft skills. The culmination is a graduate exhibition. In addition, students at Mills may cross register for classes at both University of California's Berkeley campus, or at the California College of Arts and Crafts. For example, students may take descriptive bibliography. Space

permitting, members of the public may also take Mills classes on a credit or audit basis.

The California College of Arts and Crafts offers classes on papermaking, printmaking, and photography, among other things. Summer books arts courses are offered for one week each with such experts as Barry Moser in wood engraving for the book, Betsy Davids in letter press, Don Farnsworth in papermaking, and David Goines in poster design. The public is invited to take these classes.

Leigh McLellan of the Meadow Press in San Francisco, designs, prints, and binds her books often using her own paste papers. Thanks to a NEA small press assisting grant, Leigh has been able to hire a Mills College student as an apprentice printer two days a week. The apprentice gains experience in typesetting, layout, and assists in organizing Leigh's lecture notes as well as learn some of the business aspects of running a press.

The Hand Bookbinders of California, an organization of both professional and amateur members, offers occasional workshops and demonstrations with local or visiting experts in specific areas of bookbinding. Sun Evrard, the Hungarian born bookbinder now teaching in France, presented a workshop in alternatives to gold tooling in cover decoration, and Danish bookbinder, Ole Olsen, presented a week-long workshop in full leather binding. Members often share their expertise at meetings. Johanna Goldschmid demonstrated her expertise making multicolored headbands; Theo Kahle demonstrated sharpening knives; Eleanor Ramsey showed some of the problems she encountered and solutions she devised in working on an edition binding in vellum. Michael Gullick talked about his research in the structure of medieval bindings, and Edward Martinique discussed Taiwanese conservation of traditional Chinese book forms. Member's work is exhibited yearly.

Lively monthly lectures are jointly sponsored by the Pacific Center for the Book Arts and the Friends of the Public Library in San Francisco. These lectures are about various endeavors in the book arts or the presentations may be technical. Topics can range from the manufacture of vellum by medieval methods to typography in everyday application entitled "Vernacular Survivors—shopfront and fairground lettering," as well as affordable binding for true book lovers, or color theory. The PCBA offers an exhibition of member's work every eighteen months.

In formal instruction, organizations of bibliophiles, or craft persons, as well as in private instruction, people wishing to learn more about the book arts can find the traditionally rich soil of the San Francisco area still yielding a plentiful harvest.

Jeannie Sack is a San Francisco bookbinder in private practice. She studied with Barbara Hiller. Her bindings have been exhibited in Vienna, Paris and other cities.

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 1986-1987

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

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

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

EXECUTIVE COMMITTEE 1986-1987

President: J. Franklin Mowery
Vice-President at Large: Don Guyot
Secretary: Louise Kuflik
Treasurer: Mary C. Schlosser

Committees:

Exhibitions: Pamela Spitzmuller
 Mary Lynn Rizenhalter
Library: Stanley E. Cushing, Chair
 Sarah Allen
Membership: Bernadette Callery, Chair
Programs: Nelly Balloffet, Chair
Publicaitons: Virginia Wisniewski Klett, Chair
Publicity-Newsletter: Margaret Johnson, Chair
Publicity-Public Relations: Elaine Schleffer, Chair
Small Exhibitions: Henry Pelham-Burn, Chair
Supply: Susan Martin, Chair

Special Committees:

New England Regional Representative: Richard Baker, Chair
New York Regional Representative: Nelly Balloffet
Midwest Regional Representative: Maria Grandinette
Standards: Bill Anthony, Chair