

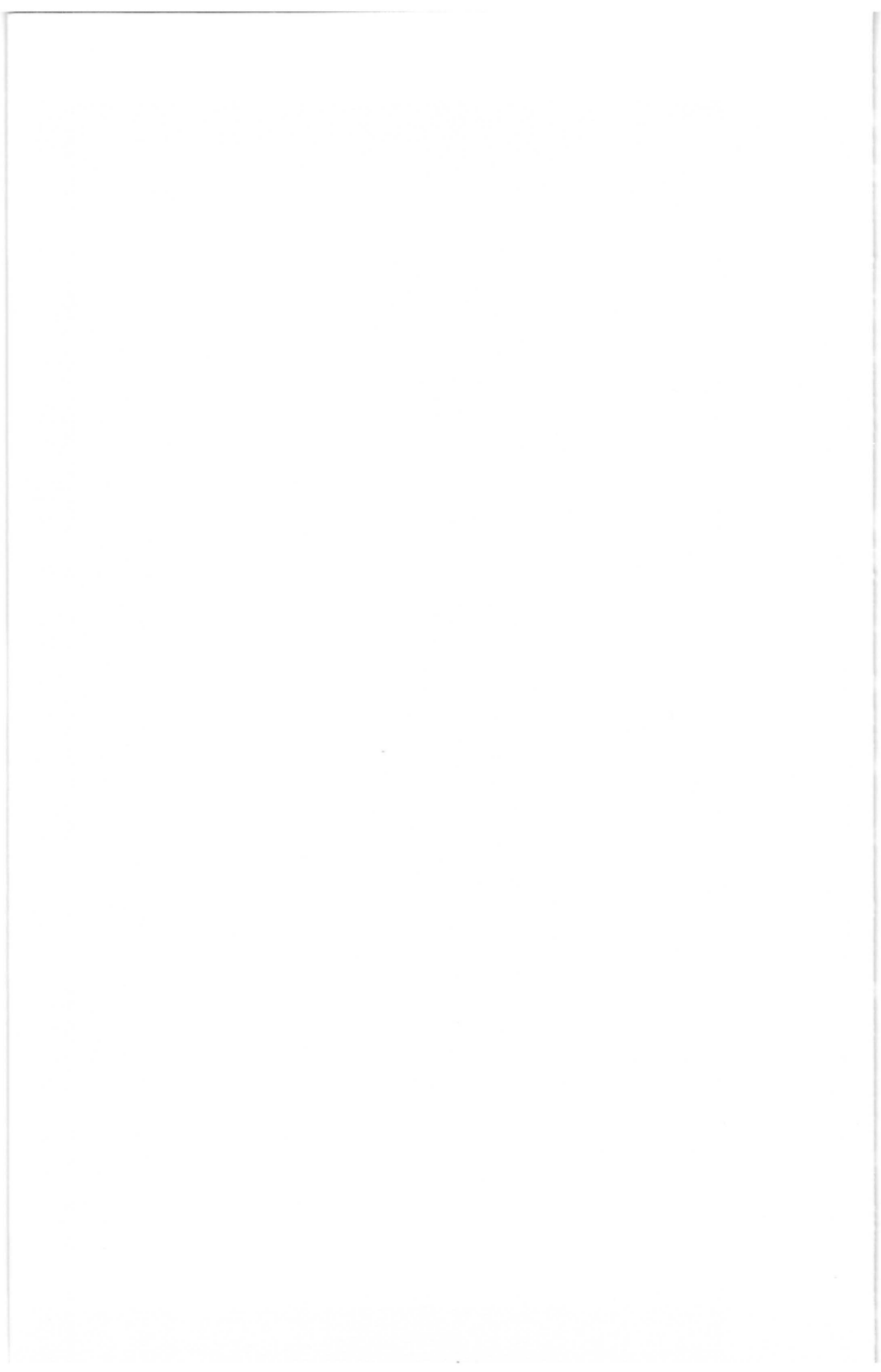


GUILD OF BOOK WORKERS JOURNAL

VOLUME XXXII

Number 1

SPRING 1994



GUILD OF BOOK WORKERS JOURNAL

VOLUME XXXII

Number 1

SPRING 1994

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

CONTENTS

THE DEVELOPMENT OF ENDPAPERS/Linda Blaser	1
SEWING VARIATIONS/Betsy Palmer Eldridge	29
PHOTO ALBUM STRUCTURES, 1850–1960/Richard W. Horton	32

The Cover: A possible endpaper choice, hand silk screened by an unidentified artist from Japan.

Editor for this issue: Kimberly A. LoDico

All articles, illustrations, and photographs have been reproduced with permission.

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 © 1995 by the Guild of Book Workers, Inc.
ISSN-0434-9245



Linda A. Blaser, a book conservator in Washington, D.C., studied conservation at the Library of Congress during the early 1970s. She is currently working at the Folger Shakspeare Library.

THE DEVELOPMENT OF ENDPAPERS / Linda Blaser

From their earliest use, endpapers have served multi-purpose functions. A collection of leaves at both the beginning and the end of a textblock, separate from the printed work, they add the final touch of support to the joint, strengthening the book as a whole. Aesthetically, they cover the insides of the book boards and open up possibilities of decoration.

The variety of endpapers available today is considerable and the type chosen will depend on the bookmaker's intentions. How they are to be used determines the choice of weight and composition. For example, an endpaper for a full leather binding with raised cords and laced-on boards would serve a different purpose from one for a cased-in book where the endpaper is the only attachment of the book boards to the textblock. An obvious function of many endpapers is to cover the inside of the book board, hiding the cover turn-ins. When an endpaper is not pasted down, the corner turn-ins are visible and the inside board is covered separately. Paper quality is important; it should be strong and pliable, easing the strain of opening a book. The grain of the paper should run parallel with the spine, head to tail. Running the grain across from spine to fore-edge may warp the boards horizontally after the pastedown of the cover lining leaf; this may impede the opening of the book and should be avoided.

Handmade paper, which of course does not have a definite grain, is usually placed so that its watermark is right-side-up with the textblock. The pastedown of the endpaper is used to create a certain inward tension (bowing) across the width of the cover. "As the pastedowns dried, it shrank creating this desired inward tension and gave a certain vertical rigidity to the cover."¹ This tension and rigidity are important to the proper opening and closing of a book. The material used for the endpapers can be (but is not always) of the same character as the paper of the textblock. Wholly decorative materials are also employed. Silk, satin, parchment, colored paper, printed paper, marbled paper, and many other suitable materials are used to create decorative endpapers. Endpapers provide a proper place for bibliographical remarks, stamps, or signatures, and they give extra protection for the first and last few leaves of the textblock.

Many early manuscript books had no proper endpapers, the text coming directly next to the covers.² The first endpapers were quite simple. One or two leaves were often left blank before and after the written text. The outer blank leaves were used as the pastedowns and inner blank leaves, if present, were used as the flyleaves. Another simple endpaper that was used frequently consisted of one or two folios that were treated as a separate section. Two of these endpapers were sewn along with the textblock: one above it and one below it. These two types of endpapers were generally made of vellum or parchment. Such strong material

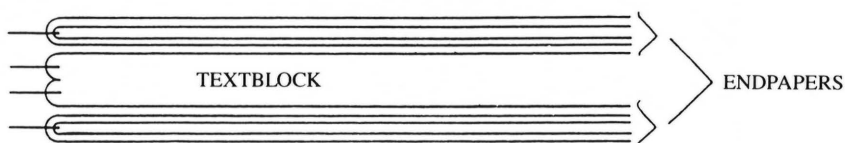


Figure 1

allowed a simple “endpaper” structure ensuring a stable joint, resistant to tears and disintegration (Figure 1).

When paper became the dominant material used, a stronger joint was needed. At the end of the fifteenth century and the beginning of the sixteenth century, the most common endpaper used was a folio of white paper with a strip of vellum folded around it, which acted as a reinforcement.³ (See Figure 2.) This endpaper was sewn through the fold along with the textblock, one on each side of the textblock. Sometime during the years 1520–1570 in Oxford it became popular to use a full-size leaf of parchment or vellum for the pastedown with a paper flyleaf.⁴ The earliest method of employing this style of endpaper was to fold the stubs toward the textblock and then to sew through the fold, treating the endpaper as a separate section along with the textblock (Figure 3). Occasionally the stubs were folded around the outside sections of the textblock and the two were sewn through simultaneously. This second method was often preferred as it avoided a problem evident in the first: independent action of the flyleaf (Figure 4). The stiff vellum stub would cause the flyleaf to drag away from the textblock upon opening.⁵ (See Figure 5.)

A third method came into use in 1540.⁶ A vellum or parchment pastedown with a paper flyleaf was still employed but the difference in this method was that the stubs were folded away from the textblock toward the boards. This endpaper was sewn as a separate section along with the textblock. Upon pasting down of the parchment or vellum leaf, the stubs were covered and out of the way; thus, the flyleaf would not drag away from the textblock upon opening, but would act as a part of the textblock (Figure 6).

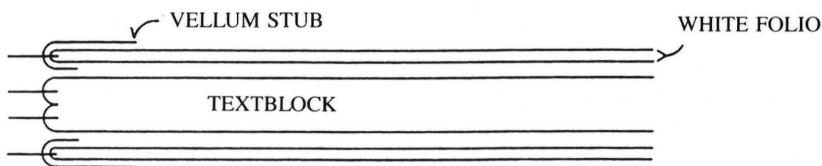


Figure 2

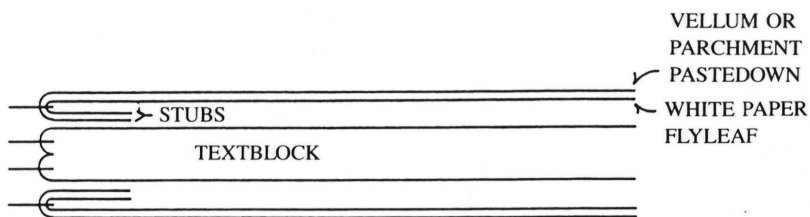


Figure 3

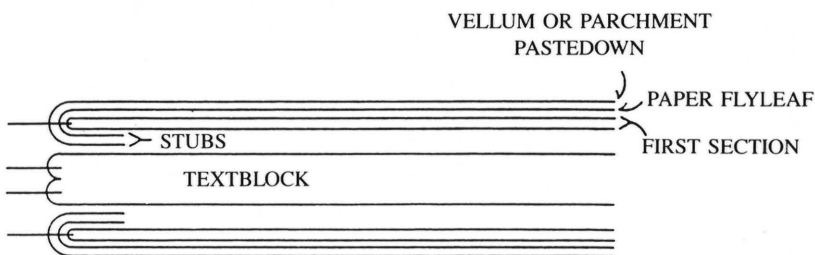


Figure 4

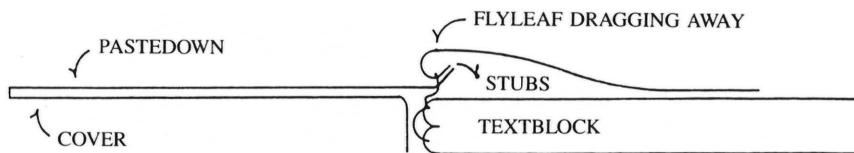


Figure 5

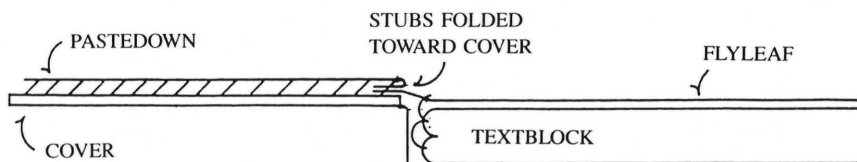


Figure 6

By the end of the sixteenth century there was a tendency, mostly in retail circumstances, away from reinforced endpapers.⁷ A probable reason for this tendency was the increase in demand for books and the decrease of their physical size. Some of the common endpapers at this time were hooked folio, hooked leaves, double folio, and single folio (Figure 7). These endpapers were all sewn as separate sections along with the textblock. Occasionally a separate board sheet was pasted down (Figure 8). This method of using a separate sheet left a gap in the joint. Endpapers were still simple during this phase, but they lacked their previous strength.

Decorative marbled paper was introduced in the East and the Persians appear to have been the first to use it as book decoration. The earliest examples show marbled borders surrounding painted miniatures and calligraphy pages in sixteenth century Persian manuscripts.⁸ The spread of the marbling trade is credited to various wars, circulating first in Spain and Italy and then in France and Germany. With the use of rivers and canals as inland waterways creating greater trade, the craft of marbling spread even further. According to Zaehnsdorf, En-

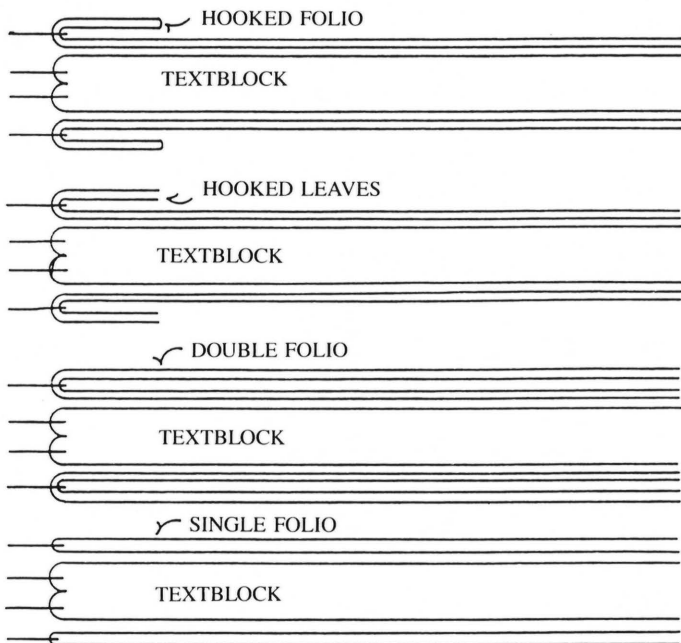


Figure 7

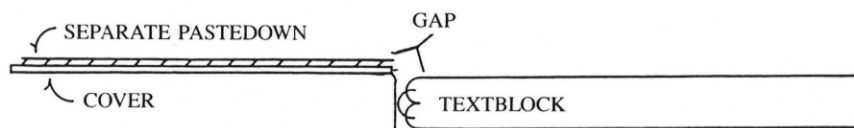


Figure 8

glish bookbinders were sold the discarded marble paper that was used to wrap Dutch toys. The English bookbinders used this marbled paper for endpapers and box linings. By recycling these discarded wrapping papers the bookbinders were able to avoid paying the heavy English duty on paper.

Although marbled endpapers appeared as early as the end of the sixteenth century, they were not in general use until nearly a century later. French binders began to use marbled papers often from the seventeenth century on. One French bookbinder, Le Gascon, used marbled papers in several of his bindings between 1617–1630. He employed them as opposing flyleaves to leather doublures. Around 1650, Florimond Badier, another French bookbinder, used marbled papers as the pastedowns on the insides of his covers with opposing white flyleaves.⁹

With the use of marbled papers for endpapers came the development of more elaborate endpaper structures. Because marbled papers were always one sided with the reverse side having become somewhat blemished in the marbling process, binders looked for ways to hide these blemishes. The pasting together of white and marbled paper to form a made endpaper came into fashion around 1650.¹⁰ This marble-made folio was often accompanied by one or two unpasted white flyleaves. The flyleaf folio and the made folio were sewn as two separate sections along with the textblock (Figure 9). Sometimes the marbled paper and

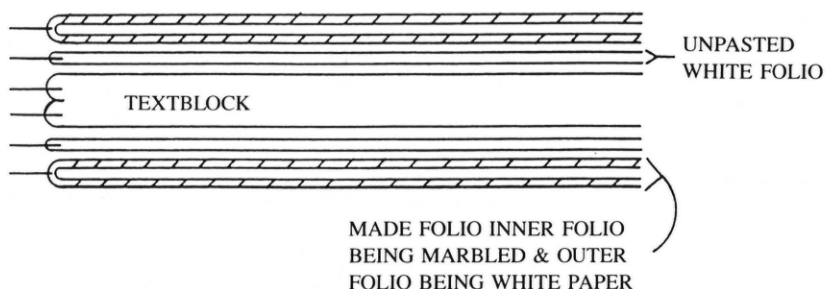


Figure 9

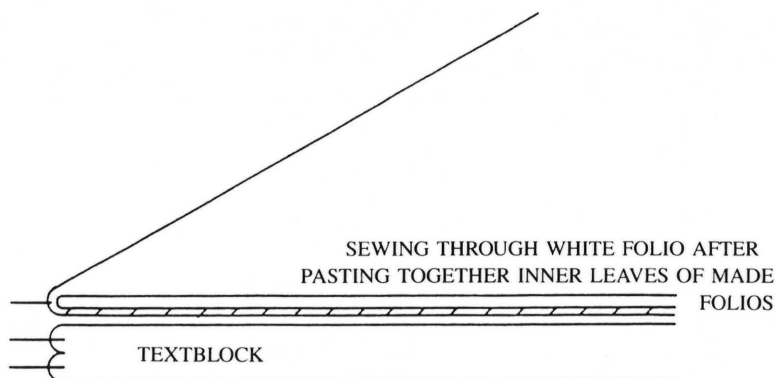


Figure 10

the white paper were pasted together before sewing. With this method, the sewing thread was visible when opening up to the marbled folio. Often the marbled paper was pasted to the white paper *after* sewing. This may be evidenced by the fact that the sewing thread was often sandwiched between these two folios of paper. A skilled bookbinder might have employed still another method.

The marbled paper was sometimes pasted to only one side of the white folio and then sewn through the white folio only. After sewing, the marbled folio was pasted to the other side of the white folio giving the same result as shown in Figure 9. This method made the pasting step easier (Figure 10). There may have been a two-fold reason for the sewing to have been between the white folio and the marbled made folio. One reason might have been that piercing holes through both folios would produce a weaker opening joint. Most likely the sewing thread against the marbled paper was thought of as unsightly and this sandwiching of the thread hid it from view. Another method of making made-marbled endpapers during this period used two white folios and one marbled folio (Figure 11). The

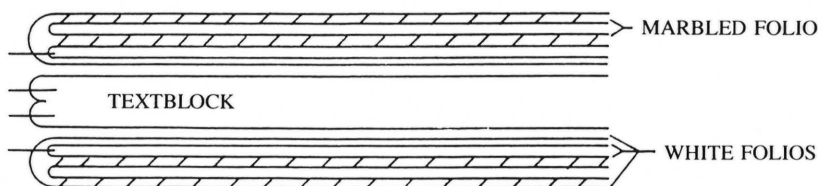


Figure 11

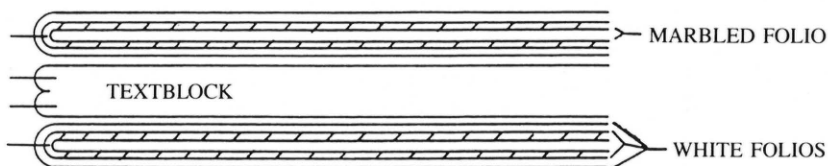


Figure 12

white folios were placed one inside the other and sewn along with the textblock. After sewing, the first flyleaf was thrown back. One side of the marbled folio was pasted onto the second white flyleaf. Then, depending on the size of the book, the upper half of the marbled folio was pasted to the first white folio to create a stronger pastedown whenever needed. If the book was small, the first white flyleaf was left as a waste sheet to be torn off at the time of pasting down the cover lining leaf of the endpaper.

Sometimes the marbled folio was pasted to the second and third leaves, hiding the sewing thread and leaving a waste sheet (Figure 12). These methods of making made pastedowns and made flyleaves were still important during the early days of machine-made papers. This was true even when using only white folios. The machine-made papers tended to be thin and weak; therefore, by making up the endpapers a stronger and thicker folio was created.

This trend died out around 1830.¹¹ The tendency at this time was to make up the endpapers away from the book, and then tip them into place instead of sewing them along with the textblock. Several standard-sized endpapers could be made up at once and used as necessary. A common nineteenth century endpaper consisted of one white folio, one marbled folio, and one white flyleaf. The marbled folio was pasted onto the white folio (Figure 13). When dry, the free white leaf of the white folio was folded around the marbled folio to form a waste sheet. The white flyleaf was tipped to the textblock followed by the made section of the endpaper. A refinement of this endpaper consisted of one marbled folio and two white folios (Figure 14). The marbled folio and one of the white folios were

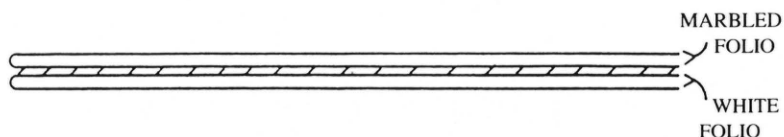


Figure 13

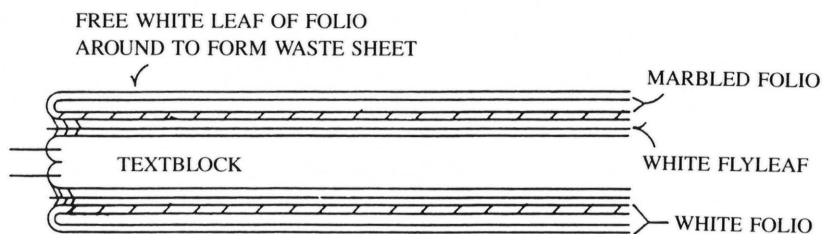


Figure 14

made-up as before except that that the free white leaf was not folded around the marbled folio. The other white folio was tipped onto the textblock. Next, the made-up portion of the endpaper was tipped inside the previously tipped white folio. This refined endpaper allowed the made leaf to open right back to the fold, eliminating the drag common to the prior endpaper (Figure 15).

Cloth joints came in to use as early as the 1840s, but they were not sewn along with the textblock until the twentieth century.¹² Upon occasion, instead of being tipped, they were overcast onto the textblock. Overcasting prevented the leaves from opening fully back to their fold, thus creating a strain along the overcasting at the backs of the sections. After a period of opening and closing the leaves gave way and broke along the line created by the overcasting (Figure 16). "If the ends are stabbed with the book, a strip of calico should be fastened along the outside of the ends to protect the paper from the cutting of the thread, or they may be edged on afterwards else the boards, when thrown back, will cause the paper to break away."¹³ The addition of a strip of cloth that was tipped (edged) on before or after stabbing took the brunt of the strain away from the paper, creating a stronger endpaper (Figure 17).

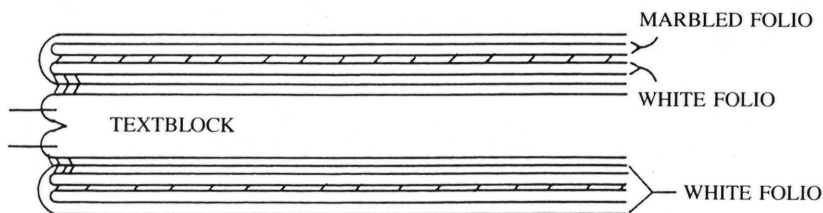


Figure 15

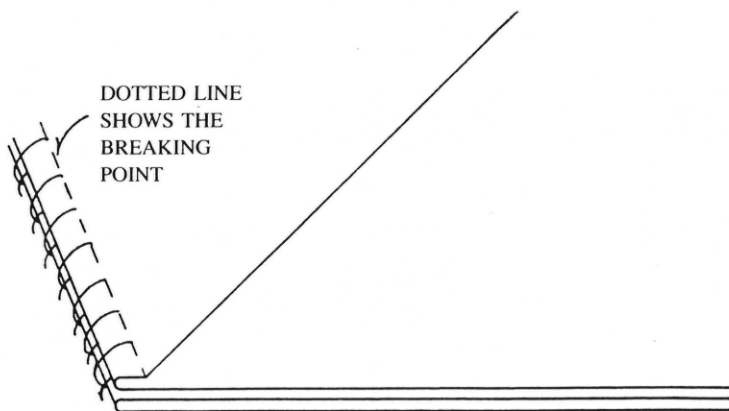


Figure 16

CLOTH STRIP

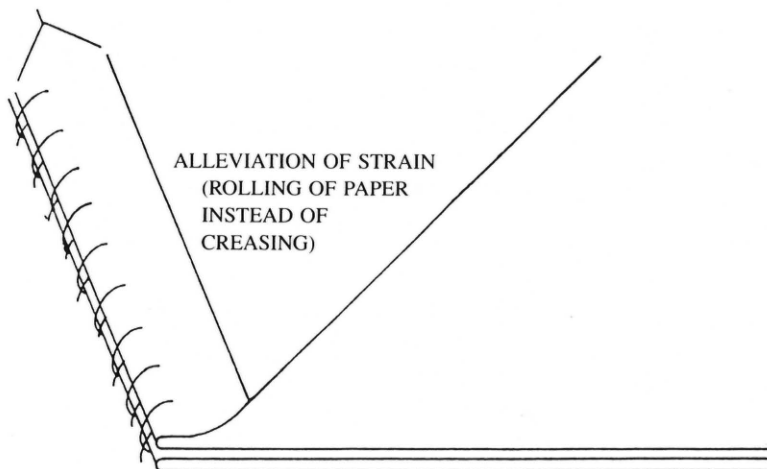


Figure 17

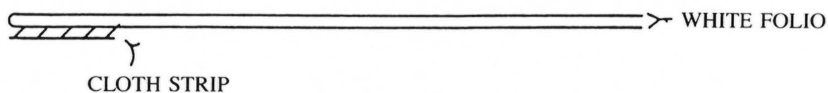


Figure 18

Near the turn of the twentieth century a German cloth-jointed endpaper appeared.¹⁴ The cloth for the joint was made of either muslin or cambric that was sized to such an extent that its raw edges would no longer fray. Light tints such as light buff, pale grey green, and silver grey were most often used. According to the size of the book and its proposed joint, the cloth was cut into strips approximately 2-2½" wide. The cloth was tipped just up from the edge of a white folio (Figure 18). After drying, the free leaf was folded around the cloth (Figure 19). The folded edge was then folded again to form a hooked guard approximately ⅜" wide. This guard was hooked around and tipped to the first or last section (Figure 20). The folding of this guard allowed the sewing of the endpaper to be concealed, giving the opening a neat, unbroken appearance. Henry Marsden, who described this German cloth joint, indicated that he was interested in hearing from some fellow workers about any deficiencies they may have encountered with his technique.

In the April 1902 issue of the *International Bookbinder*, Herman Stengal contested the strength of Henry Marsden's German cloth-jointed endpapers. Stengal said that the first and last sections were "liable to come loose very easily." He developed a cloth-jointed endpaper that he felt had "superior durability and neatness."¹⁵ This endpaper contained two folios of white paper, one folio of marbled paper, one strip of cloth or leather 2-2½" wide, and one strip of muslin ⅜" wide. The cloth strip was tipped between the two white folios (Figure 21). The marbled folio was then pasted onto the outside white folio (Figure 22). Next, the inner leaf was folded around the marbled folio forming a waste sheet (Figure 23). This endpaper was then sewn through the middle folio as a separate section along with the textblock. After sewing, the ⅜" strip of muslin was pasted down between the endpaper and the textblock (Figure 24). Time could be

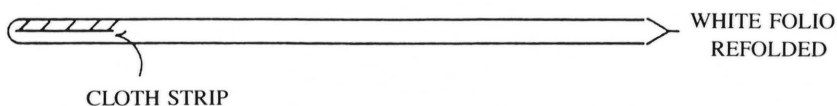


Figure 19

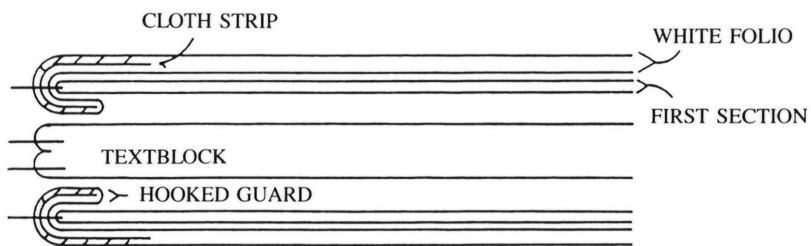


Figure 20

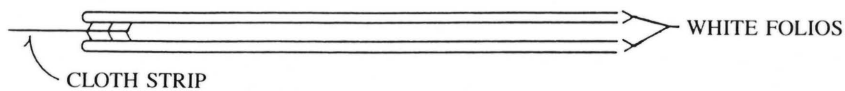


Figure 21

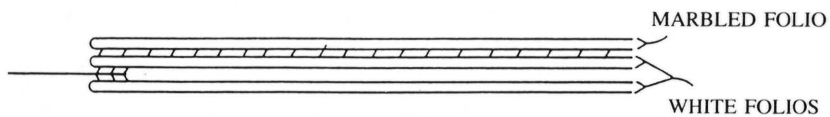


Figure 22

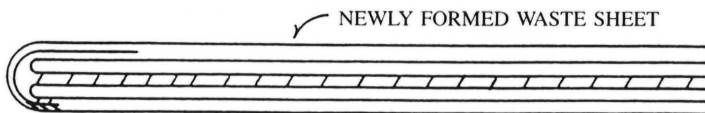


Figure 23

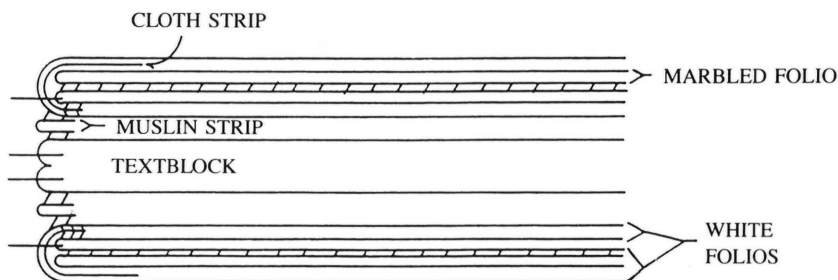


Figure 24

saved by making these endpapers up before needing them, thereby creating a small inventory on the shelf from which to choose.

Henry Marsden discussed another cloth-jointed endpaper common at the turn of the twentieth century.¹⁶ This endpaper was used principally to give strength to a heavy book, particularly if the boards were not laced onto the book. A strip of 1½"–2" wide binders cloth was tipped about ¼" onto a folio of white paper (Figure 25). If the ends were to be marbled, a single leaf of marbled paper was pasted to the white folio just covering the edge of the cloth (Figure 26). The other blank white flyleaf was then folded over the cloth flap, acting as a waste sheet (Figure 27). The endpapers were then tipped onto the textblock. This endpaper was not sewn. Just before pasting down to the book boards, the waste sheet was torn off. The cloth was then cut off diagonally at the corners, leaving the amount of cloth necessary to fill the joint area square (Figure 28). The diagonal of the cloth ran inward from the edge of the book board. The cloth was then glued out and stuck to the joint and the book board. Occasionally, the cloth was stuck down first and then cut diagonally with a sharp knife. Cutting after gluing allowed the binder to start the diagonal exactly at the board's edge. The marbled leaf that was used to cover the inside of the book board was glued down next. The marbled leaf started in from the joint about ⅛" farther than the edge of the book board (Figure 29). By starting the paper in from the joint, the friction caused by the opening and closing of the book fell solely on the binder's cloth.

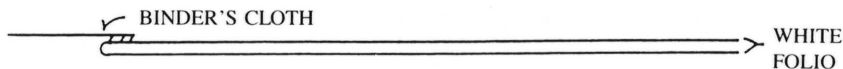


Figure 25

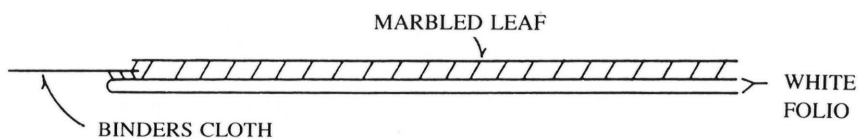


Figure 26

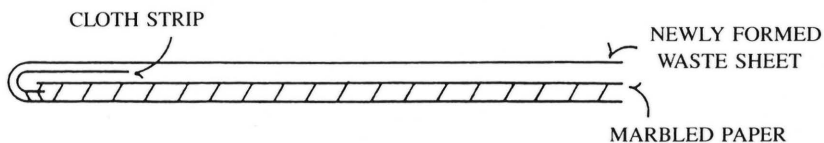


Figure 27

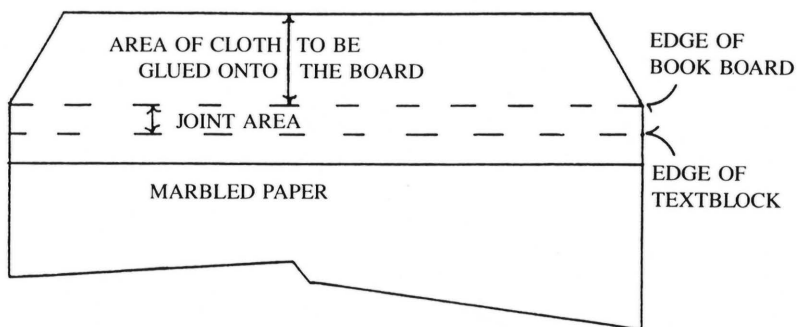


Figure 28

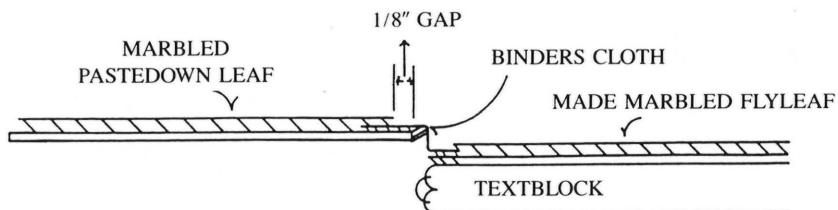


Figure 29

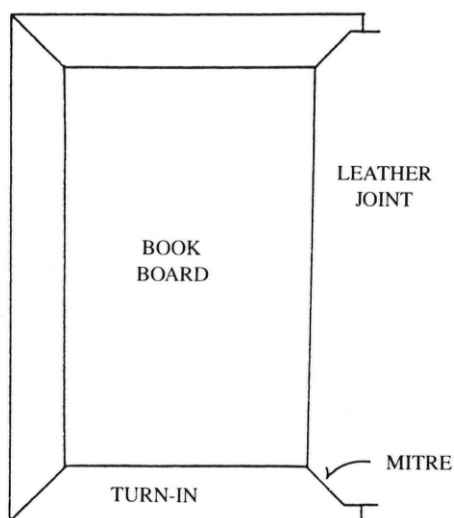


Figure 30

Unsewn leather joints of thin leather such as skiver were made in much the same manner as the cloth joints just described. The cloth joints, however, were much stronger. The leather strips used were cut and pared evenly to the same thinness as the cover turn-ins, with the edges pared to the finest possible degree. The corners of the portion of the leather strip that was to be attached to the book board were pared off at a slant to mitre with the turn-ins (Figure 30). The leather strip was pasted, and before stretching, the thinnest possible edge was laid down along the fold of the flyleaf. The overlap measured $\frac{3}{16}$ " from the groove of the flyleaf and the book board. The leather was then drawn onto the book board (Figure 31). If the leather was drawn on too tightly, it would pull on the flyleaf as it dried and subsequently contracted (Figure 32). Because a leather joint was not only weaker than a cloth joint, but also more time consuming, its chief purpose must have been enrichment.

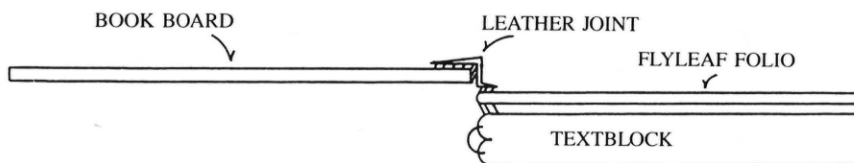


Figure 31

In 1902 Douglas Cockerell introduced a zigzag endpaper that consisted of three white folios.¹⁷ Two of the white folios were tipped together (Figure 33). Leaf number A1 was folded around B, forming a waste sheet (Figure 34). Leaf number A2 was then given a second fold forming a zigzag (Figure 35). A third folio was then placed inside the fold between B2 and A2. The endpaper was then sewn as for a separate section through folio C along with the textblock (Figure 36). Every leaf of this endpaper would open right to the back of its folios and the zigzag allowed play for the drag of the board.

Many different variations on the zigzag theme sprang into being. Marbled paper was easily employed whenever it was desired. The marbled paper was pasted into folio B (Figure 37). Because this was a made endpaper it was often

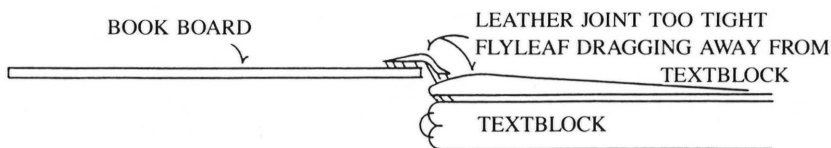


Figure 32

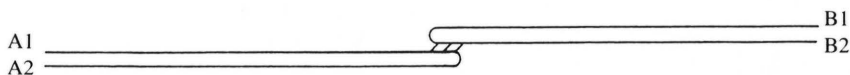


Figure 33

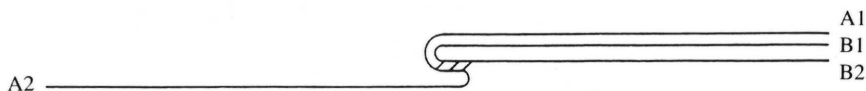


Figure 34

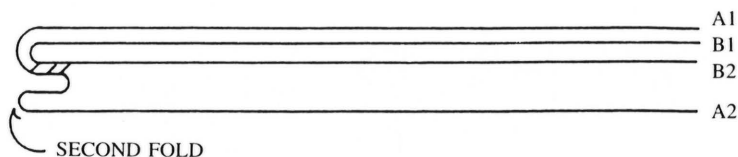


Figure 35

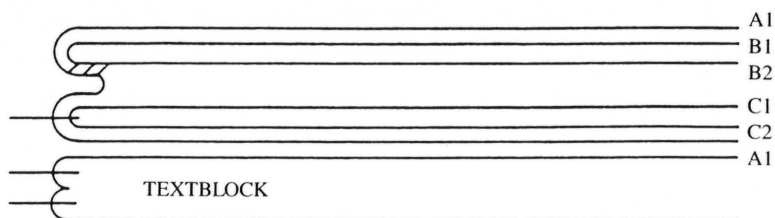


Figure 36

too stiff to allow a proper opening in a small book. Another variation utilized vellum with a leather joint. This endpaper consisted of one vellum folio, one vellum flyleaf, one leather strip, and one paper waste sheet (Figure 38). According to Douglas Cockerell, the zigzag area was scraped thin and then lined with Japanese paper. Sewing was done through both vellum folds because paste could not be relied upon to hold the vellum folio and vellum flyleaf together. This sewing through both folds caused the effect of the zigzag to be lost. The tendency of the vellum to curl up or contract when exposed to heat caused some binders to abstain from using it for endpapers unless they were for use on a heavy book with wooden boards and clasps.

Silk was used as another type of a decorative zigzag endpaper. The silk was pasted into folio B much the same way as was the made-marble zigzag endpaper. A leather joint was also used (Figure 39). This endpaper was trimmed with the edge of the book and then gilded. The feeling was that the gilding would keep the silk from fraying along its raw edges. Edith Diehl, in her book *Bookbinding: Its Background and Technique*, suggested applying paste to the raw edges of the silk to keep them from fraying if the book edges are not gilded. Often when a leather

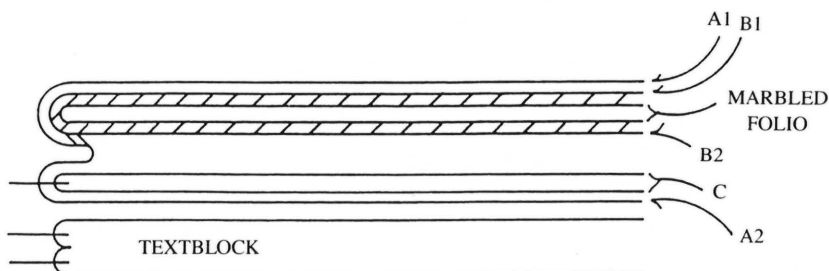


Figure 37

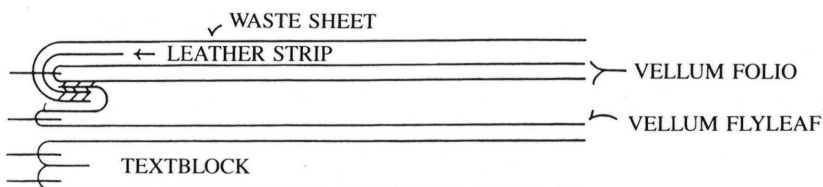


Figure 38

joint was employed with a zigzag endpaper, leaf number A1 was left off. The edge of the leather was pasted and inserted into the outside zigzag along with a piece of waste paper. Joints were also made in this manner using cloth or linen. The feeling was that a cloth joint was much stronger than a leather joint because the leather had to be pared so thin. Since it allowed for many variations, the zigzag endpaper achieved much popularity.

The French developed another popular style consisting of an inside cover lining of silk or satin called *doublure*. This enrichment evolved because of a French tendency to dislike the sudden change from a highly decorative cover to a plain endsheet.¹⁸ A sheet of white paper was cut to the trimmed size of the textblock. The paper fit exactly from the joint to the fore-edge less $\frac{1}{8}$ " and from the head to the tail less two thicknesses of silk. The silk was cut $\frac{3}{8}$ " larger all around for the turn-ins. The cuts were always done neatly and cleanly to prevent unsightly lumps caused by loose threads. The silk was then laid face down on a clean surface. The edges of the paper were glued thinly. The paper was then centered on the silk with the glued side up. The corners of the silk were then cut off close to the corners of the paper. Following this, the edges of the silk were turned in over the paper. Care was taken to turn in the edges tight enough not to bulge but loose enough not to curl the paper. While this was drying, a leather joint was put onto the book. When the silk and paper were dry, the paper side was

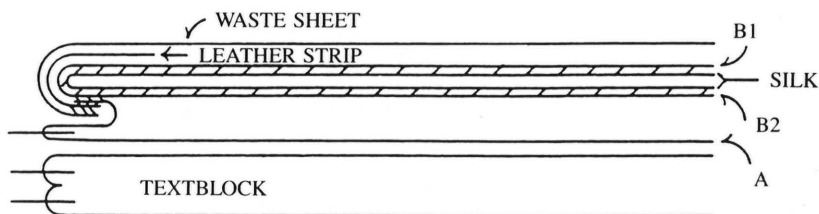


Figure 39

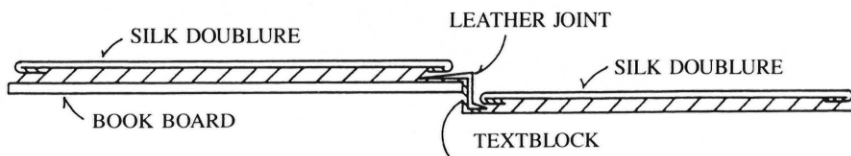


Figure 40

glued out and positioned on the first flyleaf, adjusting it to be even with the fore-edge, head, and tail. A clean tin was inserted inside the board, and the book was given a quick nip in the press to assure even adhesion. The book was left open until dry. The same method was applied for the board lining, fitting the silk between the turn-ins and the leather joint (Figure 40). One of the main objections to this endpaper was the unpleasantness of its bulk and its tendency to be lumpy.

In an effort to solve the bulk and lump problems, another type of silk doublure was developed (Figure 41). A sheet of white paper was cut larger than the flyleaf with the grain running the width of the paper. The silk was cut larger still with the grain running lengthwise. The silk was pasted out with a thin starch paste. The all-over pasting caused a problem; the paste had a tendency to strike through and stain the silk. After pasting, the silk was laid on the lining paper and smoothed out with the hand. Any small wrinkles that may have appeared were generally removed with a slightly dampened sponge. Two of these lined silks were made for each endpaper; one for the flyleaf and one for the board lining. After drying the silks were cut square to fit. Before adhering the silks into place a small amount of medium-thick paste was taken on the forefinger and applied carefully along the cut edges to prevent fraying. Glaire or size were also used for this purpose, but they were more likely to stain.¹⁹ The silks were then pasted and positioned. This type of silk-lined endpaper could also be used as a folio without a leather joint (Figure 42). The grain of this type of endpaper must run from the head to the tail. Even with the attempts to prevent fraying, the silk would eventually begin to fray and look unsightly.

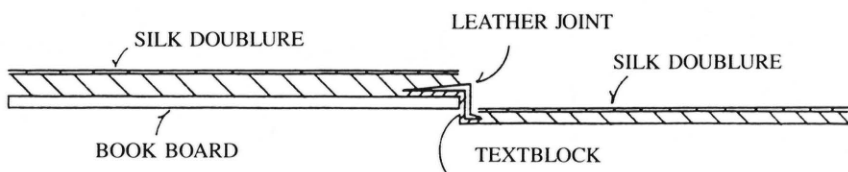


Figure 41

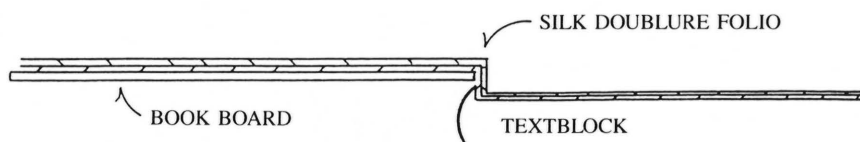


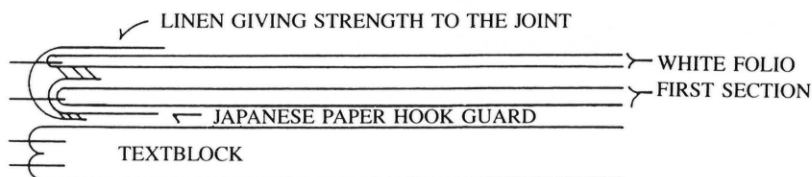
Figure 42

A method of watering silk became popular when it was discovered that the effect left behind after watering often hid small areas of strike-through caused by the moisture of the adhesive.²⁰ The silk of the cover lining was always watered to match the silk of the flyleaf. At one time the watered silks were manufactured in a repeating pattern specifically for bookbinding. The demand dropped, so the manufacture of the repeating pattern watered silk stopped. If watered silk was desired it was easily made in the workshop. A pair of silks were cut larger than needed for the book. They were dampened with clean water from the back until they were soaked. The damped silks were then laid face-to-face with the grain of both sheets going in the same direction. The silks were then sandwiched between two sheets of clean paper and again between two smooth flat wooden boards. This sandwich was then pressed for two or three minutes. The silks were removed and laid out together to dry. When dry, the watered pattern of both silks matched.

Many other materials were used as doublures, most commonly, leather. Some bindings incorporate very unusual materials for endpapers. A copy of *Aesop's Fables* in a binding by Sangorski and Sutcliffe, English binders, had doublures of rattlesnake skin. A French childrens' writing and picture book circa 1860 had heavy cardboard slates lining both covers. The slates were incised with letters and figures to be used for penmanship guides. An earlier example was a calendar printed in Vienna in 1765. Its front endpapers are made from a light green glazed paper and on the inside of the back cover is a little mirror.²¹ The choice of materials used for doublures or endpapers became subject to the binders' creation and invention.

The following endpapers are examples of several endpapers currently in use for different purposes. These endpapers were compiled from a class on endpaper construction taught by Donald Etherington and Christopher Clarkson in September 1973.

Example 1 shows a simple endpaper with a strong linen joint and a Japanese paper hook guard. The Japanese paper hook guard closes up the gap between the endpaper and the first section by hooking around the first section.



Example 1

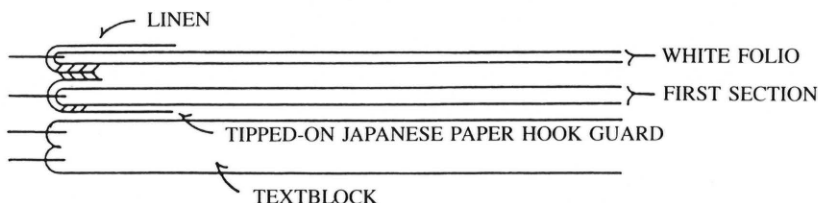
Example 2 is a variation of Example 1 with the linen tipped to the white folio and the Japanese paper hook guard tipped over the linen, hooking around the first section where it is tipped again. The tipping over the linen hides the linen strip, and the tipping to the first section aids in sewing by keeping the hooked guard from slipping off the section while in the process of sewing.

Example 3 is another variation of Example 1. A double folio of white paper is used instead of one folio. This endpaper gives the binder more flyleaves.

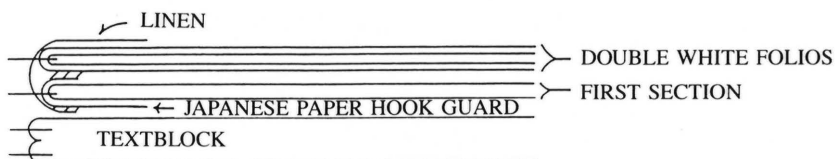
The endpaper shown in Example 4 (A,B) consists of hooked leaves. It is very important to step the hooked guards so that they will not cause a hard ridge that would break the section whenever opened. This endpaper is useful on large books when paper large enough to form folios of the correct size for the text block is not available.

In the endpaper shown in Example 5, the marbled folio and the white folio are made (pasted) together to form a still flyleaf. The paste is applied to the white flyleaf so that upon drying the stiff made flyleaf pulls toward the textblock instead of away from it.

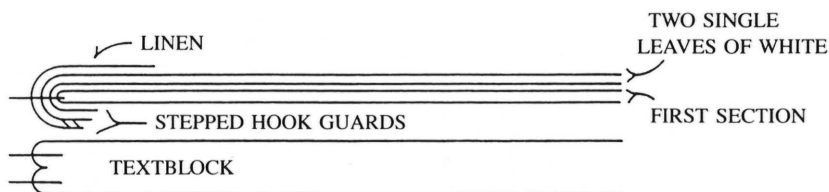
Example 6 is a variation of Example 5. The only difference is that the waste sheet is tipped to the outside of the linen instead of to the marbled sheet. This eliminates the possibility of damage to the marbled paper when removing the waste sheet. The placement of the waste sheet can help in the binding operation,



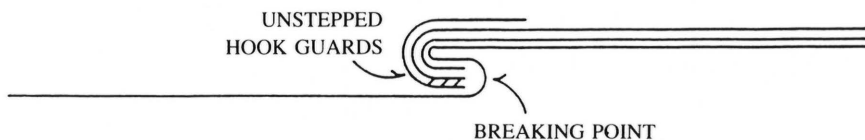
Example 2



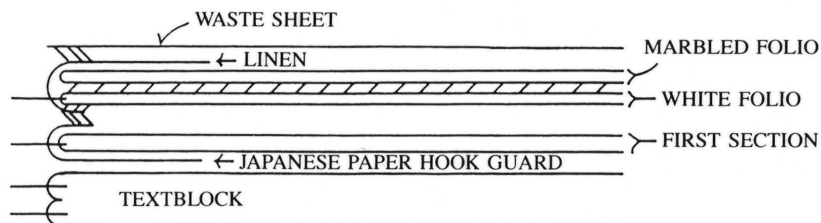
Example 3



Example 4A



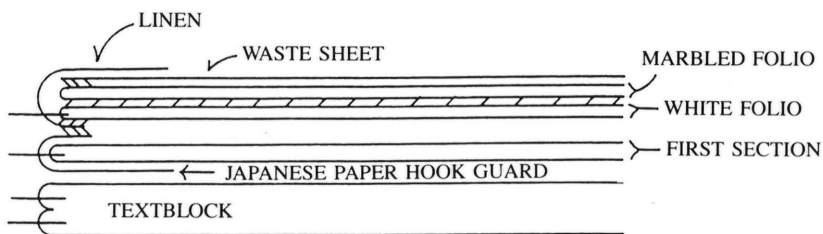
Example 4B



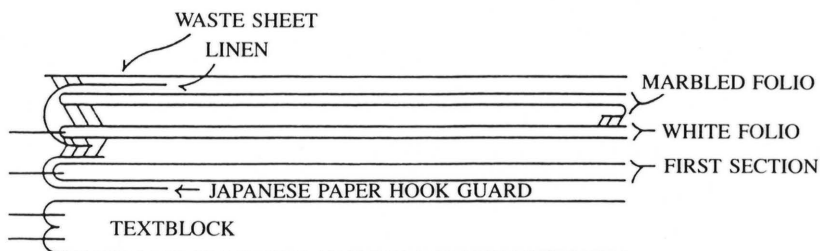
Example 5

too. If the waste sheet is tipped in from the folio at the point where the backing shoulder is to go, it forms a visual line to put the backing boards up to.

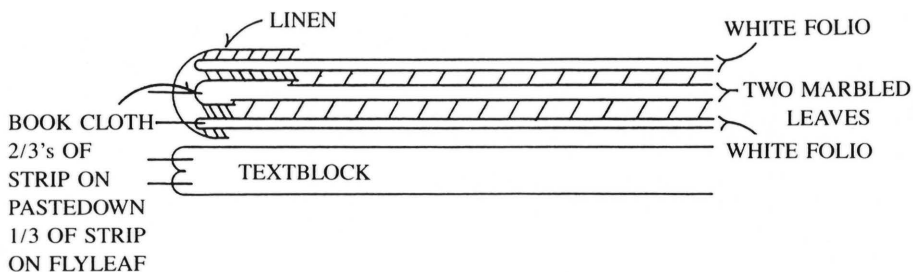
Example 7 is another variation of a made endpaper, sometimes referred to as a flexie end. Instead of the marbled and white leaves being completely adhered to each other, they are simply tipped together at the spine edge. The marbled folio is left about a $\frac{1}{4}$ " longer at the fore-edge. This $\frac{1}{4}$ " of the marbled folio is folded



Example 6



Example 7



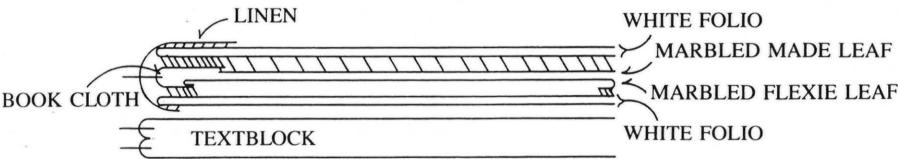
Example 8

toward the white folio. The fold is then adhered to the white folio. This endpaper has a very flexible first flyleaf instead of the stiff one created by the made endpaper.

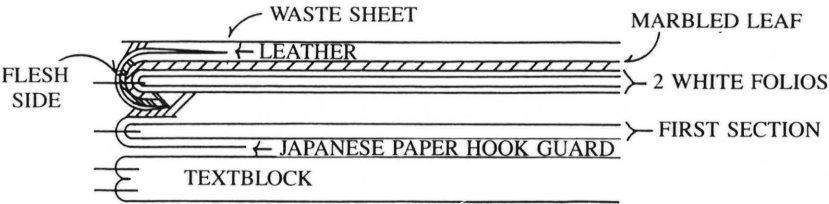
Example 8 shows a cloth-jointed, stiff-leaved endpaper often used in ledger work. The adhesive used on this endpaper is a polyvinyl acetate glue. This is a very strong endpaper.

Example 9 is a variation of the cloth-jointed endpaper. Instead of a stiff flyleaf this endpaper has a flexible flyleaf.

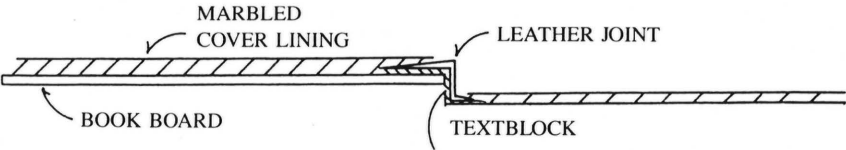
Example 10 (A,B) shows a leather-jointed endpaper. The areas of the hair side of the leather that are glued are sanded for good adhesion. The leather joint goes over the joint of the book and onto the book board. Another leaf of marbled paper is glued onto the book board.



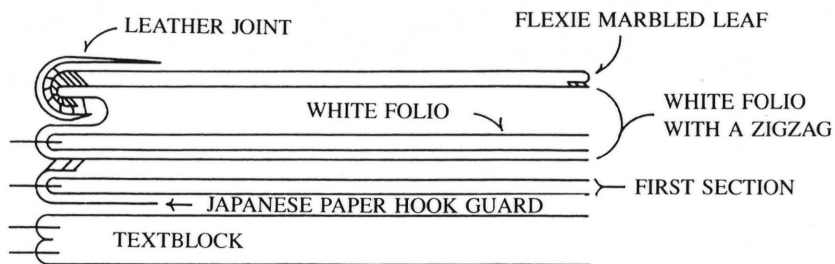
Example 9



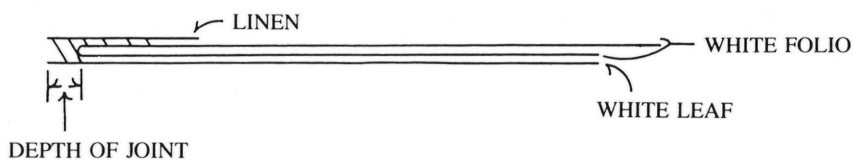
Example 10A



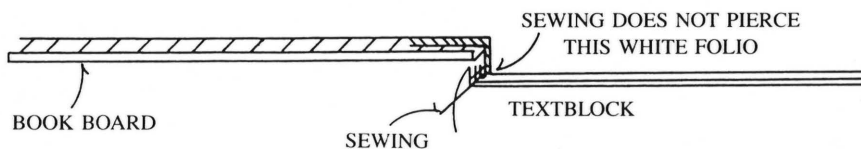
Example 10B



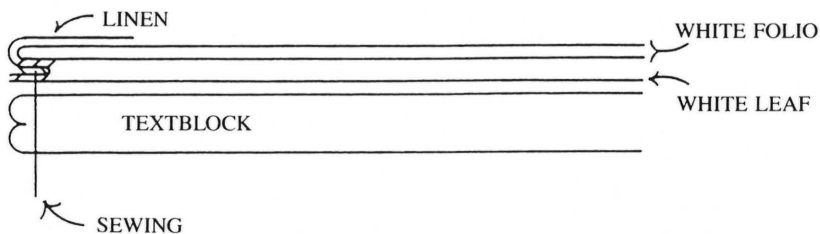
Example 11



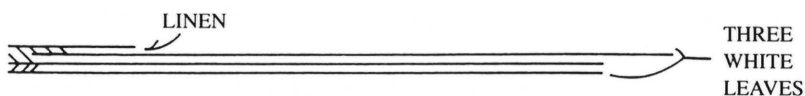
Example 12A



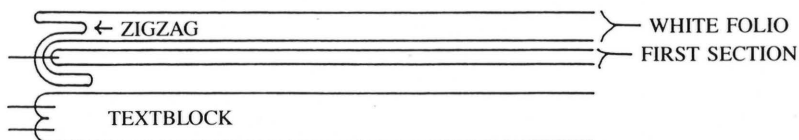
Example 12B



Example 12C



Example 13



Example 14

Example 11 shows a flexible zigzag endpaper with a leather joint. A marbled cover lining is added in the same way as shown in Example 10.

Example 12A is a commercially available endpaper used by hand binders on unpulled oversewn books. The endpaper is stab sewn at an angle to the textblock, through the joint of the shoulder.

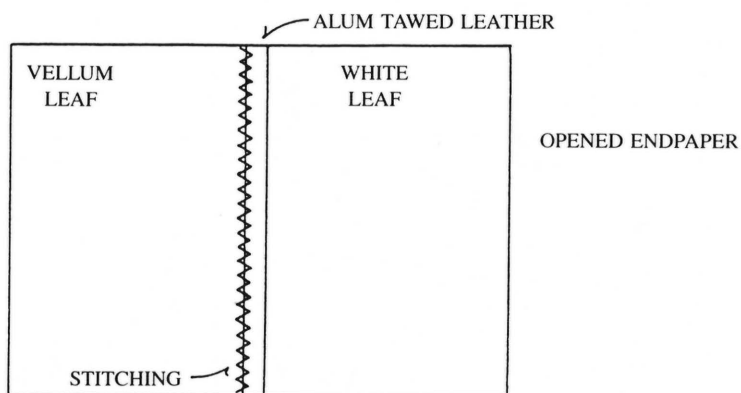
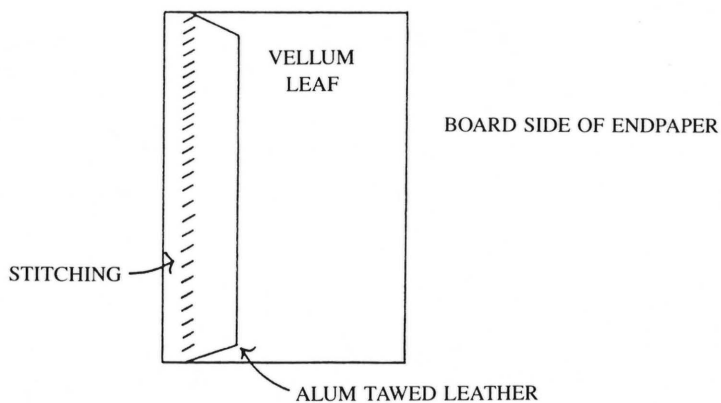
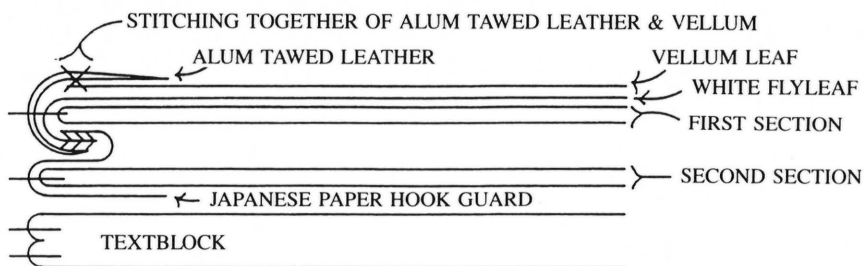
The endpaper in Example 12B is also used commercially. In commercial instances this endpaper is attached by oversewing to the new folded sections or to single-leaf pages (Example 12C).

Example 13 is another commercial endpaper used with oversewing. The only difference here is that three single leaves are used instead of one single leaf and one folio, making it particularly useful with larger books.

Example 14 is a zigzag endpaper without a supported joint. It is made with only one folio. This endpaper is often used in limp vellum binding to give extra movement in the joint.

Example 15 is an endpaper developed by Christopher Clarkson for use with limp vellum bindings. It is much stronger than that in Example 14.

These are just a few examples of contemporary endpapers. There are new challenges posed, such as attachment of new endpapers to an unpulled textblock without piercing any new holes, or without adding any adhesive to the outer pages of the textblock by tipping on the new endpapers. Many new innovations are being brought into the construction of endpapers.



Example 15

Notes

1. Clarkson, Christopher. "Limp Vellum Binding and Its Potential As A Conservation Type Structure For The Rebinding of Early Printed Books, A Break With 19th and 20th Century Rebinding Attitudes and Practices," ICOM Committee for Conservation, Fourth Triennial Meeting, Venice, 1975:77/15/3-5.
2. Loring, Rosamond. *Decorated Book Papers, Being an Account of Their Designs and Fashions*. Cambridge: Harvard University Press, 1952:3.
3. Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York: Hafner Publishing Co., 1963:39.
4. Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York: Hafner Publishing Co., 1963:40.
- 5,6. Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York: Hafner Publishing Co., 1963:40.
7. Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York: Hafner Publishing Co., 1963:40.
8. Loring, Rosamond. *Decorated Book Papers, Being an Account of their Designs and Fashions*. Cambridge: Harvard University Press, 1952:11.
9. Loring, Rosamond. *Decorated Book Papers, Being an Account of their Designs and Fashions*. Cambridge: Harvard University Press, 1952:23.
10. Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York: Hafner Publishing Co., 1953:41.
11. Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York: Hafner Publishing Co., 1963:44.
12. Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York: Hafner Publishing Co., 1963:46.
13. *The Bookbinder*, An Illustrated Journal for Bookbinders, Librarians, and all Lovers of Books. "Stationery and Vellum Binding." Leicester: Raithby, Lawrence & Co., Limited. 1889:154.
14. *The International Bookbinder*, Journal devoted to the Interests of Bookbinders. "The German Cloth Joint." Washington, D.C., (January 1902) 3:20.
15. *The International Bookbinder*, Journal Devoted to the Interests of Bookbinders. "Cloth and Leather Joints." Washington, D.C., (April 1902) 3:1.
16. *The International Bookbinder*, Journal Devoted to the Interests of Bookbinders. "On Cloth and Leather Joints." Washington, D.C., (January 1902) 3:4.
17. Cockerell, Douglas. *Bookbinding and the Care of Books*. New York: D. Appleton and Co., 1902:81.
18. Comparato, Frank. *Books for the Millions, A History of the Men Whose Methods and Machines Packaged the Printed Word*. The Stackpole Co.; Harrisburg, PA: The Stackpole Co., 1971:3.
19. Diehl, Edith. *Bookbinding: Its Background and Technique*. Port Washington, NY: Kennikat Press, Inc., 1946, 2:84.
20. *The International Bookbinder*, Journal devoted to the Interests of Bookbinders. "How to Water Silks." Washington, D.C.: Henry Marsden. (November 1901) 2:1.
21. Loring, Rosamond. *Decorated Book Papers, Being an Account of Their Designs and Fashions*. Cambridge: Harvard University Press, 1952:6-7.

BIBLIOGRAPHY

- American Bookbinder*. Buffalo, NY; May 1893–June 1895.
- Battershall, Fletcher. *Bookbinding for Bibliophiles*. Greenwich, CT: The Literary Collection Press, 1905.
- Bibliographical Society. *The Library*. "Bookbinder Case Unfolded." Bernard C. Middleton, Fifth Series, March 1962, Oxford: Oxford University Press, 5(1):75.
- The Bookbinder, An Illustrated Journal for Bookbinders, Librarians, and All Lovers of Books*. Leicester: Raithby, Lawrence & Co., Ltd., 1889.
- Clarkson, Christopher. "Limp Vellum Binding and Its Potential as a Conservation Type Structure for the Rebinding of Early Printed Books, A Break with 19th and 20th Century Rebinding Attitudes and Practices." ICOM Committee for Conservation. Fourth Triennial Meeting. Venice, 1975:75(15):3–5.
- Cockerell, Douglas. *Bookbinding and The Care of Books*. New York: D. Appleton and Co., 1902:80–91.
- Cockerell, Douglas. *Some Notes on Bookbinding*. London: Oxford University Press. 1929:81.
- Comparato, Frank E. *Books for the Millions. A History of the Men Whose Methods and Machines Packaged the Printed Word*. Harrisburg, PA: The Stackpole Co., 1971.
- Davenport, Cyril, V.D.F.S.A. *The Book: Its History and Development*. New York: Peter Smith, 1931:157–159.
- Diehl, Edith. *Bookbinding: Its Background and Technique*. Vol. II. Port Washington, NY: Kennikat Press, 1946:67–85.
- Dutton, Meiric K. *Historical Sketch of Bookbinding As An Art*. Norwood: The Holliston Mills, Inc., 1926:88–89.
- The International Bookbinder*, Journal Devoted to the Interests of Bookbinders of the United States and Canada. Washington, DC, 1902.
- Larsen, Sofus and Anker Kyster. *Danish Eighteenth Century Bindings 1730–1780*. Copenhagen: Levin and Munksgaard Publishers, 1930:18–21 (Plates IX–XII).
- Leighton, Douglas. *Modern Bookbinding, A Survey and Prospect*. New York: Oxford University Press. 1935:48.
- Loring, Rosamond. *Decorated Book Papers, Being an Account of Their Designs and Fashions*. Cambridge: Harvard University Press, 1952.
- Metcalfe, John. *Book Production and Reproduction, Notes for Students of Librarianship*. Surry Hills: The Wentworth Press, 1968.
- Middleton, Bernard C. *A History of English Craft Bookbinding Technique*. New York: Hafner Publishing Co., 1963.
- Ranganathan, S.R. *Social Bibliography or Physical Bibliography for Librarians*. Delhi, University of Delhi, 1952:318, 823.
- Reavis, W.E., ed. *Bindery Talk*. Vol. I & II, May 1912 to December 1913. Los Angeles, CA p. 58.

SEWING VARIATIONS / Betsy Palmer Eldridge

The presentation entitled "Sewing Variations," given at the Guild of Book Workers Standards of Excellence Seminar in Boston, December 2–4, 1993, was based on the material being collected for the Sewing chapter of the Structural Elements. This is part of a larger project, the Book Conservation Catalogue, currently being prepared by various members of the Book and Paper Group of the American Institute of Conservation of Historic and Artistic Works. The intent of the Structural Elements is to collect a comprehensive compendium of techniques—a smorgasbord—from which binders can select techniques appropriate to the particular binding situation at hand.

In the Sewing chapter, more than 60 methods have been described, going well beyond the five or six methods commonly described in the English textbooks on binding. The majority of these methods have historical precedents; some were used only rarely, and a few apparently never. They all serve to open the mind to the possibilities available to the binder. In the term "sewing methods," all of the methods are included by which leaves, either singly or in sections, are jointed together to form the text block, either by joining them to each other, by attaching them to a common support, or by a combination of the two.

The Sewing Variations material was first presented as a workshop designed for the Paper and Book Intensive held in Seattle during the summer of 1991 and subsequently given as a two-day workshop both in New York City at the Center for the Book Arts, and in Toronto for the Canadian Bookbinders and Book Artist Guild. In those workshops, over 60 methods of sewing were sewn by the participants on prepunched 5" × 8" index cards, following photocopied diagrams. The binders kept these hands-on examples to create a permanent reference file. The methods and the cards were organized by the type of support used: no supports, continuous supports, flat supports, recessed supports, single raised supports, and double raised supports. They were then organized again by type of stitch used.

To accommodate the Guild of Book Workers Standards Seminar format of lecture and demonstration for a larger audience in a half-day time slot, the original presentation was modified. The sewing cards were replaced by large, 2' × 3' poster boards that served as display cards, and the thread was replaced by different, distinctively colored cords. Also, the sewing methods demonstrated were limited to the approximate 30 types that use no supports, commonly called "unsupported." Those were chosen because they are not normally covered in the

This summary was previously published in the Newsletter of the Canadian Bookbinders and Book Artists Guild (Vol 12, No. 2).

English texts and are the least understood. They also have the greatest variety and serve as a good introduction to the major concepts that figure subsequently in the various methods of supported sewing.

The presentation began with an introduction to the basic sewing stitches. It then gave a number of methods and decorative patterns specific to one-section, two-section, and three-section situations as suggested by the German binder, Fritz Wiese. The methods described thereafter were suitable for multiple sections, regardless of the number involved.

The sewing methods were grouped into two categories. The first category included those methods that work along the spine, from head to tail, using multiple stations and a single needle. The second category included those methods that work across the spine, from shoulder to shoulder. The latter methods are divided again into two types: those that use multiple paired stations with a single needle or a double needle working in mirror image, and those that use multiple single stations with a single needle. The term "station" refers to the place at which the thread stops in its journey from head to tail or from shoulder to shoulder to attach to the other sections.

Within each category, the methods were arranged by the type of stitch used. Following Pam Spitzmueller's suggested sewing terminology, the stitches fall into two main types. The first type, called "lap" stitches, are running slip stitches that pass over (or under) the support (or the previous sewing). They are quick to sew as the thread can be tensioned at the end of a series of stitches, but they are not very secure if a thread should break. The second type, called "loop" stitches, are locking stitches that wrap around the support of the previous sewing. They are slow to sew because the thread must be tensioned after each stitch. However, they are very secure if a thread should break.

Adding another dimension, stitches that drop down to pass under or wrap around the previous sewing are called "link" or "linking" stitches (in combination these become "linking lap" or "linking loop" stitches) and those that climb up (or down) to attach directly to the next section are called "span" stitches. A stitch that passes under itself is called a "slip" stitch. Using those terms, the commonly used true "kettlestitch" has three elements (link, slip, and span), while a false "kettlestich" has only two elements (link and span). Both can be described as either to the "outside" if the initial exiting thread falls forward toward the head or tail, or to the "inside" if the thread falls back toward the body of the book block, as is more commonly done. In the unsupported sewing methods presented in Boston, the majority used linking stitches, either lap or loop, although a few used span stitches only.

Throughout the presentation, the various sewing methods were evaluated as time allowed for their strengths and weaknesses, their advantages and disadvan-

tages, and their appropriateness for different situations. To avoid the awkwardness of referring to them by their generic descriptions, their common names such as "coptic" and "herringbone" were used whenever possible, although many of the less frequently used methods have no such names associated with them.

The decision about which sewing method to use in a given situation is one that requires judgement based on experience. Consideration must be given to many physical factors such as the properties of the text paper, the structure of the sections, and the intended binding structure. Aesthetic factors such as historical appropriateness may also play a role in such a decision. As these presentations were designed to show, the choices at the sewing level are far greater than normally assumed. Adjusting the many variables in a book is key to being a good bookbinder.

Betsy Palmer Eldridge has been in the field of Bookbinding and Book Conservation, and a member of the Guild of Book Workers, for over 35 years. Starting in the early 1960s, she worked in Germany at the Metz Bindery in Hamburg, studied finishing in France with Jules Fache in Paris, and later worked several years in Conservation with Carolyn Horton and Associates in New York City. Since moving to Canada from the United States in 1974, she's maintained a conservation workshop in Toronto and has given courses, workshops, and demonstrations. Betsy has been active in various professional organizations, locally and internationally. She is the compiler for the Sewing chapter of the Book Conservation Catalogue of the Book and Paper Group of American Institute of Conservation of Historic and Artistic Works.

PHOTO ALBUM STRUCTURES, 1850–1960 /Richard W. Horton

In 1985 I studied the structures and mounting methods used in 394 photo albums found in the collection at the Harry Ransom Humanities Research Center (HRHRC) at the University of Texas at Austin. The HRHRC at that time, with its state-of-the-art conservation lab, was a magnet for some of the brightest conservators in the country; Don Etherington (then Director of the Conservation Department), Siegfried Rempel (then Photographic Conservator), and Craig Jensen (then Book Conservator).

The HRHRC Director, Dechard Turner, had steered the library toward aggressive acquisitions of prestigious, rare materials, and had overseen the appointment of the conservation labs.

The HRHRC Photographic Collection staff made sure I was well instructed in the handling of rare materials, gave me white cotton gloves, and conducted me to a supervised research room equipped with green plush book cradle sets designed by one of the HRHRC conservation assistants. They then brought me, over a period of approximately one month, every retrievable photo album in the collection. I drew diagrams of each album and tried to date each on the basis of its catalogue entry, dates that were written or printed in the album, and the photographic processes used for the photos contained in each. Analysis of my findings suggested there were six broad categories of album structure and mounting, each roughly corresponding to a particular time period during which it was most common.

The albums in the HRHRC collection came predominantly from Great Britain and the United States, with a scattering of albums having come from the rest of Europe and from Asia.

STUBBED BOOKS AS ALBUMS, 1850–1860

The oldest photo albums in the HRHRC hold thin photos that were glued or pasted onto flexible paper pages. These albums were usually large, quarter leather volumes with sunken cord sewing. Stubbing of various types was used to create space within the volume for the photos it holds. At the HRHRC, I discovered a wide range of stubbing strategies in albums from the 1850s and 1860s (Figure 1). A total of 58 stubbed albums were found in the HRHRC collection.

STIFF-PAGED ALBUMS, 1860–1900

The second major category of early photo album could be called the traveller's album, as many of them hold nineteenth century travel photos. Their photos, usually of the albumen process, were pasted to both sides of large, stiff leaves

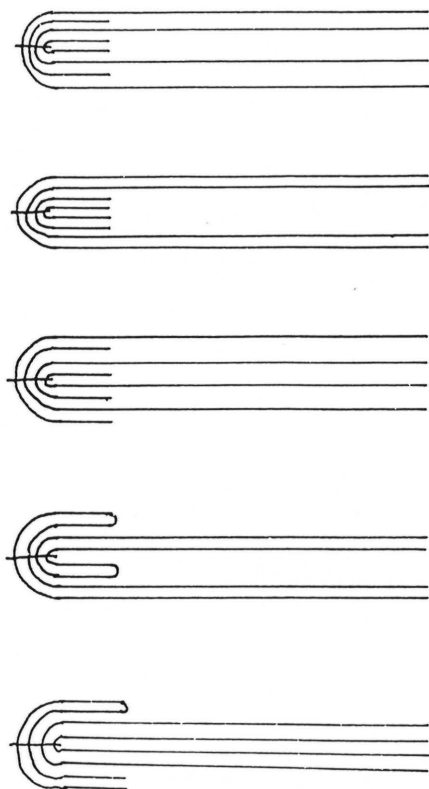


Figure 1

that are about one millimeter thick. These leaves were hinged together with close-weave, white, starch-filled cloth to make the album, which was bound in half leather with embossed cloth sides.

Of the 101 stiff-paged albums found in the HRHRC collection, 44 contained travel photos, 8 contained family portraits, 6 contained photos of architectural monuments, and the remainder contained photos with widely varying themes (Figure 2).

CARTE DE VISITE ALBUMS, LATE 1850s TO 1900

Photographs on thin paper began to be adhered to small rectangles of stiff card in 1854. This was the carte-de-visite, or photographic calling card. Nineteenth

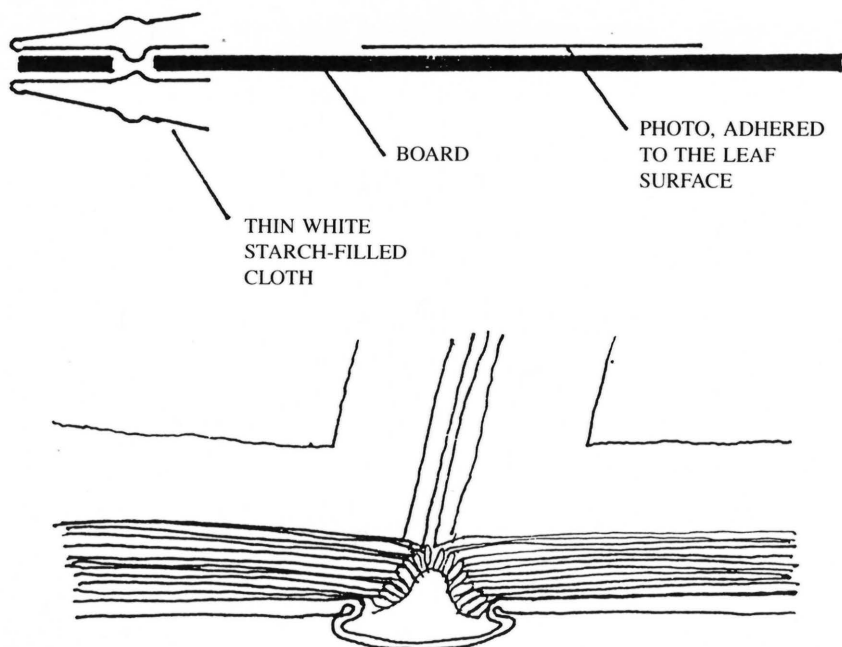


Figure 2

century novels tell us these cards were at first used to announce the presence and identity of visitors. Soon, however, they occupied a niche similar to that later filled by post cards. They were bought as souvenirs of celebrities and famous places. The first *carte-de-visite* albums appeared in the late 1850s. These little albums, chunky and precious, with their Renaissance revival sculptured covers, appeared on parlor tables around the world.

Because most *cartes* are portraits of unknown people, the HRHRC has not collected as many *carte* albums as it could have. Antique shops throughout the world are full of them.

Albums for early tintypes and *cartes*, dating mostly from the 1860s, tended to be small and thick, with two *cartes*, back-to-back, mounted in each leaf. This gave a 20-leaf album the capacity to house 40 *cartes*. Larger *carte* albums existed, with 4 mounting windows to a page. A 20-leaf album of this sort holds 160 *cartes*. Early album leaves were either hinged together with cloth, or sewed in a stubbing arrangement. The leaves turn on only one axis (Figure 3).

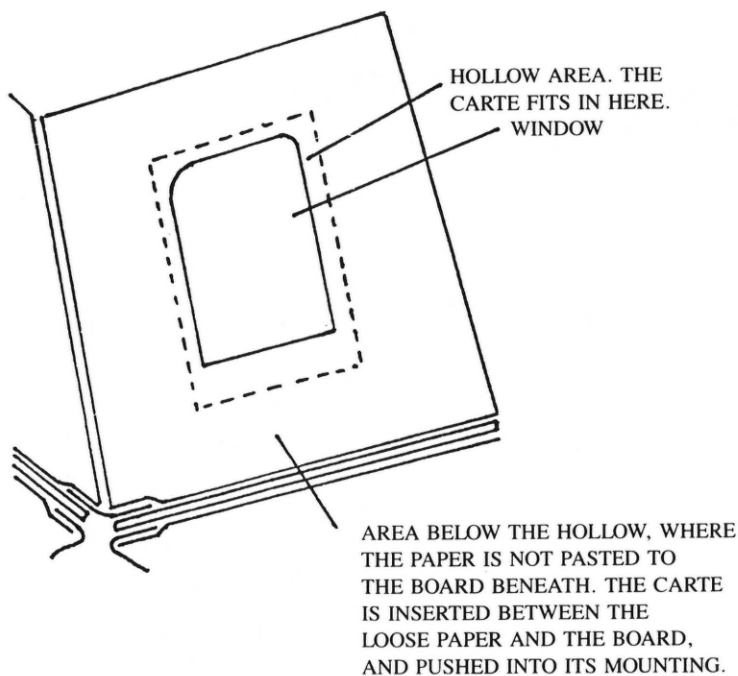
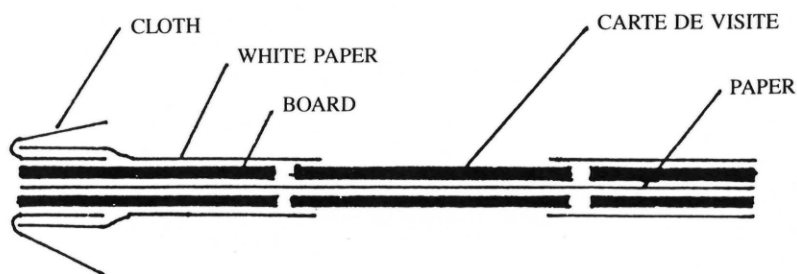


Figure 3

Mountings consisted of compartments beneath the paper facing of the leaf, into which the carte slid. One pushed it beneath the paper at the tail of the page and slid it upward until it popped into a hollow beneath a window cutout. The carte thereafter was very difficult to remove without damaging the viewing window.

In the late 1860s, larger cartes, called cabinet cards, began to be produced. This resulted in the marketing of larger albums that were able to hold both cartes and cabinets, usually on alternate pages. The leaves of the new albums were double hinged in cloth to ensure a flat opening without drastic flexing of the spine.

A typical carte and cabinet album might have mounted 20 cabinets and as much as 80 cartes or tintypes. In the last decades of the nineteenth century, cartes became less numerous and cabinets predominated. New sizes of cabinets came into being, and these could not be fitted into carte and cabinet albums with standard mount sizes.

As in earlier carte albums, carte and cabinet album mountings involved hollow places inside the page, but the method of inserting photos into their mountings had been made easier. They could then be pushed into slots in the page just below the windows (Figure 4).

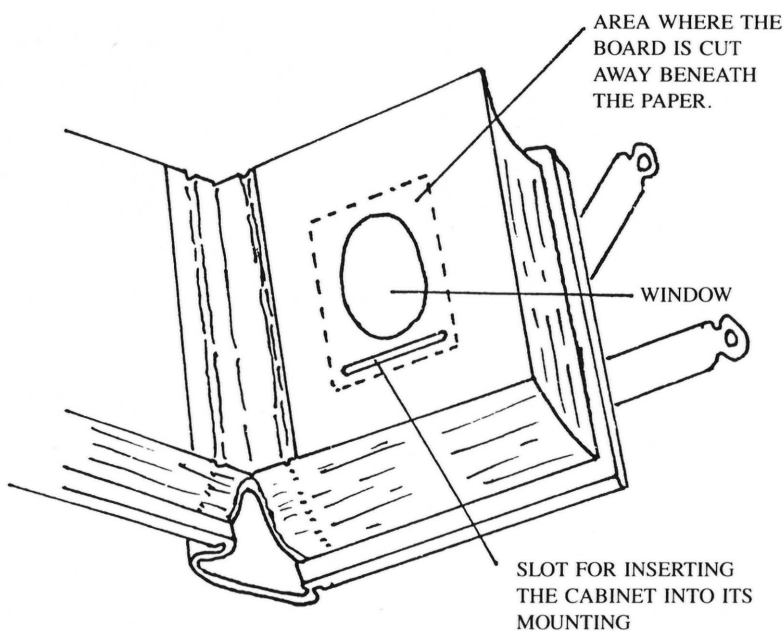


Figure 4

THE SNAPSHOT ALBUM, 1890s TO 1920

The almost complete disappearance of the carte and cabinet album after 1900 may have been caused by the proliferation of the Brownie camera and the resulting glut of small silver gelatin prints. These new, cheap, casual photos were somewhat thicker than nineteenth century albumen prints, but were still too thin to be securely held in carte and cabinet album mountings. Moreover, they were

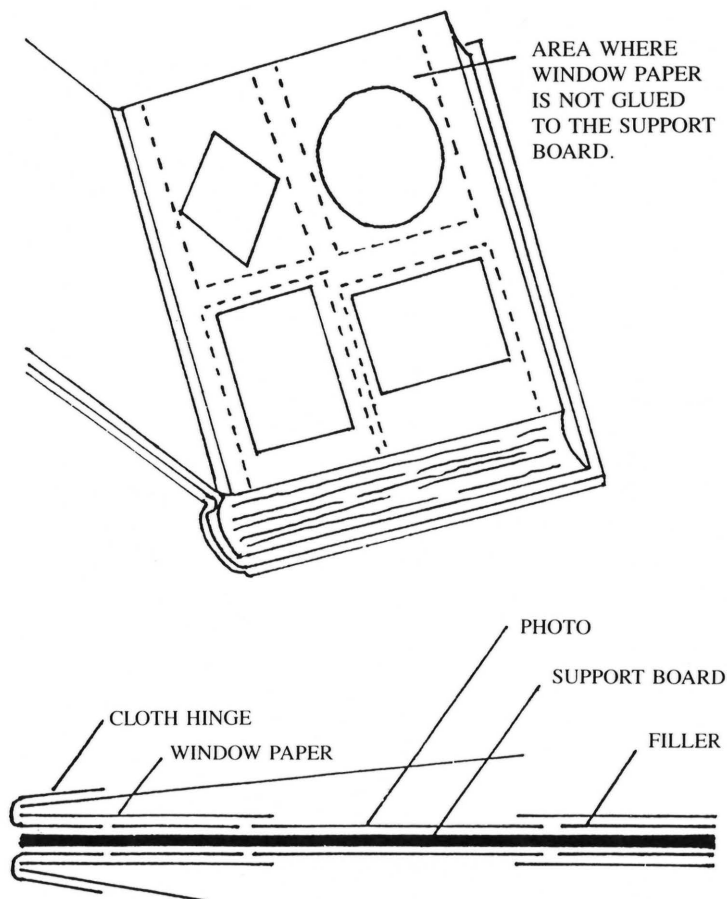


Figure 5

of increasingly diverse sizes, none of which fit into the old mountings. More importantly, they were exceedingly numerous.

A new album appeared in the 1890s, representing visually and structurally a halfway point between the attractive but unwieldy carte and cabinet album, and later album designs. I call it the "snapshot" album, snapshots being here defined as the earliest silver gelatin prints. Snapshots had a different look and feel from later silver gelatin prints. They were thinner, and they had a brownish tone, which, with the surface shininess, made especially good snapshots look like small albumen prints. The earliest snapshots often had a circular image area, printed on a square, white field.

Snapshot albums were produced from the 1890s to the 1920s. Figure 5 gives some indication of how these photos were mounted. They were pushed between the surface paper and a piece of thin board beneath it, then positioned beneath window cutouts.

SLIT-MOUNTING POST CARD ALBUMS, 1900–1920

Snapshot albums shared the two decades from 1900 to 1920 with slit-mounting albums designed specifically for post cards. Post cards took over and expanded the niche previously held by cartes-de-visite, and in fact began being collected by topic. Sometime before World War I, an album appeared that was designed specifically to cater to post card collectors. The pages were of thick, dark-colored paper, and the sewing involved a concertina, or zig-zag guard interposed between the gatherings to make space for the bulk of the post cards (Figure 6). Staples were sometimes used instead of thread to attach the gatherings to both the concertina guard and to the sturdy canvas liner that backed it.

The mounting method for these albums was to insert the card corners into prepunched slits in the leaf (Figure 7). These slits were sometimes cut in such a way that cards could be mounted on both sides of the page using the same slits.

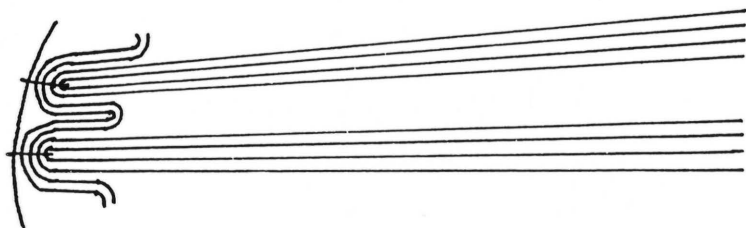
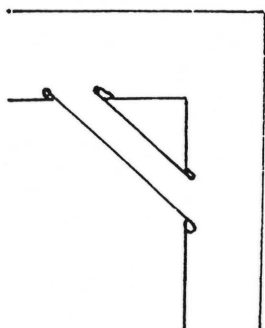
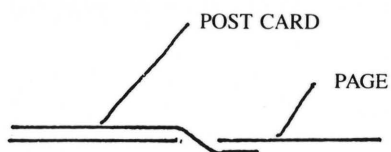
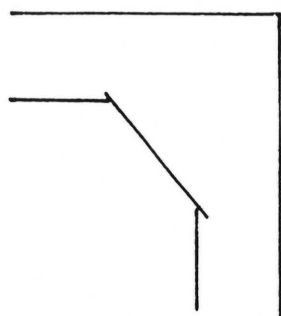
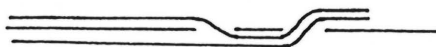


Figure 6



MOUNTING ON ONE SIDE



MOUNTING ON BOTH
SIDES

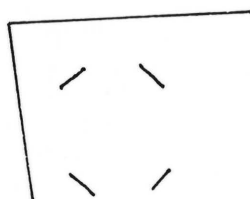
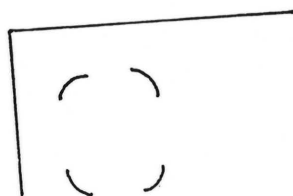
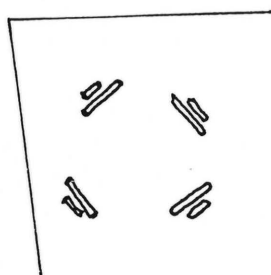
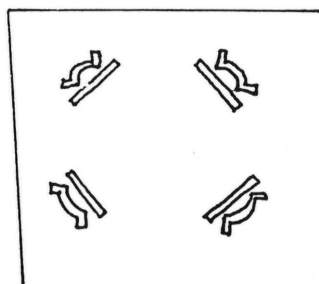


Figure 7

Page-slit mounting occurred as early as the 1870s, but the slit-mounting post card album found in antique shops, and as described here, seems to have been a phenomenon of the World War I era, appearing shortly before the war, and becoming scarce after 1920.

THE LACED SCRAPBOOK, 1920s TO 1950s

The most common album of the 1920s through the 1950s was the laced scrapbook (Figure 8). Laced scrapbooks represented the cheapest and simplest approach to mounting large numbers of silver gelatin photos in a book format. If the leaves were of chemically stable paper and acid-free photo corners were used, they provided a fair amount of safety for photos. They were, however, the most abused album structure of all time, the pages often made of highly acidic, brittle, black construction paper.

Photos were either glued to the pages, or mounted with black photo corners. Lacing, often with a tasselled black cord, was the predominant method of holding the collection of loose leaves together. Pre-1920 albums of this type were sometimes stapled through the spine. More recently, scrapbooks have been fastened at the spine with screw posts, as shown in Figure 9. These posts are still sold in office supply stores, and they are the easiest and cheapest way of holding a scrapbook together, while still allowing it to be disassembled to add new pages.

Lacing patterns can be elaborate or as simple as the pamphlet side-stitch used in libraries (Figure 10). Traditional Chinese and Japanese side-stitch patterns are fun to sew and are very stable.



Figure 8

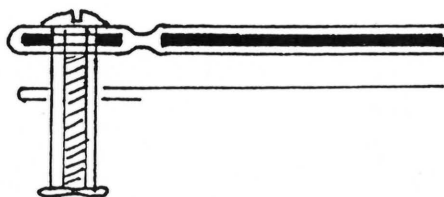
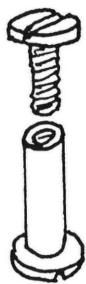


Figure 9

Pages can be stubbed in various ways to make room for the photos that will be put in the album (Figure 11). Historical photo corners took some interesting shapes (Figure 12).

This article has addressed all of the album categories I can discuss based on my research at HRHRC. I encountered many albums that did not fall into the

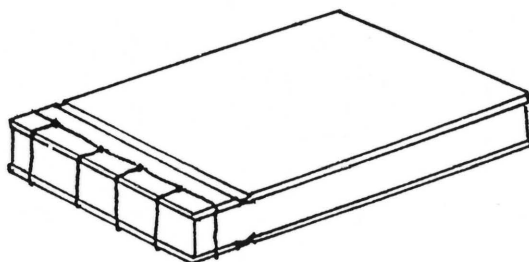
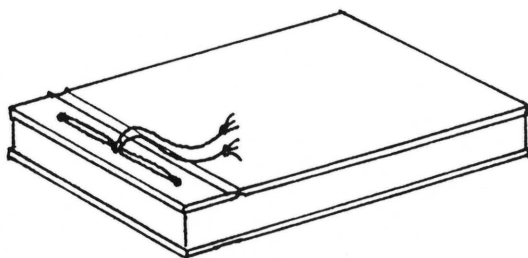


Figure 10

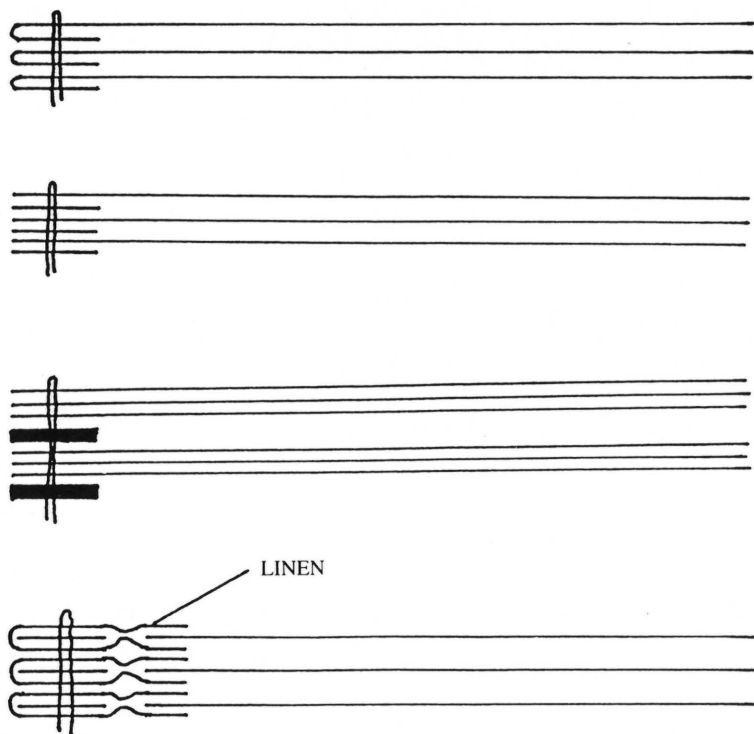


Figure 11

categories mentioned here, but most were one-of-a-kind creations. Something might be said, however, for the existence of a concertina album category. The concertina albums I found in the HRHRC collection were small, lightweight, tourist pocketbooks, the photos professionally produced and mounted; two of the albums contained long photographic panoramas necessarily mounted in concertina format. I found one French concertina album from the turn of the century, done in a Japanese style, with the leaves contained between two lacquered wood cover boards. This may indicate the existence of another major album category, but more such albums must first be reported.

I have endeavored to provide a general historical background for bookbinders who design photo albums. For such craftspeople I would like to voice some cautions. First, it is not a good idea to mount old or rare photos with adhesive, or to mount them in a way that requires undue manipulation or flexing, as in slit

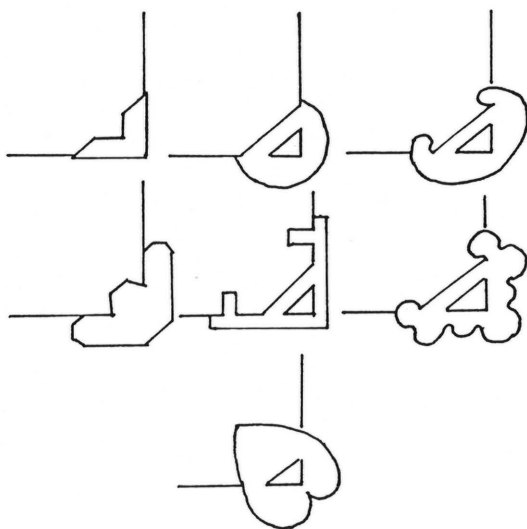


Figure 12

mounting. Even corner mounting can damage the corners of brittle photos. A positive design feature to consider would be a clear polyester film barrier, sleeve, or leaf covering, to protect photos from abrasion, finger oils, and atmospheric pollutants.

Photo albums would be an expensive way to store photos if storage were their only function. But it's not. Albums are showcasing devices. They gather and sequence the most important photos one owns. There are wedding albums, family history albums, albums with photos of furniture, albums that hold baseball cards, albums with cartes-de-visite of actors and opera singers of the 1860s, and albums about 1950s fishing trips. An album can hold the 20 to 40 photos, out of millions, that someone might actually want to see. It's good that this selection goes on. When we make albums for clients, we are contributing to a process that focuses life.

Richard W. Horton is Bookbinder/Conservator of the Bridgeport National Bindery in Agawam, Massachusetts.

The Guild of Book Workers, Inc., 521 Fifth Avenue, New York, NY 10175, a not-for-profit organization, publishes for its membership the biannual *Journal*, a bi-monthly *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. Checks and money orders should be made payable in US dollars.

Annual Dues 1993–1994

US Resident	\$40.00
New York City Regional Chapter	\$10.00 additional
New England Regional Chapter	\$10.00 additional
Midwest Regional Chapter	\$10.00 additional
Lone Star Regional Chapter	\$10.00 additional
Student (for full time students eligible for two years)	\$25.00
Canadian	\$47.50
Non-US Resident	\$60.00

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

EXECUTIVE COMMITTEE 1993–1994

President: J. Franklin Mowery
Vice President and Membership: Bernadette Callery
Secretary: Louise Kuflik
Treasurer: Mary C. Schlosser
Vice President at Large: Timothy Ely

Committees:

Exhibitions: Peter Verheyen
Library: Pamela Spitzmueller
Journal: Jean Stephenson
Publicity-Newsletter: Margaret Johnson
Publicity-Public Relations: Howard Stein
Supply: Susan Martin

Special Committees:

Standards: Monique Lallier
New England Regional Representative: Joseph Newman
New York Regional Representative: Solveig Schumann/Ursula Wille
Delaware Valley Regional Representative: Claire Owen
Potomac Regional Representative: Martha-Lucia Sierra
Midwest Regional Representative: Cris Takacs
Lone Star Regional Representative: Priscilla Spitler

Guild of Book Workers Publications Available

All back issues of the *Journal* ea. \$5.00*

Fine Printers Finely Bound, catalogue of the 1986 exhibition of finely made books in edition bindings shown at the Metropolitan Museum \$5.00

Fine Printers Finely Bound Too, catalogue of the 86th Anniversary Exhibition of the Guild of Book Workers, which opened in San Francisco in 1992. \$26.00

The Book Thought Through, catalogue of the 1985 exhibition at the Metropolitan \$5.00*

*Shipping and handling for above publications \$1.50

Inserts in *Journal* issues of exhibition catalogues of the New England Chapter available. Inquire.

80 Years Later, the catalogue of the 80th Anniversary Exhibition which opened in 1986 in the Museum of the University of Iowa \$5.00**

**Shipping and handling for above publication \$2.50

Send check made out to the **Guild of Book Workers, Inc.** to: Frank Mowery, Folger Shakespeare Library, 201 E. Capitol St., SE, Washington, DC 20003 or: The Guild of Book Workers, 521 Fifth Ave., New York, NY 10175.

