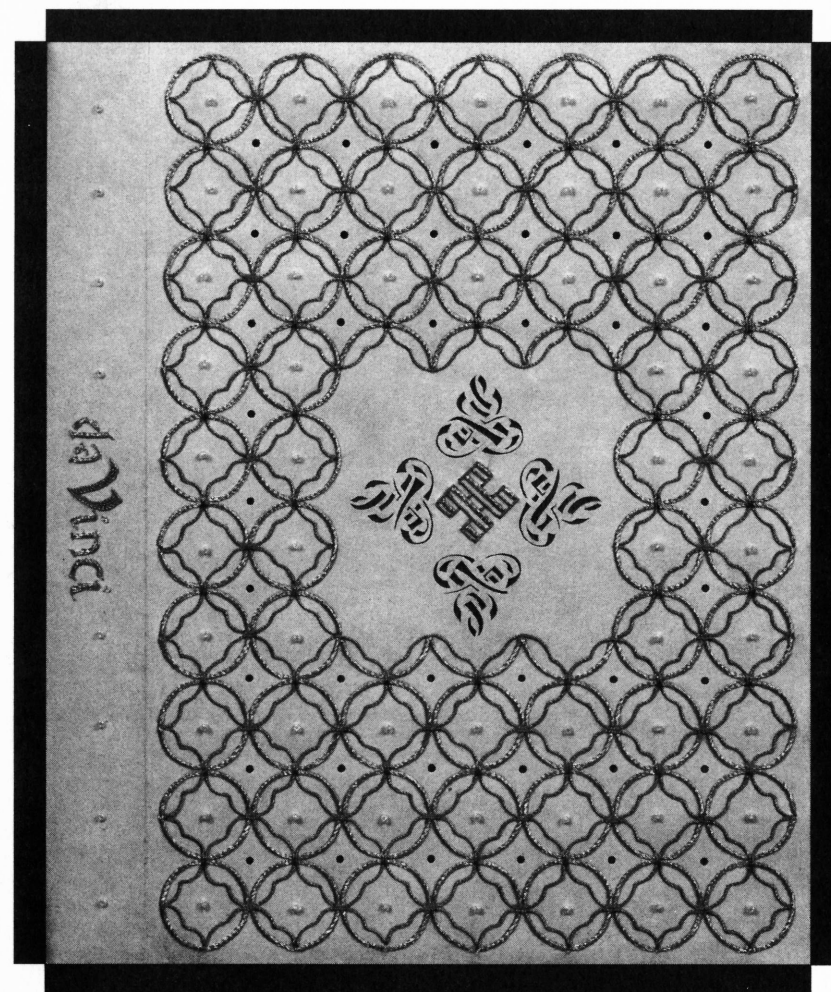


GUILD OF BOOK WORKERS JOURNAL

VOLUME XXXIV

Section A

Number 2



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*Reprinted from the Gazette of the Grolier Club with their permission and that of the
Steinhour Press.*

The Cover: A binding featuring embroidery and hand cut-outs by Nancy Lev-Alexander, a conservator at the Library of Congress. The binding is one of twenty produced for the exhibition "Interpreting da Vinci." The exhibition catalog is included separately as Section B of this *Journal*.

Editor for this issue: Kimberly A. LoDico

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A SELECTION OF BOOKBINDINGS IN THE METROPOLITAN MUSEUM OF ART / Mindell Dubansky

The views of the Director of the Museum (*Sir Caspar Purdon Clarke*) respecting the scope of the Library are contained in the following statement made by him at a recent meeting of the Trustees. "Such a Library must be distinctly specialist, its field strictly confined to the classes of objects within the scope of the Museum, and rare works or early editions should show progress in the history of books, or of their illustrations or bindings. And such specimens should not be continually stored in the Library, but placed on exhibition in one of the adjacent galleries, in order that visitors may see that in the production of a book the application of fine art is as important as in other art crafts." *Occasional Notes, No. 1. Supplement to The Bulletin of The Metropolitan Museum of Art for March 1906.*

The most comprehensive and preeminent Museum in the Western Hemisphere, The Metropolitan Museum of Art exhibits works of art representing over five thousand years of world culture. More than two million works of art are under the stewardship of nineteen separate curatorial departments. Many of those separate curatorial departments and their associated galleries contain books and bindings of exceptional artistic merit, acquired as works of art by the Museum and not assembled as a traditional rare book collection. It would be a daunting task for any visitor to plan a tour focusing on these materials, or for a scholar or specialist to get an overview of the holdings. There are several options available to the public for exploring these resources, including exhibitions, publications, gallery talks and lectures.

Numerous examples of the arts of the book are on permanent display in the Museum's galleries. But even with displays in the permanent galleries and regular publication of specific examples, the great preponderance of material in the Museum's collections is not always visible. Extremely early forms of the book, such as clay tablets, writing boards of ivory, wood, and wax, and papyrus scrolls are on view in both the Mesopotamian and Egyptian Galleries. The Islamic Department displays an impressive group of bookbindings and decorative papers, which illustrate the evolution of the arts of the book in the Islamic world, and include examples of leather and lacquer bindings from the Mameluke, Safavid, and Timurid Dynasties. The Department of Medieval Art exhibits its most important book-related treasures in the Byzantine Corridor, Medieval Treasury, and Fleischman Gallery. These galleries exhibit examples of the book arts from the late-Christian period through the early Renaissance, such as ivory book plaques,

treasure bindings, enamel book covers from Limoges, panel-stamped and blind-tooled leather bindings, and a variety of medieval book boxes. Other fine examples of the arts of the book can be seen in the galleries for Asian and South-East Asian art, European decorative arts, and in other galleries throughout the Museum.

Many of the Museum's book-related collections are housed within the Department of Drawings and Prints, bringing together a comprehensive collection of graphic art including over 4,000 drawings, 1,000,000 prints and 12,000 illustrated books. The Print Department was founded in 1916 as a result of a generous bequest by the print collector and paper manufacturer, Harris Brisbane Dick. The Board of Trustees chose for their first curator William M. Ivins, Jr., a thirty-five year-old lawyer and lifelong print and book collector, and a Grolier Club member from 1903–1961. Through his career, Ivins struggled to create a collection that transcended personal taste and the fashion of the time in order to build a collection which would incorporate all important aspects of the history of printmaking. Ivins collected some of the most exceptional examples of the printed medium produced between the fifteenth century and the present, but also acquired a variety of popular printed items, including trade cards and catalogues, broadsides, and posters. In addition to prints, Ivins assembled most of the great illustrated books of the West, particularly those strong in the art of woodcut, as well as a fine collection of books which illustrate the history of ornament.

The present curatorial philosophy still reflects Ivins's original vision, that a wide range of printed works allows unique opportunities to understand the intellectual and creative contributions of different cultures. Ivins' successors, A. Hyatt Mayor (1932–66), John McKendry (1966–74), and Colta Feller Ives (1975–present), all members of the Grolier Club, and George Goldner (1994–present) have greatly expanded this collection. Today, the books in the Department of Drawings and Prints fall into several categories. There are groups of early printed and illustrated books, many in original or contemporary bindings; illustrated works of literature and children's books, many of which are accompanied by original drawings and proofs of illustrations in various states; and a large collection of visually instructional books on architecture, gardening, topography, costume and tailoring, art and writing manuals, anatomy, and arms and armor and other subjects. The department has also collected books on world's fairs, festivals, and fireworks, as well as a group of decorative bookbindings and papers, and a teaching collection of printmaking and papermaking tools, printing blocks, and intaglio plates.

In the Spring of 1994, Colta Ives, Curator in the Department of Drawings and Prints, generously invited me to create a small exhibition of rarely seen bookbindings and decorative papers from the Department of Drawings and Prints. This exhibition took place in the Robert Wood Johnson Gallery from April 25 through July 8, 1994. The exhibition was part of a group of planned activities

focusing on the Museum's bookbindings and decorative paper that included gallery talks and a public slide-lecture, and was to be crowned by a private walking tour of the collections for Grolier Club members. One of the most rewarding aspects of this opportunity was the ability to have free reign of the stacks to discover the exceptional breadth and variety of the Department's collections of books and decorative papers. I hope that this overview of the collection will inspire others to take advantage of this great resource.

Twenty-five objects were selected for display in two book exhibition cases. The books were generally arranged in chronological order, ranging in time from 1484 to 1926, to indicate the evolution and variety of European bookbinding, as well as the scope of the collection. Quality and condition were also considerations, as well as the objects' ability to be seen by the public through Plexiglass cases in relatively low light levels.

Nine of the twenty-five bookbindings selected for this exhibition came to the Museum in 1935, through the bequest of Mary Strong Shattuck. Mrs. Shattuck was known as a discriminating and passionate collector who succeeded in finding objects of rare quality, and delighted in sharing them with friends. Included in Mary Strong Shattuck's bequest of over two-hundred pieces of outstanding examples of antique decorative arts was a group of fifty-three books in French bindings, dating from the sixteenth through early nineteenth century.

The earliest Shattuck book in this exhibition was a Plutarch printed by Vascosan in Paris, 1574, and bound by Claude de Picques in limp vellum, profusely tooled in gold with large scroll-work center—and corner-pieces (Fig. 8). The second is a mid-seventeenth century devotional book with a simple but elegant dark red leather binding, sprinkled with a *semé* of glittering gold fleur-de-lys, once owned by Jeanne Delaissement, with her fragile hand-made embroidered bookmark still associated with it (Fig. 11). From the eighteenth century, an enchanting collection of five pocket almanacs printed from 1744 to 1781 is included (Figs. 12a, b, d, e). Made as New Year's gifts for ladies of the French haute bourgeoisie between the 1740s and 1780s, these jewel-like miniature vanity books served as containers of useful information—including dates of holidays, birthdays of royal personages, weather predictions, maps, and engravings. Many contained convenient mirrors and pockets inside their covers, and incorporated beautiful gold-printed papers for endleaves. The almanacs were printed by the thousands, and kept for only a year. The keen competition for sales encouraged publishers to employ elaborate finishing techniques such as the application of painted miniatures, embroidery, cut-leather filigree, and embellishments of mica, gilt, and colored sequins. Although these bindings seem complex, they are simply bound, and most are single-signature pamphlet bindings.

Of Mrs. Shattuck's nineteenth-century books, two exceptionally preserved examples of early nineteenth-century lacquer bindings are included (Figs. 13,

14). These bindings are usually referred to as *verniss sans odeur*. *Verniss sans odeur* bindings range in date from 1791 to 1818 and usually cover small books with the sides entirely painted in strong colors with a decoration in a contrasting shade in imitation of Islamic and Oriental lacquerware. In the eighteenth century, lacquer products of this kind, called *verniss Martin*, were made from a varnish called *chipolin*, which contained garlic as an ingredient and must have had a pungent aroma. Perhaps this is why the manufacturer of our bindings disclaimed any trace of odor on their binder's tickets.



Two bindings from the collection of George and Florence Blumenthal were selected for this exhibition; a mid-sixteenth century binding, commissioned by the great Italian collector Thomas Mahieu, bound by the Grolier Cuspinianus Binder (Cover and Fig. 3), and a Pierre Legrain binding on a 1926 edition of Valéry's *L'Âme et la Danse*, published in Paris by Javal et Bourdeaux (Fig. 18). In 1941, George Blumenthal, a distinguished collector and President of the Museum from 1933 to 1941 (and Grolier Club member from 1921–1932), left his house and its contents to the Museum. William Ivins, in his introduction to *Masterpieces in the Collection of George Blumenthal*, describes Blumenthal as being discriminating, intuitive, tactile-minded, and always attracted to objects for the sensuous beauty of their surface and texture. He describes a telling encounter with the collector: "Once a binding was under discussion. It was elaborately tooled and inlaid and exceedingly handsome to the eye. Mr. Blumenthal was much impressed with it and asked to have it in his hands. He passed his fingers slowly over it, pressed them a little into its tooling, then laid the volume aside as a matter of no interest to him. His fingertips had found no comfort in it."

Blumenthal's Mahieu binding is one of a group of over ninety bindings probably made in Paris between 1550–60. Thomas Mahieu was secretary to Catherine de Medici from 1549 to 1560 and one of Jean Grolier's successors as Treasurer of France. This binding is on a Blondus, *De Roma Triumphante*, printed by Froben in 1531. It is a large quarto, bound in brown calfskin, decorated with gold-tooled strapwork and painted in several colors.

The second Blumenthal binding represented in this exhibition was designed by

the French artist and binding designer Pierre Legrain for *L'Âme et la Danse*. Legrain started his career as a cabinetmaker and theatrical painter. He began designing book covers for the collector Jacques Doucet about 1917 to 1919. His use of motifs from Cubist and Abstract painting, combined with an unconventional placing of the title and author's name—often at the bottom of the spine or cover—was an abrupt departure from the floral and illustrative binding previously practiced, and much apparent in Sangorski & Sutcliffe's *My Castles in the Air* (Fig. 15). Another innovation of Legrain's was the use of all-over designs extending to the front and back covers, ignoring the classical proportions of the book. The Legrain binding for *L'Âme et la Danse* is a thick, beautifully grained goatskin binding, with deep tooling and cushioned boards, and decorated with onlays in tan and black, and tooled in gold, palladium, and black.

An interesting and so far unattributed English binding came to the Museum in 1942, as gift of Christian A. Zabriskie. It is on a book of Christian Prayers, published by Richard Day for Queen Elizabeth I, a year after her accession to the throne in 1590 (Fig. 9). A. Hyatt Mayor, intrigued by this book, floridly describes this aromatic binding in his article, *Queen Elizabeth's Prayers*: "The rich brown calfskin of the covers is tooled with scrolls and flowers of gold, mellowed with handling. In the center stands the initial A. Into what lady's hand did this book once snugly fit? A Lady Anne? A Mistress Alison? A lady it surely was, and a rare and delicate one at that, for the opened leaves, even today, breathe out a pungency of musk."

From a bequest from James W. Corrigan, in 1928, came three fine bindings by the London bookbinding firm of Sangorski and Sutcliffe, which was active between 1901 and 1988. The most elaborate of these bindings is *My Castles in the Air*, 1917 (Fig. 15). After working with Douglas Cockerell, Francis Sangorski and George Sutcliffe founded their own atelier and rapidly became known for their lavish use of colored leathers, gold leaf, and semiprecious stones, combined with Oriental motifs, which resulted in bindings of great richness and detail. Each of the Corrigan bindings contains a short poem by the Duchess of Fewitz, the text written and illuminated on vellum with decorative borders, and initials in raised gold leaf.

There are many other curious and intriguing objects included in this selection of bookbindings and decorative papers from the Department of Drawings and Prints. Among them are two unusual sixteenth-century Italian books, one an illustrated vellum binding and the other a manuscript notebook of designs, possibly for bookbinders. Also included is a little-known group of printed decorative papers and book covers, dating from the eighteenth and nineteenth centuries, from Italy and Germany. The objects described in this article represent only a small cross-section of the Museum's great riches in the area of the arts of the book. In assembling this material, I had the unique privilege of exploring these

resources and I hope that visitors to the Museum will seek them out now and in the future. A checklist of the objects in the exhibition follows.

CHECKLIST

1. **Kalender Deutsch**

Augsburg: Hans Schönsperger, 1484

Provenance: Purchased from Emil Hirsch, Munich

A twentieth-century brown morocco spine over original birch boards with an original single clasp. The clasp is made with an engraved brass catch-plate and hasp, and the strap is leather. Sewn on three double cords. Blind-tooled with fleurs-de-lys and flowers, and a double-line roll. This book was rebacked when it came to the Museum in 1926.

A typical example of a conservative medieval quarter binding, simple in comparison with more elaborately bound books of the period for example, see Fig. 2.

Reference: Goff, K-3

Harry Brisbane Dick Fund, 1926

26.56.1

2. **Missale Pataviense (Passau Missal)** (second edition)

Vienna: J. Winterburger, 13 May 1512

A contemporary full leather binding, blind-tooled with rolls and stamps over bevelled wooden boards. A binder's title is tooled at the top of the front cover: MISSALE. Embossed, engraved, and pierced brass corner pieces and center boss, two brass clasps with brass catch-plates and hasps and leather straps. Sewn on five single cords with single embroidered endbands in red and white linen. Leather page markers or tabs, at fore-edge and at lower tail of text-block. The book has been rebacked and has a new spine and endleaves.

The Canon, or Easter section of the Missale is in this copy, an inserted section of seven vellum leaves in manuscript, which has been illuminated with an early sixteenth-century coat of arms, probably the original owner's, Paul Holzel. Holzel's hand-colored woodcut bookplate, depicting St. Paul standing behind the Holzel Arms, is pasted on to the inside of the front board and his signature is inscribed in the back of the book.

Harry Brisbane Dick Fund, 1928

28.107

3. **Flavius Blondus**

De Roma Triumphante

Basel: Froben, 1531

Provenance: Techener, 1861

Bound for Thomas Mahieu, presumably by the Grolier Cuspinianus Binder. Elaborate gold-tooled and painted brown calfskin binding. Black and silver painted strapwork and arabesques with open flower and leaf tools painted in red, black, and silver. The spine is smooth and tooled in gold with an oblique "brick" pattern, with lines and a floral roll marking each panel. The squares are tooled with a single line with a segment of a floral roll or fillet at intervals. Tooled in gold on the covers are Mahieu's mottoes, on the front cover, "Tho. Maiolii et Amicorum" and on the back "Ingratis seuire nephas." Blue-and-white embroidered endbands; all edges gilt. The book has been restored and has new paper endleaves. There are holes for two pair of ribbon ties, now missing.

Philippa Marks of the British Library believes that book was bound for Mahieu by the Grolier Cuspinianus Binder, as illustrated through a match between the openwork flower tool which can be found in both this binding and in the Nixon #21 binding.

References: G.D. Hobson, *Maioli*, p. 71. This copy cited as number xvi, its location unknown at the time; Nixon, #21.

Gift of George Blumenthal, 1941

41.73.1

4. **Notebook of Bookbinding Designs (?)**

Italian or Spanish, 16th century

A collection of eighty-four pen and ink drawings on Florentine paper circa 1501. Bound in an eighteenth-century Italian paste-board case binding with vellum spine. Sewn together on two single alum-tawed "leather" thongs. Includes twenty-five circular and rectangular strapwork designs some of which have been pricked for transfer, and includes instructions written in Italian with a Spanish flavor, possibly for bookbinders. On some of the circular designs, Arabic numbers appear written in the center or outside the circle near its edge. These always indicate the number of elements inside the design. Eighteen of the designs bear the letter *f*. Byrne proposes that these may be the work of *Master f*. Mirjam Foot, of the British Library suggests it is unlikely that these designs were meant for binding designs, although these patterns are similar to some Spanish patterns produced at the end of the fifteenth and the beginning of the sixteenth century.

Reference: Byrne, *Patterns by Master f*, p. 103

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949

49.64.5

5. Cicero

De Philosophia (2 volumes)

Lyons: Sebastien Gryphius, 1548

Provenance: printed bookplate in Volume I, *Vernon semper viret* in a band around a central monogram "WV."

Two contemporary gold-tooled and painted light brown calfskin bindings. Strapwork and open flower and leaf tools painted in black, white, and green; all edges similarly gilt and gauffered. Both books have smooth spines with gold-tooling and painted strapwork. Both volumes have single embroidered endbands in white and blue.

Philippa Marks of the British Library attributes the openwork flower tool used in the center of Volume II (Fig. 5b), to a binder called Wooton's binder C by Mirjam Foot. This workshop is named after one of its principal patrons, Thomas Wooton (1521–1586/7), the so-called "English Grolier," an enthusiastic book collector who commissioned work from three different Parisian binderies. Shown prominently in Fig. 5a, is the upper cover of Volume I, with a view of the gilt and gauffered edges of Volume II. Michael Laird believes that Volume I has covers which have been impressed with a panel stamp and is not a hand-tooled binding. Both volumes have similar gauffered edges and identical gold-tooling on the edges of the boards.

Reference: Foot, pp. 140–154; Quaritch, No. 101

Fletcher Fund, 1924

24.141.1; 24.141.2

6. Martin Delrio

Syntagma Tragoediae Latinae (in three parts)

Antwerp: Plantin, 1593

A contemporary vellum binding over pasteboards. Sewn on three raised single cords; vellum doublures. Six large silver repoussé bosses and corner pieces on the front cover, worked with the inscription, "GOT(T) ALEIN DIE EHR/ H. ULRICH BRANWALD". The back cover has two silver corner protectors, but no bosses.

In 1906, the Museum received a gift from the late Colonel Charles W. Woolsey, of a collection of ecclesiastical objects in silver, dating from the fifth through the eighteenth century. This binding is among the objects included in Woolsey's collection which contains examples of *ex voto* offerings, reliquaries, *benitiers*, bookbindings, frames and other objects used in churches.

References: *The Bulletin of The Metropolitan Museum of Art*, Vol. II, (1907): 127.

Gift of Mrs. Charles W. Woolsey, 1907

07.169.110

7. Guillelmus, Bishop of Paris

Postilla Super Epistolas et Evangelia; and Passio dñi Nostri Jesu Christi

Basel: Thomas Wolff, 1521

A Venetian stiff-board vellum binding over pasteboards. Single embroidered endbands with a rolled vellum core, laced into the covers at head and tail. Plain paper endleaves and paste downs. Both covers and the spine are illustrated with an arabesque flower and vase design, drawn in black ink, in imitation of a woodcut.

In her book, *Renaissance Ornament Prints and Drawings*, Janet Bryne describes this binding as a woodcut design, printed in black ink. Careful examination indicates that although both front and back covers appear the same, they are quite different. I believe that this is not a woodcut design, but a unique drawing, presumably meant to imitate a woodblock print.

Reference: Byrne, *Renaissance Ornament Prints and Drawings*, p. 29

Rogers Fund, 1922

22.73.2

8. Plutarch

Les Oeuvres Meslees (second edition)

Paris: Michel de Vascosan, 1574

Provenance: Loose bookplate (etching), *Ex Libris Jacobi Philippi le Dru Dr. Medicus*

A limp-vellum binding with fore-edge flaps, sewn on four alum-tawed "leather" cords. Elaborately gold-tooled strapwork center and corner pieces, surrounded with a semé of small flowers. Two single embroidered endbands in white, sewn around an alum-tawed "leather" core and laced into boards at head and tail; all edges gilt and gauffered. The spine is gold-tooled with fillets or rolls running across the spine, with "OP.V." tooled at the top.

Philippa Marks of the British Library believes this binding can be attributed to Claude de Picques, the Royal Binder to Charles IX. She believes that the centerpiece on the Museum's binding is the same as those found on three bindings mentioned in *The Henry Davis Gift*, Vol. I. The first appears on a Demonsthenes, *Opera*, Paris, 1570, attributed by Mirjam Foot to Claude de Picques.

Reference: *The Henry Davis Gift*, Vol. I, p. 162, and Appendix IV, numbers 3, 26, and 34.

Bequest of Mrs. Mary Strong Shattuck, 1935

35.64.15

9. Richard Day

Book of Christian Prayers ("Queen Elizabeth's Prayer Book")

London: Richard Yardley and Peter Short, 1590

Provenance: Title page signed *E. and Jos. Beresford, 1763*

A contemporary calfskin binding, elaborately gold-tooled with strapwork center and corner pieces surrounded with a *semé* of small leaves or feathers. The initial "A" tooled in the center of each side. Each board has a pair of holes at the fore-edge, which originally held ribbon ties, now missing. A small open diamond pattern is tooled in gold along the squares of the boards. All edges gilt and gaufered and scraped in a continuous floral pattern. The pages of the book have been perfumed with musk. This book was restored in 1949 by John Renton and Walter Moore. It has new endleaves and extensive paper repairs to pages in the front and back of the book.

According to Philippa Marks of the British Library, these tools have not been attributed to a particular binder, however there is a contemporary London binding which features the same cornerpiece in the British Library, (BL #C.64.e.4) *Public Acts*.

Reference: Hyatt-Mayor, p. 237.

Gift of Christian A. Zabriskie, 1942

42.32

10. Jean Paget de la Serre

La Miroir qui ne Flate Point

Brussels: Godefroy Schoeuaerts, 1632

Provenance: Signed on front fly-leaf, *W.A. White - 6 March 96*

A contemporary embroidered binding of white satin, over a primary binding of paper paste-boards. The embroidery is worked in silver, gold, pink, and green silk threads in flowers and crowns, with miniature portraits of Charles I, King of Great Britain and Ireland (1625–49) (front) and Henrietta Maria (back) painted on vellum. The white silk doublures have been printed and brightly painted with tulips, carnations, and other flowers. All edges are gilt. The book originally had clasps, which are now missing. The spine has been restored with the original laid on top. It is smooth and separated into six panels by embroidered double lines of silver thread, with a four-lobed flower in the center of each panel.

Gift of Mrs. Archer M. Huntington, 1957

57.653

11. Cyprien de Gamaches

Le Vraye Felicité du Chrestien

Paris: Chez Gilles André, 1660

Provenance: Jeanne Delaissement

A contemporary binding in dark red levant, gold-tooled with a semé of engraved fleurs-de-lys. The spine is sewn on five raised single cords, each panel is tooled in gold. The title is in the second panel, *Felicité du Chrestien*. The bottom panel is tooled with a double panel design. Combed marbled endleaves in yellow, red, green, blue, and black. Embroidered endbands in blue and white; all edges gilt. A contemporary bookmark is still associated with the book. It is made from a tiny silk brocade pillow, embroidered with silver thread, with eight colored silk ribbons attached.

Bequest of Mrs. Mary Strong Shattuck, 1935

35.64.11

12a. Étrennes Mignones, Curieuses et Utiles Augmentées

Pour l'Année Bissextile

Paris: Chez Durand, 1744

A miniature embossed and gold-blocked paper binding, in imitation of vellum. Inlaid with a brightly painted paper panel on front and back, illustrating Cupids carrying hearts aflame. Single signature pamphlet binding with two sewing stations. The outer folio of the pamphlet is a "Dutch gilt" paper bound in with printed side facing the text block and pasted down to the insides of the boards. The paper has an arabesque flower and vase pattern on top of a crimson paste ground. All edges are gilt.

Reference: *The Bulletin of The Metropolitan Museum of Art*. Vol. XXXI, (1936): 3-9.

Bequest of Mrs. Mary Strong Shattuck, 1935

35.64.21

12b. Almanach de Normandie, Pour L'Année Bissex

Rouen: Chez la Veuve Besogne et Fils, 1776

Provenance: The bookplate of Léon Gruel, with *no* 820 in ink

Miniature white calfskin binding with silver and red metallic insets. On each cover are gold-tooled borders and centerpieces, possibly built up from two stamping blocks, illustrating an outdoor scene. The doublures are lined with blue watered-silk, edged with gilt braid. The inside of the front cover holds a bevelled mirror, and the inside of the back cover has a pocket. A "Dutch gilt" paper outer folio of gold-leaf printed in a floral pattern on a green paste background, forms the fly leaves. This is a single signature pamphlet, attached to its binding with two metal fasteners. All edges are gilt.

Bequest of Mrs. Mary Strong Shattuck

35.64.26

(Checklist continues on page 24)



Figure 1 *Kalender Deutsch*. Augsburg, 1484. (20 × 14.5 × 2.7 cm.)

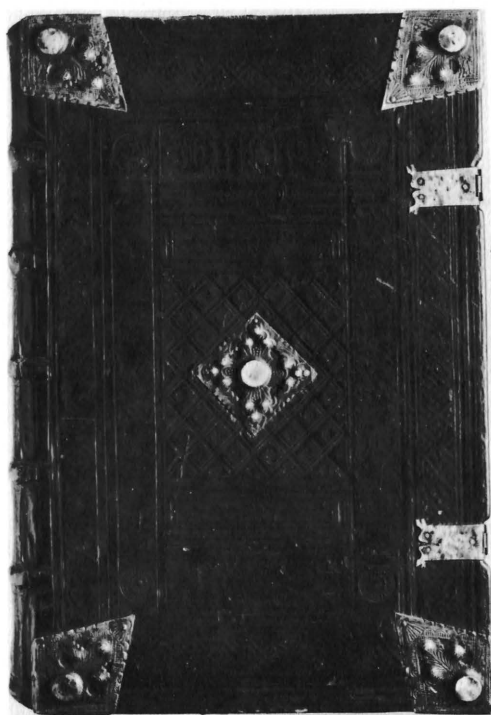


Figure 2 *Missale Pataviense* (Passau Missal). Vienna, 1512. (34 × 23 × 7 cm.)

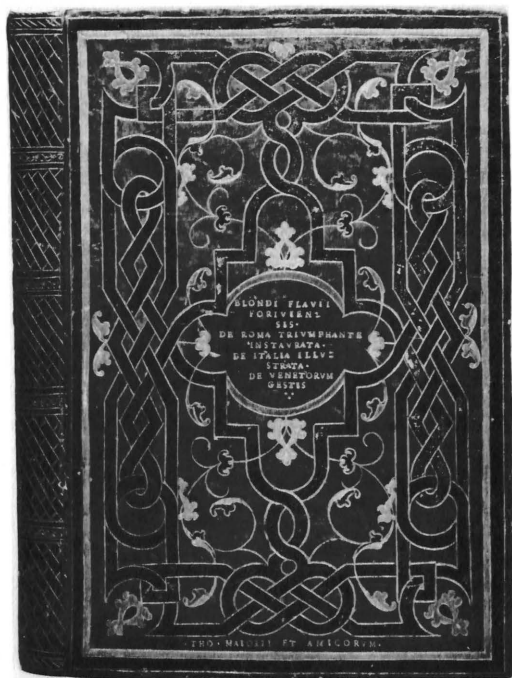


Figure 3 *De Roma Triumphante*. Basel, 1531. (33 × 22 × 4 cm.)

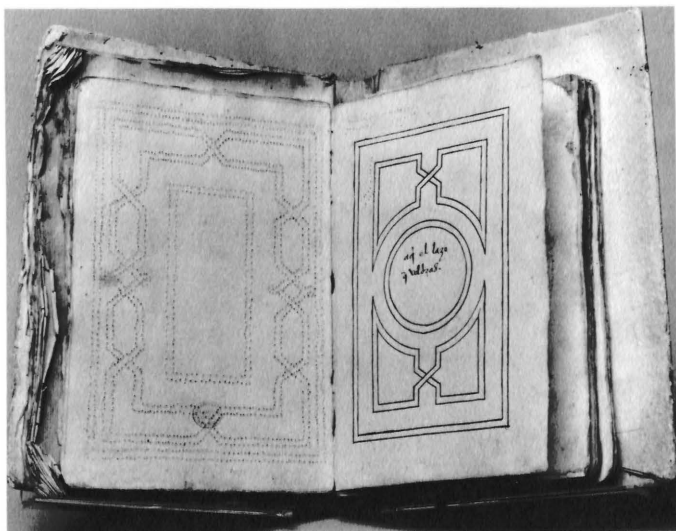


Figure 4 Notebook of Bookbinding Designs (?). Italian, sixteenth century. (20.5 × 14.5 × 2.5 cm.)

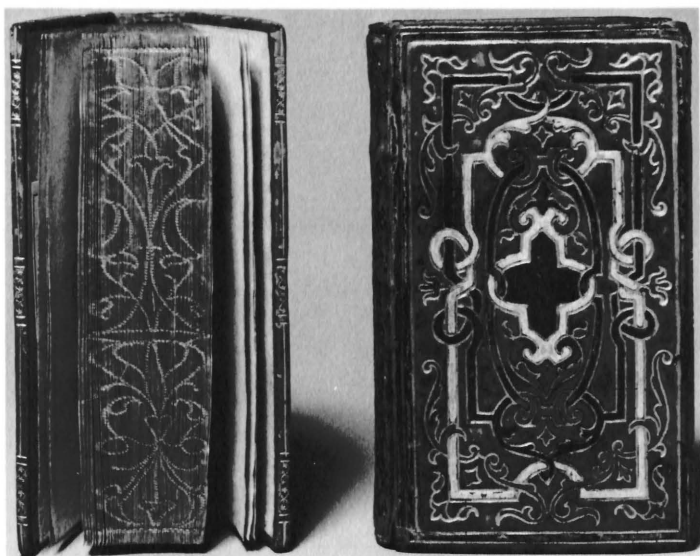


Figure 5a *De Philosophia*. Lyons, 1548. Two volumes. Upper cover of Vol. I shown, with a view of the gauffered edges of Vol. II. Vol. I ($13 \times 7.8 \times 3$ cm.) Vol. II ($13 \times 7.8 \times 2.7$ cm.).



Figure 5b *De Philosophia*. Lyons, 1548. Two volumes. Upper cover of Vol. II shown. Vol. II ($13 \times 7.8 \times 2.7$ cm.)

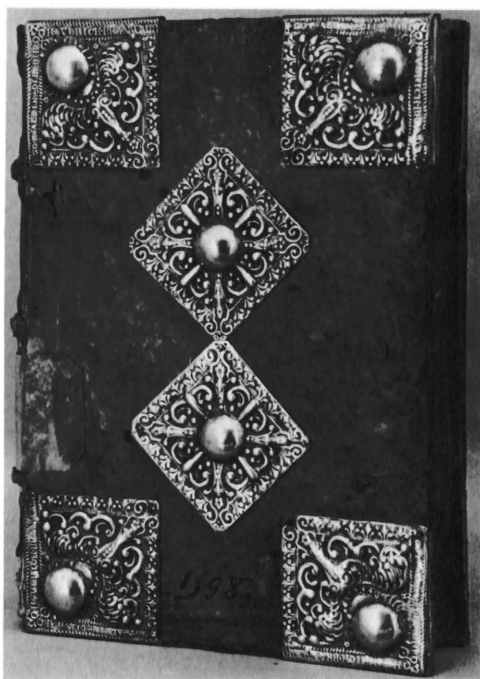


Figure 6 *Syntagma Tragoediae Latinae*. Antwerp, 1593. (25 × 18 × 5 cm.)



Figure 7 *Postilla Super Epistolas et Evangelia; and Passio dñi Nostri Jesu Christi*. Basel, 1521. (20 × 15.5 × 3.5 cm.)



Figure 8 *Les Oeuvres Meslees*. Paris, 1574. (18.5 × 11.5 × 2.5 cm).

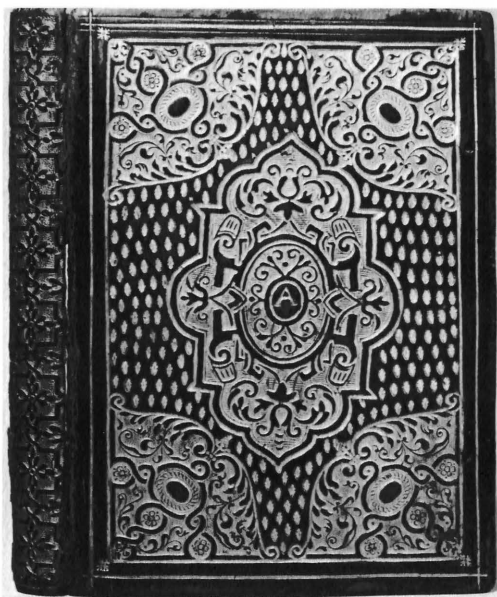


Figure 9 *Book of Christian Prayers*. London, 1590. (19 × 14 × 2.7 cm.)



Figure 10 *La Miroir qui ne Flate Point*. Brussels, 1632. (22 × 17 × 3.8 cm.)

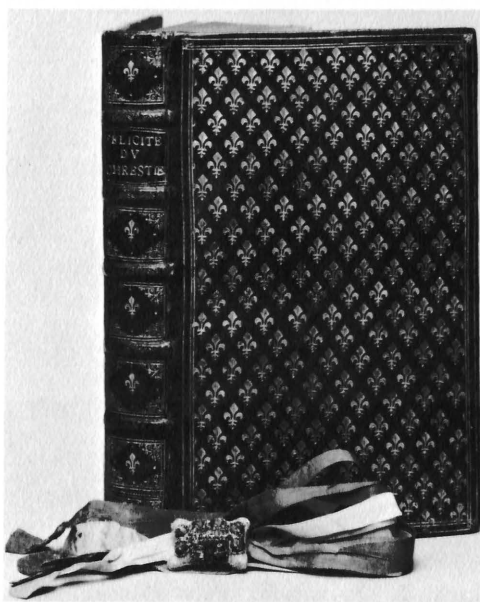


Figure 11 *Le Vraye Felicité du Chrestien*. Paris, 1660. (19.5 × 12 × 3.2 cm.)



Figure 12a *Étrennes Mignones, Curieuses et Utiles Augmentées Pour l'Année Bissextile*. Paris, 1744. (9.5 × 5.7 × 1 cm.)

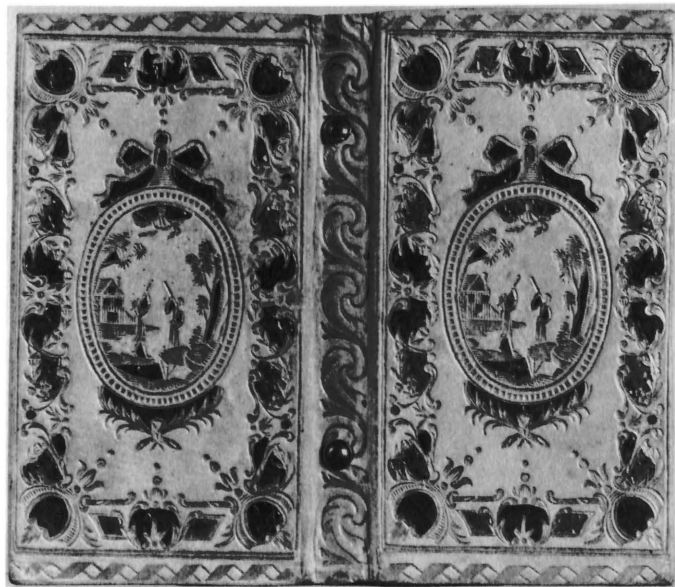


Figure 12b *Almanach de Normandie, Pour l'Année Bissext.* Rouen, 1776. (10.5 × 5.5 × 1.7 cm.)

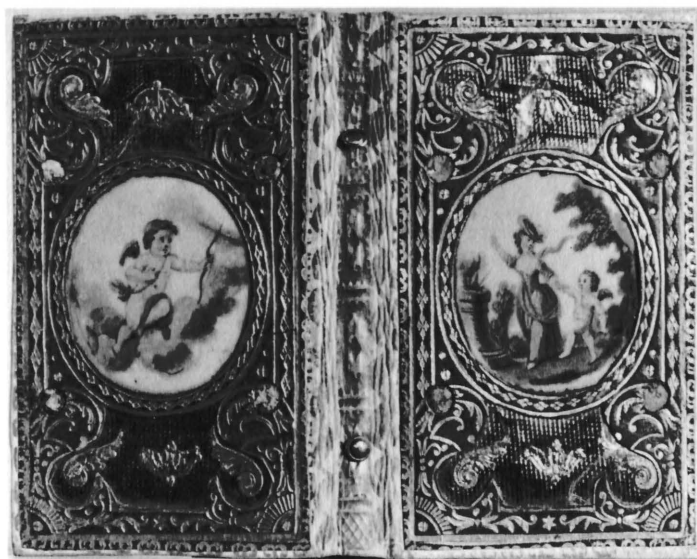


Figure 12d *Étrennes Mignonnes, Curieuses et Utiles Augmentées Pour l'Année Bissextile*. Paris, 1783. (9.6 × 6 × 1.5 cm.)

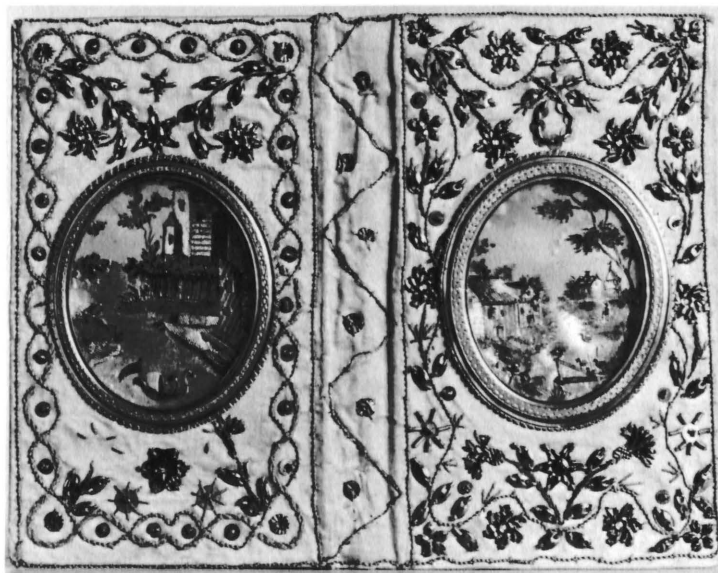


Figure 12e *Étrennes Mignonnes, Curieuses et Utiles Augmentées Pour l'Année Bissextile*. Paris, 1781. (10 × 6 × 1.5 cm.)



Figure 13 Oraisons Funebres. Paris, 1802. (14 × 9 × 2 cm.)



Figure 14 Le Dentiste des Dames. Paris, 1818. (17.5 × 11 × 2 cm.)

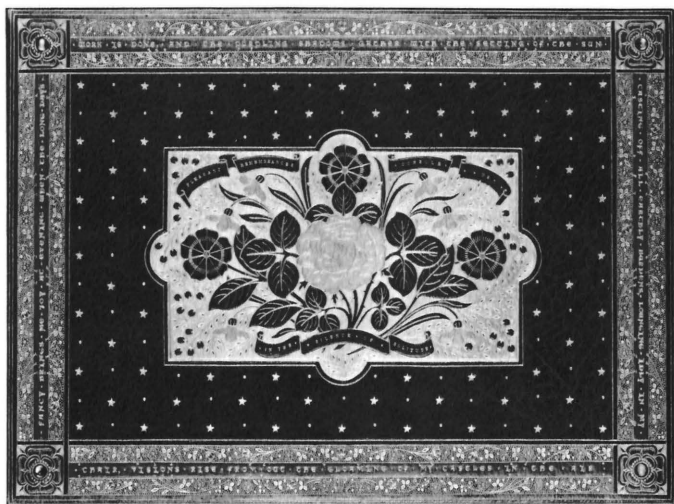


Figure 15 My Castles in the Air. London, 1917. (21 × 29.5 × 1.5 cm.)



Figure 16 Almanach de la Toilette et de la Coeffures des Dames Francoises. Paris, 1779. (16 × 11 × .25 cm.)

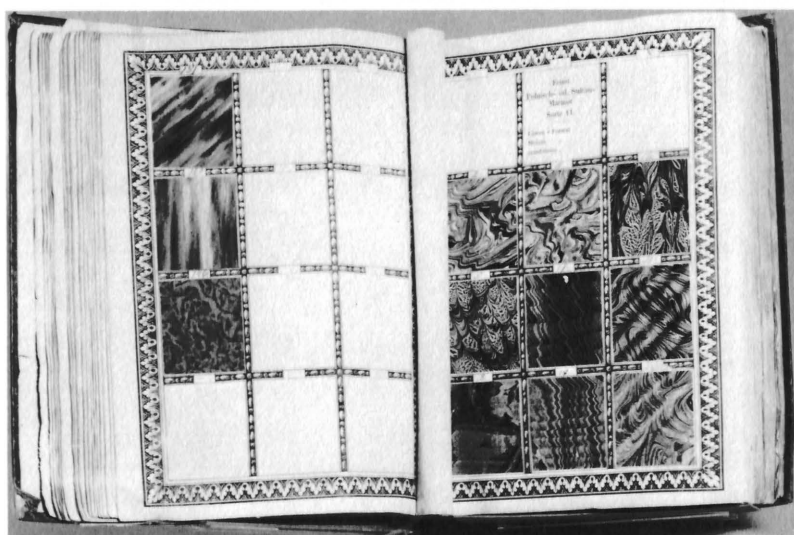


Figure 17 Sample Book of **Buntpapierfabrik Aschaffenburg**. German, c. 1850–52. (23.5 × 19 × 5.5 cm.)

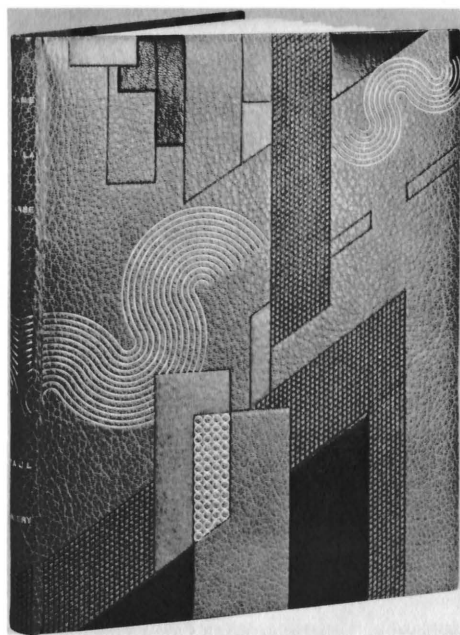


Figure 18 *L'Âme et la Danse*. Paris, 1926. (28.5 × 22.8 × 2 cm.)

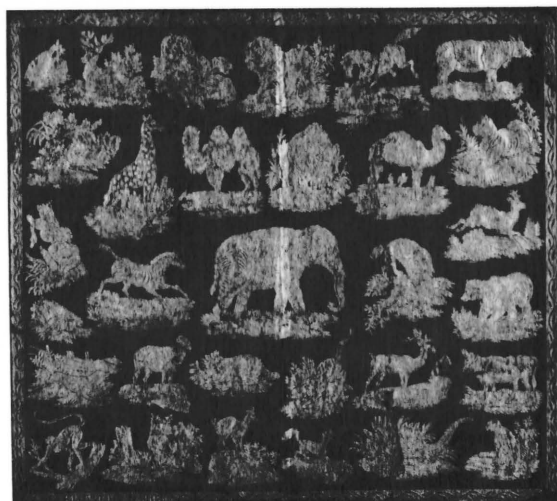


Figure 19 G.R. Renner and Abel (Dutch-gilt paper). Nürnberg, 1826–1850. (34 × 39.5 cm.)

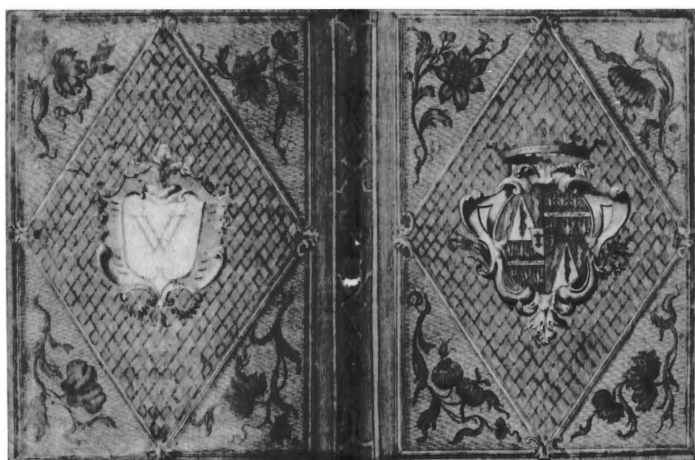


Figure 20 Printed Book Cover. Italian, eighteenth century. (33.5 × 50.5 cm.)

12c. Étrennes Mignones, Curieuses et Utiles Augmentées

Pour l'Année Bissextile (not shown).

Paris: Chez Durand and Crapart, 1771

A miniature white vellum binding, similar to 12d. In the center of each cover are brightly painted medallions, depicting Cupids at work. Each medallion is framed in red and silver embossed foil, covered with a sheet of mica. Covering the mica sheets are frames of red morocco cutwork, gold-tooled. There are round holes punched in the covers that held another decorative element but these are missing. Sewn single-signature pamphlet, held to the case with two metal fasteners. The doublures are lined with blue water-silk, edged with gilt braid. The inside of the front cover holds a bevelled mirror, and the inside of the back cover has a pocket. The blue silk flyleaves are backed with a "Dutch gilt" floral-patterned paper on a pinkish-purple paste ground. All edges are gilt. The book has a contemporary solander case covered in red morocco with gold-tooling, lined in blue silk.

Reference: *The Bulletin of The Metropolitan Museum of Art*. Vol. XXXI, (1936): 3-9.

Bequest of Mrs. Mary Strong Shattuck

35.64.23

12d. Étrennes Mignones, Curieuses et Utiles Augmentées

Pour l'Année Bissextile

Paris: Chex Durand, 1783

A miniature white vellum binding. In the center of the cover are brightly painted medallions, depicting Cupids and a lady. Each medallion is framed in red and silver embossed foil, covered with a sheet of mica. Covering the mica sheets are frames of green morocco cutwork, gold-tooled. There are round holes punched in the covers that held another decorative element but these are missing. Sewn single-signature pamphlet, held to the case with two metal fasteners. The doublures are lined with pink watered-silk, edged with gilt braid. The inside of the front cover holds a bevelled mirror, and the inside of the back cover has a pocket. The flyleaves are made from the outer two folios of the pamphlet and are two different patterns of "Dutch gilt" paper, which have been pasted together back to back. On the recto is a flower-and-leaf pattern with a dotted background on white paper, and the pattern on the verso is flower-and-grape pattern on a pinkish-purple paste ground. All edges are gilt. The book has a contemporary solander case covered in red morocco with gold-tooling, lined in pink silk.

Reference: *The Bulletin of The Metropolitan Museum of Art*. Vol. XXXI, (1936): 3-9.

Bequest of Mrs. Mary Strong Shattuck

35.62.25

12e. **Étrennes Mignonnes, Curieuses et Utiles Augmentées**
Pour l'Année Bissextile

Paris: Chez Durand, and Crapart, 1781

A binding of white silk embroidered with gold threads and colored sequins, shaped like flowers and leaves, in magenta, pink, gold, blue, and green. The center of each cover has a colorfully painted, embossed foil landscape, covered in glass and surrounded by a gilt frame. The doublures are lined with blue watered-silk, edged with gilt braid. The inside of the front cover holds a bevelled mirror, and the inside of the back cover has a pocket. The flyleaves are made by the inclusion of an outer folio of "Dutch gilt" paper, with a floral print over a green paste ground. Sewn single-signature pamphlet with two sewing stations. All edges gilt. The book has a contemporary solander case covered in red morocco with gold-tooling, lined in blue silk.

Reference: *The Bulletin of The Metropolitan Museum of Art*. Vol. XXXI, (1936): 3-9.

Bequest of Mrs. Mary Strong Shattuck, 1935
35.64.24

13. J.B. Bossuet, Bishop of Meaux
Oraisons Funebres

Paris: L'Imprimerie et de la Fonderie Stereotypes, de Pierre Didot L'Âiné, et de Firmin Didot, 1802

A contemporary painted lacquer binding, or *verniss sans odeur* binding with a black leather spine which has been painted gold with *Bossuet* in black. The boards are paper and the covers are painted in a dark green faux-marble with a border of a single gold line. Painted in the center of each cover are a spray of pink and white flowers with green and gold leaves. A blue silk ribbon page marker is attached to the head of the book. The endpapers are a "stone" patterned marbled endpapers in blue, brown, pink, and black. Embroidered silk endbands in green, pink, and white. All edges are gilt. There is a paper binder's ticket on the front fly-leaf which reads, "BREVET D'INVENTION/Reliures en Verniss sans odeur/ETABLIES/au Grand Chatelet,/Quai de la Megiserie,/vis-à-vis le Quai aux Fleurs."

References: Ehrman, V. 14, p. 523; *The Bulletin of The Metropolitan Museum of Art*. Vol. XXXI, (1936): 3-9.

Gift of Mrs. Mary Strong Shattuck, 1935
35.64.18

14. Joseph Le Maire

Le Dentiste des Dames (second edition)

Paris: Chez Lúteur, 1818

Provenance: Louis DeBacq, "Pharmacien de 1^{ie} Classe"

A contemporary painted lacquer or *vernís san odeur* binding with a black calfskin spine painted in gold, with pink and green flowers, with the title painted in black script. The paper boards are painted with a gold background with a thin black border. The center of each cover is painted with a basket of roses, and is framed with a garland of pink roses. The doublures and flyleaves are of emerald green watered-silk, gold-tooled with a border of roses. The book has blue and white silk endbands and all edges are gilt. This book has the same binder's ticket as 13.

References: Ehrman, V. 14, p. 523; *The Bulletin of The Metropolitan Museum of Art*, Vol. XXXI, (1936): 3-9.

Gift of Mrs. Mary Strong Shattuck, 1935

35.64.28

15. Duchess of Fewitz

My Castles in the Air

Manuscript, 1917

A contemporary full-goatskin binding sumptuously bound in blue levant morocco, with colored onlays, gold-tooling and set with eight moonstones. The front and back covers are illustrated with different bouquets of flowers and butterflies, in purple, white, citron, red, and green, laid on to a dark blue background covered with alternating stamps of gold stars and small dots. Bordering each cover is an elaborately tooled, onlaid and bejewelled banner, tooled with a running band of the Duchess's poetry. The doublures are as sumptuous as the covers: on the center of the inside doublure is a roundel encompassing a lifelike, three-dimensional singing bird with a garnet for an eye. Inside a roundel on the back doublure, is a lyre. The flyleaves are of cream-colored watered-silk. All edges are gilt. Signed on the back doublure: Bound by Sangorski & Sutcliffe for Brentano's, New York, 1917.

Bequest of James W. Corrigan

272.11 F43, Thomas J. Watson Library

16. **Almanach de la Toilette et de la Coeffures des Dames Francoices . . .**

Paris: Chez Desnos (1779)

A contemporary limp-paper pamphlet binding, consisting of eight leaves of Remondini paste-printed papers in floral patterns, with twelve etchings of French

coiffures for women. There are three patterns of printed papers in this book: 1) the paper wrapper—red background, printed in black and white in a floral pattern, glazed; 2) striped floral pattern, in pink, red, and green on a white background; 3) five color floral pattern in pink, red, brown, green, and blue. The pages are laminated so that the patterns appear on both sides.

The firm of Remondini of Bassano, Italy was in business from 1649–1861. Their decorative papers were printed in color from carved wooden blocks in imitation of luxurious fabrics for use as wall coverings and box linings, and for endpapers, wrappers, and covers of books.

Gift of D. Lorraine Yerkes, 1962

62.645.145

17. Sample Book of **Buntpapierfabrik Aschaffenburg**

German, c. 1850–52

A contemporary album of 126 lithographed leaves, containing 2,171 samples of mechanically produced decorative papers, including marbled, flocked, printed, paste, metallic, and embossed patterns. Ribbon-embossed brown cloth case binding, no title, with green stuck-on endbands, the ends of which are extended and pasted to the insides of the boards.

Armin Kunz, Fellow at Herzog August Bibliothek, Wolfenbüttel, has recently found an identical sample book in the collection of the Schlossmuseum Aschaffenburg, which owns the company archives of the firm *Buntpapierfabrik Aschaffenburg*. This firm was founded by Alois Dessauer in 1810. In 1851 Dessauer's two sons, Franz and Joseph, split the firm into two parts: the *Aktiengesellschaft (or A.G.) für Buntpapier-und Leimfabrikation*, and the *Weisspapierfabrik*. After a brief period, both branches joined again retaining the name *Buntpapierfabrik AG Aschaffenburg*. The company's first surviving sample book dates from 1840. Dating to 1850–52, according to the copy in Aschaffenburg, the Museum's copy was distributed at the time of restructuring of the firm, although it may have been published by Alois Dessauer's original company.

Harry Brisbane Dick Fund, 1940

40.21.117

18. Paul Valéry

L'Âme et la Danse

Paris: Javal et Bourdeaux, 1926

A contemporary fine binding designed by Pierre Legrain (1888–1929), in light brown morocco with black and tan leather onlays, tooled in gold, palladium, and blind with straight and cross-hatched lines, curves and circles over lightly cushioned boards. The design continues over both boards and onto large turn-ins.

Light brown and black embroidered endbands with a bead and crowning core. Flyleaves of suede and marbled paper in rust, orange, green, and gold. Chocolate brown suede doublures. The original slipcase is edged in brown goatskin with black paper sides, and lined in blue flannel. Signed inside front cover at the foot of the doublure in gold "Pierre Legrain."

Gift of George and Florence Blumenthal, 1932

32.133.2

19. **G.R. Renner and Abel**

Nürnberg, 1826–1850

"Dutch gilt" paper, illustrated with thirty-one exotic animals and a floral border, and signed "G.N. Renner & Abel." Printed in goldleaf on a crude untrimmed laid paper, which has been painted in dark blue paste.

Renner & Abel papers were among the last to be produced in the Dutch gilt style. They were printed from metal or wood blocks and by engraved rollers. A great variety of designs were depicted, including human figures, animals, and floral motifs.

Reference: Loring, p. 141

Harry Brisbane Dick Fund, 1930

30.68.26

20. **Printed Book Cover**

(Joseph Wagner, 1706–1780, Wagner of Venice)

Italian, Eighteenth century

An etching printed as a limp-paper book cover in imitation of a traditional tooled binding, with a cartouche displaying a coat of arms and the monogram W, on the left side and an armorial panel on the right. Printed in red-brown ink over a painted diapered background of light green paint or paste color, with a border of green, the whole burnished. The center area of the bookcover is worn and discolored, indicating that it was removed from a book.

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949

49.70.116

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Mindell Dubansky is currently the Preservation Librarian and Conservator of the Thomas J. Watson Library, Metropolitan Museum of Art, New York, New York.

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