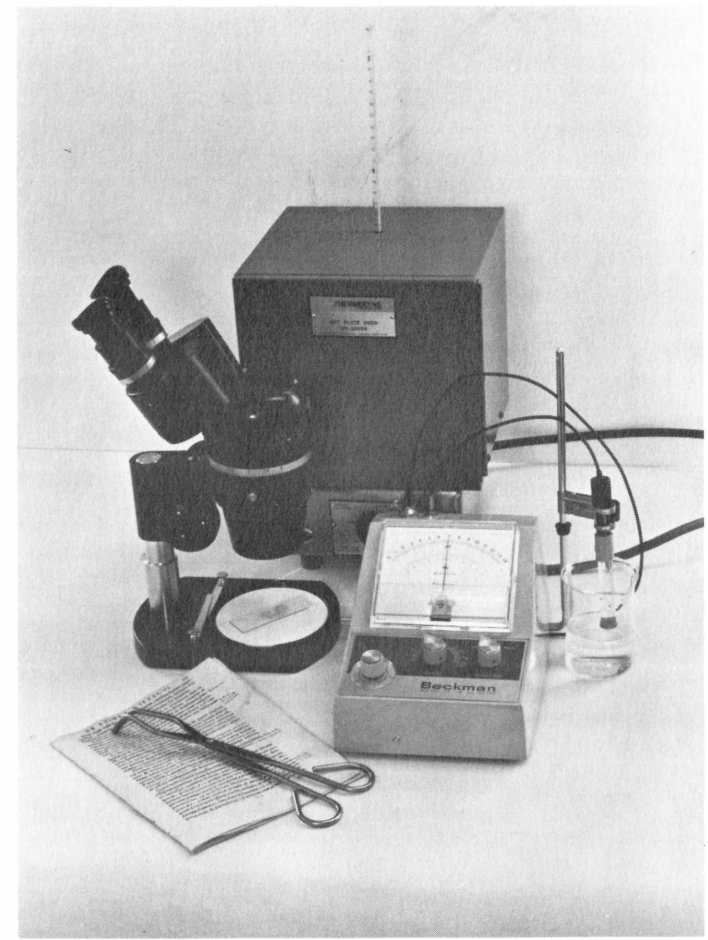


GUILD OF BOOK WORKERS JOURNAL

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Volume VIII

Number 3 · Spring 1970



# JOURNAL OF THE GUILD OF BOOK WORKERS

Volume VIII Number 3

Spring 1970

Published three times a year by  
The Guild of Book Workers  
a non-profit organization affiliated with  
The American Institute of Graphic Arts  
1059 Third Avenue, New York, N.Y. 10021

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Vice-president and Membership Chairman

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MARY C. SCHLOSSER  
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Supply Chairman

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(Editor of this issue: Mary E. Greenfield)

CONTENTS	Page
Annual Reports	
President's Report / Laura S. Young	3
Minutes of the Annual Meeting / Mary S. Coryn	6
Treasurer's Report / Mary S. Coryn	9
Library Committee / Mary E. Greenfield	10
Membership Committee / Jerilyn G. Davis	10
Program Committee / Mary C. Schlosser	14
Publicity Committee / Grady E. Jensen	15
Supply Committee / Carolyn Horton	17
The Bavarian State Library in Munich / Polly Lada-Mocarski	18
Flat Plate Process Available / George Martin Cunha	22

The Cover: Photograph made available through the courtesy of Mr. Wayne Eley, Head, Conservation Laboratory of the New York Public Library.

## PRESIDENT'S REPORT / Laura S. Young

In reporting to you for this the twelfth consecutive time as your president, I can I believe say again that the Guild continues to grow in a number of ways. We have made no spectacular gains during the past year, but every committee chairman continues to do his/her job with interest; and we feel that progress is being made.

The minutes of the Annual Meeting and the annual reports of the members of the executive committee follow this report and as always speak for themselves. A few of the highlights are as follows:

Mrs. Lada-Mocarski has been appointed exhibition chairman by the executive committee while Mr. Andrews is pursuing his studies at the Harvard Graduate School of Business Administration. The big event of 1971 will be our exhibition scheduled for June at the Grolier Club here in New York. You have already heard from Mrs. Lada-Mocarski regarding this. I do hope that we will have the cooperation of all of you in this undertaking and that a good and representative collection of the work of our members will be submitted.

The 1968 increase in dues, while adversely affecting our membership to some degree, had its bright side in giving us a slightly larger working budget — so our finances are presently in a reasonably healthy condition.

We have had more resignations in the past two years than in the previous ten. Thanks, however, to Mrs. Haas of Talas and Mr. Klein of Basic Crafts for sending on to us the names of interested people, and to the active recruitment efforts of Miss Davis, our membership chairman, we are holding our own in this department very well. The rather rapid turn-over in our membership — while depressing — gives us some inkling as to the extent of interest in the hand book crafts the country over and should be of value in future planning. We would like, of course, to be able to count all interested persons among our members, for in a group as small as ours we gain strength through the support of every additional member. We are hoping that many of those who resigned as a result of the dues increase will miss their association with the Guild

and come back into the fold in the not too distant future.

Progress is being made on the new list of our library holdings. This is a big job and we should all be very grateful to Mrs. Burnham for the many hours of volunteer work that she already has and is continuing to devote to this undertaking. It is our plan to issue this list in *Journal* format when the job is completed.

As to the future: We could possibly coast along for a while on the basis of our progress in recent years; but we cannot move forward by standing still. There is much that we should be doing and could accomplish with the cooperation of each of you.

Perhaps a good place to start would be to acknowledge the varied interests that make up the field of the hand book crafts and our membership. Specialized skills and knowledge are required in all of these endeavors. We should be making more effort to see that they all get equal representation in our activities. I implore you who make up the minority groups to speak up in your own behalf. Don't picket in front of Guild headquarters or my workshop, but do send on to us any constructive suggestions or criticisms that you have in your area of interest. In response to this same plea last year I received a request for a *Journal* article on design. This is an excellent suggestion in an area that has been badly neglected. We have been looking for someone who could hopefully produce a meaningful article, but to-date have not been successful. If any of you know of a designer whose interests are oriented in our field who possibly would be willing to write an article for us, please let us know and we will contact him/her promptly.

We discussed at the Annual Meeting the desirability of holding a Guild sponsored workshop conference of national scope. We have been working on this and it presently seems within the realm of possibility. We will keep you informed as our plans progress. If this materializes it should give us the opportunity to work out together acceptable practices in many areas. These in turn could serve as a basis for more standardized techniques which should prove helpful to both craftsmen and their clients the country over.

We should continue more actively our efforts to compile a comprehensive list of all classes taught in the U.S.A. in our fields of interest at all educational levels; and a similar list of their in-

structors. These would be useful lists for all of us.

We as an organization should be working more closely with the manufacturers and distributors of the products that we use. Their understanding of our needs and their willingness to produce items of good quality and durability are our only assurance of a continuing source of supply. They have within their establishments or available to them trained scientists with well-equipped laboratories who are capable of directing the production of good materials. We in turn have to give them reason to believe that there is a market for such items. Individual and independent testing is fine as far as it goes, but it seldom is more far reaching than the shipment one has at hand; in most cases there is no guarantee that a duplicate order will be filled with the identical product.

We have, I am afraid, spent far too much time bemoaning the fact that we have no recognized training center on the college or graduate level for the hand book crafts. There is little question but that such a center would raise the prestige of craftsmen in present-day society; and many believe that such a center nestled snugly in the bosom of one of our great educational institutions would solve our most pressing problems. I, however, question the validity of this assumption; and I see no possibility for such a school on the horizon in the near future. Many of our universities are currently in financial trouble, and expansion into an area that they have consistently rejected over the years as unworthy of inclusion in an academic program is highly unlikely at the present time.

If we as craftsmen are interested in learning, or need to know, chemistry, physics, five foreign languages, the history of art, etc., why haven't we learned these things? Textbooks in these fields are readily available — as are organized classes. Must they all be under one roof, in a prescribed curriculum with a faculty adviser to tell us what we need to know in order for us to take advantage of them? This is, of course, the easiest and most pleasant way to become a presumed authority, but it most surely is not the only way to become a real one. In truth formal education presently is in grave danger of becoming something of a crutch for those seeking position rather than knowledge.

As brain-washed as we have been over the years to the value of academic degrees we should take heart in the realization that the process of learning (which is what education is all about) has

never been and is not today confined or restricted to educational institutions.

We can accomplish a great deal in our respective areas of interest through cooperation and communication with our colleagues; and self-discipline in independent study and practice. It is no accident that French finishers are, perhaps, the best in the world for they work at it daily, week in and week out.

There are many avenues open to us if we are willing to pursue them. On a narrow rocky path the rugged and determined pedestrian reaches his destination well ahead of the hitch-hiker who awaits a ride.

In closing I would like to thank all of you for your continuing support of the Guild — your gifts of money, refreshments and books — your attendance at our meetings — your contributions to the *Journal* and your letters. We are especially grateful to the many of you from out of town who have attended our meetings. Whether you came just for the meeting or were in town on another mission we hope you enjoyed your visit with us as much as we enjoyed having you, and that you went away with a warm feeling of genial hospitality and the sense of an evening well spent.

#### MINUTES OF THE ANNUAL MEETING / Mary S. Coryn

The sixty-fourth annual meeting of The Guild of Book Workers was held on Tuesday evening, June 9, 1970, at The American Institute of Graphic Arts headquarters, 1059 Third Avenue, New York, N.Y.

Guild President, Mrs. Laura S. Young, called the meeting to order at 8 P.M. Members present were: Vernon G. Estick, Grady E. Jensen, George and Dorothy Cunha, Inez Pennybacker, Nancy Russell, Hope G. Weil, Beatrice R. Lockhart, Jules Petit, Walter Baumgarten Jr., Vernon Johnson, Jean Burnham, Frances Manola, Enid Eder Perkins, Laura S. Young, Mary S. Schlosser, Jerilyn Glenn Davis, Carolyn Horton, and Mary S. Coryn.

Following her words of welcome and a series of intro-

ductions for the benefit of new members, Mrs. Young asked if there were any corrections to be made to the minutes of the Guild's sixty-third annual meeting as they had been published in Volume VII, Number 3, of *The Journal*. There were no corrections made and the minutes were formally approved.

Officers and committee chairmen were then called upon to make brief oral reports upon the season's activities.

As Treasurer, Mrs. Coryn reported that in spite of increased printing and mailing costs for *The Journal* the Guild was still operating in the black. The balance, as of May 31st, stood at \$3,614.58 — with only one printing bill yet unpaid.

Membership Chairman, Miss Davis, reported that though we had received a number of resignations, we had also received new members to the point that membership stood at 200. She expressed regret that the AIGA increased dues had brought about the resignation of some long-time Guild members, and thanked Mrs. Haas for the lists of prospects — which lists have proved very fruitful.

Program Chairman, Mrs. Schlosser, appeared to be in a somewhat apologetic mood in reporting on the season's activities — but was interrupted, informally, by individual members who wished to assure her that they had found the programs very interesting and *most* satisfactory. In planning for the coming season Mrs. Schlosser felt that it would be desirable to have more local events, and asked for suggestions from the membership.

Publicity Chairman, Mr. Grady E. Jensen, appealed to the members of The Guild to send reports to him on their individual activities as well as items of general interest published in their localities. With a Guild membership spread so broadly over the land, there is no other way in which he can make his published reports as meaningful and significant as they should be.

Mrs. Horton, Supply Chairman, reported that Andrews, Nelson, Whitehead have closed their retail shop and have turned over to Mrs. Haas, of TALAS, the retailing of skins and quite a few of their papers. Mr. Sam Flax, she said, has a full supply of their papers for retailing. She, also, asked members to keep her informed of any sources of supply which they might discover.

In the absence of Mr. Duncan Andrews, Mrs. Young reported that Mrs. Polly Lada-Mocarski had graciously consented to take



over and make arrangements for the Gerhard Gerlach Retrospective Exhibition to be held, hopefully, at the Grølier Club.

She then brought to the attention of Guild members an exhibition of the bindings of Gérard Charrière to be seen at the Galleries of Gimpel & Weitzenhoffer, Ltd at 1040 Madison Avenue – the Exhibition to continue to June 20th.

Asked to give election results, Mrs. Coryn reported that a count of the 85 ballots received revealed that the slate of suggested candidates had been unanimously approved:

President	Laura S. Young
Exhibition Chairman	Duncan Andrews
Library Chairman	Mary E. Greenfield
Program Chairman	Mary C. Schlosser
Publicity Chairman	Grady E. Jensen

Officers to be elected in 1971:

Vice President-at-Large  
Vice President & Membership Chairman  
Supply Chairman  
Secretary-Treasurer

Following the election report Mrs. Young expressed some ideas which led to a general discussion among Guild members. The gist of her remarks was to the effect that, in the face of the growing realization of the need for conservation and restoration of our book collections, there should be in this country a center, or school, where sound binding and restoration methods could be taught. Such a school would surely be best placed in an established educational institution and would be an ideal project for The Guild to sponsor. "But", as she remarked, "the Guild would, no doubt, have to approach such an institution with a pocket-full of money." She wondered also about the possibility of the Guild's sponsoring a conference or series of conferences on conservation or restoration methods.

Her remarks elicited a great deal of interest and a quite lively discussion during which almost everyone had ideas and opinions to express. From it all there emerged a consensus that

what the Guild should or could undertake was not the education of librarians or administrators, but the teaching of sound techniques in hand bookbinding.

The meeting was adjourned and everyone moved to the refreshment table and an hour – or two – of sociability.

## TREASURER'S REPORT / Mary S. Coryn

June 1, 1969 to May 31, 1970

Balance as of May 31, 1969 \$2,124.57

### *Receipts*

Dues credited by AIGA	\$2,898.50	
Journal receipts	146.00	
Other receipts	14.90	
Total income		\$3,059.40

### *Disbursements*

Journal costs		
(including mailing)	\$1,373.82	
Executive Committee	27.90	
Library Committee	18.00	
Membership Committee	64.42	
Program Committee	72.65	
Publicity Committee	12.60	
Total disbursements		\$1,569.39

Excess of receipts over disbursements \$1,490.01

Balance as of May 31, 1970 \$3,614.58

LIBRARY / Mary E. Greenfield

The Library has been used by seven members who have borrowed thirty-seven books. This is not a large number and I think that a strong laundry case on which members could reverse the address card would make both mailing and returning books easier and therefore increase the use of the Library.

Work is continuing on the new catalog of our library holdings which will include the Edith Diehl collection. Hopefully it will be completed in 1971 and this should also serve to stimulate interest and increase the use of the Library.

Our most frequent borrower is a new member, David Holmes, whose study of bookbinding was interrupted by transfer from the Coast Guard Academy to a two year tour of duty on the U.S.C.G.C. Bittersweet in Alaska. Postal service between New Haven and Ketchikan is surprisingly prompt.

Polly Lada-Mocarski has given the Library a set of the issues of "Craft Horizons" which contain articles on book binding from 1948 to the present. She has included a chart of the authors, articles and page numbers. She has also given the Library two catalogs: *The Pepys Library* and the sale catalog of the *Bibliothèque Paul Bonet*, Paris, April 22 and 23, 1970.

Mr. Grady Jensen has given the Library 57 book dealers' catalogs.

MEMBERSHIP COMMITTEE / Jerilyn G. Davis

March 18, 1971

New Members:

Mrs. Betty Lou Beck  
Old Book Corner  
137-A E. Rosemary St.  
Chapel Hill, N.C. 27514

Mr. Allan G. Campbell  
2300 E. 26th St.  
Minneapolis, Minn. 55406

Miss Sheila F. Casey  
(B, C, RC-A; Coll)  
1440 Montgomery St.  
San Fransisco, Calif. 94133

Mr. Marvin Eisenberg  
(B, RC-P; T)  
194 Riverside Dr.  
New York, N.Y. 10025

Miss Jean Gunner  
419 W. 34th St.  
New York, N.Y. 10001

Mr. Alfred Holtzer  
6636 Pershing Ave.  
St. Louis, Mo. 63130

Miss Heinke Pensky  
419 W. 34th St.  
New York, N.Y. 10001

Miss Nell Skalaban  
925 Ashford St.  
Brooklyn, N.Y. 11207

Mrs. Frank J. Yeager (B-A)  
2111 Avondale  
Wichita Falls, Texas 76308

Former members who have rejoined:

Miss Deborah Evetts  
(B, RC-P; T)  
The Pierpont Morgan Library  
29 E. 36th St.  
New York, N.Y. 10016

Miss Clara A. Hatton  
(B, C, D, IL-sP)  
803 E. Minneapolis St.  
Salina, Kan. 67401

Mr. Henry C. Granger  
(B-P; Coll)  
59 Clinton St.  
Lambertville, N.J. 08530

Address Changes:

Miss Florence Brooks  
Box 51  
Lenox, Mass. 01240

Mr. E. A. Thompson  
Mission Studios  
14-14A W. Mission St.  
Santa Barbara, Calif. 93101

Mrs. Stephen Press  
42 Timberline Dr.  
Poughkeepsie, N.Y. 12603

## Resignations:

Mrs. Yolanda Agricola, Mrs. Morton H. Edelman, Dr. Stephen Farnum, Mrs. S. Paul Gregoire, Mrs. Fred Metzger, Mrs. George R. Minkoff, Mrs. John I. Pearce, Mr. Jules A. Petit, The Reverend Mother Prioress-Carmelite Monastery, Mrs. Henry Saltonstall, Mrs. Forrest Smith, Mr. Reginald P. Walker

## Death:

It is with regret that we report the death, on January 20, 1970, of Portia Pratt Dahl (Mrs. Ernst O.) of 68 Beacon St., Boston, Mass. She was an amateur binder; and a loyal and interested member of the Guild from 1922 'til shortly before her death.

## Total Membership: 201

During the past year (since publication of Vol. VII, No. 3 of the *Journal*) we have had 38 new members: Dr. Walter Baumgarten, Jr., Mrs. Betty Lou Beck, Mr. Frank Broomhead, Miss Sheila M. Burns, Dr. Lamar A. Byers, Mr. Allan G. Campbell, Miss Sheila F. Casey, Mrs. Roy L. Chandler, Miss Andrea Clark, Mr. Stanley Clifford, Mr. Eugene N. Crain, Mr. Andrew G. Dickinson, Mr. Robert G. DuMeer, Miss Mary J. Edwards, Mr. Marvin Eisenberg, Miss Carolyn Jane Gammon, Miss Jean Gunner, Mr. Gale Herrick, Mr. William W. Hill, Mr. Arthur Hillman, Mr. David J. Holmes, Mr. John Holmes, Mr. Alfred Holtzer, Dr. Eugene F. Kramer, Mrs. Fred Metzger, Mrs. John I. Pearce, Miss Heinke Pensky, Mr. Guillermo Rodriguez, Mr. Robin S. Rycraft, Mr. Roland Sawyer, Miss Jessie G. Schilling, Mrs. Muriel Shopwin, Miss Nell Skalaban, Mr. James B. Sullivan, Mrs. Roswell Weidner, Mr. Robert C. Wiest, Mrs. Frank J. Yeager, Mrs. William M. Zinn. Five former members have rejoined the Guild: Miss Deborah Evetts, Mr. Henry C. Granger, Miss Clara A. Hatton, Mrs. C. Stevens Marshall, Mr. Raymond P. Wallace. During the same time we have had 50 resignations and 3 members have died.

The attrition has been great during this past year with the raising of the dues, but now that all members have been billed at

the new rate, I am hopeful that the membership will begin to climb once again. I wish to thank everyone who has helped the drive for new members, especially Mrs. Young, Mrs. Elaine Haas of the Technical Library Service, Mr. William Klein of Basic Crafts, and a friend, Miss Annette Phillips, who has graciously typed letters to prospective members.

### *Questionnaire Analysis*

This survey is based on the return of the questionnaire mailed to the membership in October 1969 and to each new member since then. 165 have been returned; many members are working in 2 or more fields so the tally far exceeds our 201 membership figure.

Bookbinders:	37 Professional 30 Semi-Professional 69 Amateur
Calligraphers:	9 Professional 5 Semi-Professional 10 Amateur
Decorative Paper Makers:	7 Professional 3 Semi-Professional 7 Amateur
Designer-Artist: Books, Jackets, etc.	9 Professional 2 Semi-Professional
Illuminators:	4 Professional 2 Semi-Professional 2 Amateur
Restorers & Conservators:	32 Professional 18 Semi-Professional 13 Amateur

Teachers:	28
Book Dealers:	2
Collectors:	42
Librarians:	20
Friends of the Guild:	4

22 people requested asterisks (\*) to be placed by their names indicating that they routinely accept professional commissions.

46 names of interested people were submitted; all were contacted and 8 joined the Guild.

#### PROGRAM COMMITTEE / Mary C. Schlosser

The 1969-70 program schedule consisted of three programs, one in October, one in late November, and one in March.

During the fall, the Grolier Club held an exhibition of books on the history of papermaking from the collection of Leonard B. Schlosser, who gave a talk on the subject for the Guild at the Club.

This was followed by our traditional informal members' meeting in November.

In March, we attended a special viewing of an exhibition, "Masterworks of Medieval Painting and Illumination", at the invitation of Hans P. Kraus, rare book dealer.

Full accounts of these programs are included in the various issues of the *Journal* for the past year.

Guild meetings continue to have an average attendance between 20 and 30 members and guests.

Any suggestions from members for future programs would be most happily received. Your Program Chairman, after eight years in office, is running low on ideas.

In closing I must express once again my thanks to the other

members of the Executive Committee for their continuing aid and abetment.

## PUBLICITY / Grady E. Jensen

A one-man exhibition of 27 bindings by Gérard Charrière was held at the Gallery of Gimpel and Weitzenhoffer, Ltd. in New York from May 26 to June 19, 1970. Mr. Charrière was born in Fribourg, Switzerland and received a diploma in bookbinding in 1960 from the Ecole des Arts et Metiers de Bale. He studied additionally at the Lycee Technique Estienne in Paris under Professor Mondange. Mr. Charrière has been in this country for over six years, and spent several of these with the Newberry Library in Chicago.

The May 30, 1970 issue of New York City's *Cue* magazine included an article entitled "Learning Never Ceases — A Look at a Few of New York's More Unusual Classes for Adults." Among the courses discussed was the following:

"Hand bookbinding is another rare luxury craft that a surprising number of New Yorkers find to be a satisfying hobby — and certainly an unusual one. (Everybody knows how a book should be written; how to bind it is a different matter.) Mrs. Laura S. Young, a well-known professional bookbinder and restorer and president of the Guild of Book Workers, gives individual instruction in her studio at 601 West 115th Street (864-0141). Each session lasts two and a half hours, and the student has the use of several rooms of heavy equipment and of a vast collection of hand tools for ornamenting.

Beginners often start by repairing, rebinding, and stamping a title on some treasured volume of their own, not necessarily an expensive one. And they can progress eventually to the fine points of embellishing imported leather with dazzling scrolls and arabesques, much like



those luxurious bindings displayed at the Morgan Library. In this case, the result is as much art object as book. Mrs. Young isn't taking any more new pupils until September, but serious bibliophiles should get in touch with her now to discuss possible schedules."

The 1970 "Heritage of the Graphic Arts" Fall lecture series, sponsored by Gallery 303 of The Composing Room, Inc. (New York) included a talk on December 9 by GBW member Duncan Andrews. Mr. Andrews spoke on "The Engraved Work of Stephen Gooden." The July 18, 1970 edition of *Printing News*, which previewed the lecture series, profiled Mr. Andrews thus:

"Duncan Andrews, an advertising and marketing executive who takes a keen and active interest in developments in graphic art, is an amateur calligrapher and book collector. He has amassed an exhaustive amount of information on Stephen Gooden, who is regarded as a modern master of copperplate engraving and book illustration. Results of this extensive research are found in a forthcoming book. Mr. Andrews is a member of the Grolier Club, a Fellow of the Pierpont Morgan Library, and member of the board of the Guild of Book Workers."

The October 21 lecture in the Gallery 303 series was given by Hans A. Halbey, Director of the Klingspor Museum in Offenbach/Main. Mr. Halbey spoke about the Museum.

At a February 2, 1970 mid-winter seminar of the Associates of the James Ford Bell Library at the University of Minnesota, George Baer demonstrated the techniques and styles of fine binding. Mr. Baer has repaired and rebound many books for the James Ford Bell Library.

There are some good reports and some bad reports about supplies for hand binders and calligraphers.

The first piece of bad news is that the retail department at Andrews/Nelson/Whitehead, 7 Laight Street, New York, N.Y. 10013, has closed. Individuals can no longer go to the shop, look through the sample books, go through bundles of skins of leather and make a selection. All orders must be placed by mail or by telephone and the minimum order is now \$25.00.

The second piece of bad news is that the Fabriano Paper Company has announced that they have discontinued the manufacture of their Fabriano papers. (They are now making the paper used in Italian money). Andrews/Nelson/Whitehead still has some of this paper in stock for those who want to lay in a supply for the future.

On the good side we continue to be fortunate in having the firm called TALAS, 104 Fifth Avenue, New York, N.Y. 10011. Mrs. Elaine Haas, the owner, is determined to carry only materials of proven high quality. She is, for instance, now stocking Canson Ingres all-rag papers in fifteen colors. This should help soften the blow of the loss of Fabriano paper. She is also carrying some of the very finest quality materials prepared to the exacting specifications of the book restoration program in Florence. These include vellum, alum-tawed goatskin and all-rag toned papers for end papers of old books. She is also stocking used equipment and is constantly finding new sources of equipment and supplies.

I can report one more piece of good news: Jose ORRACO and his Japanese-born wife Sadako of 5116 Saratoga Avenue, N.W., Washington, D.C. 20016 have recently returned from a trip to Japan where they investigated sources of supply of the highest quality paper and mounting brushes. He has brought back some mounting brushes (flat brushes about 4" wide) and horsehair strainers used by the Japanese in the preparation of their wheat-starch paste for mounting. I quote from his report on his success in finding high quality paper. He visited one of the papermaking villages with Mr. Iwataro Oka, one of Japan's foremost scroll mounters and reports as follows:

“Only ten years ago this papermaking village was in the decline, having gone from forty-five families to thirty, but in the intervening years, through the dedication of their great agent and the persistence of Mr. Oka, the village has grown to sixty families. We were able to place orders for large quantities of paper because none was then available. Papermaking reaches its peak during the winter months when agriculture pursuits take a rest. As it happened, we were happy things worked out that way because it allowed us to order paper according to specifications (meaning that we insisted that traditional methods be employed and no chemicals added). Mr. Oka was of great help in determining needs related to conservation and thereby advising us on which types of papers would be most suitable for individual needs. Paper stocks will arrive slowly as it is made during the ensuing months. As they arrive we will send out samples and prices and will give all persons concerned opportunity to share in the find.”

Members have continued to send in reports of their findings and frustrations; and the supply chairman has attempted to help members find the materials and equipment they need.

#### THE BAVARIAN STATE LIBRARY IN MUNICH / Polly Lada-Mocarski

Whenever I go to a library new to me, I always ask, “Have you a Conservation Department?” Last May, when my husband and I were in Munich with the Grolier Club Tour, we were taken to the Bavarian State Library and I asked my question of the Director General. Indeed, they had an extensive Conservation Department and a Library School as well. The Director General invited my husband and me to come the following morning and spend as much time as we wished.

What a surprising and encouraging experience was in store

for us. The Director of the Conservation Department, who had founded it about 18 years ago, spent two and a half hours showing us his Department and answering our questions. Question Number One, "How did it happen that you started this work?" "It was in the air!" Very much in the air on both sides of the Atlantic – but the Bavarian State Library did something about this serious question of conserving and restoring their treasures. The result is one of the most modern, efficient, up-to-date laboratories and workshops in existence today.

The workshop and laboratories are in the half basement of the library with enormous windows giving excellent light. There is a very large bindery where every kind of rebinding goes on, books from any and all centuries, even contemporary books! Here the books are taken apart, the contents sent to the proper laboratory for restoration and returned for rebinding in the exact same way whenever possible.

There is a special wet treatment room with ten large sinks for washing and bleaching, etc. Two of these sinks have fume hoods. Sizing and drying take place in this room; as well as the dyeing and treatment of leathers.

There is a special room for repairing paper and vellum – all that has to do with books but not for separate prints.

There is a fumigation room for books.

There is a library – an extensive technical library on the the conservation of books and papers and related subjects.

There is the Director's room; there are offices for the Conservators; a room for files and documentation, etc.; ample storage space for paper, cardboard, leathers, chemicals, etc., etc.

The library school (Bavarian Library School) connected with the Conservation Department has three levels of studies:

I. *Wissenschaftliche Bibliothekare = Bibliotheksräte (Höherer Dienst)*

- a) secondary school (high school) maturity examination
- b) university (4-5 years) and university examination *plus* doctorate
- c) library school (2 years: 1 year of practical work, 1 year of theoretical instruction) and library examination. (average age when passing the library examination:

27 years.)

II. *Diplombibliothekare = Bibliotheksinspektoren (Gehobener Bibliotheksdienst)*

- a) secondary school (high school) maturity examination
- b) library school (2 years: 1 year of practical work, 1 year of theoretical instruction) and library examination.  
(average age when passing the library examination: 21 years.)

III. *Bibliotheksassistenten (Mittlerer Bibliotheksdienst)*

- a) lower grade secondary school examination
- b) 1 ¾ years of practical work at a library, final theoretical course (2 months) at the library school and library examination. (average age when passing the library examination: 18 years.)

Anyone qualified may enter the Library School. The Conservation Department does not take students. However, a person may become a student if properly introduced from some other library, university or museum on a temporary basis. The Dept. does train a few persons who will, upon completion of their studies, work for the Department.

This admirable Conservation Department and Library School at the Bavarian State Library could well serve as a model for us in the U.S.A., either as a separate establishment or connected with a rare book collection at a university or museum.

If such a project comes to pass in our country, even without a library school, the conservation school should have two years of basic training in every aspect of binding plus a year of training in conservation methods. Getting personnel for such a school would be difficult in the beginning as there are very few persons in our country trained in all the aspects of this work. This shows the necessity of establishing a training school, on the college level, definitely not on the trade school level, for training future personnel for this much needed work. The school should preferably be connected with a university as the students would be required to study art history, design, graphic arts, etc., which are essential for conservationists in the book field.

A graduate of such a school would be equipped for any number of useful, fascinating and lucrative positions, such as start his

own bindery, establish, direct and work in an existing library, museum, etc., do research for leather or paper companies; even direct a commercial bindery.

For twenty five years I have been trying, with no success, alas, to form such a school for binding and conservation. Perhaps the time is not far off for such a venture to appear in our country. Such a possibility does seem "in the air". May it come quickly!

Account of visit to the Institute for the Conservation and Restoration of Books and Manuscripts of the Bavarian State Library, Munich.

The studio is situated in the basement of the Bavarian State Library and covers approximately 5550 sq. ft.; divided into six rooms of 225 sq. ft. each; four of 750 sq. ft. each and one large room of 1200 sq. ft.

The function of the six smaller rooms:

office head of department; administration, documentation, files, etc.

extensive technical library on conservation of books, and paper and related subjects

fumigation room for books

offices for the conservators; personal belongings; books, files, etc.

workshop for the treatment and colouring of leather.

The function of the four larger rooms:

restoration, conservation and reconstruction of wooden boards; ivory, brass, and silver clasps and corner pieces and other means of decoration. This room could be compared with an old-fashioned cabinet-maker's workshop equipped with excellent technical facilities.

restoration of paper, mainly books and manuscripts, no prints, etc.

wet-treatment room equipped with ten sinks, 3' × 4' each, of which two are covered with fumehoods.

Sizing and drying of the treated sheets of paper are also carried out in this room which is equipped with

a clothesline for the initial drying. In the floor underneath the clothesline is a slanted gutter for the excess of size dripping from the sheets.

storage for bulk paper, cardboard, leather, etc.

The large, 1200 sq. ft. room is mainly used as a bindery.

Treated paper, fragments of leather and parchment covers and boards are assembled here and restored in the original manner.

## FLAT PLATE PROCESS AVAILABLE / George Martin Cunha

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