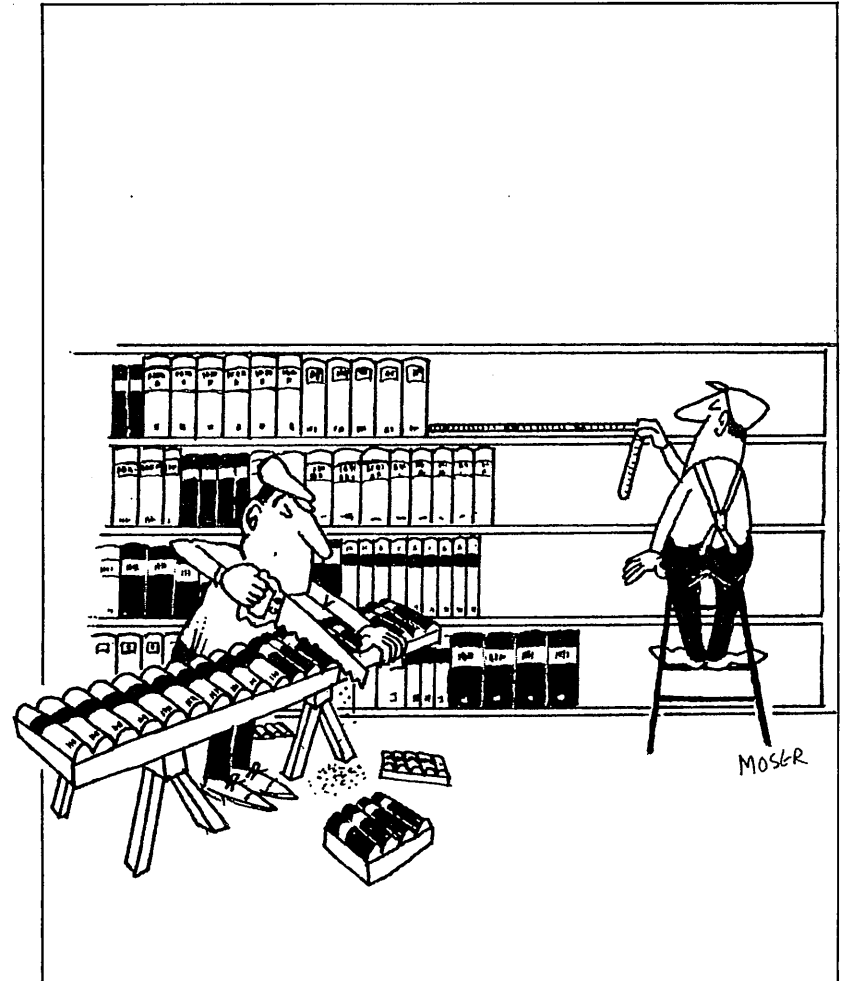


GUILD OF BOOK WORKERS JOURNAL

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JOURNAL OF THE GUILD OF BOOK WORKERS

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The Guild of Book Workers
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The American Institute of Graphic Arts
1059 Third Avenue, New York, N. Y. 10021

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MARY E. GREENFIELD
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(Editor of this issue: Grady E. Jensen)

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PRESIDENT'S REPORT / Laura S. Young

It is once again my privilege and my duty to report to you on the Guild's activities for the 1970-71 season, and tell you a bit about our plans for the coming year.

The Minutes of the Annual Meeting, the Treasurer's Report, and the Reports of the members of the Executive Committee follow this and, as always, speak for themselves.

There are two changes on the Executive Committee: Mrs. Lecky did not wish to continue as Vice-president-at-large. Captain Cunha was elected to this post and we welcome him to the committee. Mr. Andrews has resumed his post as Exhibition Chairman which was ably filled by Mrs. Lada-Mocarski during his absence from the City.

The high light of the season was our major exhibition honoring the late Gerhard Gerlach. A detailed account of the show and a catalogue will appear in the near future. In addition to many fine examples of his work the show consisted of work of our members. His influence on the hand binding picture was very evident for approximately half of the entries submitted by members represented the work of his former pupils or pupils of theirs.

I want to express the thanks of all of us to Mrs. Lada-Mocarski who did the ground work for the show—in making the arrangements with the Grolier Club and in successfully borrowing many of the Gerlach items.

I would like also to express our thanks to Mr. Howell, President of the Grolier Club, to its members and its staff for making their very fine gallery available to us at no charge, and for their cooperation in bringing the show to fruition.

We are still operating in the black—financially speaking. The increase in our dues several years ago has given us additional funds which take care of the ever increasing costs we encounter in pursuing our activities.

Our library contains a good selection of books in our areas of interest; and awaits your use. The catalogue continues in process and hopefully will reach completion soon.

After several years of rather rapid fluctuation our membership has more or less stabilized itself at slightly above 200.

The programs have continued to be varied in anticipation of appealing to the interests of all of you.

Our publicity chairman is anxious to hear from you regarding your activities.

And the supply list continues to be kept up-to-date with supplements. Recent changes have become so numerous another complete revision is now under consideration.

The *Journal* continues to receive favorable reception from both our membership and from our institutional subscribers. In its ten years of existence our institutional subscribers have increased about 100%. In this group we have had only one cancellation and that lasted only a short time; they soon re-subscribed.

As to the future: We plan to pursue the ideas and suggestions made at the Annual Meeting; to carry on our usual activities; and we are making a concerted effort to catch up with the *Journal* and bring to completion the other publications now under way.

You will have received the cumulative Index to the first eight volumes of the *Journal*. It was made possible through the efforts of Mr. Jensen. It represents many hours of work and we are deeply grateful to him for this important addition to the Guild's publications.

In closing I want to thank all of you who have participated actively in Guild affairs. We are anxious that our efforts in the Guild's behalf result in a meaningful organization for all of you. This we can do more effectively if we know your wishes and have your cooperation.

p.s. Once again I would like to request that all members writing to the Guild address their letters to the home address of the member of the Executive Committee that they wish to contact. We have no paid representative on the AIGA staff. A letter sent to 1059 Third Ave. to anyone of us has to be forwarded; this takes both time and postage and delays its receipt by at least three days. The AIGA address is invaluable to us as a permanent mailing address for correspondence from outsiders; but it is not the most efficient address for our membership to use. You all have our most recent membership list which gives you the home address of every member of the Executive Committee; in the name of efficiency and economy, please use it.

MINUTES OF THE ANNUAL MEETING, June 15, 1971 /
Mary S. Coryn

The sixty-fifth annual meeting of The Guild of Book Workers was held on Tuesday evening, June 15, 1971, at headquarters of The American Institute of Graphic Arts, 1059 Third Avenue, New York, following the opening of the Gerlach Memorial Exhibition at the Grolier Club.

The meeting was called to order at 8 P.M. by the President, Mrs. Laura S. Young. Members and guests signing the roster were: Grady E. Jensen, Marvin Eisenberg, Duncan Andrews, Kathleen Wick, William M. Klein, Vernon Estick, Marianne Fletcher Titcombe, Nancy Russell, Elaine Haas, Jerilyn G. Davis, Frances Manola, Mary L. Janes, Deborah M. Evetts, Beatrice R. Lockhart, Jeanne Lewisohn, Hope G. Weil, Laura S. Young, Ruth Tayler, Gérard Charrière, Marie Therèse Kaufman, Mary Schlosser, Carolyn Horton, Betsy Eldridge, Herman William Kapp, Elizabeth A. Hull, Robert DuMeer, Heinke Pensky, Leonard B. Schlosser, and Mary S. Coryn. Regrettably, there were some members and guests who, because of the sociable mobility of the group, were not reached by the attendance takers. It is hoped that our apologies will be accepted.

In her welcoming address Mrs. Young expressed pleasure at having present four out-of-state members: Mr. Estick from London, Ontario; Mrs. Wick from Boston; Mr. DuMeer from Washington; and Mrs. Titcombe from Pittsburgh as a representative of Mr. Patterson.

Mrs. Young then said that she wished to make acknowledgment of the fine work that Mrs. Lada-Mocarski had performed in making the arrangements for the Gerlach Memorial Exhibition. Everyone was saddened to learn that it was the serious illness—and subsequent death, on June 8th—of her husband that had cut short her activities. Though she was not present at the meeting, Mrs. Lada-Mocarski had sent a letter to members of The Guild, which Mrs. Young asked Miss Davis to read.

Dated June 14, 1971, the letter read as follows:

“Dear Members of The Guild of Book Workers:

This beautiful Gerlach Memorial Exhibition that you have just come from, has been made possible by the magnificent and devoted work of our President, Mrs. Young, The Executive Committee, and many members in the New York area. When I had to abandon my participation in arranging the exhibition, practically in mid-stream, owing to my husband’s serious illness, they comforted me and without a murmur completed all the details and brought it to its very successful conclusion. My deep and warm thanks go to Mrs. Young and to all the members and friends who helped.

Respectfully and gratefully,
Polly Lada-Mocarski

The President then announced that special thanks should be given to Mrs. Hope Weil, Miss Elizabeth Thatcher, Mrs. Gerhard Gerlach, Miss Jeri Davis and Mr. Duncan Andrews for their labors in setting up the exhibit and to Mrs. Mary Schlosser for her beautiful flower arrangements.

Committee Chairmen were called upon to report briefly on the season’s activities.

Membership Chairman, Miss Davis, reported that despite resignations (due in great part to the increase in membership dues), membership stood at 202.

In the absence of Library Chairman Mrs. Greenfield, Miss Davis read her letter in which she reported that in compliance with the decision made at the last Annual Meeting, she had made inquiries and had determined that its insurance value should be \$6,000.

Publicity Chairman, Mr. Jensen, thanked the members for a good response to his requests for news notes. He appealed to them to continue the good work.

Secretary-Treasurer, Mrs. Coryn, reported an end-of-the-year (May 31, 1971) balance in the treasury of \$5,526.18—with all outstanding bills paid.

Supply Chairman, Mrs. Horton, announced that the usual supply supplements had been issued and spoke of the problem facing the individual hand binder who might wish to order supplies in limited quantities—inasmuch as more and more suppliers

were unwilling to fill small orders. (In this connection, it should be noted that Guild member Mrs. Elaine Haas, through Talas which she operates, has been successful in arranging with suppliers to fill such individual orders.) Mrs. Horton said, also, that in the future individuals desiring to use British materials would be able to order from the Library of Congress, as it was planning to order cloth and board in quantity from England.

Election Report

Mr. Jensen announced that the suggested slate of candidates had been elected. Complete ballots returned numbered 79. In addition four incomplete ballots had been received. Results shown were:

Vice-president & Membership Chairman	Miss Jerilyn G. Davis	79	votes
Supply Chairman	Mrs. Carolyn Horton	79	"
Secretary-Treasurer	Mrs. Mary S. Coryn	79	"
Vice-president-at-Large	Mr. George M. Cunha	77	"
	Mr. Gale Herrick	4	"
	Mr. Paul Banks	2	"

Officers to be elected in 1972: President, Exhibition Chairman, Library Chairman, Program Chairman, and Publicity Chairman.

Mrs. Young announced that Mr. Gottschall, Executive Director of AIGA, had suggested that The Guild might use one of the cases, which were available, to place a rotating exhibit of bindings in AIGA headquarters. The proposal aroused interest amongst members. They voted in favor of appointing a committee to follow up the idea by contacting members to discover who would be willing to submit items for limited periods of time. Mrs. Young asked for volunteers to serve and as a result a committee was appointed composed of Mr. Eisenberg, Mrs. Eldridge (Chairman) and Miss Pensky.

The President then proposed, for consideration by the members, the idea of the Guild's holding a workshop seminar to last through two or three days on the techniques and arts of hand bookbinding—to consist of lectures and demonstrations by the professionals of the Guild. She said that space, eminently suitable,

was available free of charge, if the Guild decided that it could support such a program. The members were greatly interested to the point of asking questions and making suggestions—but, seemingly, not to the point of committing themselves to attend. A promising suggestion from Mr. Jensen was that a theoretical program be built up and circulated amongst members in order to get a definite reaction from them.

At this point, there being no further business to discuss, the meeting was adjourned and members moved to the refreshment table.

TREASURER'S REPORT / Mary S. Coryn

June 1, 1970, to May 31, 1971.

Balance as of May 31, 1970 (Corrected)	\$3,986.08
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Receipts

Dues credited by AIGA	\$3,280.00	
<i>Journal</i> Receipts	<u>146.50</u>	
		\$3,426.50

Disbursements

<i>Journal</i> production	\$1,563.05	
Executive Committee	43.26	
Exhibition Committee	17.00	
Membership Committee	79.56	
Library Committee	1.72	
Program Committee	34.38	
Publicity Committee	37.08	
Supply Committee	97.75	
Secretary	<u>12.60</u>	
		\$1,886.40

Excess of receipts over disbursements	<u>\$1,540.10</u>
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Balance as of May 31, 1971	\$5,526.18
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EXHIBITION COMMITTEE / Polly Lada-Mocarski

The memorial exhibition in honor of the late Gerhard Gerlach opened with a well-attended reception at the Grolier Club on June 15, 1971. Mr. Gerlach was a distinguished member of both the Grolier Club and the Guild of Book Workers. His bindings and the work of Guild members comprised the exhibition, which ran until August 15. A full report of the exhibition, including a catalogue of items on display, will appear as a Supplement to Volume X, number 1 of the *Journal*.

LIBRARY COMMITTEE / Mary E. Greenfield

Xeroxed copies of the following articles have been added to the Guild Library:

Browning, B. L. and Wink, W. A.

"Studies on the Permanence and Durability of Paper. 1. Prediction of Paper Permanence."

TAPPI, Vol. 51, No. 4 (April, 1968).

Lewis, Harry F.

"The Deterioration of Book Paper in Library Use."

The American Archivist, Vol. XXIII, No. 3 (July, 1959).

Wink, W. A.

"The Effect of Relative Humidity and Temperature of Paper Properties."

TAPPI, Vol. 44, No. 6 (June, 1961).

Henderson, James W. and Krupp, Robert G.

"The Librarian as Conservator."

The Library Quarterly, Vol. 40, No. 1 (January, 1970).

Two books which are *not* in the Guild Library, but which members may wish to obtain for themselves, are:

Browning, B. L.

Analysis of Paper

New York: Marcel Dekker, 1969. 342 pp. Illus.

Flieder, Francoise

La Conservation des Documents Graphiques: Recherches Experimentales.

Paris: Editions Eyrolles, 1969. 288 pp. Illus.

MEMBERSHIP COMMITTEE / Jerilyn G. Davis

May 1, 1972

In the interest of keeping the membership list as up-to-date as possible, my reports are current when the *Journal* goes to press, rather than the period covered by the *Journal*.

New Members:

Mr. Stanley Ellis Cushing
Boston Athenaeum
10½ Beacon St.
Boston, Mass. 02108

Mr. Alfred LaManna
41 Stewart Ave.
Tuckahoe, N.Y. 10707

Brother Laurence Everson (R,RC-P)
Weston Priory
Weston, Vt. 05161

Mr. Allan Thenen (B,RC-P)
36 Brandon St.
Lexington, Mass. 02173

Former member who has rejoined:

Mother Mary Joseph, O.C.D. (B,C,IL-sP)
Carmelite Monastery
Flemington, N.J. 08822

Address changes:

Mr. Ernest W. Brunner
2803 Rock Terrace
Austin, Texas 78758

Mr. Paul Mucci
506 Prince St., Old Town
Alexandria, Va. 22314

Miss Jean Gunner
225 E. 36th St.
New York, N.Y. 10016

Mrs. Enid Eder Perkins
1 Albany Ave.
Kingston, N.Y. 12401

Mrs. Douglas Kurczek
4848 N. Hamlin
Chicago, Ill. 60625

Mr. Robert C. Wiest
Bark River Press
Rt. 2, Box 110
Crete, Ill. 60417

Resignations:

Miss Margaret A. McFadden and Miss Dale S. Coleman

Total Membership: 207

During the past year (since publication of Vol. VIII, No. 3 of the *Journal*) we have had 23 new members: Mrs. Fred Ablin, Mrs. Connie Altshul, Mr. Logan O. Cowgill, Mr. Stanley E. Cushing, Mr. John Diebold, Mr. Don Etherington, Brother Laurence Everson, Mrs. Clint Fink, Mrs. Claus O. Gerson, Prof. Ira Grushow, Mr. John F. Guido, Mrs. Gerald R. Ingram, Mr. Melvin Kavin, Mr. Robert W. Klahn, Mrs. Douglas H. Kurczek, Mr. Alfred LeManna, Mr. Richard Minsky, Mrs. Hisako Nakazawa, Mrs. Marian M. Orgain, Mr. Norman L. Spelman, Mr. Allen Thenen, Dr. Leo F. J. Wilking, Mr. Elmer Yelton. Three former members have rejoined the Guild: Mrs. Yolanda Agricola, Mother Mary Joseph, O.C.D., Mr. Horace Teddlie. During the same time we have had 19 resignations and one member has died.

Once again I wish to thank everyone who has helped in recruiting new members for the Guild, and I urge you to continue to send on to me names and addresses of people you think may be interested in membership in our organization.

PROGRAM COMMITTEE / Mary C. Schlosser

Programs for the 1970-71 season consisted of four meetings—an informal opening meeting at AIGA Headquarters on October 22, 1970; a visit to the Conservation Laboratory of the Research Libraries of the New York Public Library on March 6th, 1971; a viewing of the special exhibition of bindings from the Spencer Collection of the New York Public Library on March 30, 1971; and a visit to the Pierpont Morgan Library on May 25, 1971, to see the exhibition “Sixteenth-Century Gold-Tooled Bookbindings.” As all of these programs are reported in greater detail in the various issues of this volume of the *Journal*, little more need be said of them.

Attendance continues to range between 20 and 30 members per program, which, considering the large number of metropolitan area members, leads me to wonder if we are arranging the type of program most desired by the membership. I would appreciate further suggestions from anyone with an idea.

As always, I would like to take this opportunity to thank other members of the Executive Committee who have helped, both through their thoughtful advice and in more practical ways such as setting up chairs and assisting with addressing announcements.

PUBLICITY COMMITTEE / Grady E. Jensen

The Pierpont Morgan Library presented an exhibition entitled “New Treasures of the Morgan Library” from February 15 to May 1, 1971. The exhibition included important acquisitions since 1968—illuminated manuscripts, incunabula, later printed books, autograph manuscripts, music manuscripts, old master drawings, children’s books, and bindings.

The January-February 1971 issue of the Missouri Botanical Garden *Bulletin* (St. Louis) included an article by GBW member Kendra Deerene Lovette, entitled “Books and Bookbinding.”

Miss Lovette discussed the work of the bindery of the Botanical Garden's Library, a reference library primarily concerned with botany. Miss Lovette is full-time restorer in the bindery; the balance of the staff consists of two part-time binders and a part-time conservator. A new library-herbarium-education building, scheduled for completion in 1972, will have necessary humidity and temperature controls for the library and bindery areas.

The Library of The Boston Athenaeum presented, May 17-21, 1971, a Seminar in the Application of Chemical and Physical Methods to the Conservation of Library and Archival Materials. (See the report on this elsewhere in this issue.)

In April 1971 the Museum of Fine Arts in Boston presented two exhibitions of interest. One was "The Art and Craft of Papermaking" and the other was "The Restoration and Conservation of Works of Art on Paper."

We have learned recently that Italimuse, Inc., Grand Island, N.Y., has published *Recollections of the Lyceum and Chatauqua Circuits*, by GBW member Raymond F. DaBoll. A full-length book, *Recollections*, was completely calligraphed by Mr. DaBoll. The Fall 1969 issue of *Italic News* discussed the volume in an illustrated article entitled "Raymond F. DaBoll's Magnum Opus."

In January 1971 the Wellesley College Library presented an exhibition entitled "Alphabets of David Kindersley: Perpetua—a type face by his teacher, Eric Gill: & other recent additions for Wellesley's Book Arts Laboratory." The exhibit was planned around the alphabets, the type, and certain books by Eric Gill. David Kindersley is a British artist-calligrapher and typographer. Eric Gill (1882-1940) was a distinguished sculptor, illustrator, calligrapher and typographer. The exhibit illustrated the history and art of printing from the oldest methods to the most contemporary.

A survey of fine bookbindings from the 15th century to the present day was featured during January-March 1971 in an exhibition from the Spencer Collection of The New York Public Library. The exhibition was mounted in the Main Lobby of the Central Building at Fifth Avenue and 42nd Street.

GBW member Ivan J. Ruzicka and his wife, Jirina, have been busy. Early this year they opened their own studio in Avon,

Massachusetts, for bookbinding and restoration. In February they had an exhibition of bookbinding, restoration and hand decorated papers in the Bridwell Library of Southern Methodist University in Dallas. They had similar exhibitions at the Wellesley College Library in March, and at the State College in Brockport, New York, in April. On April 19 Mr. Ruzicka lectured at Cornell University on "Bookbinding: Art or Mechanical Craft?" And, finally, a binding by Mr. Ruzicka was given an award in the competition "New England's 28 Best Books of 1970."

GBW member Deborah M. Evetts moved to a new bindery early last spring, and, as a result, has been able to enlarge the size of her evening and Saturday classes.

The May 3, 1971 issue of *New York* magazine, in an article entitled "The Handy Crafters," mentioned GBW member Frances Manola's calligraphy and lettering classes at the Craft Students League of the YWCA.

SUPPLY COMMITTEE / Carolyn Horton

To bind a book by hand in even the simplest possible way takes a great deal of time. The cost of the materials used in the work is negligible compared with the cost of the labor. Hand binding therefore can make sense only if the highest quality and longest-lasting materials are used. In recent years there has been so little hand binding done in the world that manufacturers have not found it worth their while to produce high-quality materials to sell to such a small market in limited quantities. Handmade paper is hard to find. English mill board, the best board ever manufactured, is no longer made. The excellent substitute for this, Davey Gold label board, is no longer made. Davey green label board is hard to find. The minimum amount one must buy to get any supplies whatsoever has become greater and greater.

In spite of all this bad news, there is hope that things will become better. By increasing the demand for high quality materials and guaranteeing a large market, manufacturers can become interested in meeting these demands. Such an increase in demand

came about because of the flood in Florence. Following the flood, the greatest restoration center ever developed since book-binding began was set up at the Biblioteca Nazionale Centrale di Firenze, under the direction of Peter Waters and, later, Anthony Cains. Suddenly there was a demand for large quantities of materials of the very highest quality. Testing facilities were available to keep quality control on the materials received. End papers, leather, binders board, vellum and alum-tawed pigskin in quantity were needed and found. Some of these materials have become available to binders in the United States.

Now, Peter Waters has been brought to the United States to be head of restoration at the Library of Congress. There is now a demand in the United States for materials of the very highest quality. It will become worthwhile for manufacturers to meet this demand. Suppliers such as Process Materials are working to develop a superior binders board and inexpensive acid-free end papers, among other things. Dealers such as TALAS, Basic Crafts and Washe No Mise are supplying quality materials in small quantities.

We as binders can contribute to this trend by encouraging our suppliers to continue to market the better quality materials, and by being willing to pay more for quality materials. We must also educate our clients to appreciate the importance of better quality and to be willing to pay the small amount extra in order to insure that the carefully constructed book remains in good health indefinitely.

The Seminar was held in the Public Library in Topsfield, Mass., May 17-21, 1971. Its theme was The Conservation and Care of Library Materials. It was under the direction of Capt. George M. Cunha and Mr. Norman P. Tucker. They had the able assistance of Mrs. Cunha, Messrs. Allan Thenen and Stanley Cushing; and the cooperation and help of the Library staff and the "Friends of the Library."

Registration was limited to thirty people. More than fifty applicants were turned away. The specialized interests of those attending covered a wide range—librarians, research historians, museum curators, conservators of works of art on paper, and of archival records, and hand bookbinders and restorers. They came from Hawaii, Canada, Wyoming, Utah, Iowa, Texas and from Virginia to Maine on the East Coast.

The whole thing was beautifully organized, and the program carefully planned. It all moved with military precision.

Before the morning sessions began each day we were all given pre-printed pieces on subjects that were to be discussed that day; and we all came away with a two-inch stack of informative material.

It was officially opened on the morning of the 17th with words of welcome from Mr. Walter Muir Whitehill, Director of the Boston Athenaeum. He expressed pleasure at the interest shown in the meetings; and stressed the importance of an organized and systematic program of conservation in every library or museum.

The first guest speaker was Mr. Frazer Poole, Assistant Director for Preservation at the Library of Congress, who delivered an exceptionally fine talk. He pointed out that a conservator should know the significance of the collection with which he was working, and should understand the budget problems. If dealing with books, he should have some knowledge of the history of the book; of paper; binding and restoration practices; and a code of ethics. He offered the following admonitions: Don't do anything that you can't undo; be sure that all adhesives are reversible; be very cautious about using new and unproven materials or

commercially advertised products about which you know nothing; when in doubt seek the help of a reputable restorer, the Barrow Laboratories in Richmond, Va., or the Conservation Lab. at the L. C. Inform yourself to the point where you know at least enough to know when you need help. Many valuable institutional possessions have been rendered valueless by well-intentioned but basically uninformed or indifferent custodians.

He painted a rather gloomy picture of conditions in the L. C. They presently have 6,000,000 volumes printed on paper that is in the advanced stages of deterioration; the paper in non-fiction books printed between 1937-39 has a life expectancy of fifty years; and that paper used by publishers today in general is getting worse—not better. On this subject he had two hopeful remarks: work is being done on methods to preserve brittle paper, though it has not been developed to the point of use yet; and work is being done to set up specifications that require the use of better paper for books purchased by libraries.

The pre-printed pieces distributed for the day were: "The Scope of the Problem"; "Materials"; and "Material Control and Testing." A discussion led by Capt. Cunha and Mr. Tucker on these subjects gave the group the opportunity to ask questions and enter in the discussion. One such session was held each day.

On Monday afternoon Mr. Wayne Eley who heads the Conservation Laboratory at the New York Public Library talked on Material Control in the NYPL. He told us that every book that comes into his laboratory is first photographed from cover to cover; and is then entered on Termatex punch cards. A system which, I gather, permits all information regarding a given book to be concisely recorded in an easily retrievable form. He described in some detail the work they were doing in the testing and chemical analyses of materials they anticipated using. He told us that he had developed a PVA which he considered superior to any that is commercially produced; that he considered animal glue out of date; nylon very important (though my notes do not say so, I assume this reference is to liquid nylon); that in his belief all restoration practices of any consequence post-dated the Florence floods of 1966; and that the scientific equipment in the NYPL's laboratory cost approximately \$1,500.

On the 18th the morning session began with a discussion period on the following subjects covered by the pre-printed pieces: "Causes for Deterioration"; "Physics of Light"; "Acid Deterioration"; "Environment Control"; "Humidity Control"; and "Control of Light."

Temperatures between 60°-75° F. and relative humidity between 50-60% are presently considered optimum for proper preservation of books in use. For books whose immediate use is not anticipated storage facilities can advantageously be at both a lower temperature and lower humidity level, but both of these factors should be equilibrated with the optimum for 24 hours before the book is subjected to use. Rapid fluctuations of both temperature and humidity are detrimental to all materials that make up a book.

Mr. P. B. Lape of International Light, Inc., Newburyport, Mass., talked on daylight control; artificial lighting; various types of light bulbs; filters; the absorption of ultra-violet rays; and discussed possible ways to avoid or remedy the damaging effects of both natural and artificial light.

In the afternoon Mr. James Kusterer, a chemist with the Barrow Laboratory, gave a very good talk on the chemistry of the cellulose fibers that constitute the make-up of paper. He also told us something of the work that is being done by the Barrow Laboratory. The Laboratory is now a non-profit research center, financed indirectly by the Ford Foundation through a grant to the Council on Library Resources—a branch of the American Library Association.

From our standpoint the highlights of his talk are as follows: The Barrow Laboratory has stored under identical conditions volumes, owned by them, that cover the period from the time that books were first, or generally, printed on paper to the present day. A sample of paper from each book, on acquisition, is subjected to a series of uniform tests—the length of the cellulose fibers, the sizing used, etc. Thereafter, on a planned schedule paper samples from every book in storage is subjected to a uniform series of tests and the results are all carefully recorded. This is the kind of testing that will be meaningful in years to come—but is really of little help to the restorer who has to reach a prompt decision, today, as to how best to handle a given job.

He talked at some length about the various sizings that have been used in the manufacture of paper and the chemical reactions of these with the cellulose fibers, and atmospheric conditions. My notes are far too sketchy to attempt to give the dates and deteriorating effects of the various sizings that he discussed.

The strength of paper decreased appreciably with the introduction of the Hollander Beater around 1670-75. The mechanical beater cut the fibers in rags shorter. This is possibly the first evidence of the "evils of the machine age."

On the 19th the meeting opened with a discussion session on "Housekeeping"; "Pest Control"; "Storage"; "Routine Care of Materials"; "Deacidification"; and "Lamination." Again pre-printed pieces were available on these subjects.

The guest speaker of the morning was Mr. Don Etherington, an Englishman, who is on the Library of Congress' restoration staff. He talked on the many problems that the present-day restorer faces, and the importance of keeping detailed and accurate records of every item handled—its condition when referred to you; the manner in which it was put together; and exactly what you used and what you did in its restoration. Had such records been kept over the years restorers today would have a far better idea of what was good and bad in both materials used and in techniques. We know, of course, that certain things have survived, but we don't really know why.

Only with such detailed records can we learn in time what is good and what is bad. Again, the job at hand cannot be held for fifty years to see if a new adhesive proves good, etc. His recommendations, however, are, I believe, very sound. Every restorer who has not kept detailed records on the work which he has done would be well-advised to follow his advice.

He further pointed out that mutual respect between custodian and restorer was essential if conditions were to improve. The restorer should know the value of the book; how often it might be used, etc., in order to make a meaningful recommendation as to whether it should be repaired in the simplest possible way, restored carefully, rebound completely or just boxed.

He told us that Mr. Chris Clarkson, also an Englishman, who has specialized in limp vellum bindings would soon be on the staff at the Library of Congress.

He expressed the belief that photographs of every job should be taken in both the "before" and "after" stages as part of the detailed information regarding the work. This is most surely a good suggestion, and one that institutional libraries can probably follow through on. But how many independent restorers are accomplished photographers; or can add to the cost of a job the services of a professional photographer. (A recent price quoted to me was \$20.00 per photograph.)

On the morning of May 20 the meeting again opened with a discussion session on "Cooperative Conservation"; and again pre-prints were distributed.

Mr. Rockwell H. Potter, Jr., Public Records Administrator of the Connecticut State Library in Hartford, Conn. was the guest speaker. He told us of the many problems that the State of Connecticut had been faced with, and the ways in which they had set about to solve their problems.

In the afternoon there was a panel discussion on library binding. Mr. Alpers of the General Bookbinding Co. in a Cleveland suburb was to be the principal speaker. His arrival, however, was unduly delayed so a panel was quickly put together. It consisted of Miss Claire Kenney who attended the Seminar as a representative of the Library Binding Institute, Mr. Allan Thenen who is presently a hand bookbinder, but whose former experience was with edition binding, and your president. Miss Kenney and Mr. Thenen gave very good talks on their interpretation and understanding of the problems. I, however, attended the Seminar as a participant and not a specialist and I was so surprised to be asked to serve on a panel that I became speechless. I am afraid that my few remarks did neither me nor the Guild any credit. In retrospect I should have said that the role of the hand bookbinder or restorer in the field of library binding lay in the restoration of their valuable or rare items; that it is totally unrealistic to think that all library holdings should be rebound or restored by hand bookbinders. The important thing, however, is to have on every library staff a knowledgeable person who is responsible for making the decisions as to what volumes go to a Library Binder and what volumes go to a restorer.

There is no question but that so-called library bindings hold up better on the shelf; over-sewn books are, in truth, a block. The

user, however, needs three or possibly four hands to keep the book open.

Mr. Alpers finally showed up. He brought with him a number of books in various stages of binding—showing principally the different types of sewing that they were able to do. He was a very intelligent and well-informed gentleman; and he attributed most of the disenchantment with library binding to the ignorance or indifference of librarians who do not know what to ask for or what to expect in a finished job.

On the morning of the 21st, the last day of the Seminar, Mr. Carl Wrottenbery, former Librarian, and presently Dean at the University of Corpus Christi talked to us about the water damage that the school's library suffered as a result of hurricane Cecelia. His talk was well organized and admirably documented with color transparencies. He quite obviously cared a great deal about the welfare of the library holdings. After the storm had subsided his first reaction was to contact the American Library Association in Chicago for the names of people who might offer assistance. Almost a year later he has had no response from them.

They handled the problem as best they could until they located Capt. Cunha who went immediately to the scene. Things were brought under control as quickly as possible, but with no electricity, and a temperature of 90° and high humidity many volumes were rendered useless.

Mr. Wrottenbery realizes that a similar disaster could happen at any time, so he has set about to equip his own car with the essential supplies that would be needed first in a similar disaster.

He advocates strongly and apparently is working toward the establishment of mobile units, fully equipped, that can move rapidly into a disaster area. Before the storm his library consisted of approximately 57,000 volumes; and about 12,500 were discarded as beyond salvage.

At this point the program became rather crowded, and the military precision that had dominated the Seminar faltered. The discussion period that was to deal with "Trends in Conservation"; "Literature Review"; and "Research Centers"; was eliminated. Pre-printed pieces on these subjects were, however, available.

Mr. Peter Waters, another Englishman who is presently employed by our Library of Congress was the guest speaker in the

afternoon session. He is a restorer of international fame; and was the guiding light in setting up the restoration program in Florence, Italy after the disastrous floods of 1966. He is a very modest person and does not presume to know the answers to all restoration problems. In the limited time that was allotted to him he suggested that restorers not rely completely on the findings of scientists whose knowledge of conservation is very limited; attempt to work with them so that they will have a greater understanding of the problems that the restorer is faced with, and thus be able to make their analyses more relevant.

The next guest speaker, and the final one, was Mr. James Henderson, Chief of the Research Libraries at the New York Public Library. He told us that the NYPL had stored in its stacks—which are not air-conditioned—some 15,000,000 volumes; that these volumes are subjected daily to probably the most polluted air in the nation.

His following remarks agreed in substance with those made by Mr. Poole on the opening day of the Seminar. Books classified as “rare” seemingly present no problem in restoration—beyond the budgetary consideration. It is, however, the great mass of books printed in the last half of the 19th century that are deteriorating rapidly. Many of these are beyond the point of practical salvage, and are being taken apart and micro-filmed. Both the NYPL and the LC have extensive programs in this area.

The Conservation Laboratory at the NYPL was made possible, according to Mr. Henderson, by an anonymous gift of \$100,000. It is concerned only with the reference collection that dates back to the 1840's. It has no connection with the bindery that has been a part of the NYPL for years; and has no jurisdiction, and offers no help, to the specialized and rare collections that the NYPL owns.

Mr. Henderson answered all questions that were thrown at him in a pleasant way. The first was, as you might expect, the question of salary. He told us that for specialists with no library training the top salary was under \$10,000; that the bottom salary for trained technicians was over \$7,000. That the Conservation Laboratory presently had three full-time employees. Mr. Eley who is in charge; one experienced, English-trained

bookbinder; and one young man with no bookbinding experience, but with a B.S. in chemistry and physics.

Mr. Henderson's talk ended the Seminar. On the whole it was extremely worthwhile. It solved no specific problems, but it brought home in a realistic way to every one present the problems that librarians, custodians and curators are faced with, and offered practical help and suggestions.

Help, however, is available on every turn in the road for those who seek it. The real problem is to make the uninformed aware of the fact that they need help—and this, I believe, the Seminar did for those who attended.

On the lighter side the Cunha's gracious home served as headquarters for everyone present in off-hours. Their hospitality began with an open house on Sunday evening, the 16th, and continued throughout the five days, terminating with a delightful buffet supper on the evening of the 21st. Both Capt. and Mrs. Cunha were as calm and gracious on the 21st as they were on the 16th of May.

During the days of the Seminar we all had the opportunity to visit Capt. Cunha's workshop during the lunch hour. Lunch was served, and then we were shown the facilities of the shop.

The "Friends of the Library" in Topsfield made arrangements for us to visit the home of Mr. William Coolidge and see his many art treasures. Mrs. Martens, chairman of the "Friends" served as hostess. This same group also made it possible for us to see the Parson Caspen house, built in 1683 and restored in 1913. It is reputedly one of New England's best preserved early colonial houses, and is presently furnished with many items that belonged to its early owners. In addition to these side trips the "Friends of the Library" served us lunch in the library on Thursday. It was no ordinary lunch. The food was prepared in their own kitchens, and transported to the Library along with all of the appointments that made it a special occasion—china, glassware, silver, linen, etc.

The whole week was a rewarding experience, and the response and cooperation that Capt. Cunha received from the local citizenry is evidence of the high regard that they hold for his work.

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The "Proceedings" of this Seminar are now in print and can be purchased from the Boston Atheneum at a cost of \$8.00. Individual pre-prints can be obtained easily in xeroxed form from Capt. Cunha or from me. If you wish more detailed information regarding any aspect of the Seminar, please contact Capt. Cunha.

Note to the Guest Speakers: I have intentionally not quoted any one of you for my notes did not give me this privilege. If I have in my interpretation of your remarks misrepresented you in any way, please let me know. Your letter, correcting my errors, will be published in the Guild's first *Journal* following its receipt.

PROGRAMS / Mary C. Schlosser

BINDINGS FROM THE SPENCER COLLECTION OF THE NEW YORK PUBLIC LIBRARY

Binders tend to approach binding exhibitions with one of two expectations: either the exhibition will be historical and demonstrate stylistic and construction development long range or in depth, or it will be an assemblage of contemporary work of one person or group. A third and rather unusual premise underlay the exhibition of bindings from the Spencer Collection of the New York Public Library, which was viewed by the Guild as a group on March 30, 1971. The simple idea prompting this exhibition was to delight the book lover's eye, and this aim was certainly carried through with success. While books from the 15th century to the present were included, their selection was based on what had come down through the ages in excellent condition, of fresh or varied concept and visually pleasurable, rather than on a bibliographic or didactic theme.

The Spencer Collection, to quote from the Library's press release, "was established by the bequest of William Augustus Spencer to obtain 'the finest illustrated books in fine bindings that can be procured of any country and in any language.'" Mr. Dennis Loy, the exhibition specialist largely responsible for the

exhibition, must have enjoyed making a selection of this type from the many treasures of that Collection—especially in being able to include a number of curious and unusual items such as the 1465 “girdle book” from the monastery of Kastl near Nuremberg, or the silver-cased megillah, *The Book of Esther*, a 19th century vellum scroll which rolls in and out of the case with a key.

There were, of course, early blind stamped bindings, handsome armorial bindings, portrait bindings, Grolier bindings, velvets and embroideries, silver and bronze—fine examples of the many historic styles, as well as a selection of modern masters such as Ignaz Wiemeler and Paul Bonet.

One interesting section on the North landing featured binding papers, both end-leaves and covers, including a delicious group of art reproduction albums from the mid-nineteenth century, looking as fresh as the day they came from the publisher. These books, with their colorful gilt-embossed paper covers and fanciful designs on pristine white, are completely out of the hand binders domain, but must have graced many a parlor table of the day and are an interesting footnote in book design.

Perhaps the outstanding feature of this Guild visit to the Library was the fine hospitality extended to us. Both Miss Elizabeth Roth and Mr. Lewis Stark, co-directors of the Spencer Collection, were on hand throughout the visit to answer questions and contribute to discussions about the books, as well as Mr. Dennis Loy who arranged the exhibition and several other members of the Library staff.

Members and guests who attended included: Mrs. Burg, Mrs. Burnham, Mr. Gérard Charrière, Mrs. Coryn, Miss Jerilyn Davis, Mr. and Mrs. Eisenberg, Mrs. Haas, Mr. and Mrs. Harrow, Miss Manola, Mrs. Kaufman, Professor Peckham, Mr. Ploschek, Mr. and Mrs. Popenoe, Miss Nancy Russ, Mrs. Russell, Mrs. Schlosser, Mrs. Tayler, and Mrs. Young.

SIXTEENTH-CENTURY GOLD-TOOLED BOOKBINDINGS IN THE PIERPONT MORGAN LIBRARY

On Tuesday, May 25th, 1971, at 5:30 P.M. the Guild was invited to a special viewing of the exhibition "Sixteenth-Century Gold-Tooled Bookbindings" being held at the Pierpont Morgan Library from May 13 to July 31. Mr. Douglas Ewing, curator of later printed books, graciously welcomed us and gave a few informal remarks on the exhibition, then turned us over to the books themselves and stayed on hand for any questions which might arise.

Installed in the handsome exhibition hall with the usual fine style we have come to expect at the Morgan Library, this in-depth treatment of the earliest period of gold-tooled bindings in Europe offered a feast for the eye and great deal of fact for the mind. It was hard to realize that all the books exhibited were from the Library's own collection.

A handsome, scholarly and detailed catalog of the exhibition, written by Howard Nixon of the British Museum, contains illustrations and descriptions of each of the 66 books, and is available from the Morgan Library, 29 East 36th Street, New York City.

Members and guests who attended included: Mr. Andrews, Mr. Stanley H. Brown, Mrs. Burg, Mrs. Burnham, Mrs. Coryn, Miss Davis, Mr. Diebold, Mr. Eisenberg, Mrs. Eldridge, Mr. Wayne Eley, Miss Evetts, Mrs. Gerson, Mrs. Greenfield, Mrs. Haas, Mrs. Horton, Miss Janes, Mr. Jensen, Mrs. Kaufman, Mrs. Lewisohn, Miss Manola, Miss Pimont, Dr. Ratner, Mr. and Mrs. Rosner, Mrs. Russell, Mr. and Mrs. Selch, Mrs. Schlosser, Mrs. Sarah B. Sprague, Mr. and Mrs. Stein, and Mrs. Young.

SWITZERLAND: BOOKBINDING AT ASCONA

(Reprinted from CRAFT HORIZONS, April 1971, Vol. XXXI, No. 2)

Ascona, a small town on Lake Maggiore in the south of Switzerland, is the home of one of the most outstanding and comprehensive complexes for creative bookbinding in the

contemporary idiom—the Centro del Bel Libro. Founded as part of the Legatoria Artistica in October 1965, the Centro del Bel Libro includes the Galleria del Bel Libro and the Scuola d'Arte per Legatori Artistici, which are in the Casa Crocefisso on the via Sacchetti in Ascona. Not only does the Scuola offer courses in the design, techniques, and restoration of fine books, but the Galleria del Bel Libro presents continuous exhibitions of works, in first proofs, made at Ascona by some of the finest bookmakers of Europe. The Centro's library boasts a unique slide collection of bookbinding artworks, and the newest department of the Centro, the paper factory, produces watermarked papers for fine binding. Anything that the truest bibliophile might prize or that is at all associated with handmade books and papers is there, in Ascona.

Since the Scuola d'Arte per Legatori Artistici opened in 1967, more than a hundred students from fifteen countries have attended day schools, seminars, and special lectures and courses, and over twenty thousand visitors from seventy countries have seen Europe's most beautiful books in the Galleria del Bel Libro. In its five years the Centro has installed twenty-four major exhibitions in the Galleria.

For an example of the Scuola's curriculum, last summer A. V. Nielsen, rector of the Buchbinderschule in Copenhagen, and Ole Olsen directed a special seminar on Danish bookbinding techniques. Gotthilf Kurz, from the Akademie für Graphische Gewerbe in Munich, headed a seminar on the basics of bookbinding. In 1971, Martin Jaegle, master bookbinder and head lecturer at the Centro, will continue to give individual lessons of up to twelve months in all aspects of bookbinding.

In 1970 the bookbinding firm of J. Stemmle & Company, Ascona-Zurich, sponsored an international bookbinding competition, the Paul Bonet Prize—named for the famous, and now elderly, Parisian bookbinder. The competition is to be held for five years under the guidance of the Centro del Bel Libro. A selection of the best works entered in 1970 is now on exhibit in the Galleria del Bel Libro, as the best from each year's competition will be in the future. The competition covers two categories: bookbinding artists under forty; and those over forty. The format, material, and content of the work submitted is left entirely to

the discretion of the artist. A number of awards are given—first prizes and gold, silver, and bronze medals—and this year's deadline for submissions is December 31, 1971. The distinguished jury will judge the entries on the basis of technique, material, and taste. There is a special jury for works in gold or mosaic.

The address of the Centro del Bel Libro is: Legatoria Artistica, Passaggio San Pietro, 6612 Ascona, Switzerland.

A NOTE ON THE COVER

The cartoon on the cover of this issue, reprinted with the permission of *The New York Times* and the artist, Hans Moser of Switzerland, coincidentally complements the following item from *Women's Wear Daily* of May 5, 1971, which will make GBW members blanch:

“BOOK BUTCHERS: . . . In one of the dining rooms of the Madison Square Garden establishment, booths are lined with bookshelves, obviously to create an air of gentility. Rather than waste selling space and put whole books on the shelves, the restaurant's crew chopped the books in half to show just the bindings. The books in question are not Salvation Army bargains or the Reader's Digest condensed series that adorn the shelves of other library motif restaurants in New York. They are all 19th Century, well-bound editions, including an early collection of Byron's works and an early edition of Pope's translation of the *Iliad*. It's time for the Bibliophiles, if not the more sensitive of the gourmets, to get militant.”

Mr. Moser, in granting permission to reproduce his cartoon, stated:

“Thank you for the interest in my cartoon. You may print it in your publication without charge since I'm glad to hear that in the States there are still people interested in such a worthy cause as preserving old books and documents. The fact that you actually found a restaurant that was putting in books by the yard proves my point.”