

GUILD OF BOOK WORKERS JOURNAL

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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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(Editor of this issue: Mary E. Greenfield)

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In reporting to you on the Guild's affairs for the 1972-73 season I am pleased to inform you that it continues to prosper.

The Minutes of the Annual Meeting, the Treasurer's report and the reports of the various Committee Chairmen follow this report to you, and as always speak for themselves.

In summary: Financially we continue to operate in the "black." In reading the Treasurer's report, however, please bear in mind that approximately \$1,000 of our present balance represents funds that are earmarked in one way or another for educational projects and cannot be used for current expenses; that *Journal* publication is behind; and that we are faced with the expense of issuing a new Supply List and a Check List of our library holdings. So our uncommitted balance is not as great as the figure indicates.

Exhibition has been rather quiet recently. I hope we will see some activity in the near future. Library reports that the new Check List is on the verge of completion. Our membership continues to grow; and now stands at an all-time high in the Guild's history. Our programs for another year have been varied, interesting and well attended. Publicity keeps us posted on non-Guild events, and news of your activities. We already have or are in the process of implementing some of the suggestions made by our non-resident members.

In February Mrs. Horton, who has served the Guild admirably as Supply Chairman since 1959, tendered her resignation. We are grateful to her for the very fine job she did over the years. I am sure I express the feeling of all of you in extending to her our sincere thanks.

Miss Manola had volunteered her services in the revision of the Supply List. In accord with the provisions of the Guild's By-laws she was asked by the Executive Committee to serve out Mrs. Horton's unexpired term, and was asked by the Nominating Committee to stand for election in June 1973. As the Minutes show she was elected to the position.

Miss Manola is a professional calligrapher and binder, and a teacher in both fields. She is well-equipped for the post and we

are happy to welcome her to the Executive Committee. She reports that she is making satisfactory progress with the revision of the Supply List.

Our "One-Man Shows" at AIGA headquarters have met with great success. I do hope that those of you who have not exhibited will consider doing so in the near future.

We made some progress in catching up with the *Journal* in the course of the year. And we have tried to keep you informed about current events through "flyers."

We did carry out the plan of opening the Executive Committee meetings to the membership as a whole. One member replied affirmatively to the notice announcing this change, and attended two meetings.

The Guild's future seems bright, and I anticipate continuing growth and progress in the year ahead.

In closing I would like to thank the members of the Executive Committee and the members of the AIGA Small Gallery Exhibition Committee for their efforts and fine work in the Guild's behalf; and to express my appreciation to all of you for your support, with particular thanks to those of you who have sent on news, suggestions, comments and encouragement.

MINUTES OF THE ANNUAL MEETING, June 12, 1973 /
Mary S. Coryn

The sixty-seventh annual meeting of The Guild of Book Workers was held on Tuesday evening, June 12, 1973, at the headquarters of The American Institute of Graphic Arts, 1059 Third Avenue, New York, N. Y.

Members and guests signing the roster were: Betsy Eldridge, Doris Freitag, Julie Beinecke, Doris Ann Sweet, Elaine Haas, Alfred La Manna, Johanna Granger, Henry C. Granger, Robert O. Bach, Hope G. Weil, Carolyn Horton, Jane Greenfield, Polly Lada-Mocarski, Hanka Ablin, Jerilyn G. Davis, Frances Manola, Duncan Andrews, Mary Schlosser, Kathryn Gerlach, Laura S. Young, and Mary S. Coryn.

The meeting was called to order at 8 P.M. by the President, Mrs. Young. After greeting Guild members and friends, she introduced Mr. Bach, President of The American Institute of Graphic Arts. Mr. Bach had expressed interest in the Guild and had accepted an invitation to look in on the meeting. Guild members gave him a round of applause.

The minutes of the sixty-sixth Annual Meeting were read and approved.

The President reported that, pursuant to the decision of members present at the Annual Meeting of 1972, the Executive Committee had granted to Guild members the privilege of attending its regular meetings. Inasmuch as only one member had responded, the plan did not seem to be worthwhile. The privilege would, however, be extended for one more year.

Betsy Eldridge was called upon to give a report on the results of a Guild membership survey she had been appointed to make regarding the advisability of adopting her idea of limiting office tenure of Executive Committee members to one term of two years. She had failed to circularize the membership—but will make a survey this year.

The President then made a number of announcements:

A surprise gift of \$75 had been received from Mrs. Rossbach, a student of Mrs. Hope Weil. A vote of thanks was extended to both Mrs. Weil and Mrs. Rosenbach.

Mrs. Horton had resigned from the chairmanship of the Supply Committee in February and Miss Manola had accepted appointment to the position. Mrs. Young reminded the members that Mrs. Horton had served admirably in that position since 1959 and that the Guild owed her a great vote of thanks for the fine work she had done.

Mr. Harold Tribolet had resigned from Donnelly Company and Captain George Cunha had left the position of Conservator at the Boston Athenaeum and accepted the position of Director of the New England Document Conservation Center.

Betsy Eldridge, as chairman of the Small Exhibitions Committee, reported that the one-man exhibits in the AIGA head-

quarters had been appreciated and suggested that the length of each exhibition might be extended to a two-month run—instead of the one month originally decided upon. Mrs. Young reported that AIGA members had also expressed their appreciation of the quality of the work being shown in the case assigned to the Guild for display purposes. Mrs. Eldridge said that Nancy Storm had agreed to furnish items for the Fall exhibit.

Following informal Committee reports (gist of formal reports appearing in this *Journal*) Mr. Jensen was called upon to report results of the balloting. The suggested slate of officers was elected, with some alternative votes appearing:

Vice-president & Membership Chairman	Jerilyn G. Davis	87 votes
Vice-president-at-large	George M. Cunha	86 votes
	Doris Freitag	1 vote
Supply Chairman	Frances Manola	86 votes
	Carolyn Horton	1 vote
Secretary-Treasurer	Mary S. Coryn	86 votes
	Stanley Cushing	1 vote

There being no more business to discuss, the meeting was adjourned—to be followed by a most enjoyable social hour.

TREASURER'S REPORT / Mary S. Coryn

June 1, 1972, to May 31, 1973.

BALANCE CARRIED FORWARD FROM MAY

31, 1972: \$6,081.79

Receipts:

Dues credited by AIGA	\$4,047.50	
Journal Receipts	507.50	
Other Receipts	25.84*	
		\$4,580.84

Disbursements:

Journal Production	\$3,666.01	
Executive Committee	332.87	
Exhibition Committee	36.26	
Library Committee	110.10	
Membership Committee	132.14	
Program Committee	119.52	
Publicity Committee	19.17	
Secretary	10.05	
Supply Committee	<u>22.56</u>	
		\$4,448.68
Excess of receipts over disbursements		<u>\$ 132.16</u>
Balance as of May 31, 1973		\$6,213.95

*Includes a gift of \$25.00 from Mr. Stuart Schimmel

EXHIBITION COMMITTEE / Duncan Andrews

This has been a disappointing year for Guild exhibitions: except for the continuing program of individual members' work displayed at the American Institute of Graphic Arts (reported on separately in this issue) we have not had a Guild show since the Grolier Club exhibition in 1971. While it is obviously impractical to mount an exhibition every year, we feel that a bi-annual exhibition schedule is in accord with the objects and interests of the Guild, and we had hoped to have an exhibition sometime in the early part of 1973.

There has not been a West Coast exhibition of members' work since 1968, and we hoped to have one organized in Portland, Oregon. Unfortunately, local circumstances ultimately prevented this, but we hope to arrange for a show in that area sometime in the not-too-distant future.

A New England show has frequently been suggested, and we

had encouragement from the Wellesley (Massachusetts) College Library to mount an exhibition there. It subsequently transpired that the construction of a new wing and the remodeling of the main library building pre-empted the use of exhibition space until 1975. We are, however, very hopeful that a show can be arranged there in 1975-6.

As always, the committee welcomes all suggestions for future exhibitions. We are exploring new possibilities, and we hope the forthcoming season will be a more fruitful one.

LIBRARY COMMITTEE / Mary E. Greenfield

During the past year the library received three books and seven pamphlets from Mrs. Kathryn Gerlach and one book from George Cunha.

Sixteen members used the library, borrowing a total of forty-two books. Mr. Stanley Cushing, Assistant Librarian, has done all the work of sending out books to members.

Work on the catalog has been suspended while Mr. Cushing is away, studying with Peter Fahey, but will be resumed on his return.

Xeroxed copies of papers presented at the Madrid meeting of the ICOM Committee for Conservation, in October, 1972, are available from:

International Centre for Conservation
13 Via di S. Michele
Rome, Italy

They cost 50 lire a page plus postage.

4/72/1 ALKALAY, E. Technique de la restauration à la Bibliothèque Nationale de Jérusalem, 6 pp.

4/72/2 BELAYA, L. Restoration and conservation of the leather bindings of old books, 4 pp.

4/72/3 FLIEDER, F. and CHAHINE, C. Action de trois

traitements de désinfection sur des peaux de veau, mouton et chèvre tannées végétatement, 41 pp.

4/72/4 DE PAS, M. and FLIEDER, F. Historique et perspectives d'analyse des encres noires manuscrites. 32 pp.

4/72/5 VINAS TORNER, V. Algunas problemas sobre la restauracion y conservacion de libros y documentos, 9 pp.
French version: Quelques problèmes sur la restauration et la conservation des livres et documents, 10 pp.

4/72/6 FLIEDER, F. and LECLERC, F. Etude du comportement du papier désacidifié par différents procédés, 30 pp.

9/72/1 BYKOVA, G. Z., IVANOVA, A. V. and MOKRETZOVA, I. P. Conservation methods for mediaeval miniatures on parchment, 13 pp.

9/72/2 RADOSAVLJEVIC, V. Conservation of miniatures, 16 pp.

The magazine *Antiques*, June 1973 (\$2.00) carried an article by Hannah Dustin French, "Early American bookbindings from the collection of Michael Papantonio."

There is also a catalog of the exhibition:

Early American Bookbindings from the Collection of Michael Papantonio. New York: The Pierpont Morgan Library with the American Antiquarian Society, Cornell University Library, Princeton University Library, University of Virginia Library, 1972. \$5.50.

MEMBERSHIP COMMITTEE / Jerilyn G. Davis

February 1, 1974

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:

Mrs. Sue Allen
170 McKinley Ave.
New Haven, Conn. 06515

Mrs. Amanda C. Jones (B,
RC-A)
R.D. 1, Box 281
High Falls, N. Y. 12440

Mr. Arthur C. Bemis
Design Depot
67 Field Ave.
Rutland, Vt. 05701

Col. Charles Medinnis
4747 El Caballero Dr.
Tarzana, Calif. 91356

Mrs. Lorene Burman
P.O. Box 22
Coopers Mills, Me. 04341

Mrs. Judith I. Mieger
1906 Morse St.
Santa Clara, Calif. 95050

Miss Maureen M. Corey
703 Lighthouse Ave.
Santa Cruz, Calif. 95060

Miss Joan W. Zerbe (FG)
Jefferson House
New Castle, Del. 19720

Former member who has
rejoined:

Address Change:

Mr. Nicholson L. Pine
1 Devonwood Rd.
Wayne, Pa. 19087

Mrs. Virginia Ingram
1406 Plaza Dr.
Winston-Salem, N. C. 27103

Resignation: Mrs. Claus O. Gerson

Death: We sincerely regret the death of Mrs. Enid Eder Perkins
on December 15, 1973.

Total Membership: 238

During the past year (since publication of Vol. X, No. 3 of
the *Journal*) we have had 34 new members: Mrs. Sue Allen, Mrs.
Donald F. Anderle, Miss Abbey Bancroft, Dr. Guilford H.
Bartlett, Jr., Miss Julie A. H. Beinecke, Mr. T. B. Belanger, Mr.
Arthur C. Bemis, Mrs. Nelly M. Bley, Miss Toby J. Brown, Mrs.
Lorene Burman, Mrs. Angela Chapnick, Miss Maureen M. Corey,

Mrs. Joan Diamant, Mr. Robert G. Dierkes, Mr. Laurence D. Granick, Mr. Robert A. Hauser, Mr. John M. Hurlburt, Mr. Johannes Hyltoft, Mrs. Amanda C. Jones, Mrs. Anita Kearns, Mrs. Lygia Costa da Rocha Limy, Mr. Charles R. Long, Mr. Brian McClafferty, Mr. Charles Medinnis, Mrs. Judith I. Mieger, Mr. Myron E. Roberts, Mr. William G. Roberts III, Mrs. Maria Santana Sallas, Miss Rosa Maria Saraiva, Mr. Charles Schwartz, Mrs. Mariella Sundstrom, Mrs. Edgar Sweren, Mr. David P. Wallesz, Miss Joan W. Zerbe. Four former members have re-joined the Guild: Miss Rosalind Meyer, Mr. Charles A. Perry, Mr. Nicholson L. Pine, Mrs. Rosemary A. Tomory. Two memberships were transferred: Mary K. Moulton to Mr. Ian MacPhail and Mr. John Reed to Mrs. John Reed. During the same time we had 7 resignations, and 2 members died. The net increase for the year was 30 members.

PROGRAM COMMITTEE / Mary C. Schlosser

There were three programs during the 1972-73 season: an informal opening meeting and discussion at the AIGA on November 9, 1972; a gallery talk by Mr. Michael Papantonio at the Morgan Library on his exhibition of *Early American Bookbindings* on February 10, 1973; and an informal exhibition of bindings from the collection of Mrs. Suzanne Schrag at the AIGA on April 10th, 1973. A bonus event was a private after-hours visit to Lucien Goldschmidt, Inc., to view a loan exhibition of *Fine Modern Bindings* on November 28, 1973. Attendance ranged from 14 to 28 members and guests with an average of about 20. Individual reports of the programs appear, as usual, in the appropriate issues of the *Journal* (Vol. XI).

The Program Committee is still seeking one or more committee members and would welcome volunteers or suggestions for volunteers.

I want to thank the Executive Committee for its continuing advice and assistance in the development and carrying through of the programs, and as always, end with an appeal to members for suggestions for future programs of interest.

The Department of Library Science, St. John's University, (Jamaica, N.Y.) sponsored an institute on May 5, 1973 entitled "Biblio-Ecology: The Preservation of Library Materials." The institute was held in the University's De Andreis Gallery, St. Augustine Hall. Speakers included experts in the field of preservation of print and non-print materials, and librarians involved in the restoration of library materials following the floods in Florence, Italy and Wilkes-Barre, Pennsylvania.

GBW member Johannes Hyltoft, Binder at the Folger Shakespeare Library in Washington, had an exhibition of his modern artistic bindings and hand-painted papers at the Folger, from April 9 through April 30, 1973.

The June 25, 1973 issue of JAMA, The Journal of the American Medical Association, has as its cover illustration a colored photograph of Paul Valery's "L'ame et la danse", executed in 1926. The binding shown was in brown levant morocco with blind, gold and platinum tooling, and black and gray morocco inlays. A brief "cover story" described the binding.

In June, 1973 GBW President Laura S. Young was made a Fellow of the International Institute for Conservation (IIC).

The April 1973 edition of *Book Production Industry* included a four-page illustrated article about GBW member Richard Minsky.

As of April 2, 1973, GBW Library Chairman, Mary E. Greenfield started work for the Yale University Library as head of their new Conservation Studio. GBW member Mrs. Connie Altshul assumed the management of the Greenfield bindery.

GBW member Deborah M. Evetts presented, on March 24, 1973, two instructional sessions on Traditional Marbling.

GBW Vice President-at-large George M. Cunha was appointed Director of the New England Document Conservation Center, on April 1, 1973. Mr. Cunha formerly was Conservator of the Boston Athenaeum.

The April 10 *New York Times* included an article about a recent meeting of publishers, authors, publishing employees, literary agents, etc., and mentioned that the group had adopted

the name "Bookworkers." Your Publicity Chairman wrote to the head of the newly-formed group, pointing out the close similarity of its and the Guild's name, and a brief review of the Guild's history. It was suggested that the new group, in order to avoid confusion, might wish to consider another name. No response was received from the "Bookworkers."

SUPPLY COMMITTEE / Frances Manola

Previous to my appointment as Supply Chairman, Mrs. Horton, with the aim of bringing the Guild Supply List up-to-date, had formulated and sent to suppliers a questionnaire designed to elicit latest information about their products and prices.

Though many replies have been received, I should judge that only about half the number of requests sent out have been returned. As usual, the trend is more and more away from small quantities and toward only large orders. I shall send out some follow-up letters before the list is finalized.

In the hopes of simplifying changes in the future, I am making up a card file as replies come in.

It is my intention to add more calligraphy and illuminating supplies—paper, vellum, fountain pens, nibs, pen holders, books, etc., for calligraphers.

Special thanks go to Maggy Rosner who typed up all the forms, with carbons, and mailed them.

Hopefully we may have an early deadline for the material to go to the printer.

VICE-PRESIDENT-AT-LARGE / George M. Cunha

The Vice-president-at-large is collaborating with the Conservator, Merrimack Valley Textile Museum in the search for

additional sources of handmade papers and to evaluate those presently available. The end result will include a catalog of papers suitable for hand binding, repair and restoration, with names of paper makers and suppliers. Those who would like to participate in the survey are encouraged to write Robert Hauser, Conservator, Merrimack Valley Textile Museum, Box 428, North Andover, Massachusetts 01845 for the necessary forms.

AIGA SMALL GALLERY EXHIBITIONS

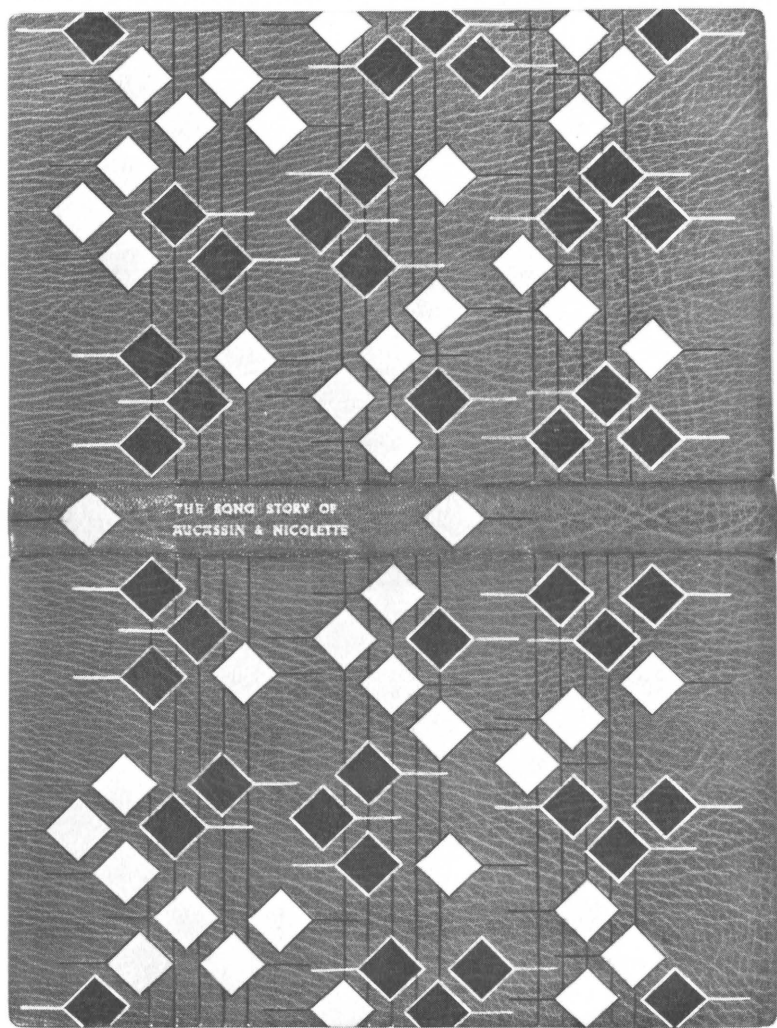
JEAN GUNNER / Betsy Palmer Eldridge

April, May, 1973

During April and May, there was an exhibition in the case of work done by Jean Gunner. Miss Gunner studied bookbinding at the Epton E. Ewell School of Art in Surrey, England. In 1969 she came to New York and worked first for Carolyn Horton Associates and then for the New York Public Library. Presently she is the bookbinder and conservator at the Hunt Botanical Library, Carnegie-Mellon University, Pittsburgh, Pennsylvania.

On exhibition were six handsome pieces of calligraphy and six books with their boxes. The calligraphy was mainly large decorative alphabets done in color with a brush. The six bindings ranged from two tiny full leather "sample books" to a large full leather binding with an attractive "stained glass" onlay design. Although most of the designs were fairly contemporary making extensive use of leather onlays and gold tooling, there was one done with the more traditional gold tooled paneling, and one half leather and paper binding. All of the boxes were the standard cloth folding boxes lined with felt but very nicely made. The binding on the *Song Story of Aucassin and Nicolette* was particularly appealing with full light blue Oasis and beige and purple onlays.

For someone who maintained at first that she had "nothing to show" it was an outstanding collection! As with all of our exhibits, it was much admired by visitors to the AIGA.



THE RONG STORY OF
AUCASSIN & NICOLETTE

PLATE I

JEAN GUNNER

Bindings by Miss Gunner

- Lang, Andrew, Translator. *The Song Story of Aucassin and Nicolette*. Woodcuts by Fritz Kredel. Lexington, Kentucky, 1957. Full leather: light blue Oasis Niger; gold and blind tooling with natural and purple Oasis inlays; gilt top; titled in gold. Plate I
- Plumb, J. H. *The Renaissance*. London, 1961.
Full leather: purple Oasis Niger spine; black Oasis Niger boards; multi-colored leather onlays; blind tooling; gilt top; titled in red leather onlays.
- Porter, Eliot. *Appalachian Wilderness*. New York, 1970.
Quarter-leather: dark green Oasis Niger; Swedish marbled paper sides; gold tooling; titled in gold on purple Oasis Niger label.
- Turner, W. J., Editor. *Impressions of English Literature*. London, 1947.
Full leather; dark blue Oasis Niger; gold tooling; gilt top; titled in gold.
- Mon Petit Libre*. Blank book.
Full leather; light blue Oasis Niger; yellow and purple Oasis onlays; gold tooling; gilt top; titled in gold.
- The Wee One*. Blank book.
Full leather; yellow ochre Oasis Niger; orange leather onlays; gold and blind tooling; gilt top; titled in gold.

MARY L. JANES / Betsy Palmer Eldridge

June, July, 1973

Mary L. Janes is a semi-professional calligrapher and teacher of calligraphy who studied both with Hollis Holland and Paul Standard in New York, and with Anthony Wood in England. She is a member of the Western American Branch of the Society for Italic Handwriting, the Society for Italic Handwriting, and the Society of Scribes and Illuminators in England. After teaching for

NO man is an island, entire of itself; everyman is a piece of the continent, a part of the main; if a clod be washed away by sea, Europe is the less, as well as if a promontory were; as well as if a manor of thy friends or of thine own were; any man's death diminishes me, because I am involved in mankind; and therefore never send to know for whom the bell tolls; it tolls for thee.

Devotions upon Emergent Occasions XVIII John Donne—

a number of years in a private school in New York, Miss Janes has recently moved to Middletown, Rhode Island.

Miss Janes' exhibition consisted both of her own work and the work of a number of her students. All of it throughout was in the Italic hand. Her own work was a particularly colorful collection of poems, selections, and booklets, often backed, framed or bound by colored or decorative Japanese papers. Various colored inks were also used most effectively as in the case of the "Epigram" by Voltaire which was done in white ink on blue paper. Her booklets such as the "Haiku" and the "Proverbs" from Chaucer were especially charming with their Japanese paper bindings. The selection from *Walden* by Thoreau as a double page work was the longest piece and a very handsome example of her hand.

The work of five students was displayed, all of whom have won prizes or awards of excellence in the annual Italic handwriting competitions of the Western American Branch of the Society for Italic Handwriting. Their pieces, while showing a variety of ability and experience, were uniformly a credit to their teacher. Of special interest were the samples showing the progress of Deborah Yeoh from age five to twelve. It is exciting to see such promise in so many young people and certainly it is to be hoped that they will continue.

The Guild and the AIGA appreciate Miss Janes' assembling and sharing such a fine exhibition.

Calligraphy, all in Italic, by Miss Janes

Chaucer, Geoffrey. Booklet of "Proverbs." Black and brown inks on white paper, Decorative Japanese paper cover.

Chaucer, Geoffrey. Selection. Blank ink on white paper. Hung on contrasting red paper backing.

Dickinson, Emily. Booklet of "Poems." Black ink on white paper. Gray paper cover.

Dickinson, Emily. Poem. Blue ink on white paper. Hung on contrasting blue paper backing.

Donne, John. Selection. Black and brown inks on white paper. Hung on contrasting brown paper backing. Plate II

REPORT ON THE FIRST SEMINAR ON THE HISTORY OF
BOOKBINDING, APRIL 24-25, 1973 / Sue Allen

Sometimes two days can blossom like a paper flower dropped into water. Assembling in the cave-like auditorium in the basement of the Free Library, 120 people were welcomed to Philadelphia by Howell Heaney in neatly turned binding terminology. Christopher Clarkson of The Library of Congress began an afternoon of talks on aspects of the describing and recording of bindings. Against a changing frieze in slides of seldom-seen, austere beautiful vellum wrappers and bindings made before 1550, he spoke of structure and utility rather than styles. He told of one such early book in a library he visited, last seen on a book cart, brought to him rebound, alas, on his next visit. Willman Spawn of the American Philosophical Society described with expeditious vigor his trail through one hundred different archives and libraries recording American eighteenth-century, and especially Philadelphian, bindings in rubbings. Supplying kits of thin rubbing paper, he showed how to differentiate, by the use of a ten-point divider, tools that have been copied and re-engraved. Howell Heaney read the remarks sent by T. Thomas Tanselle of The University of Wisconsin, which concerned the section on the description of binding cloth grains in Philip Gaskell's *A New Introduction to Bibliography* and the ways in which it conflicted with Professor Tanselle's own article, "The Bibliographical Description of Patterns." He marvelled at the general lack of reaction to this article. With some reservations he felt that Gaskell had performed a great service incorporating this material into what will be a widely read book. Edwin Wolf, 2nd, of the Library Company, which he described as a great Greek temple, cold and drafty, with water coming in, when he started there in 1952, listed as exceptional collections of American bindings, especially for the eighteenth century, the shelves of his own library, of Allegheny College, Widener, Bowdoin College, The American Antiquarian Society, the Mather Library at Columbia, and The New York Society Library. Michael Papantonio of New York described the beginnings of his collection of early American bookbindings and the friendships and associations formed while

indefinitely but rather not to allow an officer to hold two terms consecutively; one could quite conceivably be elected to another office or return to the same post the following term. Ideally, I had hoped that we might also have some sort of an arrangement whereby an officer would be elected a year in advance to serve an apprenticeship and then stay on a year afterward in an ex-officio capacity to act as an advisor.

Secondly, I would like to emphasize that this suggestion was not meant in any sense as a criticism of the present officers who have done such a magnificent, herculean job with tremendous loyalty and devotion. Rather it was intended to find some way in which to "spell" them from these tasks and to involve more members in carrying these responsibilities. It is my own personal feeling that the apparent limitlessness of these posts is a strong deterrent to any member who might otherwise be willing to volunteer. A member might well agree to take on a two year stint, but would hesitate at the prospect of a six to ten year commitment. The present officers, who have served so long, have often mentioned that they would like to be relieved. Certainly, that is most understandable! The question is whether or not, by limiting the term, the positions might seem less awesome and thereby more attractive and acceptable to other members.

Clearly, continuity is a most important problem and it was for this reason that I suggested the possibility of an apprenticeship the year ahead and so on.

Perhaps there are other ways to handle the problem of accession and leadership which the Guild should hear about and consider. At the present moment, I fear we are too content with the current arrangement. The Guild has grown in recent years and with it the time and effort required of its officers as was so clearly spelled out in the Spring 1972 *Journal*. I feel it is time to look forward to the future and to consider ways that provide for wider shouldering of responsibility and that preserve the continuity we have come to accept and expect as well.

Please give the matter some consideration and let us know your thoughts and suggestions. As long as the present group is willing to carry the responsibility, the Guild rolls along smoothly enough. But it seems unfair of us to ask that so much of the work be done by so few, and for so long.

“Group Terms”. Booklet. Black ink on gray paper. Blue and red decorative Japanese paper cover.
“Haiku” Booklet. Brown ink on white paper. Brown and blue decorative Japanese paper cover.
Nakatsukasa. Poem. Brown ink on “shi-kishi” colored papers.
Shakespeare, William. Selection from “King Richard the Second.”
Black ink on white paper.
Thoreau, Henry David. Selection from *Walden*. Black and brown inks on white paper. Contrasting green paper cover.
Voltaire. Epigram. White ink on blue paper.

Student work, all in *Italic*, black ink on white paper.

Davis, Elliot. Eleven years old.

“Spring” by Elliot Davis

Lesavoy, Lisa. Bryn Mawr College Student.

Poem by Lisa Sloan

Poem by lisa lesavoy

Walbridge, Margaret. Cornell University Student

Two poems by Jennifer.

Yeoh, Deborah. Twelve years old.

Letter

Yeoh, Rosemary. Fourteen years old.

Letter

LETTER TO THE MEMBERSHIP / Betsy Palmer Eldridge

It was pointed out to me at the recent 1973 annual meeting of the Guild that at the annual meeting the previous year I had made the suggestion that we consider limiting the tenure of the Guild’s officers and that I had agreed to canvas the membership about this. As luck would have it, I didn’t fully register about this “agreeing to canvas” and promptly forgot all about it! So we all sailed innocently through another year.

First I would like to clarify a few points about my suggestion. Actually, the suggestion was not to limit the tenure

making it.

Ascending to the riches of the rare book rooms, the group saw an exhibit of eighty-three bindings ranging from the fifteenth to the twentieth centuries over sherry and through the hum of meeting and greeting. After dinner at a Philadelphia restaurant famous for its snapper soup, Hannah D. French of Rye, New Hampshire, without a note and with enviable poise, reminisced on "Thirty Years After . . .," describing her difficulties in getting to see the books she was interested in, creeping out of The Grolier Club before the male members came in, and quoting a fan letter from the Hannah Dustin descendant who had read one of her articles, "I see you're interested in crafts, too. I weave."

Back in the basement auditorium the next morning, three talks concentrated on binding decoration in as many centuries. Brother Laurence of Weston Priory, Vermont, was one of several speakers to open with the fateful phrase, "When I first met Willman Spawn . . ." Although confessing an inability to reach the speed of one hundred rubbings a day, he described his use of similar methods in recording copies of the first large folio bound in Boston, Samuel Willard's *Complete Body of Divinity*, 1726. Turning from hand-tooled leather to machine-stamped cloth, Sue Allen of New Haven, Connecticut, focused in slides on some of the charming but neglected details of Victorian covers, early "ribbon-embossed" cloths, small gold pictures, and floral patterned endpapers of the 1880's. Sybille Pantazzi of the Art Gallery of Toronto concluded the morning with a slide talk on the handsome work, often in poster style, of several American cover designers, including Margaret Armstrong, who from 1890 to 1910 signed their designs with initials. She spoke of the difficulty of deciphering those scrambled in cartouches, or where two artists had the same initials.

Perhaps because of the morning spent in the basement, the flowering fruit trees of Princeton seemed particularly dazzling when the group arrived in the late afternoon. Introduced by William S. Dix in the auditorium of the art museum, Willman Spawn and Hannah French divided the plain binding and the gilt between them in their talks on American binding practices from 1660-1820, which necessarily involved their own achievements in identifying binders, city by city, and tools under binders. An

opening reception in the Graphic Arts Collection for the Papan-
tonio books showed their quiet beauty in a setting enriched by
bookbinding equipment and illustrations. Then the group that
had gathered scattered, to return to workrooms, classrooms,
libraries; it seems certain that all went home with visions of
bookbindings dancing in their heads. The warmth and enthu-
siasm of Carol and Willman Spawn, who had charge of the plan-
ning, were a major contribution to the success of those two
memorable days.

PROGRAMS / Mary C. Schlosser

Bindings from the Collection of Mrs. Suzanne Schrag

The third program of the 1972-73 season took place on
Tuesday evening, April 10th, 1973, when about thirty members
and guests gathered at AIGA offices at 7:30 to see fine bindings
from the collection of Guild member, Mrs. Suzanne Schrag.

Mrs. Schrag had very kindly brought 21 books from her
home to show us, and these were spread out for everyone to view.
Taking the books in turn, Mrs. Schrag displayed the fronts, backs,
doublures, and other points of interest in each volume. As we
went along, questions were raised as to techniques and materials
and much informal discussion ensued. With a few older examples
providing background, most of the bindings were of the modern
French school, and were on beautiful books that lived up to their
covers. The binders represented included Paul Bonet, the Club
Bindery, Léon Gruel, G. Huser, Georges Leroux, Pierre Lucien
Martin, Monique Mathieu, Henri Mercher, Thérèse Moncey,
Noulhac, and Emmanuel Steiner.

Such an opportunity for shop-talk, with these beautiful
books as examples, was a most agreeable way for binders to
spend an evening, and we are all in Mrs. Schrag's debt for this
most interesting and enjoyable occasion.

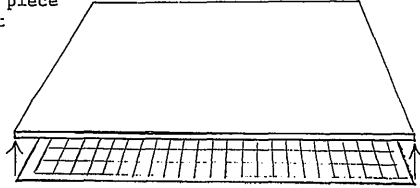
Among members and guests attending were Miss Gwendolyn
Blackman, Mrs. Jean Burnham, Mrs. Mary Coryn, Miss Jerilyn

Davis, Mr. and Mrs. Robert Eldridge, Miss Deborah Evetts, Ms. Christine Friedlander, Ms. Charlotte Friedman, Mr. Jim Hodges, Miss Ursula Hofer, Mrs. Carolyn Horton, Miss Elizabeth Hull, Mrs. Anita Kearns, Ms. Susanna Keyser, Mrs. Jeanne Lewisohn, Ms. Sandra Liff, Miss Frances Manola, Mrs. Inez Pennybacker, Miss Heinke Pensky, Mrs. Maggy M. Rosner, Mrs. Mary Schlosser, Mr. and Mrs. Schrag, Genevieve Senber, Mr. Robert Shepherd, and Mrs. Hope Weil.

MYLAR ENVELOPES* / Mary E. Greenfield

MATERIALS:

1 piece of plate glass (18" x 22" for small or medium sized documents) with a piece of graph paper taped underneath it



1 knife or scalpel

1 brayer



1 window cleaning squeegee



1 lint free dust cloth (One-Wipe)

1 weight, about 2 lbs.

3 mil Type S Mylar for small & medium sized documents 100' x 40" roll
5 mil Type S Mylar for large documents " " " "

Available from: Transilwrap Corporation
2741 N. 4th Street
Philadelphia, Pennsylvania

The Transilwrap Company will supply a 100' roll cut in pieces (10" x 12" for example) for virtually no extra charge. A 50' roll is the minimum they will cut.

Scotch Double Coated Tape No. 415, 1/4" or 3/8" wide, 36 yds. per roll

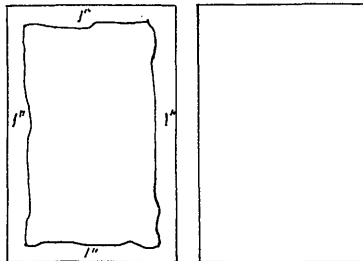
Available from: Robert Spector, Inc.
46 Merrick Road
Rockville Center, New York or local 3M distributor

*These instructions are based on observation of the process at The Library of Congress.

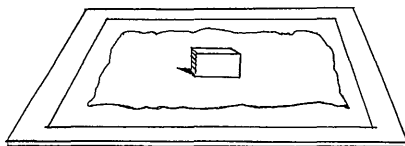
Documents to be encased in Mylar should be deacidified if necessary and encased at a relative humidity of approximately 50%.

These are general directions only and will naturally be modified by individual workers as they gain experience.

Cut 2 pieces of Mylar about 1" larger than the document on all 4 sides.

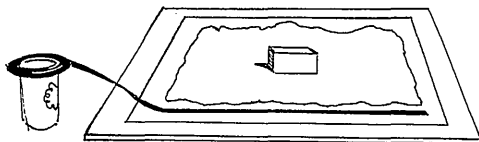


Put 1 sheet of Mylar on the glass and wipe it with a lint free dust cloth. This creates static electricity which makes the Mylar adhere to the glass and, of course, removes dust.



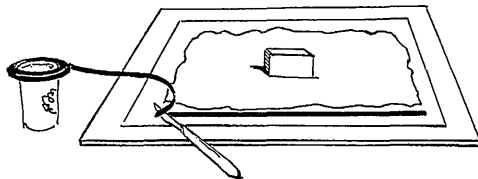
Center the document on the Mylar and put a weight on it.

Put down the tape, leaving a margin of 1/8" on all four sides of the document.



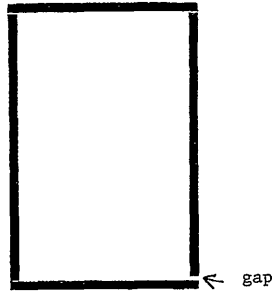
The graph paper under the glass facilitates putting the tape down square.

The tape is easier to handle if put on top of a jar - a Dundee marmalade jar fits perfectly.



Butt the corners of the tape.
A small gap (less than 1/16")
may be left in one corner.

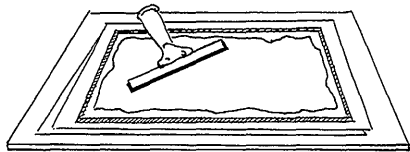
Leave the brown paper on the
tape.



When cut from the roll Mylar has a
slight tendency to curl. A flat
envelope is made if the 2 pieces of
Mylar are placed with the curl
facing in opposite directions.

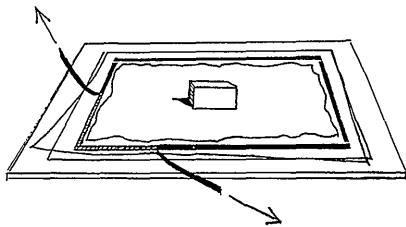
Dust the top sheet of Mylar
and put the dusted side down
on the document.

Smoothe it down with the window
squeegee to get as much air as
possible out from between the sheets
of Mylar.

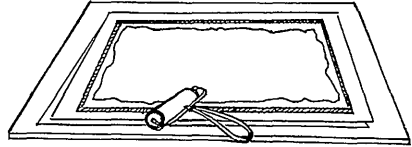


Reach under the top sheet of Mylar
and peel the brown paper off the
tape on two sides of the document.
Squeegee the Mylar smoothly down
on the tape.

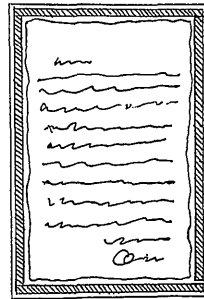
Repeat with the other two sides
of tape.



Go over the tape firmly
with a brayer.



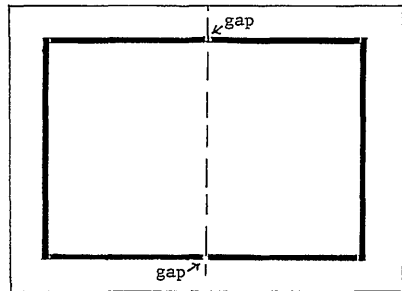
Trim the envelope, leaving a margin
of 1/16" on all four sides. This
is intended to prevent the edge of
the tape from picking up dirt.



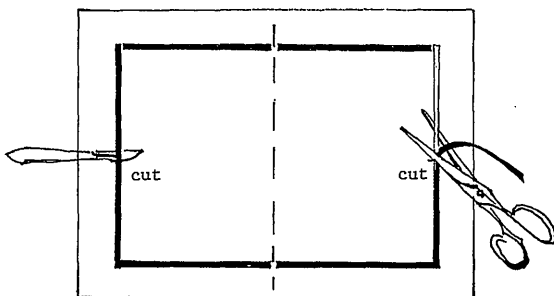
Librarians sometimes insist on folding documents to fit existing storage
units. Deplorable though this is, we append instructions for folded
envelopes.

If it is necessary to fold the document:

Put down the tape with a gap
of 1/8" at either end of
the proposed fold.



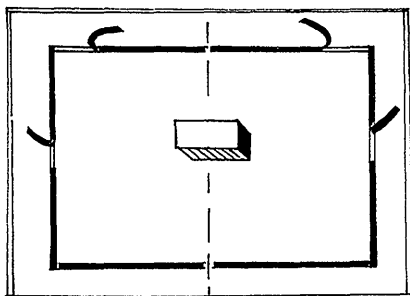
Cut the brown paper only at about the center of each side with a scalpel or scissors.



Position and weight the second sheet of Mylar without the document between the sheets.

Pull off the brown paper from the top and 1/2 the sides of the tape. Smooth down the Mylar.

Fold the Mylar and crease the fold with a brayer.



Flatten the envelope as much as possible to facilitate insertion of the document.

Slide the document into position, lining up the fold in the document with the fold in the envelope, and pull the brown paper off the rest of the tape. Smooth down the top sheet of Mylar. Fold again and nip the folded envelope in a press.

If a collection of documents are to be post bound have the post holes punched in the Mylar with a core bit before encasing the documents. The filler material may be punched at the same time.

Reed, R.¹ *Ancient Skins, Parchments and Leather*. London and New York, the Seminar Press, 1972.²

The values of *Ancient Skins, Parchments and Leather* to various disciplines are many. Each reader will discover his own. This writer as a conservation hand bookbinder will present some of his findings and impressions with the hope that the reader will give Dr. Reed's book a thorough examination from his own vantage point. Dr. Reed addresses his work to those in a broad range of fields—museum curators, archivists, archaeologists, librarians, manuscript restorers, bookbinders and conservators—who are brought together by their common concern for time-binding: the tying together in comprehensible form the interrelated facets of human history. One expression of this concern for some is an interest in animal skins as an ancient writing and binding material.

There are many in the professions listed above who appear unaware of leather and parchment as anything but a covering material or a means to support the written and printed word; they have never developed an understanding of let alone an appreciation for leather and parchment as objects worthy of admiration or for the important part they play in filling large gaps in our knowledge of the history of the applied arts. Since the mid-nineteenth century leather has been misused and largely replaced by cloth and "Genuine Leather" as a covering material for books. The literature on leather until recently apparently was limited. The literature on parchment was even more limited and usually misleading; much of the original knowledge of this material gained over the centuries has been neglected and much has been lost. To the members of various professions that should be knowledgeable, the whole subject of parchment is apparently a mystery. Bookbinders in particular have written about and spoken about parchment briefly and erroneously for years. Dr. Reed has provided in *Ancient Skins, Parchments and Leather* a much needed thorough and reliable introduction to the complex subject

of leather and parchment.

Dr. Reed's book follows a college-level textbook format. Parchment repair instructions are provided, as well as scholarly discussions on the history of modes of manufacture and use of leather and parchment. Groundwork chapters on the physio-chemical nature of animal skins and the various methods of production prepares the reader well for later chapters on "Skin Products in Their Historical Context," "Parchment: Its Nature and Mode of Production," "Skin Materials and the Archaeologist/Conservationist," and "The Physical Examination of Parchment and Leather" (for those interested in microscopic examination).

In his welcome discussion of leather and parchment dressings, Dr. Reed recognizes the need for different formulae for different climatological regions. The British Museum Formula may work well in mild to cold Maritime climates but may prove disastrous in much of the United States. Formula modifications are provided that may be useful to American librarians.

After reading the introductory chapter the reader (craftsmen in particular) may find it useful to skip ahead momentarily to page 107, the last paragraph, and read through to the end of the chapter. In this portion of the text Dr. Reed describes the three-thousand-year stagnation of craft/technological development during and immediately after the Greco-Roman period. His account of the role of the Islamic conquest in bringing the ancient crafts and technology to wide geographical areas, including Europe, in the early eighth century is an important reminder of our craft and cultural heritage.

From Dr. Reed's description of Greek science emerges a picture of the development of class divisions and the stigma placed upon practical arts with their oral traditions, which may provide an historical explanation for the decline of the crafts in a society such as ours where membership in the administrative class is the measure of success and the good life.

Readers who have been groping with conflicting definitions of vellum and parchment and confused over the physio-chemical differences between parchment and leather will find clear and definitive explanations. In medieval times parchment made from calfskin was known as vellum; the term has become associated with parchments from any animal skin that share those primary

characteristics of calfskin—thinness and great strength. Tannage is not a reliable means to differentiate between leather and parchment, since the latter is often superficially or completely tanned.

In reading scholarly and technical dissertations nomenclature is the key to comprehension. The reader may wish to list the many definitions presented in chapters 2 and 3 to better fix them in his mind. They are used frequently in subsequent chapters. The author provides the reader with a carefully laid series of stepping stones. So, we believe the chapters should be read in order, with the possible exception of our suggested foray. This writer finds that Dr. Reed has a talent introducing just enough detail to sustain the reader's curiosity and interest without confusing matters with minutiae. He has an easy touch with complex issues. And he concentrates on basic concepts and detailed instructions on technique.

Dr. Reed presents the parchment users with an explanation for the poor quality and limited properties of modern parchment manufacture and compares it to the quality obtainable by mediaeval processors by postulating the principle of simultaneous treatment. Parchment manufacture today is largely conducted in the same manner as that used for modern leather production—a series of isolated processes; while this practice is beneficial to leather, it limits parchment to an ordinary and undeveloped product. For example, the troublesome hydrophobic characteristics of modern parchment were easily averted by mediaeval manufacturers. The principle to keep in mind is that any characteristics desired in the finished skin must be provided for in the wet pelt stage. Parchment binders will be interested to learn in this connection that the use of acetone/water mixtures in the wet limed pelt stage will produce parchment with wider ranges of properties including the ability to be folded without an alteration in opacity.

The author in his discourse on conservation and repair techniques presents alternative approaches—for example, his offering of various cleaning tips, including the choice of some for cow's milk or onion juice. He states his preference for a technique but explains other methods as well. The reader is told, in effect, that the author does not have all the answers.

Sausage gourmets among our number will better appreciate the object of their affection and the art of parchment repair by

reading the description of sausage casings, their manufacture (extruded re-constituted collagen fibers) and their use in parchment repair work. Gold beater's parchment remains, alas, our most convenient repair material. The importance of isopropanol (propan-2-ol) in parchment restoration and as a substitute for hexane in dressings is detailed. (In this writer's opinion disposable polyethylene gloves should be worn when applying a dressing of either formulation.)

In relation to the restoration and conservation of texts and figures on parchment, Dr. Reed mentions the attitude among some that originals should be allowed to decay naturally. There is no simple solution to this problem of aesthetics. Those in favor of natural decay assert that copies of texts can be made when and as they are needed. Reed's reply recognizes the fact that little in man's history is permanent and expresses his position by quoting Darius who in 500 B.C. commissioned an inscription for the cliff faces of Behistun. Taken in its historical context this inscription is the creed of today's conservationists.

Ultra-violet light is an important preliminary tool to assist one in ascertaining the provenance and mode of manufacture of skin materials. The establishment of groupings of fragments on these bases is useful when confronted with shredded manuscripts. Also, UV fluorescence is an important tool to the palaeographer and others involved with palimpsest texts and faded scripts. In this regard, as he does throughout the book, Dr. Reed provides several anecdotes. One is the mention of the Qumran Cave finds. The author has been closely associated with conservation work on the so-called Dead Sea Scrolls.

Instructions are provided for light (ordinary, optical) microscope procedures including slide preparation for determination of animal species and the examination of various physical characteristics. Illustrations of grain patterns are furnished, including vegetable tanned human skin which the reader will learn is similar to tanned pigskin. The alleged ancient practice of covering English cathedral doors with the tanned skin of criminals and foreigners is explored twice in the course of the book in important, if spectacular anecdotes. The author attempts to assure us such misuse was unlikely, but in both instances he ends on a note that leaves one wondering.

The book ends with a section of particular interest to those charged with the responsibility for display and storage of items composed of parchment and leather—dealing with the effects of heat and water on these materials and including considerations for the choice of skin materials used in the binding of books.

Others will come to the market place to champion parchment, but none will match Dr. Reed's twenty years experience in Leather Science research, his expertise, and his readable style.

¹Dr. Reed is a member of the Department of Food and Leather science at the University of Leeds, England.

²Available from Campbell's Bookstore, 604 Congress Street, Portland Maine 04101; or check with your local bookstore.

NECROLOGY

Mr. Cowgill was a member of the Guild from September 1971 to the time of his death on May 20, 1973.

He was Vice President/President-elect of the Friends of the Libraries of George Washington University. The following "In Memoriam" was adopted by the Board of the Friends. It was transmitted to Mrs. Cowgill, and later appeared in the Library's Newsletter, Vol. 7, No. 1.

LOGAN O. COWGILL—IN MEMORIAM

"We all recall with pleasure the recent meeting of 'The Friends of the Libraries' so generously, graciously, and effectively planned by Logan Cowgill. We were shocked very shortly thereafter to learn of his grievous illness and then stunned by the tragic news of his passing.

Logan Cowgill has been and will remain a living inspiration to the friends of this and all libraries. A scholarly bibliophile, a discriminating collector, and a gifted librarian, he was quick to share with others many of the treasures which he acquired. Not only has the University Library profited richly by his counsel and advice but, as well, by his open-handed generosity. Soft spoken, modest, and self-effacing, he exemplified the true humanist in whom sound learning, deep understanding, and personal integrity were harmoniously blended. Our sense of loss deepens as we recall his noble character and his capacity for friendship which we shared."