

GUILD OF BOOK WORKERS JOURNAL

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1984-85

A well-bound beautiful book is
individual; it is instinct with the
hand of him who made it; it is
pleasant to feel, to handle, and to
see; it is the original work of an
original mind working in freedom
simultaneously with hand and heart
and brain to produce a thing of use,
which all time shall agree evermore
and more also to call
"a thing of beauty."

T. J. Cobden-Sanderson F.M.

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Virginia Wisniewski-Klett, editor. Articles and reports by members and
non-members are welcome for consideration. The contents of any such
articles do not necessarily represent the Guild of Book Workers.

THE EXHIBITION CATALOGUE: FIRST PRINCIPLES OF DESIGN /
Greer Allen

Three dicta should inform the appearance of every exhibition catalogue:

1. The catalogue — we are reminded by Thomas Tanselle — is the only permanent record of an assemblage of books destined not to remain together.¹

2. Further, we should be mindful of the motto on the seal of Houghton Mifflin Company, “Tous bien, ou rien.” (“If you cannot do it well, don’t do it at all!”)

3. And finally, it is the duty of a catalogue (says Jeffrey Abt) to capture some of the excitement and immediacy of the exhibit itself.²

It is far simpler, of course, to voice these demands than to meet them. Who can expect two-dimensional images to re-create the impression received on entering an exhibit hall and wandering among the cases as whim and serendipity might lead us? No, the perusing of a catalogue is a directed, sequential experience which cannot quite immerse the senses as can the real exhibit. And as to the demand for unequivocal excellence: how often do we see unbounded hopes supported by meagre funds? But from those three quotations we can develop principles which will be useful in shaping a publication appropriate to the exhibit it memorializes.

If the catalogue is to be the only lasting record of the display, then it must make clear the *purpose* for bringing together particular books in the first place. Diffusion of the purpose has prevented more catalogues from realizing their potential than has almost any other single fault.

Imagine an exhibit of book bindings: the librarian has persuaded the collector to lend choice examples for display in the library’s cases. What can be the purpose? to enrich the exhibit halls with bindings not otherwise seen there? to lure these volumes into the permanent collection? to secure the library a place in the pantheon of competing institutions?

Reasons for such an exhibit can be legion; they often are — and with justice. But serious catalogue readers are interested in the bindings alone; they must be shielded from the confusing riptide of competing purposes. A comparison of two catalogues — the Maser³ with the Papantonio⁴ — makes the point. In the

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Maser, excessive homage to the donor (in type and photographs) consumes too much introductory attention. It leads to nothing in particular and impedes the reader's ability to focus on the bindings.

How felicitous, on the other hand, is the Papantonio. The man, his role — quickly covered by preliminary text — flows naturally into the substance of the book. The purpose becomes immediately clear. The Foreword's first line states the reason for the exhibit; the Introduction answers the question, "Why *these* books?" and briefly details their relationship. Interestingly, the entire catalogue of type-set entries precedes the pages of pure illustration — a holdover from the days when production technology rendered this separation economical. Yet it serves to throw the books together side-by-side and reflects — in some part — the actual exhibit. The illustrations are sized and placed formidably — yet not grossly — on the page; they exude the sense of being actual size — and therefore almost the "real things." The rich, fine-screen offset illustrations on soft finish paper show one of the two choices available today for reproduction of the first quality — the other being the same process on enamel paper.

Indeed, far more lies behind the reproduction of book bindings than the average binder, collector or librarian suspects. Paper, the printer's equipment and experience, the suitability of photoprints (or availability of the books themselves for direct reproduction), all stand in a delicate balance. One shift and: disaster.

The printer who asserts, "Yes, we can produce work like that!" but shows you no sample of past work, will be learning at your peril. The client who believes all printers are capable of "good work" — and that chance determines the end-product — is ignorant of the subtleties.

The safest course is to settle on a model of good reproduction, seek out the people who have produced it, make sure the team and machinery are still entirely intact, demand recent samples of similar work to prove it, and pursue that printer. Don't ask for different paper; don't ask for a less-expensive printing method; disappointment will ensue. Where the price estimate exceeds the budget, reduce the number of illustrations and/or catalogue pages. "Tous bien, ou rien!"

Some years ago, Robert Rosenthal, Curator of Special Collections at the University of Chicago, staged an exhibit of Renaissance prints of Classical buildings. Funds were limited; the show did not demand a great deal of fuss. But he had the choice: produce a quasi-catalogue — typewritten and duplicated, each entry expanded by a paragraph or two — or (what he ultimately chose) a simple folder — the outside bearing an imposing life-size reproduction

of a print of the Coliseum and, on the inside, a short essay and checklist. “Tous bien, ou rien!”

But do not dismiss the idea of producing a typewritten catalogue on an office copier. We await only the stunning model, because somewhere someone of sensibility must certainly be at work with the new line-printer typefaces and size-adjusting copiers to give us a tasteful example to emulate.

For the sensible selection and careful imitation of good examples is the one viable alternative to engaging a graphic designer to plan the catalogue from the ground up. It is the preferred alternative where a suitable designer cannot be found.

The misfortune of insensitive design can be seen in the Museum of Contemporary Crafts' 1964 catalogue.⁵ Far from capturing the excitement of a book display, the catalog obtrudes. It cries, “If you think bookbinders can be inventive, just see how we catalogue designers can outstrip them!” The reader grows disheartened trying to view the well-reproduced photos, because the tight commercial binding (stiff pages in an exaggerated vertical format) snaps shut just as one becomes interested in an illustration.

Conversely, a catalogue in the hands of such a gifted, informed book designer as Jack Werner Stauffacher outstrips anything that can be accomplished by imitation. This we see in *Hand bookbinding today*,⁶ where Dorothy Bevis's introductory overview of binding history is set legibly, pleasingly and with professional confidence into the flow and variety of illustrated examples.

For although the best catalogue must record and reflect the exhibit, it remains an independent entity. It must stand alone long after the books have been re-shelved. Certainly, it cannot be burdened with ephemeral aspects of the display: the wall's colors, the geography of the spaces cannot be permitted *per se* to make the choices of ink and text sequences. If the exhibit has been worthwhile, then its merits certainly could not have rested on the crutch of a catalogue. So too must the catalogue now rest for all time on the merits of its own pages.

It is illuminating, though discouraging, to note that we must go back two decades to find the sort of catalogue which best satisfies our conditions for overall excellence. It is almost impossible to fault the 1965 Kurt Londenberg catalogue.⁷ The text — exquisitely disposed on the page in a manner we find only on the Continent — is followed by beautifully-reproduced full-page recto illustrations which bleed at all edges. The bindings are carefully photographed at close range so that the books jump out at the reader as if each opening were a view into a exhibit case. The printing — fine screen halftone photoengraving by letterpress — is now an obsolete process in America but can be successfully mimicked by careful offset work.

Even the Kurt Londenberg catalogue of February 1979⁸ falls short of the earlier version. The illustrations are no longer full page bleeds, and we are made aware more of the design than of the books themselves. What is the problem?

Is it the pervading opinion — fostered by advertising's insidious demand for novelty — that the deadliest graphic sin is the repetition of good work? In the face of all this, we must remember that rare book librarians are preservers, that bookbinders are indeed preservers, and that exhibition catalogues are produced for the purpose of preserving. So is it not right and just that their planning should be informed by the most sensible uses of the past?

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EXHIBITION REVIEW

BEAUTIFUL BOOKS — BEAUTIFUL BINDINGS, an exhibition of four GBW binders, Watson Library, Metropolitan Museum of Art, New York City, December 4, 1984–January 7, 1985 / *Pat Curtin, 1984 Small Exhibition Chairperson*

Nearly one hundred Guild members and friends gathered on December 4th, 1984 to celebrate the opening of "Beautiful Books — Beautiful Bindings." The exhibition, held at the Thomas J. Watson Library of the Metropolitan Museum of Art in New York City, was the result of a poll sent out approximately three years ago. Guild members were asked to choose three binders whose work they would most like to see exhibited. Fritz and Trudi Eberhardt, Don Etherington and Jean Gunner were the featured binders.

The following is a check list and selected pictures of bindings exhibited.

FRITZ AND TRUDI EBERHARDT

1. *DI SAN FRANCESCO* by Fioretti Scelti. Published by Ashdene Press. $11\frac{5}{8}'' \times 8\frac{3}{8}'' \times \frac{3}{8}''$. Covered in full sirocco brown goat skin. Blind tooling. Special designed marbled endpapers. Printed on vellum. Special handcut tools used.
Lent by Mr. and Mrs. Stuart Schimmel.
2. *HOLDING OUT* by Rilke. Published by the University of Nebraska Press. $12'' \times 8\frac{3}{8}'' \times \frac{3}{4}''$. Covered in full dark green maroquin. Blind and gold tooling with special handcut tools.
Lent by Mr. and Mrs. Stuart Schimmel.
3. *A BABYLONIAN ANTHOLOGY* Published by Bird and Bull Press. $11\frac{1}{4}'' \times 8\frac{3}{8}'' \times \frac{1}{2}''$. Covered in full sirocco goat skin, leather onlays. Gold and blind tooling with special handcut tools.
Lent by Mr. and Mrs. Stuart Schimmel.
4. *THE CORRESPONDENCE OF HENRI TOULOUSE LAUTREC* by Schimmel/Cate. $10\frac{1}{8}'' \times 7\frac{5}{8}'' \times \frac{7}{8}''$. Covered in full black oasis goat skin. Colored leather onlays. Blind and gold tooling. Special designed marbled endpapers.
Lent by Mr. Herbert D. Schimmel (*Plate 1 and 2.*)
5. *ON CREATION* by Edgar Mansfield. $10'' \times 7'' \times \frac{1}{2}''$. Covered in black oasis goat skin. Colored leather onlays.
Lent by Dr. Thomas M. Evans, Pittsburgh, PA (*Plate 3.*)

6. *NAGASHIZUKI* by Tim Barrett. Published by Bird and Bull Press. 11" × 8" × 5/8". Covered in black oasis goat skin. Leather onlays. Blind and gold tooling with special tools.
Lent by Mr. and Mrs. Henry Morris, Newtown, PA (*Plate 4.*)
7. *THE ART OF MARBLING* by Weisse Wolfe. Published by Bird and Bull Press. 10 5/8" × 8 5/8" × 1/2". Covered in red sirocco goat skin. Leather onlays, blind plate impressions. Gold and aluminum tooling.
Lent by Mr. and Mrs. Henry Morris, Newtown, PA (*Plate 5.*)
8. *PILGRIM'S PROGRESS* Covered in black moroquin. Gold tooling with specially graved tools.
Lent by Maggy Magerstadt Rosner (*Plate 6.*)
9. *OURIKA* by John Fowles. Published by Bird and Bull Press. 10 5/8" × 8 5/8" × 3/8". Covered in full oasis and red goat skin. Leather onlay in plate impression. Gold tooling.
Lent by Harry Ransom Humanities Research Center, University of Texas at Austin

DON ETHERINGTON

10. *ULYSSES* by James Joyce. Printed by John Lane, The Bodley Head, 1936. Copy 107 of an edition of 1000. 10 3/8" × 8 1/8", 263mm × 207mm. Covered in black and orange goatskin with multi-coloured onlays, tooled in palladium. Green Ingres endpapers. Cloth covered drop back box. Binding signed: Don Etherington 82.
Lent by Harry Ransom Humanities Research Center, University of Texas at Austin (*Plate 7.*)
11. *ERIC GILL* by Robert Taylor. Printed by The Humanities Research Center, Austin, Texas, 1982. 11 1/4" × 9 1/4", 284mm × 235mm. Covered in black goatskin with sunken panels lined with red calf onlays. Line blocks used for illustrations on onlays. Red handmade paper endpapers. Title tooled in gold. Cloth covered drop back box. Binding signed: Don Etherington 82.
Lent by Harry Ransom Humanities Research Center, University of Texas at Austin (*Plate 8.*)

12. *OURIKA* by Clair de Durfort, translated by J.R. Fowles. Printed by Bird and Bull, 1977. Edition of 500. 10¼" × 7¾". Covered in black goatskin with sunken panel with multi-coloured onlays and blind tooling. Title tooled in gold. Violet japanese endpapers. Cloth covered drop back box. Binding signed: Don Etherington 81.
Lent by Harry Ransom Humanities Research Center, University of Texas at Austin (*Plate 9.*)
13. *EUROPE, THE QUEST FOR UNITY* compiled by Leith McGrandle from important declarations of great leaders in Europe. Printed by Ranelagh Editions, London, 1975. 46cm square. Covered in black goatskin with multi-coloured onlays. Tooled in gold. Binding signed: Don Etherington.
Lent by the Bridwell Library, Southern Methodist University (*Plate 10.*)

JEAN GUNNER

14. *TULIPS AND TULIPOMANIA* by Wilfrid Blunt. Published by the Basilisk Press, London, 1977. Edition of 500 copies. Covered in navy blue goatskin with yellow, orange, and red onlays, gold tooling. Orange and blue Strathmore charcoal endpapers. Binding signed: J. Gunner 1984.
Lent by Maggy Magerstadt Rosner (*Plate 11.*)
15. *THE TRADITION OF FINE BOOKBINDING IN THE TWENTIETH CENTURY* Compiled by Bernadette G. Gallery & Elizabeth A. Mosimann. Published by the Hunt Institute, Pittsburgh, PA, 1979. Edition of 2000 copies. Covered in black goatskin with multi-coloured inlays and onlays, gold and black tooling. Green and beige Strathmore charcoal and purple japanese endpapers. Binding signed: J. Gunner 1984.
Lent by Elizabeth A. Mosimann (*Plate 12.*)
16. *FLORA* edited by Richard Telesky, woodcuts by Gerard Brender a Brandis. Published by the Banstead Press, Ontario, Canada. 1980 edition of 75 copies. Covered in black goatskin with bright yellow goatskin inlays, green and yellow goatskin onlays. Green and yellow Strathmore charcoal endpapers. Binding signed: J. Gunner 1983/84.
Lent by Thomas M. Evans (*Plate 13.*)

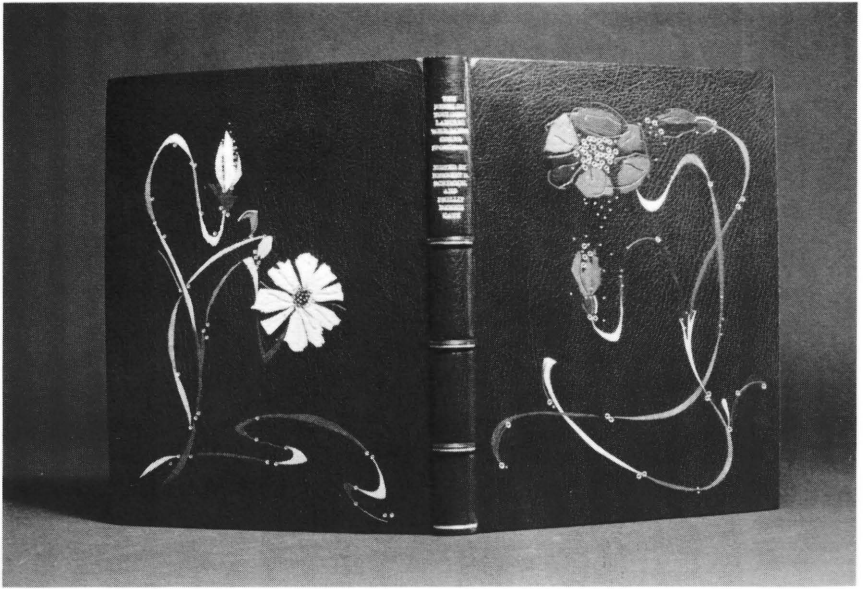


Plate 1.

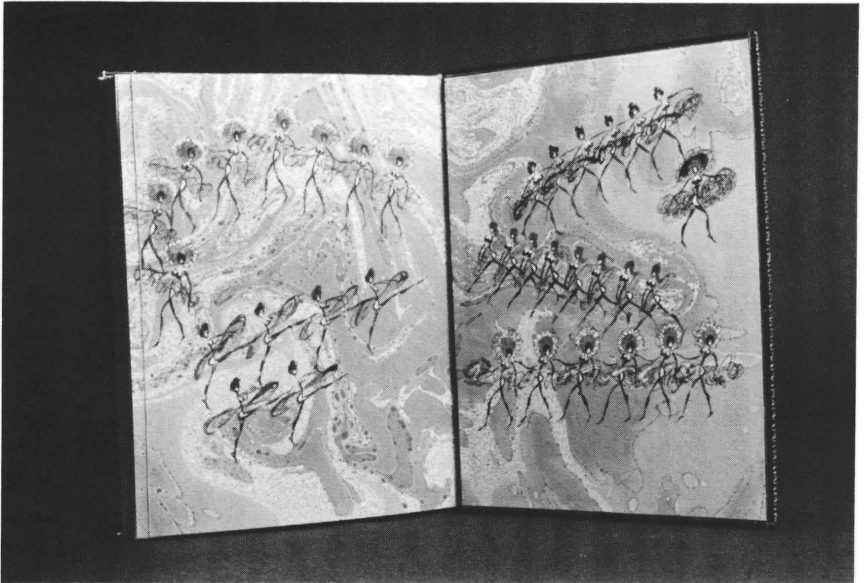


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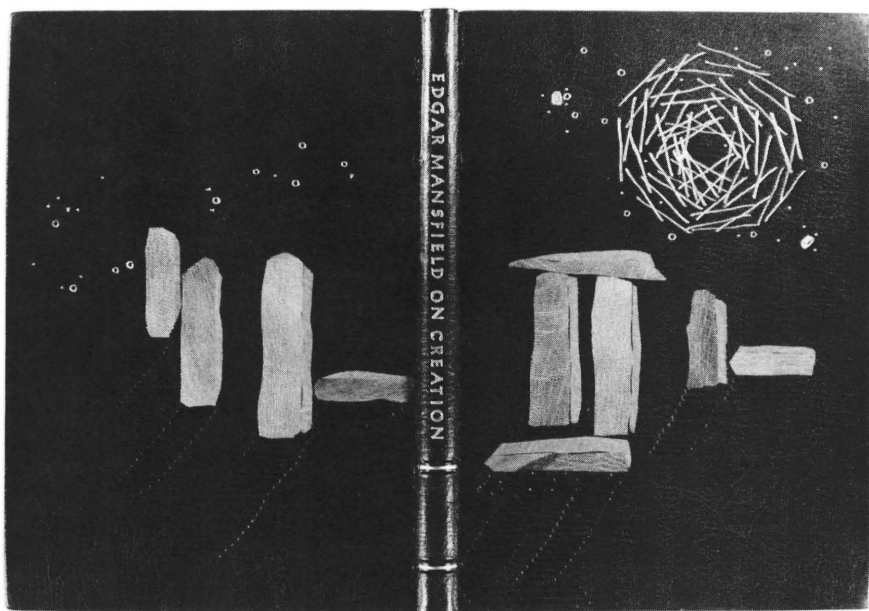


Plate 3.



Plate 4.

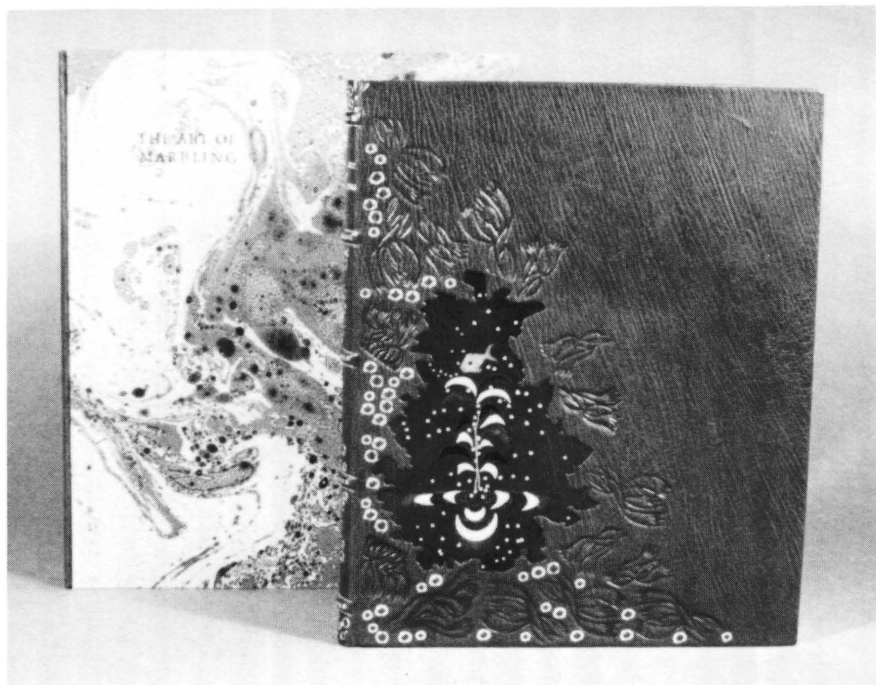


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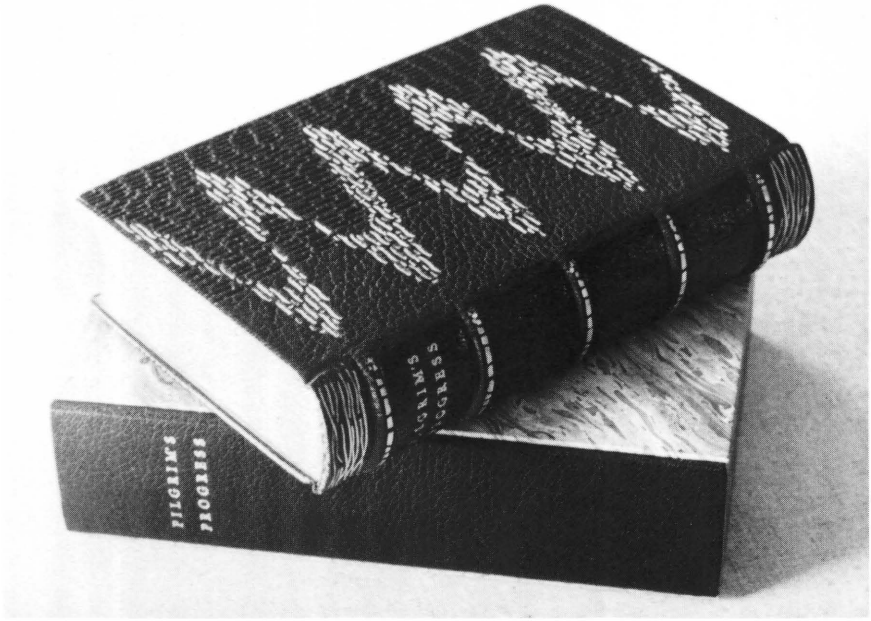


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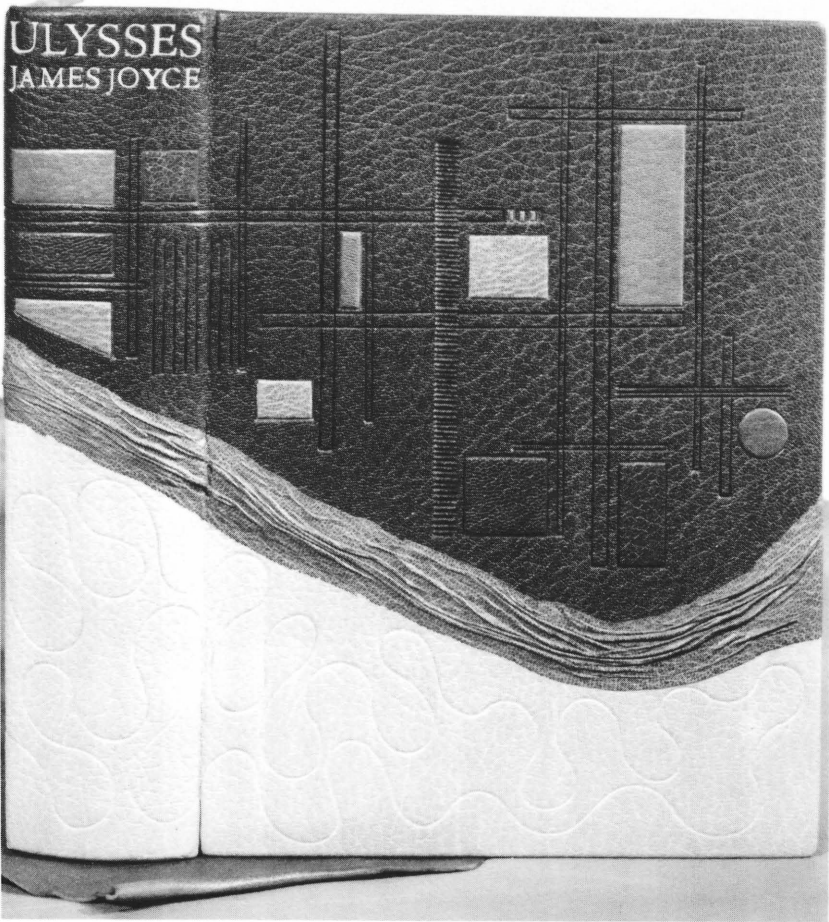


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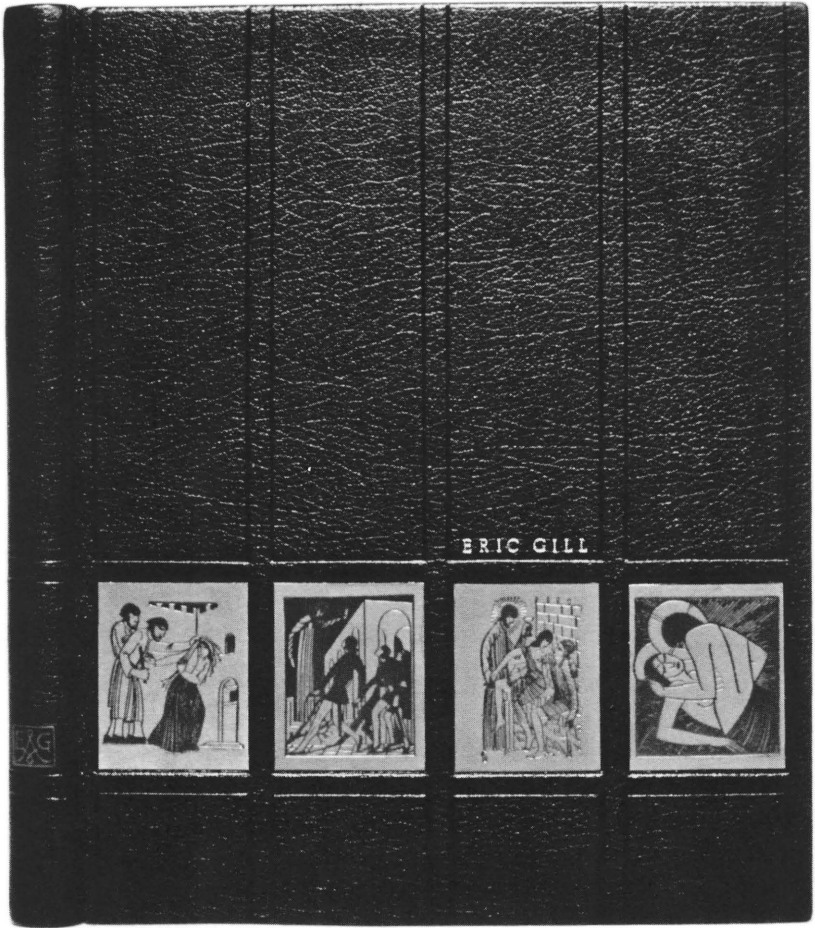


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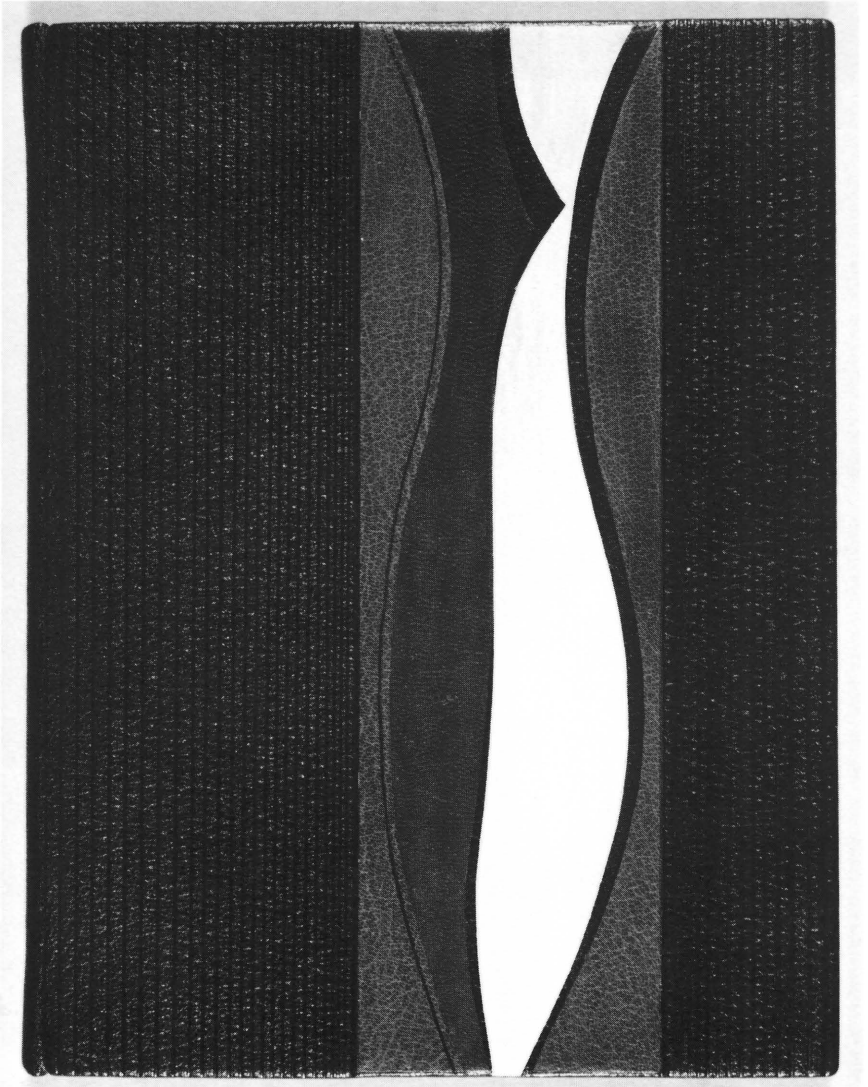


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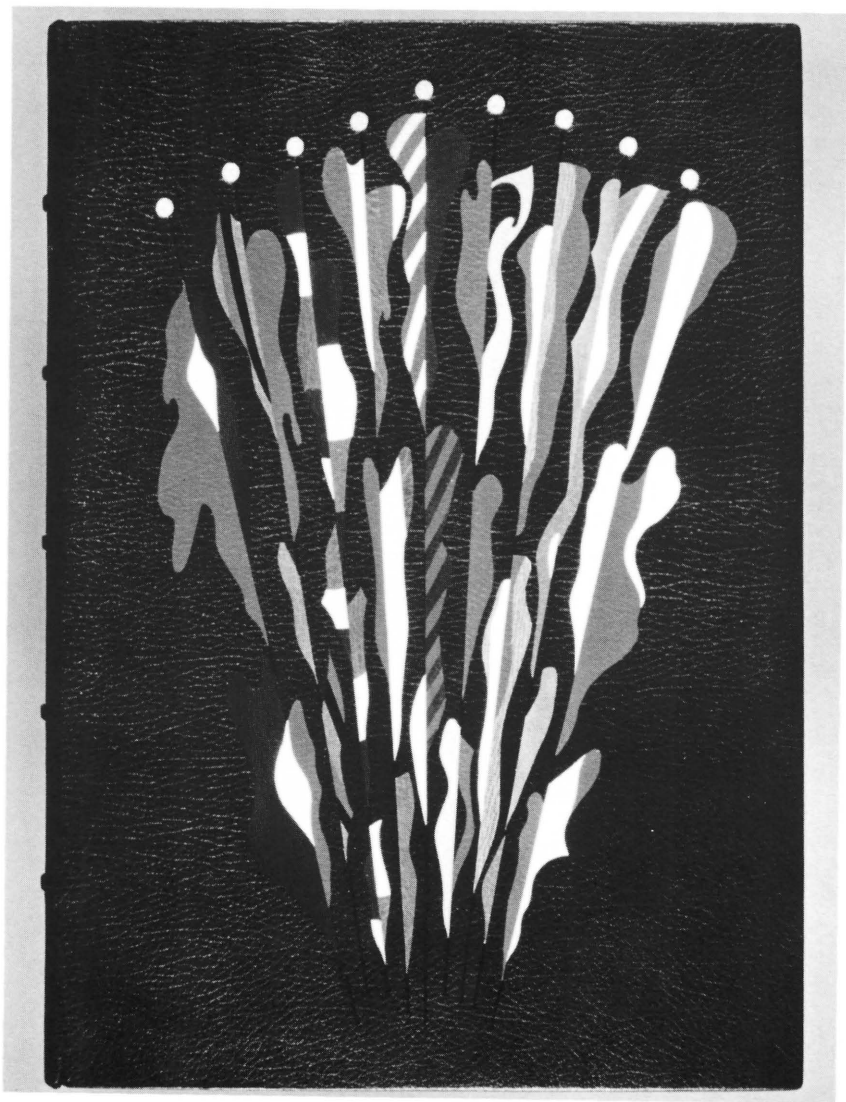


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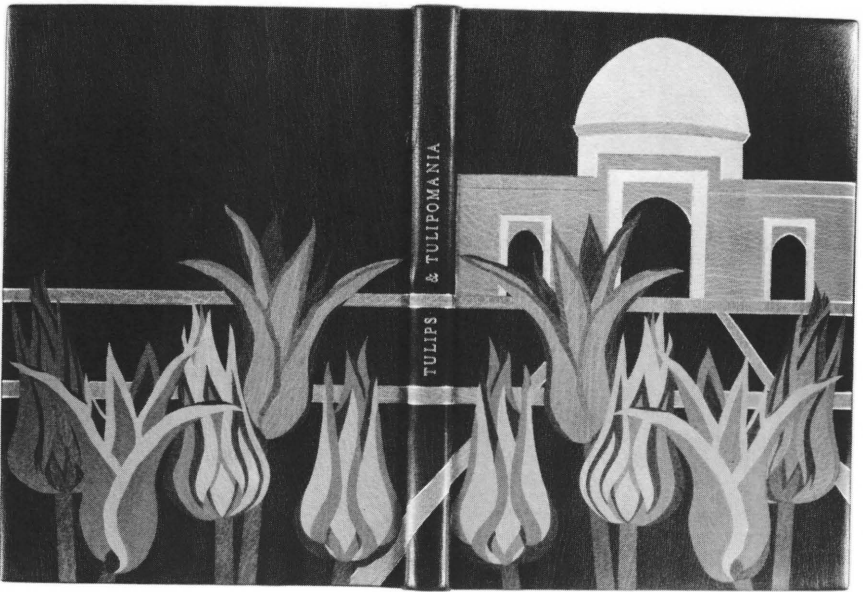


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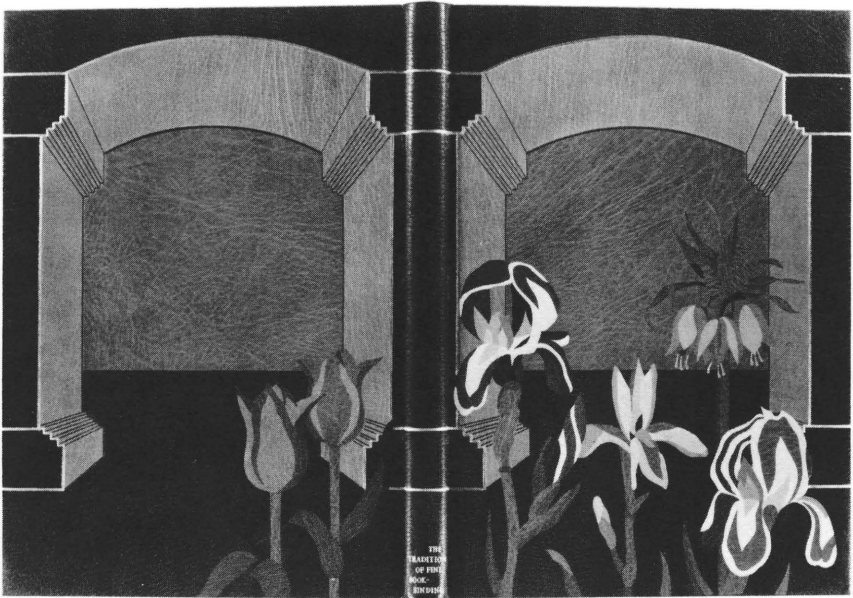


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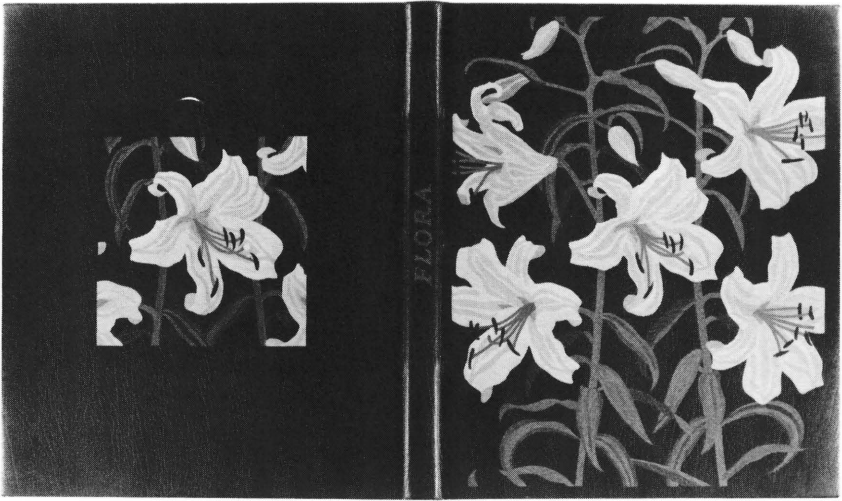


Plate 13.

HOW TO TAKE GREAT SLIDES OF YOUR BOOKS IN ONE EASY LESSON / *James Petrillo*

With great anticipation, you walk up to the window of the Photomat booth to claim your color slides. You can't wait to see how the books you just photographed came out. You excitedly open your slides, hold one up to the sunlight and squint at it — and there, squinting back, is a greenish blur that escaped from a Grade B Japanese horror film. This can't be, you say, and pull out the next and the next and the next, and sure enough, you own the entire feature-length film.

If this scene sounds familiar and you dread the prospect of seeing that movie again, the following explanation should provide you with sufficient information to take excellent slides of your books each and every time you try.

Camera & Lens

At last count, there were 440,000,000 cameras in the U.S.A. Although you might make adequate transparencies with any one of them, from the hand-held Instamatic to a huge horizontal process camera, the most practical and widely available camera for our purpose is the 35mm single-lens reflex camera, or SLR. Most 35mm cameras have interchangeable lenses and variable shutter speeds. Many have in-camera light meters, which I will talk about later. The SLR camera differs from a parallax or rangefinder camera in that, when you look through the viewer, you see through the lens more or less what the film will see. However, because the engineering and placement of the prisms vary from brand to brand, the field of view may not be *exactly* the same size as the picture, so if you are unfamiliar with the camera you are using, shoot a test roll and avoid unpleasant surprises.

The most important element of a camera is a good lens. The image seen through the lens must be undistorted and evenly illuminated from the center all the way to the edges. And the lens must have a high resolving power or sharpness, that is, the ability to separate fine details.

The standard lens for 35mm cameras is the 55mm lens, "standard" in the sense that when you look through your viewer, everything looks normal — as opposed to, let's say, a 35mm wide-angle or a 105mm telephoto. The 55mm lens will focus sharply up to a distance of about 2.5 feet. Because photographing books sometimes requires closer range, I use what is called a "macro lens." It is a lens which has been designed for maximum sharpness up

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to 6 inches. If you don't have access to one, special attachments may be necessary. The simplest is a supplementary lens which fits in front of the camera lens and shortens the focal length. Supplementary lenses must be of high quality and always tend to lower the performance of the original lens, which was designed to be used by itself. Another possibility is the extension tube or ring, which fits between the lens and camera body to provide increased lens-to-film distances. The tubes have fixed and limited distance range and are available in sets for certain cameras to cover specific scales of reproduction. The most versatile apparatus of all is an extension bellows, which acts like an adjustable extension tube.

It is important to note here that the depth of field (the thickness of the space that is in focus) decreases with the increase in closeness. This may not be important in copying flat art work but becomes critical when photographing books, which have volume and tend not to sit very flatly. In some cases, you may reach a trade-off point where you have to choose between closer range and keeping all parts of the book in focus.

Focusing

The lens system has two parts: the optical glass, which bends the light rays, and an iris diaphragm, which limits the amount of light. The measure of the diaphragm opening, or aperture, is referred to as the "f stop." The larger the f stop number, the smaller the hole. Setting the camera to a smaller aperture (a larger f stop number) is called "stopping down."

Determining the optimum working aperture is important for precision focusing, and the best lenses are useless unless you take time and care to focus properly. Some lenses show a shift of focus at different f stops. This is because most lenses have a small residual spherical aberration, which means that the central rays (going through the center of the lens) and the marginal rays (going through the edge) do not form a sharp image in exactly the same focal plane. The plane of maximum sharpness is a compromise between the two. Stopping down progressively eliminates the effect of the marginal rays so that only the image formed by the central rays matters, and the plane of maximum focus shifts slightly. Frequently the aberration produced by the marginal and central rays are designed to cancel each other out, and stopping down below the optimum aperture may actually decrease image sharpness. So when focusing, you should set the f stop at its optimum, which is somewhere between f5.6 and f11.

Keep in mind that many SLR cameras are designed to give you the maximum light when focusing by not closing down the diaphragm until the shutter is snapped. These cameras should have an override button which will close down

the aperture to where you set it while you are focusing. Use it; it is the only way to guarantee that you are seeing the same focus that the film is seeing.

Copy Stands

When photographing books, it is important to have a vibration-free support for your camera. An ideal stand is made from a simple pipe or column firmly clamped to a table or mounted on a board or easel. The camera is then fixed to a camera clamp (available in camera stores) which can slide up and down the column, permitting the copying of various sizes of originals. The maximum size is determined by the length of the column; the minimum size is determined by your extension tubes or bellows.

Far less ideal but still adequate is a tripod with a center column that can be inverted. The rigidity of the tripod is particularly important. Tripods that are rickety or especially lightweight should not be used. Additionally, you will have to watch the positioning of the tripod, because the shadows of the tripod legs will often tend to fall across the book being photographed.

As an added precaution against unnecessary vibrations, it is very helpful to use a cable release to snap the shutter of your camera, rather than pushing it with your finger. These devices come in two types: the mechanical kind, which has a flexible shaft and screws to the shutter release mechanism of your camera, or, even better, the pneumatic type, which uses a column of compressed air to push the button.

Preparation & Squaring Up

Before squaring your camera, take some time to prepare the work to be photographed. Your setup is ideally suited to subjects which are flat and in a single plane of focus. Books are less-than-ideal subjects. They curve up out of the gutter, and unless the book is opened in the middle, one side hangs down lower than the other. This situation can be improved by putting a support under the thinner side of the book. In addition, you may have to develop some kind of clamping mechanism to prevent pages from rising up. Sometimes using a glass plate to flatten and hold down everything may be required, but this gives an unnatural appearance and adds a difficult problem of glare. I usually use someone's fingers to hold down the pages; they do an excellent job and add a sense of scale and function to the picture.

Backgrounds, though seemingly arbitrary, are another element that can enhance or detract significantly from the final picture. I personally have found that a dark hardwood floor has been consistently the best background and a light-colored or white background has been the worst. The likelihood of getting a satisfactory result will increase if you have available a variety of materials (paper and fabric) that can be tried with each book you are photographing.

(I should mention here that text legibility becomes a problem when photographing two-page spreads — not because your picture isn't in focus or the overall lighting isn't correct, but because with slides, light is projected through the medium rather than reflected from it. When text description is important for your purposes, taking a secondary close-up or detail shot may be essential to the overall quality of your presentation.)

Finally, it's time to square up. This involves three procedures. First, adjust the camera position so that the optical axis meets at the exact center of the thing being photographed. Second, make sure the optical axis is at right angles to the plane of the thing being photographed. Third, check that the film plane and the plane of the original are exactly parallel. Failure to do this correctly will distort the shape of the original, causing a rectangular book to appear trapezoidal in shape.

Film

Any decent camera store is going to have more varieties of film available than you're going to care to know about. The main requirement for taking good slides is that you correctly match the film to the quality of light available. Daylight and artificial light differ markedly in their color qualities. Daylight is richer in blue rays than artificial light, in which the yellow and red rays predominate. The film in fact reacts to quite small differences in the yellowishness or reddishness of different artificial light sources.

The most common way of specifying the quality of different kinds of light is by referring to the color temperature. A high color temperature is associated with a light source rich in blue rays and a low color temperature with light which is more reddish. Color transparency film exists in several types to correspond to various color temperatures.

Daylight films are balanced for average daylight (color temperature 5500°K to 6000°K) and yield correct color when exposed in direct sunlight. Daylight is by no means the ideal illumination for photographing books. The difficulties arising from using daylight have to do with the variability of light intensity. The quality of light and the color of your slide will shift noticeably from direct sunlight to overcast conditions and vary even more depending on the thickness of the cloud cover. I've personally spent many frustrating afternoons waiting for a cute little low-flying cloud to pass from a direct line with the sun, only to have another do the same trick moments later.

A peculiar characteristic of color slide film that you should watch out for is reciprocity. It is the tendency of the film to shift its color balance at shutter speeds slower than 1/30 of a second. Remember, as I stated earlier, the

optimum aperture is f5.6 to f11, but depending on your illumination or lack of it, you might have to resort to a larger aperture in order to keep your timing shorter than the critical 1/30 of a second.

Lighting

In order to maximize control of your lighting, you should use a spherical or parabolic reflector. However, light rays reaching the surface from a reflector do not illuminate evenly. The brightness is greatest in the central area, causing hot spots to appear. Also, a single reflector cannot provide fully satisfactory illumination. The light will always come from one side, which means that the light intensity will fall off dramatically on the side away from the lamp. For really even illumination, a minimum of two lights is required, one from each side of the camera. The light intensities, the distances from the book, and the angle of projection must of course be equal. In order to avoid hot spots, the most ideal angle of placement is about 30–40 degrees to the plane of the book or about 50–60 degrees to the optical axis. This will reflect the hot spot of the light past the lens rather than directly into it.

In addition, it is extremely helpful to use a diffusion screen, which is a piece of white plastic that fits onto the front of the reflector. In a pinch, you can use a piece of tissue paper taped to the front, but this may be dangerous if you are not careful, because the extreme heat of the bulbs may set the paper on fire.

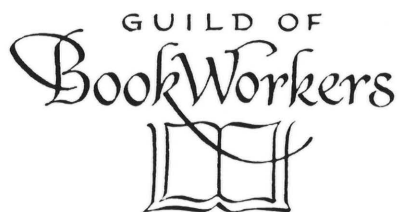
Meter Reading and Bracketing

Now you are almost ready to take a perfect picture: all you need is a proper light meter reading. Books, unfortunately, have horrendous contrast problems and as a result are difficult to expose properly. White paper is highly reflective; illustrations can range from luminous to very dark; bindings and backgrounds vary, and texts are mixtures of light and dark in various degrees of density. It will be necessary to take meter readings from each of the important value areas, and because of this, a hand-held light meter is more convenient than the in-camera type. As I mentioned earlier, many 35mm cameras come with built-in light meters, which are dandy for snapshots but impractical for photographing books. The in-camera meter will serve the purpose, however, if you use it to measure each of the various intensities (paper, background, etc.), and not just an average taken from the center.

The procedure to follow is this: first, you should take several readings, one from each of the important areas and one from a neutral grey card (available at photographic supply stores). Next, select the area from which you want the most perfect illumination and pick a reading between that and the grey card; that in-between reading is where you begin to bracket from. If you have two areas of

equal importance, say a light text and a dark illustration, it may be necessary to take two series of pictures. “Bracketing” is taking photographs at regular intervals above and below your selected f stop. Usually one stop above and one stop below will be satisfactory; two stops at half-stop increments is even better. This approach will guarantee that you get the specific results you are looking for.

Now you are all set; you have your camera, copy stand, lights, film, meter reading, you are all squared up, and everything should be perfect — but don’t count on it. Do a test roll and if the results don’t correspond with your expectations, go back over all of the variables. It may be that the shutter speed is inaccurate or the angle of the light is wrong. The important thing to remember is that once you get your setup correctly organized, you will get the same superb results every time.



NEW ENGLAND CHAPTER
FALL EXHIBITION

NOVEMBER 1-30
1 9 8 4

BROMER BOOKSELLERS
BOSTON, MASSACHUSETTS



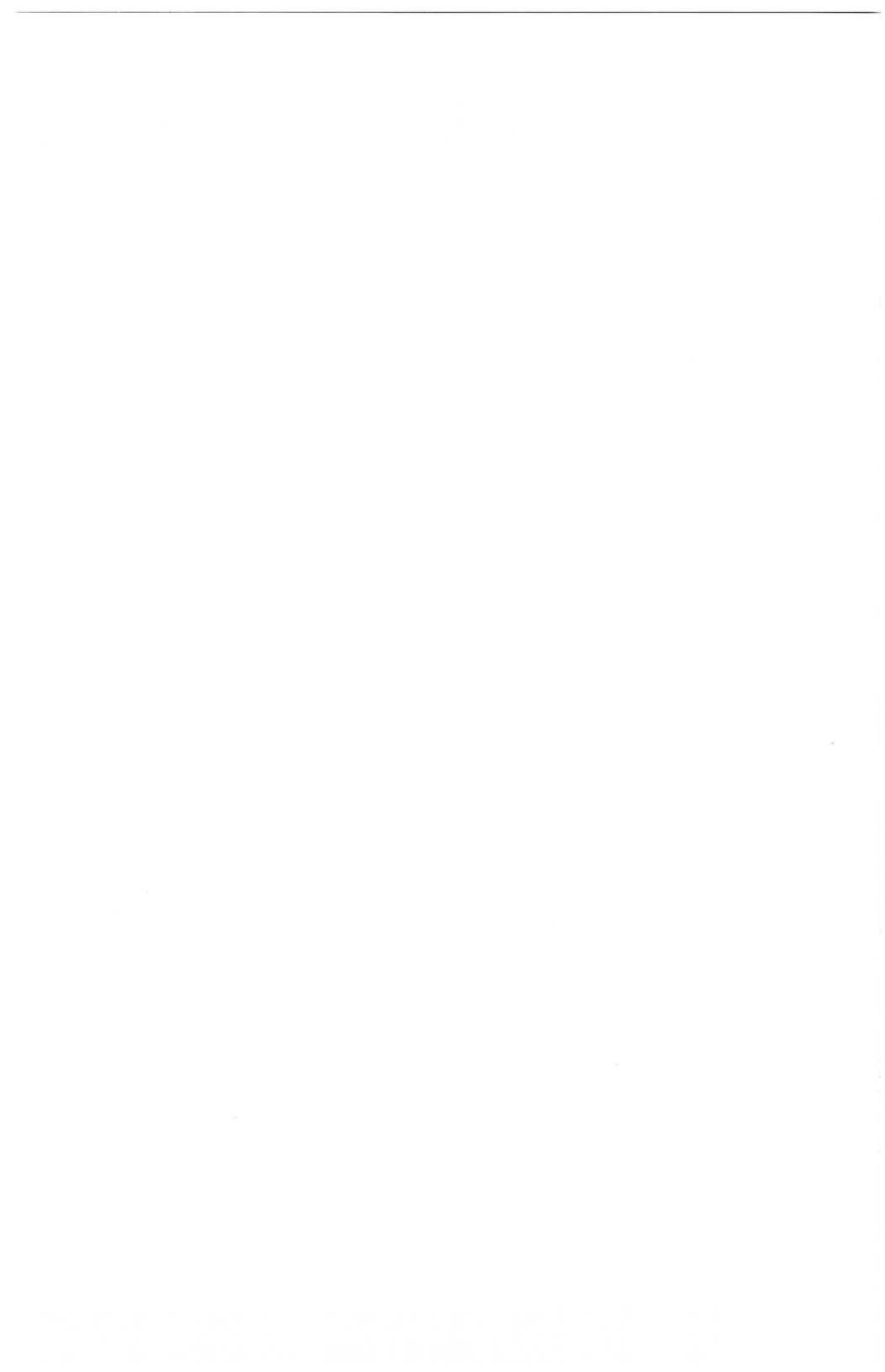
INTRODUCTION

Our time has been witness to more changes than has any preceding age. I personally have lived to see men walk on the Moon; I have held in my hand a calculator that performed functions only achievable by an entire room of machinery in the year of my birth; I have seen much of a great library reduced to ugly spools of microfilm. There are some modern seers who now prophesy the demise of the Book as we know it. I think rather that the great flowering of the Book Arts in America during the last decade or so will continue to produce fruit for a while yet, that it has never been more healthy and is not merely some sort of *fin-de-siecle* decadence.

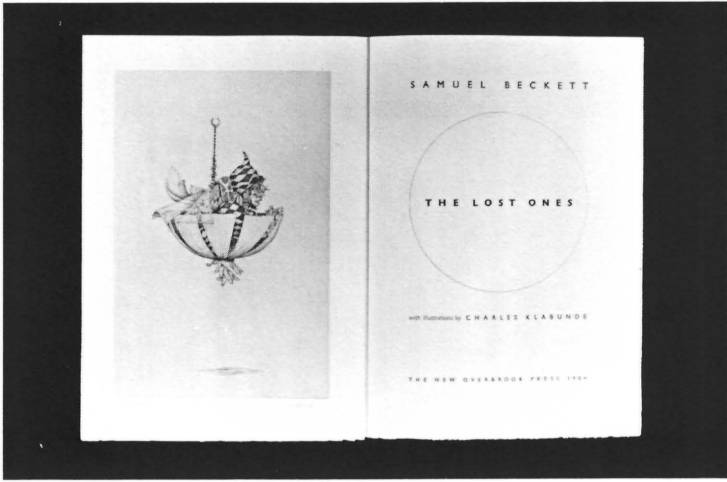
In this exhibition we of the Guild of Book Workers offer you our best efforts, with love of the past and hope for the future. It is up to you, who come to see our work or peruse this catalogue, to decide if our movement is vital or if our labors have been in vain. My decision has already been made.

VALE

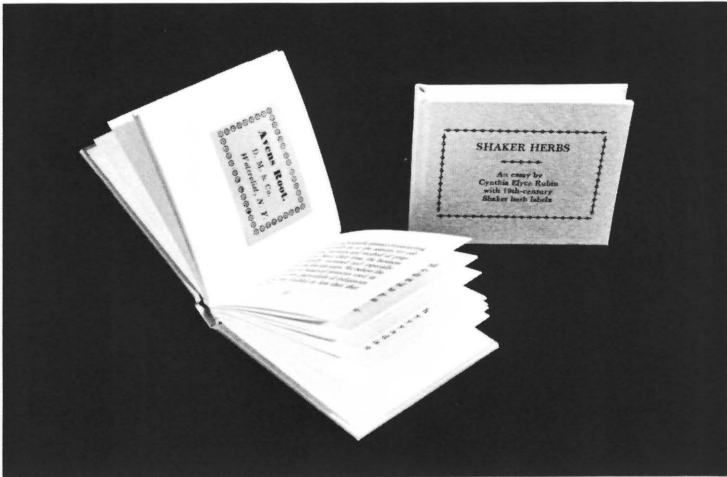
Gray Parrot
Easthampton
October 10, 1984



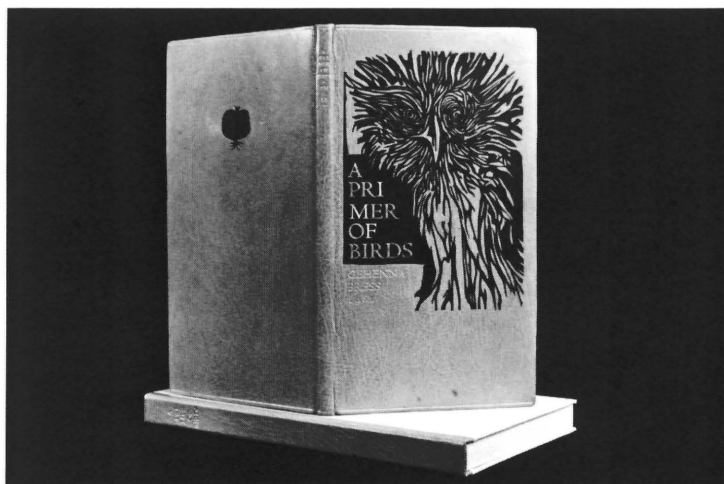
CATALOGUE



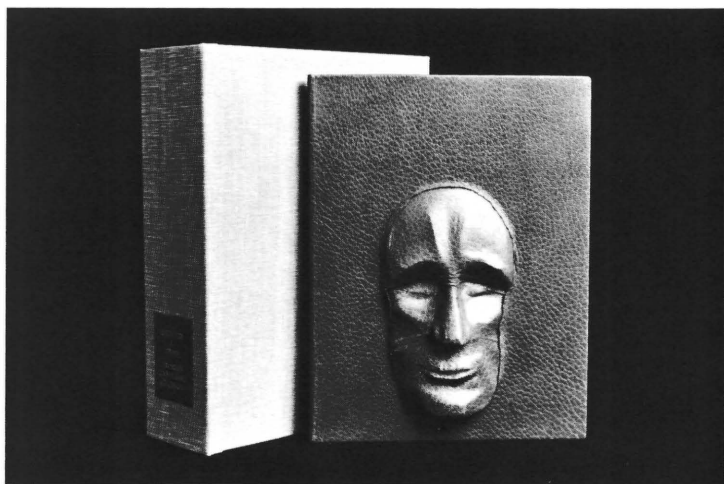
1. CHARLES ALTSCHUL / Stamford, Ct.
 THE LOST ONES by Samuel Beckett / Illus. by Charles Klabande / New Overbrook Press; Stamford, 1984 / Letterpress, etching and engraving on Rives BFK paper / Dutch linen tray case / $23 \times 16\frac{1}{4} \times 2\frac{1}{4}$



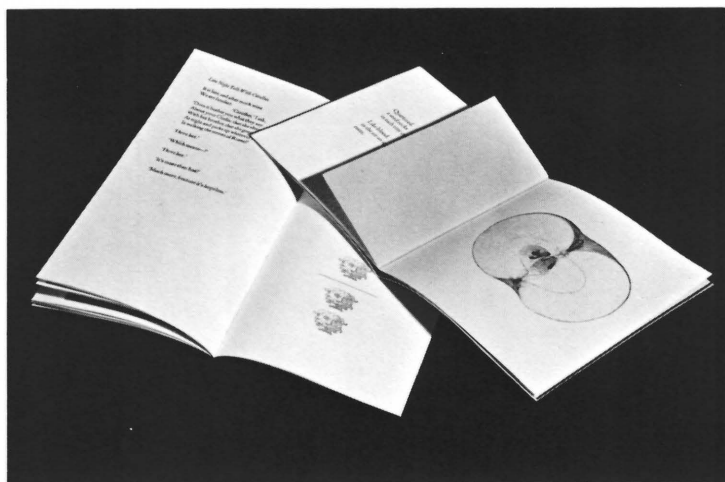
2. BARBARA BLUMENTHAL / Northampton, Ma.
 SHAKER HERBS: An essay by Cynthia Elyce Rubin with 19th century Shaker herb labels / Catawba Press; Northampton, 1984 / One of an edition of 155 printed letterpress on Rives lightweight paper / Bound by Barbara Blumenthal in green Canson Ingres paper / $2\frac{1}{4} \times 2\frac{3}{4} \times 3 / 8$



3. MARY PATRICK BOGAN / Northampton, Ma.
 A PRIMER OF BIRDS / Poems by Ted Hughes / Woodcuts by Leonard Baskin / Gehenna Press, 1982 / Bound in scarlet Niger goat with dark brown Niger onlays / gold stamping / Qtr. leather and cloth tray case / 11×6×5 / 8



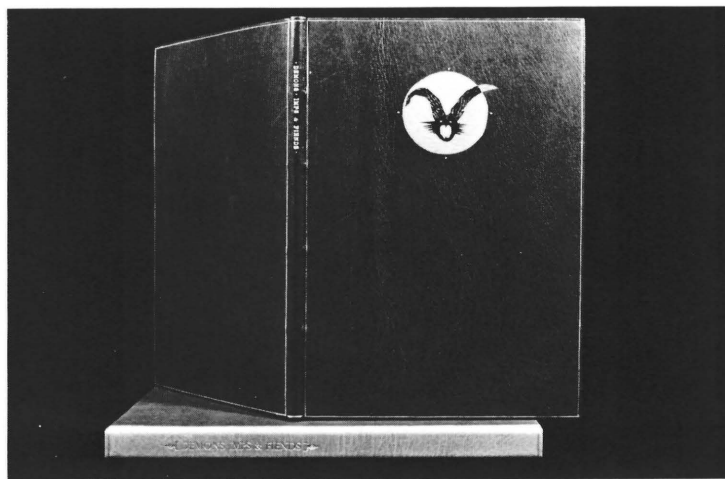
4. LAGE CARLSON / New Haven, Ct.
 THE POET IS DEAD by William Everson / Averhahn Press; San Francisco, 1964 / Maroon Niger goat / Relief on front cover sculpted in balsa wood covered with maroon Niger / Linen tray case with leather label stamped in gold / 10×8×1¼ (approx.)



5. BARBARA CASH / Mt. Carmel, Ct.

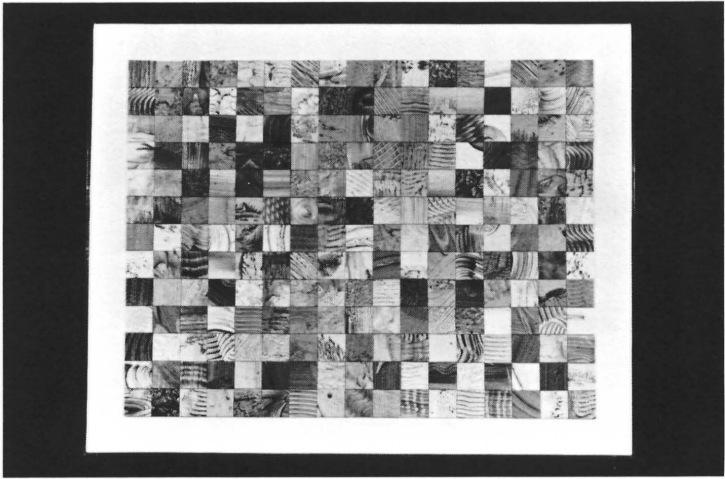
A. CANOE / THE NEST / THE APPLE / Three poems by Bruce Guernsey / Illus. with an antique print of an apple reproduced xerographically / Ives Street Press; Mt. Carmel, 1982 / Printed letterpress in red and black with Centaur and Arrighi types on Ragston and Nideggen papers / Edition of 155 / Printed wrappers—Dewint handmade paper / $6 \times 5\frac{1}{2}$ (11pp)

B. MY CONFIDANT, CATALLUS (see page 23 for description)

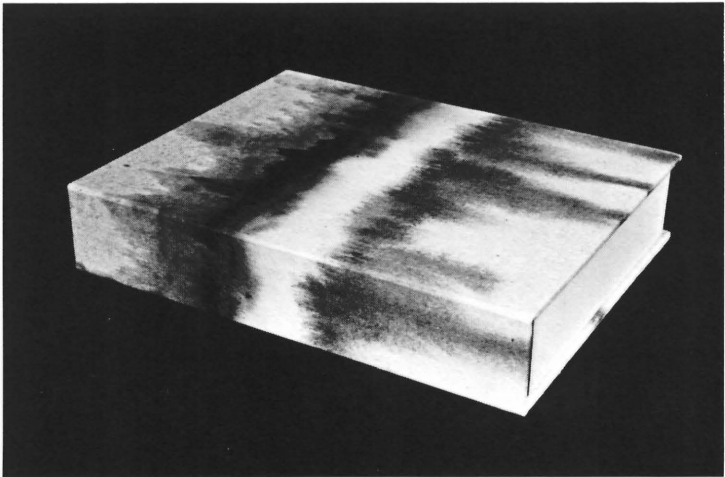


6. CLAUDIA COHEN / Easthampton, Ma.

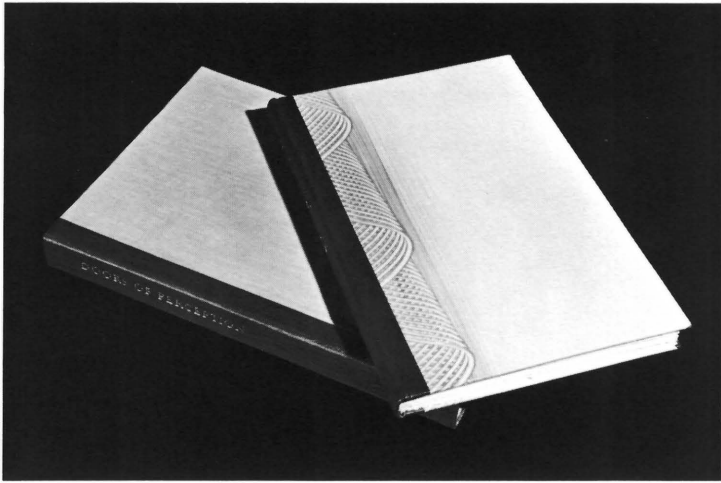
DEMONS, IMPS AND FIENDS / Drawings by Leonard Baskin / Gehenna Press; Northampton, (1975) / Black Niger goat with red leather onlay / Gold tooling / Qtr. leather and cloth case / $11 \times 8 \times 5/8$



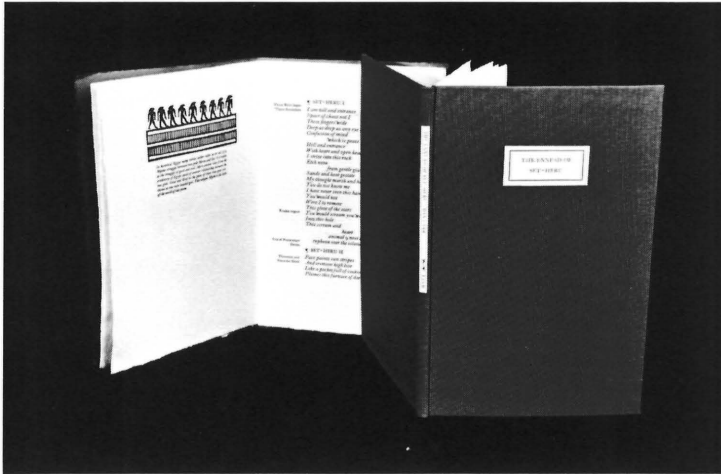
7. EMMA and JACK CRAIB / Newburyport, Ma.
Multi-colored paste paper mosaic / Each square is an individually covered tile on museum board / 14×18



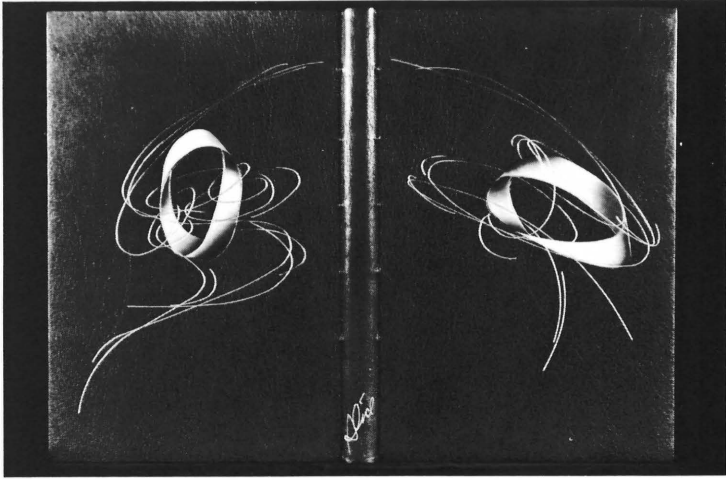
8. EMMA and JACK CRAIB / Newburyport, Ma.
FOLDING BOX / Presentation case made to hold the bindery's decorative paste paper samples / $9 \times 6 \times 1 \frac{3}{4}$



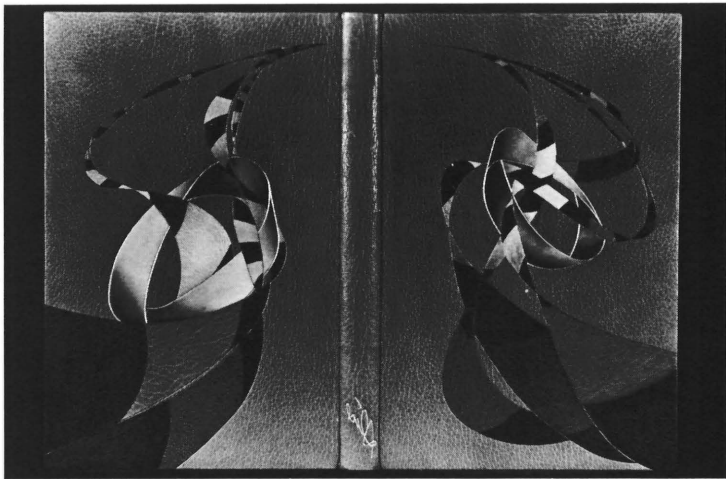
9. SARAH CREIGHTON / Northampton, Ma.
 DOORS OF PERCEPTION / Five essays by Harry Duncan / W. Thomas Taylor; Austin, 1983 / One of an edition of 325 / Gray Niger goat spine and corners with pale yellow and gray paste papers by C.J. Blinn / Qtr. leather and cream cloth tray case / $9 \times 6 \times \frac{3}{4}$



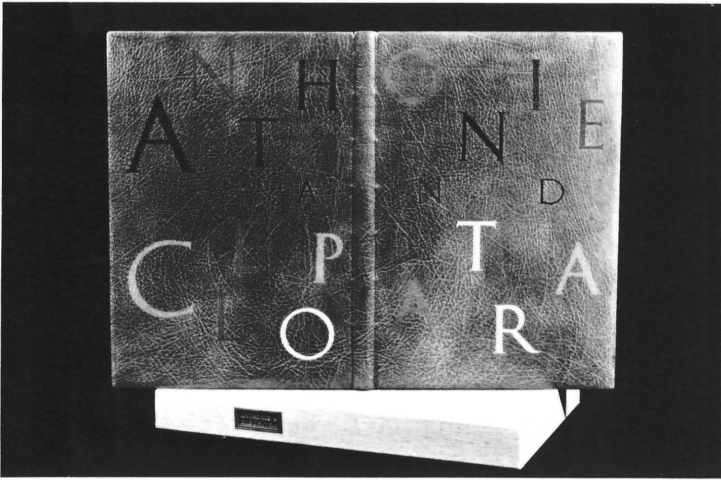
10. GOLGONOOZA LETTER FOUNDRY / Ashuelot, N.H.
 THE ENNEAD OF SET HERU / A poem written, cast, set and printed by Dan Carr / Illus. and bound by Julia Ferrarie / Printed letterpress in Caslon type on Tovil paper / Bound in red cloth with printed paper labels / $8\frac{1}{4} \times 5\text{-}3 / 8 \times 3 / 8$



11. DON GLAISTER / Ashfield, Ma.
 ALICE'S ADVENTURES IN WONDERLAND by Lewis Carroll / Illus. by Barry Moser / Pennyroyal Press; W. Hatfield, 1982 / French Levant with multi-colored leather onlays / Silk headbands / Gilt edges / Gold tooling and painted blind tooling / Air brush coloring



12. DON GLAISTER / Ashfield, Ma.
 THROUGH THE LOOKING GLASS AND WHAT ALICE FOUND THERE by Lewis Carroll / Illus. by Barry Moser / Pennyroyal Press; W. Hatfield, 1982 /
 This book and number 11 above were bound as a set using the same techniques on each / Boxed together / Each measures / $16\frac{3}{4} \times 10\frac{3}{4} \times 1\frac{1}{4}$



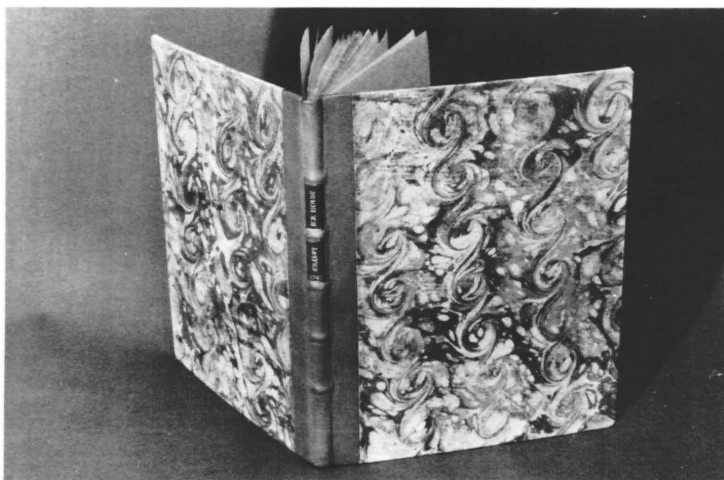
13. PETER GERATY / Dorchester, Ma.
 ANTONIE AND CLEOPATRA by William Shakespeare / Illus. by Mary Grabhorn / Grabhorn Press, San Francisco / Tan Niger goat with various colored leather onlays and gouge tooling / Dutch linen tray case with inlaid leather label / 12×9×1 (approx.)



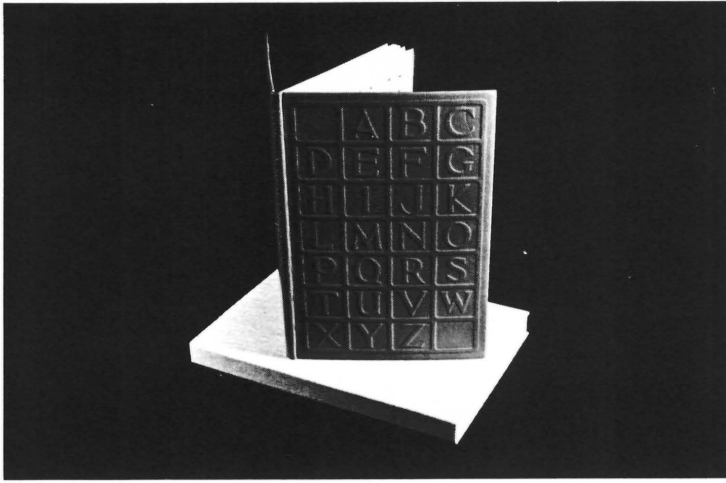
14. ROBERT HAUSER / Mattapoisett, Ma.
 SLIP CASE DESIGN FOR MARTIAN CHRONICLES by Ray Bradbury / Collage in cloth, paper, photograph and rubber stamp / 12×10 / In a wood and glass display case (not pictured) 21×19×10



15. DANIEL E. KELM / Northampton, Ma.
 FRANKENSTEIN by Mary Shelley / Illus. by Barry Moser / Pennyroyal Press; W. Hatfield, 1984 / Black Niger goat, cast paper, acrylic and oil paint / Unique Dutch linen, felt lined box with ivory closing pins / $32 \times 16\frac{1}{2} \times 5$ (open)



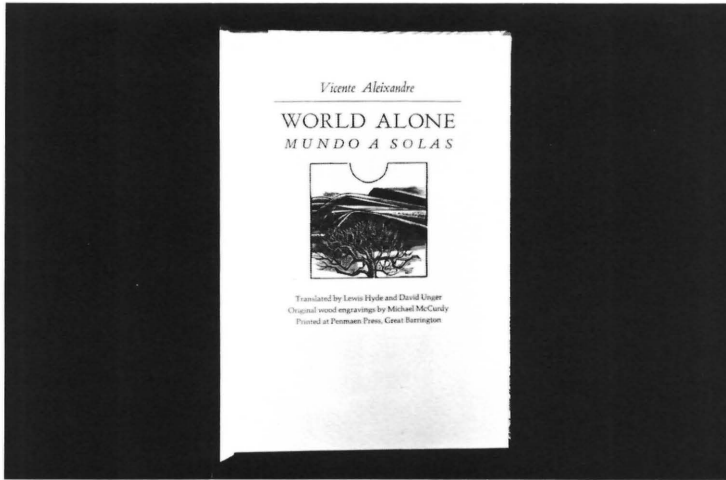
16. POLLY LADA-MOCARSKI / New Haven, Ct.
 WAHRHAFFTE und UMSTANDLICHE BESCHREIBUNG--- / Imperial Academy of Sciences; St. Petersburg, 1741 / Very rare pamphlet describing a house built completely of ice in honor of a visit by Peter the Great / Beige calf spine with antique marbled paper of the period / Dark rust leather label with gold title / $8\ 5/8 \times 6\frac{3}{4} \times 5/8$



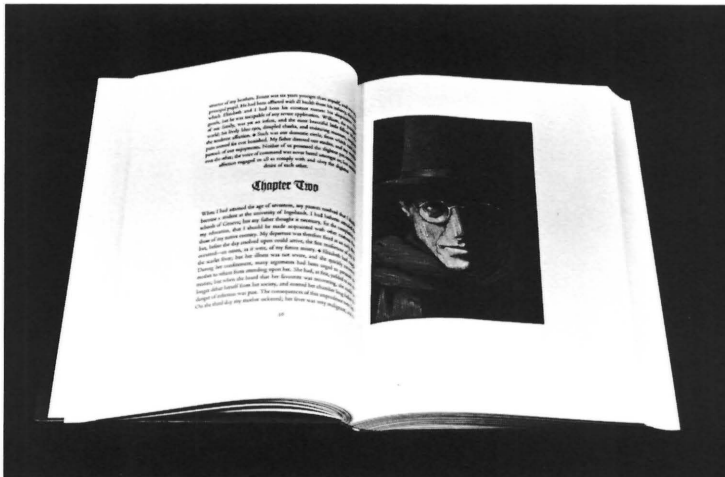
17. LINDA LEMBKE / Brattleboro, Vt.
 A FARMER'S ALPHABET by Mary Azarian / David R. Godine; Boston, 1981 / Red Niger goat / Blind tooling / Silk headbands / Stenciled endpapers / Linen tray case / $13 \times 9 \times \frac{1}{2}$



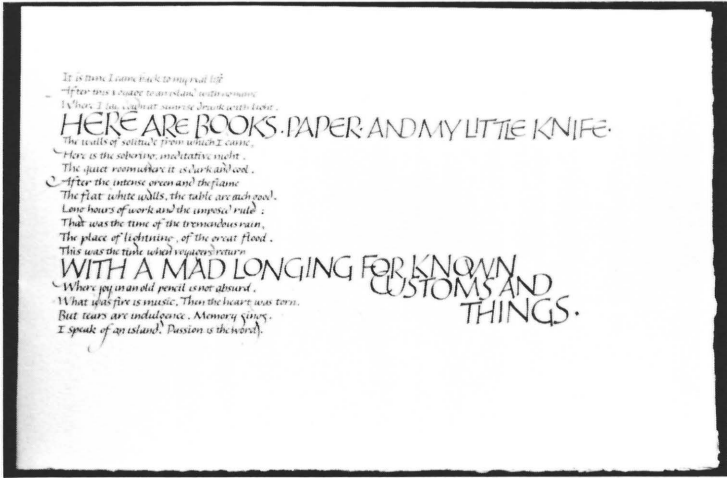
18. THOMAS LYMAN / South Orleans, Ma.
 A. PERSONAE OF EZRA POUND / New York, 1926 / Natural Niger goat with blue and orange onlays / Colored dyes / Blind tooling / $9 \times 5\frac{3}{4} \times 1\frac{1}{4}$
 B. ENDLESS LENGTH / Sanford Rich; Farmington / Black calf with red Niger onlay / Gold tooling / $3 \times 2 \times 3 / 8$



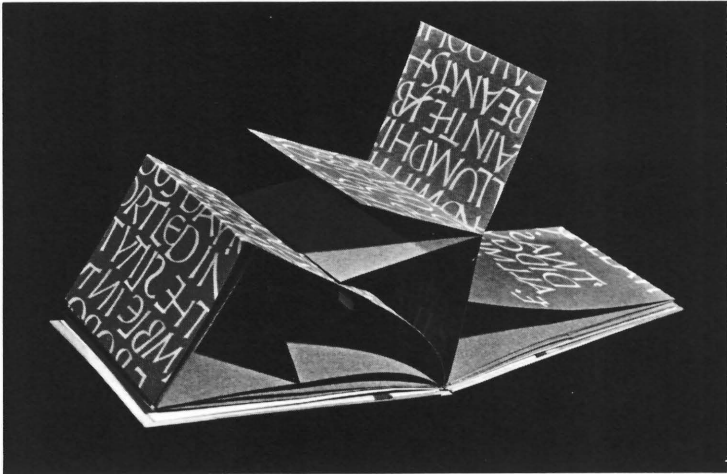
19. MICHAEL McCURDY / Great Barrington, Ma.
 WORLD ALONE, MUNDA SOLAS by Vicente Aleixandre / Illus.
 with wood engravings by Michael McCurdy / Penmaen Press; Great
 Barrington, 1982 / Printed letterpress by McCurdy on Mohawk Super-
 fine paper / Bound in qrtr. leather and paste paper / $9\frac{1}{4} \times 6\frac{1}{4} \times 5\frac{1}{8}$



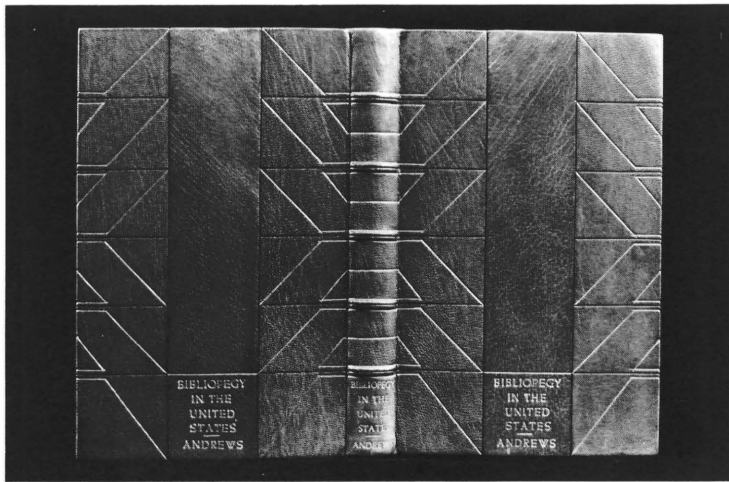
20. BARRY MOSER / West Hatfield, Ma.
 FRANKENSTEIN by Mary Shelley / Illus. with 52 wood engravings by
 Moser / Pennyroyal Press; W. Hatfield, 1984 / Printed letterpress on
 Pulegium paper (Pennyroyal watermark) / Bound in qrtr. tan Niger
 goat and maroon cloth / Maroon cloth slipcase / With extra suite of
 prints / Deluxe copies in qrtr. Niger slipcase with a bronze medallion
 by Moser



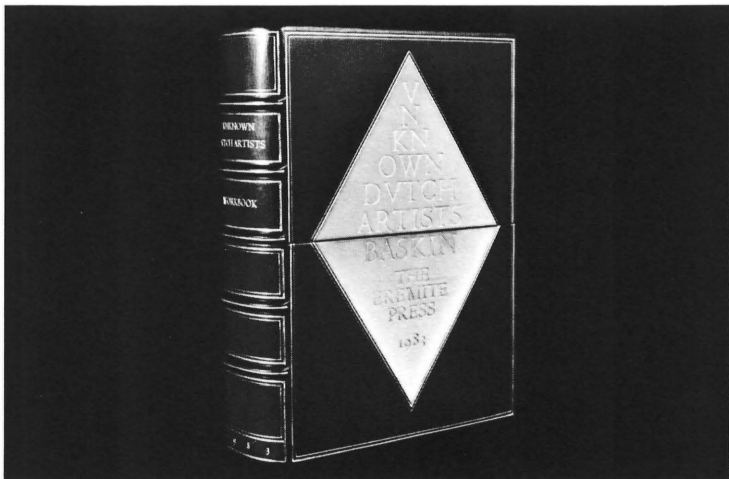
21. SUZANNE MOORE / Ashfield, Ma.
 RETURN and OTHER POEMS by May Sarton / Calligraphic Book,
 1984 / Watercolor, ink, and gouache on Crown and Sceptre and Twin
 Rocker Russian Hemp papers / Bound in silk / 12 × 7¾ × 3 / 8 (24pp)



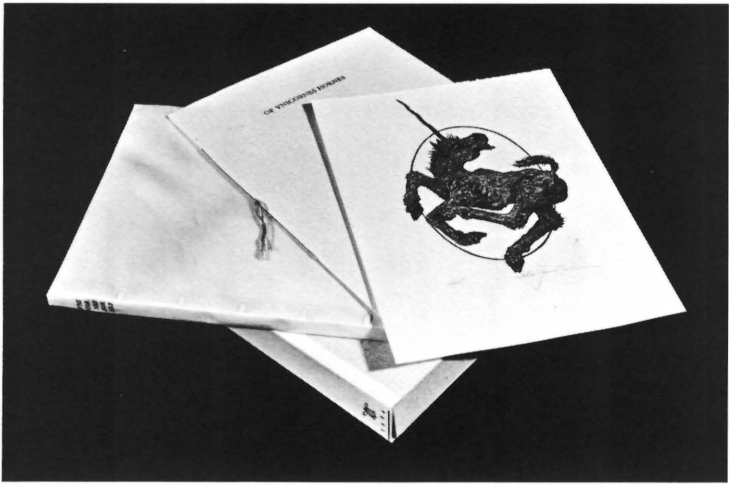
22. SUZANNE MOORE / Ashfield, Ma.
 JABBERWOCKY / Expandable book / hand lettered with gouache and
 watercolor on Canson Mi-Tiente paper / Bound in Chinese silk / 4 × 5
 (closed) Up to 20 × 4 (open)



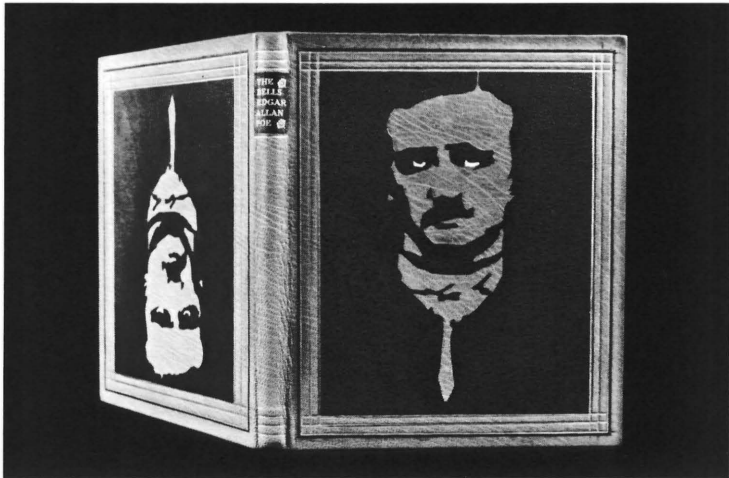
23. JOSEPH NEWMAN / Beverly Farms, Ma.
 BIBLIOPEGY IN THE UNITED STATES by William Loring Andrews / New York / Red Niger goat with light brown Niger inlay / Blind and gold tooling / $9 \times 6 \times 1$



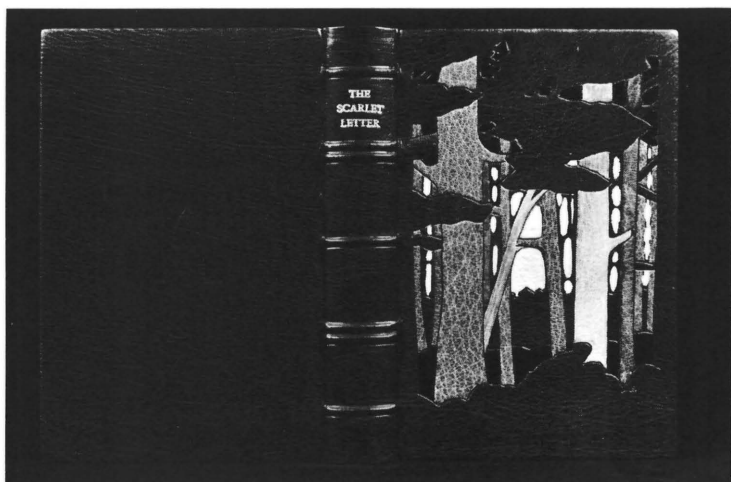
24. GRAY PARROT / Easthampton, Ma.
 UNKNOWN DUTCH ARTISTS / Etchings by Leonard Baskin / Eremita Press, 1983 / Maple veneer Solander case covered with blue Niger goat with tan leather onlay / Gold and palladium tooling / $12 \frac{3}{4} \times 9 \frac{3}{4} \times 3$



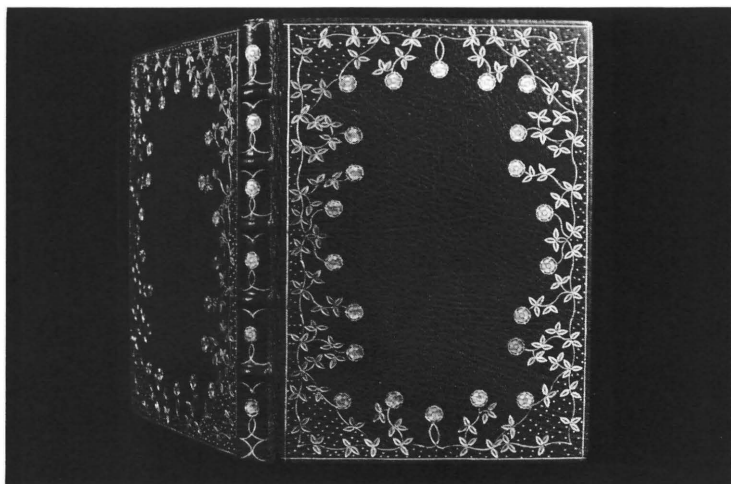
25. ALAN JAMES ROBINSON / Williamsburg, Ma.
 OF UNICORN'S HORNES by Sir Thomas Browne / Illus. with 17
 wood engravings and 1 etching by Alan J. Robinson / Printed letter-
 press on Whatman's handmade and T.Saunders mould-made
 papers / This one of 15 special copies in full limp vellum binding
 with extra suite of prints in a chemise / Qtrr. vellum tray
 case / 10×8×1



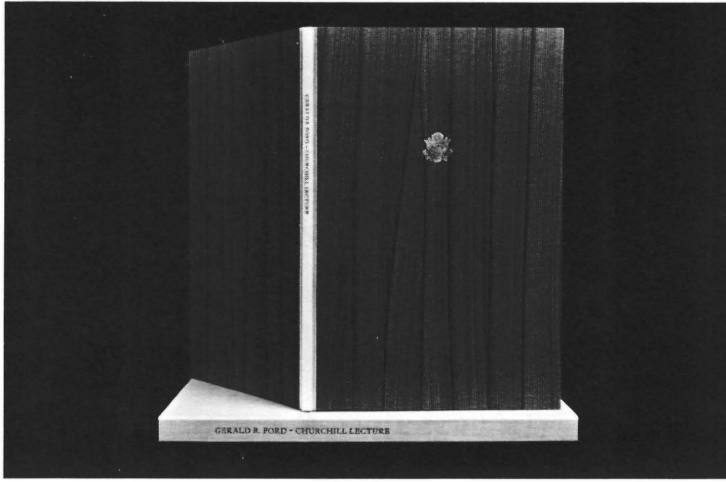
26. GEORGE SARGENT / Woonsocket, R.I.
 THE BELLS by E.A. Poe / Porter and Coates; Philadelphia, 1881 / Red
 Niger goat with black Niger onlays / Silk headbands / Gold tool-
 ing / Cloth tray case / 7¼×6½×1



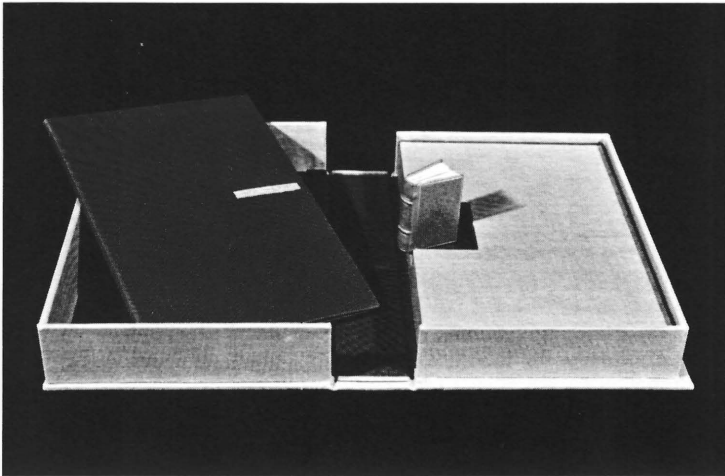
27. JULIE B. STACKPOLE / Nantucket, Ma.
 THE SCARLET LETTER by N. Hawthorne / Illus. by Valenti
 Angelo / Grabhorn Press for Random House; New York, 1928 / No.
 411 of 980 / Dark Gray Niger goat with gray, gold, orange and beige
 onlays / Top edge colored gray and scarlet / Silk headbands / Silk and
 paper flyleaves / Gold and blind tooling / Slipcase / $9\frac{1}{2} \times 6\frac{1}{4} \times 1\text{-}5\frac{1}{8}$



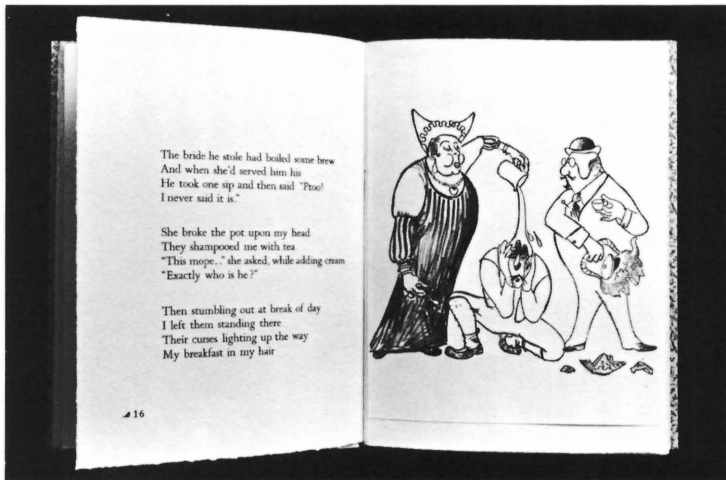
28. PAMELA TALIN / Brewster, Ma.
 BLANK BOOK / Blue Niger goat with red leather onlays / Gold tool-
 ing / $8\frac{3}{4} \times 6\frac{1}{4} \times \frac{3}{4}$



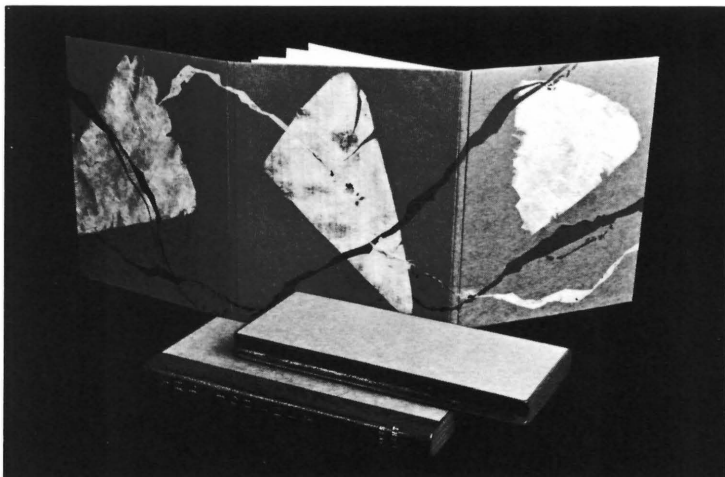
29. THISTLE BINDERY / Easthampton, Ma.
 CHURCHILL LECTURE by Gerald R. Ford / Lord John Press; Northridge, California, 1984 / One of an edition of 100 (binder's copy) bound by David Bourbeau and John von Isakovics / Calf vellum spine with red paste papers / Red leather headbands / Gold stamping / Cloth tray case / $9 \times 6 \times 3 \frac{1}{8}$



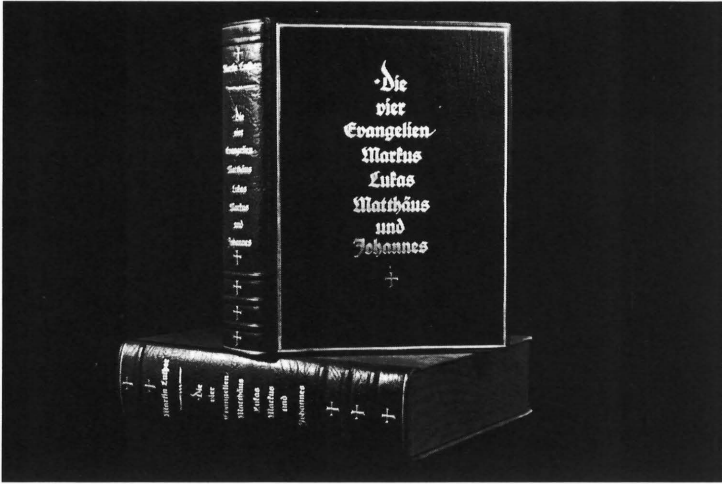
30. THISTLE BINDERY / Easthampton, Ma.
 CARMINA SAPPHICA by Horace / Bromer Booksellers; Boston, 1983 / One of an edition of 150 bound by David Bourbeau and John von Isakovics / Terra cotta Niger goat / Gold stamping / Cloth chemise with leather label / Qtr. leather and cloth tray case with well / Book $1 \frac{1}{2} \times 1 \times \frac{1}{4}$ / Box $6 \frac{5}{8} \times 4 \frac{1}{2} \times 1 \frac{1}{4}$



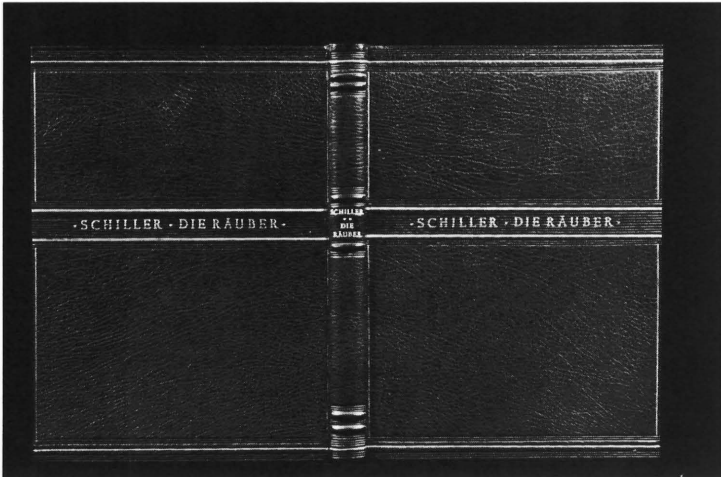
31. I. CHRISTINA WEINBERG / Northampton, Ma.
 A CHIVALRIC TALE IN VERSE by Nathan Weinberg / Illus. by I.
 Christina and Nathan Weinberg / Northampton, 1984 / Printed letter-
 press and bound by I.C. Weinberg / 28 copies on Mohawk Superfine
 paper and 15 on Rives heavyweight / Bound by I.C. Weinberg in
 Terra cotta Niger goat and decorated paper / $10\frac{1}{2} \times 8 \times 3\frac{1}{8}$



32. DEBORAH WENDER / Salem, Ma.
 THE JOURNEY by James Wright / Pamphlet, 1981 / Tan paper folder
 with dark brown and off white paper onlays / Solander case in brown
 Niger goat and tan paper / Gold tooling / Gold titling by Daniel E.
 Kelm / $6\frac{3}{4} \times 5\frac{1}{2} \times \frac{3}{4}$



33. ARNO WERNER / Hadlyme, Ct.
 DIE VIER EVANGELIEN by Martin Luther / Designed by Rudolf Koch / Jenna, 1910 / Black Niger goat / Top edge gilt / Silk headbands / Silk endleaves / Gold tooling / Black qrtr. leather and buckram tray case / $11 \times 8\frac{1}{2} \times 2\frac{3}{4}$



34. ARNO WERNER / Hadlyme, Ct.
 DIE RAUBER by Schiller / Munchen, 1912 / Black Niger goat / Top edge gilt / Silk headbands / Marbled endleaves / Gold and blind tooling / Slip case with leather edges / $11\frac{1}{2} \times 8 \times 1\frac{1}{4}$

5. BARBARA CASH / Mt. Carmel, Ct.
B. MY CONFIDANT, CATALLUS by Thomas McAfee / Ives Street Press; Mt. Carmel, 1983 / Printed letterpress in black, red and silver with Lutetia type on Japanese Masa paper / Bound in black cloth with Fabriano Ingres endpapers / 9×4¾ (16pp)

NOT RECEIVED IN TIME FOR PHOTOGRAPHS

35. SARAH CREIGHTON / Northampton, Ma.
FRANKENSTEIN by Mary Shelley / Illus. by Barry Moser / Pennyroyal Press; W. Hatfield, 1984 / Gray Nîger goat / White and terra cotta leather onlays / Gold and Palladium tooling / Silk headbands / Antique silver teachest paper Flyleaves / Top edge graphite / Extra suite of prints in four flap chemise / Quarter leather and cloth tray case / 13¾×10×1¾
36. TARA DEVEREUX / Pownal, Vt.
PARIORES PLANTES by Tobias Audini / J. Mascardus; Rome, 1625 / Calf vellum with recessed panels on front and back decorated with ink drawings inspired by the text engravings / Yapp foredges / Tray case / 13×9×1
37. MARIA GRANDINETTE / Cambridge, Ma.
PHOTO ALBUM / Concertina construction / Gray and pink silk / Dark gray stencilling / 3×4×3 / 8
38. GEORGE SARGENT / Woonsocket, R.I.
DRAGONFLY YEAR ONE / Poster celebrating the first anniversary of the Dragonfly Bindery / 3 color offset lithography / Concept:George Sargent; Design: Bob Wright; Printing: Patricia Sargent / 20×14

MEMBERSHIP IN THE GUILD OF BOOK WORKERS is open to practitioners, both professional and amateur, and those interested in any of the many aspects of fine book work. For information write:
(New England Area) GUILD OF BOOK WORKERS c/o David P. Bourbeau,
39 Union St., Easthampton, Ma. 01027.
(Outside New England) Guild of Book Workers, 521 Fifth Ave., N.Y., N.Y.
10175.

1,300 copies of this catalogue were printed by Hamilton I. Newell, Inc., Amherst, Ma. / Designed by David Bourbeau / All photography by Lionel J.M. Delevingne, Northampton, Ma. Except number 4 / Printed in Omega type / The paper is 80lb. Mohawk Superfine, smooth finish / 1,000 copies for the Guild of Book Worker's Journal / 300 copies for sale bound in Original Paste Paper by Daniel E. Kelm with gold stamping by The Thistle Bindery.

EXHIBITION COMMITTEE
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Daniel E. Kelm

I understand that most of you are concerned in one way or another with the production or perhaps what we might call the “reclotting” of fine books. Now some of you may regard that as an end in itself but most people so engaged need, whether for reasons of economics or personal satisfaction, to see their work change hands by way of trade and eventually find a long-term place in a private collection or an institutional library. It is my hope that we might this afternoon reflect together on some of the factors, both obvious and obscure, that have a bearing on the sale of fine books. In other words I want us to consider the fine book when it has to take its chance in the market place.

The title I have given this afternoon’s endeavour is “The Private Press in the Market Place,” because “Private Press books” is the generic term by which most of the best fine printing in the late 19th and 20th centuries is usually categorised. “Private Press” is of course a misnomer. John Carter, in his indispensable *A.B.C. for Book Collectors* defines a private press as “one whose owner or operator prints what he likes, how he likes, not what a publisher pays him to print.” Carter goes on to say that the owner of a private press “is out to make a fine book rather than a profit.” I am sure that many a private press proprietor would nod ruefully in acknowledgment of the truth of that remark. Carter also says that the proprietor may employ a printer (Viscount Carlow did this at his Corvinus Press and so did Lord Kemsley at his Dropmore Press) or he may actually get printer’s ink on his own hands, as Robert Gibbings did at the Golden Cockerel Press.

The mere fact that the end-product of the Press may change hands for money, that books may be sold or even *marketed* does not preclude a press from calling itself “private.” We get to rather more controversial ground when we include under the private press banner such bodies as Francis Meynell’s Nonesuch Press, which was more strictly a limited edition publishing house possessed of no equipment of its own but contracting out to the best commercial printers it could find, and taking immense pains over design, specification of materials and execution of both printing and binding.

The Insularity of Buyers

I grow weary of acquaintances who, on hearing what I do for a living, make smart little jokes which serve to perpetuate the myth, the *canard*, that book collectors do not read. I find that the reverse is the case — and sometimes to an

Anthony Rota, of Bertram Rota, Ltd., London, is well-known as an antiquarian bookseller and is a frequent lecturer on the book arts. This paper was presented at the Annual Meeting of the Guild of Book Workers, May 11, 1985 at the Grolier Club, New York City.

irritating degree! Now please do not misunderstand me: I *want* my customers to read the books that they buy from me. Indeed, I *expect* them to read them — or most of them. On the other hand there are books which are bought for the beauty of their physical appearance and here I would have thought that the beauty was enough. More than 90% of my market lies in the English-speaking world but it is not true that the English-speaking world has a monopoly of making fine books. And yet I find my customers in the United Kingdom and North America are for the most part strangely reluctant to buy a private press book in a language which they cannot freely read. Thus it is that almost the only modern Italian fine printing which sells well in England and America is the work of the Officina Bodoni. Of course the supreme mastery of its late proprietor, Giovanni Mardersteig, arguably the finest printer of his generation, may be enough to transcend language barriers, but I suspect that the relatively wide acceptance even of his Italian texts follows from the fact that much of the output of his Press was in the English language. This enabled collectors to familiarise themselves with his work in a tongue which was itself familiar.

There are those who think the products of Alberto Tallone's Press deserve much wider recognition. Certainly when he was on song, when his eye was in, Tallone achieved the perfect balance between text and white space, between print and margin. Alas, there were days when to me he didn't seem to get it quite right, but at current price levels his best books are still howling bargains. They start life clad in simple wrappers or in chemises and slipcases and might make very interesting candidates for fine bindings.

It grieves me also that — with such obvious exceptions as the Bremer Press and Cranach Press — German fine printing is hard to sell in the English-speaking market. I believe that Germany has played a significant part in the history of fine printing in the twentieth century. It was the example of William Morris which sparked off the renaissance in German printing, even if the earliest private presses in that country leant more heavily on Cobden-Sanderson's style. The influence of Beardsley and the *Art Nouveau* movement can be seen in the establishment of *Jugendstil* in Germany.

Later the events of the 1930's forced many of the most talented artists, designers and printers in Germany to flee the country. Some of them came to America and their influence can clearly be seen in American printing from that time on, particularly in presses on the West Coast. That influence was the greater because a number of the refugees took up teaching positions.

Why is it then that the works of the Ernst Ludwig Press, the Janus Press, the Mainz Press, the Rupprecht Press and the Officina Serpentis are so little known to British and American bibliophiles? The Ernst Ludwig Press was the Private

Press of the Grand Duke Ernst Ludwig and was founded in 1907. Together with the Janus Press it was one of the first significant private presses in Germany. At its head was Friedrich Wilhelm Kleukens who created no fewer than four types specially for the press. Kleukens was also responsible for the designs of the title-pages and the initials in the early books.

The Janus Press operated in Leipzig between 1907 and 1923 and yet produced only five books in all that time. It was founded by Carl Poeschel and Walter Tiemann. The influence of the Doves Press on its publications was very clear to see, manifesting itself in their elegant simplicity. The Press's first publication, Goethe's *Roemische Elegien*, has a particularly pleasing title page in red. The title, like the initials and the pressmark, were designed by Tiemann and really make it a most attractive book regardless of whether one can or cannot read the text with ease.

The Rupprecht Press flourished in Munich between 1913 and 1934. It was named after the Crown Prince of Bavaria and really served as a showcase for the typefaces designed by F. H. Ehmcke. The Press brought out fifty-seven hand-printed books in all. Ehmcke confined himself to purely typographic expression but his work was extraordinarily varied in its use and design of type. It could be regarded as a deliberate reaction against the *Jugendstil* and against other European influences too. The Officina Serpentis was founded in Berlin in 1911 by Eduard Wilhelm Tieffenbach. It was a press very much in the English private press tradition. It affected a typographic style which imitated the manner of the old scribes and tended to use a highly ornamental typeface. From 1918 on Tieffenbach specialized in producing books for societies of bibliophiles.

I have tried to say just enough about a few of the classic German Private Presses to arouse your curiosity. Let me now add a word or two about other manifestations of German printing which are not in the classic tradition. Much of the more innovative work in Germany came not from private presses as such but from the house presses of major type foundries — Klingspor, Bauer, Berthold, Stempel and others who set out to prove to their commercial clients that fine printing was in itself an art. Little works which they produced for their important customers tended to demonstrate new typefaces and to promote particular artists and designers. What the house presses produced as gifts in this manner represented the very best that they could offer. That is why an *almanack*, a type specimen book, or a *Festschrift*, can be worthy of serious attention.

Since the war there have been many fine illustrated books produced in limited editions in Germany. Let me just draw your attention to those produced by just two designers, Gotthard de Beauclair and Otto Rohse. De Beauclair

joined the commercial publishing house of Insel-Verlag in 1928 and rose to become sole controller of design from 1950 to 1962. During that time he was the most frequent prizewinner in *Die schönsten deutschen Bücher* competition. In 1951 he founded the Trajanus Press, producing books both illustrated and purely typographical to the very highest standards of design and production. But for present purposes I am more interested in the Ars Librorum imprint which de Beauclair began in 1962 and which he used for the publication of lavish, illustrated books. It should be emphasized that these were printed by machine, not by hand and that de Beauclair eschewed handmade paper in favor of carefully selected mould-made papers and Japanese papers. His practice in these Ars Librorum publications was to commission the finest German artists and to use classic texts and Biblical texts. A particularly fine example was his edition of the *Song of Songs* with thirty lithographs by Gerhard Kraaz. Folio in size, the book was bound in russet silk boards with a leather label on the spine and issued in a folding book-form box with another lithograph pasted on the upper cover. The way in which both letterpress and illustration cross the double-page spread makes this an exciting book. Here I would interject in parentheses that from the point of view of marketing the only thing militating against it is its very size — but that is a point I shall deal with later.

In strong contrast to de Beauclair, Otto Rohse nearly always chooses to illustrate his own books rather than to commission other artists. In my opinion he has succeeded in producing some of the most consistently attractive and successful books to come out of post-war Germany. His deliberate use of soft grey inks makes his work quite distinctive.

These then are some of the delights that German fine printing has to offer. My complaint is that they remain largely unappreciated and unknown in the English-speaking market. I do not know how that situation is to be put right. There has always been a handful of discerning collectors who form the exception that proves the rule. There is also an institutional collection of such books here and there — one of the best I know is in the San Francisco Public Library — but the basic truth remains unchanged. Individual booksellers have done their best to remedy that situation. The late Percy Muir and after him his partner, the late Laurie Deval, tried manfully in the series of catalogues they issued from Elkin Matthews Ltd. Other specialist dealers in fine printing would list the occasional German book from time to time. In 1970 the Grolier Club here in New York City mounted a major exhibition of modern German fine printing. But all these efforts seem to have had very little result.

I made a special attempt in 1974 when I was fortunate enough to have a particularly large and important collection of this material pass through my

hands. I issued what was for my firm a lavish catalogue, copiously illustrated. It included listings of some six hundred German books of the kinds I have described. It was, I believe, the first time that such a wide range of German material had been offered at once, with full descriptions *and* head- and footnotes in English. Although the books sold reasonably well I do not count the venture as unqualified success because I failed in my primary aim, which was to expand the market — the English-speaking market — for fine German books. I had hoped that a number of collectors would have the curiosity to take a look at some of the items and, perhaps liking what they saw, begin assembling German books for themselves. Certainly I hoped institutional libraries with fine printing collections would see the merit of extending into German work if only for the comparisons that could be made and the cross-influences that could be demonstrated to be at work. In all this I was disappointed. English and American customers to whom I showed the books would for the most part admire them and then shake their heads saying “Alas I can’t read German.” The books sold almost exclusively to existing collectors, both private and institutional, and ironically, but I suppose unsurprisingly, to buyers on the mainland of Europe.

One further observation on the insularity of buyers, an observation which shows my compatriots in an unfavorable light, I fear. Despite the undoubted excellence of a number of contemporary American private presses, their works are far from easy to sell in the United Kingdom. Of course this is partly a reflection of the current exchange rate, but I believe it also shows a lack of willingness to experiment. Certainly American buyers seem far more ready to sample the works of the English presses. Let me give you an example.

My firm acts as London agents for Walter Hamady’s Perishable Press. We show his books in display cases in the shop. We draw visitors’ attention to them and — this is where we would expect the main thrust of our sales effort to lie — we list them in our catalogues. The reaction in the United Kingdom is almost negligible. A depressingly large proportion of our Perishable Press sales is made to the United States dealers immediately after the books go out of print: indeed, the way we learn that they *are* out of print is that the transatlantic telephone wires suddenly come to life.

Choice of Text

An established Private Press which has built up a regular following can afford to be reasonably cavalier about its choice of texts. It can elect to reprint some obscure gem from the past or can promote the work of a young writer as yet unrecognized: a hard core of purchasers will take the book just because of its imprint. A newer Press has to be more careful, or if you prefer, more

“commercial” in its choice. I suspect this is why some of the tired old favorites crop up again and again. Which of us has not suppressed a weary yawn on being confronted with yet another Private Press edition of Shakespeare’s *Sonnets*, for example? I have attempted no accurate census but I would hazard a guess that the text most favored by Private Presses over the years has been the *Canticum Canticorum*, the Song of Songs. The Golden Cockerel Press produced an edition, The Cranach Press produced editions in no fewer than four languages, Gotthard de Beauclair produced a superb edition — and so on, and on, and on. To have four or five fine printings of the *Song of Songs* might be a little boring but I commend to you the example of Mr. Decherd Turner who put together at the Bridwell Library of Southern Methodist University a most comprehensive collection — at a guess fifty or sixty editions — which enable us to compare and contrast what this spiritually sensual but sacred poem has meant to a wide variety of artists and printers.

Format

Let us now look at the effect of format on the sales of a book. There are those who would think me a Philistine for even raising the question, some insisting that the format of a book should be dictated solely by the length and nature of the text while others would wish to be free to experiment. What I mean by “considerations of text” is more or less self-explanatory: if one has a very short text one tends to use something other than six-point type on a very large page. Such quarrel as I have is with the designer who chooses an *outré* and outlandish format for its own sake. I quarrel with this designer for the effect that his decision will have on the saleability of the end product. And I repeat the diktat I implied in my opening remarks: unless fine books are made in a way that is saleable, so that they have an appeal in the marketplace, they are self-defeating, for making them becomes an act of charity at best, and, if they cannot find appropriate homes, then their manufacture becomes a futility.

It is a sad fact of life that collectors and librarians — except perhaps in France — like their books to be sewn and bound, and not issued in loose sheets preserved in portfolios, chemises, and slipcases. (And here I interject the sad experience of the Limited Editions Club, with its 1930 edition of Victor Hugo’s *Notre Dame de Paris*. It seemed right to George Macy that a quintessentially French book should appear in the French manner, i.e. in wrappers.irate subscribers felt that they were being given short measure when they received a “paperback,” and Macy had to reissue the book in a cloth binding.) It is a sad fact of twentieth century life that book collectors live in smaller homes than did their counterparts in the 18th and 19th centuries. I know many serious book collectors to whom the acquisition of a folio volume is now something of an

embarrassment because they have no folio shelves. Similarly, the oblong octavo does not always find favor with those who are of a practical turn of mind. I can see that it is a perfect format for, shall we say, short poems consisting of long lines. I can see that it can offer great attractions to the illustrator, but for the man who does not possess custom-built bookshelves it can be a nuisance. As for such monstrosities as the kind of *circular* book which I saw on exhibition within these hallowed walls in April 1984 — well, let us draw a veil over them.

Before we leave the question of format altogether, may I say a word against one element of design which I have come to deplore in some recent private press books? Perhaps in rebellion against the convention of using simple gilt letters on the spine, some private presses have taken to issuing books with totally blank back-strips. Since they know my view on the subject (I have expressed them in no uncertain terms) I do not mind naming two of the culprits. One is the otherwise admirable Walter Hamady of the Perishable Press and the other is Eileen Hogan, who committed this sin in her edition of *The Dream of Gerontius*, the first regularly published work from her Burnt Wood Press.

In reply to my complaint Walter Hamady gave me to understand that *he* thought his book looked rather nice as it was! Miss Hogan was too polite to give me much of an argument but did indicate that, to her eye at any rate, the plain grey morocco spine was almost as distinctive as if it *had* had lettering on it. That was all very well for Miss Hogan, but I had to tell her that if she really wanted her books to take their rightful place in large permanent collections then it was incumbent on her to give up the egocentricity of anonymous spines and make life easier for the rest of us by reverting to the conventional means of identification. Happily, Miss Hogan has been gracious enough to come round to my point of view, however reluctantly. But if all Walter Hamady's private press disciples (and he has a number of them) should ever take it into their heads to make a regular feature of his occasional practice then the bibliophile will be faced with the daunting prospect of shelf upon shelf of blank spines, knowing not what to expect from them.

Prices

When I came into bookselling in 1952 one of my first tasks was to write to a customer who had missed a copy of the Golden Cockerel Press edition of *The Four Gospels*, with its justly celebrated Eric Gill illustrations, so cleverly combining picture and text. We had catalogued a copy at £25 but had sold it before this man's order reached us from Cleveland. I had to tell him that we had found an alternative copy but it would cost £30, which we believed had by then become the market price for the book. Our man in Cleveland turned it down. A year later he wrote again to say that he would now pay the £30 we had asked

previously. Alas by that time the market had moved ahead and the book commanded £40. When he came around to that level copies were exchanging hands at rather more. And so it went on, year after year — and to the best of my belief that particular collector still lacks the book. The price for a fine copy today is, by the way, in excess of £2,000.

It is not so many years ago that some of the less exciting Kelmscott Press books could be had for less than £20. Now they start at £200. Ashendene Press books have risen to higher levels still. You may reply that we live in an inflationary age and that it is only natural that we should see these large advances. My point is that some of the private press reprints of classic texts now cost more than the originals — and that, I submit, is a matter for comment.

Modern Bindings

You will expect me to say a word or two about contemporary bookbinding. I must admit that like most of the bookselling “establishment” I do not find modern bindings easy to come to terms with. Booksellers tend to have been reared on the “half-morocco-with-five-raised-bands” principle and it is not always easy to take the quantum leap to some of the more extreme book coverings we are confronted with today. I think of one recent offering which consisted of flashing lights behind perspex! Faced with some of the latest examples of art, I ask myself again and again what the purpose of a binding is? If I suspect that the binder has not included the word “book” in *his* definition, if for example he talks about “a picture in leather,” or “an object beautiful in itself,” I begin to lose patience.

Now those of you who bind books in the modern manner — the *ultramodern* manner that is — may yourselves be impatient with my approach. If it were merely my own then it would be of no consequence but it is because my theme this afternoon is “Fine Books in the Market Place” that I venture to persist. In more than thirty years in my bookshop I have had an ample opportunity to learn what the book collecting public likes and how far (or more accurately, how short a way) book collectors will go to embrace totally new concepts. I emphasize that my customers (a fairly wide-ranging crowd) still like a book to look like a book.

I have fairly recent experience on this front since my bookshop has twice acted as host to exhibitions for sale of bindings by members of that distinguished group which calls itself “Designer Bookbinders.” Much of the work there was of a very high quality indeed — and yet it met a certain amount of sales resistance. Sadly price is one obstacle to greater sales of modern bindings. Let me try to demonstrate what I mean. If a modern binding is priced at shall we say £500 or £600 a buyer who has never commissioned such a piece

of work inevitably compares the binding with what else can be bought with the money. If he looks at bindings from previous centuries or perhaps less extravagantly adorned private press books the comparison is unlikely to be to the new binding's advantage. Yet how can the new binding possibly be cheaper? Even at present levels the man who executed this particular piece, who has shown himself to be a worthy artist-designer and a fine craftsman too, is, on the assumption that the binding has taken him the equivalent of four weeks work to complete, merely looking for the same rate of pay as a London bus driver!

At our 1983 show the Designer Bookbinders sold more bindings than at any of their previous exhibitions. The sad thing was that most went to existing collectors of contemporary bindings. I think it is interesting to see what the *first time* buyers opted for. Price was a factor: it is not surprising that the beginners went for the less expensive volumes. It is again not exactly surprising, although it is certainly significant, that they tended to choose those bindings which came closest to the earlier tradition or which provided an easy bridge from it. Modern binders who wish to *sell* their books and who want to see the market for such work extended must bear these points in mind.

On the positive side they must realize that much missionary work remains to be done. There is much to be gained from showing contemporary bindings in free-standing solus cases at eye level, so that the book can be seen from all sides. Scarce exhibition space must still be devoted to displays of the various processes that are involved in the construction of a binding. Only in this way can the tyro collector be shown the justification for the seemingly high prices involved.

On the negative side — and here I know I sail into dangerous water — there is a need to avoid going to easily ridiculed extremes. I will give three examples from my personal experience. The first comes from our 1983 exhibition and concerns a creation in twisted leather by one of the most illustrious names in the field. It was actually suggested to me by a new member of staff that this binding appeared to have melted from being placed too close to the radiator!

My second example is a play which was produced in an edition of twenty-five copies for the sole purpose of being bound by twenty-five binders in twenty-five different styles. Some binders did wonderfully well with it. One incorporated into the binding design not merely a cassette of a reading of the play but a Sony-Walkman with which to listen to the aforesaid cassette! The comment made to me by one twenty-one year old was that if he was spending that much money on a binding he would hope it would have a rather longer life than any Walkman he had so far encountered! I suspect he had a point.

My third example is a binding carried out (I am tempted to say perpetrated) on a copy of the Officina Bodoni edition of Gogol's *The Overcoat*. Now you have already heard me praise the Officina Bodoni in the highest terms. Surely the hallmark of Giovanni Mardersteig's books is the austerity of their design? There is never a flourish, an arabesque, a stroke of color more than is absolutely essential. In none of his productions is this more true than in *The Overcoat*. The spare but elegant text with the bleak monochrome illustrations by Annigoni were launched into this world by Mardersteig in a binding of simple boards with a vellum spine. The copy I now speak of was rebound by a designer-binder for whose work I normally have the highest regard, in a manner which was doubtless clever but which rendered me almost speechless. The book was given a little calf "overcoat" complete with buttons and a genuine fur collar! This excess was for me an absolute negation of all that Mardersteig had striven so hard, and so successfully, to achieve. To put a copy of *The Overcoat* into an overcoat may seem an amusing conceit: I cannot see that it increases the marketability of contemporary bookbinding. I urge modern binders to remember, that, as Gertrude Stein might have said, "a book is a book is a book."

PACKING BOOKS FOR TRAVEL / *John Franklin Mowery*

Several years ago, while undergoing a major renovation of its building, The Folger Shakespeare Library arranged for many of its most valued holdings to form the traveling exhibition, "*SHAKESPEARE: THE GLOBE AND THE WORLD*." During the five years I was involved with this exhibit (two years in preparing the more than 350 books, manuscripts, drawings, paintings, and objects for travel, and another three years of traveling to the eight museum sites to set up and dismantle the exhibit), I was able to learn a great deal about packing books for travel.

It was during the two years of preparation that The Folger Library hired Dr. Nathan Stolow as a consultant. Dr. Stolow is one of the world's leading authorities on the preservation of artifacts while traveling and on exhibition. Dr. Stolow designed both the exhibition cases and the basic form of the traveling cases.

John Franklin Mowery studied bookbinding in West Germany and Austria. He is currently conservator for the Folger Shakespeare Library in Washington, D.C.

Both the exhibition and the traveling cases were climate controlled, using preconditioned silica gel to maintain a constant relative humidity of fifty percent. (*Plate 1.*) The waterproof traveling cases were made with marine plywood, constructed with double walls, and insulated with three inches of fiberglass insulation to help create a stable temperature environment within. The inner wall was lined with polyethylene plastic to inhibit the passage of moisture through the wood, while the outside was painted with three coats of polyurethane paint to resist water absorption.

The real beauty of the crates was the method in which the individual books were held in place. We knew that the books were inevitably going to be handled many times during the course of setting up the shows, so we felt that it was important to reduce the handling in the packing and unpacking stages. The fewer times one has to handle a book, the less likely it will get damaged. With conventional wrapping the package is often gyrated many times in the process of unwrapping the various layers of material needed to protect the contents.

The crates were constructed as follows. Each crate had eight shelves, made of $\frac{3}{8}$ " plywood with cut out areas that allowed for air circulation. Attached to the shelves were wooden frames that were made to fit the dimensions of each of the books with about a half inch of extra space at the top and on one side. The only padding for the books were thick pieces of natural, undyed felt which were cut large enough to protrude substantially around all sides of the book. The felt was placed over the opening in the frame, and the book was laid on the felt and allowed to sink down into its frame. (*Plate 2.*) A hold-down crossbar which had been lined on the underside could then be placed over the book and secured with either wing nuts or a hand turnable screw.¹ The benefit of this packing was that simple visual confirmation of the book's presence could be made without unwrapping a package. (*Plate 3.*) To remove a book, one had only to unfasten the plate and, by grasping the felts on either side of the book, lift it out of its frame. These traveling crates were heavy and cost thousands of dollars to build, but they did their job very well. All of the priceless books and manuscripts survived the rigors of traveling and handling for three years without suffering any damage.

In most instances it isn't necessary to go to these extremes when shipping books. One should be concerned with protecting the books from water, shock, and temperature changes (which affect relative humidity changes). New materials are available that make it easy to meet the highest standards in transporting works of art.

1. Keck, Caroline K., *Safe Guarding Your Collection in Travel*, American Association for State and Local History.

If you plan to be shipping books a lot (for an exhibition, for example), it is advisable to purchase a reusable shipping container. Through military surplus stores or laboratory equipment supply houses there are lightweight, rugged, high-density polyethylene containers available. The ones I recommend have full-length piano hinges, extra strong closures and o-ring seals. The latches should be protected by molded-in ridges, and handles should lie flat so they can't be torn off during shipping. The cost is about \$100 but they are well worth the investment.

Often containers come with foam liners that should be removed and replaced with Ethafoam, an inert polyethylene cushioning foam. Ethafoam offers many of the characteristics of styrofoam plus several other advantages. It possesses excellent strength, toughness and flexibility; if dented, it is resilient enough to spring back to its original shape and thus can sustain repeated blows. It is neutral in pH, contains no water and will absorb none, has no taste or odor, and is resistant to most solvents and chemicals. Acids and alkalis do not affect it. It can be cut, drilled and sanded to desired shapes and can be adhered to itself by heat. Ethafoam is inexpensive: an eight foot panel, 1 inch thick by 24 inches wide, recently cost \$7. It is readily available from local plastics suppliers. It can be cut to the required shape and line the traveling containers, thereby providing shock absorption and insulation aspects to the traveling container. Do not use foam rubber because it outgasses sulfur products, and both foam rubber and bubble pack do not perform as well as Ethafoam for shock absorption.

The relative humidity must be controlled. If the case is exposed to changes in temperature the amount of moisture held by the air surrounding the book will vary. For instance, if a book is packed in a room that is 70 degrees fahrenheit with 50 percent relative humidity (RH), and is then mailed via UPS or some other carrier, it might sit in an unheated loading dock where the temperature is around 40 degrees. The colder air will eventually chill the contents of the case, regardless of how well it is insulated. If the air directly surrounding the book cools ten degrees to 60 degrees, the RH will soar to nearly 90 percent. The materials in the book will absorb excess moisture, causing the leather, paper, and/or vellum to expand or warp. Conversely, if the temperature rises ten degrees, the air surrounding the book will absorb more moisture by drawing moisture out of the book, again causing possible warping.

To avoid the problem associated with moisture, a buffering material such as silica gel or Art-sorb should be included in the case. The term 'buffer' refers to a material that helps to buffer a change in the RH of the air surrounding it. If the RH of the air rises, then the buffer, in order to stay in equilibrium (in balance with the air), will absorb the extra moisture. This absorption will cause the RH

of the surrounding air to drop. These materials are more hygroscopic than the materials your book is made of; thus they react much more quickly to the changes in RH around them. Therefore, when silica gel or Art-sorb is placed in a sealed case, it will absorb or give up moisture caused by temperature changes before the book has a chance to do so.

Silica gel is a pure chemically inert amorphous silica. Its ability to absorb moisture is due to millions of tiny pores in each particle. They can absorb 35% of their dry weight in extra moisture, and even when completely saturated they do not look or feel wet. Silica gel can be dried by heating it in an oven for three hours at 300 degrees. There is an expensive color coded version that is bright blue when dry and turns pink when saturated. A small amount of this can be mixed with regular silica gel for the desired effect.

Art-sorb is a new form of silica gel that is more sensitive than ordinary silica gel in the ranges of RH most useful for conservation purposes. One useful advantage is that it comes in sheet form. The sheets are formed from a mixture of polypropylene and polyethylene with 400 grams of Art-sorb per square meter. The sheet size is 20 inches by 20 inches by 1/16 of an inch thick. Conservation Materials, Ltd. in Sparks, Nevada sells five sheets for about \$8. If one prefers using regular silica gel, it should be sewn into small pouches of muslin or some other permeable material.

When a buffer is purchased, it is likely to arrive in a dry condition, and will need to be conditioned to the proper RH. It needs to absorb moisture until it is in equilibrium with its surroundings. If it is sealed in a container with a book without first conditioning it, it will tend to absorb moisture from the book; this is something you should avoid. To condition the buffer, simply spread it out in a tray in an area where the desired relative humidity is maintained. Within a week or so it will have come to a state of equilibrium with its surroundings. A simple method for checking the RH of a buffer is to use Humidity Indicator Cards in the tray of silica gel. (*Plate 4.*) These are cards with nine little squares in a vertical line. Each one responds to humidity changes in ten percent increments. The squares turn color (pink to blue) to indicate change in relative humidity. They are inexpensive and are obtainable from Conservation Materials and other suppliers of conservation related materials. Once the buffer is at the desired condition, seal it tightly in a plastic bag, and place the bag in another and seal it. This will ensure that it will be ready for use whenever you need it.

Recently I have been introduced to GORE-TEX[™], a wonderful material that I recommend for wrapping books. It is a membrane of PTFE, polytetrafluoroethylene (Teflon), which has been laminated to a nonwoven one hundred percent polyester support fabric. Its unique properties are that it is

“breathable” — the microscopic pores allow *water vapor* to pass through, thus keeping the item inside at ambient humidity. A barrier to *liquid water*, it is also a barrier to dust, dirt, microorganisms, and smoke. It is chemically inert, has long term resistance to ultra violet radiation, and has a smooth nonabrasive side. It is available in sleeves fifteen inches wide, the ends of which, after having been cut to the desired length, can be sealed with heat (using a soldering iron) or by using a pressure sensitive release tape made with GORE-TEX® membrane, or custom made with a Gore sealed zip-lock top. Once enclosed in the GORE-TEX packet a book will be able to “breathe,” thus remaining a part of the environment maintained by the buffering material. It will be waterproof (if properly sealed) in the event of an accident.

GORE-TEX was made popular in the garment industry where it was fashioned into rain gear. It keeps the wearer dry by keeping the rain out but allowing the water vapor of perspiration to dissipate. GORE-TEX sleeves and fabric have recently been made available through Talas in New York or you can contact Laurie B. Gil, W.L. Gore and Associates, Inc., Fabrics Division, 3 Blue Ball Road, P.O. Box 1130, Elkton, Maryland 21921, telephone number (301) 392-3700.

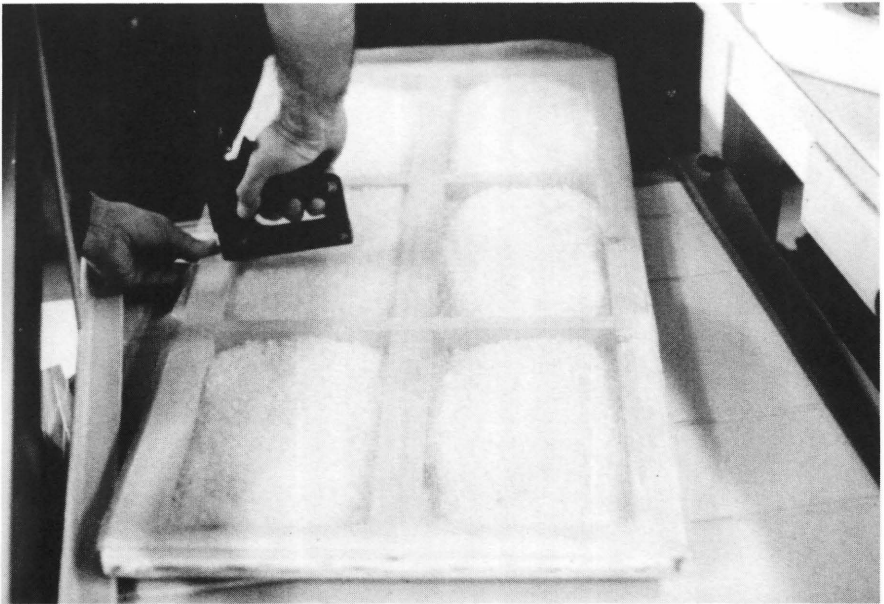
When sending a book only one way, one time, you may not want to purchase a rigid container that will have no further use (although this is the method I would recommend to ensure that the book arrives safely). If a conventional cardboard package is preferred, the GORE-TEX sleeve is still a good form of protection against water. Wrap the GORE-TEX package in a sheet or two of Art-sorb and secure with a piece of tape. Several inches of Ethafoam padding is the best material to have next to the book. Cover it with plenty of rigid corrugated cardboard and wrap with a strong kraft paper secured with nylon strapping tape (the tape with threads in it). At this point apply the first of two labels on your package. Wrap it once more, securing it with a paper based tape (some post office regulations require paper tape) and string, if allowed, and once again apply a typed label or write with a waterproof felt marker. If the first wrapping is torn or damaged in transit the carrier will be able to find its destination from the second label.

To further protect oneself, include a packing list of the contents of the package, especially if more than one item is in the package. It has happened that clients have accidentally discarded packing that still contained a second item.

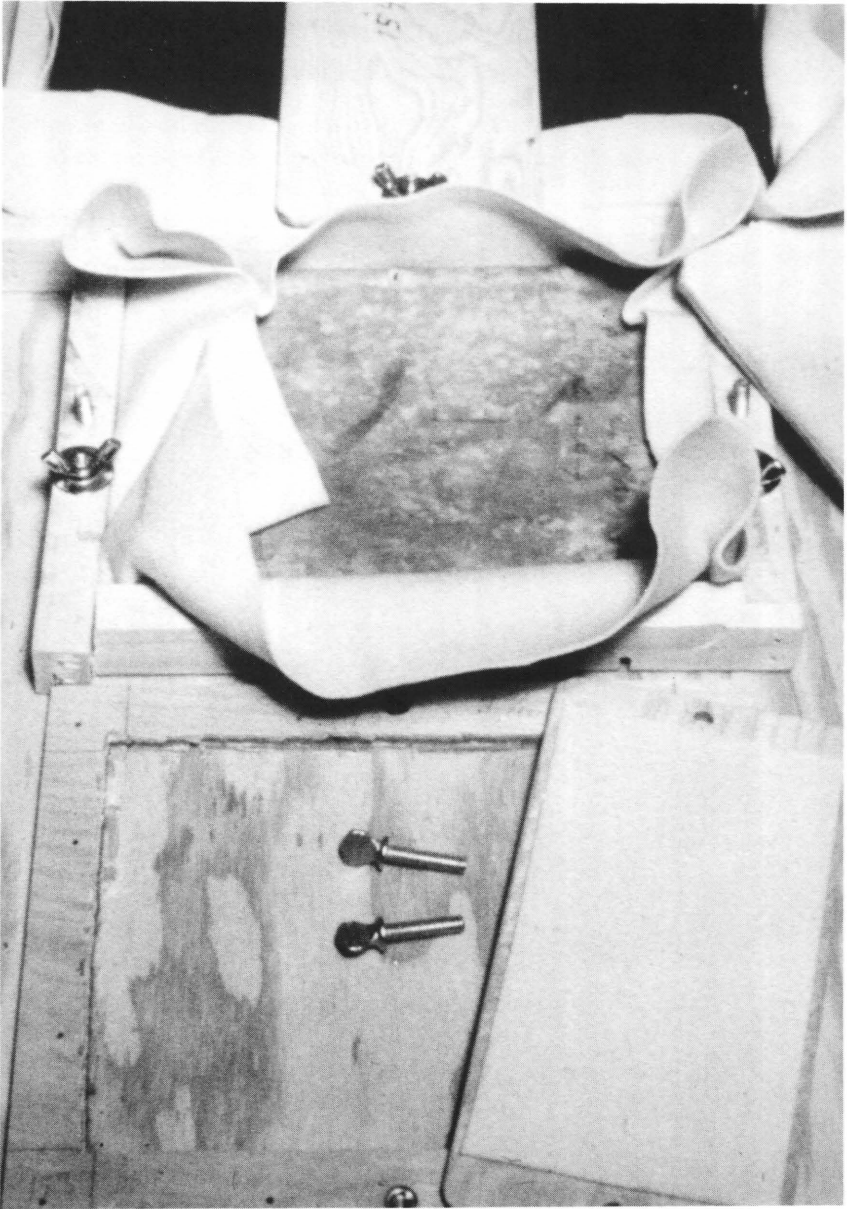
Finally, insure the package with an insurance company who specializes in art. Huntington Block is an example. It is very expensive but probably the only way to safely insure an item whose value is in excess of several thousand dollars. The post office will insure packages; first class postage can only be

insured up to \$400, but the limits are much higher for registered mail. UPS and other courier services have their own scales of insurance which you can obtain by calling the local agents.

The ultimate in shipping is how a 1623 Shakespeare First Folio was recently sent to Dallas, Texas. The owner arranged to have the folio hand carried by a Brinks armed guard from my hands in Washington to theirs in Texas. Most of us would not go to this extent, but there is more than an element of truth to the adages ‘penny wise but pound foolish’ or ‘an ounce of prevention is worth a pound of cure.’



1. Construction of silica gel panels.



2. Felt placed over opening of frame allows book to fit snugly into tray.



3. Hold-down cross bar gives visual confirmation of book's presence as well as protection.



4. Humidity Indicator Cards in tray of silica gel checks RH of buffer.

SUGGESTED READING ON PACKING | Compiled by Timothy Farley,
Head Packing Department, Philadelphia Art Museum

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PRESIDENT'S ANNUAL REPORT TO THE MEMBERSHIP, 1984–1985 /
Caroline F. Schimmel

The last year has been one of great, and tiny, steps forward. The great include those of Don Etherington and Gary Frost on the Exhibitions by the Standards Committee. Despite all the usual, and several unusual, problems, they have seen through the project as promised, and given us an unparalleled opportunity as an organization to stimulate interest and to educate. This is envisioned by the Executive Committee as a *first* step, along with the new established Standards Seminars, toward a far more active and exciting future. In that regard we must distribute gratefully our kudos to Olivia Premanis-Cherin and her magnificent Pittsburghers for their marvelous meeting in October, and to Joanne Millo and Jeannie Sachs and their equally hard working crew in San Francisco. Those who have yet to help out at one of these volunteer-run affairs would be hard-pressed to understand the excitement (and exhaustion) they generate. Please feel free to help next time! We must also extend our thanks to the instructors, who certainly have done their jobs out of love rather than for the remuneration.

We hope to continue the level of interest in Guild activities, and to increase participation with the 80th Anniversary Exhibition. Planned for 1986 and organized by Pam Spitzmueller and Mary Lynn Ritzenthaler, the focus is on a *juried* exhibition of members' recent work in all its aspects. Tying in with our continuing emphasis on excellence, the Standards Committee is in charge of the jurying. The exhibition will have a catalogue, and a fancy one if the money can be found.

Finances are a proverbial problem. "Not-for-profit" means more and more "at-a-loss." With our much-increased membership we have received more funds, but we did reduce the dues this past year, too. This membership deserves to receive what we have always promised — *Journals*, supply-lists, workshops, interaction with fellow members. Just recently we have expanded what we offer to include the *Newsletter*, the annual exhibition at the Metropolitan Museum of Art, the Standards Seminars, computerized (sic) membership, more elaborate annual meetings, and regional chapters. These are popular but costs can be high, as are even postage stamps these days. Frank Mowery was appointed special Chairperson for Grants and Funding to help us ease the inevitable crunch between what you want and what we can afford. He is still optimistic about finding us a bunch of fairy godmothers and godfathers.

Since 1980, when I became President, the executive committee has changed and grown in other ways. Only three members remain in their then-positions —

Nelly Balloffet, Stanley Cushing and Jean Gunner. Mary Schlosser has reappeared in a new guise as Treasurer. We are pleased at the continually freshening pot, but it does take one year, and at best two years, to figure it out and become comfortable in a job. We hope the new blood will continue to work through their initial confusion. No organization can survive without a continuum of caring people.

With that in mind, I am pleased to be able to resign, knowing that Frank Mowery cares deeply about the Guild.

NOTES

The Guild of Book Workers, Inc., 521 Fifth Avenue, New York, NY 10175, a non-profit organization, publishes for its membership the biannual *Journal*, a quarterly *Newsletter*, and up-to-date lists of supply sources and study opportunities. Its members are also invited to participate in tours, exhibitions, workshops, and lectures sponsored by the Guild. Dues cover the fiscal year July 1 through June 30, and are tax-deductible. Checks and money orders should be made payable in US dollars.

Annual Dues 1984–1985

US Resident	\$30
New York City Regional Chapter	\$10.00 additional
New England Regional Chapter	\$10.00 additional
Non-US Resident	\$35.00
Junior (through age 25; proof of age requested)	\$15.00

Institutional serials subscribers receive the biannual *Journal* only. Fees are \$10 per annum for US subscribers, \$12 for Canadian and Mexican, and \$15 for all others.

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

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