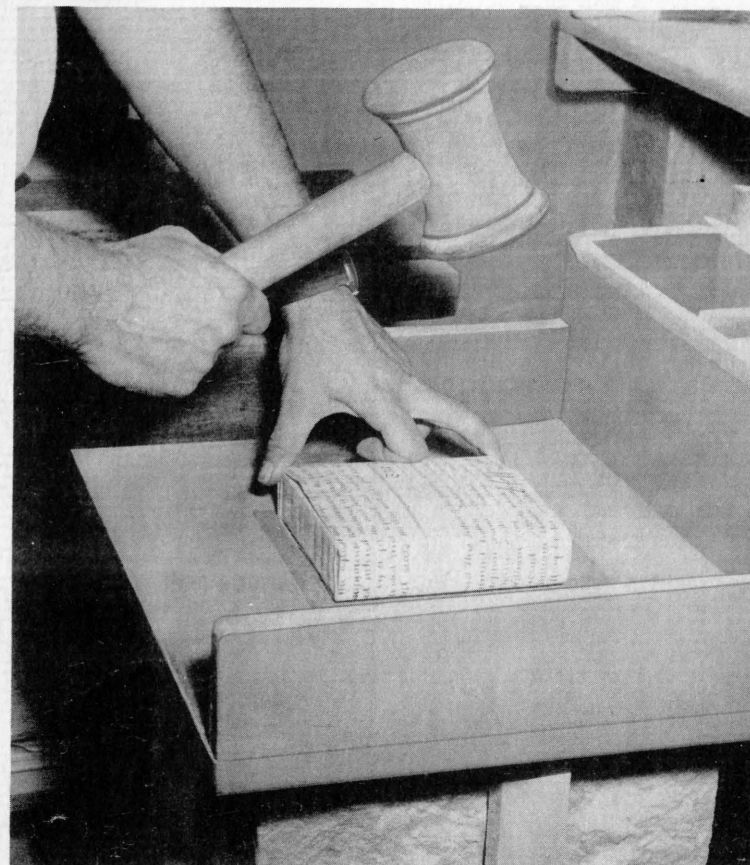


GUILD OF BOOK WORKERS

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JOURNAL OF THE GUILD OF BOOK WORKERS

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The Guild of Book Workers
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The American Institute of Graphic Arts
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The photograph on the cover shows gold-beating by hand. It is reproduced from Gilding and the Making of Gold Leaf, which is reviewed in this issue. The photograph is by and is used with the permission of Richard S. Barnes.

The newly revised membership list of the Guild is included as a supplement in this issue. It is inserted at the center, and may be removed without disturbing the Journal proper.

PREFACE / Laura S. Young, President

The Guild of Book Workers published for forty years, from its founding in 1906 through 1946, a year book. These "little blue books" were issued for distribution to members, and routinely included a copy of the by-laws; the report of the Secretary-Treasurer, the Guild's only executive officer during this period; minutes of the annual meeting; a report on exhibitions, when held; a classified list of members; and a cumulative bibliography of publications in the field of the hand book crafts. Today, these year books represent, for the most part, the only record of the Guild's early history.

At the annual meeting in Nov. 1946 it was agreed that the year book covering the activities of the current year should be the last; and that notices to members in future should be in mimeographed form. It was also agreed, at this meeting, that a "complete year book with the list of members should be issued only every five years." In the intervening years, however, none has been issued.

The first year book was arranged by Frédéric Goudy and printed on Tuscan, an Italian hand made paper, at his village Press. The total cost was \$75.00. The last one, printed by a small New York commercial printer in 1947, was far less attractive and far more costly.

From 1947 to date reports, notices, etc. intended for members have been issued in mimeograph form. Some of our exhibition invitations and notices, and a few of our programs have been well designed and printed - notable among these was our 1959 exhibition catalog.

Feeling that the Guild's activities merited some more permanent record than mimeographed sheets provide, it was suggested at the annual meeting in April 1962, that we once again undertake reporting our activities in journal form. Instead, however, of

publishing a single year book, it was decided to issue three numbers each year - in the Fall, the Winter and the Spring. This idea was well received and the executive committee was authorized to go ahead with this plan.

This, the first issue, includes the text of our brochure. Subsequent issues this year will carry our by-laws, and a list of our library holdings to date. These items will not be duplicated in future journals unless significant changes are made in them.

An up-to-date membership list, and our program for the current year are also included in this issue, and will routinely appear, in future years, in the Fall issue.

Minutes of the annual meeting, the treasurer's report, and the reports of the committee chairmen will appear regularly in the Spring issue.

Space will be provided in every issue for current items from our committee chairmen, and for library acquisitions.

In addition to these routine reports, it is planned to bring you news of members' activities, and articles of historical, technical or timely interest--either original or reprints.

While this publication is issued primarily for Guild members, we envision it as a comprehensive coverage of activities in the field of the hand book crafts, and as such, hope that it will appeal to the interested public.

We hope that you will find this first issue, and the succeeding numbers, interesting, easy to consult, and worthy of a permanent place in your library.

Dec. 1, 1962

THE YEAR'S PROGRAMS

October 13, 1962 / Informal meeting and visit to the bindery of Mrs. Inez Pennybacker at her home in Georgetown, Connecticut.

October 23, 1962 / Visit to the Grolier Club

December 4, 1962 / Tour of H. Wolff Book Manufacturing Company plant.

January 22, 1963 / "Lettering and Binding," a talk by Mr. Fritz Eberhardt of Philadelphia.

February 26, 1963 / Visit to the Spencer Collection, New York Public Library.

March 28, 1963 / Technical meeting: discussion and demonstration of a binding technique.

April 30, 1963 / Annual meeting.

THE FUNCTIONS AND PURPOSES OF THE GUILD OF BOOK WORKERS

This is a reprint of the brochure which the executive committee composed, some years ago, which it still feels is a valid statement of what the Guild is trying to do.

After the basic necessities of life nothing is more precious than books.

--Pierre Simon
Fournier, 1764

What is the Guild of Book Workers? Who are its members? What does it do? Who may join? This little leaflet will attempt to answer these questions which are frequently asked about the Guild.

The Guild of Book Workers was founded in 1906 "to establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts." Its charter members were a group of dedicated craftsmen who felt that it was important, at a time when mechanization was sweeping the book arts field, to encourage through organized effort the continuation and growth of the hand book crafts. The Guild proudly counts among its early members such well known artist-craftsmen as Edith Diehl, William A. Dwiggins, Frederic W. Goudy, Elizabeth Mosenthal, and Emily Preston.

The only national organization in the United States representing the several hand book crafts, the Guild became affiliated with the American Institute of Graphic Arts in 1948. Membership in the Guild includes membership in the Institute, now widely known as the "AIGA." The Guild operates within the structure of this organization, though it uses its own name, has

its own officers, and sponsors its own exhibitions and programs. The Guild's headquarters are the AIGA offices; and its annual membership dues are those of the Institute.

This association with the Institute gives the Guild's members a broader knowledge of the graphic arts field and keeps them in touch with modern techniques. In turn, the Guild brings to the Institute's membership a wider familiarity with and appreciation of hand work.

The Guild is composed of hand binders, restorers, illuminators, calligraphers and decorated paper makers. It has members in many of the fifty states, and in Mexico and Canada. The membership is usually about evenly divided between professionals and amateurs. It ranges from members who have been working on a full-time basis for a quarter of a century or more to the amateur with little experience.

One of the Guild's most important functions is to show the work of its members in periodic exhibitions. The Guild is, in fact, the only organization in this country that consistently gives the hand book craftsmen the opportunity to display his work.

Activities of the Guild include four or more programs each year, planned to cover matters of historical interest as well as current happenings and technical problems. In recent years collections in museums, libraries, rare book shops and private homes have been visited. Tours have been made of modern book-making plants, printing shops and library binderies. The members have seen gold leaf beaten by hand, paper made by hand, and leather tanned in the Federal government's research laboratories. Experts have lectured to the Guild on calligraphy, early manuscript books, typography and design. Forums and workshops on various techniques have constituted several programs.

In addition, the programs of AIGA often include courses in typography and design, plant tours and lectures of interest to the hand craftsman. By its frequent exhibitions and its sponsorship, for example,

of the "Fifty Books of the Year" show, AIGA brings to its members and the general public the work of foremost American and foreign typographers, illustrators and designers.

The Guild also offers to its members periodically revised lists giving extensive and up-to-date information on supply sources both here and abroad; membership lists classified as to crafts practiced, teaching activity, and special skills; reports of both Guild and AIGA activities; and information about events not sponsored by the Guild or AIGA but which may be of interest.

Another valuable function of the Guild is the referral of clients to members. Officers and individual members are frequently able in an informal but effective way to bring commission and craftsman together.

The Guild still believes, as did its founders, that there is a responsibility among civilized people to keep alive the crafts which were and are the cradle of modern mass book production and therefore of our democratic culture. This belief is based on the demonstrable fact that in our society there is still a necessary and honorable place for the craftsman. He does not compete with the machine, for it cannot take his place. The machine cannot economically produce a fine binding, make a case for a first edition, cannot repair a rare book, write a calligraphic page, or decorate a single sheet of paper. Merely from the viewpoint of conservation of our cultural heritage as it has come to us in the written or printed word, the hand book crafts are daily becoming more essential, for if it were not for the skills of the binder and restorer many precious and beautiful things would be lost to us forever.

The Guild also still holds as an item of deep belief that the fruits of hand work, especially hand work on a craft level, have an ennobling effect upon those who produce them and upon society in general.

REPORT ON THE SEMINAR ON CONSERVATION OF BOOKS, DOCUMENTS, AND PRINTS HELD BY THE NEW YORK STATE HISTORICAL ASSOCIATION AT COOPERSTOWN, N. Y., JULY 1-8, 1962

/ By Thomas W. Patterson, Vice President-at-Large

As a representative of the Hunt Botanical Library of Carnegie Institute of Technology, I attended this seminar in the beautiful village of Cooperstown on Lake Otsego. I was very pleased to meet six other members of the Guild of Book Workers, who also attended the course.

The sessions were conducted each morning by Mrs. Carolyn Horton, book binder, restorer and library conservationist from New York City, and by Mr. Harold Tribolet, director of the Extra Bindery of the Lakeside Press, Chicago. Both are Guild members.

The instruction began each morning at 9:30 with Mrs. Horton talking on the causes of damage to books in a library, methods to prevent further damage, and ways to revitalize those in need. A mimeographed leaflet was handed out listing the more common causes of damage, such as: insects, excessive dryness or moisture, contaminated air, fungus growth in paper, harmful light rays, etc. The use of potassium lactate wash was considered desirable on old leather bindings to replace protective buffer salts. This would not be effective on powdery or badly weakened leather once the fibers were destroyed. Oil-and-wax dressing continues to be of first importance in preserving leather bindings. The repair of damaged bindings was discussed in great detail: broken hinges, torn headcaps caused by pulling off the shelf, loose backs, loose leather labels and soft corners. A plastic wedge was shown for inserting in a soft corner to repair it and prevent future damage. Adhesives were discussed and a chart was presented giving the char-

acteristics of natural starches, gums, glues and some synthetic adhesives. A bibliography of printed matter relating to restoration and conservation was also made available.

At 10:30 a.m., Mr. Tribolet took over the instruction which lasted to 11:30 a.m. The first session was devoted to a general description of binding a book. At another session, the various materials used in binding were discussed in detail--sewing thread and cord; acid-free leathers, permanent papers, neutral adhesives. Later, detailed operations were shown--the mending of tears in paper, inlays and replacement of lost parts of pages, reinforcing by lamination with silk crepe or thin mulberry tissue, splitting of paper printed on both sides to allow lamination to strong new paper.

One very helpful feature of Mr. Tribolet's talks was a group of perhaps two dozen enlarged photographs placed on view all around the room. These depicted the various work operations used in mending and binding, among them how the tools were held in skiving, pasting, applying the leather, and tooling the gold ornamentation. Other enlarged photos showed processes before and after mending and restoring.

Mrs. Horton and Mr. Tribolet recognized their dependence on scientists to supply information on the chemical properties of leather, paper, bleaches, and adhesives, and to suggest methods to de-acidify these fibrous materials and protect them from further harmful effects.

It used to be thought beneficial for books to "breathe," that is, be in a place where there is a free circulation of air. But in the atmosphere of manufacturing cities, where most large libraries are located, the air often becomes dangerously polluted. In the burning of a single ton of coal as much as 68 pounds of sulfuric acid may be released as gas into the air. Consequently significant quantities are taken up by absorbent material and act on the leather and paper fibers of books. The importance of air conditioning in libraries is well-known but it is not always

feasible. Next best seems to be some sort of container for individual books--slip-cases, folding or sliding boxes, portfolios, covers of many kinds including laminated aluminum and paper wrappers. These not only limit the amount of contamination from the air but also protect from the deteriorating effects of light. For protecting documents or prints that are to be on exhibition, a light filter of special sheet acetate may be used to cover them, or they may be sandwiched between sheets of Plexiglass made for that purpose.

With such quantities of irreplaceable old books in this country, much of it in good condition but much also mildewing in damp basements, piled in paperboard cartons, covers loose, pages torn and falling apart, it is clear that if this material is to be saved there must be workmen to save it. When the directors of the N.Y.S.H.A. considered adding this seminar on Book and Document Conservation to their list of courses, it was regarded more as a "prestige" course and they hoped to have as many as a dozen or two persons show enough interest in it to register. But the need was greater than they knew. By the time the first session assembled, 76 persons had registered for the course--librarians, teachers, college students, retired men and women active as volunteers in libraries, practicing binders, curators, even an F.B.I. man--all wishing to improve their knowledge of giving new life to old books.

I understand this seminar is being considered again for next year.

EDITORIAL / Laura S. Young

Materials and Their Selection

The Guild, since its founding, has stressed the use of quality materials in all hand work. In principle this is good, but it presupposes knowledge that does not always exist.

Knowledge of the materials with which one works is an essential ingredient of a good artist or craftsman. This is not a new idea, but is made more difficult today because we, by circumstance, must rely on materials produced by others, and in many cases on materials produced for purposes other than those for which we want them. And the average salesman knows little, if anything, about the manufacture or composition of the items he sells.

Michaelangelo, when an apprentice, once complained about having to mix and apply the plaster in his work with frescoes, and was told "An artist has to be master of the grubbiest detail of his craft. If you don't know how to do the job how can you expect a plasterer to get you a perfect surface?" Centuries ago, it was common practice for the artist to grind and mix his own paints, the sculptor to fashion his own chisels, and the bookbinder to cut his own tools--and perhaps, tan his own leathers. Could it be that this basic "know-how" is the difference between the great and the mediocre?

A book is bound or a calligraphic page is written in the hope that it will survive the ravages of time, unlike much of the so-called durable goods of today where the life expectancy is a few years at best. What, though, would our present-day scholars do had the written words of past centuries been so readily expendable?

The quality of some items which are routinely used by most hand bookbinders is well known, i.e., certain English tanned goat skins and vellums, most of the hand made papers of Europe, and certain of our domestic papers and cloths. If, however, leather, paper or cloth of an unusual color or texture is desired for a special job, is it purchased without making any attempt to determine how it is made, of what it is made, or who made it? Though small our voice is, it should be raised in inquiry and in request for this basic information.

Our work becomes meaningless and futile if it is to deteriorate in a short span of time. The craftsman and his individual pursuits must not be lost in the rush and noise of mechanization, automation and conformity to mass standards--but it must be the craftsman who prevents this through his energy, his ability and his knowledge, but especially through a questioning attitude toward the materials he uses.

EXHIBITION COMMITTEE / C. Vernon Johnson

Those of you who attended our program at the General Theological Seminary in New York last November when Dr. Niels H. Sonne addressed us, have not forgotten seeing the Seminary's lovely new Rare Book Room. We are pleased to inform you that Dr. Sonne has invited us to have an exhibition of the work of members of The Guild of Book Workers in this room. The exhibition will be early in February and the exact date of the opening will be announced later. Members are asked to make a special note of this date, because it will be our only exhibition in New York during this season. Please start planning now so that we can expect each of you to display at least one book. We are most fortunate to have this chance to exhibit our work in the Seminary's beautiful new library, so it is sincerely hoped that everyone will plan to exhibit. You will receive an entry blank with details for exhibitors at a later date.

As this issue of the Journal was going to press, we learned that the Dallas Public Library is interested in having our exhibition. This would mean that we would get two exhibitions from one gathering of books--all the more reason for every member to enter in the show. Further details will be given in the announcement to be sent out shortly.

LIBRARY COMMITTEE / Paul N. Banks and Philomena
Houlihan

New Books

GILDING AND THE MAKING OF GOLD LEAF. x, 38pp.; 5-1/4 x 8-1/4; 20 halftones; cloth case binding. Available from the publisher, Richard S. Barnes, at 2341 Germantown Avenue, Philadelphia 33; \$3.50.

This book is a very welcome addition to the very scanty technical literature of bookbinding and allied fields. The first section describes in good detail the process of book edge-gilding as it is done today by trade gilders. Hand binders may be put off somewhat by the rather blunt instructions as to how to properly bind a book that is to have its edges gilt, but the author's instructions are directed to edition binders, whose errors in an entire edition of books may cause the gilder a great deal of trouble. Mr. Bussinger is to be commended for a straightforward presentation, without omitting vital steps as being supposed trade secrets.

This reviewer is not as a rule impressed with the "romance" of esoteric trades, but we read this description of gold-beating, the only one in existence that we are aware of, with wonder and astonishment. The process has apparently changed very little over several centuries, and even the introduction of a mechanical hammer has simply substituted electricity for elbow grease, but has not altered the basic pro-

cedure. The initial molding and rolling of the gold, followed by a succession of divisions and beatings on a granite block mounted on a wooden post sunk into the ground, result in a product 1/275,000 of an inch thick. The implements used and their names--shoder, cutch, brime, etc.--are apparently unique and centuries old. A mold, made up of 1000 layers of gold-beater's skin, requires the gut of 400 oxen, and is only one inch thick. This article is clearly written, and like the other one, is well illustrated with photographs.

Although Mr. Barnes has done a good service by making this information available, the book has some defects. Mr. Bussinger's article apparently saw no editor's pencil before it saw print. The title of the book is somewhat ambiguous, as the term gilding is used for many other crafts in addition to book edge-gilding.

The worst flaw, however, is the lack of a proper title page; what one would assume to be the bastard title, as it has only the title of the book on it, is in fact the title page. Nowhere in the book are the author of the article on gold-beating or the publisher of the book revealed, although a handful of names are mentioned in the dedication and acknowledgments. Modesty is a virtue we are told, but Mr. Barnes (whom we know to be the publisher from the letter he sent with the review copy) should have pity on the library cataloguers into whose hands this work will come.

PNB

PROGRAM COMMITTEE / Ronald J. Christ

On October 13, 1962, ten Guild members, comprising seven binders and three calligraphers, visited the home and bindery of Mrs. Inez Pennybacker in Georgetown, Connecticut for an informal meeting, a pleasant lunch, and an opportunity to see the autumn leaves. Miss Mary Janes, Mrs. Enid Perkins, Mrs. Mary Lou Lamont, and Mr. Paul Banks, all of whom drove up from

New York with Mrs. Laura Young, were joined by Miss Elizabeth Hull, a new Guild member and a pupil of Mrs. Pennybacker, Mrs. F. R. Seich, Mrs. P.T. Chin, who recently moved from Texas to Rhinebeck, N.Y., and Mr. H. Edward Oliver.

The weather was sunny with some periods of clouding over, giving everyone an opportunity to see the fall foliage in all of its moods.

Mrs. Pennybacker's split-level house is surrounded by trees and out of sight of other houses. The bindery is a small, sunny room on the lower level where Mrs. Pennybacker has her board shears, a standing press, and a work table. In addition the kitchen and laundry rooms are cleverly equipped to serve dual purposes: by means of rolling cabinets and removable tops, Mrs. Pennybacker can convert the whole area into a bindery. In fact she did so for us after serving a delicious lunch which had been preceded by cocktails and a variety of hors d'oeuvres.

Two pieces, made according to her specifications, may give some idea of the ingenious way in which Mrs. Pennybacker has used her space. An old iron sewing machine stand, with the machine removed, had been turned into a light-table for page repair by placing a sheet of glass in the hole that customarily takes the machine. The top of the table has also been adjusted so that a sewing frame can be moved forward or back out of the way along the edges of the table. The transformation of the table is complete, and yet it is still used for sewing and mending. In the laundry room, which is equipped with wall cabinets for finishing tools, there is a large sturdy cabinet on casters that provides good table-top surface. Under this easily movable cabinet, a toilet repose in quiet dignity.

Many examples of our hostess' work were on hand. There were some finished volumes and others in various stages of completion, all showing the thought and care that go into a well bound or restored book. In the atmosphere of craftsmanship found in Mrs. Pennybacker's bindery, the conversation did not remain social for long, demonstrating again that hand book craftsmen are

deeply interested in their work and that they enjoy talking about it. There was not a dull or quiet moment at the gathering.

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The second fall meeting of the Guild of Book Workers was held at the Grolier Club on October 23, 1962. The evening's program, an interestingly varied one, was arranged by Mr. J. Terry Bender, the club's librarian, and Mrs. Carolyn Horton.

After seeing an outstanding exhibition of books, paintings, manuscripts and photographs organized around the theme of Irish literature, Guild members assembled in the Rare Book Room where a selection of American bindings from the collection of Mr. Michael Papantonio was on display. In addition to these American bindings, members viewed two Grolier bindings and many silver and silver-gilt book covers which are on permanent display there.

Having looked at these volumes, the group was taken by Mr. Bender to the main reading room. This large room, modelled after English university library rooms, is lined with book shelves and furnished with antique reading tables and chairs. The books show the work of Mrs. Carolyn Horton and her assistants who have been at the club for over a year, inspecting, cleaning, treating leather and rearranging books, writing new call number flags, and making repairs and book boxes where necessary. Here Mr. Bender had gathered about thirty books from the Rare Book Room and vault which he thought would be of interest to us. He picked at random from these volumes to comment on their distinctive characteristics. Afterwards, he layed the books, with few exceptions, on a table and invited us to inspect them.

Among the English bindings were several seventeenth-century ones, one of which had been badly repaired at one time, Mr. Bender commented that Mrs. Horton had skilfully removed the repair work so that the original tooling on the spine is again visible. Several examples

of Roger Payne's work were shown, including Payne's famous bills on which he explained at great length to his customers all the work he had done. It was Roger Payne, Miss Diehl has said, "who infused originality into the decoration of English binding after nearly a century of rather uninspired performance." Sarah Prideaux and Katharine Adams, outstanding among the group of women binders at the turn of the century, were also represented, as was Zaehansdorf.

The sixteenth-century French collector Jacques Auguste de Thou is represented in the Grolier Club's collection by bindings with his arms as a bachelor, and with his arms impaled with those of his second wife. The club lacks only an example of a binding with the arms of de Thou's first wife to make an interesting commentary-in-bindings on a man's life.

American binders were not neglected. Mr. Bender showed several Stikeman bindings and one example of Dr. Warren Adams' work. Both men were members of the Guild. He also showed a binding by Valentine A. Blacque, a book collector and amateur binder who organized a book club in New York that is thought to be the forerunner of the Grolier Club. The work of two present Guild members was exhibited: Mrs. Hamilton's binding on a book about New York and Mr. Gerlach's binding of the special club copy of the volume which celebrates the seventy-fifth anniversary of the club. A copy of Dard Hunter's Papermaking By Hand In America (1950) for which he cut the type, made the paper and printed the book himself was on view. This book was beautifully bound in linen and decorated paper, and boxed, by former Guild member Peter Franck.

Those present were Mrs. Andrews, a new member; Mr. Banks, Mrs. Coryn and her daughter; Mr. and Mrs. Griesbach, Mrs. Hamilton, Mrs. Horton, Mrs. Houlihan, Miss Janes, Mr. Johnson, Mrs. Lamont, Miss Lockhart, Mrs. Perkins, Mr. and Mrs. Schlosser, Mrs. Stanesco, Miss Ullman, Mr. Wolfe (a guest of Mrs. Horton), and Mrs. Young.

News Notes

Mr. George Baer, Director of the Fine Bindery of the Cuneo Press in Chicago and new Guild member, was recently honored with a three-week one-man show of his bindings at the Kalamazoo Institute of Arts. Forty items were shown, including books, boxes, plaques and decorated papers. An attractive folder listed the items exhibited and gave biographical notes, including that Mr. Baer was born in the U.S.A., and that he moved to Europe at an early age where he studied, practiced and taught bookbinding. Shortly after returning permanently to this country thirteen years ago, Mr. Baer assumed his present position. This exhibition, which grew out of an award which Mr. Baer won in a regional group show, is quite an honor, as one-man exhibitions of the work of contemporary American binders are very rare indeed.

Paul N. Banks, binder and restorer, has started teaching three classes in binding in the Arts and Crafts Program of the Riverside Church in New York. He also teaches privately, maintains his own new hand bindery and works part-time with Carolyn Horton on her library maintenance projects.

Kathryn and Gerhard Gerlach have moved their household and their bindery, The Bookbinding Workshop, from Chappaqua, N.Y., where they have been for a number of years, to The Old Mill, South Shaftsbury, Vermont. The Gerlachs, among America's greatest binders, have executed outstanding commissions for libraries and private collections all over the country. Mrs. Gerlach has served as president of the Guild, and Mr. Gerlach as program chairman.

Miss Mary L. Janes, who is a teacher at the Chapin School for Girls in New York, has been responsible for a conversion to the teaching of italic handwriting in that school. The administration, once sold on the idea, arranged with the eminent calligrapher Paul Standard for him to give lectures and demonstrations to the

Chapin faculty, which is in turn gradually introducing it as the standard hand in the writing classes which are given to first through fifth grade pupils. We are sure that Miss Janes, a member of the GBW, who has a lovely Chancery hand herself, is being instrumental in setting and maintaining the standard for the other teachers and the students. Although the teaching of italic to youngsters has been found to be quite successful in England, its characteristics of speed with legibility and beauty have been little employed in this country.

The Philadelphia Graphic Arts Forum presented on November 13 a talk and demonstration on hand papermaking by Mr. Henry Morris, who has, since he started papermaking in 1956, printed two books on his own paper at his Bird and Bull Press.

Mrs. Fleda S. Myers of Pittsfield, Massachusetts, binder, restorer, and GBW member, has accepted a position as teacher of binding at the Gibbes Art Gallery in Charleston, S.C. A ten-week course is to be given in a new building which was erected to house the bindery of the late Dudley Vail of Albany, N.Y., which was given to the gallery by Mrs. Henry P. Staats, herself an amateur binder and member of the Guild.

Members Marianna Roach and Pei-fen Chin, of Dallas and formerly of Dallas, respectively, will have some of their bindings in the exhibition of the work of members of the Central Regions of the American Craftsmen's Council. The exhibition will be held at the Museum of Contemporary Crafts, 29 West 53rd Street, New York City, from December 7, 1962 to January 13, 1963.

Miss Charlotte Ullman, resident binder of the Morgan Library in New York, last spring presented to the Schauffler Memorial Library of Mt. Hermon School a full-leather gift record book which she had created. Both of Miss Ullman's brothers are alumni of this Massachusetts prep school.

Mrs. Anne Weeks, Guild member of Ithaca, New York, won an honor award for her bindings in the 1962 York State Crafts Fair held at Ithaca this past summer.

Laura S. Young, Guild President, has been elected to a second one-year term as Secretary of the American Institute of Graphic Arts, our parent organization. Mrs. Young is well known as a binder and teacher of binding, and has a broad interest in the graphic arts and in graphic arts education. She is currently teaching bookbinding at Pratt Institute in Brooklyn, and is a member of the Arts and Crafts Council of the Riverside Church.

This writer is very embarrassed about his news-note in the recently-distributed annual reports concerning the calligraphy exhibition at the Peabody Institute in Baltimore. We failed to mention more exhibiting Guild members than we mentioned. The Guild can be proud that five members were represented--Miss Catharine Fournier, Miss Mary Janes, Mrs. Enid Eder Perkins and Mr. Chauncey Stillman (now a former member), all of New York, and Mr. Thomas W. Patterson of Pittsburgh. Our profound apologies to calligraphers Janes, Patterson and Stillman for our omission of their names.

We understand that Mr. Filby, who arranged the show, is working on an extensive illustrated catalogue which will include illustrations not only of the pieces exhibited, but of additional examples of the work of the exhibitors. This should be a very impressive volume, and we will announce its appearance in the Journal.

VICE-PRESIDENT AT LARGE / Thomas W. Patterson

Since the membership of the Guild of Book Workers is made up of persons living in all sections of the U.S.--some also in Mexico and Canada--it is unlikely that any member will meet personally many other members or even have correspondence with them. Some time ago we asked to hear from members living outside the New York City area so that we might know better who

constitutes the Guild. As the Executive Committee had hoped, the response to our request was excellent--of the out-of-New York members more than half replied. Their letters tell much that is interesting regarding their activities in book-work training, accomplishments, problems, suggestions and experiences that keep the work from becoming tedious. It would require more space than we can give to the report to include the letters in their entirety. So we shall select, abridge, quote and perhaps reword them, as follows:

1. Florence H. Bade, Evanston, Ill. (dated March 27, 1961)

"A novice in this field of endeavor ".... Studied with Fleda Myers in Pittsfield, Mass. A volunteer worker in the Rare Book Room at Northwestern University.... "My specific duty is to oil all of the leather bindings, to date about 1700 - I have 18,000 to go." "We have been able to assemble the fundamentals of a bindery at N.W.U. which primarily takes care of the Rare Book Room needs."... The binding work is carried on by Mr. Higdon Kenney at night.... "I concern myself primarily with minor repairs after oiling the books".... Likes the reports of speeches and talks that have been presented at Guild meetings.

2. Florence Brooks, Lenox, Mass. (Dec. 19, 1960)

(Miss Brooks, who has been in the Guild several years, is an outstanding calligrapher and illuminator. Her illuminated manuscripts are in many fine collections and have been selected for exhibition in many prominent museums and galleries. She also is a librarian at the Lenox Public Library.) "I have not overlooked or forgotten your letter... but have found little to report. All I can offer is that I welcome any questions from fellow calligraphers, being only too happy to pass on to others what has been given to me. My teacher, Elizabeth MacKinstry, was a pupil of Edward Johnston."

3. Hortense P. Cantlie, Montreal, Canada (Aug. 13, 1961)

Took up bookbinding only a few years ago.... "And while I work hard at it and feel I am progressing, I

have a lot to learn." For 12 years was a medical illustrator at the Montreal General Hospital.... Married, raised a family.... Took up painting in an amateur way.... Became a volunteer to mend books for the Montreal Children's Library.... Took a course in cased bookbinding at the School for Graphic Arts.... Later studied with Liselotte Stern, a European-trained master bookbinder, to do leather binding.... Visited New York, met Mrs. Carolyn Horton, learned about the Guild, took some lessons in finishing from Mrs. Hope G. Weil.... "I was most impressed with the kindness and interest all these experts take in beginners".... Went abroad last year, was shown around Hitchin, England by Mr. Kingsley Russell of the Russell Bookcrafts Co..... Spent an afternoon with Sydney Cockerell at Letchworth, saw his lovely papers being made.... "Came home much more satisfied with some of my primitive equipment--for they still do everything over there the hard way."

(Mrs. Cantlie's young daughter, while in England for a year, became quite proficient in writing *Italic script*.)

4. Lucy S. Crump, Lexington, Ky. (August 11, 1961)

Mrs. Crump has been binding about 6 years.... The only binder in her area that she knows of.... Learned her craft from books and by trial and error, except for a few days of work with Mrs. Hope G. Weil.... Has a well-equipped bindery in the basement of her home.... Does all kinds of binding and box-making, particularly restoration of old books for the Univ. of Kentucky and for Transylvania College.... Has had several students work with her.... "It makes me feel so foolish to have a 'student', for I am still learning and still have so far to go".... Misses having bookbinder acquaintances whom she may call and say "how do you do so and so?" or "where can I buy this or that?" Consequently, the reports of N.Y. meetings and other material from the Guild are read with great interest.

5. Margarita de la Guardia, Mexico City (formerly Havana, Cuba)

Señora de la Guardia had done some binding and gold

stamping in Havana. After moving to Mexico City, she learned of a French lady, Mlle. Lili Linet, who taught classes in bookbinding. She joined one of these classes, but in a short time Mlle. Linet became incapacitated with a broken arm. So until she can resume classes, Señora de la Guardia has been doing simple bindings at home and practising gold tooling. She promises to send us information on the status of bookbinding in Latin America and the availability and quality of materials in Mexico.

6. William H. Dierkes, Jr., Eureka Springs, Ark. (Aug. 22, 1961)

"What we do here is pretty much routine. We are a hand bindery, and are called upon to do restoration and repair as well as the binding of small editions and individual volumes." At the time of Mr. Dierkes' letter, the shop was binding a Bible in full blue goatskin for a customer in Anchorage, Alaska. His interest in binding started about 30 years ago as a "watcher" at the Lakeside Press in Chicago, at the same time as Mr. Harold Tribolet was starting there. Mr. Dierkes gives an amusing story: "Not long ago a lady in Texas, for whom I was binding a small volume in calf, phoned me to ask what had happened to her book. It had been two weeks and she was waiting patiently for it. I told her I had a backlog of work that would take me along for about three months. She very tartly suggested that I should put on more help. I couldn't resist telling her that there was a hill-billy going up the hill just then and that I would call him in and have him bind her book that afternoon."

7. Clara Hatton, Ft. Collins, Colorado (May 25, 1961)

As head of the Dept. of Art at Colorado State University, Miss Hatton doesn't find much time to practice binding. But she has had a long and happy background in the craft. "As an undergraduate.... I had had a course in bookbinding with Rosemary Ketcham, who had studied in London... and I studied calligraphy at the

Art Institute of Chicago..... I began teaching at the Univ. of Kansas..... The depression came and instructors were asked to leave temporarily and without pay. I decided to go to London. When I applied for admission to study at the Central School, Mr. Noel Rooke was the principal. I had already planned my course of study - every hour of the day filled, including early and late evening classes in calligraphy and wood-engraving. He looked at my card. Then he laid his pencil down, folded his arms and said, "You Americans beat me! We think it takes a lifetime to learn any one of these things, and you think you can learn them all in one year!" She was admitted on probation, but neglected to tell him that she was also taking a Saturday course at the Royal College. It was at this time that Douglas Cockerell was restoring the Codex Sinaiticus, and she was occasionally invited to tea at the Cockerells'. As for calligraphy, her instructors were some of the better known--Edward Johnston, however, was in ill-health and not teaching. This field was very active in 1936 and "the exhibits and lectures were worth the trip to England." Miss Hatton appreciates the opportunity of keeping in touch with the book crafts through the Guild.

8. Eliza Ingle, Baltimore, Md. (Aug. 16, 1961)

Miss Ingle is one of the earlier members of the Guild, having been a student of and assistant to Miss Sarah Jane Freeman in her work in a government hospital. In Baltimore, where there is no active society of craftsmen at present, she knows of only two or three other "private" binders in addition to a very few commercial ones. "As for my own work, it consists chiefly of binding, in all its various forms, plus a very natural sideline--decorative papers, marbled or block-printed." Although she would prefer doing "extra" bindings, there is always a tremendous amount of repair work to be done and too few workmen to do it. Consequently she seldom does work for exhibitions.

9. Eunice S. Le Fevre, Kalamazoo, Mich. (Jan. 17, 1961)

"Since I am very much of an amateur, I charge only for materials. In this way I am free to take my time about the work and need not guarantee perfection of workmanship." She is kept busy with work from friends, most of which consists of "old family Bibles" in all conditions of disrepair. "However, there is sometimes an interesting and challenging problem presented, and that's fun." Mrs. Le Fevre thinks the Guild's publicity about itself is a very valuable contribution to book craftsmen who work alone and are not aware of any organized group working in their field. The traveling exhibitions also add to this need. She would like to see more articles of a specific nature printed in the national crafts magazines.

10. Dr. Donovan J. McCune, Vallejo, Cal.

As a satisfying hobby, bookbinding has many followers. Dr. McCune is a pediatrician and Physician-in-Chief of a hospital in Vallejo.... Reading and book collecting have been lifelong hobbies. "My present interests are focused upon fine printing in England and on the West Coast, and the Latin Classics." Became interested in binding through shock at the cost of having some books rebound. "Finding a copy of Edith Diehl's Bookbinding on my shelves, about two years ago I set about somewhat aimlessly to gather together supplies, and toyed with the idea of taking instruction from a local binder." Because of shortage of time he remains "self-instructed" and says his work at the present can be called merely neat. "However, my enthusiasm remains undiminished, and I am endowed with a substantial fund of patience." Dr. McCune finds that gold tooling and lettering give him the most trouble of any of the processes of binding. Recently he has located and purchased a valuable collection of old gilding tools and anticipates having great pleasure in using them on future bindings.

11. Robert J. Muma, Toronto, Ontario (Jan. 30, 1961)

Mr. Muma says, "About 16 years ago all my interests and skills suddenly fused in the 'discovery' of bookbinding in leather." Later, ill-health forced him to

give up his job in a local bindery and he began a school for binders and leather workers which has proved to be very popular and successful. Mr. Muma has done a number of outstanding books for presentation to prominent people, among them Queen Elizabeth. These commissions brought him a scholarship three years ago that allowed him to study in New York with Mrs. Laura S. Young and Mr. Gerhard Gerlach to refine some techniques and find solutions to some stubborn problems. At that time he became a member of the Guild and has enjoyed his association with its members if only by mail. However, he would like to have the regular reports contain some detailed information on alternate techniques, new tools or materials and "helpful hints" that have been learned by members in their own work. Mr. Muma finds it very difficult to exhibit his work in the United States because arrangements with both governments have to be started about six months ahead of the showing time.

12. Fleda S. Myers, Pittsfield, Mass. (Jan. 17, 1961)

In Mrs. Myers' locality there is a steady demand for rebinding and book restoration - mostly old family Bibles and library bindings. However, she prefers working on books that require greater knowledge and skill. These old and rare books came to her from the Cornell University Library at Ithaca, N.Y., and from the Harvard Research Library at Dumbarton Oaks. In 1960, she took an inspiring trip to Europe to study some recent methods in book restoration worked out at the National Library in Vienna, then went on to visit several libraries in Germany.

13. Mariana K. Roach, Dallas, Texas (Aug. 25, 1961)

Miss Roach is a regional Craftsman-Trustee for the American Craftsmen's Council and represented her region last Summer at the ACC conference in Seattle. She not only practises bookbinding and paper marbling, but teaches many classes in these subjects at Dallas and Fort Worth. An article about her classes appeared in a local paper recently which brought out more appli-

cants than she could accommodate. "You see why I don't get much binding done?"

14. Harold W. Tribolet, Chicago, Ill. (Dec. 20, 1960)

"Since you have asked me for my thoughts, I am going to tell you what I think is needed badly. Once every five or six years everyone involved in the field of hand bookbinding and conservation work relating to the book and manuscript should meet and compare notes. This is not a highly competitive field and we can profit greatly by sharing our experiences and information with everyone in the profession."

15. Charlotte E. Van Buren, Harwich Port; Mass. (Sept. 15, 1961)

"At the moment I cannot report any activities. I haven't touched one of my half-bound volumes (except wistfully) for about eight months. I keep hoping each week to get back into the swing of bookbinding, and one of these weeks I will."

16. Rosalind Meyer, Milwaukee, Wis. (July 11, 1961)

"By profession I am an artist and art teacher... Chairman of the Art Department of the Wauwatosa Public Schools.... I do bookbinding as personal creative work.... In the Fall, I am going to conduct an evening course (in bookbinding) at the University of Wisconsin, Milwaukee, the first such course ever offered by it.... I have been working alone for several years and need inspiration from those working in my own field. I am very much interested in the Guild of Book Workers."