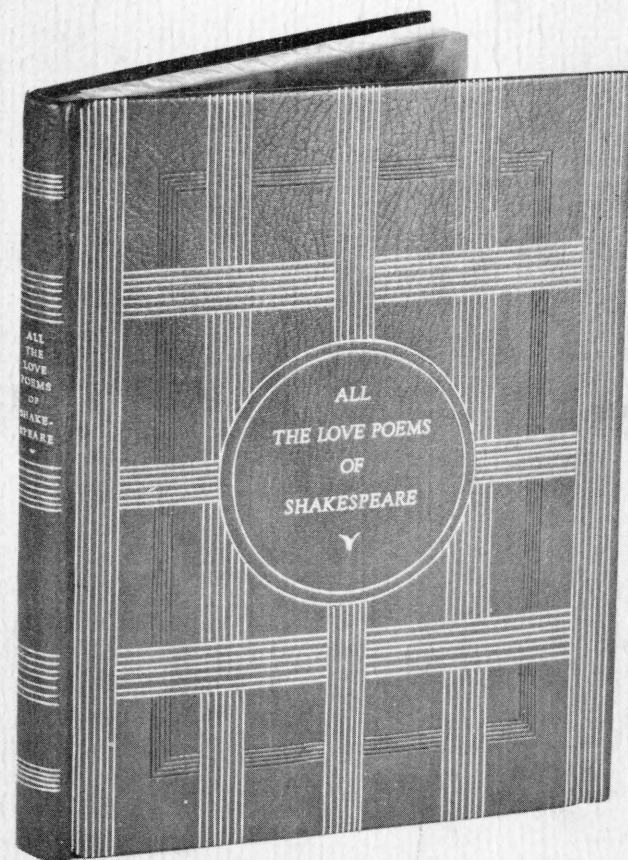


GUILD OF BOOK WORKERS

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See page two

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 Journal may be sent to
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The photograph on the cover is the work of Mrs. Otti von Wassilko, an active and valued member of the Guild up to the time of her death on January 11, 1962.

Corrigendum: Mr. Richard H. Barnes, Philadelphia binder and publisher of "Gilding and the Making of Gold Leaf" which was reviewed in the first issue of the Journal, was incorrectly referred to on pages two and fourteen as "Richard S. Barnes." This Mr. Barnes is not connected with the Chicago book dealer, and we extend our apologies to him for this error.

EXHIBITION

Prefatory Remarks / Laura S. Young

The Guild's exhibition held Feb. 3-17, in the Rare Book Room of the General Theological Seminary's St. Mark's Library (175 Ninth Ave., New York City) was on invitation from The Very Reverend Lawrence Rose, Dean, and Dr. Niels Sonne, Librarian, to whom we are most grateful.

The inclusion of the work of our guest exhibitor, Senhora Artemis Marques Ferreira of Rio de Janeiro, Brazil, was an innovation contrary to our customary practice of showing primarily the work of our members, but one that proved highly successful and made many new friends for the Guild.

Senhora Ferreira, reputedly Brazil's most noted hand bookbinder, arrived in New York in December under the auspices of her government. It was a happy coincidence that the timing of her arrival and the availability of exhibition space made it possible for the Guild to extend this invitation to her and this courtesy to her government.

Some twenty examples of Senhora Ferreira's work were on display, representing about twenty per cent of the total number of items exhibited. In her artistic interpretation of the books (their text and illustrations) she used, in addition to the conventional binding materials, metals, precious stones, feathers and a Brazilian snake. Many of her leathers and papers were of European origin, but the beautiful suede used as doublures was a product of her native Brazil. In French tradition most of her volumes had both doublures and decorated end papers which she had designed and executed.

Senhora Ferreira was invited to send her volumes on to Dallas, but declined in order to complete arrangements for an exhibition in Washington, D. C. This exhibition was held in co-operation with the U. S. Department of Education, Health and Welfare in the Office of Education building, April 29 to May 10.

In this undertaking the Guild had the full co-operation and financial assistance of Mrs. Dora A. de Vasconcellos, Brazil's Consul General in New York.

Opening Reception / Mary C. Schlosser

To celebrate the opening of the Guild's exhibition and in honor of our Brazilian guest exhibitor, Senhora Artemis Marques Ferreira, the Brazilian Consulate joined with the Guild as hosts for a tea on the afternoon of February 2nd from four until six.

The reception was held in the Rare Book Room of the Seminary where the very handsomely arranged exhibition vied with the coffee, tea, sandwiches and petits fours for the attention of about 200 guests, including many members of the Guild, friends of Senhora Ferreira, Brazilian officials, representatives from our State Department and colleagues in the graphic arts.

The arrangements for the tea were made by Mrs. Mary Schlosser with the kind assistance of Mrs. Chapman, head dietitian at the Seminary. Among members who assisted with the pouring were Mrs. Carolyn Horton, Mrs. Louise R. James, Mrs. Mary Lou Lamont, Mrs. Inez Pennybacker, and Mrs. Hope Weil.

Report on Exhibition / C. Vernon Johnson

First of all the Committee wishes to thank all of the members who entered their work for exhibition. We were also especially pleased that so many members were able to let us forward their work on to the Dallas Public Library for an exhibition from March 11 through March 24.

The work of Senhora Ferreira added a very cosmopolitan note to the show. Her work differed generally from the bindings, executed by our members, in the

more conservative American tradition.

Despite the very inclement weather on February 2, we had a most successful opening. Mrs. Mary C. Schlosser's able assistance made it a pleasant social event opening what was probably our best show in recent years. The Committee was very pleased by the many fine compliments received. This success would not have been possible without the assistance and unending attention which Dr. Niels H. Sonne, the Seminary librarian, gave to us and our exhibition. The entire membership owes him a big vote of thanks.

On March 9, we had a good attendance for our demonstration of binding techniques, calligraphy and, for the first time, a demonstration of marbling paper by Mr. Samuel W. Webb. Others who assisted at the demonstration were Mrs. Nancy Clark, repairing paper, Miss Charlotte M. Ullman, sewing; Mrs. Catherine Stanescu, sewing headbands; Mrs. Inez Pennybacker, backing and covering; Mrs. Carolyn Horton, gold tooling; and Mr. Paul N. Banks who presided at a table of literature on binding and examples of restoration. Miss Mary L. Janes discussed and demonstrated calligraphic styles, and succeeded in getting some of the visitors to try their hand at calligraphy. It was a good demonstration and we are most appreciative for the work done by these ladies and gentlemen.

All members who sent material for the exhibitions had their work displayed; however, due to the lack of space not all work of each contributor was shown.

An asterisk along side the name of the exhibitor indicates that some of their work was shown in both New York and Dallas. Those without an asterisk were shown only in New York.

ARTEMIS MARQUES FERREIRA

de Almeida. MEMÓRIAS DE UM SARGENTA DE MILÍCIAS. Full royal blue French "chagrin," with designs suggesting loose pages, in a graphic interpretation of the title.

Alves. ESPUMAS FLUTUANTES. Full blue French levant, decorated with large fleurons in the classical style of the text.

de Andrade. MACUAÍMA. Full wine French levant, representing the epitaph of the Indian mother of the Amazon tribe of Tapanhuna killed by the arrow of Macunaíma who thought she was a deer.

Arinos. PELO SERTÃO. Wood covers in a fantasy which reproduces the pattern used in the steel engravings which illustrate the text.

de Assis. MEMÓRIAS PÓSTUMAS. Purple French levant, with a feather pen as decoration.

Bandeira. PASSARGADA. Full cobalt blue French levant, with incrustations of crystallized agates in an interpretation of aquatic flowers suggested by the illustrator.

Bandeira. POEMAS TRADUZIDOS. Full russet French "chagrin" classic style in low relief with large flowers in harmony with work and style of the illustrations.

Barreto. TRÊS CONTOS. Full brown French levant, in an interpretation of the title in modern style, utilizing stones.

Becquer. RIMAS. Full cobalt blue French levant in classic style decorated with the "golondrinas" so often mentioned by the poet.

Bilac. CAÇADOR DE ESMERALDAS. Full gray "chagrin" incrustated with green semi-precious stones, showing the vision of Fernão Dias Paes Leme.

Brandão. CIDADE DO SALVADOR. Full parchment in a stylized binding of primitive German art.

de Cunna. CANUDOS. Full red French levant, representing the legendary figure of the "jagunco,"

FERREIRA (cont.)

carved in copper.

Lacerda. UMA LUZ PEQUENINA. Full tan calf, on-layed in wood in a fantasy engraving representing one of the tales.

Neto. LENDAS DO SOL. Full midnight blue French "chagrin" with incrustation of crystallized agate.

Olympio. LUZIA HOMEM. Full brown French levant, with the figure of the protagonist sculptured in copper.

Peixoto. BUGRINHA. Full light green French levant, with modern decoration in tin, reproducing the heroine.

Rego. MENINO DE ENGENHO. Full yellow French levant, with design and mosaic showing the three races which make up the Brazilian ethnic type.

de Souza. BESTIÁRIO. Full green French levant, with authentic Brazilian cobra skin.

de Souza. REBELDE. Full red French "chagrin," decorated with figure of the mulatto-hero.

Tissot. LA VIE DE NOTRE SEIGNEUR JESUS CHRIST. Maroon French levant, with a cross in gold calf skin, incrustated and worked with stones in Byzantine style.

DEZ POEMAS EM MANUSCRITO. Full royal blue French "chagrin," with incrustations of ten tear-drop stones in a modern composition.

PARABOLAS. Blue silk binding in Chinese style, case in the same style and material.

GEORGE BAER *

Luce. THE KIND OF WORLD AMERICANS WANT. Full russet oasis, gold and blind tooled. Leather tipped slipcase.
Statler. JAPANESE INN. Full black oasis, onlays, gold tooling. Folding cloth chemise-case with frogs.
Tibullus. ELEGIE I-X. Full buff niger, blind tooling.
CHRISTMAS OVER THE CENTURIES. Full green oasis, red and blue onlays, gold tooling.
STORIES OF AMERICA'S PAST. Full blue-gray oasis, gold tooling.

PAUL N. BANKS *

Bechtel. THE BOY WITH THE STAR LANTERN. Full blue oasis, palladium tooling. Leather faced slipcase.
Genet. THE BLACKS. Full black oasis, vellum onlay, palladium tooling.
One sheet marbled paper.

FLORENCE BROOKS *

Illuminated manuscript page on paper. "If delight..."
Rubricated manuscript page on paper. "And foorth they passe..."
Rubricated manuscript page on paper. "Let us now praise famous men..."
Illuminated manuscript page on paper. "La musique..."
Manuscript pages on paper. "The live my strength..."

LOUISE F. DELLER

Brown. COURT OF CHANCERY. Full burgundy oasis, gold tooling.
Brown. COURT OF CHANCERY. Full orange oasis, gold and blind tooling.
a Beckett. THE COMIC BLACKSTONE. Full russet oasis, gold tooling.

DELLER (cont.)

Anon. HISTORY OF THE COMMON LAW. Full brown
oasis, gold tooling.

JULIA B. ENGEL

Berenson. THE ITALIAN PAINTERS OF THE
RENAISSANCE. Full green oasis, gold tooling.
WINSLOW HOMER Exhibition Catalog. Half brown
oasis, marbled paper sides, gold tooling.

CATHERINE FOURNIER

Calligraphy on paper. (English Round Hand)
"And there were Sheperds..."
Calligraphy on paper. (Beneventan Hand) "Pater
noster..."
Calligraphy on paper. (Versals) "Nunc dimittis..."
Calligraphy on paper. (Secretary Hand) "In hys
speche..."
Calligraphy on paper. (Italic Hand) Letter from
Cicero to Atticus.

GERHARD GERLACH *

BIBLIA LATINA. Full natural niger, blind tooling.
BIBLIA LATINA. Full white pigskin, blind tooling.
Leather faced slipcases. 2 vols.
BIBLE IN ENGLYSHE. Full natural niger, blind
tooling.
GREEK TESTAMENT. Maroon crushed levant.

CAROLYN HORTON *

Guido. MANIPOLUS CURATORIUM. Quarter buff oasis,
blind tooling, marbled paper sides.
COMMON PRAYER. Restoration of 18th century bind-
ing.

MARY L. JANES *

Manuscript pages on paper. (Italic Hand) Emily
Dickinson booklet.
Manuscript page on paper. Emily Dickinson poems.
Illuminated manuscript page on paper. Selection
from Geoffrey Chaucer.

JANES (cont.)

Manuscript page on paper. John Donne poem.
Manuscript pages on paper. Latin lyric.
Manuscript pages on paper. Shakespeare sonnet.

C. VERNON JOHNSON *

Baker. STAIRWAYS TO ANOTHER STAGE. Full green
oasis, gold tooling. Leather faced slipcase.

MARIE-THERESE KAUFMAN *

Marcus Aurelius. MEDITATIONS. Half vellum, pen
and ink decoration on decorated paper sides,
calligraphic title.
Khayyam. THE RUBAIYAT. Full citron oasis, vari-
colored onlays, onlay titling.
Marivaux. LE JEU DE L'AMOUR. Full vellum, pen
and paint decoration and lettering.
Saint Augustin. SOLILOQUES. Half blue oasis,
marbled paper sides, gold tooling.

MARY L. LAMONT *

Frost. YOU COME TOO. Full white vellum, India
ink titling.
Van Every. MEN OF WESTERN WATERS. Full tan
oasis, blind tooling.

ANNETTE J. LAUER *

Drummond. THE GREATEST THING IN THE WORLD. Full
brown oasis, gold tooling.
Harrison and Mirrlees. THE BOOK OF THE BEAR.
Full brown oasis, tan onlay, gold and blind
tooling.
Stevenson. PRAYERS. Full red oasis, gold tooling.
Vergil. GEORGICS. Full green and tan oasis,
green and tan onlays, gold tooling.
THE SERMON ON THE MOUNT. Full blue oasis, gold
tooling.

HOPE W. LEVENE *

Forbes. THE HISTORY OF CHESS. Full tan pigskin,
blind tooling and green oasis onlay.

JANET DANA LONGCOPE *

Fahey and Fahey. FINISHING IN HAND BOOKBINDING.
Full natural niger, gold tooling.
Stark. PERSEUS AND THE WIND. Quarter blue oasis,
block printed paper sides, gold tooling.
Underhill. THE MYSTIC WAY. Full black oasis,
gold tooling.

EDITH MOORE *

Wilson. LITERATURE OF THE ORIENT: EGYPTIAN.
Half brown oasis, gold and blind tooling.
THE HOLY BIBLE. Full blue oasis, gold and blind
tooling.

THOMAS W. PATTERSON

Balis and Lawalree. L'ORCHIDEE EN BELGIQUE.
Quarter rose oasis, paste paper sides, gold
tooling.
Macdonald. NOTES ON THE HOUSE OF MACDONALD.
Full green oasis case binding, gold tooling.
Sadeleer. LA DAME A LA LICORNE. Full red oasis,
gold tooling.
St. Bonaventura. THE LIFE OF SAINT FRANCIS.
Full red oasis, beige calf doublures, gold
tooling.

STELLA PATRI *

Tapie. CLAIRE FALKENSTEIN. Full black oasis,
citron onlay. Leather faced slipcase with
chemise.

INEZ PENNYBACKER

Hunter. PAPER MAKING THROUGH EIGHTEEN CENTURIES.
Quarter black oasis, Japanese paper sides.
Kees. POEMS 1947 - 1954. Quarter brown levant,
wood veneer paper sides.

ENID EDER PERKINS

A SELECTION FROM THE BOOK OF PROVERBS. Manu-
script on vellum, illuminated, including
raised gold.

PERKINS (cont.)

- Illuminated calligraphy on vellum. "I never saw a moor..."
- Illuminated calligraphy on vellum. "Little Elegy..."
- Illuminated calligraphy on vellum. "O God of Peace..."
- Illuminated calligraphy on vellum. Scroll to Leopold Stokowski.
- Illuminated calligraphy on vellum. "Vanity of Vanities..."

MARIANA ROACH *

Four sheets marbled paper.

SUZANNE SCHRAG *

MAX GUTZWILLER, EINE CHRONIK. Full yellow oasis, tan onlay, blind tooling.

CATHERINE STANESCU

Chaucer. FLOWER AND LEAF. Full tan oasis, gold tooling. Leather faced slipcase.

Goldscheider. JAN VERMEER. Full tan oasis, gold tooling.

Vollard. PAUL CEZANNE. Full green oasis, gold tooling.

CHARLOTTE STROUSE *

Carlyle. THE DIAMOND NECKLACE. Full tan calf, gold tooling.

Stevenson. THE SILVERADO SQUATTERS. Full russet calf, gold and blind tooling.

HAROLD W. TRIBOLET

Stevenson. THE SILVERADO SQUATTERS. Full blue and brown oasis, gold and blind tooling.

CHARLOTTE M. ULLMAN *

Irving. OLD CHRISTMAS. Full green oasis, gold tooling. Folding box with leather spine.

ULLMAN (cont.)

Keese. A GROUPE OF COMEDIANS. Full gray oasis, red and black onlays, gold and blind tooling.
MARY AND HER LITTLE LAMB. Case binding in hand-made rag paper, gold stamped paper label.
PERSIAN FAIRY TALES. Full black oasis, orange onlays, gold tooling, orange shantung doublures. Leather faced slipcase.

OTTI VON WASSILKO * (In Memoriam)

ALL THE LOVE POEMS OF SHAKESPEARE. Full red oasis, gold and blind tooling. Leather faced slipcase with wood veneer paper sides.

SAMUEL W. WEBB *

Six sheets marbled paper.

ANNE A. WEEKS *

Walters Art Gallery. THE HISTORY OF BOOKBINDING. Full black oasis, green and tan onlays, gold and blind tooling.
Ziff. J. M. HANSON. Full black oasis, varicolored onlays, gold tooling. Leather faced slipcase.
THE SISTER ARTS. Full ochre oasis, varicolored onlays, gold and blind tooling.

HOPE G. WEIL *

Costello. THE ROSE GARDEN OF PERSIA. Full blue levant, tan and green onlays, gold tooling.
Wescott. THE BABE'S BED. Full gray oasis, varicolored onlays, gold and blind tooling.
THE BOOK OF ESTHER. Full natural niger, gold and blind tooling.

LAURA S. YOUNG

A SELECTION FROM THE BOOK OF PROVERBS. Full red oasis, gold tooling, vellum doublures. Leather faced chemise and slipcase.

Committee Reports

EDITORIAL / Laura S. Young

The Guild is Grateful

In reviewing our programs for the past twelve years (the Guild initiated its annual series of programs in 1950; prior to this date only one Guild program had been held, a lecture on November 26, 1907 by T. J. Cobden-Sanderson) it is noteworthy that a large percentage of them have been field trips.

Each of these trips has been arranged through the interest and co-operation of some one individual in the organizations and institutions we have visited. It is to these generous men and women, few of whom have any direct connection with the Guild, that this expression of gratitude is addressed.

These people in their respective jobs have a potential clientele of some seven or eight million in the metropolitan area, yet they have never been too busy to schedule meetings for our small group. More often than not our requests have necessitated their giving up an evening or a Saturday, which they have done unhesitatingly and willingly.

In order to serve our interests, thought, effort and time have been required on their part in selecting and assembling materials, making notes for their talk to us and remaining after the meeting to set things in order for the next day.

The cynic can brush this all aside by saying it is part of the job for which they are paid. Perhaps it is part of their job; they are paid to be sure, some of them from public funds. The courtesy, consideration and interest which they have shown the Guild, however, goes far beyond their routine duties and cannot be measured in terms of money.

Every one of our tours has added work to the routine schedule of some one. They have used their

time to share with us their knowledge and their appreciation of things which interest us. To these dedicated, well-informed and gracious men and women who have made possible these many educational and enlightening experiences the Guild is sincerely grateful.

EXHIBITION COMMITTEE / C. Vernon Johnson

The Committee wishes to inform you that the Guild plans to set up a permanent exhibit which can be circulated under the auspices of the AIGA, as another of their travelling shows. This will be a juried show. The regulations concerning the jurying will be discussed at our annual meeting on April 30, and will appear in the third issue of the Journal. After that a letter will be sent to each member giving complete details. The purpose of this travelling exhibition is to show, on a continuing basis, the current work of Guild members, so work previously exhibited will not be eligible. We hope to assemble this material in the 1963-64 season; to make this possible, please start thinking about your contribution now.

We have recently had some correspondence with Mr. Olmsted, one of our California members, about an exhibition in San Francisco. To date the arrangements are not complete, but keep this possibility in mind. You will, of course, hear promptly if the invitation materializes.

LIBRARY COMMITTEE / Paul N. Banks and Philomena C. Houlihan

The beginning of the Guild library was the gift, in April 1958, of a copy of the Baltimore exhibition catalogue by the outgoing president, Mrs. Gerhard Gerlach. It was at an informal meeting in the fall

of 1960 that the library became a reality with the donation of fourteen books by members. Since that time, through gifts of books and money, the library has grown to seventy volumes. Although still small, the collection now contains useful reference material and is the nucleus of a potentially important collection.

The growth of both the collection and our membership, since the initial group of cards were distributed, makes it desirable to issue a new and complete, annotated list of our holdings. The first half appears in this issue, and the second half will appear in the spring issue of the Journal.

The annotations have been made by the members of the Guild Executive Committee, as indicated by the initials appended to each one. The committee well realizes that bookbinding and its conjugates, such as conservation and the quality of materials, are highly complex subjects, and that there are many approaches to the technique of binding. However, it feels that its collective experience in these fields is such that it can, through annotations, provide guides for beginners and less experienced amateurs and professionals. Although these may not be definitive, we know of no other source for such evaluations. Even veteran workers may, it is hoped, find some hitherto unknown aspect of a familiar book through these notes.

The committee also feels that the publishing of these annotations is consistent with the Guild's and the Institute's policies of education and of fostering standards in their fields of interest. We will welcome your comments on the books and on these evaluations in the hope of adding more insight to our knowledge of our literature.

At the risk of being tiresome, we again appeal to our members for contributions of either books or funds with which to buy books. Many of the books received were ones that (given funds) we would not immediately have bought, thus are very important in helping us achieve our aim of completeness. On the

other hand, the funds that we receive are used to help fill in gaps, especially in the area of current technical material. So we very much need both forms of contributions. If every member of the Guild contributed either a book or a dollar or more, we could more than double our present collection.

Our collection, as you know, is housed in the library of the American Craftsmen's Council, 29 West 53rd St., NYC. Available for consultation in the library only are the Council's holdings and the library of the late Edith Diehl, a gift to the Council by her heirs. The Diehl collection is an extensive one, particularly in the areas of binding history and allied fields.

We might remind our members that the ACC Library is a very pleasant place in which to work. It is housed in a sunny room, decorated with handsome crafts objects, and contains comfortable chairs and a work table. The new Council librarian, Mrs. Evelyn Laurie, is very helpful and cooperative.

Following this report is a summary of our agreement with the American Craftsmen's Council, which outlines the procedures to be followed in the use of the books.

Section five of the agreement between the Guild of Book Workers and the American Craftsmen's Council, concerning the Guild library, reads as follows:

5. The members of the Guild shall be subject to the same rules and regulations concerning the use of the library which govern the members of the Council, as set forth below:

- a. Books of which there is only one copy will remain in the Council building as reference copies.
- b. Any duplicate or duplicates will be circulation copies, for members of the Council and

of the Guild, by mail to members who live outside of the New York metropolitan area; but there will be no mail service for members who live within the New York area.

c. The period of circulation shall be two weeks; in the case of books circulated by mail, this period is exclusive of mailing time.

d. Only two volumes may be withdrawn at any one time.

e. There will be a fee of \$0.30 for each individual withdrawal of each volume withdrawn by mail. This is to cover postage to the borrower and packaging. The borrower will pay the return postage.

(1). This fee is the same as the Council members pay, and will remain the same as is charged to Council members, in the event that the amount should change.

f. There will be a fine of \$0.05 per day for overdue books.

MEMBERSHIP COMMITTEE / Philomena C. Houlihan

Membership Changes, Dec. 1, 1962-Apr. 30, 1963

New Members

Duncan Andrews (C, Coll.-A)
50 Vanderbilt Avenue
New York 17, N. Y.

Lotte Burg (Mrs. D. W.) (B-A)
22-31 77th Street
Jackson Heights 70, N. Y.

Patricia H. Farrow (Mrs. Thomas F.) (B-A)
P. O. Box 63
Folly Beach, S. C.

New Members (cont.)

Florence Gordon (Mrs. Gershon L.) (C, 11-P)
310 Vesta Drive
Toronto 10, Ontario
Canada

Marie Simonne Jarocka (B, D, RP-P)
P. O. Box 11312-Station A
Palo Alto, Calif.

Frank M. Knox (B-A)
2 Tudor City Place
New York 17, N. Y.

William F. Nimmo (B-A)
402 Carlisle Way
Norfolk 5, Virginia

Duncan H. Olmsted (B-A)
320 Sixth Street
Petaluma, Calif.

Lawton P. G. Peckham (B-A)
430 W. 118th St.
New York 27, N. Y.

Norma L. Ross (Mrs. Stanley) (B-A)
39 Park Road
Maplewood, N. J.

Charlotte Strouse (Mrs. Norman H.) (B-A)
2 Beekman Place
New York 22, N. Y.

Horace Teddlie (B-P)
2718 Overcrest Street
Dallas 11, Texas

The Rev. William W. Yardley (B-A)
Chatham Hall
Chatham, Virginia

Membership Changes (cont.)

Resignations

Mrs. Anita Walker Scott

Deaths

Rachel McMasters Hunt (Mrs. Roy Arthur)

PROGRAM COMMITTEE / Mary C. Schlosser

H. Wolff Book Manufacturing Co. Tour / Paul N. Banks

Over twenty members and guests of the Guild attended the third meeting of the season at the plant of the H. Wolff Book Manufacturing Co. in New York on December 4, 1962. Mr. Jerry Bloom of Wolff did signal service for the Guild in showing us through the seemingly acres of equipment which make up a modern edition bindery.

A bindery such as this binds entire editions of books, usually consisting of one thousand or more copies. The sheets may have been printed by them at their plant in New Jersey, or they may have been shipped in to them from another printer. Wolff's customer is almost invariably a publishing house, (who usually do not have their own manufacturing facilities), although occasionally a printer or book manufacturing broker will arrange for the binding.

Wolff is a complete book manufacturing facility, as the name implies. They have a staff designer, typesetting facilities, platemaking, printing, binding, and warehousing and shipping service. Only the binding is carried on in New York City.

Modern machinery has enabled printers to use presses which take sheets of paper up to four by six feet. Binders have had to keep pace. Thus the first stop on our tour was the sheet and folding room, where we saw "quad" folding machines which produce simultaneously four folded thirty-two page signatures from

large sheets which have sixty-four pages printed on each side. As the signatures come off the machines, a pile about three feet high is stacked in a pneumatic press, and they are then tied up while compressed. This operation, bundling, helps to make the final book solid. Also seen in this area were smaller folding machines for folding endlinings and inserts, the sheet work tables, and the tipping machines. The sheet department is where hand tipping, inserting and cancelling is done by women; because of the relatively high cost of hand work this step is now avoided if possible. The tipping machines attach the tipped-on endlinings at this stage of the operation.

Next in order is the gathering machine, a half-block-long contraption which places each signature in order from piles of the individual signatures, on a moving belt so that when any one point on the belt gets to the end of the machine, a gathered book is there to be removed by an attendant who also collates the book by checking the stepped-off marks printed on the spine for that purpose. The machine has a safety device at each pocket which stops the machine and raises a signal if a signature is missed.

After gathering (the endlinings have already been attached) the books are moved to the sewing machines, where operators feed the signatures individually but very quickly onto the saddle of the machine, which moves the signature in under the threaded needles. The operator has pedals which control a tipping device for attaching the outside signatures, and which separate the sewn books from each other.

The books are then put through a smashing machine, which does the equivalent of "knocking down the swelling." (Observed on the tour was a huge stack of uncovered books which was labelled "Smashed Boy Scouts." They were Boy Scout Handbooks.) Next the books are given a preliminary gluing, after which they go to the trimmers.

The "tumbler" trimmers are massive, forbidding-looking multiple guillotines. They take their name

from a revolving horizontal cube, each of the four facets of which has a strong clamp. A stack of four or five books is fed from a conveyor into one of the clamps. The tumbler revolves a quarter turn, where the head and tail of the stacks of books are cut off by a pair of parallel knives, while at the same time another stack is being picked up by the next clamp. After another quarter turn, the first stack of books has its foredge trimmed, while the second batch is having its head and tail cut, and a third batch is being picked up. On the next turn, the first batch is ejected, while group two is having its foredge cut, etc.

The machine to which the books are sent following trimming completes the forwarding of the books. This "Rube Goldberg" device consists of a large number of clamps which are attached to an endless chain. This moves around the perimeter of the oval machine merry-go-round fashion. A book is picked up by a clamp and carried in that clamp through stations which round and back the book, re-glue the spine, and attach one or two layers of crash, headbands, and one or two layers of crinkled lining paper.

In the meantime, the cases or covers are being made in another department. Boards and cloth are cut on rotary cutting machines. The cases are assembled on one of two kinds of machines. On the Smythe machine, the cloth is fed in by hand, but the rest of the operation, including the feeding of the boards and the spine strip, is done automatically. These machines are adaptable only to full cloth bindings, and generally short-to-medium runs. The Sheridan case-maker assembles the covers from reels of cloth which are pre-cut to the width required, but the length is cut off by the machine as the cover is being made. These machines are capable of making "three-piece" bindings, what we would call quarter cloth, in one operation.

The stamping is accomplished on modified printing presses or large vertical embossing presses. The stamping is done in blind, with printing ink, or with

pigment or metallic foils. The foil feeding devices on some of the presses can feed two or three adjacent colors of foil at one time.

The books and their cases are put together on casing-in machines which paste the endpapers, place the cover in position and nip the joint. The books are then either stacked up in the familiar brass-edged boards, where they are clamped under hydraulic pressure, or fed into a "building-in machine" which, by means of a graduated series of heated pressing plates, dry the glue and "cure" the books in a matter of minutes, thus obviating pressing. The books are then jacketed and packed either by machine or by hand.

The Wolff bindery, with its production of 100,000 or more books per day, proved to be a fascinating (and noisy) contrast to the peaceful hand binderies of those present.

Fritz Eberhardt's Talk / Catharine Fournier

The fourth Guild meeting of the season, held at the AIGA's New York headquarters on January 22, 1963, featured a talk by Mr. Fritz Eberhardt, whose subject was "Lettering and Bookbinding." Mr. Eberhardt was born in Silesia; he studied at Leipzig with Ignatz Wiemeler and with Rudo Spemann. He also studied binding at Offenbach under Otto Fratzscher. His work was shown in the "Modern German Book Design" exhibition which toured this country in 1959. He was also represented in the "Calligraphy and Handwriting in America" show held at the Peabody Institute in Baltimore in 1961. Mr. Eberhardt and his wife Gertrud have lived and worked in the Philadelphia area since 1954.

Mr. Eberhardt began his talk on a personal note: he recalled that Guild member Polly Lada-Mocarski had been a fellow pupil with him in Wiemeler's classes,

where she had been the undoubted (but not undisputed!) "teacher's pet." He also complimented the Guild on its aims as expressed in the Guild brochure.

The following excerpts from Mr. Eberhardt's very interesting talk are taken from notes which he was good enough to lend us.

Let us start with that favorite question: "Why can we no longer do fine books like the Gutenberg Bible, which was not only the first printed book but also the most beautiful?" The assumption behind this question is not quite correct. While the Gutenberg Bible is a very fine piece of printing, it suffers by reason of its affinity to illuminated books. Its type imitates hand lettering, and it could well do without the added ornaments. Questions like this one mislead well-meaning but insufficiently educated craftsmen into the belief that the making of replicas is the right and straight road to the achievement of excellence. But even with all the details well copied, the technique repeated, a "First" can never be repeated. The building of Gothic cathedrals stopped with the end of Gothic times. A replica built by workmen who drive eight-cylinder cars and install air-conditioning and central heating in the cathedral - and finally a public-address system because the modern preacher cannot make himself heard otherwise - is a regrettable fake.

Previous periods had fewer problems in this respect. The 18th and 19th Centuries produced fine type designers and printers. Bodoni and Didot, not at all concerned with copying Gutenberg, but soundly building on his foundations, gave us type faces and printed works which in my opinion surpass Gutenberg's Bible for sheer typographic beauty and purity.

I bring this to your attention only to point out the confusion and misunderstanding into which the contemporary artisan is pressed by a clientele and by fellow-craftsmen who are so preoccupied with the

imitation of historic specimens.

I personally am glad to have bookbinding as an escape from unreasonable pressure in the field of calligraphy. To give an example, the writing of citations and diplomas (a field that could keep one gainfully employed) is so thoroughly corrupted that any decent and self-respecting letterer had better leave it alone. The clientele insists on the traditional Victorian rendering of such pieces. That means a 19th Century conception of mediæval monastery work. This turns out to be the cluttering of a piece of parchment with illuminated initials stolen from different periods at random, and the filling in of text in an unskilled way. The honest and unpretentious performance of a roman, italic or black-letter gets no recognition.

But lettering can be of great use to a bookbinder. I have often given books a parchment spine, on which I handlettered the title according to the interior makeup of the book. This applies well to the binding of manuscripts or books for which a harmonizing type face cannot be found.

And then, of course, even if a bookbinder uses type for stamping his titles, the disciplines and skills he picks up when he learns lettering help him in many ways: the art of spacing letters, the recognition of distinctive type faces and their correct application - all skills which are necessary and, by the way, simple means of obtaining a clean and honest book design.

And that brings me back to my "gripes of wrath." Why do we have so little impressive contemporary design? Why is the status of our craft so low, compared, for instance, to that of the fashion designer, although we bring, and should bring, the same artist-craftsman qualities into the field? And why are we always considered "oddballs," more or less likeable, but "oddballs" nevertheless, and always associated with the imitation of imitations?

Much of the fault lies with us. We are not good enough. Just at the point where bookbinding or

lettering becomes truly artistic, too many secondary talents intrude. And the public, if not confronted, advised and taught with authority by the full artist, not only is unimpressed by the half-artist but even prefers the quarter-artist, because he can be completely subdued and compromised. (Parenthetically, to me the difference between professional and amateur is not expressed by the usual definitions, but is measured by the degree of devotion and talent in the individual.)

Consequently the entire field suffers. Due to the lack of authority there is no common ground in contemporary design. Immigrant craftsmen grow stale and lose contact with continuing developments. Their clientele nails their style at a certain accepted point and wants it to stay there. This sometimes is even carried over to their heirs. This is proof that so far we have not been able in one field in this wonderful great country to set our own pace in comparison to craftsmen in other nations. (I myself have felt this. At first I enjoyed the freedom of thought here so much. All sorts of ideas came, and one spark ignited the other. But then the same people, who as fellow-citizens and humans transmitted so well this feeling of freedom, failed as customers.)

Let us look at some other countries.

The French have an excellence of their own - easy to identify, brilliant. The Germans are, as always, struggling. There is the established artist in the marble halls of a school, dogmatic, disciplined, and far removed from practical considerations. Then there are the small shop owners, the draftsmen in the open arena, who are tired of the reliable, flavorless design of the "School" school; and they found a school of their own. They take the modernist paintings and transfer them to the front covers of their bindings. Klee, Picasso, Moll and Braque, Kandinsky, they all can be found again, reborn in leather and painstakingly tooled in gold - something which their spontaneous brush strokes forbade even before the attempt. In England, curiously enough, some of the same trend can

be found. This is strange, in the country where the graphic arts were reborn at the turn of the century. Especially saddening in the land of William Morris and Edward Johnston is the bad use of bad types (19th Century sans-serif) in spine titles.

Now here, if we fail to consider the struggling efforts of a few, we have a very confused approach to graphic design. (It should be said here that men like Frederic Goudy deserve more praise and admiration just for having accomplished their work here. For in this loneliness and isolation an effort like theirs can only be derived from inner resources, determination, fidelity, and stable character. The credit and recognition which disciples of an established school in Europe reap so easily come very hard here or not at all.) But with the exception of those very few the situation in contemporary design is more befuddled here than anywhere else.

There is the client-designer, who buys insignificant, musty books in London bookstores and wants them bound in a "traditional" style (brown calf, please). Well, why shouldn't they? And so, we continue indefinitely the style of the 18th Century.

Then there is the bookbinder who just leafs through his collection of trade journals to find what he is looking for in the way of design. This type of bloodsucking has become so popular and is done with so much frankness that it has developed its own appearance of honesty.

Finally, we have the scholarly designer.

(Here Mr. Eberhardt gave a demonstration of the "scholarly" designer at work - analyzing an old book, and sometimes in the process attributing to the ancient artisan design motivation and symbolism he probably never dreamed of, and then adopting wholesale the misinterpreted design. He pointed out that these old binders frequently worked completely uncommitted to any possible relation between the decor of the binding and the book itself. To copy them is dishonesty, and in

a particularly unpleasant form, for it is often a monk dead for 600 years who is plundered.)

Advice instead of criticism: Stay away from books on books. Draw your lilies-of-the-valley and your poppies and your roses where they grow, in the garden. Then use them anywhere. They are yours.

Concluding: I think we must soon decide whether likeable fumbling or serious striving for artistic independence is our aim. Our skill may be needed for better things any day. Even if it looks at the time as if the market had vanished, the discriminating collector disappeared, the tide may turn.

(At this point Mr. Eberhardt gave a demonstration of the characteristics of our "merciless economy, which first painstakingly murders a good old thing that could well be preserved, and then with a lot of fanfare revives and 'old art of real, genuine...etc.'" As an example he chose a certain substitute for whipped cream. The possibility, he said, may be far-fetched; "but with our habitual preference for the imitation over the real thing, and the cholesterol scare, such a thing is not impossible." With much humor he illustrated how a product that contains, among other things, "carboxymethylcellulose," could drive the dairy farmers out of existence and put their last survivors on a museum-like reservation run by Walt Disney or the XYZ Foundation. And only after skill and knowledge were lost forever would somebody rediscover in a remote corner of the world the real taste of the real thing. And then we would witness a great revival of real whipped cream, made from milk from cows, "hand-milked, hand-fed with hand-mown hay," etc. The difficulty being, in Mr. Eberhardt's opinion, that a revival like this cannot build on natural growth but creates a haven for exhibitionists and phony farmers.)

The same thing could happen to us bookbinders if we do not face up to the challenge. It has happened to the cabinetmakers, whom we drove into factories, where they produce shoddy trash for department stores. And now that the tide has turned we import good furniture by the shipload from overseas.

We just have to learn to retain skill and art where it grows naturally and give it a chance to develop into excellence.

Mr. Eberhardt's talk stimulated a lively discussion, with a number of interesting questions put and answered.

Present at the meeting were the following members and guests: Mr. and Mrs. Andrews, Mr. Banks, Mrs. Corcoran, Mrs. Coryn and her daughter; Mrs. Engel, Senhora Ferreira (of Brazil), Miss Fournier and Mr. Glasser.

Also Mrs. Greisbach, Mrs. Horton, Miss Hull, Miss Janes, Mr. Jensen, Mr. Johnson, Mrs. Kaufman, Dr. Kronick, Mrs. Lamont, Miss Lavalley, Miss Lockhart, and Mr. Paris.

Also Mrs. Pennybacker, Mr. Slote, Mrs. Stanescu, Mrs. Stein, Miss Tayler, Miss Ullman, Mrs. Weil, and Mrs. Young.

New York Public Library Visit / Laura S. Young

The fifth meeting of the season was held on the evening of February 26, 1963 at the main building of the New York Public Library, 42nd St. and Fifth Ave., NYC. Mr. Lewis Stark, Chief of the Rare Book Division, and Mr. Karl Kup, Advisor to the Spencer Collection, had kindly agreed to select from their

holdings books which they thought would be of especial interest to us, to discuss points of particular interest, and to give us an opportunity to examine the items.

These two divisions of the Library own many rare and exciting volumes, and doubtless there is some duplication. The criteria governing the selection of material for these collections, however, are quite different and noteworthy.

The Rare Book Division uses as its basis for selection these words: important, scarce and in demand. Meeting these requirements, historically, are books printed in Europe prior to 1600; in the British Isles prior to 1640; and in the Americas prior to 1800. Limited editions which are examples of fine printing, and all private press books are not restricted by date and by definition are included. Fine bindings, as such, do not qualify books for this collection.

The Spencer Collection was bequeathed to the Library by William Augustus Spencer, an American who spent much of his adult life in France. During these years abroad he became interested in the making of fine books and began collecting illustrated books, finely printed and finely bound, dealing chiefly with 19th Century book manufacturing in France. This group of books formed the nucleus of the Spencer Collection. Mr. Spencer was returning home on the ill-fated Titanic, and perished in its sinking on April 15, 1912. Under the terms of his Will he also left to the Library funds which would insure the continuing growth of his collection, with instructions to the trustees "that they form (with these funds) a collection of the finest illustrated books of all countries, all languages and all periods, in fine bindings...thus constituting a collection representative of the arts of illustration and bookbinding."

With this freedom and the systematic and intelligent planning of Mr. Kup, this has become one of the most important and comprehensive collections of its kind.

Mr. Kup was the first speaker; he showed us many

interesting and beautiful items dating from the mid-fifteenth Century to the present time. Ten of these are described in detail in the catalogue of the Exhibition held at the Baltimore Museum of Art, Nov. 1957-Jan. 1958; their catalogue nos. are 129, 222, 274, 357, 416, 437, 462, 548, 577 and 629. (This catalogue is still available and can be ordered from the Walters Art Gallery in Baltimore.)

The 15th Century Girdle book (no. 129) was one of the oldest shown us; there are only four of these in this country, and this example was in a remarkable state of preservation.

In the 16th Century we saw six bindings, typical of this period, from Italy, Germany, Holland and France, including one bound for Grolier. The 17th Century was represented by six volumes including an Italian "fanfare" (no. 437); and a Nicolas Eve (French) done in the same fanfare style; two by the Samuel Mearne School (English), a Charles II binding with cypher, and one by the Queen's Binder B (there was also a Queen's Binder A during this period; neither binder has been identified, but the work done by the "Binder to the Queen" was according to historians, obviously done by different men), and two embroidered bindings, one of which was beautifully preserved.

From the 18th Century there was an elaborately gold tooled Padeloup (French) in dentelle style, which he is credited with inventing. There were two celebrated Padeloups, Nicholas and Antoine-Michel, in this century. Presumably this is the work of A-M, who was also well known for his mosaic bindings. The other volume a copy of "Ovid. Metamorphosis" a famous work regardless of its binding was bound in the manner of Angelica Kauffman.

Outstanding from the 19th Century were the works of Thouvenin L'Aine (no. 548), Marius-Michel (no. 577) and Chambolle all French binders, and an English Gosden binding. Bindings of Pierre Le Grain (no. 629) of France, Madeleine Gras of Switzerland and Ignatz Wiemeler of Germany were among the selections from

the 20th Century.

Mr. Kup concluded his part of the program with a group of interesting items collected during his visit to the East a short time ago. Some of these were original and others were authentic reproductions which he commissioned to fill gaps in his collection. They were all, however, examples of fine craftsmanship utilizing many native materials of beauty and quality.

Mr. Stark, whose quiet appreciation of the material in his custody is quickly discerned, showed first two unfinished bindings, one 15th and one 17th Century, which revealed such construction details as sewing on pigskin thongs, the sewing of headbands which were laced in and fastened with wooden pegs to wooden covering boards, and parchment end sheets made from an old liturgical manuscript.

There were three volumes from the 15th and 16th Centuries, the most notable being Richard de Bury's "Philobiblon" (German, 1473). He was the first known book collector to write about collecting books.

The next was a group of bindings executed by outstanding binders. These included one from the Doves bindery and two by Katherine Adams, both English; one by the Club bindery, Leon Maillard finisher, and a volume written, illustrated, printed and bound by Loyd Haberly, both American; and a Padeloup.

Then came a group formerly owned by famous people including Anne of Austria, Queen Elizabeth I, James I and Louis XV. These bindings were elaborate for their respective periods, and some carried identifying marks of their owners. The binders, unfortunately, were not known.

In the last groups were several contemporary American bindings on American imprints prior to 1800; interesting embroidered and velvet bindings; a Tahitian 19th Century binding of native bark cloth, hand painted; and a few miniature books, one of which had an ingeniously constructed series of slip cases which resulted in giving it the external appearance of an octavo volume.

The evening was a rewarding one and should have given us all a greater knowledge and appreciation of the very fine collections that are currently available and constantly growing within the walls of our great city library.

We are grateful to Mr. Stark and Mr. Kup for making this evening possible, and for the excellent job they are doing with their respective collections.

Some forty members and guests were present: Mr. Banks, Senhora Ferreira, Miss Fournier, Mr. and Mrs. Greisbach, Mrs. Horton, Mrs. Houlihan, Mrs. James, Miss Janes, Mr. Jensen, Mr. Kapp, Mrs. Kaufman, Mr. and Mrs. Knox, Mr. and Mrs. Levene, Miss Lockhart, Mrs. McCampbell, Miss Moore, Mr. Paris, Mrs. Pennybacker, Mr. and Mrs. Selch, Miss Setterberg, Mr. and Mrs. Stanescu, Mr. and Mrs. Stein, Mr. and Mrs. Strouse, Miss Thatcher, Miss Ullman, Mrs. Weil, Mr. and Mrs. Williams, Mrs. Young, and several members of the library staff.

PUBLICITY COMMITTEE / Paul N. Banks

Long-time Guild members Hope W. Levene and her mother, Hope G. Weil, were featured in a well-written article by Sidney Boyle in the (White Plains, N. Y.) Reporter Dispatch of February 27. The article was advance publicity for a demonstration which the two binders gave at the Bedford Hills Free Library on March 2nd. Mrs. Levene's study with her mother and with Gerhard Gerlach are mentioned, and the materials and techniques which she uses are briefly described, as are several of her books which were on display at the time of the demonstration. It comments further

that Mrs. Levene's main occupation is managing a large and lively household but she does accept commissions for bindings and boxes. The item, which includes a picture of Mrs. Weil and Mrs. Levene taken in the former's bindery, concludes with a listing of the other crafts that Mrs. Levene practices, and an appreciative note about her accomplishments as a binder.

Vice-president-at-large Thomas W. Patterson sent a clipping from the Tartan, the Carnegie Institute of Technology student newspaper, which describes carefully if briefly the restoration, binding and boxing operations which Mr. Patterson carries out for the Hunt Botanical Library of Carnegie Tech, in his new basement bindery in the library.

Mrs. Juliette Staats of Charleston, who was instrumental in organizing the Vaill Bindery, recently sent the following progress report:

The Dudley L. Vaill, Jr. Memorial Bindery at the Gibbes Art Gallery, Charleston, S. C., was successfully launched on its first season of operation this winter by Mrs. Fleda Straight Myers.

Classes were held four mornings and two evenings each week, with some special instruction given by appointment in the afternoons. The classes were filled to capacity with enthusiastic, hard-working pupils.

Mrs. Myers also has given lectures, illustrated with slides, to audiences at the Gallery. Through Mrs. Myers' good offices, Dr. and Mrs. Fred A. Jordan of Cortland, N. Y. came for a four-day visit, bringing some of their books representing all periods of binding. Dr. Jordan discussed the history of bookbinding with students at the bindery, using examples from his fine collection to illustrate his talks.

Mrs. Myers has, by her unselfish gift, her great knowledge of the craft, her clear and patient instruction and her enthusiasm for the work, given great impetus to a working knowledge of and appreciation for bookbinding. She has made the Vaill bindery

a vital part of the community art effort, and we look forward to its increasing growth and importance in the years ahead.

Mrs. Young has heard from Polly Lada-Mocarski that she is studying tooling several afternoons a week at the École Estienne in Paris where she is presently living.

Miss Charlotte M. Ullman, binder to the Pierpont Morgan Library, has received a Ford Foundation Fellowship for the study of restoration and finishing in France and England. Her trip of three months, is scheduled thus:

Sailing from New York April 9.

The Bibliothèque Municipal in Toulouse to study restoration.

To Paris for restoration work at the Bibliothèque Nationale and finishing at the École Estienne.

Then in London, restoration at the British Museum and in Petersfield, Hants., at the bindery of Roger Powell.

Returns to New York July 10.

We hope that we will have some good reports on her work.

This grant, the first one in its field so far as the writer knows, is a great honor for Miss Ullman, as well as a significant step in recognition of the necessity for foundation support for book conservation activities. Congratulations Miss Ullman!

Mrs. Carolyn Horton and her staff of five recently completed a refurbishing project on the small but extremely fine private library of Mr. Arthur A. Houghton, Jr. The work, carried on in a room overlooking the East River in the Houghton's Sutton Place house in New York, consisted primarily of cleaning and treating the leather bindings. Many of the books are in original bindings, while others are in the very best of late nineteenth and early twentieth Century bindings. A large percentage of both

categories are protected by fine full or quarter leather boxes of many types. The books are almost totally in exceptionally fine condition. Among the treasures which were treated - with great pleasure - by Mrs. Horton and her crew were first editions of Elizabethan authors including Shakespeare, literary manuscripts, association copies, and a Gutenberg Bible. Following the completion of this work, Mrs. Horton returned with her crew to her bindery where they started working on Mr. Houghton's collection of miniature books, which he believes to be the largest in the world. The books, totalling over 1500, range from a cuneiform clay tablet to the editions of the Black Cat Press and Achille St. Onge (who are still publishing), but none is over three inches tall. The work performed ranged from treating leather items with British Museum dressing to rebacking books only five-eighths of an inch tall. Needless to say, a good deal of the work was done with the aid of illuminated magnifiers.

SUPPLY COMMITTEE / Carolyn Horton

Following our president's editorial "Materials and Their Selection" which appeared in the first issue of the Journal, the Supply Chairman plans to present a series of more detailed discussions of materials. I shall start in this issue with a consideration of the paper of the book which the binder chooses for rebinding or which is presented to him by a client for rebinding.

The amateur has the privilege and pleasure of being able to select a book for binding. Even if he has a particular title in mind he has the opportunity of shopping for a copy which is well printed and on good quality paper. If the title can be found in an edition published by a private press or a limited

editions press then the chances are that the paper used was of high quality. Some editions list the type of paper used in the colophon. The AIGA catalogue of the Fifty Books of the Year lists the paper used in each book chosen. If the paper listed was manufactured by Curtis, Warren or Strathmore the chances are that it is of high quality. Permalife paper, manufactured by Standard Paper Manufacturing Co., is another less expensive reliable paper.

The professional binder on the other hand usually has no such choice. He is often asked to rebind a book the paper of which is in too weak condition to stand resewing, rounding and backing. Professionals and amateurs should be on the look-out for certain indications of the quality and condition of paper.

Good paper should be made of long, well-interlocked fibres and have a good folding strength. A library binder routinely folds the corner of one page diagonally. If the corner breaks off he returns the book as not being strong enough for rebinding.

Good paper should have a pH value of as near to five as possible, and should contain a buffer to prevent it from becoming acid after exposure to the sulphur dioxide in the air. If one notices that the three exposed margins of the book pages are beginning to turn yellow one can be sure that the paper is acid. Newer books may be tested with the phloroglucinol spot test (see Supply List). This can be done at the back fold of an inner leaf of the signature. If the paper contains undigested wood pulp a bright pink spot will appear.

Good book paper should also have the proper weight and be printed on the right grain. Lay a book on a table, open it at about the center, hold a single page upright by the gutter margin. If the leaf arches over, the paper is flexible and is probably printed with the grain running from the top to the bottom of the sheet. If the sheet stands upright all by itself the paper is obviously stiff and probably on the wrong grain.

If the professional binder comes to the conclusion

that a book presented for binding is printed on poor paper he can suggest the following: 1. Replace the book with a new copy. 2. Box the book. 3. Recase the book retaining the old sewing. 4. Take the book apart, de-acidify the pages, laminate them with cellulose acetate and rebind.

Barrow, Wm. J. Deterioration of Book Stock, Causes and Remedies. Richmond, Va., Va. State Library, 1959.

Langwell, W. H. The Conservation of Books and Documents. London, Pitman, 1958. pp. 6-42.

Plenderleith, H. J. Conservation of Antiquities and Works of Art, Treatment, Repair and Restoration. London, Oxford Univ. Press, 1959. pp. 50-63.

Vaughan, Alex J. Modern Bookbinding. London, Skilton, 1960. pp. 1-5.

LIBRARY HOLDINGS / A - L

American Institute of Graphic Arts. Journal. New York, 1947-1953.

Library has vol. I, nos. 1, 6; vol. III, nos. 1, 2, 3, 5; vol. IV, nos. 1-2, 3-4, 5; vol. V, no. 1-2 (final issue).

Articles about typography and book illustration; book lists; occasional news-notes about GBW.

Book Production Magazine. New York, March 1925 to date. (Name changed from Bookbinding Magazine to Bookbinding and Book Production to Book Production. Library has 1937-40; 1948-51 incomplete; 1952-56; 1957-60 incomplete; 1960 -

Book Production Magazine is the trade journal of the bookbinding industry and in recent years has included material on printing. Earlier issues carried biographies of hand binders and articles on the technique and history of hand binding. At the present time there is still some material of interest to hand binders but its chief interest is in the picture it gives of developments in the mechanization of edition binding, library binding and printing. CH

Bussinger, John F., and (?) Gilding and the Making of Gold Leaf. Phila., Richard H. Barnes, 1962. x, 38pp., halftones.

See review in GBW Journal, vol. I, no. 1.

Buffum, Clara. Hand-Bound Books, the Old Method of Bookbinding. Providence, Akerman-Standard Co., 1935. 68pp., illus. Copy no. 259 of 500 special edition copies, signed by the author.

Clara Buffum has generously passed on her knowledge of bookbinding in this book. In her preface she states: "It was my good fortune to learn the arts of bookbinding and gilding from ...skilful workmen who never lowered their standards. My first teacher was Mr. F. P. Hathaway...

binder at the Boston Athenaeum, and later...at the John Carter Brown Library in Providence, R. I. The teacher who instructed me in...tooling and lettering with gold leaf was Mr. Charles McLeish of London, who was at one time connected with the famous Doves Bindery of Mr. Cobden-SandersonIt seems advisable to record the knowledge gained from them, to which has been added over twenty years' experience in my own bindery..." Since the book describes specific methods, it is more valuable as reference for a binder with some experience than as instruction for a beginner. MLL

Calligraphy and Handwriting in America. (Catalogue of an) Exhibition at the Peabody Institute Library, Baltimore, Nov.-Dec., 1961. 86pp., wrappers.

This exhibit of American calligraphy, probably the most comprehensive ever held, covers in the first section historical material, and in the second, the work of the cream of contemporary American workers. Mr. P. W. Filby, Assistant Director of the library, who arranged the exhibit, has written a long introduction which gives the significance of many of the items shown. Unfortunately, this is a mimeographed document, and does not contain any reproductions.

PNB

Carli, Enzo. *Les Tablettes Peintes de la "Biccherna."* Milan-Florence, Electa Editrice, 1951. 83pp., 80pl., 8 in color.

This book written in French and Italian, is based on the collection in the State Record Office in Siena. When Siena was a republic, it was the practice to cover the tax ledgers with wooden tablets decorated by leading artists. In the XVth Century, tablets went out of style and books were bound in leather. The wooden tablets were then used as wall decorations. The illustrations are choice examples of the work of this period and should be of particular interest to calligraphers. MLL

Cockerell, Douglas. Bookbinding and the Care of Books. London, Pitman, 1925. xvi, 399 pp., pl., line drawings.

First published in England in 1901, this book is doubtless one of the first modern English bookbinding manuals. Cockerell, a disciple of Cobden-Sanderson, played a prominent role in the development of sound binding techniques in England, emphasized the use of quality materials, and through his research contributed much to the history of bookbinding. It is a valuable reference book, particularly for teachers and advanced students.

LSY

Cockerell, Douglas. Some Notes on Bookbinding. Oxford, University Press; London, Humphrey Milford, 1929. vii, 108 pp., frontis., line drawings.

It is difficult to assess the relevance of this book to conditions in America in the 1960s. It is not a manual of bookbinding technique; rather, it is addressed to librarians as a guide to the physical care of their materials, and in England in 1929 it may have seemed only slightly idealistic.

With these remarks in mind, what then, is the place of Some Notes? Its place lies in the philosophy concerning the physical care of books which Cockerell presents. He discusses the proper roles of hand and machine work; he discusses bookbinding as a career, and he discusses the values which must be considered when a book must be rebound. "... some books must be bound as well as possible regardless of expense, some as cheaply as they can be bound well, and others as well as they can be bound cheaply. Re-binding a valuable old book is, at the best, a regrettable necessity..."

This is a book which, I believe, should be thoroughly digested by all professional binders and librarians who have any rare books in their charge.

PNB

Cockerell, Sydney M. The Repairing of Books. London, Sheppard Press, 1958. 110pp., illus., index.

This book covers fully and systematically the subject of the repairing of leather and cloth books, paper, and parchment. It would be of use primarily to a person who had already mastered the art of hand binding and who knew something of the history of the technique of binding, and could be considered as a post-graduate reference work on the subject of restoration. There is a useful bibliography, supply list and index. CH

Crane, W. J. E. Bookbinding for Amateurs. London, L. Upcott Gill, 1899. vi, 184pp., 156 engr.

The author gives interesting and thorough descriptions of many tools and appliances used in bookbinding; but the information is so dated it has little practical value for a binder today. For example, Mr. Crane describes the "beating stones" used to flatten the leaves of a book before sewing. He suggests that an amateur binder will not need the beating stone or hammer if he finds a commercial bindery that will put books through its rolling machinery for an "average of 1 d. per volume." The standing press has come into general use in the hand bindery since this book was written.

The techniques given for binding are also outmoded. Mr. Crane's instructions on sawn-in cords and marbling leathers are no longer recommended for sound bindings.

The book includes a chapter on materials, colors and the techniques for marbling papers, with good illustrations of marble patterns used for instruction. MLL

Cundall, Joseph. On Bookbindings Ancient and Modern. London, George Bell & Sons, 1881. xi, 132pp., 22 pl.

This scholarly history of bookbinding cites many specific examples and gives the location of the libraries where these bindings may be seen. The book

describes the development of styles of binding in various countries, and also points out some fascinating legislation that affected bookbinding. For example, a 1583 edict of King Henry III of France forbade the bourgeois to wear precious stones in their dress, but permitted them to decorate their books with diamonds, but never more than four. Gold was allowed for edge gilding, titles, and lines of arabesques on the covers. During this period in France, book decoration was turning away from the fashionably ornate German style and toward simplicity with the help of the king.

A chronological list of celebrated binders and patrons of bookbinding appears at the end of the book, beginning with Dagoeus, the Irish monk and earliest known binder in the early part of the 6th Century. MLL

Diehl, Edith. Bookbinding: Its Background and Technique. New York, Rinehart & Co., 1946. Vol. I, xxii, 252pp., 91 pl.; Vol. II, vi, 406pp., line illus.

This two volume work is the most serious approach to bookbinding that we have had by an American author. Vol. I is a detailed history of bookbinding and is well organized chronologically and geographically, with excellent plates. Vol. II deals with binding techniques and is well illustrated; it follows closely accepted English practices advocated by Cobden-Sanderson and Cockerell, under whom Miss Diehl studied. Some techniques described simply by Cockerell are dealt with in great detail in this work. Though errors have been reported in both volumes - not surprising in such an undertaking - it is a useful reference addition to any library. It is regrettable that so little space is given to American binders and bindings. LSY

Fahey, Herbert & Peter. Finishing in Hand Bookbinding. San Francisco, Fahey, 1951. 85pp., illus.

"This book concentrates on actual operation and

procedure of hand tooling," says the introduction. Chapter headings are: Design; tools used in finishing; type and handle letters; blinding-in, blind tooling; tooling with metal; treatment of leather; gold, silver, foil; inlays and onlays; parchment, vellum and leather. Thanks are given by the authors to German, French and English teachers, although the technique seems to be in some respects the authors' own. CH

Fletcher, William Y. Bookbinding in France. London, Seeley & Co., 1894. (The Portfolio, No. 10, Oct. 1894) 80pp., 8 pl. in color, 31 halftones.

A well-illustrated survey of the high-spots of French binding, which inevitably includes much about the early collectors as well. The period covered is from the invention of printing to the time of Trautz and Duru. Fletcher was Assistant Keeper of Printed Books of the British Museum, and the books illustrated are apparently from that collection. PNB

French Art of the Book. (Catalogue of an exhibition held at the) California Palace of the Legion of Honor, San Francisco, March 4-31, 1949. 52pp., 14 pl., wrappers.

Eighty-one books bound by fifteen modern French binders such as Anthoine-Legrain, Bonet, Crette, Kieffer, Legrain, Michel and Weill are described. There are six illustrations of bindings by Anthoine-Legrain, Bonet, Crette and Legrain. The catalogue was printed in an edition of 1200 copies by the Grabhorn Press, San Francisco. PNB

Gruel, Léon. Catalogue des Reliures de Style et Objets Artistiques en Cuir Ciselé par Léon Gruel, Relieur, 418 rue Saint-Honoré, Paris. Exposition Universelle de Chicago, 1893. 64pp., 32 halftones.

Illustrated and described are 29 rare books or copies of Gruel's own Manuel Historique which M. Gruel bound and brought to this country for

exhibition and sale at the 1893 Chicago Exposition. With but one exception, they are all done in reproduction or imitation of earlier styles. Although we today question the validity of imitative bindings, Gruel was a superb and versatile craftsman (mastering cuir-ciselé and modelling techniques as well as more conventional ones); he was following the fashion of his time, and doing it better than most. PNB

Harthan, John P. Bookbindings. Victoria and Albert Museum Illustrated Booklet No. 2. London, His Majesty's Stationery Office, 1950. 28pp., 64 pl., wrappers.

This excellent little book presents a brief but well-balanced description of the history of the form and decoration of bookbindings. The text is supplemented with 60 illustrations of books in the Victoria and Albert Museum, ranging from a 9th Century Coptic book cover fragment to a Paul Bonet binding. Among the more interesting books illustrated are a magnificent 16th Century German panel-stamped one, unusual 18th Century Scottish and Irish bindings, and a multi-colored calf binding by Edwards of Halifax. The book concludes with seven photographs of the major steps in "flexible" binding. This seems to the reviewer to be the best brief introduction to binding history available. (A revised edition, costing less than two dollars, is available from Her Majesty's Stationery Office.)

PNB

Hewitt-Bates, J. S. Bookbinding for Schools. Leicester, Dryad Press (Fifth printing, 1948) . xii, 123pp., pl., line drawings.

A well organized book with a serious approach to the field of binding. The author, a teacher and master craftsman for some thirty years, planned this work primarily as an aid to teachers. It has good chapters on the history of bookbinding, equipment needed, marbling and a number of chapters

describing in logical sequence the steps in binding from the making of simple portfolios to full leather bindings and finishing. He follows, as do most of the English authors, the accepted practices which originated with Cobden-Sanderson and Cockerell.

LSY

Hobson, G. D. English Binding Before 1500. The Sandars Lectures, 1927. Cambridge, University Press, 1929. xii, 58pp., 55 pl.

Mr. Hobson deals in great and scholarly detail with the early history of English decorated leather bindings. First discussed is the astonishing Gospel of St. John taken from the tomb of the Northumbrian Bishop St. Cuthbert, who died in 687 A. D. The author has tabulated the 47 known 12th and early 13th Century Romanesque bindings, then discusses the work that came with the resurgence of binding when printing moved west to England. There is a great deal of additional material on stamps, some bindings of questionable nationality, etc., and collateral material on contemporary culture. PNB

Hoe, Robert. One Hundred and Seventy-six Historic and Artistic Bookbindings Dating from the Fifteenth Century to the Present Time pictured by Etchings, Artotypes, and Lithographs after the Originals Selected from the Library of Robert Hoe. New York, Dodd, Mead & Co., 1895. 2v., pl., some in color.

Each plate is accompanied by guard sheet with descriptive letterpress. Half-title: Historic and artistic bookbindings. "The edition consists of two hundred copies only, all printed upon imperial Japanese paper."

These volumes have brief annotations to each of the bindings illustrated from the famous collection of Robert Hoe. They form a survey of the history of bookbinding from the 15th Century to nearly the end of the 19th Century. As many different styles of binding as possible have been included. Binders

represented include Bedford, Cobden-Sanderson, Derome, Lortic, Geoffrey Tory, Roger Payne and many others. PH

Horne, Herbert P. The Binding of Books, An Essay on the History of Gold Tooled Bindings. London, Kegan Paul, Trench, Truebner & Co., Ltd., 1894. 224pp., illus., index.

This book is a most interesting history of the technique of binding. In the first chapter "The Craft of Binding" the process of binding is described, first technically and then historically. Chapters 2, 3 and 4 discuss the changes in the techniques of binding in Italy, France & England respectively from the 15th to the 19th Century. This book is not only interesting reading but is a fine reference book for those attempting to understand the restoration of old books. CH

Hulme, E. Wyndham and others. Leather for Libraries. London, published for the Sound Leather Committee of the Library Associates by the Library Supply Co., 1905. 57pp., index.

This book gives an excellent picture of the co-operation of librarians, leather tanners and government which led to the development of acid-free durable leather manufacture in present day England. The first chapter, dealing with the history of sumach tanning in England and the degradation of manufacture of leather, is especially worth reading. Inside the front and back covers are samples of leather tanned to the specifications of the Sound Leather Committee. All but the sheepskin sample are still in sound condition after 58 years. CH

Johnston, Edward. Writing and Illuminating and Lettering. London, Pitman, 1932. 500pp., pl. and line drawings.

Like Cockerell's Bookbinding, this could be said to be a product of the arts and crafts movement in England, and it also commands the highest respect

today as a writing manual. All phases of broadpen lettering, letters in stone, illuminating and rubricating, and working with vellum and parchment are treated in scholarly detail, with historical examples and construction diagrams. Perhaps its greatest drawback for present day users is its skimpy treatment of chancery italic which is now so popular. PNB

The Lakeside Press. All the King's Horses. Chicago, R. R. Donnelley & Sons, n.d. 42pp.

This book is described in the preface as a "cautionary booklet," including notes in interim care for valuable items. It also describes the best procedures now in use for the restoration and preservation of valuable material. Published as an introduction to the work now being done at the Extra Bindery of the Lakeside Press. CH

The Lakeside Press. A Rod for the Back of the Binder. Chicago, R. R. Donnelley & Sons, 1928. 32pp., 16 pl.

This book describes various practices, both good and bad, in bookbinding; and makes a strong case for maintaining high standards in hand binding. Selected details of sewing, backing, papers, edge gilding, leathers, tooling are discussed and illustrated. For example, top gilding is recommended to keep out dirt, but one of the reasons given to discourage fore-edge and tail gilding is that plates are usually printed on different paper from the rest of the book and tend to expand and shrink differently, thus spoiling the effect of the gilding.

The plates are not related to the text, but show many fine examples of the work done at The Extra Binding Department of The Lakeside Press. MLL

Lejard, Andre. The Art of the French Book. London, Paul Elek, 1947. 166pp., 182 illus.

This book is based on the world-famous collection in the Bibliothèque Nationale in Paris. Each

chapter is by a specialist in the period of French binding about which he is writing. There are many beautiful illustrations in black and white and color that relate to the text. Most of the chapters deal with manuscripts, wood cuts, engraving, etching, lithography and typography. The final chapter is devoted to bindings.

Careful attention is paid to historical detail. The technique of gold tooling was said to have come from the Orient in the XVth Century, made its way to Venice by way of the Greeks of Constantinople, and to Naples through the Moors of Spain. The first gilded bindings in France were made at the Court of Louis XII. The chronicles of binding are brought up to the present, with particular mention of Pierre Legrain, whose merits may be gauged by his many imitators today. MLL

Lewis, A. W. Basic Bookbinding. New York, Dover Publications, 1957. x, 144pp., pl., line illus.

The author, an English binder and teacher, has concentrated his efforts on simple binding techniques, feeling that these have been ignored by other authors. Good detailed descriptions are given for case binding, the binding of single signatures, the binding of single pages, and the English method of library binding. It is well organized and well illustrated and should be a useful book for beginners who wish to follow English techniques. LSY

Rachel McMasters Miller Hunt

Mrs. Rachel McMasters Miller Hunt, the last surviving charter member of the Guild of Book Workers on the rolls today, passed away on February 22, 1963 after a very active, productive and generous life of nearly 81 years. As a young girl, Mrs. Hunt formed a love of books that continued to grow and expand in many directions. Her attraction to flower books, in particular, began at the age of 15 when she was given a field book on botany. It became the nucleus of the Hunt Botanical Collection which she built into an outstanding private collection. In 1961, this was transferred in its entirety to Carnegie Institute of Technology. At the same time, the dedication of a handsome and spacious modern library building took place, the gift of Mrs. Hunt and her husband, Mr. Roy A. Hunt. Not only did it house the botanical collection but also, for the first time at Carnegie Tech, furnished a central location for all the libraries of the campus.

As a young woman she became interested in book-binding, studying the craft with Miss Euphemia Bakewell of Pittsburgh who had worked with Mr. Cobden-Sanderson in England. Later when Cobden-Sanderson visited Pittsburgh, arrangements were made for Mrs. Hunt to study with him at the Doves Bindery, his workshop at Hammersmith, near London. This she did for a period of 10 months. Her style of design was much influenced by her association with him. She exhibited her bindings in the first show of the Guild in 1907, and in many later shows. After her marriage to Mr. Hunt she continued as she could to turn out bindings of great comeliness and skill from her bindery. But the arrival of a son and later three other sons (she called them her De Luxe Editions) prevented active practice of binding. It remained one of her

great loves, however, and when plans were being made for the new Hunt Library, she arranged for a complete bindery to be fitted out where book restoration and fine leather binding might be carried on. Here are located her own presses and tools, and also many ornamental tools from the Doves Bindery.