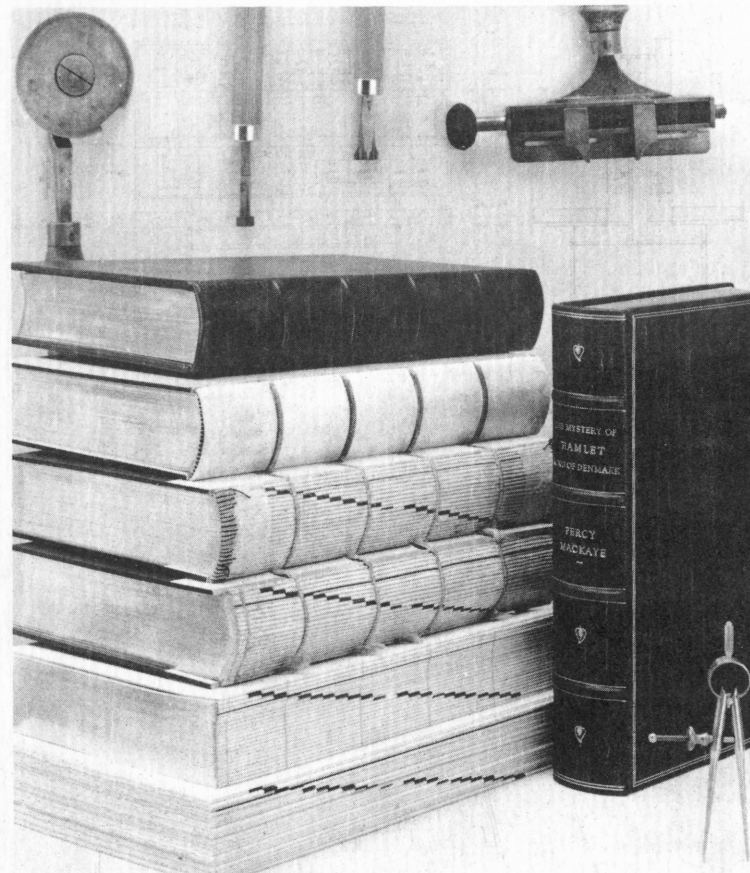


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JOURNAL OF THE GUILD OF BOOK WORKERS

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The photograph on the cover, showing a book in various stages of the binding process, was made in 1954 when the Guild first put together a compact traveling exhibition to illustrate the processes of hand binding and casing. The exhibit has come to the fore again currently when it was displayed as a technical section for the exhibition "La Reliure Originale Française" at the Museum of Contemporary Crafts. The photograph was taken by Mr. Richard Straus, son of Dr. Isaac Straus, a late member of the Guild.

"LA RELIURE ORIGINALE FRANÇAISE" / Frederick
B. Adams, Jr.

The current exhibition of modern French bookbindings at the Museum of Contemporary Crafts reminds us once again of the absolute supremacy of the French binding designers and craftsmen, and underscores the importance of private patronage. There must be collectors willing to support such costly adventures in esthetics, since they are not likely to appeal to the philanthropoid or institutional mind.

In no other country do bindings display such verve and imagination, such mastery of technical skills. The teamwork too often seems infallible, and it is a relief to find a number of bindings even in the present careful selection which miss their step with a resounding thud. Occasionally there is too much straining after glamorous or novel effects; in other instances, the color schemes grate on the senses, or the designs are simply irritating.

One is struck by the exceptionally clever use of unexpected materials in conjunction with the traditional leather and paper: fine mesh window screening, chicken wire, fish skin, inset pieces of slate, metal cutouts, cork, wood veneers, plexiglas, and a spotted autumn willow leaf. In most instances, these have been used with remarkable effectiveness and harmony. Very rarely such experimentation has produced a non-binding, and for all I know the contents may be a non-book (the French occasionally produce one in the name of art).

A century ago, France pioneered in relating the design of the binding to the content of the book. This requires more than literacy on the part of the binder--it calls for some spiritual affinity. In several examples on exhibition, the correspondence is distressingly banal, as in Leroux's bindings for Pierre

Frederick B. Adams, Jr. is the Director of the Morgan Library and a well known authority on rare books and bindings.

écrite (no. 52) and Le grand jeu (no. 68). On the latter, the chief design element is a pistol target simulated in leather, complete with bullet holes. Almost too literal, but saved by sheer elegance, is Martin's binding on Vents (no. 101), suggesting gusts of wind.

In recent decades, French binding designs have been closely related to prints and paintings, which is not surprising, since the exceptional bindings have been commissioned for the most sought after modern books, the livres de peintres. But until recently, the binders who have chosen the abstract formula have limited themselves to geometrical designs with sharp outlines, expressed in colored onlays. Rose Adler, Paul Bonet, and Germaine de Coster have explored the limits of this style. Indeed, some of the bindings by Mlle de Coster in this exhibition could scarcely be excelled for the harmony of their fresh, clear, spring-like colors (nos. 38 and 42, for example), and the intricacy of no. 35, with onlays of calf and morocco in no less than 33 colors, leaves one gasping. Perfection can go no further in this direction.

Yet what is excitingly new are the bindings in which more shadowy elusive abstract forms are simulated: by Mlle Antona with photographic paper, by Mercher with colored plexiglas, and by Mme Stahly with leather onlays pared so thinly that they float like clouds on the basic surface (nos. 133 and 140). One is not surprised to learn that Mme Stahly also makes designs for tapestries, and lovely they are.

Many binders who have long been honored are represented in the exhibition. The few examples of Georges Cretté prove once again that a great master can pursue freedom of form with classical restraint and impeccable judgment, a pursuit in which, alas, his son-in-law, Alain Lobstein, does not yet seem able to rival him. Paul Bonet is the grand old magician, but here he is unfortunately represented quite unevenly: some of these bindings are pure braggadocio, brilliant tours-de-force that leave one searching for substance behind the shimmer, so that

it is with joy that one rediscovers his 1946 jewel, lent to the exhibition by Mr. and Mrs. Lada-Mocarski (no. 12). Of the younger men, Pierre Lucien Martin stands out as a wondrously fertile inventor who shows a lively grace and wit, combined with a sense of structure that can make a binding 2-1/2 inches square look monumental (nos. 88, 89, and 96).

Granted that these contemporary French bindings are virtuoso works designed for display rather than for utility as protective covers, one is nonetheless disconcerted by their occasional lack of what might be called seaworthiness. Perhaps there has been too little experience or study of the co-efficients of expansion in the variety of materials so arbitrarily joined by polyvinyl or flour paste. Perhaps fine bindings are not meant to stand self-supported on spread-angled covers for more than a few days at a time. Or perhaps a leather binding confined to an apparently airtight and moisture-proof plastic case is doomed to dessication. Whatever the reason, a number of the bindings began to wilt uncomfortably after a few days of exhibition life. Doubtless the air of their native Paris will restore them, even as it gave them birth.

The exhibition has been commemorated in a catalogue which can charitably be described as awkward. 5 inches wide by 14-1/4 high, it fits neither in the pocket nor on the shelf. In some instances (as nos. 1 and 120), the book and the cataloguer seem to have been on opposite sides of the Atlantic at the moment of description. The language barrier has at times proved insurmountable, as when a binding with rosewood inserts (no. 118) is described as displaying a "motive evoking a spray composed of pieces of palisandre." One could cavil also at the apparatus of the exhibition, which is arranged with the jumpy restlessness currently in vogue. Display cabinets, shelves, and boxes of varying sizes, shapes, colors, and heights seem determined to keep the visitor awake by artificial inspiration. The effect is

distracting, and when it is necessary to assume a 90-degree angle in order to examine a delicious jeu-de-filets, it seems preposterous.

But these are more in the nature of personal objections than major flaws. One comes away from this exhibition in a mood of rare excitement, grateful for the generosity of the lenders, the patronage of the Société de la Reliure Originale, the hospitality of the Crafts Museum, and the organizing ability of Mrs. Lada-Mocarski and her collaborators.

AN EVENING AT THE FRENCH BINDINGS EXHIBITION /

Mary C. Schlosser

On Thursday, February 20, the Museum of Contemporary Crafts invited the Guild to hold a special evening meeting at the Museum for a private viewing of the exhibition "La Reliure Originale Française."

Over 40 members and guests took advantage of this unusual opportunity to see the exhibition between 7:00 and 10:00 P.M., a time when the Museum is normally closed--an opportunity especially appreciated by those occupied professionally during the day-time hours.

Catalogues were studied, techniques discussed, designs debated and compared, as viewers in groups of twos and threes went from case to case and floor to floor. Refreshments, generously donated by a group of members, added a final touch to a very informal, but informative meeting. The Guild remains most grateful indeed for the gracious hospitality of the Museum of Contemporary Crafts.

Present for the evening were: Mr. Andrews, Mr. Banks, Mrs. Burg, Mrs. Coryn, Miss Ferrez and her guest, Mrs. Fisher, Miss Fournier, Mrs. Greenfield,

Mrs. Horton and several guests, Mrs. Houlihan, Mrs. James, Mr. Jensen, Mr. Johnson and guest, Mr. Kapp and guest, Mr. Killough, Mr. Lockett, Miss Lockhart, Mr. and Mrs. Melton, Miss Palmer and guest, Mrs. Perkins, Mr. Perry, Mrs. Ross, Mrs. Schlosser, Mrs. Stanescu, Mr. Tulchin, Miss Ullman and her brother, Mr. Ullman, Miss von Dobeneck, and Mrs. Young.

NOTICE TO ALL MEMBERS

In order to expedite correspondence with members of the Executive Committee, kindly mail your communications to the individual's home address. This should speed up its delivery and at the same time save the AIGA office staff the effort of forwarding it. The Guild's work, as you possibly know, is all done by the Committee and not by the Institute office force; none of us is routinely at 1059 Third Avenue.

LSY

Travel Information

It has been suggested that the Guild compile a list of points of special interest for members traveling abroad. Those who have visited libraries, museums, etc., that they would recommend to others are requested to send names, addresses and any additional information to the Library Committee. This information will be kept on file for use by anyone inquiring for it.

EDITORIAL / Laura S. Young

RARE BOOKS

Webster gives many definitions for the word "rare." Among them are: "not frequent; unusual; unusually excellent; valuable to a degree seldom found; fine."

When applied to books these definitions cover in a general way the material owned or sought after by our rare book libraries and our private collectors.

The "unusually excellent and fine" reasonably would include the best in design, typography, illustration and binding, using in their manufacture the finest materials available. These volumes are cherished items from their date of publication; it is expectable that they should find a place in our special collections, and that they should survive through the centuries.

Much of the published material which today falls into the "not frequent; unusual; and valuable to a degree seldom found" groups was so commonplace when issued that few people considered it worth preserving--and the survival of many of these items can doubtless be attributed to the inertia of our ancestors toward the chore of "clearing out" the attic.

Who among us, though, had we been alive two or three centuries ago, would have ventured to prophesy which of the then current publications would be extant in the 20th Century and consequently considered "rare?" And who today will hazard a guess as to which 20th Century publications will be on the shelves of our rare book libraries, or prized possessions of our private collectors, in centuries to come?

In terms of percentage pitifully few current publications fall into the category of "unusually excellent and fine." Others, mediocre at publication

will be sought after in future years should they prove to have been owned by England's Prime Minister or America's President or other illustrious 20th Century figures. The bulk of today's output, however, is ready prey for early extinction and is already knocking at the doors of our rare book rooms three centuries hence. Is it conceivable that "Mickey Mouse," "Bugs Bunny," "Super Man," and pocket books printed on pulp paper from worn out plates and "perfect" bound will grace the shelves of our rare book rooms in the 23rd Century?

Many of today's rare items and much of the material destined to become rare in future, by their very nature, place a great responsibility for their preservation on the administrators and custodians in whose care they repose.

Are these people assuming their obligations with an intelligent and systematic program of restoration and preservation? Fortunately, many of them are; but there are still far too many institutions which have no organized plan, who make no adequate appropriations for the work, and who send what work their budgets can afford to binders about whose qualifications they know little.

Every custodian of a rare collection, obviously, cannot be a qualified conservationist, but he should be equipped to follow one of two courses: he should know enough about techniques and materials to give specific instructions to the binder; or he should know enough about the qualifications and abilities of binders so that he can pick with assurance one in whose judgment he can have implicit faith.

The hand binder, on the other hand, for the sake of his own future and in an effort to assume his share of the responsibility for preserving these items which are a part of our heritage, should constantly work to increase his knowledge and to keep abreast of developments in the field. He should also consider it his duty to pass this information on to his clients at every opportunity.

Small though our individual efforts may seem,

through concerted action our influence and our work, unquestionably, will play a significant role in preserving for future generations the rare items of today.

EXHIBITION COMMITTEE / C. Vernon Johnson

The Exhibition Committee regrets to report that the plans to establish a traveling exhibition will have to be abandoned at this time due to the poor response from our membership. Out of some 130 members only 45 replied at all. Of these only 14 agreed to present examples of their craftsmanship to a special jury which would ultimately decide which items would constitute the traveling exhibit. As you can deduce, 31 replies were in the negative. It is indeed sad that with our expanded membership we cannot establish such an exhibit.

Understandably some members may feel that they have little to gain from submitting examples of their work. Yet, those who work professionally or teach would doubtlessly gain by way of personal publicity, and, of course, all members could, through their crafts, publicize and enhance the prestige of the Guild itself.

We realized that a number of our members might not be able to enter this special exhibit, because some have ceased working, or others for family reasons; however, we always send every notice to the complete membership. Also, it seems that there was a misunderstanding on the part of some members, whose replies indicate that they did not realize that any work presented had to be new and recently produced.

The objection from most members was that of having the work on loan for too long a period. If we ever make another attempt to establish a traveling exhibit, it is sincerely hoped that the

members will think of any item passed by the jury, and thus eligible for the exhibit, as a donation to the Guild which will eventually be returned. Psychologically one never misses something which has been donated. It would take the anxiety out of having it on loan but still hold the promise of return.

Another thing which apparently disturbed some members was the fear of damage to their work. Most of us do not bind extremely rare editions, that is, an edition which cannot be replaced. So any work that might be totally damaged or lost could be reproduced and perhaps even done much better the second time. Since we are not interested in work already produced and previously shown, the person entering the competition might well produce a work in duplicate and take away all the anxiety of having an item on loan.

As for damage to work on exhibit, members might be interested to know that we had some 88 items on display at the General Theological Seminary in February, 1963, and about 60 of these went on to the show in Dallas. Several of the books which were in both shows were rare and it would have been almost impossible to find duplicates to be rebound if they had been lost. But each item was carefully examined when the show was returned from Dallas and no damage was found. If there was any damage, it occurred afterward while the work was en route to the owner. Since the exhibition was fully insured and no such damage was reported, we assume that the books were all returned in prime condition. The point is that a show can be assembled and even shipped to a distant point without any catastrophe happening. In this instance, the chairman, as a businessman familiar with the problems of shipping, selected a shipper specialized in handling works of art and every effort was made to handle the entire show carefully. An exhibit can be conducted without irreparable damage, and to accept a defeatist attitude is hardly worthy of the GBW if it is to carry out the purpose

of the organization.

The Committee wishes to express its sincere appreciation to those members who showed an interest in presenting their work in competition and consented to its possible inclusion in a traveling exhibition. May we also express the hope that any future attempt to organize such an exhibition will meet with a well-considered enthusiasm.

LIBRARY COMMITTEE / Paul N. Banks and Philomena
Houlihan

REVIEW / Margaret Lecky

Middleton, Bernard C. A HISTORY OF ENGLISH CRAFT
BOOKBINDING TECHNIQUE. London and New York,
Hafner Publishing Co., 1963. 307 pp., line
drawings & plates. Forward by Howard M. Nixon,
British Museum.

This is the most important book about bookbinding to be written in many years, and Mr. Middleton is singularly qualified to write it. His training at the London Central School of Arts and his experience at the British Museum, with Zaehnsdorf Ltd., and since 1953 his own business as book restorer have given him close knowledge of innumerable books of all ages. Also he has had a variety of teaching assignments and has published scholarly articles on binding. This is a unique book--the first on the history of the technique of craft (or hand) bookbinding. It is, moreover, a comprehensive book and not just a "first step" or a "beginning," as Mr. Middleton modestly described it to me in London last summer when it was in press.

Although, as the title indicates, this is primarily a history of English craft technique, materials and methods and designs used all over the world are discussed.

The book is organized according to the steps in binding, and each chapter gives the history of the relevant methods from earliest times to the present. Mr. Middleton has provided numerous drawings to illustrate the various methods discussed, and also a few plates at the end showing some unusual examples of bindings.

The book is well written, and is full of Mr. Middleton's subtle humor. In commenting on the fanned-out fore-edge painting under gold, Mr. Middleton says, "One is tempted to say that it is the earliest completely frivolous binding practice" (p. 85).

There are abundant footnotes in support of the text, but, I regret to say, there is no bibliography.

Although this is a history rather than a "how-to" book, there is so much exact information on processes that a binder can frequently use it as a working guide. And I'm sure that everyone interested in books, from the binder to the collector and the librarian, will find it enlightening and will also have great pleasure reading it.

REVIEW / Marvin Newman

GUIDE TO ITALIC HANDWRITING, Fred Eager; Capitals by George Miller. 38 pp. plus 5 ruled guide sheets, \$3.00. Supplementary Practice Sheets, \$.50. Italimuse, Inc., Caledonia, N.Y., 1963.

Italic letter form was born as a result of speed in copying the Caroline script by the Italian Humanists of the early Fifteenth Century. It be-

Marvin Newman is a free-lance calligrapher and designer who teaches calligraphy, lettering and layout at the Cooper Union and the Art Students League in New York.

came firmly established as a distinct hand and found its way into the type cases as well as the writing manuals of the Sixteenth Century. Two variations return to us today in the present revival of this flat pen handwriting: "corsiva" with subtle pointed arch, and "bastarda," a more rounded form. It is the latter simplified without loss of beauty by Alfred Fairbank, that Mr. Eager chooses to teach in his Guide.

This book makes no pretense of being an item for show but instead is a paper-covered work book seriously assembled for those eager to learn or teach italic handwriting. The author has done a thorough job providing construction charts, exercises, examples of work, and a brief analysis of common errors and corrective measures. For the teacher there are specific assignments with methods of grading and correcting. The inclusion of three reservoir pens and of underlining sheets ruled to scale are examples of its spirit as a work book. It is this practical format that is Mr. Eager's big contribution.

The Supplementary Trace and Copy Sheets are excellent in intent and should prove helpful despite the upright quality of the letters shown on a few sheets which do not agree with the slope taught at the very beginning of the book.

George Miller, who has written the instruction for the Capital Letters presents adequate forms in the simple and swash versions. However, the Roman Capitals as shown are troublesome. Written at the same pen slant as italic lower case the construction suffers and horizontal serifs become much too heavy. Mr. Miller is aware of this and states that the Lettering Artist can manipulate his pen angle to achieve better results, but adds "...in Handwriting, some beauty & elegance have to be sacrificed in the interests of simplicity and speed." It is best to stay away from Roman unless rendered carefully, especially when two other forms are available.

For the enthusiast with spare time and an exper-

imental soul Mr. Miller has included his Notes on Pen Grinding reprinted from the CIH Newsletter.

This guide is a healthy addition to the work that has been done on Italic Handwriting. It deserves investigation by those who are contemplating a calligraphic metamorphosis.

MEMBERSHIP COMMITTEE / Philomena Houlihan

Membership Changes, Dec. 1, 1963-Mar. 1, 1964

New Members

Dana M. Atchley, III (Des-P)
Marlboro College
Marlboro, Vt.

Isabel Dodd Ferrez (B-P)
144 East 62 Street
New York, N. Y. 10021

Mary E. Greenfield (Mrs. Arthur) (B-A)
Perkins Road
Woodbridge, Conn.

Anson Herrick (B-A)
1940 Vallejo Street
San Francisco, Calif. 94123

James H. Ito (B-A)
140 Poplar Road
West Hill, Ontario
Canada

James Julius Killough, III (B-A)
344 West 12th Street
New York, New York 10014

New Members (cont.)

Peggy McNee (Mrs. John) (B-P)
2725 Hampton Court
Chicago 14, Illinois

Charles D. Perry (B-A)
435 Riverside Drive
New York, N. Y. 10025

Edwin A. Popenoe, Jr.
15 Dartmouth Road
Shoreham, L.I., N.Y.

Kathleen Wick (Mrs. Peter) (B-A)
34 West Cedar Street
Boston, Mass. 12114

Change of Address

Marcia K. Marshall (Mrs. C. Stevens) (B-A)
490 Rivervale Road
River Vale, N. J. 07675

Corrections

Change Christine Hamilton from Amateur to Professional. Her classification should read: (B-P).

Remove asterisk from Walter Husted's name.

Add to Fleda S. Myers' name, Teacher. Her classification should read: (B,L,RP, P-T).

Change Betsy B. Palmer from Amateur to Professional. Her classification should read: (B-P).

Resignations

Ronald J. Christ

Dr. Harold W. Rickett

Martha B. Weyl

PROGRAM COMMITTEE / Mary C. Schlosser

The first program of the 1963-64 season--an informal get-together at the AIGA offices, where 24 members and guests reported on their recent activities--took place on the evening of October 29th.

Mrs. Young called the meeting to order and reported on some of the absent members. Mrs. Fleda S. Myers of Pittsfield has returned to Charleston, South Carolina.

Mrs. Nancy M. Storm of Chicago has recently done a handsome pastepaper design used on the latest Kingsport Press keepsake, The American Family.

Miss Ullman has been giving a class in binding in Maplewood, New Jersey (a report of her Foundation trip appeared in our last issue).

Sister Lawrence has gone to France for the winter and Mrs. Pennybacker reports that she gave her a lesson in handling lead type before she departed.

The members and guests were then called on to tell of their recent activities. Mrs. Coryn reported that she had been very busy binding several volumes of magazines that she wanted to preserve and had completed issues of the Magazine of American Art since 1943, and had 15 volumes of another publication in the works. She has also been putting some of her daughter's favorite paperbacks in hard covers by making them up into signatures and casing them with the original covers inlaid into the cloth.

Mrs. Maggy Fisher, co-worker of Mrs. Horton and new member of the Guild, recounted to our great interest a visit she made last summer to the Fabriano Paper Mills in Italy. She expressed her gratitude both to Mrs. Young and to Mrs. Freeman at Andrews/Nelson/Whitehead, Inc. (paper merchants and distributors for Fabriano) for their assistance in arranging the visit. Mrs. Fisher said that she was most cordially received but was distinctly given to understand that such an introduction was necessary. In the small mountain town of Fabriano, between Rome and Florence, she was greeted by a Mr. Bedetti who

showed her through the mills, which have remained largely the same since the early 18th century, though a new factory is now under construction. Among its other products Fabriano makes the paper for Italian money and bank notes, and Mr. Bedetti did admit that they made the "best watermarks in the world." The name Fabriano now belongs to a single company although originally there were many small paper makers who worked in this town where the water had just those ideal properties required for quality paper manufacture.

Mrs. Houlihan reported that she was continuing to study with Mrs. Young and had finally completed a full leather binding on a French book of Cocteau drawings.

The Guild was especially happy to have with us Mrs. Lucy Crump of Lexington, Kentucky, one of our out-of-town members, and her sister Mrs. William Addams of Atlanta. Mrs. Crump told of her activities restoring old books for several libraries in her area, as well as doing small edition binding, such as a recent work The Letters of Cobden-Sanderson, and many volumes for Victor Hammer whose last publication was a group of essays on printing and calligraphy. She was also delighted that Peter Franck was in Lexington at the time and looked forward to learning some more about the problems of vellum bindings from him. We were also very pleased to hear from her that news from the Guild was always most appreciated and served to keep her in touch with what other binders were doing.

Mrs. Weil gave us several humorous moments while telling of her head-on collision with "perfect" binding. She was commissioned to bind 2 volumes for an author whose first editions had been published "perfect" bound, and after every effort to soak or scrape off the glue failed, she had to admit defeat and put a leather casing on. With sheer force, she was finally able to round the backs a little and get a hinge on. When the author presented her with 2 more volumes to bind, she

tried to solve the problem by writing to the publisher for sheets, but with little success and heard later that the publisher felt this was a great deal of fuss over nothing--a sad outcome from the point of view of the hand binder who tries to maintain certain internal standards of quality as well as supplying the client with an attractive covering.

We were very happy to welcome Mrs. Weil's guest, Mr. Eli G. Paris of Philadelphia, who related that he had been in touch with Mr. Eberhardt (see Vol. I, no. 2 for his talk to the Guild) and understands that Mr. Eberhardt is bringing over young people from Germany to live in his house and work as apprentices with him.

Mrs. Stein was in Paris last summer and obtained a heavy board cutter which can be screwed on to a table and which she feels will be a very useful addition to her equipment.

Mr. Banks went to Cooperstown, New York, during the summer to attend the 2nd book and paper conservation seminars sponsored by the New York Historical Society. We are glad to report that Guild members Harold Tribolet and Carolyn Horton carried on these seminars. In addition, Mr. Banks reported that he was teaching 4 classes at Riverside Church and had private students twice a week, and that more and better commissions were coming to his shop.

Another new member appearing at her first meeting was Miss Frances Manola, who is trying to build up a free lance calligraphy practice. She has studied with Paul Standard, often worked on invitations, and her specialty is labels for works of art (she has recently done some for the paintings in the New York Hilton Hotel).

Miss Janes brought further news of the increasing teaching of the italic hand in elementary schools.

Mrs. Pennybacker had 3 pupils studying with her a half day a week and is looking for some assistants as she finds she has more to do than she can readily handle (see p. 25 for latest news of her trip to England).

Miss Fournier told us that she has been doing mostly certificates, but had one unusual job for Sealtest, in which she was asked to make a fracture of "Kissing don't last -- cookery do!" for an advertisement with a Pennsylvania Dutch motif (although the quote is from Meredith's Ordeal of Richard Feverel). Unfortunately the photographer managed to cut out parts of the legend so she doesn't know how effective the final version was. Miss Fournier also noted that she has a book bound by Mr. Eberhardt--an engraved 18-page Spanish writing book. He used the original covers on a vellum spine, and the volume has a little box.

Mrs. Schlosser had little recent news to report although she was able to complete several projects long in work while studying with Mrs. Young last spring. She was in the throes of moving but hoped to have room for some equipment of her own in the new quarters.

The Guild was glad to welcome Mr. Charles A. Perry, a guest of Mr. Banks with whom he has been studying. Mr. Perry has a private press in Vermont and we are happy to know that there are printers who take an interest in binding as well. (Mr. Perry has since become a member.)

Miss Betsy Palmer decided to stay on in New York over the winter to work with Mrs. Horton, rather than return to Chicago as she had originally intended. Mrs. Nancy Clark is also working with Mrs. Horton and specializing in vellum projects which are always full of problems. They have recently been trying various means to bring up the faded writing of an old document so that it can be deciphered.

Mrs. Horton reports that she is working full time. She and her husband have recently bought the house they are in here in the city and during the summer when renovations were in progress had to "visit" Mr. Banks' bindery for a month, along with her crew, in order to continue working steadily. Most of the work is restoration, though she is doing

some mass production work because there is no one else to do it. She has been making albums for some prints made on pure unbleached linen paper. Another big project has been putting fragments from the Ganiza in usable form for the Hebrew Seminary Library. Individual envelopes have been made for hundreds of fragments and many more are scheduled for conservation.

Other members and guests present, but more modest about revealing their activities were: Mr. C. Vernon Johnson, Mr. David Lockett who is a student of Mr. Banks, Mr. Robert Melton and his guest Mrs. MacKay, and Miss Andrée Pimont.

VISIT TO THE PRINCETON UNIVERSITY LIBRARY /
Betsy B. Palmer

On Saturday, February 15th, the Guild of Book Workers took its first out-of-town trip of the year which was a trip down to visit the Princeton University collections. Some twenty-five people arrived by bus and car to spend the morning under the kind guidance of Mr. Gillett G. Griffin, Curator of the Graphic Arts division, and Mr. Alexander P. Clark, Curator of Manuscripts. At 12 o'clock we adjourned to a small local restaurant where, over lunch, we could discuss the sights of the morning and generally get to know one another better in the Guild's inimitably sociable way. As a first for the year, the trip was a grand success and left us all looking forward to the coming excursions planned for us by our able and imaginative program chairman, Mary Schlosser.

The tour started in the Graphic Arts Room where Mr. Griffin showed us some of the University's oldest treasures, starting with a Chinese manuscript from 600 A.D. While the calligraphers admired the calligraphy, the binders were impressed by the cloth wrapper that was still in such excellent

condition. Next we saw the earliest example of Japanese printing from 778 A.D. and the first printed book from 868 A.D., the Diamond Sutra, both of which were found in a cave accidentally by a Taoist priest in 1900.

Before proceeding to the Rare Book Room, we stopped to admire a recent acquisition, the complete collection of Anne Parker's marvelous rubbings of early New England tombstones. It was a thrill to see a modern product so beautifully done; quality materials to equal an interesting subject. Surely people will be making trips to see them 1500 years from now!

We also stopped to see the wonderful exhibit of the Plantin Press and its works, on loan from the Plantin-Moretus Museum in Antwerp and being circulated in this country by the Smithsonian Institute. This Press was founded in Antwerp in the 1550's and was the official printing house for all of Spanish-Catholic Europe. It employed the very best type designers, calligraphers, scholars, and artists of the age, including such well known names as Garamond, Granjon, and Peter Paul Rubens who did many illustrations for their books. The Plantin Press stayed in the same family and maintained the same high standards for over three centuries. The exhibit had plates and proofs, type and molds, finished books and pictures of the buildings which are now maintained as a museum. Whether or not one has the opportunity to see this exhibition, the Museum itself should certainly be on the list of "must sees" for Guild members on their European trip.

Down in the Rare Book Room, we had a two ring circus going on with both Mr. Griffin and Mr. Clark pulling out examples of calligraphy and binding. The manuscript collection has a large selection of Arabic and Byzantine works. Perhaps the most interesting of those that we saw was a Persian medical book about the properties of various drugs, the Sadru'd-din'ali, from Dekhan, 1543 A.D., in a hand-

some cloth binding of paisley.

Back to the Occidental works, we saw their earliest manuscript which was from the 9th Century (801 A.D. to be exact) and which was in remarkably fine condition. There were several nice medieval and renaissance works, and then a handsome 15th Century (1447 A.D.) chained manuscript of St. Thomas Aquinas in its original pigskin binding with brass feet. We saw a number of interesting 19th Century bindings, some embroidered, some molded of gutta percha, some silver--which brought us up to some nice examples of the Art Nouveau period. There were, of course, dozens of the more typical vellum and calf bindings, from all periods, each of which would be noteworthy, but time would not permit. We were, I am sure, like children in a candy shop who couldn't get enough of the tempting sweets, but we had done rather well for just two short hours.

It was indeed a pleasure and a privilege to see such a fine collection as Princeton's, not to mention a joy to see it being so well kept. Our sincerest thanks for a fascinating and delightful morning go to Mr. Griffin and Mr. Clark for their hospitality, and to Mrs. Schlosser for making the arrangements.

Present at Princeton were: Mr. Andrews; Mr. Banks; Mrs. Coryn and her sister, Mrs. Schneider; Mrs. Horton and her guests, Mrs. Clark, Mrs. Fisher, and Mr. and Mrs. Ceccarini; Miss Hull; Miss Janes and her guest, Miss Tuck.

Also present were: Miss Manola with her guest, Miss Robinson; Miss Palmer; Miss Pimont with her guest, Miss van der Poll; Mr. and Mrs. Schlosser; Mrs. Schrag and her sister-in-law, Mrs. Schrag; Mrs. Selch; and Mrs. Young.

Mrs. Hortense Cantlie, binder and restorer from Montreal, spent the week of February 24 in New York for consultation on technical problems with Paul Banks, Laura Young and Carolyn Horton. Mrs. Cantlie says that the Guild Journal is a very real help to her because of her isolation from other workers with whom she can work out problems. As the only professional restorer in Montreal, she is doing work on rare books for McGill University.

Kathryn and Gerhard Gerlach of South Shaftsbury, Vermont, were given almost a full page in the Bennington Banner of January 10. The article describes (in, unfortunately, almost unintelligible journalese) the new bindery built onto the historic gristmill-blacksmith shop which is now their home, and mentions that they are extremely busy. Also described is their outstanding success over the years, including commissions for collectors, librarians and notable people. Illustrated are Kathryn and Gerhard at work, the old mill, and four of their bindings--a book by Goudy with one of his matrices bound into the front cover, a missal bound for Fordham University, the Bruce Rogers Oxford Lectern Bible bound for the coronation of Edward VIII, and a privately printed biography of John D. Rockefeller.

Miss Marian Holden of South Salem, New York, has given her bindery to the Columbia University Library, as reported in the Columbia Library Columns.

Mrs. Margaret Lecky, Los Angeles binder, recently completed a study-and-work trip to Europe in the company of her husband, who was on sabbatical leave from the University of Southern California. Mrs. Lecky, who has written articles about binding for Creative Crafts, is preparing a report of her experiences for the GBW Journal.

Dr. Donovan J. McCune, Physician-in-Chief of the Permanente Medical Group in Vallejo, California, was featured in an article in his role as an enthusiastic

amateur binder which appeared in the December 1963 issue of KP Reporter, a house organ of the Kaiser Foundation Medical Program, of which Permanente is an adjunct. Dr. McCune, a book collector, started teaching himself binding and box-making four years ago so that he could take care of the treasures in his collection. Judging from the two pictures which illustrate the article, showing Dr. McCune at work and with some of his bindings and boxes, he is doing quite impressive work. Two of the books shown, by the way, are incunables, so we use the term treasures in earnest. (A similar illustrated article appeared in the Medical Tribune of September 16, 1963.)

A binding by Rosalind Meyer, an art teacher who has given a course in binding at the University of Wisconsin Extension Center in Milwaukee, was exhibited in the forty-third annual Wisconsin Designer-Craftsmen show at the Milwaukee Art Center last November. The show was juried by Paul Smith, Director of the Museum of Contemporary Crafts. Miss Meyer's book was appreciatively mentioned in a review of the show which appeared in the Milwaukee Journal of November 11, 1963.

Thomas W. Patterson, Binder to the Hunt Botanical Library in Pittsburgh and his wife Catherine spent several days in New York recently, principally to visit the French bookbinding show. The Pattersons spent time also at the Morgan Library, and visited the binderies of Mrs. Young and Mrs. Horton.

Mrs. Inez Pennybacker of Reading, Connecticut, left recently for a four-month trip to England to study binding and restoration with Roger Powell and his associates who are among the world's leading figures in these fields. We hope to have some reports from her of her experiences with methods and materials being used by Mr. Powell, one of whose most noteworthy accomplishments was the rebinding of the Book of Kells a few years ago.

Miss Grace Margaret Webster, San Francisco binder, is having a one-man showing of her bindings at the Ashland, California, Shakespeare Festival in August.

The First World Conference of Craftsmen, sponsored by the American Craftsmen's Council, will be held at Columbia University in New York, June 8-19, 1964. The main emphases will be on the role of the craftsman in contemporary society, the impact of other creative fields on the craftsman, and the establishment of an international association of craftsmen. Among the speakers, moderators and panelists will be Dr. d'Arcy Hayman, UNESCO official; Dr. Rudolf Arnheim, professor of psychology of art; René d'Harnoncourt, Director of the Museum of Modern Art; Mr. Arthur Hald, President, Swedish Society for Arts, Crafts and Industrial Design, and August Heckscher, Director, the Twentieth Century Fund. Other features of the program will be trips to the World's Fair by chartered bus, dinner at the Metropolitan Museum of Art, a chartered boat ride around Manhattan Island including supper, and many others. For further information, please contact the American Craftsmen's Council, 29 West 53rd St., New York City 10019.

A small group of bindings by our late member Mrs. Roy Arthur Hunt has been on view at the Garden Club of America offices at 598 Madison Avenue, New York, through the month of March. Guild members were invited to inspect the books at any time from nine to four-thirty on weekdays.

Some Notes on Supplies

SYDNEY COCKERELL: We have been notified that Mr. Cockerell has moved from Letchworth to the following address:

Riversdale
Grantchester
Cambridge, England

Mr. Cockerell is not only an outstanding hand binder and restorer, author of the book "The Repairing of Books," Sheppard Press, London, 1958, but is also the manufacturer of Cockerell papers, asbestos handles for tools and an electric finishing stove.

PAPER: In the last issue of the Journal, page 29, we mentioned that Miss Marilyn Davis, 10 Westminster Road, Coventry, Warwickshire, England, was willing to make purchases for Guild members on a commission basis. Recently she sent some paper to Mrs. Young which we think fills a long felt need. The paper is called "Roger Powell Paper." It has been tinted to Mr. Powell's specifications and harmonizes with old book paper better than any we have seen so far. We suggest that anyone interested in having Miss Davis purchase materials for them send a check to her in advance. Mrs. Young's shipment of assorted end papers cost about 35¢ a sheet including mailing and commission.

MARbled PAPER: Beautiful hand marbled paper may be ordered from Edvard Schneidler, A.B., Malms Kielnadsgaten 54, Box 3312, Stockholm 3, Sweden. Write to Mr. Schneidler about purchasing samples.

ORIENTAL PAPER: A new sample book of oriental papers has been issued by the Intercontinental Inspection Services Ltd., CPO Box 1539, Tokyo, Japan. Send a check for \$3.50 and ask for catalogue 11S. Minimum order is \$10.00.

Aiko's Art Materials Import, 714 N. Wabash Ave., Chicago 11, Illinois, sells a sample book of oriental papers for \$2.00.

GLAIRE: Those binders who have been experimenting with the French glaire called "Fixor" which is listed in the Supply List may be interested in another glaire which is mixed and sold by Roger Powell, The Slade, Froxfield, Petersfield, Hampshire, England. It is called B.S. Glaire. I first read about it in Lawrence Town's "Book Binding by Hand," Faber & Faber, London, 2nd edition, 1963. On page 291 Mr. Town says: "B.S. Glaire.....is based upon similar preparations in use by French finishers but is much clearer and therefore cleaner to use, especially on white leather. The temperature required for tooling can be much lower and there can be a delayed pressure rather than the usual quick impression.....The tooling should not begin for at least an hour after preparation and the tools should be bright and clean. It is a very excellent medium in all respects."

I wrote to Mr. Powell and ordered a quart of the glaire. He sent it to me beautifully packed in ten plastic bottles in three lengths of mailing tube. The price for the glaire and shipping was four pounds.

Mr. Powell also wrote me the following: "The glaire keeps indefinitely and does not thicken with age or evaporation to the extent that Fixor or Forgold do.

"In use, the leather should not receive any washing with water, paste-water, or acetic acid unless it is greasy; if washed for any reason it should not be tooled unless it is quite dry. There should be one or perhaps two normal applications of glaire according to the porosity of the skin; it is good with calf because there is no need to treat with size, etc. to prevent the glaire sinking.

"Tooling should be done with cooler tools, and the tools may be struck more deliberately than when using egg glaire. A rather too hot tool does not tend to make the gold fur-up round the impression so much as it is apt to do when using Forgoid or very 'fresh' preparation with egg glaire.

"If mistakes do happen careful wetting with water, and after a pause, work with a smooth point will usually be successful. If you need to go over the tooling a second time it is not generally necessary to use any more glaire provided the glairing was done thoroughly in the first place; so long as the tools are not so hot as to burn, the glaire is not 'killed' as is egg glaire. If you do re-glaire for some reason, make sure there is no oil or grease in the impressions.

....."The recipe for the glaire was a 'present' to bookbinders from a retired scientist, Mr. W. H. Langwell who has interested himself in bookbinding and conservation. He handed it to us to manufacture and market.

"Provided it is dry, tooling can be done any time after, say, an hour following the glairing. It can be left for months and still work perfectly."

CUSTOM FINISHING: I have received inquiries about finding someone who will accept orders for titling either directly on the spines of books or on labels. In our supply list we give the names of two commercial firms which do machine lettering. Are there any Guild members who would be willing to accept commissions of this kind? Or do any of you know of a competent finisher who would be willing to do such work?

PUBLICATIONS: The American Association for State and Local History, 816 State Street, Madison 6, Wis. has published a reprint in condensed form of "All the King's Horses: Rare Book and Manuscript Preservation Techniques" which was originally published by the Extra Bindery at the Lakeside Press. The original pamphlet has been out of print for some time. The abbreviated leaflet sells for 10¢. The Association also publishes "A Guide to the Care and Administration of Manuscripts" by Lucille M. Cane, \$1.25. This pamphlet includes a chapter on preservation and has an excellent bibliography. The Association's list of publications includes many other leaflets which may be of interest to members.

LETTER TO THE PRESIDENT

[The editor has taken the liberty of printing below a letter from one of our out-of-town members, both in the hope of encouraging other members to remember our Library and its needs, and in order to express the appreciation of the members of the Executive Committee for Miss Bade's thoughtfulness and generosity. We are always pleased to hear from our out-of-town members that our efforts have been of interest and assistance. mcs]

February 14, 1964

Dear Mrs. Young:

In going through some of my Journals from the Guild, I found that appeal had been made to build up our Library of reference books. I had intended to support this activity, but unfortunately, I had overlooked it as time went on.

I am so appreciative of all the careful work all of you put in on sending out these Journals, that I would like to do something about it. Thus I am asking you to do two things - I have enclosed a check for \$20.00. Will you please take \$10.00 and apply it to purchasing a book and the other \$10.00 for fun for the Board. Will you see that when you have your next meeting that the Board be my guests for dessert and coffee. I have served on many Boards, and I know what a lift the coffee treat can be.

Thank you again on behalf of the Guild for all of the splendid work you are doing for those of us who are out in the hinterland, and who need the information which you send out to us.

Sincerely,

(signed) Florence H. Bade

1412 Hinman Ave.
Evanston, Illinois