



GUILD OF BOOK WORKERS JOURNAL

Volume II

Number 3 • Spring 1964



See page two

JOURNAL OF THE GUILD OF BOOK WORKERS

Volume II Number 3

Spring 1964

Published three times a year by
The Guild of Book Workers
a non-profit organization affiliated with
The American Institute of Graphic Arts
1059 Third Avenue, New York, N. Y. 10021

LAURA S. YOUNG
President

PHILOMENA HOULIHAN
Vice-president and Membership Chairman

MARY CORYN
Secretary-Treasurer

THOMAS W. PATTERSON
Vice-president at Large

C. VERNON JOHNSON
Exhibition Chairman

MARY C. SCHLOSSER
Program Chairman

GRADY E. JENSEN
Publicity Chairman

CAROLYN HORTON
Supply Chairman

Inquiries about the Guild and
the Journal may be sent to
the Guild at the above address

CONTENTS

Roger Powell	3
Annual Reports	
President / Young	5
Minutes of the Annual Meeting / Coryn	11
Treasurer's Annual Report / Coryn	17
Exhibition / Johnson	18
Library / Banks & Houlihan	18
Membership / Houlihan	19
Program / Schlosser	21
Publicity / Banks	22
Supply / Horton	24
Programs / Schlosser	26
Visit to Douglass Howell's Hand Made Paper Workshop and Laboratory / Webb	26
Visit to the Lessing J. Rosenwald Collection / Andrews	28
Roger Powell's Talk on the Repair of Early Mss. of English & Irish Origin / Ullman	32
Cobden-Sanderson, Binder, Printer, Mystic a Talk by Mr. Norman H. Strouse / Schlosser	35
Correction	16
Notice re Back Issues of Journal	25

The gentleman on the cover is
Mr. Roger Powell of England.
See pps. 3, and 32. Photo-
graph by Mary E. Greenfield.

ROGER POWELL

Mr. Powell paid his first visit to this country in May on invitation from the Grolier Club to take part in their Gala Book Week celebrations.

When we heard of his anticipated visit we immediately began negotiations which resulted in his talk to the Guild, an account of which appears on page 32.

In spite of a very busy schedule many of our members had the great privilege of talking to him informally at a number of social events held in his honor. Among these were dinner, following his lecture, at the home of Mr. and Mrs. Schlosser; cocktails with Mr. and Mrs. Strouse; luncheons with Mrs. Horton and Miss Ullman; and a Sunday in the country with Mrs. Weil.

Mr. Powell "talked shop" willingly and happily and answered a steady barrage of questions graciously and in good humor. Every gathering, from our standpoint, came to an end far too quickly.

His visit along with the exhibition of his bindings will be remembered by all of us as highlighting this Guild's season.



Annual Reports

PRESIDENT / Laura S. Young

In reporting to you on the activities of the Guild for the season just ended, my sixth consecutive year as your president, I should like first to thank you for your vote of confidence in my recent re-election. I sincerely hope that the day will come in the not too distant future when the election of the president of the Guild of Book Workers will, in truth, be a competitive race. I am happy to serve you again but I do so with the full realization that were competition existent I with my limited abilities would very quickly be an "also ran." This role I am prepared to accept and, in fact, eager to assume.

The year 1963-64 has been another record breaking year for the Guild in many respects. Our continued success can be directly attributed to the thought, effort and time of the Ex. Comm. The eight members of the Comm. have collectively and individually devoted many hours to the welfare of the Guild. I trust that I speak for the entire membership in expressing to each of them our appreciation for a job well done.

The first two issues of volume two of the Journal have brought to you detailed accounts of our year's activities. The Minutes of the Annual Meeting, our Financial Statement and the Annual Reports of the several committee chairmen are recorded in this, the third number, and as always speak for themselves.

Mrs. Lamont our Sec.-Treas. for three years moved to Arizona last November and tendered her resignation to the Ex. Comm. She gave ably and freely of her time in one of the committee's most demanding jobs. Mrs. Coryn, her successor, has assumed her responsibilities with interested enthusiasm, so the work of this important office continues to be carried out with dedicated efficiency.

Mr. Banks, chairman of Publicity for six years, retired from the committee this year. His interest in

the Guild has been outstanding. Though we will miss him here in New York our best wishes go with him to his new position in Chicago; and we will look forward to his arousing increased interest in the Guild and its activities in the Chicago area.

Mr. Banks joined the Guild as an amateur or student binder while working as a book designer in a publishing house. His growing interest in the hand book crafts along with his knowledge of modern commercial techniques in the graphic arts have been a happy combination for the Guild. It was his effort and enthusiasm that made possible the illustrated Exhibition Catalog for our 1959 show in the Staten Island Institute of Arts and Sciences - the second illustrated catalog in the Guild's history. (The catalog states that it was the first, but this was an error on my part.) It was at his suggestion that we offer a competitive prize for a new or updated Guild insignia. The new insignia, which in feel modernized the original, was executed by Mrs. Anita Walker and appeared for the first time on the cover of the above mentioned catalog.

It was Mr. Banks in collaboration with Miss Fournier who designed and supervised the printing of our very attractive brochure. After the spade-work had been done by Mrs. Lada-Mocarski, Mr. Banks and Mrs. Houlihan worked with the librarian of the Museum of Contemporary Crafts to reach an agreement whereby our library could be housed in the Museum and made accessible to local members and available by mail to all out-of-town members. In informal talks with me he initiated the idea of a Journal which I presented formally at the annual meeting in 1962. In addition to these major contributions Mr. Banks has done his share of grub-work.

Mr. Jensen, who succeeds him, is a young, energetic, civic-minded business man and a very good amateur binder with a real interest in the Guild. Though his primary interests are not in the area of the hand book crafts, I am confident that he will assume his responsibilities with vigor and

intelligence; again we are fortunate in having this division of our work in "good hands."

Our By-laws place the responsibility of our library and the distribution of bibliographical information to our members under the Publicity Committee. We on the Ex. Comm. have felt, as our library has grown, that this placed too much of a burden on one member, and have by the power vested in us appointed Mrs. Mary Greenfield to serve for a two-year term as librarian and bibliographer under the publicity chairman. We have also invited her to sit with the Ex. Comm. in its meetings. Should this experiment prove advantageous to the Guild, and we feel sure that it will, we will recommend at the expiration of her term that the position be given "cabinet" rank and the By-laws be changed accordingly.

Mrs. Greenfield is particularly qualified for this work and we anticipate with pleasure a regular column by her in the Journal.

We have had little activity in the area of exhibitions this past year, but can look forward to the possibility of a major exhibition in the coming year.

Our membership continues to grow at an ever increasing rate. We had approximately fifty-five members in the late fifties, today we have 138 - several additions since the Annual Meeting.

Our programs this year reached an all time record in number, diversity and attendance. In addition to our five scheduled programs we enjoyed the unique experience for the Guild of participating in three others. The Museum Group of the Special Libraries Association invited the entire membership to a lecture on calligraphy by Mr. P. W. Filby; the Museum of Contemporary Crafts graciously arranged an evening for the Guild and its guests during the tenure of their exhibition of French Contemporary Bindings; and the Morgan Library co-operated with us in making possible a lecture by Roger Powell, one of England's most noted bookbinders, who was in

this country on invitation from the Grolier Club for its Gala Book Week. 132 people attended Mr. Powell's lecture - an all-time high in our program attendance. Mrs. Schlosser has done an excellent job and we are happy that she continues on the Ex. Comm.

Mrs. Horton, our Supply Chairman, continues to keep you informed of new supply sources and a revised supplement to the 1961 Supply List accompanies this issue of the Journal. The increasing correspondence in this area is indicative of the value our members place on this service.

Financially we are currently in the black. Our exhibition in 1963, the initiation of the Journal and our increased activities in the field of publicity were a strain on our budget in the season 1962-63. We have this past season relieved this situation through stringent economies in the form of handling the mailing of many notices ourselves and through the generosity of the Ex. Comm. in picking up the tabs for small expenditures and mailing costs. There is every reason to believe that our financial picture will steadily improve. Our increasing membership gives us additional funds, and our added Journal subscriptions reduce the unit cost of each issue. The Journal represents our major expenditure.

This issue of the Journal completes the second successful year of its publication. It has been well received by our members and our list of institutional subscribers is steadily increasing. All articles appearing in the Journal are donations to Guild from the authors and we are grateful for the interest and generosity of our contributors. The Ex. Comm. as a whole assumes the responsibility for planning each issue and then the individual members have taken turns in putting the material together for the printer. While it represents quite a bit of work at the time the task falls to each member only once in approximately two years and thus far the job has been done willingly and in good humor.

We have had a number of gifts this past year. Notable among them was a large check from Mrs. Hope G. Weil in the name of the Hope Foundation, and an unusual contribution from Miss Florence Bade. Miss Bade requested that half of her check be used for the library and that the remainder be used by the Ex. Comm. for refreshments at our meetings. This type of understanding and appreciation is a real boost to the Comm. All refreshments served at our meetings have been contributed by members.

Our special thanks go to Mr. Leonard B. Schlosser for designing and printing on his own press the invitation to Mr. Powell's talk.

Correspondence with our out-of-town members is steadily on the increase. It is both gratifying and encouraging to have this evidence of growing interest in our activities.

We were happy to welcome to several of our meetings a number of our out-of-town members. May I suggest that you who are planning a visit to New York bring your membership list with you. The "welcome mat" is always out and we at headquarters, as it were, are always glad to exchange a name on our membership list for a personality whose interests and enthusiasms we share.

The Guild is now listed in several national directories and judging from our mail is on a number of lists used by direct mail services. We are, I believe, better known today than ever before and are slowly but surely coming to be recognized as the authoritative source of information in the field of the hand book crafts.

Up to this point my report to you has all been on the plus side of the ledger. There, is however, the other side which deserves serious consideration.

My optimistic statement above was seemingly disproved at our recent Annual Meeting where we heard from several of our new members of the difficulties and frustrations they experienced in locating the Guild or a hand book craftsman in the New York area.

This is distressing and poses a real problem. It is nigh impossible to anticipate the angle from which each interested person might attempt to find us. We are known at the AIGA, of course; at the Museum of Contemporary Crafts; at the rare book rooms in most libraries and are listed in the Manhattan telephone directory. Obviously, from the related experiences, these things are not enough. Everyone's mail is so full of notices of one kind or another, adding our bit in the form of impersonal publicity would not seem to be the answer. How does one impress on the minds of busy and disinterested people an awareness of an organization's existence? I do not know the answer, and would be grateful for any constructive suggestions.

Though our membership has grown at a phenomenal rate in recent years we have yet to exceed in numbers the five year period from 1927 to 1932, and we are only slightly above the membership totals of the Guild's first few years. We have always been a microscopic percentage of our national population and probably always will be. However, had our growth kept pace with the national figures our membership today would number about 300. If we are correct in our assumption that there is a growing interest in the hand book crafts then it behooves us to locate these people and lure them into the Guild. Publicity drives are costly in both time and money and statistics show the favorable responses in such efforts to be very meager. I think our most effective tools in a membership drive are our present members. If every one of you searched out the interested people in your general vicinity, described to them the activities of the Guild and the advantages of belonging to it, our membership, in all probability, would quickly double. This would be an inexpensive campaign, an even distribution of labor and doubtless rewarding to the Guild and to the individuals who participated. May we count on your co-operation?

These are only two of the areas in which we have

made great progress in recent years but in which we still have much work to do. Each accomplishment broadens our horizon and encourages us to push ahead; and each success brings added responsibilities. If we are to effectively carry out the objectives of the Guild we need the active and interested support of every member. When this becomes a reality we can then, with reason, expect the Guild to assume its role in the area of the hand book crafts as an important and influential segment of the graphic arts picture today.

Respectfully submitted,

Laura S. Young, President

MINUTES OF THE ANNUAL MEETING, April 30, 1964

The fifty-eighth annual meeting of the Guild of Book Workers was held on Tuesday, April 28, 1964, at 7:45 P. M., at AIGA headquarters, 1059 Third Avenue, New York, N. Y.

Twenty-two members and guests were present: Mr. Duncan Andrews, Mr. Paul Banks, Mrs. Mary Coryn, Mrs. Maggy M. Fisher, Mr. Horace Goodwin, Mrs. Mary E. Greenfield, Mrs. Else Griesbach, Mrs. Carolyn Horton, Mrs. Philomena Houlihan, Miss Mary L. Janes, Mr. Grady E. Jensen, Mrs. Polly Lada-Mocarski, Miss Frances Manola, Mr. Robert Melton, Miss Betsy Palmer, Mr. Eli J. Paris, Mr. Edwin Popenoe, Mrs. Catherine Stanescu, Mrs. Mary C. Schlosser, Miss Charlotte M. Ullman, Mrs. Hope G. Weil, and Mrs. Laura S. Young. Mrs. Young presided and Mrs. Coryn took the minutes.

Inasmuch as the minutes of the annual meeting of April 30, 1963, were spread on the pages of the Journal, Vol. I, No. 3, and no corrections or objections forthcoming, they were duly approved without a reading.

The Treasurer, Mrs. Coryn, reported that she had not obtained a financial statement from the accountant of AIGA because of the congestion of work occasioned by income tax activity at this time. She said that she was happy to assure the members that the Guild was operating in the black and that the formal statement would appear in the next issue of the Journal.

Committee Reports

Annual reports were presented and read by Mrs. Horton for the Supply Committee, Mrs. Schlosser for the Program Committee, and Mrs. Houlihan for the Membership Committee. Informal reports by Mr. Banks for the Publicity and Library Committee and by Mrs. Young (in the absence of Mr. Johnson) for the Exhibition Committee were made to the members.

In her role as President of the Guild, Mrs. Young then summarized briefly the activities of the Executive Committee during the past year. The production of three numbers of the Journal, the planning and organization of programs, the maintenance of membership, supply, and bibliography lists, as well as a rather extensive correspondence with widely scattered members of the Guild and an increasing number of inquiries from people outside the organization required the expenditure of a great deal of time from the Committee as a whole and from its members individually. She was happy to report that by much volunteer work the Guild had been enabled to operate without a deficit.

The President reported further that the Journal had received many favorable comments and had a growing list of Library subscribers.

Election

The Secretary read the corrected ballot and announced the election of the following members to serve two-year terms on the Executive Committee:

President	Mrs. Laura S. Young
Exhibition Chairman	Mr. C. Vernon Johnson
Program Chairman	Mrs. Mary Schlosser
Publicity Chairman	Mr. Grady E. Jensen

Mrs. Mary E. Greenfield was appointed by the Executive Committee to serve a two-year term as Librarian and Bibliographer under the Publicity Chairman, Mr. Grady E. Jensen. She was invited to sit in the meetings of the Executive Committee.

Mrs. Young announced that our outgoing Publicity Chairman, Mr. Paul N. Banks, would be leaving New York at an early date to take up his duties as the newly-appointed Conservator at the Newberry Library in Chicago. She paid tribute to Mr. Banks for the valuable service given to the Guild, and spoke of the honor of his having received the appointment--the first such appointment to have been made in this country. Members applauded the appointment but expressed regret that the position would take Mr. Banks away from New York and active participation in Guild affairs. Mr. Goodwin suggested that he should find more time to write articles for the Journal.

At the close of the routine business, there occurred, sparked by the President's request for comments from the floor, what must certainly be rated as one of the most enthusiastic and inspiring discussions in the history of the Guild annual meetings. Virtually everyone had something to say -- and said it. Most striking was the spirit of collaboration and harmony in which ideas were tossed forth and discussed and

then willingly dropped or eagerly developed along lines of possible future action.

The underlying theme, as it evolved from the discussions, became an increasingly clear expression of a desire to further strengthen the position of the Guild as an authoritative source of information on hand bookcraft techniques and to find ways in which to make such information available to the public as well as to Guild members.

To emphasize the desirability of such a service, Mr. Goodwin remarked that it had required four weeks of diligent inquiry on the part of himself and his wife to locate a teacher of hand bookbinding in New York City. Mrs. Young commented that her pupil-assistant, Miss Isabel Ferrez, before coming to this country from Brazil, had made inquiries of the United States Consulate and was told that there was no activity in the field of hand bookcrafts in the United States! Everyone seemed to feel that certainly the Guild would be justified in publicizing itself in an effort to remedy such a situation.

Commercial advertising, it was agreed, would not be the answer. The Guild in itself and as an affiliate of AIGA is a nonprofit organization. Furthermore, its professional members are, for the most part, already supplied with more work than can be cared for without properly trained helpers. Comments of the members present appeared to indicate tacit agreement that the function of the Guild was to uphold, and maintain interest in, the highest standards of the hand bookcrafts and to encourage students to attain the highest degree of skill possible.

Mrs. Schlosser said that in her opinion there was nothing to equal an exhibition of fine bookbindings for obtaining the sort of publicity the Guild desired. A rustle of spontaneous approval greeted her remarks.

In view of the apparent reluctance of Guild members to submit examples of their work on indefinite loan, as evidenced by the poor response to the question-

naire sent out by the Exhibition Committee, it was agreed that a good permanent exhibition was not an immediate possibility. Other means of publicity suggested were stories or articles to be placed in magazines outside the trade. Mrs. Young asked if anyone would volunteer for the undertaking. There were no authors present at the meeting.

Miss Betsy Palmer suggested that it might be desirable, as well as possible, to have an informal exhibit to which amateurs could bring unfinished work for showing at a membership meeting. Mrs. Schlosser thought this might be a program item.

Mr. Andrews, speaking as a book collector, thought it would be interesting to have collectors in the Guild bring some of their bindings to exhibit at a meeting. This seemed to appeal and Miss Janes added to the interest by suggesting that calligraphers be asked to bring examples of their work for the same purpose.

Miss Palmer came up with the suggestion that the Guild might well make an effort to locate and reach the small bookbinders scattered over the country beyond the influence of the more active New York group. She also mentioned the difficulty faced by rare book librarians who do not know where to send their valuable properties for restoration or repair.

Mrs. Young said that on the questionnaire which is sent to new members of the Guild there is a question asking the member to send in the names of interested individuals within his vicinity -- and that the question seldom elicits such information.

On the second score Mrs. Houlihan remarked that she believed that any rare book librarian would surely feel free to approach one of the larger libraries for such information. When she, herself, receives such a query at the Rare Book Department of the New York Public Library she always refers it to the President of the Guild.

After some talk among the members it appeared that there might be some value in Miss Palmer's suggestion. Mrs. Polly Lada-Macarski thought it might serve as a project for the Guild.

At this point Mrs. Young reviewed for our new members the work previously done by the Ex. Comm. in bringing the Guild to the attention of rare book librarians, rare book dealers, all former members and a large list of people who from time to time have expressed interest in our activities.

She further explained that the printing and mailing costs in such an undertaking were great - to say nothing of the time and effort required.

Mrs. Young asked for volunteers should some extensive publicity campaign prove desirable. Miss Palmer readily offered to work out such a plan and submit it along with an estimate of its cost to the Ex. Comm. for consideration.

The consensus of the members attending the Annual Meeting appeared to be that Guild promotion must necessarily be by a slow and selective process if it is to be solid and sustained and that after more than a half-century as a going concern the Guild of Book Workers is justified in assuming a position of authority in its field.

There being no further business, and the hour having grown late, the meeting adjourned. Members and guests gathered for refreshments -- and more discussion.

Mary S. Coryn, Secretary

* * *

Correction:

In our last issue, the Library of The Jewish Theological Seminary of America was erroneously referred to on p. 21 as the Hebrew Seminary Library. Apologies from your editor. MCS

TREASURER'S ANNUAL REPORT / Mary S. Coryn
May 1, 1963 - April 30, 1964

Balance on hand April 30, 1963 \$80.52

Receipts

Dues credited by AIGA	\$1,487.25
Sale of Publications	109.13
Gifts	<u>108.75</u>
	\$1,705.13

Debit: Prepaid Dues credited	
on GBW Books 1963	<u>97.50</u>
Total Receipts	\$1,607.63

Expenses

Journal Costs	\$ 725.99
Program Committee	197.02
Publicity Committee	30.57
Exhibition Committee	47.64
Membership Committee	64.68
Executive Committee	<u>125.18</u>
Total Expenses	\$1,191.08

Excess of Receipts over Disbursements \$416.55

April 30, 1964 Balance \$ 497.07

Respectfully submitted

Mary S. Coryn

EXHIBITION COMMITTEE / C. Vernon Johnson

The activities of the Exhibition Committee during the 1963-64 season seem almost nil when compared with those of the 1962-63 season. Our exhibitions at the General Theological Seminary in New York and at the Dallas Public Library were the most successful shows the GBW has had in several years. This year we attempted to establish a travelling exhibition, but the interest on the part of the membership was so poor we had to abandon the project.

We are investigating the possibilities for an exhibition this coming winter at the AIGA headquarters here in New York. You will be hearing more about this in the autumn. We sincerely hope the membership will have some new and exciting examples of book crafts for display. We will, of course, have a section of the exhibition which will be "in retrospect," but we hope to have the emphasis on work produced since our last exhibition.

Respectfully submitted,

C. Vernon Johnson, Exhibition Chairman

LIBRARY COMMITTEE / Philomena Houlihan and
Paul N. Banks

We have acquired only six books during the past year, but we are happy to say that we have received contributions totalling \$15. Mr. Vernon Johnson gave \$5.00, and Miss Florence Bade donated \$10.00, as noted in the last issue of the Journal. It is true that fifteen dollars will not buy many books, but even this amount is encouraging in light of the fact that for several years we have received less.

We are continuing to acquire new books and to review them in the Journal, so that there should be a review for every book in the library within a reasonable period of time after its acquisition.

Miss Beatrice Lockhart has volunteered to write a sign which will be placed on the shelf containing the Guild's books at the Museum of Contemporary Crafts.

The new librarian of the MCC is Mrs. Lois Moran, who has expressed interest in the Guild's books, and will be most helpful to anyone wishing to use them.

MEMBERSHIP COMMITTEE / Philomena Houlihan

The 1963-64 year has been another successful one for the Membership Committee. We have added twenty-five new members, bringing our total membership to 136. We again welcome Mrs. Stanley S. Ross, Mr. Horace Teddlie, Mrs. Michael Fitzmaurice, Miss Frances Manola, Mr. W. H. French, Mr. George M. Cunha, Mr. Edward Landon, Mr. Wayne Thompson, Mr. W. E. H. Rasmussen, Mrs. Lionel Casson, Mr. Norman V. Carlson, Mr. Harold Goodwin, Mr. Dana M. Atchley III, Mrs. Peggy McNee, Mrs. Arthur Greenfield, Mr. Charles A. Perry, Mr. James H. Ito, Miss Isabel Dodd Ferrez, Mrs. Peter Wick, Mr. Anson Herrick, Mr. James J. Killough III, Mr. Edward A. Popenoe Jr., Mrs. Maggy M. Fisher, Mrs. James Stevenson and Miss Harriet Dyer Adams.

There were six resignations during the year more than we have had for a number of years.

Respectfully submitted,

Philomena Houlihan, Membership Chairman

Ed. note:

Since the end of our fiscal year we have added five new members and lost three through resignations, so our membership now numbers 138.

Membership Changes March 1 - June 15, 1964

New Members

- * Harriet Dyer Adams (B-A, L)
149 Manning Blvd.
Albany 3, N. Y.
- Ethel Jean Alpert (Mrs.) (C-A)
3935 Blackstone Ave.
New York, N. Y. 10071
- * Maggy Magerstadt Fisher (Mrs.) (B-P)
24 Jane Street
New York, N. Y. 10014
- Mary K. Moulton (Mrs.) (L)
The Morton Arboretum
Lisle, Illinois
- * Ethel C. Stevenson (Mrs. James) (B, RP - P)
Cutter Road
Greenwich, Conn.
- Ruth Tayler (Mrs. Louis A.) (B-A)
2061 St. Raymond Ave.
New York, N.Y. 10462
- Carolyn C. Williams (Mrs. Dan C.) (B-A)
3701 Lexington Ave.
Dallas, Texas 75205
- Louise F. Wynne (Mrs. Cyril) (B-A)
Box 272
Sudbury, Mass. 01776

Address changes

William H. Dierkes
Dierkes Bindery
Rt. 1
Mill Creek, Ind. 46365

Polly Lada-Mocarski
420 Humphrey Street
New Haven, Conn.

Isabel Dodd Ferrez
Caixa Postal 327
Rio de Janeiro
Brazil, S. A.

Mrs. Bryant McCampbell
201 East 79th St.
New York, N. Y. 10021

Corrections

Please change Charles D. Perry to read:
Charles A. Perry, Jr.

Resignations

Daniel F. Macdonald
Walter C. Neals
Philip E. Tulchin

PROGRAM COMMITTEE / Mary C. Schlosser

The Program Committee report may be brief, as full accounts of our programs have appeared or will appear in the various issues of volume II of the Journal.

Attendance at our programs has averaged about thirty persons during what has been a busy and, we hope, interesting season. It opened in October with an informal meeting at AIGA headquarters; took us to a lecture on calligraphy by Mr. P. W. Filby in November; in February to the Princeton University Library; and to a private evening at the French binding exhibition at the Museum of Contemporary Crafts; in March to see Douglass Howell make paper by hand in Westbury, Long Island; and to Lessing J. Rosenwald's

rare book and print gallery in Jenkintown, Pa. in April.

Still to be enjoyed are a lecture by Roger Powell, the noted English binder and restorer (he worked on the Book of Kells), which will take place on May 14th. And the season will close on May 27th at the Grolier Club with an informal talk by Mr. Norman Strouse on his Cobden-Sanderson collection now on display in the Club's 2nd floor exhibition space.

I would like to thank the many members who have helped your Program Chairman with various arrangements and provided transportation for some of our out-of-town programs, especially Mrs. Coryn who co-ordinated the trip to Douglass Howell while I was away. We are also greatly indebted to those generous members whose donations of refreshments have added so much to the conviviality of our evening programs.

In closing, may I ask your advice and suggestions for next year's programs -- it is only through the ideas and interest of the whole membership that I may serve you well.

Respectfully submitted,

Mary C. Schlosser, Program Chairman

PUBLICITY COMMITTEE / Paul N. Banks

The Publicity Chairman has still been engaged in the struggle to make a living as a bookbinder and thus has promulgated very little publicity for the Guild this year. I will cite, however, some activities in the publicity field undertaken by the Executive Committee as a whole.

The Journal continues to be the best public relations tool of the Guild. We are now sending copies to more than 20 libraries around the country, for \$3.00 a year to cover costs. (As you know, we offer separate subscriptions only to recognized institutions.) A

subscription order was received from the library of the University of Minnesota, an institution with which the Guild has no apparent connection -- so the word of the Guild's activities is spreading.

One of the highlights of this year's Journal was the review of the French exhibition by Mr. Frederick B. Adams, Jr., Director of the Morgan Library. This he agreed to do after having seen and praised an earlier issue of the Journal. We are grateful to Mr. Adams for his informed and balanced review.

The Publicity Chairman has included news notes in two issues of the Journal this year. I know that Mr. Jensen will be grateful for your continuing cooperation in providing information for such notes. It is especially important for people who live outside the New York area that we provide such information so that the Journal may be as informative as possible concerning the activities of all of our members.

I hope that all members of the Guild will continue to spread the word of our activities and services to hand book craftsmen, librarians and collectors in order that the Guild may become increasingly identified with hand bookbinding and conservation in this country. Brochures and membership blanks may be obtained from the AIGA office or by writing to any member of the Ex. Comm.

Please continue to send any published material concerning hand book craftsmen, whether Guild members or not to the Publicity Chairman for our files.

I have enjoyed my six years on the Executive Committee and I hope that my successor, Mr. Jensen, will also enjoy it. I hope, too, that he will forgive me for some of the unfinished business that I am turning over to him.

News Notes

Miss Clara A. Hatton of Fort Collins, Colo., Miss Rosalind Meyer, of Milwaukee, Wisc. and Miss Marianna

Roach of Dallas, Texas were in New York recently to attend the first World Congress of Craftsmen held at Columbia University.

Mrs. E. B. Corcoran will take over the teaching of bookbinding at the Riverside Church in New York in September. She replaces Mr. Banks and Dr. Rickett, a former member, both of whom have tendered their resignations.

Miss Isabel Dodd Ferrez, who worked with Mrs. Young this past winter, has left the U. S. A. for an extended European tour. She will later return to Brazil where she hopes to set up shop in her native city, Rio de Janeiro.

Miss Hannah D. French, Librarian of Wellesley College and an authority on American binding, is giving a summer session course on the "Art of the Book" at Simmons College in Boston.

Paul N. Banks has given a week's demonstration seminar in methods of bookbinding and restoration to a group of art conservators and members of the staff of the New York State Historical Association at the painting conservation laboratory of Sheldon and Caroline Keck, Byberry Cottage, Cooperstown, N. Y. Among those attending were the conservators of the Museum of Modern Art and the Wadsworth Athaenum, and the acting librarian of the NYSHA.

Mrs. Laura S. Young has been elected to a third term as Secretary of the AIGA. She also has been appointed Programming Chairman of the Arts and Crafts Council of the Riverside Church in New York.

SUPPLY COMMITTEE / Carolyn Horton

The Supply Committee has been active in keeping the Supply List up-to-date. One supplement to the Supply List was sent out in June, 1963. This sheet also listed equipment for sale. Many of the items listed for sale have been purchased by members.

The Supply Chairman has also been writing a

series of articles on materials for publication in the Journal of the Guild of Book Workers. The first article which appeared in Volume I Number 2 discussed the quality of the paper on which books proposed for binding are printed and how to select a book which will last; and how to treat books which are printed on poor paper. The second article which appeared in Volume II Number I discussed materials used in preparing the book for sewing and for sewing itself. It is proposed that subsequent articles be written discussing materials for forwarding, finishing and for the repair of books.

The Supply Committee looks forward to receiving comments, suggestions and additional information from the members.

Respectfully submitted,

Carolyn Horton, Supply Chairman

NOTICE RE BACK ISSUES OF THE JOURNAL

In an attempt to keep the costs of the Journal at a minimum we have printed only the number of each issue which was needed to meet our current commitments and give us a small backlog. With our increased membership, many of whom are purchasing the complete back file, and our increasing number of subscribers our reserve supply of several issues is nearing depletion. If, by chance, you are not interested in keeping a file of the Journal and intend to discard them, would you be good enough to return them to the Guild. They can be mailed third class, to any member of the Ex. Comm. for approximately six cents. This would replenish our supply and make it possible for us to continue to furnish complete files to new members and interested subscribers.

LSY

VISIT TO DOUGLASS HOWELL'S HAND MADE PAPER
WORKSHOP AND LABORATORY / Samuel W. Webb

On March 21st a group of over thirty members and guests had a most interesting and inspiring experience, not only in seeing how pulp is prepared and paper is made by hand, but in learning some of the unlimited artistic possibilities of this ancient craft.

Mr. Howell, who lives in Westbury, L.I., is an engraver by trade and works at it full time. He also teaches art, as does his wife, Alice. In the early forties he was annoyed at the poor quality of drawing paper available in art supply stores and decided to make his own paper to his own specifications.

After years of research and experimentation he gradually accumulated some equipment, most of it built by himself or from designs he made. He then began making paper from linen and cotton rags, from flax (some of it grown in his own backyard), from jute, ramie and other natural fibers. As he became adept at handling these various fibers, he began combining his artistic background with his paper making knowledge. Some of his papers contain scraps of partially beaten colored rags. Others are designs or pictures formed by combining different colored pulps on the mould or adding pieces of string in random designs to the pulp in the mould before the water is drained from the pulp.

One of his achievements is making the largest sheet of handmade paper ever produced -- a huge thing 5 ft. by 8 ft. For this he set up a plastic pool in his basement for the vat and operated his mould from pulleys fastened to the ceiling beams. The variety and beauty of his unique creations is impossible to describe.

Mr. Howell has been interested from the start in perfecting papers for various methods of painting and drawing. These experiments required a laboratory

and expensive equipment. In 1961 he received a Ford Foundation grant for this purpose and has enlarged his garage and equipped it with various testing devices, some of which he has designed and built himself. Much of his research is concerned with the longevity of paper.

Mr. Howell's workshop is in his basement. There we saw two beaters which prepare the pulp. These are small-scale models of commercial beaters used in most paper mills. They consist of an oval trough with a paddle wheel on one side of the oval. The wheel has steel cleats around its rim which almost touch similar cleats in a bedplate in the bottom of the trough. The rags or fibers are mixed with water and forced between these cleats by the rotation of the wheel. The cleats act somewhat as lawn-mower blades and cut the fibers to a more or less uniform length at the same time fraying the fibers so that they will mat together better in the sheet of paper. The length of beating time and the closeness of the blades and bedplate determine the quality of the paper made from any given fiber.

When the pulp is ready, it is drained from the beater into a vat to which more water is added. The mould, which is a frame covered with a wire screen surrounded by wooden sides about one inch high, is dipped into the vat, raised and shaken in both directions to form the paper properly and drained of most of the water. The sides are then removed and the felted fibers are placed on a blanket, or "couch" and the mould removed. Another blanket is placed on top of this and the process repeated. When this pile is high enough -- it is called a "post" -- it is placed in a press and as much water as possible squeezed out. The papers are then separated from the blankets and dried. The texture and weave of the blanket will determine the surface texture of the paper.

In the tradition of Dard Hunter, Mr. Howell also prints his own paper. He has an old Washington Press,

fonts of type, etc., and has done some beautiful typographic pieces as well as illustrations from zinc and copper plates and woodcuts. He also makes his own wood cuts, of course.

We all came away with the feeling that here is a true combination of artist and craftsman. His work should be given greater recognition and publicity so that others may be inspired to carry it on.

Among those who met at Mr. Howell's home at 10:30 A.M. were the following: Mrs. Laura Young, Mr. Vernon Johnson, Mr. and Mrs. Coryn, Mr. Paul Banks, Miss Andree Pimont, Mrs. Enid Perkins, Mr. and Mrs. Lawton Peckham, Mr. Frank Knox.

Also, Mrs. Ellery James, Miss Katherine Nash, Mrs. Carolyn Horton, Mrs. Patricia Selch, Miss Natalie Blatt, Mrs. Maggy Fisher, Miss Barbara Schneider, Miss Ada van der Poll, Mr. C.A. Perry, Jr., Miss Melanie Pimont, Miss Isabel Dodd Ferrez.

Also, Mrs. Nancy Clark, Miss Betsy Palmer, Mr. Dean Tileson, Mr. and Mrs. Samuel Webb. (These names were taken from the register. Apologies to those who did not sign.)

A VISIT TO THE LESSING J. ROSENWALD COLLECTION / Duncan Andrews

On what was perhaps the first real day of spring, Saturday, April 18, a large contingent of Guild members journeyed to the Philadelphia suburb of Jenkintown, Pennsylvania, to view the celebrated collection of Lessing J. Rosenwald -- for three decades one of America's foremost collectors of prints and illustrated books. Mr. Rosenwald, who retired from the presidency of Sears Roebuck in 1939, has assembled at Alverthorpe, his imposing fieldstone gallery, a unique collection that he has

deeded, through the Rosenwald Trust, to the National Gallery and the Library of Congress.

It was a special pleasure to be welcomed at the door by Mr. Rosenwald himself, an urbane and genial host who, with a collector's zeal and a scholar's erudition, conducted us through the gallery and detailed the history of some of its treasures.

The interior of the two-story Colonial Georgian building, with its large windows, cork floors, blonde oak and tasteful decoration, conveys an immediate aura of spacious repose. An engaging feature of one room is a large needlepoint rug, handworked by Mr. Rosenwald's wife and daughters for his 70th birthday. "They were at it a year and a half," Mr. Rosenwald noted, "and for some reason I didn't catch on. They said they were making chair covers, and it never occurred to me to wonder why they never finished one!"

In a hospitable departure from normal library practice, Mr. Rosenwald laid out for us various items from his book collection and most graciously allowed us to handle and examine them -- a rare treat for those of us used to examining books through glass or in the reluctant hands of apprehensive librarians. And our attention was well rewarded.

It is impossible to indicate the depth and richness of the Rosenwald book collection. Guild members who had come to see fine and historic bindings were not disappointed; but they found in addition such items as a rare fifteenth century block book, The Apocalypse of St. John, printed from wooden blocks on which both text and illustrations were cut by hand; five fabulous volumes by the early English printer William Caxton bound together in a contemporary binding by John Reynes; and a unique copy of the Lohengrin tale Helyas Knyght of the Swanne, printed on vellum by Caxton's apprentice and successor, Wynkyn de Worde in 1512.

Mr. Rosenwald does not normally collect bindings for their own sake; his primary concern is with the books themselves. (One exception is an inlaid and

painted "mosaique" Grolier binding -- the only perfect example of an inlaid Grolier binding known). But in the course of his collecting he has gathered together books whose bindings are one facet of their excellence, and he has occasionally been obliged to have early works rebound. One such example is a first edition of Brandt's Ship of Fools, printed at Basle in 1494. Lacking covers, it was rebound by Peter Franck and the resulting combination of old oak boards, brown calf back, and silver clasps captures, without slavishly imitating, the style and spirit of the day.

In those bindings which he has commissioned, Mr. Rosenwald is careful to ensure that a new binding is appropriate to the book's nature and content. Thus a Franck binding on a da Vinci-like manuscript sketchbook of fortifications and weapons of war /Valturius: De Re Militari/ is done simply in blind-tooled pigskin; while for D.B. Updike's masterpiece of modern printing, the Merrymount Press folio Common Prayer of 1930, Franck has used full vellum with a gold cover device of Rosenwald design. ("The binder swore," remarked Mr. Rosenwald, "that it was the last vellum binding he'd ever do" -- a familiar echo on the nature of materials). Other books are not so fortunate -- notably an early Life of Christ on which the Club Bindery lavished its collective talents, producing a profusion of foliage, scrollwork, strapwork, floriation, inlays, onlays, devices, dentelles and doublures of such singular inappropriateness that Mr. Rosenwald feels continually obliged to apologize for some earlier collector's misguided zeal.

But the treasures are there, and they need no apology at all: Two calligraphic manuscripts of Geoffrey Tory, one of which, addressed to his patron, may be the earliest known. The first edition of Tory's Champ Fleury in contemporary binding. The writing books of Arrighi and Tagliente, and early works on the formation of letters. A devotional manuscript in a twelfth-century vellum binding,

stamped with rolls. Books of Hours, their illumination as fresh as the day it issued from the hands of medieval scribes. Two matchless examples of inlaid bindings by Trautz-Bauzonnet; seventeenth-century engraved "luxury books" bound by Padeloupe; modern French bindings by Paul Bonet and Henri Creuzevalut; and a sixteenth-century Hebrew Bible bound for the Cardinal de Bourbon by Nicholas Eve. Bindings designed by Cobden-Sanderson for the Doves Press. A copy of the first sporting book written by a woman (Dame Juliana Berners' Book of Hawking, Hunting, and Blasing of Arms, 1486) in fine diaper-pattern morocco binding by Bedford. A J.P. Morgan catalogue of miniatures, the front cover inlaid with miniatures and weighing five pounds if it weighs an ounce, a gift to Mr. Rosenwald from Morgan's librarian Belle da Costa Greene. An exquisite English embroidered binding of 1580 encrusted with seed pearls which are, remarkably, still intact. Superb copies of books by William Blake, and the almost indistinguishable Blake Trust facsimiles reproduced from them. And, surprisingly, a "paperback" -- a rare Milan imprint of 1496 in a woodcut-decorated contemporary paper binding.

And many, many more.

A book collector is not necessarily a bookman. Lessing Rosenwald is both. Unlike some collectors who buy automatically and with magpie pleasure consign the books to their appointed shelves unread, he has bought with discernment and studied with care. His contributions to the world of books have been numerous but unheralded (it is not generally known, for example, that he is the man primarily responsible for the fact that the original manuscript of Alice in Wonderland now rests in the one spot where it belongs -- the British Museum). History may not record his hospitality to the Guild of Book Workers, but those of us who were there will long look back and savor the varied pleasures of that memorable day.

* * *

Present at Alverthorpe Gallery were: Mr. Duncan Andrews; Mr. Paul Banks and guests; Mr. and Mrs. Sergio Ceccarini; Mrs. Nancy Clark; Mrs. Mary Coryn; Mrs. Maggy Fisher; Mrs. Carolyn Horton; Miss Mary L. Janes; Mr. and Mrs. Lawton Peckham; Miss Andree Pimont; Miss Melanie Pimont; Dr. Sara Ratner; Mr. and Mrs. Charles Rieser; Miss Katherine Ross; Mr. and Mrs. Leonard Schlosser; Mr. and Mrs. F. R. Selch; Mr. Edmund Shay; and Mrs. Laura Young.

ROGER POWELL'S TALK ON THE REPAIR OF EARLY MSS. OF
ENGLISH AND IRISH ORIGIN / Charlotte M. Ullman

On May 14, 1964, at 5:15 p.m. in the Meeting Room of The Pierpont Morgan Library, Mr. Roger Powell, here from England and one of England's finest hand binders, spoke to members of the Guild and friends of the Morgan Library. There were 132 present.

Mr. Powell was introduced by Mr. F. B. Adams, Jr., Director of the Library, who told us that bookbinding got its start in the Powell family by Mr. Powell's great-grandfather who did it as a hobby.

Mr. Powell was an Air Force Pilot in World War I after which he and his brother became poultry farmers. Later Roger Powell attended the Central School of Arts and Crafts, found himself interested in bookbinding and eventually became a partner in Douglas Cockerell's establishment. Douglas Cockerell died in 1945 and his son Sydney continued the business with Roger Powell for two years when they decided to go their separate ways.

For his talk Mr. Powell had numerous slides, showed several illuminated pages, and finally slides from The Book of Kells which he had restored for Trinity College, Dublin. The pictures show that the beginning of all groups of the major Gospels are framed but the frame is unfinished, the purpose of which is "to let the reader out and to the other pages." The colors used in the illuminations are on all but two

of the 340 leaves. There are grotesque shapes of animals and human figures, circular, trumpet and leaf patterns; colors are reddish purple, red, blue, green and yellow.

The last two bindings of The Book of Kells had been done probably in 1830 and 1898. The method of repair seemed to have been similar to what we now use in binding paper backs. Something had to be done and after controversy with the powers that be over political and technical problems it was agreed that Roger Powell should do the work. Trinity College Dublin, is as a State within a State. It took 113 letters and eighteen months for the Board and Ireland's President to come to an agreement as to what to do about the rebinding.

Following is a sketch of what was done. Mr. Powell and Miss Pamela Fowler set up shop at Trinity College on July 31, 1953. The first task was to get rid of the corrugation of the leaves (the book had already been "pulled.") This was done by relaxing the vellum between sheets of slightly dampened blotting paper for a very short time, then allowing it to dry under tension. A hole had a patch applied with flour paste and hide glue and was also stitched. In sewed repairs the fine thread passed through the slit and into the vellum edges so there would not be any overlapping of edges. Creases were dampened and gently but firmly pulled.

Single leaves to linen guards for sewing would have meant a great deal of thickness at the spine so it was decided to insert blank vellum leaves on single guards to thicken the front of the book. This would make a book of impossible size and so each was its own volume.

For the guards, linen especially made was used and the paste and glue used for attaching the leaves was spread on a stone and kept warm under light. Pressure on the pasting was between rubber mats and waxed paper. There were many single leaves. In resewing original holes were used so the sheets would not become perforated. The spines were not

glued. In sewing the needle catches the thread of the previous section at the double cord so there is a herring-bone effect.

Headbands are tied down in each section sewn . back to front, with the head behind, and laced into the boards. The second stage of this complicated headband was sewn, after covering, through the cover and through a second piece of leather with the extra piece folded down for protection of the spine.

The covers are of English oak boards, cut on the quarter, and alum-tawed pigskin. The alum and salt solution on the tawed leather means there is no absorption of the acid in the polluted air. This leather lasts but it does corrode the steel of screws, clasps and bosses coming in contact with it so washers of gold are used to break this contact. When opened for display, the spine rests on a roller so there will not be a sharp opening to cause a break.

The four volumes are kept in a chest of drawers each with a handle so it can be used as an attaché case and one volume at a time opened each day to a different page. This continuous opening and closing is gradually wearing off the colors. The volumes should be left open, if on display, to reduce the friction. The books "resting" are kept in a very elaborate safe which could easily be opened with a can opener. The key to this safe is kept in another safe - and so it goes. The work was finished the end of October 1953.

Another book examined for restoration was the Book of Durrow. There were found several water-stained leaves, the water from which was "used as a cure for sick cattle." The leaves had been put in the water and the water given to the sick cow. Holes through a section probably meant it has been hung on a nail in the barn.

Mr. Powell ended his talk all too soon to satisfy his listeners but there followed a short period during which those interested could examine at close hand photographs, samples of materials and model

books. No one has ever been more patient in answering questions and Mr. Powell gave his knowledge to us freely. Each one enjoyed him. We hope he will return before too long.

COBDEN-SANDERSON, BINDER, PRINTER, MYSTIC, a talk by
Mr. Norman H. Strouse / Mary C. Schlosser

The last program of the 1963-64 season took place on Wednesday evening, May 27, in the small exhibition gallery on the second floor of the Grolier Club, where the Cobden-Sanderson collection of Mr. Strouse was on exhibit.

Mr. Strouse is Chairman of the Board of the J. Walter Thompson Company, an advertising agency, and is a noted book collector and graphic arts enthusiast.

We were most fortunate in having Mr. Strouse talk to us about his collection and about T. J. Cobden-Sanderson, the man and his philosophies. After his talk, the text of which follows, Mr. Strouse unlocked the display cases and invited those present to examine the items on exhibit during which time he generously answered many questions.

Mr. Strouse and Mr. John Crawford added to the pleasure of the evening by thoughtfully having on display their collections of Roger Powell bindings.

Mr. Strouse

I purchased my first Doves Press book 28 years ago, a copy of EMERSON'S ESSAYS. It was too beautiful to resist, although it involved considerable sacrifice in those depression-ridden years. Today, I can scan with deepest pleasure the shelves in my library which contain the complete product of the Doves Press most of which are inscribed or association copies and many of the Cobden-Sanderson and

Doves bindings which you see here tonight.

The most casual study of these books would impress one with the superlative craftsmanship of this artist of the book. But something more profound lies behind artifacts -- a man of remarkable spiritual qualities, a man who could write into his journal a private exhortation such as this:

"On the infinite, on the eternal, alone
and only, on all that is and ever will
be, on the divine in the human, set
thine heart!"

Not long after I started collecting Doves, I came across a copy of THE JOURNALS OF THOMAS JAMES COBDEN-SANDERSON, issued by his publisher-son, Richard, in 1926, and only then did I begin to become acquainted with the spiritual life of the printer-binder, and to understand something of the mysticism which lay behind the products of his hand.

Because I so greatly admired his printing and bookbinding, I gradually accumulated many of Cobden-Sanderson's personal letters, as well as material written about him by those who were among his small circle of friends and acquaintances. This has become the most fascinating section of my Cobden-Sanderson collection, as he comes alive again in these ephemera which have not perished, but which have found their way through time and space to my library to reveal something of his personal life and thoughts.

Thomas James Sanderson was born in 1840 at Alnwick, England, son of James Sanderson, a Commissioner of Income Tax. As a typical upper-middle class youngster, his early years reveal little of interest. He completed his education at Trinity College, Cambridge, devoting his life there mostly to the formation of friendships and wrestling with his personal doubts and questionings of the world he found himself in. He was presumably an excellent student, as

he could indulge the luxury of refusing honors within his grasp as a protest against the competitive system as applied to education.

Although his original intention was to take orders in the Church of England, he vacillated between the Church and Medicine, shedding both ambitions with little apparent effort. After seven aimless years of reading and studying, he allowed himself to be called to the Bar in 1870.

As a Barrister-at-Law, he was for twelve years in desultory Parliamentary practice, during the latter period of which he worked with determination but without enthusiasm at the task of compiling a monumental digest or Code of the rights, powers and obligations of the London & North Western Railway Company. His health gave way as a result of the strain, and in a mood of deep depression he went to Italy to recuperate.

More than forty years a failure in the eyes of his father and friends, he had not long before commenced his revealing journals with this disheartened note:

"I have ceased to take in or to read the newspapers. Am I not getting old? What time is there still left for me to look around, back to the early times before man was, when the world was lovely in its spring attire?"

But change was coming, and in his book COSMIC VISION, published late in his life, he describes the event and its effect with characteristic economy of words: "At Sienna, my own real life began. I met, and in 1882 I married, Miss Annie Cobden, daughter of Richard Cobden, and her active and practical mind gave to my own that feeling for reality which it had long been in want of. At the same time there came to help me that great wave of enthusiasm which had already overtaken William Morris and other friends of

mine. I, however, joined none of the societies, which were founded by Hyndman and Morris and others to promote the new Marxian Socialism. I remained outside them all. But I felt the influence, the enthusiasm of the movement, and determined to join the 'people', to throw into their lot my lot, to become one of them: work, work, the work of the hands, the simple craftsman's life. But what work of the hands, and what work were my hands fit for?"

Soon after his marriage and the adoption of the hyphenated name, his question was answered by Mrs. William Morris when he expressed to her his frustration with the fact that Morris had conquered all fields of craftsmanship and left none open for his own ambitions to use his hands. "Then why don't you learn bookbinding?", she said. "That would add an Art to our little community." He fell in with the idea with enthusiasm and sought an apprenticeship under Roger de Coverley, a well-known binder whom he knew well as a customer. But de Coverley absolutely refused, as he looked upon Cobden-Sanderson as a dilettante whose presence in his shop would be a disturbance. However, after having taken some lessons elsewhere, Cobden-Sanderson convinced de Coverley of his seriousness as well as his natural talent. That de Coverley took great pride in his brilliant student, who so soon outstripped him, is evidenced by a small scrapbook in my possession, which only de Coverley could have kept. In it are many letters addressed to the teacher, along with press clippings of exhibitions in which Cobden-Sanderson's bindings were shown. In it also is a water-color sketch of the Doves Bindery. In the first letter in the scrapbook addressed to de Coverley, Cobden-Sanderson writes: "I have much pleasure in sending you cheque for 2 pounds 12 shillings and am very gratified for your kindness in teaching me." The following letter is from Milan, dated 11 November '83: "I am now on my way home and expect to be in town on Sunday next. I have been so long away that I am anxious to lose no time in getting to work again after my arrival and shall call on

you the next day, Monday. Will you kindly have the press ready for me and perhaps some work which I can begin upon at once?"

Although there are many references in his JOURNALS to 53 books which he bound during his apprenticeship, with the exception of one in the British Museum, they have been scattered to the four winds and would be difficult to identify. However, the first volume of the JOURNALS contains a listing of all the books which Cobden-Sanderson bound from July 1884 until March 1893, at which time he opened the Doves Bindery, and after which date no book was bound personally by him, although he drew the magnificent patterns. Of the 122 recorded titles he bound himself, nine were bound for his wife, Annie, and are now in the British Museum. One was bound for his son, Richard, when he was four years of age, one of six of his bindings in my possession. Three were done for his daughter, Stella. The remainder of the bindings were done on commission, or for sale through the bookseller, Bain.

No one who has not held a Cobden-Sanderson binding in his hands can possibly imagine the sensation of living beauty that arises out of perfect technical craftsmanship combined with magnificent design and brilliant gold tooling. William Dana Orcutt termed him "the greatest English bookbinder since Roger Payne, and the outstanding gold-tooler of the world."

Cobden-Sanderson once told Orcutt that "When I bind and decorate a volume, I seem to be setting myself, like a magnetized needle, or like an ancient temple, in line and all square, not alone with my own ideal of Society, but with that orderly and rhythmical whole which is the revelation of science and the normal of developed humanity."

Mystical though this sounds, Cobden-Sanderson's practical prices put his bindings beyond the reach of the ordinary person, and thus he joined William Morris and his Kelmscott Press productions in a contradiction of their Socialist beliefs.

In my collection I have a receipt of Cobden-

Sanderson's, dated 27th March 1889, made out to F. S. Ellis, the bookseller, on which a binding of THE DREAM OF JOHN BALL is priced at 15 pounds 15 shillings, and one of SIGURD THE VOLSUNG at 21 pounds. However, Mr. Ellis did well with his investment, as I have a record of his having sold the JOHN BALL at auction in 1901 for 99 pounds. Other Cobden-Sanderson bindings at the same sale brought prices ranging from 67 pounds to 131 pounds. As those were approximately five dollar pounds in those days, and a purchasing power far beyond the pound today, you can have some idea of the value placed on his early work in his own lifetime. Today, Cobden-Sanderson bindings bring from \$400 to \$600, which would seem bargains by comparison with the turn of the century.

Of the five recorded Cobden-Sanderson bindings (as distinct from Doves Bindings) in my collection the one which most intimately reveals his love for his family is a small 12mo HOMERI:ILIAS published at Oxford 1881. It was bound for his two year old first child, in green levant morocco, gilt edges, the sides and spine completely covered with a design in gold of tulips and daisies alternately. In the center of the front cover is the name "Richard" and on the back "1884," his son's birth year. The text of the book is, of course, in Greek, and it would be some years before young Richaed would be tutored in the language. One might speculate upon Cobden-Sanderson's choice of this particular book for the one binding he ever did for his son; but what puzzles the collector more is how intimate family relics of this sort first break loose from family possession to begin their wanderings through the libraries of private collectors.

During his early days as a binder, Cobden-Sanderson found it difficult to make up his mind as to just why he took up the craft. At one point in his journals he reminded himself, "I must not forget, in taking to the handicraft of book-binding, that there are higher things in the world, higher ambitions even for me than to produce well-bound, beautifully-bound

books. That handicraft is merely in the first place something whereby to earn an honest living, and in the second place a means which shall put me into honest and real relationship with the bulk of my fellow men; it may develop, too, into a practical solution, so far as it goes, of co-operative productive labour; but in the first place it is merely and only an honest possible means of earning my own living."

Later there was to be a slight orientation toward the mystical: "In the silence which I wished to observe, and which should leave the universe at liberty to fashion itself around me and to take its station, with its arch of heaven, its summer and winter, its spring and autumn, its day and night, its land and sea, its time past, its history and time to come, and the change that awaited us all in order, above and around and within me, to work with my hands and my head at something which should give me means to live upon simply and in independence, and be at the same time something beautiful, and, as far as human things may be, permanent." He shifted ground again in 1887, when in his JOURNALS he confessed that "My success in bookbinding has been in truth a surprise to me ... and I am perhaps in danger of losing sight of ... that higher aim to dignify labour in all the lower crafts."

In establishing the Doves Bindery in 1893, he had in mind precisely this higher aim, and his small staff was organized along trade union lines, flavored with master-apprentice overtones as well as with strong elements of paternalism. The Bindery prospered in terms of orders, and he notes in his JOURNAL that during its second year of operations "it has paid its way, and yielded a little -- a very little -- by way of 'profit to me.' But we have to the best of our ability upheld good workmanship, and insisted on what are called 'good prices,' and we have lived happy together, and have worked together as one man."

But the fact remains that with all his idealism,

he had to recognize late in that year that he had to calculate his expenses at Pounds 900 a year, and his income, apart from the Bindery which rendered him so little, as Pounds 488. He was subsidizing the Bindery with the value of his own time, and charged prices for its work which only the well-to-do could afford.

The truth is that through bookbinding Cobden-Sanderson found his way to spiritual and physical health. All through the years he had been suspended between the instincts, urges and sensitivity of the mystic and the pressures of his class for some overt symbol of success. This tore at his nerves and caused deep fits of depression and lingering ill health. After he married and found his career in bookbinding, these experiences, sometimes bordering close to suicidal, became less frequent although they never fully disappeared. But he always had his work, the lodestar that could lead him back to health.

In his JOURNALS he analyzed his ailment well: "Moods of depression, and the cause at the root of them...are worth notice. My own may come from causes of which I am unaware, but either as cause or effect of the depression, and as a cause and effect of the change to joy, is the loss or gain of a broad, clearly seen aim, which is the inducement to live. This aim obscured, I perish mentally and morally. It is as when a ship tacks, the ropes slacken, the sails flap, and all is momentarily in abeyance; but the goal once more fixed the wind is caught, the sails belly out, and the ropes stiffen and the whole ship turns and strains to reach it."

His need to produce, the urge to succeed in the world's eyes, led Cobden-Sanderson to the building of a myth about the founding and ownership of the Doves Press. In his COSMIC VISION, published before his death, he describes the founding of the Press as follows: "In 1900, inspired thereto perhaps by the example of my friend William Morris, and urged thereto by Mrs. Cobden-Sanderson, who wished

to add to The Doves Bindery a Doves Press, I set up a Printing Press at No. 1 The Terrace, Hammersmith, to achieve, if possible, by printing, the Ideal Book, or the Book Beautiful." Then he ends a brief history of the Press by saying: "In 1916 I closed The Doves Press, and in a third and final edition of the Catalogue Raisonne ... I stated the purpose for which I had founded the Press, bade farewell to it, to my subscribers, and to my fellow-workers, and, in the name of the Press, bequeathed to the bed of the River Thames The Doves Press Fount of Type."

There will be observed in this recital no reference to Emery Walker, one of the most noted men in the graphic arts of his day; the man who encouraged William Morris to found the Kelmscott Press, and guided him through the early stages of this strange new art; the man who designed the Doves Typeface, used all during the life of the Press.

Yet, in a newspaper clipping in my de Coverley scrapbook, dated August 30, 1901, the new Press is announced in these terms: "Mr. Cobden-Sanderson, the bookbinder, and Mr. Emery Walker, the engraver, both of whom were close friends of Mr. Morris, have recently started an enterprise which has as its aim the production of books that shall be in regard to paper, printing and binding as perfect as possible ... Messrs. Cobden-Sanderson and Emery Walker call their works the 'Doves Press' ..."

The first catalogue listing issued from the Press in 1901, carried this title: "A list of Books Printed & In Preparation by T. J. Cobden-Sanderson & Emery Walker at The Doves Press." All catalogues through the year 1906 carry the exact same title.

In a copy of "The Craftsman," April 1902, appears an article on "T. J. Cobden-Sanderson and the Doves Bindery," by Emily Preston, a close friend of the binder. In the article she quotes his permission to write it. Toward the end of the article is this damning statement with respect to the Cobden-Sanderson myth:

"It was Mr. Walker who first interested Morris in fine printing, being himself a connoisseur in typography, and when, as one of Morris' executors, he closed the Kelmscott Press and turned over the blocks and types to the British Museum, according to Morris' will, he conceived the idea of another Press, which, with a different scope, should again produce books representing the highest typographical achievement. With this high standard, he prevailed upon Mr. Sanderson to join him in the enterprise, and for months these two worked quietly and zealously; no announcement of the new Press being made until type was designed and cut, and all plans perfected for printing the first book."

Miss Preston goes on to describe the naming of the press, and ends with saying that "the paper upon which the books are printed is of beautiful texture; the water-mark shows two doves with the initials C.S. -- and E. W. beneath."

In an article by William Dana Orcutt in the CHRISTIAN SCIENCE MONITOR (1915) he states that "Cobden-Sanderson and Walker each owned an equal interest in the Doves Press; and each had his own distinct function: Cobden-Sanderson's responsibility was solely the decorative initials and the binding; Walker's part included everything else. The beautiful Doves type was designed by Walker, and he supervised the composition and the presswork."

In face of such evidence, it seems quite strange that there is no reference to Emery Walker in the JOURNALS. In the preface to the JOURNALS there is only the explanation that "There are many gaps in the entries, and on account of the great length of the journals much has been omitted, but everything

relating to his spiritual development has been preserved and is now presented to those interested in following the aspirations of a troubled soul journeying towards the Unknown." No doubt Emery Walker represented no part of Cobden-Sanderson's spiritual life, and was edited out. He was human, after all.

Later in the history of the Doves Press Cobden-Sanderson tried to purchase Walker's interest but without success. To break a deadlock between the two strong-willed men an agreement was entered into legally to the effect that Cobden-Sanderson should be permitted to use the Doves Type during his lifetime, and that the sole ownership in the property should be vested in whichever one of the partners outlived the other. But Cobden-Sanderson came to believe his own myth. Years later, in nightly walks across the bridge of the River Thames, he carried small packages of the Doves Type, the punches, and the matrices, and threw them furtively into the river. Then he wrote a statement of consecration, which ends: "And may the River, in its tides and flow, pass over them to and from the great sea for ever and ever, or until its tides and flow for ever cease: then may they share the fates of all the worlds and pass from change to change for ever upon the Tides of Time, untouched of other use."

But every Library would have to be destroyed before the spirit of Cobden-Sanderson could disappear as a steady influence toward perfection in the art of the book. He was one of the great binders of all times; his printing "dangerously approached perfection"; finally, he has given us to savor, in a book too little known, the rich spiritual fare of his JOURNALS.

Present for the evening were: Mr. Andrews, Mr. Banks, Mr. and Mrs. Coryn, Mr. John M. Crawford, Jr., Miss Fournier, Mrs. Horton, Miss Janes, Mr. Kapp, Mr. David Lockett, Mrs. McCampbell, Miss Palmer,

Mrs. Perkins, Mr. Popenoe, Miss Sarah Ratner, Miss Mary Renner, Mr. and Mrs. Charles A. Rieser, Miss Esther Romelmeyer, Mr. and Mrs. Schlosser, Mrs. Schrag, Mr. and Mrs. Selch, Mr. Edmund Shay, Mr. Slote, Mrs. Stanescu, Mrs. Stein, Mr. and Mrs. Stevenson, Mrs. Strouse, Mrs. Louis Tayler, Miss Thatcher, Miss Ullman, Mr. Russell Ullman, and Mrs. Young.