



GUILD OF BOOK WORKERS JOURNAL

Volume III

Number 2 • Winter 1964-65

Après les choses qui sont

AFTER THE BASIC NECESSITIES OF LIFE

de première nécessité

NOTHING IS MORE PRECIOUS THAN BOOKS.

pour la vie, rien n'est plus

FROM THE MANUEL TYPOGRAPHIQUE OF

précieux que les livres.

PIERRE SIMON FOURNIER, PARIS, 1764.

See page two

JOURNAL OF THE GUILD OF BOOK WORKERS

Volume III Number 2

Winter 1964-65

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

(Editor of this issue: Laura S. Young)

CONTENTS

Reports from Members Travelling Abroad	3
When a "B-A,L" goes to Europe to Enjoy Bookish Matters / Harriet D. Adams	3
Captain and Mrs. Cunha on a Busman's Holiday / George M. Cunha	6
Some Binders and Binderies Abroad / Margaret Lecky	8
Committee Reports	15
Editorial / Young	15
Exhibition / Johnson	17
Membership / Houlihan	18
Program / Schlosser	20
Marshall Lee on Book Design	20
A Visit to the Bindery at the Craft Students League / Patricia Selch	32
A Change in the Program Schedule	34
Publicity / Jensen	34
An Interesting Opportunity for Members	37
Comments from Readers	38
Necrology / Thatcher	
Irene Gibson McCampbell (Mrs. Bryant)	39

The cover carries the first page of the Guild's brochure, somewhat reduced in size. The calligraphy is by Catharine Fournier; the by Paul N. Banks.

REPORTS FROM MEMBERS TRAVELLING ABROAD

When a "B-A,L" Goes to Europe to Enjoy Bookish
Matters / Harriet Dyer Adams

Concentrating on Sweden and France, so as to have ample time to explore slowly and to take advantage of whatever might be available, I spent July and August last summer in those two countries respectively.

In Stockholm, I gravitated to a large bookstore called Sandbergs. They directed me to their Rare Book Department on another street, where I was allowed to browse over the typographical items there, such as Peter Behrens' Art Nouveau designs and a superbly illustrated tome on paper, called "Bunt-papier" by Albert Haemmerle (Munich, 1961), among other things. I noticed that the graphic arts traditions in illustration for newspapers and books are still alive in Sweden, as shown by the interest in the artist-humorist Albert Engström. Sketches and cartoons in the "Dagens Nyheter" continue to keep vital the demand for original graphic work.

I was so fortunate as to have a professor friend who could take me behind the scenes in Stockholm's fine Royal Library to show me the rare books and manuscripts. One of the fine services of the Library is the large number of catalogs and exhibition leaflets on an enormous variety of graphic arts topics; these are free (oh joy!) and I selected material on contemporary typography, bookbinding, presses, advertising design, trade books, etc. Here too I saw "Biblis," a beautifully printed Swedish book arts annual, to which some of the scholarly articles were contributed by the Library staff.

In the Nordiska Museum I saw a temporary, comprehensive exhibition of Art Nouveau, stressing the Swedish contribution, giving the background for the decorative arts, including hand bookbinding.

One Sunday I entrained for Uppsala to see the

cathedral, Dag Hammarskjöld's grave, and of course, the University Library, poetically called "Carolina Rediviva." There are displayed some of the treasures of incunabula, including the famed "Codex Argenteus." The town with its mementoes of Linnaeus still keeps its 18th century charm as well as continuing as a 20th century university town.

Going on to France in August, I visited Nancy and discovered (from a street poster) the existence of a new museum called the "Musée de l'Ecole de Nancy," founded to call attention to the contribution of the Nancy artists to the Art Nouveau movement. It is situated in the former home of a M. Grillon. Not only are the house and garden designed in the Art Nouveau style, but the home is full of Gallé glass and furniture. Here too were hand bound books of the period.

Another wonderful day was spent in Chantilly at the Musée Condé. Here I saw what seemed to me to be the most beautifully cared-for collection of leather-bound books that I had seen. It was a devastating blow to discover that the originals of the "Heures d'Etienne Chevalier" are shown only by color reproduction! Fortunately the Jean Fouquet miniatures in another small room are the originals.

In Aix-en-Provence I went to the Musée Arbaud for its fine faience and discovered upstairs a superb collection of old books, the former library of the faience collector. They had not been catalogued and seemed forgotten there, but suggested great possibilities.

Paris was the greatest disappointment because I went in August when the binders and craftsmen were away, or at least so I found it. One well-known binder to whom I had the excuse of an introduction, was reached on the telephone, just as she was leaving for the beach. Roger Devauchelle, whom I had hoped to approach because I am the lucky owner of a book bound by him, was also out of town I learned. Others whose names I had carefully listed in "my little book" were reported

out of town. Even the professional bookbinding school was closed.

However, things were not all negative. I found the supplier, Rougier et Plé to be open and bought some stamping tools. Then, because it was the slack season, I was lucky in my next adventure. I visited Heinz Berggruen's print gallery and he was able to spend half a day over my requests and showing me his books. I was looking for single pages from books that would illustrate the development of the 19th and 20th century illustrated book. After looking at everything he had, I succumbed to a whole book and a Picasso print, an illustration for Buffon. This was a red-letter day.

The most intimate experience I had with fine binding was in the Bibliothèque Nationale, where I was able to get into the Reserve Room. Here I asked to see Colette's "La treille muscate de Colette," 1932, illustrated with etchings by Dunoyer de Segonzac. In 1953 Paul Bonet had bound it in grape-colored morocco with gold designs, like tendrils, and tiny mosaics of color for grapes. The end-papers were the same red-violet color in suede. The chemise and slipcase matched in color. Colette had indited this copy for the Library as follows:

"A ma grande et glorieuse voisine
la Bibliothèque Nationale,
qui me prête ses ombrages, et
sonne mes heures
de jour et de nuit
avec l'attachement et la gratitude
de Colette."

I was glad to be able to see the works relating to binding in the open shelves and to make notes on how they catalog their fine bindings.

Thus a book-lover's holiday.

Captain and Mrs. Cunha on a Busman's Holiday /
George M. Cunha

(This report is excerpted from a letter to
Laura S. Young. The title was added by the
editor)

Our trip in the Fall of 1964, was tremendously successful. We spent almost two weeks in the British Museum bindery and research laboratory, and got a wealth of information and instruction. Had long talks with Roger Powell and Sidney Cockerell in their shops and got a new appreciation of the trend in "extra" binding in England. Both men are innovators and while not rejecting the traditional bookbinding techniques, are willing and anxious to try any new technique, tool or material that will help make fine binding better. They collaborate closely with the research laboratory at the British Museum.

As a contrast to the Museum bindery and at their suggestion we spent some time in the Public Records Office workshops and bindery where the traditional methods of parchment and paper repair still prevail. It was a joy to see the beautiful work done there and a great privilege to be instructed by their craftsmen in the restoration of paper and vellum.

In Paris our visits were arranged by the Cultural Attaché at the American Embassy. We were invited to the Archives of France, the National Library, the laboratory of the Museum of the Louvre and the laboratory at the Museum of Natural History, which is the working headquarters of the "Laboratoire de Cryptogamie." This laboratory is doing outstanding research on the preservation of paper and leather.

In each place we had long talks, asked many questions and took copious notes. In the Archives and in the National Library we were invited into the shops where the restorationists, forwarders and finishers gave us special

demonstrations of their own special techniques and tricks of the trade. M. Andre Desbrosses, the superintendent of the National Library bindery, asked to be remembered to Fleda Myers and other Guild of Book Workers' members whom he had met before.

In Rome we went first to Dr. Plenderleith at UNESCO's Rome Center, who arranged for us to visit the Italian government's Institute of Book Pathology and also the government supported print restoration center. Plenderleith also got us an invitation to spend a day at the Vatican's book restoration center.

It amazed Dorothy and me to see how methodically these three establishments combine the results of scientific research with the traditional techniques of book repair and restoration. It was gratifying to see how well the old-time craftsmen cooperate with the much younger laboratory personnel in their efforts to save the thousands of ancient books and manuscripts which, because of climatic conditions favorable to insects and fungi, have suffered great damage.

Undoubtedly the most significant thing we noticed in each country was their deep concern over the rapidly accelerating deterioration of their old, rare and priceless books and manuscripts. They have reached the critical time in their history where they must take drastic steps in the conservation of their early bibliographic material or lose forever thousands of irreplaceable items. The restoration centers in each city we visited (and in many others) work intensively on these problems and freely exchange the results of their research. The effort is beginning to pay off in knowledge of what is causing deterioration and how to combat these causes as well as remedy the damage already done. Much has been published in Europe on the subjects that we could well study over here. Other than Bill Barrow's laboratory in Richmond, I know of no agency or laboratory in the United States that

is devoting a corresponding amount of effort to the problems of library conservation.

Our second most striking observation was that, except in a few highly specialized shops such as those of Cockerell and Powell, there is little "extra" finishing being done. The cost, for one reason, makes it out of the question for institutional work, but more significantly is the increased awareness that saving the texts is of primary importance. The man hours devoted to washing, bleaching, deacidifying, mending, guarding and resizing often exceed the combined time spent on forwarding and finishing a volume. Forwarding standards have not been reduced (in fact they are more rigid if anything) but finishing is reduced to a minimum to cut down cost.

All in all, we came home with an entirely different picture of "bookbinding in Europe" than we had when we departed. And as lovers of books as well as fine binding, we agree that the new picture is for the best.

Some Binders and Binderries Abroad / Margaret
Lecky
(February to September, 1963)

It is helpful, and in some cases imperative, to have letters of introduction. You make an appointment, often by a note, and after the visit you must write a "thank you." It is wise to take business or calling cards. We didn't have business cards, but the fact that both my husband and I were connected with universities helped us.

Although knowledge of a foreign language is not indispensable, it is very useful.

I got my list of binders from the magazine "Allgemeiner Anzeiger für Buchbindereien,"

published by Max Hettler in Stuttgart, Germany; from "Craft Horizons," and from friends.

We did not go to Germany, so we missed a whole very important chunk of binding experience.

1. Lisbon

We visited a small museum of French Furniture, etc., in connection with which is a school of design and a whole series of small workshops teaching various trades, including bookbinding. I have lost the name and address, but it is obtainable from the local information agencies. We were taken through mainly because of being connected with the universities here. The students are taught to copy minutely, every detail, every wormhole, of antique articles. I was told they had made dummy books -- the designs copied in leather on wood -- for the Versailles library which had burned.

2. Madrid

I had the name of A. Recht, or Racht, a binder and teacher from Germany, but didn't get to see him.

3. Barcelona

We called on Emilio Brugalla & Son, a large bookbinding atelier in Aribav 9. Mr. Brugalla speaks no English, I no Spanish, but we had a lovely time. He had studied in Paris, and his designs show it. He said he had done a book for Hope Weil. They also do leather table and desk tops in the shop. The binding is largely commercial.

4. Rome

Due to an introduction by Stella Patri, who had studied there for a year, we were able to visit the Istituto di Patologia del Libro. The Istituto is concerned with preserving books and discovering chemical formulas for adhesives, preservatives, insects, etc. They use no flour or starch pastes, nor animal glues -- because such things attract bookworms. They wash all books, and press them hard. Lots of the work is semi-casing, not extra binding. They did the

repair of the bombed Monte Cassino library. They have a museum of bombed books and insect-ridden books.

Also through special letters from a friend here, we finally got to see the library and bindery at the Vatican. The bindery is for repair and restoration. I was shown some vellum mending which was unbelievable, it was so beautiful. I smelled the glues and pastes everywhere we went, which caused much amusement, but it helped me identify what they were using. At the Vatican they use a made paste of starch or wheat and animal glues.

5. Athens

The Binaki Museum has quite a few Islamic bindings, and good European ones too.

6. Istanbul

Topkapi Museum has a tremendous collection of Islamic bindings.

7. Florence

The Laurentian Library is one of the most famous in Europe. Unfortunately, it was closed for restoration until the day after we had to leave. We found the shop of Giulio Giannini, Piazza Pitti, 37, a 5th generation binding establishment. They have many wood blocks for the beautiful Italian papers. Mr. Giannini said they had trouble getting apprentices - there's more money in building ditches, or something. A large part of their business is selling note papers, boxes, desk sets, folios, etc., made out of the paper they print.

We looked at the school near the Duomo where boys are trained in the leather trade - handbags, wallets, etc. I smelled the adhesives and I'm sure they use one of the PVA's.

8. Siena

In the cathedral there is a room everyone sees because of the murals; but it has enormous and beautiful manuscript volumes all around the walls. The huge antiphonals had bosses all around, including the fore edges.

9. Venice

The National Library, in St. Mark's Square, has an enormous collection of manuscripts and first editions and incunabula, all piled higgledy-piggledy in cases -- wonderful to see. Open mornings only. Actually there is more in that gallery than in the Manuscript Room of the Vatican Museum, which is open to the public -- but don't take a tour; you'll never see the books.

10. Vienna

The State Library contains manuscripts and early printings. Also there is a fine Museum of Arts and Crafts.

11. Zurich

At the School of Arts and Crafts, there is a course in extra binding Saturday mornings. The professor, Thorwald Henningsen, doesn't speak English, but a student translated. The bindery is a large room plus a small one, and well equipped. Mr. Henningsen invited us to visit his own bindery, but again our schedule didn't permit us to accept.

In Basel I had two names, Max Koelliker and Emil Kretz, but we didn't go to Basel.

In Cannes there is a young couple running a shop and doing binding, Alice and Georges Leroux. They were written up in "Craft Horizons." Unfortunately I forgot to check my list so we didn't get to see them.

12. Avignon

Through a student here we were introduced to the head of the Musée Calvet. He was very cordial, and took us to the basement where the rare books are kept in very bad condition of shelving and dirt. One I opened had an active bookworm crawling around; however, he just blew out the dust and put it back on the shelf -- no money for care or repair. It was great to handle their wonderful manuscripts, including a 9th century prayer book with lots of illuminations.

13. Paris

We had a letter of introduction to M.

Julian Cain, head of the Bibliothèque Nationale, who had his secretary arrange for us to visit their bindery. M. Desbrosses is the head of it; he was charming, and showed us over the whole place, which is in the basement. We had a chance to see lots of the books they were working on. Again my nose told me paste and animal glue.

We called on Mme. Lucie Weill, who brought the exhibition of French bindings to the U. S. in 1949 -- San Francisco, Los Angeles and New York. She does binding and also runs an art gallery with her husband. She has a young assistant. Sometimes she has her gilding done by M. Wolff, a professor at the Ecole Estienne, and arranged for him to show us that institution.

Peter Fahey gave me the name of Kirsten Vinding, 72, Rue Boneparte, Paris VI (all binding and shops are in the VI -- almost). Mme. Vinding is a binder and shares a studio with Claude Delpierre, who makes very unusual and excellent marble papers.

We called on Roger Devauchelle, a binder who has a large commercial shop. He had recently published a two volume work on "La Reliure en France," which cost about \$180. Much of the material in it is in other books and pamphlets I already have. We also saw an exhibition of his bindings.

We were surprised and pleased to see a large collection of bindings at the Petit Palais -- one shouldn't miss them. Old ones, and very fine; quite a few from the Grolier collection.

We also saw a large number of modern French bindings which had been put out for us at the Bibliothèque Nationale, as well as more Grolier bindings.

14. Brussels

We had one of those crazy experiences -- at the Bibliothèque Royale we were asking a young lady where a binding exhibit was we'd read about in the guide book, so she asked a man who just stepped out of the elevator. He told us it

didn't exist, but he knew where the greatest collection of French books was -- in his office upstairs! So he took us up, and showed us the Salvey collection of fine French bindings from the 16th century to 1960. This was a truly wonderful experience -- handling and talking about each volume and box and books in sheets, with the kindest man who loved them too.

15. Antwerp

The Plantin Museum is wonderful; we spent many hours there, and learned a great deal more about printing from their exhibits.

16. London

The Victoria and Albert Museum had some contemporary bindings on display. Also we went to the library, and were able to have other bindings brought out for us to see.

Design Center, 28 Haymarket, carries contemporary binders' work for sale. Maggs Book Store is near there, and also has binders' work for sale. Mr. Byron Maggs does binding and is a member of their Guild, and does excellent work and design.

We visited Mr. and Mrs. Sydney Cockerell in Letchworth, and had a most pleasant time seeing the house, the bindery, and the paper shop. Again an amazing thing happened; as Mr. Cockerell and I were talking shop, he mentioned using a guard on the back of the first signature of the book folding forward, and I said, "But I invented that years ago, and on the last one too!" We thought it lots of fun, both of us using this device and not even knowing each other. (It prevents "drag" on the first page which is often the title page, when tipped.)

We met Mr. Edgar Mansfield at the technical school where he taught (he has since resigned). He is a great person and a great designer and binder. He told me that Stella Patri was the only person who ever wrote re the Guild of Contemporary Bookbinders show which toured the U.S. for over two years, and at great cost to the Guild, hence the binders. Nor were there any

sales here, so he doubts if there will ever be another show sent over. He is interested in all the arts, and has done sculpture and painting as well as binding, and has had many exhibits. There is a book to be published about him this spring which will have lots of illustrations of his work, plus information on how he gets the depth to the designs on his covers, and also how he moves the leather around on the covers for design. He's returning to New Zealand to live, and I hope he continues binding.

We met Mr. and Mrs. Bernard C. Middleton, and saw his bindery. They too are charming people. Mr. Middleton has a fine collection of books on binding and printing, and also collects prints on the subject. He has one employee. Almost all of his work is repair and restoration. You all know his excellent book which was published in 1963.

Due to a mistake by the American Express in London in filing our mail, we had no time to see other binders near London, nor visit the bindery at the British Museum.

The great binding collector, Major Abbey, is going to have an exhibit of his collection in 1966, and Mr. Middleton has written me that there is to be an illustrated catalog of it.

17. Stockholm

I had the names of two binders: Gustaf Hedberg and Swen Schuldheis, but we didn't see either of them. We tried to reach Ingeborg Borjeson, who designs fine papers, but no one knew where she was.

Ivor Robinson, a young English binder from Oxford, was having an exhibit in a fine handsome furniture and craft store, and we got to see his excellent bindings and to meet him. He had been working in Stockholm on two special bindings.

EDITORIAL / Laura S. Young

We find in a number of publications from time to time articles on hand bookbinding, and this in theory is good. Almost without exception, however, we read about the luxurious and extravagant bindings of the 16th and 17th centuries (gleaned from an encyclopedia); and the articles conclude, again almost without exception, with the statement that hand bookbinding is a dying art.

BUT IS IT REALLY?

Why should we an intelligent group of well-trained craftsmen permit ourselves, or the public, to be influenced to the extent of believing this miscellany of articles, written for the most part by young and eager "feature editors" fascinated with an idea, but basically inexperienced and uninformed about our endeavors?

If the public really believes that hand binders in the last half of the 20th century -- in order to keep the craft alive -- must create bindings similar to those produced three or four centuries ago for a comparable fee, then perhaps we should sell our equipment to the nearest junk yard and quietly retire from society en masse along with the ox-cart and other outmoded things.

But has the hand binder been replaced? To be sure machines have made possible the rapid binding of many volumes. In our wildest dreams we could not turn out in a month the volume of work that today's machines produce in an hour. On the other hand a machine could not in its sanest moments, profitably or otherwise, give to an individual volume the consideration, care and attention that the hand binder is willing -- and does -- devote to it.

It is doubtless true that the hand binders' role in present day society is somewhat tenuous. From expressed attitudes the educated public accepts the hand bookbinder, if an amateur; but professional binders are too often thought of as skilled artisans, at best. Librarians, whom one might expect to be the binders' best friends, seemingly tend to think of all binders as evil necessities in their well organized and classified lives. And a job classification map, with its blue, red and white-headed pins, of this country's population would show no more than a pin-prick for hand binders.

In spite of these surmised attitudes, in truth, when a single volume requires attention -- whether it be an originally designed presentation copy, the restoration of a rare item, a commonplace book with sentimental significance, or a volume currently in print but enhanced by marginal notes which requires re-casing, the hand bookbinder is in demand.

The Guild has worked since its founding to further the development of better craftsmanship through education, the improvement of technical skills, increased knowledge of design and the consistent use of the best available materials. It is not, however, the function of the Guild as outlined in its By-laws, nor does it have the power, to force upon its members any minimum standards of either workmanship or price-setting.

It is the responsibility of the individual craftsman to constantly strive, with the help of the Guild's activities, to produce better work; and it is further the responsibility of the individual craftsman to set his fees or prices so that he is insured of a living wage in present day standards. Professional services and custom work are not cheap in this country today. Just which of these categories we fit into is a moot question; but the hand binder should be sure that his prices are high enough to meet his financial needs or objectives, thus eliminating

the temptation or the necessity of reducing the quality of his workmanship or that of the materials he uses.

If these principles are followed, I will predict without hesitation that hand bookbinding will remain very much alive, and that hand bookbinders will be increasingly busy so long as the printed word is a cherished possession of mankind.

EXHIBITION COMMITTEE / C. Vernon Johnson

The Guild has been invited by Mr. George Bricker, Vice-President of the American Theological Library Association, to put on a demonstration for their forthcoming conference to be held at the General Theological Seminary in New York City during the week of June 14th.

A small group of Guild members, who live in the New York area, have volunteered to stage the demonstration. It will be a departure from our usual demonstrations in that it will be specially geared to the problems which would be encountered by librarians who handle old and valuable books. We will demonstrate sewing and show the advantages compared with oversewn books, and we will also demonstrate corner and spine repairs. Emphasis will be on the quality of workmanship and materials in the repairing and restoration of books.

In the last issue of the Journal we stated that we soon hoped to announce a date for an exhibition at AIGA headquarters. Since then we have decided that the difficulties in obtaining a firm date at AIGA were such that we ought to find another location. Due to this change we will probably not be able to have an exhibition until early 1966. We hope to have the date and location settled in time for announcement in the next issue of the Journal.

MEMBERSHIP COMMITTEE / Philomena Houlihan

Membership changes Dec. 1964 to May 1, 1965

New Members

Eugene N. Crain, Jr. (B,RP,D-P,C-A)
Benjamin Waller Kitchen
Williamsburg, Virginia 23185

Edward G. Foss (B,D-sP,Des-P)
1816-B Yorktown Drive
Charlottesville, Virginia 22903

Nina W. Matheson (Mrs. William) (B,D-A,L-P)
1219 Waldron
St. Louis, Missouri 63130

Whitney B. McDermut (B,RP-sP)
715 Anderson Avenue
Cliffside Park, New Jersey

Colonel Eli J. Paris
Stowe & Roberts Roads
Elkins Park, Pennsylvania

Jean Rosenbloom (Mrs.)
17910 Acre Street
Northridge, California 91324

Raymond P. Wallace (B,RP,Coll-A)
76 Spencer Avenue
Clifton, New Jersey 07013

Address changes

Miesje Jolley
312 W. 78th St.
New York, N. Y. 10024

Address changes (cont.)

Fleda S. Myers
402 Shadow Creek Road
Seabrook, Texas 77586

Lawton P. G. Peckham
464 Riverside Drive
New York, N. Y. 10027

Resignations

James H. Ito
Charles A. Perry, Jr.
Marian F. Williams

Deaths

Irene Gibson McCampbell (Mrs. Bryant)

Kindly make these additional changes and corrections
on your blue Membership List.

Delete Ronald J. Christ, resignation previously
reported.

Isabel Dodd Ferrez should now read: Isabel Ferrez
Fougedoire (Mrs. Robert)

Mary E. Greenfield, change (B-A) to (B-P)

Christine Hamilton, change (B-A) to (B-P)

Virginia Sanford, change (L) to (B-A, L-P)

Edwin M. Slote, delete "a" in "Sloate"

Delete Philip E. Tulchin, resignation previously
reported.

MARSHALL LEE ON BOOK DESIGN

The second program of the 1964-65 season was held on Tuesday, January 12th at 7:30 p.m. at AIGA Headquarters where Mr. Marshall Lee talked to us on the subject of book design.

Mr. Lee is chief designer for H. Wolff Book Manufacturing Company and has done typography and design for many leading publishers. He has been noted for his insistence on treating the book as an integrated whole, with the content determining style and "feel" of text, front matter and binding. He has inaugurated the use of mechanical methods making possible the use of artistic freedom at reasonable manufacturing cost.

A graduate of Pratt Institute, Mr. Lee returned to a book industry career after distinguished service in the Coast Guard in World War II (on a landing craft in five European landings), and now teaches book design at New York University and has been lecturing at Pratt in addition to his work at Wolff. He is the author of numerous articles, has put on a major exhibition, Books for our Time, in 1951, and is currently writing a text book, "Bookmaking: The Illustrated Guide to Design and Production," soon to be published by R. R. Bowker & Company.

At the end of his talk, members and guests were invited to ask any questions they might have. A transcript of the evening's proceedings was kept and the substance of Mr. Lee's remarks is presented below. The general discussion at the end has been summarized.

Mr. Lee:

Part of my problem here is not knowing exactly what I can say that would be of interest and possibly of use to you, so what I'm going to do is make some general remarks in the area of hand binding -- things

that have occurred to me -- and then hope that your questions will lead me on to a more illuminating comment.

The first thing that occurred to me, as an employee of a large mass production book producing organization, is how does the art of hand binding relate to this world of computers and the mechanical marvels that we're about to enjoy (and if you're putting out a product, you're rather obliged to work with them)? Just this question may not occur to you, but when I'm confronted with the prospect of speaking to people who are doing something which seemingly is unrelated -- in other words, people who are working in and interested in a hand craft, which is the thing we're getting further and further away from -- the question naturally arises.

So I have given some thought to this matter and come up with a few questions to which I may have some answers and the answers surprised me a little bit when I began to think about it. For one thing, I think that functionally what you people are doing is justified and everything has to be justified. It has to be something that relates to other valid practical or esthetic use and I think that what you are doing is functionally valid in the sense that it's just as wrong to bind one book by machine as it is to bind 10,000 by hand. So that where the problem of binding one book is involved, of course hand binding is the answer. So functionally this is a perfectly valid procedure.

Also, and to get more philosophical about it, it seems to me that the more automatic we get, the more we need individual craftsmanship, because the further we get from natural activities, the further we get from nature, the more we need it. The more synthetic things become, the more we have to have the real and the humanized, so to speak, in order to have a guide and to maintain standards from which everything else derives.

I think, too, that hand binding as a personal expression is just as valid as painting or sculpture

whose validity goes unquestioned in the modern world. In other words, the concept of producing things which are for the masses, for a great many people, and being produced in large numbers, rapidly, is not necessarily implicit in value. We don't question a man who sits down and paints one picture which he hopes will be owned by one person. It may go into a museum and be seen by a great many, but for that matter the same thing is true of a book; it may go into a library and be seen by a great many people. But as a personal expression of something free of the demands of the market, I think we need it. I think it is something that has to be preserved as a means of preserving inspiration, because mass production, by definition, is a way of producing, but it is not really a way of creating things and what you're doing when you bind individual books is that you are creating out of your own inspiration and being free of the market demands and the mechanical demands of mass production. You are able to do something that we who are obliged to consider these mechanical monsters are simply not able to do.

Which leads to another conclusion that I came to, and this may surprise you somewhat. It seems to me that the art of hand binding could very well serve as a kind of a laboratory in which the experimentation which is becoming less and less possible in the world of mass production could take place, experimentation with both design and materials. We get bigger and bigger machines that demand more and more speed, more and more uniform procedures, more and more uniform materials and we seem to be doing everything we can to produce faster and more uniformly. I suppose there is nothing implicit in that to deny the growth of experimentation, but it certainly conspires against it. So that actually you are in a position to do in relation to book production something that amounts to pure research. I don't know if you've ever thought of it that way; I didn't until yesterday.

This led me to the question of how hand binding related to the development of the book. We have to go

back to the purposes of book design. I think, of course, the very earliest purpose was simply protection -- it was a structural purpose. The only reason for binding a book at all was to preserve the pages, protect them from injury, and keep them together in a form that was usable. But this is not really related to what you're doing.

So after this protection problem was pretty well solved, by just putting a board or some heavy piece of leather over these pages and possibly binding it at the back with some leather thongs, the natural human instinct was to decorate this. Then we reached a pretty high point in that in the Middle Ages when the monks sat around the monasteries with little to do but glorify their thoughts and in turn their conception of what they were doing, and possibly even themselves.

This worked perfectly all right until the time when printing came along and we had so many books that it became necessary to identify the books on the outside. It wasn't a question any more of having one book chained to the wall if you were a count or a duke. Books became numerous and then had to be put up on shelves in rows, and so the use of identification of one type or another began, and this added a function to the binding.

And then later, much later -- I daresay not much more than 60 or 70 years ago, it became desirable to add the element of attraction to the outside of books. In other words, the merchant's problem of distributing books became so general that the book had to make its own way out in the world and be attractive to the prospective buyer.

And then very recently, and I say very recently only because it only very recently became possible, the binding of a book, or let me say the cover of a book became an element of expression.

Now where do hand binders stand today? You still certainly have to protect the book. The structural function of the binding is exactly the same as it always was. Identification is still the same problem. You are involved with decoration, not perhaps in the

sense that the monks were, that is to the glorification of a literate ideal or movement, but for something that is more personal -- just as valid, as it should be -- and it's something that becomes mixed in with the function of expression, because it becomes a kind of eclectic function whereby simultaneously you are decorating and expressing something. You are saying something, at least I think you should be saying something, with it.

The element of attraction, the commercial element, is something that you're blessedly free of. And that is where your interest to me comes in, and this brings us back to my earlier proposition that you are doing what you're doing in a situation which is rather unique as far as the rest of us are concerned, and extremely valuable because you are free of the need to attract in the sense of the propaganda kind of function and you're free of other commercial restraints. As a result, it seems to me that you ought to be in a position to do something pretty good.

Now you may think that you're charged with doing something largely utilitarian, taking a book and binding it in a good strong serviceable binding, and you may think that the elements of design and esthetics are not really necessarily germane to your activities or are even elements that conceivably should not interest you. But we've come a long way from that conception. I think in the last thirty years, certainly in the last twenty years, in all of the applied arts, in architecture, in industrial design and so on, we've seen that there's nothing incompatible about utilitarian function and esthetics. And we've seen that one thing supports the other. The object that is well designed, that functions well, is almost by its nature inclined to be esthetically satisfying. We've discovered that it's quite possible to go beyond merely the minimal requirements of clean simple functional design and go on to something that's really on quite a high level of expression, without interfering with the utilitarian requirements of the object and possibly

even enhancing it thereby. Certainly in the commercial world that kind of design has become an enhancement although, that people are actually able to appreciate design now any more than they were fifty years ago, I'm not entirely convinced.

The fact is, and I hate to say this, that design sells. It is a dreadful thing to say here, and why it sells so much I'm not going to inquire into now for fortunately this is a problem with which you don't have to concern yourselves.

Once again, this is the thing that makes what you are doing extremely interesting and valid. Being an ancient craft and having been associated over such a long time with traditional forms, you might not think of hand binding as being a part of the modern world, of modern design, of modern art, but it seems to me that there is no reason why the graphics and the use of materials in the design of hand binding can't be entirely contemporary and artistically on a very high level while practicing this ancient craft. The two are not mutually exclusive by any means.

You might ask at this point, how can one, working with a text which is out of the past and a form which is out of the past, do something which seems to be of the present? This leads me into my next point which is one that interests me very much, and that is the proper relationship between the cover or binding and the text of the book. I think you must realize that there is really very little difference between what you do and what I do when we are confronted with the same problem, and I am confronted with the same problem as you are very many times. Mostly, of course, as a commercial book designer, I find myself in the position of designing whole books; getting a manuscript, reading it, conceiving of how the whole thing should be, and conceiving of the binding as part of this whole. But this doesn't always happen. I wish it would always happen, but it doesn't. Quite often I find myself in the position of having to design a binding for a book which is already printed and which was designed by someone else. This hap-

pens, for instance, quite a bit now when publishers import printed books from England. The printed sheets come over here and I'm confronted with the problem of designing a binding which presumably will be, as I think it should be, related to the text.

On the other hand, unfortunately, the text design doesn't always (from England, rarely) seem to be related to the thoughts expressed in the manuscript. But I daresay this is very similar to the problem you frequently find when you're asked to design a binding for a book which may or may not be well designed in its typography, and with which you may or may not agree. So while our means of production are different, our problem at least in this respect is quite identical. The design of the binding is something that has to be conceived in the same terms whether you're doing it for an individual hand binding or I'm doing it for an edition of three or five or ten thousand. You still have to analyze the problem; you have to consider the possible solutions; and then you have to see what seems to be the best solution. This is a process that goes on regardless of what you are designing, a book, or a building, or even if you're just trying to solve the problem of how to pay the income tax or how to mow the lawn, or do practically anything else. You still have to go through this same process. Now my problem is more complex in the sense that I have more alternatives and more compromises to make in my solution. I'm not as free as you are, but essentially, having made allowances for these things, I'm doing the same thing.

What I try to do, and what I think you should be trying to do, is to design a book or binding which is calculated to produce a "whole" book. In other words, this is not a question of having a book with a binding; this is a question of producing a book of which the binding is a part. Possibly this is a different approach than some of you have thought of, but as far as I am concerned, it is the only valid approach. Both the text and the binding must not only agree

with each other, but they should agree with the contents.

Now that is something that may present a rather nasty problem, because having inherited the text -- the printed book -- which may not agree with the contents, you are, as we say, "stuck" with it. And this may not be to your liking.

I don't know to what extent each of you has the opportunity to choose what book you bind. I like to think that you are entirely free in all respects. Being myself in many respects not at all free, I rather hope that somebody is. But whatever times you do have a choice, it seems to me that one of the first things you would do would be to reject as an unsuitable subject for your binding efforts any book which seems to you to be wrongly printed.

For the moment I'll concede that when it is possible to have a book in which you are doing the whole work on the text and the binding, the agreement of these things will more or less naturally follow. But if you are, as I say, "stuck" with a text, then you have the problem of deciding how you can make these agree and that is sometimes quite a problem.

Actually there are three ways that you can look for this agreement and ideally all three would be in harmony and would agree in spirit, which I think is the first and most important thing. In other words, the nature of the contents would agree with the nature of the design -- preferably with the text, but certainly with the binding, which is what you are doing.

As you recall, a little earlier I spoke of the problem of designing books in a contemporary style or idiom where the text itself is something out of the past. And I said that this is not something illogical and it isn't, because the spirit of books is something that really knows no time. The good classic usually is something that relates to universal values, to human conditions or natural conditions and it is really quite timeless -- almost by definition a classic is timeless. So what you are left with is not some sort of period circumstance to relate to, but a

certain spirit. The thing is either bold or timid, humorous or serious, philosophical, poetical, or what have you. It has a certain atmosphere, a certain characteristic and a certain spirit (which is the word I keep coming back to). It is bold or timid or has some other characteristic and this is the kind of thing that I think is most important to reflect in the binding and the whole design of the book.

Then, of course, to become more literal, you have the question of the style, and by style I'm referring to the graphic character of the book. There are certain kinds of lay-outs -- certain feelings from placement, from the use of space; there is either a lot of contrast or little contrast; there is a busy feeling or a simple feeling. These are graphic characteristics which certainly should be reflected in your binding designs. These are relatively simple and direct ways of relating what you are doing to what is already designed.

Then finally, there is the element of period -- not period so much in the sense of doing something that looks as though it had been done at the time the book was written, but period in the sense of the typography and the materials that were used. In other words, you want to do something which is compatible with the time of the original edition, that is, compatible with the time of the edition that you're working with. It may be an 18th century edition of a book that was written in the 16th century, in which case you probably would be better advised to use the 18th century style, because you are more likely to get a harmonious feeling. Of course, the question then arises whether it might not have been better originally for the 18th century designer to have done it in the style of the 16th century. But I don't think that necessarily holds because if it did then that means we'd have no valid reason for doing anything today in the style of today that had been written before. The main question is what the author had to say and what he has to communicate to people today, and I feel that as regards the designer, it is up to him to participate in

this communication between author and reader and to facilitate that communication -- to use his or her knowledge of graphics and esthetics to help the author reach the reader in the most satisfactory way. Of course, it is very easy in trying to do that to get in the way and to become a nuisance, and a lot of critics of book designers like to point this out as a criticism of book design or a certain group of book designers. It really isn't a criticism of "book design"; it is only a criticism of bad book design.

So the important thing then is agreement even if the binding is better than the text. That is perfectly all right as long as it agrees with the text. I ran across a little quotation from a rather unexpected time -- I looked into a book I have at home called American Bookbinding in the Library of Henry V. Poor. There's an introduction by Henry Pène du Bois and there is something in there which is stated in a rather archaic style, but it's very much to the point. He says "If this be not important, nothing is -- the covers of books must be emblematic of the texts." I wouldn't phrase it in quite that way, but that's actually precisely what I've been trying to say.

At this point Mr. Lee showed us several books which he had designed, and commented on them, telling us what he had tried to express in their design and illustrating his theory that the content, typography, colors, cover design must all blend harmoniously to express the spirit of the manuscript.

The meeting was then opened for questions, and a resume of this question period follows:

Mrs. Maggy Fisher asked about the place of dust jackets in relation to the design of the book. Sometimes the jacket is done by the book designer and sometimes not -- it is a question with many implications which Mr. Lee wished to avoid going into as not really germane to the subject of binding design. However he does try to relate it, too, to the whole book and make it as harmonious as possible. He did say, "Bearing in mind the fact that the jacket has a

function which is really entirely different from the binding of the book if the book has the jacket, -- and by that I mean that the jacket takes over this attraction function entirely. The jacket relieves the book, so to speak, of the responsibility of being attractive in the sense that it will draw attention and make people want to buy the book. So I am glad in a way, sometimes, that the jacket is on there because it means I can throw all of the propaganda onto the jacket and leave the book rather free of it, and do what I think the book should have done to it. On the other hand, I hate to put a really nasty jacket on any book that I've done."

Miss Miesje Jolley protested to Mr. Lee that in many cases the binder was not at all free, as he preferred to think, for in the case of professional binders they are very much subject to the whims of the customer, the prices he may wish to pay, deadlines, availability of materials, and often with restoration must imitate as closely as possible something that may be very badly designed to begin with.

To this Mrs. Laura S. Young further added that the Guild membership fell into two main categories -- amateurs and professionals -- and that while the ideal of experiment and pure research might be possible for the amateurs, it was not really practical in most professional cases. (Amateur, once more being clearly understood not as a term of competence, but merely to distinguish between those who regularly receive and produce commissions as opposed to those who bind what they chose, when they chose, and how they chose.)

The question of why more book designers' names do not appear in the books they have designed was brought up by Mrs. Mary Coryn. Mr. Lee pointed out that practice varied in this area -- some publishers such as Alfred A. Knopf regularly printed a colophon in its editions, some publishers pursued a policy of never doing it, and in other cases book designers were reluctant to have their names appear except when they were sure that no alterations would be made in their design after it passed out of their hands. In

many cases, the designer's name now appears on the copyright page rather than at the end in a colophon as was formerly common practice.

"Is the selection of the paper to be used in the designer's hands?" asked Mrs. Inez Pennybacker. Mr. Lee regretted that although this was often an important aspect of the design and that while ideally it should be the province of the designer, unfortunately quantity buying of paper for savings for the publisher more often than not determined the paper. The designer is then compelled to use whatever is on hand.

"Are there any simple 'do's and don'ts' that the hand binder could rely on?" asked Miss Betsy Palmer. Mr. Lee suggested that his new book might hold some practical answers to this question although he thought it impossible to make generalities about kinds of design. He felt that it was possible to do a first class piece of design work with any kind of arrangement -- symmetrical, asymmetrical, etc. Again he brought out that the first responsibility of the designer, in his view, was to do something appropriate to the book and its contents -- this central idea then gives the designer his point of reference. The only rule of thumb which he would venture was simplicity. "Simplicity doesn't guarantee good results, but I would say that you have a better chance of avoiding a monster -- of avoiding a real disaster -- by striving for simplicity." He also pointed out that while it was a good place to begin, it was also the ultimate goal of many experienced long-time designers; that after a certain competence of design had been achieved came a time for experimentation and complication which then led back to the search for simplicity. The opposite of simplicity, in this context, he hastened to add, was a lack of order.

After some further general discussion, the meeting came to a close. Present for the evening were: Mrs. Alpert, Mrs. Coryn, Mrs. Fisher, Mrs. Horton and her guests, Mr. and Mrs. Ceccarini, Miss Janes,

Mr. Johnson, Miss Jolley, Miss Manola, Miss Palmer, Mrs. Pennybacker, Mrs. Perkins, Mr. and Mrs. Schlosser, Mrs. Selch, Mrs. Tayler and Mrs. Young

A VISIT TO THE BINDERY AT THE CRAFT STUDENTS LEAGUE / Patricia Selch

The Guild of Book Workers, at the invitation of Miss Helen T. Warner, Director, and Miss Natalie Blatt, Binding Instructor, met on January 26, 1965, at 7:30 p.m. in the bindery of the Craft Students League. It was the occasion of their annual Spring Open House. The Craft Students League is run by the YWCA and is located at 51st Street and 8th Avenue in New York City. Bookbinding is taught by Miss Blatt, a member of the Guild of Book Workers, who was there to show members the bindery and exhibition.

The group assembled in the studio, which is large, well-equipped and well-lighted. Nine students (the class limit for each session) may comfortably work there at one time as there is ample bench space, a dozen or so sewing frames, three backers, a large heavy duty cutter and a smaller table model for lighter weight materials, several presses both large and small, a stamping machine for titling and labels, as well as an extensive assortment of the smaller necessities. Classes are given in the mornings, afternoons, and evenings, and there are lockers for the students and a commissary at which most supplies and small tools may be purchased.

In a case in the studio four books were exhibited which were first books done by Miss Blatt's students and two other cases were exhibited on the floor below in a general crafts exhibition showing student work from all the various studios that make up the Craft Students League.

In one case were 23 books designed and bound by Miss Nell Skalaban, an Artist-Craftsman, who has studied with Miss Blatt for four or five years. Miss

Skalaban is able to give great variety to her work, as she designs all her own endpapers, as well as the covers, and uses many different materials and techniques. Books on costumes and basic design used on-lays on leather; stencils were used to decorate the covers and endpapers of a cookbook and a Christmas book; a Miroesque design was used on the cover, endpapers, and head of another book; stitchery by hand and machine using silk or wool thread was used on leather and cloth covers. Lettering was done by printing, by using gold ink and by using leather on-lays.

In the other case was a book in black, white and yellow leather executed by Mrs. Frederick Selch, one of our members, and a large blue book with black leather onlays, the first book done by Mr. Selch. Mrs. Humphries, who at one time studied tooling with GBS member Mrs. Louise James, displayed two books which were both extensively and beautifully tooled.

Throughout the evening Miss Blatt was a most gracious hostess, escorting small groups of members down to the exhibition area, where punch was being served nearby, and through the various studios of the other crafts. Demonstrations were going on in wood-working, stained glass design, ceramics, weaving and embroidery, silversmithing, jewelry and enameling, lapidary work, and wood and stone sculpture, among others.

A most enjoyable evening was had, and we all came away with new appreciation for the excellent facilities of the Craft Students League.

On hand for the evening were: Mrs. Alpert, Mr. Andrews, Miss Ethel Armstrong, Miss Bradford, Miss Nancy Clark, Mrs. Coryn, Mrs. Horton, Miss Janes, Mrs. James, Mr. Johnson, Miss Manola, Miss Palmer, Mr. Eli Paris, Mrs. Schlosser, Mrs. Selch, Mrs. Tayler, Mr. Warren, Mrs. Weil, Miss Helen R. Wormser, and Mrs. Young.

A CHANGE IN THE PROGRAM SCHEDULE

The visit to the Museum of Modern Art to see the Stern Collection of modern illustrated books, many of which were bound or boxed by Gerhard Gerlach, which was originally planned for February, had to be indefinitely postponed due to scheduling difficulties.

PUBLICITY / Grady E. Jensen

The annual report for 1964 of the Director of the Boston Athenaeum included an interesting review of the work done during the year for the Athenaeum by GBW member George M. Cunha. Extracts from the report follow:

... While much of the routine binding will always be sent to outside craftsmen, it is uncommonly helpful to have Captain Cunha on the premises to deal with especially complex problems and with books so rare and valuable that it is preferable not to have them leave the building. During the year he has restored to strong durable condition 241 leather and vellum bound volumes, 5 prints, and 73 maps in this category.

As the emphasis in the bindery, over and above traditional binding practices, is on conservation of leather, parchment, and paper, and the restoration of these materials when deterioration has taken place, Captain Cunha has established firsthand working relationships, including the exchange of information with the binderies and restoration shops of the John Carter Brown Library, the Virginia State Library, the William J. Barrow Research Laboratory at the Virginia Historical Society, the American Philosophical Society, and Pierpont Morgan Library, the New York Public

Library, the Museum of Fine Arts in Boston, the National Archives, and the Library of Congress. In the autumn Captain Cunha turned his vacation into a busman's holiday by similar visits to the laboratories and binderies of the British Museum, the Public Records Office in London; The Archives Nationales, Bibliothèque Nationale, Musée de l'Histoire Naturelle, and Musée du Louvre in Paris; and in Rome UNESCO's International Centre for the Study of the Preservation and the Restoration of Cultural Property, the Italian Government's Istituto di Patologia del Libro, and the Vatican Library's Istituto Scientifico Restauro del Libro. ...

During the summer Captain Cunha, with the assistance of three college students and one young lady, achieved a major reformation of the books in the religion and philosophy rooms in the Athenaeum basement. These rooms on the front of the building, having no windows or adequate ventilation, had always been damp. Consequently some of the books shelved there had suffered from mildew, as well as from the attentions of husky cockroaches who, having slipped into the building through the old coalbins of the subbasement, migrated to the basement seeking what they might devour. As a first step, Mr. Gay devised a means of improving the ventilation by bringing an air duct in from the outside of the building. As a second, a professional exterminator got rid of the intrusive fauna. After these preliminaries, the students, under Captain Cunha's direction, removed over twenty thousand books to a temporary work area in an outer room, thoroughly cleaned the shelves, supports and adjacent ceiling, walls, and floor, painted the shelves, supports, and walls behind the shelves, vacuum cleaned each book and gave whatever treatment as was necessary for

mildew, insect damage, acidity, and deteriorating leather, before returning the books to their original positions on the shelves. During the process Captain Cunha restored the bindings and repaired damaged pages of some 84 sixteenth-century books in leather or vellum bindings, while the students themselves did minor repairs or complete recasing in cloth of over two hundred nineteenth and twentieth-century volumes whose cloth covers had been seriously damaged by mildew and insects. At the end of the summer the students vacuum cleaned the books on the shelves in the other basement rooms, thus giving the whole basement "a clean sweep down fore and aft." ...

News Notes from Albany, submitted by Harriet D. Adams.

In February at Skidmore College Library, Saratoga Springs, I arranged a showing of "A Better Handwriting," an exhibition circulated by the Society for Italic Handwriting, through the kindness of Mr. Richard King of Belleville, N. J. The visitors' register showed enormous response on the part of the students.

Beginning in late January and extending through March the New York State Library in Albany had an extensive exhibition on "The Art of Bookbinding." Under the direction of Mrs. Virginia Sanford, a GBW member and head of the Binding Unit of the New York State Library, the exhibit was arranged by Miss Giselle Poullier.

The books on display were from the William Charles Gotshall Collection which Miss Poullier is restoring. In addition to these items from the Library's Rare Book Collection, the exhibit included binding tools, leathers, endpapers and examples of the work of Miss Poullier's private pupils

who are members of the New York State Library staff. The whole ensemble gave bookbinding a handsome and intriguing presentation.

AN INTERESTING OPPORTUNITY FOR MEMBERS

In December, 1964, Mr. Glenn Cantrell, Proprietor of the Erie Book Store, Erie, Penna., wrote to the Guild asking if some of our members might be interested in supplying his shop with hand bound books. We replied inquiring as to the type of book and binding he would likely find saleable, the price range, etc. We just recently heard from him again, and the following is excerpted from his letter:

"As I probably pointed out previously we do not buy or stock many books in special bindings but we do usually have five or ten Bayntun bindings in stock. If similar items could be bought here we would be pleased to have them. The retail prices of those we stock usually run from \$15 to \$50 although we sometimes go higher for items such as one we had last fall of Browning's works with a miniature inlay. We would probably mark books up from 40% to 50% at least, or, more properly speaking, expect to make 40% to 50% on our selling price.

"If a few of the members would care to quote a few examples of their work we would be happy to give them our attention."

If interested in this opportunity, kindly contact Mr. Cantrell directly. His address is:

Mr. Glenn Cantrell
Erie Book Store
17 East 8th Street
Erie, Penna. 16501

COMMENTS FROM READERS

The following is a letter from Mr. Franck under date of April 20, addressed to Laura S. Young:

"I wish to thank you most kindly for the courtesy and honor you have accorded me in connection with publishing Miss Palmer's translation of my article on vellum binding.

"The translation was a fine job and lost very little in the language transformation.

"The bibliographical-biographical sketch by Mrs. Crump, which you sponsored, was very complimentary and kind, to say the least. Some of the dates got tangled up a bit, but that was my fault of memory and might perhaps be excused. Including my seven years partnership with Sterling Lord in Pittsfield and the 28 years of our own bindery in Sherman, Conn., I have worked in 21 binderies; re-employed in N. Y. after my return from Munich by Stikeman-Kalaba. This record, I am sure, would be hard to repeat today. It all happened in the course of 62 years at the bench.

"I hope that the GUILD and its fine Journal will continue to prosper under your able leadership and your cooperative staff of co-workers. With kindest regards, Sincerely yours."

NECROLOGY / Elizabeth Thatcher

Irene Gibson McCampbell

Mrs. Bryant McCampbell died suddenly on March 14, 1965 at her home in New York. She joined the Guild in 1950 and was a loyal and enthusiastic member, always interested in the Guild's activities and willing to do her share when asked.

She studied bookbinding at Columbia University under Kathryn and Gerhard Gerlach. Due, no doubt, to her early training as a librarian she took great pride in the care and preservation of her library.

Mrs. McCampbell will be missed by those who were fortunate enough to have known her, for her charm, warmth and delightful sense of humor.