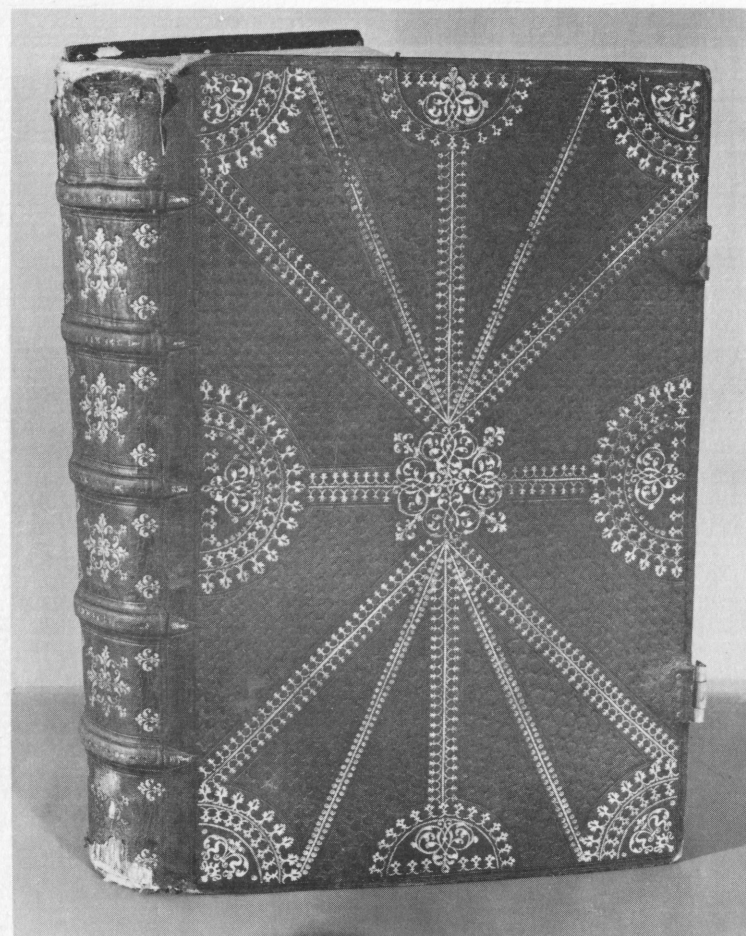


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JOURNAL OF THE GUILD OF BOOK WORKERS

Volume IV Number 1

Fall 1965

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

(Editor of this issue: Mary S. Coryn)

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The photograph on the cover shows the binding of a Missal printed in Ludguny (Lyons) by Phillibertus Rolletius in 1551 (1550). Probably bound about the same time by Moriscos. These were Mohammedans remaining in Spain after the Christian reconquest and professing conversion to Christianity. Many, however, secretly remained Moslems. The Missal's text is of the Mozarabic rite, a Gothic liturgy practiced by those Christians, originally Visigoths, who had lived under Moorish rule for several centuries, isolated from the main stream of medieval Christianity and the usual Roman service.

## THIS YEAR'S PROGRAMS

October 21, 1965 / Informal meeting at AIGA Headquarters--Refreshments.

November 13, 1965 / Visit to the Hispanic Society of America to see treasures of Spanish binding from their collection.

January 25, 1966 / A technical program at the workshop of Mrs. Laura S. Young to discuss head bands and end leaves, their uses and construction.

March 4, 1966 / A meeting at the Donnell Library to view the Guild's exhibition.

April , 1966 / Illustrated lecture and demonstration by Mr. Marvin Newman, calligrapher, on letter forms and their history.

May , 1966 / Annual Meeting.

\* \* \* \* \*

## GUILD'S TRAVELLING EXHIBITION SOLD TO YALE UNIVERSITY

Announcement was made by Guild President, Laura S. Young, at the Opening Meeting on October 21, 1965, that the Executive Committee, after due consideration, had unanimously voted to accept an offer of \$500 from Mr. Eisenman, Head of the Department of Graphic Design at Yale University, for the purchase of The Guild's Travelling Exhibition. Mr. Eisenman had offered the \$500 with the proviso that The Guild might borrow the Exhibition at any time it was available and readily agreed to an additional proviso that the Exhibition be permanently tagged as the original work of The Guild.

With the \$500 in hand the Committee had voted that it be earmarked to establish an Educational Fund for use in future efforts to promote interest in, and knowledge of, the hand book-crafts.

THE GUILD'S TRAVELLING EXHIBITION

The exhibition, described in the enclosed brochure, is now a thing of the past, and this report might seem to many of you both pointless and negative. It is the feeling of the Executive Committee, however, that a detailed summary of this, perhaps the Guild's most ambitious undertaking in its history, should be sent to you for two reasons: first, it will inform our newer members that the exhibition once existed; and secondly, spread on the pages of the Journal it will serve as a permanent record of the undertaking.

In the spring of 1952 the Guild decided to put together an exhibition, designed to travel, that would show the various steps in the hand binding of a book. This was conceived not only as an educational project for people interested in binding but with the hope that it might at the same time convey to the public in general some idea of the necessary knowledge, skill and time required to produce a well-constructed binding by hand.

The exhibition was completed in Oct. 1954 and shortly thereafter made its debut at the annual meeting of the Book Manufacturer's Institute in Hershey, Pa., where it was enthusiastically received. It returned to New York and was on display at AIGA headquarters, with an opening reception, before it began its travels around the country.

For the following eighteen months it travelled successfully to twenty different places--libraries, museums, department stores, banks and conventions--in ten states.

In the spring of 1956, the Executive Committee came reluctantly to the conclusion that the paper work and mechanics involved in keeping it moving were more than they, a volunteer committee, could continue to cope with.

This decision once reached, the Committee began looking for other ways to keep the exhibition travelling in order that it might continue to carry its message. It was first offered to the AIGA, as a gift, in the hope that the Institute's staff, which was familiar with the mechanics of travelling shows, would have the time to handle its scheduling. They expressed interest and were sympathetic with our problems but declined the offer, explaining that their staff could not take on the additional work of booking the show, nor did they have storage facilities for the exhibit should it remain in New York for continued periods of time.

The American Federation of Arts was then contacted and they, with apparent enthusiasm, agreed to travel the show. It was turned over to them during the summer of 1956 with the understanding (in writing) that they would travel it for a period of two years. They were to assume full responsibility and meet all expenses in connection with its travels; and in turn they were to retain all monies realized from its bookings. They, however, wrote the Guild in June 1957 that bookings were slow over the summer and were for this reason returning the exhibit to us. There is no correspondence, in our files, which explains why the AFA failed to go through with their original agreement. In the year that it was travelling under their auspices it was shown six times, and covered a great deal of ground--from Ohio to Alabama to Wisconsin to Iowa to California to Maryland, in that order. This itinerary possibly explains why it was returned to us a year earlier than had been anticipated!

After reposing peacefully in a storage warehouse in New York City for two or three months--which was costly to the Guild--the Department of Graphic Design at Yale University expressed interest in having it on loan for two years. It was sent to Yale in the fall of 1957 and at the end of the two year period they agreed to keep it until the Guild requested its return. It was lent to Yale with the understanding that should the Guild wish to use it, it would be readily available. On the few occasions when we requested its use

the Yale authorities were most cooperative in shipping it to our designated destinations, and in taking it back when it had fulfilled its mission.

In Oct. 1965 we received, much to our surprise, an offer from Yale to purchase the exhibit. The price which they suggested seemed small in relation to the exhibit's over-all cost and the many hours of volunteer work which made it possible. After much discussion, however, the Executive Committee decided to accept it for the following reasons: 1. the exhibit had not in the past eight years served the purpose for which it was built; 2. there was no reason to believe that the Guild in the foreseeable future would be in a position to travel it advantageously or effectively; 3. we felt that the monies realized from its sale could be used in some other educational project that might, hopefully, convey the same message in some form that could be more easily handled and travelled; and 4. we were not unmindful of Yale's interest and co-operation for some eight years.

In the entire file on the exhibition there is nothing but commendation for its presentation and over-all attractiveness; its well-designed and beautifully constructed cases; the excellence of its craftsmanship; the clear and concise labels of explanation; and its unique presentation of material that could be viewed in a fixed position behind plexiglass while its counterpart was available in open trays where it could be handled and examined closely.

The only adverse comments were that it was too bulky to be handled easily and so heavy that its shipping costs were a major consideration in its bookings. "The operation was a success, but the patient died" could well be applied to this project. Its rather short travelling life, when compared to its life expectancy, was a great disappointment to those who labored to make it a reality. In the enthusiasm and effort required to complete the project no one gave any serious thought to the time or expense involved in keeping it moving effectively, let alone the problems which arose in refurbishing it and storing it when it came home to rest.

From this experience we should have learned that a show which hopes to reach small libraries, museums, etc., must not be bulky and hard to handle because they have neither the staff nor the storage facilities to accommodate it; that it should not be so heavy that its shipping costs are a deterrent to its desirability; and that travelling a show requires careful planning accompanied by a tremendous amount of paper work.

For future exhibition builders may I offer this bit of advice: don't build an exhibit larger than a bed but rather construct one that is smaller than a bread box. Make it compact enough to be shipped via parcel post and easily stored; and light enough to be carried to the nearest post office by one person.

How can a detailed exhibition showing the many steps in the binding of a book meet these requirements? Using books it probably is impossible, but the next best thing--and the one that the Guild should consider seriously before it ventures forth again--is obviously color transparencies.

In completing this summary it seems appropriate to mention the members of the Guild whose efforts made it possible; until now, for the most part, they have remained anonymous in the project. It also seems appropriate to express our gratitude for the generous financial help and encouragement that were received from a great number of our members, and a large group of friends; without this support the exhibition could never have become a reality.

\* \* \*

The following is a chronology of the travelling exhibit's development, which has been compiled from the Guild's documents and files. This concludes with a condensed financial report on the undertaking.

The initial idea for the exhibition was presented to the Executive Committee in May, 1952 by Mrs. Laura S. Young. It was unanimously agreed that it was a worthwhile project and Mrs. Young was instructed to proceed with its development.

The twenty-two volumes needed to show the various steps in both a full leather binding and a case binding were contributed by Mrs. Hope G. Weil.



The marble papers used as end sheets in the leather bindings and the block print papers used on the cover of the case bindings were produced by Miss Eliza Ingle.

The work on the fourteen volumes showing the various steps in a full leather binding was done, with the exception of the finishing, by Mrs. Young, in an estimated hundred hours.

The finishing on the two completed volumes was done by Mr. Gerhard Gerlach.

Mrs. Polly Lada-Mocarski and Mrs. Young worked together to produce the eight volumes showing the steps in a case binding; and Mr. Gerlach supplied the stamped titles for the two finished volumes.

The unpleasant duty of raising the money to finance the project fell on Mr. Robert Melton in whose presidency the work was begun, and on Miss Andrée Pimont, our secretary during this period. Mr. Melton furnished the copy and Miss Pimont with the help of a friend, Miss Helen Hanrahan, typed approximately 100 copies of a two-page letter which was addressed personally to all Guild members and a number of friends. All donations were acknowledged by either Mr. Melton or Miss Pimont. Miss Pimont also forwarded each contribution to the AIGA, citing the past balance of the fund and its current balance.

Mr. Richard Isaacs, a professional photographer, and the son of one of our members, generously contributed both his time and his knowledge in producing some excellent photographs of the books in "progress" which were used in the fund-raising efforts. (One of his photographs appeared on the cover of Vol. II, No. 2 of the Journal.)

The lay-out of the exhibit and the design of its cases were the work of Mr. Carlus Dyer who was at the time, and presumably still is, nationally known for his success in designing travelling shows.

The cases, the brass frame work which supported them and the shipping box were built by Peter Adelhardt Co., in New York City. Both of these people were commissioned by Mrs. Lada-Mocarski who was president of the Guild at the time.

The photographs used in the exhibit were owned by R. R. Donnelly & Co. in Chicago and were made available to us through the courtesy of Mr. Harold Tribolet.

The various tools, leathers, papers, etc., used in mounting the exhibition were contributions from Mrs. Lada-Mocarski, Mrs. Weil and Mrs. Young.

The work of mounting the show was done, for the most part, by Mrs. Lada-Mocarski and Mrs. Young, with some help from Mr. Melton, Mrs. Weil and the Columbia University carpenter's shop. This took, according to the records, ten full days and several evenings, something approximating two-hundred hours.

The wording of the descriptive labels, the text of the brochure and other printed pieces were composed by Mrs. Lada-Mocarski and Mrs. Young; the labels and the brochure were printed by the Columbia University printing office, the other printed material was produced by Hooven, Inc.

An extensive card file of libraries, museums and schools that might reasonably be interested in booking the show was compiled, arranged by geographic areas, from a variety of directories by Miss Pimont, Miss Elizabeth Thatcher and Mrs. Young.

The responsibility for its scheduling and its bookings fell on Mrs. Lada-Mocarski, president, and the members of the Executive Committee who were in office during its travelling days. Miss Thatcher took on the task when Mrs. Lada-Mocarski was out of the country; the AIGA office staff was very helpful; and many of our members in other parts of the country secured bookings and were most cooperative in helping with the handling of the exhibit when it was in their area.

The following financial summary was taken from Miss Pimont's report of May 31, 1956, when the travelling exhibition ceased its travels under the auspices of the Guild. The footnotes are added to give more detailed information in certain areas, and to bring this final report up-to-date.

RECEIPTS

	<u>Total</u>
Donations - Guild	365.55 (1)
- Members	468.00
- Others	615.00
Rentals	505.00 (2)
(Monies realized from sale to Yale)	<u>500.00</u>
TOTAL RECEIPTS	\$2,453.00

EXPENSES

Cost of setting up exhibition	1,264.00 (3)
Insurance	66.40
Printing	456.09
Mimeographing, Mailing, Telephone, etc.	160.87
Trucking, Storage & Labor	217.08
Repairs on exhibition shipping case	3.72
Reception on opening day at AIGA	15.65
Guild share at ABA Exhibition	<u>34.03</u> (4)
TOTAL EXPENSES	\$2,217.84 (5)
DEFICIT - 5/31/56	264.29 (R)
PROFIT - 1/1/66	235.16 (6)

(1) Included in this sum is \$120 realized from the sale of exhibition cases owned by the Guild, which the Executive Committee felt were no longer needed; and \$49.50 which represented the Guild's assets at the time we became an affiliate of the AIGA.

(2) Is the sum which we accepted from Yale as the sale price of the exhibition; and the money which changed the financial picture of the project.

(3) Mr. Dyer's bill was \$115; Adelhardt's, \$1,130; the remaining \$134 was spent in purchase of materials used both in the bindings and in assembling the exhibition.

(4) American Booksellers Association. The Guild rented space at their convention in Chicago in June 1956 in the hope that the travelling exhibition would receive additional bookings.

(5) The (R) means that the show terminated its travels in the red, and this sum was absorbed by our budget.

(6) In the final analysis the Guild made a small profit--if some 500 hours of volunteer work can be "washed down the drain."

AN INFORMAL MEETING / Mary C. Schlosser

The opening meeting of the 1965-66 season took place on Tuesday, October 21st, at 7:30 in the evening at AIGA Headquarters, where members and guests gathered to tell of their travels, recent activities, and other news of interest.

Mrs. Young opened the meeting with a welcome for us all, but modestly neglected to mention her move to a new workshop at 601 West 115th Street. She has abandoned her basement quarters and expanded to a larger first floor area, and we wish her much success for her progress onward and upwards.

As each member took a turn in relating events of the summer, many interesting things came to light. Mrs. Burnham, who is Librarian at the New York Society Library on East 79th Street, reports that she is studying binding for the second year at the Riverside Church, and spoke enthusiastically about having been at Cooperstown for the conservation and restoration seminars presented by the New York State Historical Association, conducted again this year by Mr. Tribolet and Mrs. Horton.

Mrs. Tayler was also present at the Cooperstown courses and thought them very well attended. (Mrs. Horton later confirmed this when she said they had had the maximum possible attendance of sixty-five, all but eight of whom were professionals in fields relating to the subject, such as librarians, binders, personnel of historical societies, etc.).

Mrs. Stanescu reported that she was teaching and binding as usual.

The Morgan Library has been keeping Miss Ullman busy with repairs and boxes for some eighteenth century books, as well as working on some early maps on vellum that required some unusual and delicate treatment. Apparently still full of energy after an eight-hour binding day, she is also working on some privately commissioned full leather bindings.

Miss Lockhart described an exhibit she had seen at the World's Fair which would surely have fascinated us all. It was the Book of Revelations from the

Bible with a five hundred pound bronze cover by Salvador Dali. The text and illustrations of the book were done on skins not yet cut and assembled into book form, but hung on racks, marked for the final cutting and already gleaming with gilding and art work. Miss Lockhart has been working on a variety of things, including adapting an intricately interlaced old Cross design for present use; it was most interesting to see the various steps she had used in the adaptation.

Another of our calligraphers, Miss Manola, reported her delight in visiting the great exhibition, "2000 Years of Calligraphy," which was held in Baltimore during the summer. She is continuing to study bookbinding, learning as she works, and filling in her spare time by addressing several hundred envelopes to match a reproduced calligraphic wedding announcement for a friend.

Miss Janes also spoke with enthusiasm of the Baltimore calligraphy exhibition, where she was pleased to see that the modern calligraphers were quite well represented, as well as those from the past. She had had an interesting invitation to exhibit some work at Duke University last spring in a large show assembled on the subject of teaching Italic.

Mrs. Perkins reported that she was busy with several jobs, one of which is to prepare a Christmas card to be printed with gold for the Washington Cathedral for 1966. She, too, had visited the Baltimore calligraphy exhibition (which, as noted in Volume III, No. 3, of the Journal, included an example of her work as well as of members Catharine Fournier and Lloyd J. Reynolds).

Another exhibition in which one of our members, Mr. Peckham, took part, was held at the Century Club where members of the Club displayed art works of their own creation. Mr. Peckham's book was awarded an Honorable Mention. Mr. Peckham reports that he is continuing to study with Mrs. Young, but finds designing the worst of his problems.

During the course of the summer, Miss Palmer, our new Vice-president and Membership Chairman, who has been working with Mrs. Horton, reported that she had changed her name to Mrs. Robert H. Eldridge and moved to Boston. Our best wishes to her for much happiness

under the new trademark. She says that in the short time she has been in Boston, she finds there is quite a bit of binding activity and plans to look into it over the winter.

Mrs. Horton told us that some of her projects continue to be long-term--work on the Genizah fragments for the Jewish Theological Seminary Library and on the very large vellum boxes for a printmaker's series. She is also now doing some work with the Alchemical Library of the New York Society Library. The trip she and Mrs. Eldridge made to Charleston, South Carolina, last year has apparently stimulated enough interest among the special collection librarians there to cause some of them to begin study with Mrs. Fleda Myers who has gone to Charleston to give a binding class again this year.

A new member, Miss Jerilyn Davis, sister of another member, Miss Marilyn Davis, was welcomed to her first meeting. She is assisting Mrs. Young in her shop.

Mrs. Fisher reported that she had been in Scandinavia during August and September, but that most of her efforts toward the book world had been frustrated by being in the wrong places at the wrong times. She did visit a beautiful library in Copenhagen where all was clean and cared for, the books carefully oiled, the air pure and filtered. It is always a pleasure to know such places exist!

Mr. Andrews, Mr. Goodwin, and Mr. Popenoe were other travelers abroad who told us of their visits and observations. They have kindly written a few notes for us which are surely more vivid than a second-hand report would be, and these immediately follow this article.

Other members present were Mrs. Greenfield who had to leave to catch a train before we could get her news, Mrs. Coryn whose early summer must have been largely taken up with editing and supervising publication of our last Journal, and your roving reporter, Mary Schlosser.

The business of the meeting completed, we all enjoyed looking at the books and other items brought for our inspection, while refreshments were served and good conversation flourished.

FOOTLOOSE AND BOOKISH IN THE BRITISH ISLES /  
Duncan Andrews

On a bookman's holiday in Britain this fall, I arrived on the London doorstep of G. W. Russell & Son to find that virtually the entire firm had left the day before for the Leather Fair in Paris. Thwarted in my attempt to obtain some "Oasis" goatskins, I managed, a few days later, to speak to Mr. Kenneth G. Newton, M.B.E., a Russell director, who kindly made arrangements for me to be received at the firm's plant in Hitchin, some thirty miles north of London on the way to Cambridge.

Arriving at Hitchin, where the Russell works have been located for the better part of two centuries, I was greeted by the manager, Mr. Arthur Royce who, with a warmth of hospitality disarming to one who cherishes the notion of English aloofness, treated me to lunch and a tour of the plant under the guidance of the superintendent, Mr. Andrew Wyles. During this tour I was able to see the processing of the raw skins into the finished product.

Upon their arrival at Hitchin from Nigeria, the goatskins are quite stiff and of a dull white color. They are first taken to a large shed--to those who have never seen a vintage "works," it is difficult to describe the curious amalgam of cast iron, concrete, leaded glass, brass, wood, and stainless steel that comprises the older British factory--where the skins are impregnated with aniline dyes in six or seven large vats. Since Russell offers 20 different shades of "Oasis," the vats are scheduled for a particular color on the basis of current demand. The most popular color today is crimson, followed by medium brown and dark blue.

From the dye vats, the skins go into a chemical bath designed to render the leather resistant to atmospheric pollution; the wet skins are then clipped to special frames and left to dry at room temperature. When they are dry, they are taken to another building where they are sprayed with a special compound containing, surprisingly, milk, and are then rubbed down

and polished by hand by a workman using a piece of canvas stretched over a piece of felt. The skins are then carried to a small machine where the flesh side of each skin is pared down; they are then measured and the square footage is stamped on the underside of each skin.

At this point the skins are graded into Firsts, Seconds, and Thirds, depending on the number and degree of surface blemishes. This came as a surprise to me, as I had assumed that Thirds, say, underwent a less expensive tanning process than did Firsts. Actually, all "Oasis" skins are treated in exactly the same way, and are only graded when all other processing has been completed. At Hitchin I was able to purchase a number of skins of all three grades, and was delighted to discover that, while relatively few First Grade skins were available, the difference between them and Seconds and Third was comparatively minor and, given careful planning and cutting on the part of the binder, the results would, in many cases, be indistinguishable on the finished book.

I was also pleased to discover what a warm welcome awaits the amateur at Hitchin, and with what care overseas orders are handled there. Mr. Wyles, who has been exercising his kindness and patience on fussy customers for years, showed me what pains the firm takes to match the samples of leather sent in by customers; and it was good to learn, in this day and age, that modest orders receive the same attention as do larger ones.

Driving on to the University cities, I visited several binders in Cambridge and Oxford and was disappointed to learn that virtually all of their time was spent in repair and restoration. One binder told me that he had so little binding work that for the previous several months he had spent his time mounting maps and rare wall-papers on cloth; and a common complaint was that the only orders for fine bindings came from the United States.

Following an interesting tour of the London bindery of Sangorski & Sutcliffe, Mr. Kenneth Hobson kindly allowed me to make pulls of a number of the



firm's superb collection of finishing tools so that I might have similar tools cut for my own use. He also mentioned the interesting fact that orders for fine bindings came in quantity not only from the United States, but, increasingly, from France, due to the high costs of French labor. Mr. Hobson is one of the few remaining designers of fine copperplate bookplates, and examples of his work may be seen in notable American libraries, including that of fellow Guild member, Mrs. Hope G. Weil.

Before heading home I visited the studio of Roger Powell and Peter Waters in Petersfield, southwest of London. I arrived, as chance would have it, at tea time, and was happy to renew old acquaintance over the cups and biscuits. Their studio, newly completed in knotty pine and boasting a view so magnificent one wonders how any works gets done at all, is a model of its kind, and is illustrated in Roger Powell & Peter Waters, a new and beautifully made little book written by Howard M. Nixon of the British Museum. Those interested should write Mr. Nixon at the Museum for details of ordering (only 450 copies have been produced)--at the time of my visit, no arrangements had yet been made for the book's distribution.

Among various adventures, Mr. Powell had recently returned from Iceland, where he had been advising the National Library on the repair and rebinding of their more valuable manuscripts. It was a delightful afternoon, as those who have met Mr. Powell will rightly suspect, and it made a fitting ending to a memorable tour.

\* \* \*

Ed. Note: Mr. Andrews suggests that Guild members who wish to order Oasis skins direct from England should address their requests to

Mr. Kenneth G. Newton, M.B.E.  
G. W. Russell & Son, Ltd.,  
The Grange, Bermondsey,  
London, S.E. 1, England

A VISIT TO THE BIBLIOTHEQUE NATIONALE AND THE  
MUSÉE CONDÉ / Edwin A. Popenoe

This past summer on a trip to France, Estelle and I spent a few days in Paris. The highlight of these days was a visit to the Bibliothèque Nationale. The man at the desk in the administration offices, when he found that my wife was a librarian, immediately arranged an appointment for us to return when someone who spoke English would be on hand to show us around. Our charming and knowledgeable guide, Mme Baget, gave more than two hours of her time to show us all departments of the Library and to answer all our questions.

The bindery was, of course, particularly interesting. We had never before seen such extensive facilities for repairing and restoring books and manuscripts.

The binding of newspapers is done in a separate shop. Here we were shown a novel method of restoring a disintegrated newspaper to usefulness by pasting each sheet between two sheets of tissue paper. The paste is spread thinly and evenly by silk screening.

We had the impression that the generous reception we received at the Bibliothèque Nationale was reserved for librarians and those who accompany them. We hope librarians from other countries receive as fine treatment at our own Library of Congress.

A few days later we visited the Musée Condé at Chantilly where we saw the remarkable collection of leather bound books already noted by Harriet Dyer Adams in this Journal (Vol. III, No. 2). One can visit the Chateau only in a group with a guide and he allows a painfully short time in the library. We observed, however, that the group can easily leave a straggler behind and will spend the next several minutes seeing furniture in other rooms before returning right past the door of the library. Our observation may appeal to future visitors with an interest in books.

BOOKBINDING IN LONDON SUMMER 1965 -- A Student's  
Impressions / Harold Goodwin

Major Abbey Sale at Sothebys, Bond Street, W.1., was an important occasion and the viewing days prior to the sale made the occasion for me into a rather special kind of Exhibition. By jostling with the crowd of people, Collectors and Dealers from all over Europe and U.S., one could remove from the shelves and examine books which in the two day sale realized \$445,000-- certainly a rare experience for me.

The interest in the rare bindings was remarkable, and it is clear that these have become important items for Collectors.

Major Abbey continues to add to his collection of Modern Bindings by commissioning special work and by purchase at exhibitions. A selection of his Modern Bindings was exhibited at The Arts Council Gallery and in connection with this he has offered Four Prizes for Bookbinding. Two prizes are open to all artists and two prizes open to Students attending Art Schools. Should we welcome such a patron in New York?

Major Abbey Collection at the Arts Council Gallery, 4 St. James's Square, S.W.1.--"Modern British and French Bookbindings from the Collection of J. R. Abbey." A catalogue is available which describes the 124 Bindings exhibited. There were 79 Bindings by 22 British binders and 45 by French binders. Roger Powell and Peter Waters had jointly 14 bindings and Paul Bonet 13. The catalogue has 14 illustrations, and has a short biographical sketch of all the Binders.

In an Introduction to the catalogue Mr. Howard M. Nixon, speaking of the younger Binders, says, "They still suffer terribly from the lack of really suitable books to bind. Here the French have a tremendous advantage and they make full use of it. The modern French illustrated book may not be the perfect vehicle for the transmission of an author's text, but it is ideally suited as the contents of an artistic binding. ... Some may think the French go too far occasionally; in England the Binder has scarcely the chance to get started."

I also spent some time at the Exhibition in Foyles Bookshop. This was arranged by the English Guild of Bookworkers and all the Books had price tags except 9 which were not for sale.

Foyles Art Gallery, Charing Cross Road, W.C. 2, (Fourth floor over the bookshop)--"An Exhibition of Bindings by Members of the Guild of Contemporary Bookbinders." A catalogue is available not illustrated, unfortunately. The foreword says, "It was in 1955 that the Guild of Contemporary Bookworkers first had the privilege of exhibiting in Foyles Art Gallery and since then the Gallery has been the venue of five successful exhibitions. On this occasion... The Guild holds its exhibitions to bring these standards to a wider public and to encourage them to demand a higher quality in the binding of all books. Enquiries regarding the Guild and its membership may be addressed to the Hon. Secretary, E. P. Womersley, 31 Rosecroft Walk, Pinner, Middlesex."

Nineteen binders were represented which did not include Powell or Waters. Perhaps they are not members of the Guild?

Although the exhibition had been open only a few days, a number of the books had already been sold. I enquired about two at \$200 each by Bernard H. Kiernan and found one had gone to Major Abbey and the other to Miss Foyles. The price tags were approximately: Two at \$900, Four at \$600, Six at \$450, One at \$210, Six at \$180, Seven at \$150, 16 at \$130, Ten at \$90, Six at \$60, Three at \$40. Prices on an exhibition give an added interest. Foyles exhibition was for the period 11th August to 4th September--almost four weeks.

I have dealt with the Exhibitions on this trip because I think there is a lesson somewhere in all this for us. I hesitate to suggest what the lesson should be; is it within the scope of our activities to arrange exhibitions on the lines of the Foyles affair? I am impressed by the fact that this is the fifth exhibition which has been held there. Sounds like every other year, so it must pay off in some way.

The Arts Council Exhibit of Major Abbey's Modern Books was scheduled to travel: June 2 to July 3 - Arts Council Gallery, London; July 10 to July 31 - Laing Art Gallery, Newcastle upon Tyne 1; August 14 to September 11 - National Library of Scotland, Edinburgh 1; September 18 to October 9 - City Art Gallery, Bradford. All this must spread knowledge of the Art.

Could there be Patrons in U.S.A. who might switch from Paintings to Bindings? Bindings are a good deal cheaper than Paintings. Do we want Patrons who will commission and give prizes to Binders and artists?

A selection of Craft bound books is always on show and for sale at the Arts Council Showroom in Hay Hill, Berkeley Square, London W.1. Some Art dealers also carry sample bindings.

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I have nothing special to report on my visits to Binders in their own binderies and Suppliers in their own warehouses.

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#### A VISIT TO THE HISPANIC SOCIETY OF AMERICA / Mary C. Schlosser

On Saturday afternoon, November 13th, from 2:00 until 4:00, Guild members were the guests of the Hispanic Society of America. An exhibition of Spanish bindings was especially arranged for us by Miss Clara Louisa Penney, Curator of Manuscripts and Rare Books. We were most cordially received on this occasion by Dr. Theodore S. Beardsley, Jr., the Director, by Miss Penney, and by Mrs. Marta de Narváez, Assistant Curator of Manuscripts and Rare Books. Members were invited to wander in informal groups and ask questions freely as they inspected the various books in their cases.

Perhaps of greatest interest to us were those bindings with the most particularly Spanish flavor, those of the fifteenth and sixteenth centuries. It seems to me that it was during the consolidation of the reconquest of Spain by Christian monarchs that the Hispano-Moresque spirit and the wide use of the native Cordovan leathers distinguished Spanish binding most clearly from that of the rest of Europe.

The earliest binding we saw was on a Castilian book of Laws and Statutes dated 1401, and having metal clasps on all three sides rather than only the fore edge as is usual. Typically for early Spanish binding, when the Moslem prohibition of representing living things was still strong among the many Morisco or Mudejar (converted Moslems) craftsmen, there is an abstract squared pattern of central panels in blind tooling. This tooling was done with "hierros en frio" (cold irons) on the dampened leather, which was the usual method of decoration prior to the import of quantities of gold and silver from the New World when the use of hot irons developed.

A binding, probably of about 1503, on another Laws and Statutes thought to have been printed in Salamanca by Juan de Porras, shows this same technique of cold irons and Arabic-influenced design-- here there are knot forms and roundels. The book is sewn on three cords laced into the wooden boards and the binder has incorporated them into his design by tooling lines to trace their path into the boards.

As an interesting comparison, a non-Spanish style of binding can be seen on a 1491 volume from the printer Juan Pegnitzer, who came to Seville from Nuremberg during that period when Germans were carrying the art of printing throughout Europe. Here, blind-tooled on Cordovan leather, is a little winged dragon or serpent enclosed in a triangle and used as a repeat to form a panel design on the cover. This German style of binding with the "lindwurm" must have been done under the influence of Juan Pegnitzer.

The use of Cordovan leather is widespread in Spanish bindings of this time and most of them retain some tinge of the original red color to this day. Although no longer made in the same way, in the district of Ayerquia at Cordoba where the leather became famous, it was made from the split hide of a mature goat and polished with bloodstone. As the red particles we see in bloodstone are hematite, which in powdered form is called red ocher, perhaps the

original Cordovan leather was the result of a natural dyeing achieved in the polishing. We saw in a Bible from Catalonia of about 1470 another example of a binding with this typical Cordovan redness.

A simple form of binding often used in Spain for registers and account books was demonstrated in a portfolio, probably of the late fifteenth or early sixteenth century. Although the portfolio we saw was not actually a binding, but only a case, the technique used in it was used for sewing and binding a book in one operation. A leather or vellum case was made, and two leather bands laid across it at top and bottom of the spine (or three or more could be used for larger works) with the ends overlapping the sides. Parchment thongs were then sewn in a cross stitch through the ends of the bands on the side of the case; then the same thong went into the signatures and sewed in and out on the spine, then out again onto the bands that overlapped the other side. In the portfolio, blind tooling decorates the sides as well, but the contrast of a parchment thong against a dark leather band is quite a simple attractive decoration of itself. The use of an envelope type flap, such as we saw in the portfolio, rather than clasps, is also sometimes found on Spanish volumes of the time.

A later adaptation of this portfolio, on display for us, was a beautifully preserved canvas binding made with a closing flap, presumably the work of a sailmaker, to protect a pilot's guide in Malayan waters. This Derrotero para los Navios de las Islas Filipinas ... is probably from the East Indies about 1790.

Another book form peculiarly Spanish seems to be the "cartas executorias de hidalguía," or letters patent of gentility. One can understand how this unusual type of book might develop in a land with such a mixed history of religious conversion and reconversion and a country where the Inquisition was carried to its greatest extremes. The "cartas executorias de hidalguía" were not merely single page genealogies or diplomas, but were actual collections of beautifully

inscribed parchment testimonials given by friends and organizations certifying the true purity of old Christian blood in a family and its freedom from any heretical taint. Included in them were, of course, the coat of arms in color and often family portraits as well as a portrait of the ruler who would give the final approval. Each leaf must be given royal acceptance, until no shadow of doubt remained. Only then at the last were the sheets gathered and bound with the king's "thread of many colored silks" and his official seal of lead affixed. Because of all these formalities such bindings can be dated exactly, and make them most useful for comparison. Such a binding was included in the exhibition, Ex. a pedimento de Francesco Sanz de Portillo, bearing the silken threads and seal of Philip II, dated July 31, 1578, Valladolid.

A common, but colorful, type of binding of a later period was seen on a volume printed in Seville in 1699 by the Iglesia de Santiago el Mayor. The rich red velvet was suitably embroidered in silver and gold threads with a Cross and sword, emblems of St. James the Moorslayer, patron saint of Spain.

A most interesting treasure with fascinating associations was a large and handsome Choir Book executed in 1578 by King Philip's royal printer, Christopher Plantin of Antwerp (one must remember that Spain ruled the Low Countries at this time). The matrices for the music were made by Henri van den Kerre, and Pierre van den Borch designed the initials which were carved by Antoine van Leest. According to Miss Penney's notes, Plantin required the author, Georges de la Hèle, the Belgian choir master of the Cathedral at Madrid, to buy forty copies at 14 florins each (the sale price was 18 florins). Since the fly leaf bears his name, Jorge de la Hèle, and his "rúbrica," this copy might be considered to be one of the forty.

Besides the twenty odd books selected for our attention, there were a number of color transparencies of bindings, many with gleaming silver fittings, as well as a notebook of large black and white photographs, giving us an over-all picture of Spanish bindings through the years.



An interesting sidelight was an 1839 Manual del encuadernador, en todas sus partes... with illustrations of the tools of the binder's trade. How familiar and unchanged most of them looked to all of us who practice this ancient craft.

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Present for this meeting were Mrs. Alpert, Miss Bradford, Mrs. Burnham, Mrs. Coryn, Miss Jolley and her guest, Miss Schmidt, Mrs. Pennybacker, Mr. and Mrs. Popenoe, Mrs. Sanford, Mr. and Mrs. Selch, Mrs. Schlosser, Mr. and Mrs. Tayler, and Mrs. Young. We are all most indebted to Miss Penney and to the Hispanic Society for a most interesting and enjoyable visit.

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#### A NOTE ON THE HISPANIC SOCIETY OF AMERICA

For the information of members unfamiliar with the Hispanic Society of America, it seemed worthwhile to add a few notes about this institution, which is located between 155th and 156th Streets on Broadway in a large complex of buildings centering on a paved court. Sister institutions at this cultural center include the American Numismatic Society, the Museum of the American Indian, and the American Academy of Arts and Letters.

Founded in 1904 by Archer Milton Huntington (1870-1955), the purpose of the Hispanic Society, to quote from its General Information brochure of 1962, was to establish "a reference library and museum for the presentation of the culture of Hispanic peoples. ..." The museum collections, representative of Hispanic development from prehistoric days to the present time, include paintings, sculpture, and examples of the decorative arts. The library with its manuscripts and more than 100,000 volumes is an important center for research on Spanish and Portuguese art, history and literature." This covers, of course, much of Latin-American thought and history, as well as Spain and Portugal proper, and reaches as far afield as Malaya and the Philippines.

Although binding itself is not a focus of the library's collection, we all know that books acquired for their contents often provide a bonus in the form of unusual and rare bindings. So it is that among the 12,000 books printed before 1701 and the 90,000 from that time until the present, which are owned by the library, there are many fine and interesting bindings. It was some of these which we were privileged to see.

Anyone interested in learning more of the history or contents of this vast and impressive library would do well to acquire the newly published volume (and it is indeed a bulky one) Printed Books 1468 to 1700 in the Hispanic Society of America--A Listing by Clara Louisa Penney, published in New York, in 1965, by the Hispanic Society. The introduction by Miss Penney not only outlines the growth of the library from the youthful interest of Huntington in Spanish literature, through his college studies, Spanish travels and growing collection of books for his private use, then the purchase of whole private libraries, and the eventual realization that his own home could no longer encompass such a collection, but tells of the continuing efforts of the library to make these books and those added subsequently and their contents available for scholarly research. This new volume exemplifies the success of this ambitious aim.

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Many thanks are due to Miss Penney and to Mr. A. Hyatt Mayor, President of the Hispanic Society, for their kindness in supplying the information about Spanish bindings and the Hispanic Society.

#### A GIFT TO THE GUILD

The Executive Committee takes this opportunity to publicly acknowledge the very generous gift of \$50 which was received in Sept. 1965 from Mr. and Mrs. P.W. Haberman, Jr., of New York City. Thanks also to Guild member, Mrs. Hope Weil, whose friendship with Mr. and Mrs. Haberman prompted their interest in the Guild.

Committee Reports

EXHIBITION COMMITTEE / C. Vernon Johnson

The Guild's 1966 Exhibition will open on the first of March at the Donnell Library Center, 20 West 53rd Street, New York City, and will continue throughout the month. Library hours are from 9 A.M. to 9 P.M. on weekdays and from 9 A.M. to 6 P.M. on Saturdays.

Dr. Niels H. Sonne, Librarian of the General Theological Seminary, Mr. Herman Cohen, rare book dealer, and Mrs. Carolyn Horton, Guild member, have graciously consented to jury the show.

The Guild has been given permission to use one of the Donnell Library conference rooms to hold a membership meeting on the evening of March 4th.

LIBRARY / Mary E. Greenfield

In the Winter, 1964-65 issue of the Journal Captain George M. Cunha spoke of the work being done in Europe on restoration and conservation and added, "Much has been published in Europe on the subjects that we could well study over here." Captain Cunha has very kindly furnished the Guild with more specific information.

Recent Advances in Conservation, edited by G. Thomson, Butterworth's, London, 1963, is a compilation of many of the papers presented at the International Institute for Conservation conference in Rome in 1961. Several of the papers are on library conservation subjects, but of even more importance are the bibliographies at the end of each article which list many references in trade papers and journals on these subjects. Available at Butterworth's, Inc., 7235 Wisconsin Avenue, Washington, D.C. \$21.50.

Synthetic Materials Used in the Conservation of Cultural Property. This extremely interesting booklet discusses adhesives, consolidants, and films for lamination. It also lists manufacturers of materials used

in conservation (with addresses). Available at International Centre for the Study of the Preservation and the Restoration of Cultural Property, 256 Via Cavour, Rome. \$1.30 postpaid.

Dr. Anthony Werner, Keeper of the Research Laboratory, British Museum, London WC1, very kindly sent the following reprints for the Guild Library:

"Technical Notes on the Conservation of Documents," Harold J. Plenderleith and Anthony Werner, reprinted from the Journal of the Society of Archivists, Vol. 1, No. 7, April, 1958.

"The Lamination of Documents," A. E. Werner, off-print from the Journal of Documentation, Aslib, 3 Belgrave Square, London, SW1.

"Insect Pests," R. A. Baynes-Cope, British Museum Research Laboratory. This is a two page memorandum on treatment.

I have written to Dr. Werner asking if interested members of the Guild could buy the above reprints, but there has not yet been time to receive a reply.

The above mentioned publications by no means exhaust Captain Cunha's or Dr. Werner's further suggestions which we are following up.

Mrs. Polly Lada-Mocarski has most kindly given to the Library a copy of Sotheby and Company's Catalogue of Valuable Printed Books and Fine Bindings from the Celebrated Collection the Property of Major J. R. Abbey, London, 21-23 June, 1965.

#### MEMBERSHIP / Betsy Palmer Eldridge

The total number of Guild members is about the same as last year. This, however, masks the fact that the new membership has increased fairly steadily since 1960. The figures show that while 51 of our present members belonged before 1960, eight joined in 1960, 14 in 1961, 13 in 1962, 18 in 1963, 19 in 1964, and now in the past year 1965, the impressive number of 23. We note with pleasure this happy and auspicious trend. There seems to be no major source of these new members, although certainly a great number have been encouraged by present members. People are

getting in touch with us through a variety of means as the Guild becomes better known abroad. Undoubtedly, the publication of the Journal and our other recent activities are playing a part. It is most encouraging to see this interest in the Guild develop.

NEW MEMBERS: Robert D. Allenson, Jean W. Burnham, Marjorie A. Cahn, Jerilyn Glenn Davis, Lenore M. Dickinson, Yolande Gregoire, Anton Lucas, Camilla Crowe Nesbit, Eugene A. Pharr, J. Richard Phillips, The Reverend Mother, Prioress Carmelite Monastery, Esther T. Quinn, Sarah Ratner, Vivian W. Scott.

RESIGNATIONS: Grace Affleck, Pei-Fen Chin, Louise F. Deller, Florence Gordon, Billie Hurst, James Julius Killough, Frank M. Knox, Edward A. Landon, Robert J. Muma, Ethel C. Stevenson, Wayne Thompson, Ryland M. Warren, Grace Margaret Webster.

DEATHS: William F. Nimmo

PUBLICITY & NEWS NOTES / Grady E. Jensen

The July/August 1965 edition of Craft Horizons included an article on "Major Abbey's Modern Bookbindings" by Howard Nixon. During the past thirty years Major Abbey has built up a magnificent collection illustrating the history of bookbinding through the ages. At the same time he not only purchased modern French and English bindings of modern French and English books, but also commissioned bindings from contemporary French and English binders. The article reviews some of the modern bindings in his collection.

Mr. Nixon is Deputy Keeper, Department of Printed Books, British Museum.

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The British Museum has published a catalogue of its exhibition of bindings done for Jean Grolier, commemorating the 400th anniversary of his death. The catalogue lists 138 books and reproduces 128 bindings. It is available from the British Museum, Publications Dept., London W.C. 1, England, for \$6.30 postpaid.

The October 31, 1965 edition of The New Haven Register contained an "Interview With A Talented Bookbinder"--a full page interview with and photograph of Mrs. Lada-Mocarski.

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In December, 1965 Mrs. Young received an interesting article from Mr. Frederic Marle, of Paris, entitled "1965--An Outstanding Year of French Bookbinding." Limited space precluded reproducing the article in the Fall issue of the Journal, but it has been printed and is included herewith as a separate item.

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The Bodleian Library has available for sale a considerable variety of 35mm color transparencies of early and medieval illuminated manuscript pages, border details, music, miniatures, maps, scenes, costumes, books of hours, some bindings and, generally, a wide miscellany of items. Transparencies may be purchased in unmounted strip form, or as 2" x 2" slides. Mimeographed price lists, not illustrated, can be obtained by writing to the Bodleian Library, Oxford, England.

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The October 21, 1965 edition of the Chicago Tribune contained a review of an exhibition held last fall at the John Crerar Library in Chicago. Some forty fine bindings by GBW member George Baer and William Anthony of the Cuneo Fine Binding studio composed the exhibit. In addition to bindings of calfskin, vellum and goatskin, and end-papers, the exhibition included a vellum manuscript, hand-printed by Mr. Baer, bound in wooden covers, as it would have been bound in a medieval monastery.

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Guild member Sister Lawrence, O.S.B., of Bethlehem, Connecticut, had two of her bindings on display in the Connecticut Pavilion at the New York World's Fair during the 1965 season. The exhibit, which included a variety of hand crafts, was sponsored by the Society of Connecticut Craftsmen. Sister Lawrence's bindings were both of The Rule of St. Benedict (English & Latin).

T. J. Cobden-Sanderson (1840-1922), Master English binder, proprietor of the Doves Press, and first mentor of Douglas Cockerell, will be the subject of a talk to be given Wednesday evening, March 16 at Gallery 303, 130 West 46th Street, New York City, from 7 to 9 P.M. The talk, by Rollo Silver, is one of a ten lecture course "Heritage of the Graphic Arts." To attend the Cobden-Sanderson lecture send money order or check for \$3.00, payable to Gallery 303, to the address mentioned above.

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The demonstration given by volunteers from the Guild (see Exhibition Committee report in Vol. III, No. 2, of the Journal) on June 15, 1965, at the General Theological Seminary for the benefit of librarians attending the American Theological Library Association Conference, was, in the words of Dr. Sonne, "A great success, very well received."

The setting was delightful--the spacious Common Room of Seabury Hall on the beautiful Seminary campus--and the audience all that could be desired, interested and enthusiastically responsive.

The program of activities was set up and managed by Mr. Johnson to follow Mrs. Horton's talk on "The General Principles of Restoration." Mrs. Young acted as hostess. The techniques demonstrated were: sewing by Mrs. Coryn; touching up, Miss Jolley; rebacking, Miss Ullman; boxes, Mrs. Schlosser; tooling, Mrs. Weil; page repair, Mrs. Eldridge; corner repair, Mr. Ceccarini; books and bibliography, Mrs. Houlihan.

VICE PRESIDENT-AT-LARGE / Margaret Lecky

The following remarks are excerpts from Mrs. Lecky's two most recent letters.

"I wonder if any binder is smart about prices--we seem to work for about the lowest rate on the craftsmen's scale, as far as I know. ...

"Stella Patri wrote me recently to tell me that when the Journal arrives she drops everything to read it--and so do I. There are more binders in San Francisco than in Los Angeles, so she has more binding contact than I. The Journal is great, and I am

grateful to all who labor to produce it. Would it be possible to have a Question-Answer column?" (See p. 32.) "This should be interesting. Sometimes binders don't want to share their discoveries, but others do, and it would be helpful and stimulating to read such things.

"Re finding out about binder's qualifications" (in other countries): "You might contact Mr. Bernard C. Middleton, in London, to find out how they set standards for their guild. One thing I do know--each member must produce two books a year for exhibition; whether they are sold or not is not the point, though they may be. Mr. Mansfield told me about that, but he is no longer in England very much. ...

"Going back to my letter to you of May 24, I would like to urge again all Guild members joining the ACC and getting Craft Horizons. At least it shows, good and bad, the work done in crafts around the country, and should help binders in seeing design with new eyes. (The last "Outlook" still did not mention the Guild as a group member.)" (The Guild met all the requirements for membership last July and we are checking as to the reason for our omission from their most recent list of group members.)

"There are two exhibitions coming up in the west. One is to be of West Coast binders, and shown at the Contemporary Crafts Association, Portland, Oregon. Mrs. Walter E. Church is in charge of assembling it. She has also just written me that she wants to rejoin the Guild. Someone might send her a membership form." (This has been done.)

"The other exhibit I've been asked to send one book to, is the Tucson Art Center, Tucson, Arizona. It seems to be having a general crafts show.

"You are perfectly right--I am more than bogged down. My knife slipped on the last cut for the last portfolio for Tamarind, Oct. 27, and I had six stitches in the thumb of my left hand! Only the last two weeks" (letter dated Jan. 12) "have I been able to start work again. The scar is still so tender it's like an electric shock to touch, but I can now manage to press with the outside edge. It's the third time I've cut



that thumb, so I should know better, but this is by far the worst. Need I say I'm furious with me?

"I would like to know how many of our members are members of local craft organizations, and also of ACC. ...

"I'm to start teaching for UCLA Extension again, March 10, one night a week for fifteen weeks!"

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#### QUESTION AND ANSWER COLUMN

At the suggestion of Mrs. Lecky, our Vice-president-at-large, we are adding to the Journal a "Question and Answer" column. It will make its debut in the first issue published after the receipt of the initial question.

Such a column could prove to be an interesting addition to the Journal, and a great help to the Executive Committee in providing us with clues as to your interests.

I am not sure whether Mrs. Lecky had in mind a column in which the questions would appear in one issue, and the answers, sent in by our members, in the succeeding issue; or whether she thought in terms of the answers being supplied by the editorial board. The former would encourage greater member participation and probably should be tried first; the only drawback is the lapse of time between the asking and the answering. Or, perhaps, the "asker" could specify his preference as to the source of the answer.

In asking questions it must be remembered that the Journal is published at irregular intervals only three times a year, so the questions obviously cannot be of a nature where an immediate answer is desirable.

Let us hear from you! We eagerly await the first question.