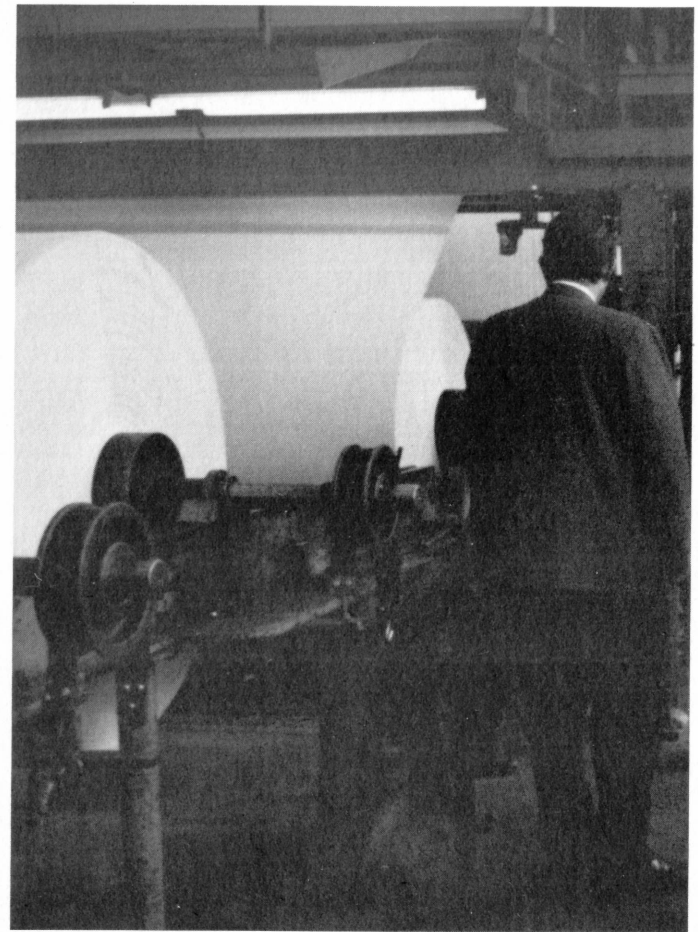


GUILD OF BOOK WORKERS JOURNAL

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Supply Chairman

Inquiries about the Guild and the
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(Editor of this issue: Mary C. Schlosser)

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The cover: A view taken in one of the mills of the Strathmore Paper Company, Woronoco, Mass., on the occasion of the Guild's visit. A roll of paper is unwinding into a surface size bath before going into the air dryer. For the report on this program, see page 25.

PRESIDENT / Laura S. Young

At this the close of my tenth consecutive year as your President I am pleased to be able to report that the Guild continues to prosper in every area of endeavor. The year just ended was, I believe, one of our most successful years. In summary, our net gain in members was better than it has been in the last several years, bringing our membership to an all-time high; our programs were diversified and exceptionally well attended; we had the privilege of exhibiting in three shows; our library was increased four-fold by the generous gift of Miss Diehl's library from the American Craftsmen's Council; our supply list has been completely revised and a copy in its new format is included in this mailing; our *Journal*, under the able supervision of Mr. Melvin Loos, Director of the Columbia University Printing Office, has greatly improved in appearance, and with the editorial policy initiated last year has come out with reasonable promptness; from all discernible signs the Guild is becoming increasingly well-known and continues to grow in stature; and lastly, but by no means least, we are operating well within our budget.

All of this is directly due to the ability and dedication of the Executive Committee, to all of whom we owe a debt of gratitude. Without their many hours of volunteer work we could accomplish little.

There are, of course, things that would be desirable to undertake if our budget were large enough to permit us to have some type of paid secretarial help, but until our membership increases appreciably this is not possible.

As to the future, we shall carry on in the hope that our efforts are producing an organization whose programs and activities are worthwhile and interesting to all of you.

You could help immeasurably if you would send on to us your suggestions, criticisms, commendations, etc. Some reason to feel that you all care—aside from paying your dues—about the future of the Guild would be an inspiration to those of us who carry the responsibility of the Guild's continuing growth.

MINUTES OF THE ANNUAL MEETING, June 11, 1968 /
Mary S. Coryn

The sixty-second annual meeting of the Guild of Book Workers was held on Tuesday evening, June 11, 1968, at the headquarters of the American Institute of Graphic Arts, 1059 Third Avenue, New York, N.Y.

The meeting was called to order by the President, Mrs. Laura S. Young, at 8:15. Members present were: Miss Elizabeth Ann Swaim, Mrs. Jean Burnham, Mrs. Elaine Haas, Mrs. Nancy P. Russell, Mr. Louis Harrow, Mrs. Carolyn Horton, Mrs. Hope G. Weil, Mr. Grady E. Jensen, Mrs. Mary C. Schlosser, Mrs. Louis A. Tayler, Miss Frances Manola, Mrs. Jean Newell, Mrs. Inez Pennybacker, Mrs. Mary S. Coryn, Miss Jerilyn Davis, Mrs. Enid Perkins, Mr. Duncan Andrews, Mrs. Charles D. Greenwald, and Mrs. Laura S. Young.

After greeting and welcoming the members to the sixty-second annual meeting of the Guild, Mrs. Young asked if there were any corrections to be made to the minutes of the last annual meeting as published in Vol. V, No. 3, of the *Journal*. No corrections were offered and the reading of the minutes was dispensed with.

Committee chairmen were then called upon, in turn, to report on the season's business and activities.

Committee Reports - Informal

Mrs. Coryn, Secretary Treasurer of the Guild, stated that, although she had not yet received a final balance sheet from the AIGA auditor, she could safely promise that her formal report to be published in the *Journal* would show a balance in the treasury of something a little less than \$3,000.00. She explained that the Guild's financial resources were made up of one-half of membership dues paid to AIGA plus receipts from library subscriptions to the *Journal* and from various gifts and contributions from members and friends of the Guild. She suggested that in view of rising production cost of the *Journal* (by far the largest of Guild dis-

bursements) it would be very nice to be able to welcome a patron or so to the Guild.

Mrs. Young stated that no report had as yet been received from Vice-president at Large, Mrs. Lecky.

Exhibition Chairman Mr. Duncan Andrews, had been forced by a business engagement to leave before the meeting was opened. Mrs. Coryn read his brief report in which he outlined movement of the Guild members' Spring Exhibition from Simmons College, Boston, Massachusetts, to the Library of Kingsborough Community College in Brooklyn, N.Y. He expressed the hope that the members who had submitted materials as individuals would be represented in the Museum West show in San Francisco running from June 27 through July. The Museum West show will be a juried show.

In the absence of Mrs. Greenfield, Library Chairman, Mrs. Young reported to the members that the Guild's library holdings had been greatly augmented by the acquisition (as a gift) of the Edith Diehl collection of between three hundred and four hundred carefully selected titles. She said that Mrs. Greenfield and Mrs. Burnham were working on a checklist which, hopefully, would soon be available.

Mrs. Burnham, Membership Chairman, reported that the Guild had gained thirty-one new members in the 1967-68 season and now numbers one hundred seventy-six. She expressed thanks to Mrs. Young and to Miss Davis for the assistance they had given to her in the handling of details and correspondence connected with her office.

Publicity Chairman Mr. Grady E. Jensen, announced ruefully that through misadventure his contact with a very economical source of printing and duplicating facilities had been broken and that future Guild announcements would probably prove to be a bit more costly. (Thankfully, this should not interrupt the flow of interesting news items that Mr. Jensen has supplied habitually to *Journal* readers.)

Mrs. Schlosser, Program Chairman, announced the completion of six programs during the current season and, inasmuch as all programs are routinely reported in the *Journal*, she limited her remarks to thanking the members of the Executive Committee for

the help she had received from them and to soliciting further suggestions from all members.

Mrs. Horton, Supply Chairman, reported that for several months she and Mrs. Maggy Magerstadt Fisher had been working on a new supply list that should prove to be very useable. It is to be as up-to-date, in respect to materials, suppliers, and addresses, as it can possibly be made. She stressed the importance of individual members' help in reporting items of interest pertaining to materials they might find, or to results they may get, good or bad, in using recommended materials.

The President, Mrs. Young, said that the supply list which Mrs. Horton has maintained over the years has been of great help and expressed thanks to Mrs. Horton for her work on behalf of Guild members.

Mrs. Young then remarked that contrary to customary annual meeting procedure she was not going to deliver a talk, but would limit herself to expressing doubt that anyone ever read her reports and editorials in the *Journal* in many of which she had presented what she considered very sound ideas for Guild projects and activities and had asked specific questions on which individual members should express their opinions—to which there was little or no response.

To this speech there was some listener response. Mrs. Inez Pennybacker took it upon herself to apologize most sincerely, saying that she *had* read the editorials and upon several occasions had had definite responses to make—but had failed to get them down on paper; she promised to do better in the future. Without formal statement the audience seemed to agree with Mrs. Pennybacker. Mrs. Young then requested the Secretary to announce election results.

Election

There were eighty-eight ballots cast by the membership in favor of the slate of candidates proposed by the Nominating Committee. Members elected to serve two-year terms on the Executive Committee were:

President	Mrs. Laura S. Young
Exhibition Chairman	Mr. Duncan Andrews
Library Chairman	Mrs. Mary E. Greenfield
Program Chairman	Mrs. Mary C. Schlosser
Publicity Chairman	Mr. Grady E. Jensen

Officers whose terms expire at the next annual meeting are:

Vice-president at Large	Mrs. Margaret Lecky
Vice-president & Membership Chairman	Mrs. Jean Burnham
Supply Chairman	Mrs. Carolyn Horton
Secretary Treasurer	Mrs. Mary S. Coryn

There being no further business to discuss, the meeting was adjourned in favor of conversation and refreshments.

TREASURER'S REPORT / Mary S. Coryn

*May 1, 1967 to May 31, 1968

Balance on hand May 1, 1967	\$2,920.94
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Receipts

Dues credited by AIGA	\$2,112.00
Journal receipts	232.15
Gifts	281.80
	<hr/>
	\$2,625.95

Disbursements

Journal costs	\$2,127.87
Executive Committee	51.63
Exhibition Committee	4.30
Library Committee	311.33
Membership Committee	150.00
Program Committee	85.66
Publicity Committee	16.50
Supply Committee	23.55
	<hr/>
	\$2,770.84

Excess of disbursements over receipts	144.89
Balance on hand May 31, 1968	<hr/>
	\$2,776.05

*Covering a 13-month period.

Journal costs are for four issues.

EXHIBITION COMMITTEE / Duncan Andrews, Chairman

There is not much to report concerning this year's exhibitions that has not already appeared in the *Journal*. The year's initial exhibition of members' work was held at Simmons College, Boston, Massachusetts, from April 3-30. This exhibit then moved intact to the Library of Kingsborough Community College in Brooklyn, New York, for the month of May.

We had been informed that Museum West, in San Francisco, would hold a Guild exhibition during July, but later learned that this was to be a general, juried show to which Guild members would be invited to submit material. It came as a disappointment to learn that the Guild, as a separate entity, would not be exhibiting; but many members have submitted material as individuals and will be represented in the Museum West show, which runs from June 27 through July 28. (For a summary of exhibitors and works exhibited in this year's exhibitions see page 13.)

We are considering offers from several institutions for the forthcoming season, and will report further when more details are known.

LIBRARY COMMITTEE / Mary E. Greenfield, Chairman

In addition to the regular growth of the Library through the generosity of Guild members, and this is not inconsiderable, we have been given the library of Miss Edith Diehl (as reported in Vol. VI, no. 2, pp. 12-14). We now have a really excellent reference library and I hope that you will all use it—as soon as I finish the catalog.

MEMBERSHIP COMMITTEE / Jean W. Burnham, Chairman

I am happy to announce that we have thirty-one new members this year, bringing our total to one hundred seventy-five—I believe the largest number ever. The new membership represents all parts of the country: Miss H. Drew Crosby, Mrs. Kenneth Langley, Mr. E. A. Thompson and Mrs. Harold Wollenberg from California; from the Chicago area, Mr. John Marshall Field, Miss Margaret McFadden, Mr. Robert F. Morton, Mrs. Denyse Pierre-Pierre, Mrs. Frank Rubovits, and Mr. Donald V. Vento. Also from the Middle West is Mr. Leonard E. Kowalczewski from Oscoda, Michigan.

From the New York City area are Mrs. John Ely, Miss Deborah Evetts, Mr. Hugh Grant, Mrs. Charles Greenwald, Mrs. Herbert Haas, Mrs. Nancy Russell, and Mr. William M. Klein of Scarsdale and Mr. J. B. Holmes of Wilton, Connecticut. New England is represented by Mr. Norman Tucker from Boston and Dr. Stephen E. Farnum from Riverside, R. I.

From Montreal is Mrs. John Desmarais and, last but not least, Southerners Mr. Fraser G. Poole and Mr. Martin Urner from

Maryland, Mr. Richard Parsons III from Raleigh, N. C., and Mr. William M. Murray, Jr., from Birmingham, Alabama.

There were eleven resignations.

We regret exceedingly the deaths of Mr. Angelo M. Rassu of Byram, Connecticut (see Necrology this issue), Miss Eliza Ingle of Baltimore, and Dr. Henry H. Sweets of Hannibal, Missouri.

I would like to express my appreciation to those who have helped add to the membership, to Mrs. Young who has always been generous with time and help, and special thanks to Jerilyn Davis who has helped me with the typing of many letters.

PROGRAM COMMITTEE / Mary C. Schlosser, Chairman

During the 1967-68 season, six programs were held—four as listed in the schedule in the Fall *Journal*, and two additional or “extra” programs that materialized as the year progressed.

Our usual informal opening meeting, due to adverse circumstances, did not present the expected opportunity to hear from all those present. I hope this can be partially remedied by hearing any thoughts you may wish to offer in the open part of this meeting tonight. And let me take this opportunity to urge all members to let the Executive Committee know whenever they have any news or events of special interest to report. We are always glad to consider an extra program or a special article for the *Journal*.

Our visits to the Morgan Library, the Metropolitan Museum, the Strathmore Paper Company and the Meriden Gravure Company, as well as the talk by Richard Young of the Library of Congress, have all been or will be reported in the *Journal*, so little more need be said on this occasion. A side benefit of our field trips was the pleasure of getting better acquainted with some of our New England members.

In concluding, may I once more offer my thanks to the other members of the Executive Committee who have most kindly assumed some of my responsibilities from time to time when

my domestic arrangements got out of hand, adding an extra burden to their already extensive duties.

And may I once more appeal to you all for suggestions for next year's Programs.

PUBLICITY AND NEWS NOTES / Grady E. Jensen, Chairman

In Volume V, Number 2 of the *Journal* (Winter 1966-7) we reported that Guild members could join the Friends of the Klingspor Museum, in Germany, to receive Museum publications, posters and invitations. Due to the somewhat disorganized departure of a key Museum employee, several instances of lost or unanswered mail were reported. However, Museum affairs now appear to be back "on the track" and interested Guild members should write to the Director for information: Dr. Hans A. Halbey, Klingspor-Museum, 605 Offenbach am Main, West Germany.

The Klingspor-Museum is one of the few museums for international modern bookbinding, book illustration, calligraphy, and type design. Museum announcements and publications which have recently been received frequently are collectors' items in themselves in terms of design and typography.

Leonard B. Schlosser, husband of GBW member and Program Chairman Mary C. Schlosser, provided all items for "An Exhibition of Books on Papermaking" at The Free Library of Philadelphia, which ran from April 15 to June 15, 1968. Mr. Schlosser has long been a student of the history of papermaking, as well as an amateur printer. Equally important from the Guild's standpoint is his long service as an active behind-the-scenes supporter of Guild activities. Three hundred copies of the handsome exhibition catalogue were printed by Henry Morris at the Bird and Bull Press on handmade paper produced by J. Barcham Green at Maidstone, Kent. The catalogue was sewn by Mary Schlosser. Copies of a commercially produced reprint are available from the Free Library of Philadelphia for a price of fifty cents.

This year has been relatively quiet in terms of Guild publicity, except for items included in the *Journal's* News Notes. Once

again, we can report only what we learn from the membership and we urge you to send in *any* event—exhibitions, honors, noteworthy commissions, and the like—in which members are involved.

SUPPLY COMMITTEE / Carolyn Horton, Chairman

The Chairman of the Supply Committee has been fortunate this year in having Maggy Magerstadt Fisher as a very active member of her committee. Mrs. Fisher has spent several days a week on a badly needed and long overdue complete revision of the Supply List. She sent questionnaires to all suppliers currently on the list to verify addresses, the minimum acceptable order, and the materials and services being offered. Mrs. Fisher also wrote to a number of members in various parts of the country for lists of their local suppliers.

The Supply List has been further enriched by the help of many other members who have sent in corrections and additions to the list.

Members are urged to continue to send in such contributions.

The Guild owes a debt of thanks to Mrs. Fisher for her tireless and devoted labors

VICE-PRESIDENT AT LARGE / Margaret Lecky

The following remarks are excerpted from Mrs. Lecky's last letter:

"...the 2nd International Antiquarian Book Fair last September 21 to 23, 1967, at the Ambassador Hotel. . . .The whole enormous exhibition space at the hotel was given to the dealers, and there were over a hundred, from all over the world. I think the dealers had the best time of all—such visiting and fun you never saw. The central stage area was devoted to aspects of the book, organized by Muir Dawson of Dawson's Book Store here. He called me in late spring to get ideas re exhibits. There were photographs from the Los Angeles Art Museum for CRIA of the

disaster in Florence. Zellerbach Paper gave samples; Nelson-Whitehead sent sample leather (not their good quality, I'm sorry to say); a commercial binder, A-1 Book Bindery, had a girl set up working on a miniature *Ten Commandments*; UCLA's Library School had a small press set up; E. A. Thompson had an exhibit of his cases; I set up a demonstration of paper repair and the steps in Extra Hand Binding, leather. I understand that the exhibits were greatly appreciated. I could not be there except to put mine up and take it down—too much work here. The Fair was considered a great success."

EXHIBITION COMMITTEE / Duncan Andrews

During 1968 there were three exhibitions at which Guild members' work was shown. The first of these was a Guild exhibit at Simmons College, Boston, Massachusetts, which ran from April 3 through April 30; the second Guild exhibition, running the month of May, was held at Kingsborough Community College of the City University of New York, Brooklyn, New York. An exhibition of Bookbinding, Calligraphy, and Decorative Papers was held from June 28 to July 28 at Museum West of The American Craftsmen's Council, San Francisco, California and while this was not a Guild show, a number of Guild members participated.

A total of 29 Guild members contributed to one or more of these exhibitions, and well over a hundred separate pieces of work were submitted.

Space does not permit the enumeration of each individual piece of work, and the following list can only hint at the richness and quality of the members' contributions. (The letters following each name indicate where material was displayed: S=Simmons; K=Kingsborough; M=Museum West).

GEORGE BAER, Chicago, Ill. (M). Six bindings, including a 1965 Cuneo Press Christmas Book in light red Oasis morocco with dark brown and cream inlays on front cover and blind tooled spine.

- NATALIE BLATT, Brooklyn, N.Y. (M). George Besson's *Raoul Dufy* bound in blue Oasis morocco and white kidskin mosaics across front and back covers, gold tooled spine.
- FLORENCE BROOKS, Lenox, Mass. (S-K-M). Five pieces of calligraphy, including an elaborate illuminated manuscript, "Lord, make me an instrument of Thy peace".
- CARMELITE MONASTERY (ST. TERESA'S PRESS), Flemington, N.J. (S-K-M). Seven examples of illumination, drawing, and calligraphy, including *The Dream of the Rood*, with hand-lettering and illuminations.
- EDITH A. DEW, Melbourne, Australia. (S-K-M). Six bindings, including *Sir John Gilbert's Shakespeare* in tan calf with elaborate vari-colored designs on covers and spine, and blind tooling.
- PHILIP GUCKER, Wolfville, Nova Scotia, Canada. (S-K). Dostoevsky's *Crime and Punishment* bound in orange Oasis morocco with inlays and onlays of black morocco, and blind and gold tooling.
- CLARA HATTON, Ft. Collins, Colo. (S-K-M). Six bindings and illuminations, including *The Book of Kells* in brown morocco with vari-colored inlays and gold uncial lettering made by combining tools cut by the binder.
- ANSON HERRICK, San Francisco, Calif. (S-K-M). Four bindings, including *Navajo Sketch Book* in mustard Oasis morocco, inlaid with black and red morocco mosaics, and blind tooling.
- MARY L. JANES, New York, N.Y. (S-K). Six examples of calligraphy, including a book of Chaucer proverbs, written out in brown and black in a formal italic, sewn in Japanese paper wrappers.
- ANNETTE J. LAUER, Chevy Chase, Md. (M). Three bindings, including Virgil's *Georgics* in tan and green morocco, green mosaics and dotted and gold tooled designs on covers and spine.

- SISTER LAWRENCE, O.S.B., Bethlehem, Conn. (M). Six bindings, including *Hebdomadae Sanctae* bound in black Oasis morocco, cross on front cover inlaid in violet, red, and yellow morocco, gold tooled spine.
- MARGARET LECKY, Los Angeles, Calif. (M). Two bindings, including Crane's *The Red Badge of Courage* in black and grey morocco with red mosaic ellipse on covers, endpapers in blue and grey Roma papers.
- BEATRICE R. LOCKHART, New York, N.Y. (S-K). Two examples of calligraphy, including a multicolored calligraphic design, "What Mind Can Conceive Man Can Achieve" in flourished italic capitals.
- JANET LONGCOPE, Lee, Mass. (S-K). Three bindings, including *The Psalms of David*, bound in red sheepskin, gold tooled, slipcase of Japanese stencilled papers.
- ROSALIND MEYER, Milwaukee, Wisc. (S-K-M). Large folio album book, bound in black and white hair hide of unborn calf, black Fabriano endpapers.
- H. EDWARD OLIVER, Wilton, Conn. (S-K-M). Fifteen examples of calligraphy, including a quotation from James Barrie written out in brown and black in a free condensed quick hand on handmade paper.
- DUNCAN H. OLMSTED, Petaluma, Calif. (M). Five bindings, including *The Noble Knight Paris and The Fair Vienne* in orange cape morocco, blind tooled flower and fleur-de-lis, gold tooled title on front cover, French endpapers.
- THOMAS W. PATTERSON, Pittsburgh, Pa. (M). Two bindings, including *The Iliad of Homer* in black cape morocco with red and white inlays on front and back covers, and spine; gold tooling.
- JULIA PATTON, La Jolla, Calif. (M). Two bindings, including Blasco-Ibanez' *Sangre y Arena* bound in transparent parchment, the front cover revealing a picture underneath, gold tooling, green morocco label on spine.

- STELLA PATRI, San Francisco, Calif. (M). A copy of *Chanticleer*, quarter binding of orange Oasis morocco and French decorative papers, gold endpapers.
- LAWTON P. G. PECKHAM, New York, N.Y. (S-K). A copy of *Les Soties*, full binding of red Oasis morocco, gold tooling, decorated endpapers.
- EDWIN A. POPENOE, Shoreham, N.Y. (S-K-M). A copy of *A Bestiary By Toulouse Lautrec*, full binding of brown calf, blind tooled title and designs on covers and spine.
- MARIANA ROACH, Dallas, Texas. (S-K-M). Five sheets of hand-marbled paper (light weight), and five sheets of hand-marbled paper (heavy weight).
- LLOYD J. REYNOLDS, Portland, Oregon. (M). Three pieces of calligraphy, including a trial booklet of quotations from William Blake done in India ink and gold leaf.
- RUTH STEIN, Scarsdale, New York. (S-K). Two bindings, including Goethe's *Prometheus*, bound in full dark green Oasis morocco, with orange and red morocco onlays, gold tooling.
- HAROLD W. TRIBOLET, Chicago, Illinois. (M). A copy of Caesar's *Commentaries*, bound in orange cape morocco, with gold and blind tooled designs on covers and spine, green Fabriano endpapers.
- CHARLOTTE ULLMAN, New Preston, Conn. (M). A copy of Voltaire's *The Princess of Babylon*, blue Oasis morocco, with gold-tooled title and designs on covers and spine, marble endpapers. (Lent by Duncan H. Olmsted).
- ANNE A. WEEKS, Ithaca, N.Y. (S-K-M). Six bindings, including *The Georgics* in red and grey Oasis morocco with raised mosaic design in red, black, and grey, gold tooling, marbled endpapers.
- KATHLEEN WICK, Boston, Mass. (S-K). A copy of *Signs of the Zodiac*, bound in full red Oasis morocco, gold tooling, decorated endpapers.

While exhibitors ranged from student amateurs to experienced professionals, all work submitted was of a very high order indeed, and all are to be congratulated not only for their interest and participation, but for the high standards that characterized their individual contributions.

MEMBERSHIP / Jean W. Burnham

Changes of Address:

Coleman, Mrs. Mary Louise Box 226 Saugatuck Station Westport, Conn. 06882	Gucker, Philip P. O. Box 759 Wolfville Nova Scotia, Canada
Cunha, George Martin 33 High St. Topsfield, Mass. 01983	McFadden, Margaret 5540 South Everett, #201 Chicago, Ill. 60637
Foss, Edward G. Route 1, Box 387 Earlsville, Va. 22936	Ullman, Charlotte M. Whittlesey Rd. New Preston, Conn. 06777

Since the annual meeting, we are pleased to have as new members:

Agricola, Mrs. Yolanda Cra 18 #91-13 Bogota, Colombia	Massé, Mrs. Lucien 5349 Drane Drive Dallas, Texas 75209
Isaac, Mrs. Joanne R.D. 4 Quakertown, Pa. 18951	

The second program of the season was held at the Morgan Library from 5:30 to 6:30 P.M. on Thursday, January 18, 1968. On view in the spacious, well-lighted main gallery was the Glazier Collection of illuminated manuscripts and printed books, a remarkable assemblage of great rarities, even more remarkable as they had been acquired by Mr. Glazier in the short years between 1949 and his death in 1962, a time when early works of this nature had all but disappeared from the market. These treasures are now on deposit in the Morgan Library and will eventually become its property.

Mr. Frederick B. Adams, Jr., Director of the Morgan Library, was on hand to welcome us, give us an introduction to the exhibition, as well as a few entertaining sidelights, and then, while some members and guests examined the Glazier material, another group went along to a smaller exhibition area where Mr. Adams had set out a very interesting selection of Italian seventeenth century bindings from the Library's holdings. The groups exchanged places midway in our visit so that each smaller section could have a better chance to see and examine the various items.

Among the highlights of the Glazier Collection are a Coptic fourth or early fifth century manuscript, *The Acts of the Apostles*, in what is probably its original vellum binding; a Carolingian *Sacramentary* of about 860, probably from the Abbey of Saint-Amand in France, with illuminations of the highest quality for this period; and the Hachette *Psalter*, executed in England about 1225. It would be foolish to list or describe any further this magnificent collection, for the Morgan Library has already done it—there is a large scholarly catalogue with 69 plates, compiled by John Plummer and published at the time of this exhibition.

The Italian bindings were chosen for us by Mr. Adams because he felt they were from a neglected area in the history of binding and one that might bear further investigation. The substance of what he told us about them can perhaps most accurately be conveyed by quoting from a little text he prepared to explain the exhibition:

"Italian bookbindings of the seventeenth century have received remarkably little attention from collectors and students of binding design, mainly because, as a rule, they are not as expertly tooled as French bindings of the first half of the century, nor as colorful and original as English bindings of the second half.

The "fanfare" style so popular in France in the closing decades of the sixteenth century was characterized by overall gilding with small tools arranged in compartments formed by strapwork, and given some coherence through the use of leafy sprays. The style was gradually adopted by Italian binders, who created their own distinctive variations on the original pattern. The earliest adaptation shown here is a gold-tooled vellum binding of 1611, which the individual tools are large enough almost to overwhelm the compartmental design. The binding is charged with symbolism: the central figure of Fortune, the clasped hands, and the fire-resistant salamander. The letters F and S probably stand for Fortuna and Speranza (or Spes).

Another fundamental style of decoration popular in all countries was the center-and-corner pattern, essentially Islamic in origin, used on rugs and bindings. This is the basic form of the Roman binding of 1633 tooled with the arms of Antonio, Cardinal Barberini, with the Barberini bees repeated in the four corners of the covers and in the compartments of the spine. The corner compartments decorated with pointille semi-circles, like overlapping scales, present here in rudimentary form, became a popular motif in Italian bindings.

The center-and-corner design of the Roman binding of 1638 made for presentation to Anna Colonna, wife of Taddeo Barberini, introduces another element destined for great popularity in Italy, the corner decoration (of French origin) in the form of an open fan. The center-and-corner pattern is also the basic formula for other bindings shown here.

The over-all "fanfare" concept, the compartments formed by strapwork (painted, in some examples, to give it emphasis), the overlapping scales, and the open fans, all recur again and again and again throughout the century, with marked differences in the quality of the craftsmanship. Unquestionably the best work was done by a Roman workshop which executed bindings for popes and cardinals and Queen Christina of Sweden. Among

its finest achievements is the pair of bindings executed for Cardinal Pallavicini in 1657 on his two-volume history of the Council of Trent.

The other three large compartmented bindings of the second half of the century appear to be the work of three other binderies, probably also Roman, and if this conclusion is correct, it indicates a flourishing trade with a high level of competence but not too much originality. This latter quality is found in such unusual examples as the charming little Venetian prayer-book of 1634, where the leather has been cut away and silhouetted against ivory and green silk, and the manuscript address of 1685 to Ferdinand Strozzi where the silver filigree decoration has been mounted on red velvet covers, probably by an artisan of Fano.

The original owners of these bindings include several popes and cardinals, in addition to those already noted: Cardinal Cybo; Cardinal Altieri, later Clement X Innocent XI; and Innocent XII. The final binding in the exhibition was made for presentation to Queen Christina in 1684 by the author of the book, Cardinal Gastaldi, and bears the Swedish royal arms with the three crowns."

Present for the occasion were: Mrs. Burnham, Mrs. Coryn, Mr. and Mrs. Cunha, Miss Davis, Mrs. Fisher, Miss Fournier, Miss Hull, Miss Janes, Mr. Johnson, Mr. Kapp, Mr. Klein, Miss Lockhart, Miss Manola, Mr. Peckham, Dr. Ratner, Mrs. Schlosser, Mrs. Schrag, Mr. and Mrs. Selch, Mrs. Tayler, Miss Thatcher, Mr. Tucker, Miss Ullman, and Mrs. Young.

EXPERIENCES AT THE BIBLIOTECA NAZIONALE IN FLORENCE, an illustrated talk by Richard Young

The Guild was very pleased to be able to arrange an extra program for the evening of Thursday, April 4th, when Richard F. Young, Bookbinder and Restorer for the Rare Book Division of the Library of Congress, talked to us and showed us slides of his experiences in Florence working on the flood-damaged books at the Biblioteca Nazionale.

Reprinted below is an article by Mr. Young, giving the substance of his talk to us. The article originally appeared in the April 25, 1968, issue of the Library of Congress Information Bulletin, and subsequently in the *Antiquarian Bookman* of April 29, 1968.

It is estimated that with a staff of about 100 working on book restoration for another 20 years, the Biblioteca Nazionale Centrale in Florence could undo the worst of what the Arno River did in minutes during that terrible day in November of 1966. When I reflect on my own 3½ months of restoration work last fall in Florence—in the light of what remains to be done—it seems virtually insignificant; and yet, the restoration project in which I took part was of such magnitude in relation to projects of the past and of such critical importance in relation to those which will come after, that I can almost count those months as a second apprenticeship in my craft.

My first apprenticeship as a fine bookbinder was with my father for 7 years in his shop in Boston. In 1964 I began my present work, for the U.S. Government Printing Office, as a restorer and binder of rare books in the Library of Congress. Because of this experience, I was invited in the summer of 1967, by the Study Committee on Book Conservation of the Committee for the Rescue of Italian Art (CRIA), to be among its first American representatives to take part in the restoration effort at the Italian National Library in Florence, where some 100 others—mostly Florentines—were already engaged in various aspects of the work.

After leave was granted from my official duties in Washington and before I departed from the Capital on August 25, I was briefed by Mr. Paul Banks, Conservator of the Newberry Library in Chicago and Chairman of the Study Committee for the Rescue of Italian Art, on the project taking place at the Biblioteca Nazionale. In spite of this preparation, I was still astounded by what I saw in Florence. In order to appreciate the size of the undertaking, one must first have an idea of the approximate number of items damaged. In a library of some six million volumes, about 1,000,000 items were inundated by the flood. Among the damaged works were 150,000 volumes of the Magliabecchiana Collection, which was gathered together by Florentine scholars of the 17th century and which constituted Italy's first public library; also 50,000 volumes from the Medici Palatini Collection, and all the 19th Century newspapers, periodicals, reviews, and manuscript catalogs.

The project did not lack the resource of leadership; Dr. Emanuele Casamassima is the well-known Director of the Biblioteca Nazionale, and Mr. Peter Waters, a noted English binder and restorer and lecturer at the Royal Academy of Art in London, provided technical direction. Financial support came initially from the Italian Government, CRIA, the International Fund, and the British Art and Archives Fund. Over a 12-month period, the program to cope with the great, amorphous mass of damaged material developed into a smooth and efficient organization. By early 1967, all the books had been dried, and during my stay were going through the following systematic procedure.

The whole book is photographed in its damaged condition to serve as a control guide when the parts are separated; the pages are counted and put in order, and a "restoration" card is attached to the book [see illustration]. All loose and caked mud is carefully scraped and vacuumed off, the sewing is removed, and the book is taken apart. The pages are washed in a combination of warm distilled water and anti-fungicide. Once excess moisture is pressed out, the book is broken up into signatures and placed in drying racks, which are, in turn, placed in drying cabinets. After final collation, each book is wrapped in chemically treated anti-fungicide paper to await mending. All badly damaged pages are carefully mended with toned Japanese paper; slight

LIB.		TITLE										VALUE
CAT. NO.		SYM.	ORIGINAL			REPAIR	25	Stabbed joint		COVERING		
PHOT.		BOLS	STRUCTURE	1		As necessary		SEWING	50	Full		
S		<input checked="" type="checkbox"/>	COVER	2		General dry cleaning	26	Original holes	51	Limp		
C		<input type="checkbox"/>	Full	3		General mending	27	Alum-tawed thongs	52	Yap edges		
P		<input type="checkbox"/>	Stiff	4		Fold mending	28	Vellum thongs	53	Quarter and vellum tips		
W		<input type="checkbox"/>	Limp	5		Reinforcement	29	Herring bone	54	Case		
FC		<input type="checkbox"/>	Half	6		Swing plates	30	Double cords	55	Box		
M		<input type="checkbox"/>	Quarter	7		Do not trim edges	31	Single cords	56	Alum-tawed pig		
Se.		<input type="checkbox"/>	Alum-tawed pig			SIZING & ADHESIVES	32	Seaming cords	57	Vellum		
For.		<input type="checkbox"/>	Vellum	8		Parchment size	33	Sawn-in cords	58	Calf		
Fin.		<input type="checkbox"/>	Calf	9		Gelatine size	34	Linen tapes	59	Goat		
WASHING	YES	NO	M	10		Starch paste	35	Linen braid	60	Native-dyed goat		
OK			M	11		Polyvinylacetate	36	Stab	61	Pulp		
OK			X	12		'Glutafix	37	Link-sewing	62	Buckram		
S			SEWING	13		Methyl cellulose (Tylose)	38	Linked overcasting	63	Reback		
			Original	14		Soluble nylon	39	Machine	64	Refurbish		
B			Thongs			TYPES OF PAPER	40	Stabbed joints	65	Restore as original		
1/2 A			Double cords ..	15		Handmade	41	As necessary		TITLING		
D			Herring bone ..	16		Mouldmade		BOARDS	66	Original		
Ph	Before	After	Single cords ..	17		Machine-made	42	Laced-in	67	Manuscript		
DEACIDIFICATION			Sawn-in cords ..	18		Japanese mending	43	Split	68	Tool		
			Tapes	19		Lens tissue	44	Original	69	Label		
			Laced-in	20		Heat-set tissue	45	Cased		TREAT WITH		
			Two-on			ENDPAPERS		HEADBANDS	70	Saddle soap		
REINFORCEMENT			HEADBANDS	21		'Italian'	46	Handsewn, laced-in	71	Potassium lactate		
			Thread, laced-in	22		'Made'	47	Handsewn, thread	72	Paranitrophenol		
			Thread	23		'Library	48	Handsewn, silk	73	Lanolin & neatsfoot oil		
?			Silk	24		Tipped	49	Stuck-on				
!!!			OTHER INSTRUCTIONS									

tears are mended with a heat-set process devised by Mr. Waters. The books are then sewn, bound, and finished.

All the books are classified into 5 categories for binding, depending on date of publication and overall value. Generally, these categories are used:

1500-1560—this takes in the most valuable books and any book of unusual importance from the other categories. (Most incunabula, on an upper floor, escaped damage.) Full leather and limp vellum bindings are used. 1560-1770—full bindings in leather or vellum and limp vellum. 1770-1820—quarto bindings. 1820-1840—buckram bindings. 1840 and newer—library-style bindings.

Facilities were available for deacidifying, bleaching, and re-sizing of paper.

A full time chemist was on hand to deal with numerous problems that arise requiring the services of a professional with a well-equipped laboratory. I was engaged in planning the hand-binding operation and helping to supervise the paper mending department, which directly precedes the binding. Aside from myself, there were two German binders and Mr. George Baer, the fine-binder from the Cuneo Press in Chicago. It is not expected that the binding operation will be running at capacity until Spring, and it is eventually hoped to have six fine-binders and four buckram binders.

The Italian Government and the three private agencies are now financing the restoration work under a three-year program. After that period, if there is not continued support of this magnitude, work could conceivably slow to a pace which would yield few fruits for living scholars and the generations that succeed them. No reporter of this project—no one who has experienced its drama and its profound meaning firsthand—can help but join the campaign for many years of continued funds.

Present for the occasion were: Mr. Andrews, Miss Blatt, Mrs. Burnham, Mrs. Coryn, Miss Davis, Miss Marie E. Eichelberger, Mrs. Fisher, Mr. and Mrs. Abraham Fox, Miss Lois Hallahan, Mr. Harrow, Mrs. Horton, Miss Janes, Mr. Johnson, Miss Manola, Miss Janet Palmer, Mr. and Mrs. Pierce, Mrs. Pennybacker, Mrs. Perkins, Miss Ruth Peter, Dr. Ratner, Mrs. Russell, Mrs. Schlosser, Mr. and Mrs. Selch, Miss Nell Skalaban, Mrs. Stanescu, Mrs. Tayler, Mr.

Tucker, Mr. Welsh, Mrs. Young, and several other guests whom we were glad to welcome, but whose handwriting on the guest list we were unable to decipher.

A VISIT TO THE STRATHMORE PAPER COMPANY /

Mary C. Schlosser

In the wee morning hours of Saturday, April 27th, twenty-five hardy members and guests of the Guild rose to make the long trip to the Strathmore Paper mill in Woronoco, Massachusetts. We were to arrive by 10:00 A.M. as the mill operates only until noon on Saturdays. But there was ample reward for these early travelers, for our tour through the mill gave everyone an opportunity to see, in a necessarily short space of time, how high quality paper is manufactured.

Since Strathmore is a mill which does not manufacture pulp, we saw the beginnings of the process with the blending of a variety of wood pulps in sheets with cotton fibre that had been processed at Strathmore either from selected rags or from cotton linters. The cotton fibre, after boiling and a certain amount of bleaching, was carefully washed and run over a small paper machine called a "wet lap" machine while the wood pulp was in bales of sheets. The two kinds of fibre, depending on the paper to be made, are blended together with the other raw ingredients such as dyes, sizing, fillers, etc. in beaters where they are blended and washed so as to put them into condition to be run on the paper machine.

We saw several paper machines in operation, all of the Fourdrinier type, ranging from a newly rebuilt machine with stainless steel accessories and running at comparatively high speeds for the high grade papers made on it, to two older, smaller and slower paper machines which are ideally adapted to the manufacture of text paper requiring careful attention to surface markings, etc.

Since all of these paper machines are, by normal paper industry standards, small, it was possible to get a close-up view of the change from pulp at the beginning of the machine, to large reels of paper at its dry end.

We also saw an air dryer in operation. This machine is used to impart the well-known cockle finish to bond papers by running the web of paper through a bath of surface sizing and then drying it in loops or festoons in hot air rather than in contact with any rolls or drums.

All of us were impressed with the care taken in the manufacture of the paper and were grateful to our Strathmore hosts, Mr. Murray E. Grant, Manager, Advertising and Sales Promotion, and Mr. Bob Bagg, Mill Host. A delicious farewell luncheon at the Strathmore Lodge ended the trip and we went on our way with a large 13 x 20" souvenir portfolio of colored papers from various Strathmore lines and with great appreciation for a very interesting trip.

Present at Strathmore were: Mr. Andrews, Mrs. Burnham, Mrs. Coryn, Miss Davis, Mr. and Mrs. Dickinson, Miss Evetts, Mrs. Fisher, Mrs. Freitag, Mr. Goff and his guests, Mr. and Mrs. Dixwell Goff, Mrs. Greenfield and her guest, Mr. Wayne Ely, Mrs. Lada-Mocarski, Miss Manola, Dr. Ratner, Mrs. Russell, Mr. and Mrs. Schlosser, Mr. and Mrs. Selch, Miss Swaim, Mrs. Tayler, and Mrs. Young.

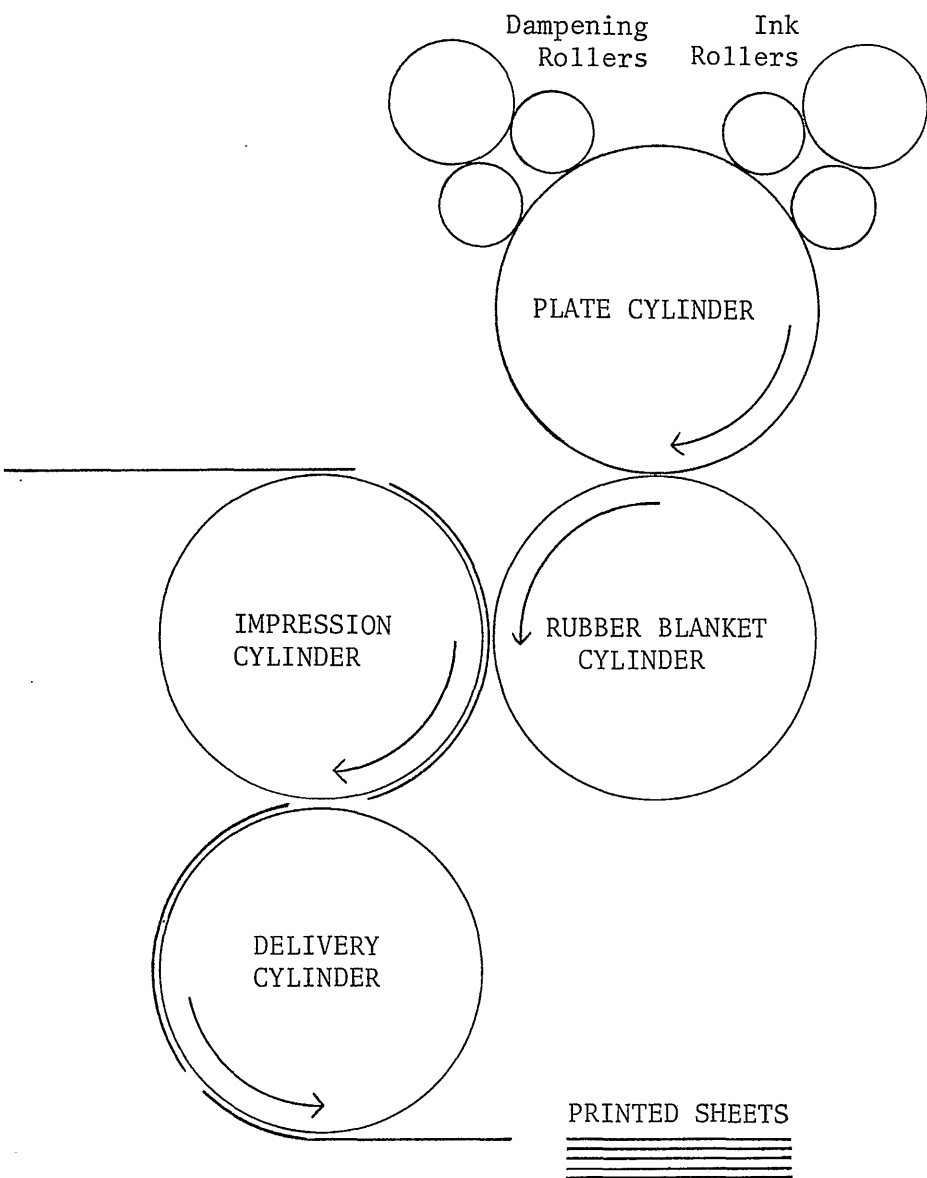
A VISIT TO THE MERIDEN GRAVURE COMPANY IN MERIDEN, CONNECTICUT / Jerilyn G. Davis

On May 25, 1968, 21 GBW members and their guests visited the Meriden Gravure Company in Meriden, Connecticut. As we arrived by car in several groups, we were shown to the library conference room, where we were allowed to peruse examples of Meriden's printing. We also amused ourselves by folding blue and white paper pressmen's hats which most of us wore on the tour.

Mr. Parker Allen, whose grandfather founded Meriden Gravure in 1888, gave us a brief history of the company. It was organized primarily for illustration work, which remains its major field of interest. Silver companies in the area, General Electric, and Westinghouse were among their early customers. Collotype was the first process employed, but though excellent for one-color reproduction, it had several drawbacks; it was difficult to

get a perfect register when doing color reproduction and the presses, requiring three people for satisfactory operation, were cumbersome and difficult to operate. Offset (photo-offset, photo-lithography) was introduced in 1938 and according to Mr. Allen, reproduction by this method is now almost as fine as the collotype reproduction. The latter ceased to operate completely last year when two pressmen died and another retired, all three of German origin. Meriden had found that Germans were the only people with enough innate mechanical sense and determination to overcome the obstacles that the collotype presses presented.

We were divided into four groups and shown through the plant. Meriden's chief equipment consists of four process cameras—two Lanston Monotype 24 x 24, one Lanston Monotype 20 x 20, and one Robertson 30 x 36—and four single-color Harris Offset presses (three of 23 x 36 and one 23 x 29). This in itself is very unusual as most printing offices would have only one such camera and four presses. This is one of the many factors contributing to Meriden's quality. Care or the lack of it in the camera room makes or breaks offset printing. With their cameras images can be enlarged 200% or reduced to 25% of the original. Meriden uses a 300-line screen, among the finest in use in the U.S. today. (Newspapers routinely use a 65-85 line screen.) When completed the negative is taken to the plate room where an arc light exposes the image onto a thin pre-sensitized diazo-coated aluminum plate. This room must be illuminated with yellow light, as white lights will destroy the plate. The plate undergoes several washing processes and coatings of chemicals, the last two being a developer which brings the image into view by the naked eye, and a gum arabic solution which preserves the plate. It is then taken to the press and wrapped around the plate cylinder. Dampening rollers apply a film of water to the plate; it is inked (the ink is repelled by the water-holding areas, but is accepted by the greasy image) and printed on the blanket cylinder. It is from this image that the sheet is printed as it is rolled against the blanket cylinder by the impression cylinder.



The presses have a maximum running speed of 10,000 impressions per hour, but the two that we saw were only producing 2,500 per hour. This is another factor contributing to Meriden's quality. We were given a small bundle of waste press sheets that were used to regulate the ink color on the Metropolitan Museum of Art Christmas Card Catalog; the random overlays of red ink form a very interesting abstract pattern. Those who wish to obtain one (sheet size 23 x 35) may do so from Mrs. Schlosser until the supply is exhausted.

In addition to the four cameras and four presses Meriden has some interesting specialty equipment; a camera specially designed for photographing coins, and a vertical camera for photographing books. The latter eliminates the possibility of damage from standing the volumes up in order to photograph them horizontally. They also still operate one piece of letterpress equipment.

I have mentioned several things which contribute to the high quality work that is produced at Meriden Gravure, but I think that the main thing responsible for this quality is a total atmosphere of care. It would not be stretching a point to say that this care extends from the president right down to the janitor. We were informed that a large percentage of Meriden's 55-60 employees have been with the company for as long as 30-40 years and many have never had another job. New employees begin at the lowest levels and only as they show interest and develop an eye for color and quality are they moved up to jobs as pressmen and cameramen. So great is this atmosphere of personal care that Meriden can obtain books, manuscripts, and other rare materials that museums and other institutions will not lend for exhibitions. Such rare materials are kept in vaults while on Meriden's premises. Another personal touch is the desire of the company to work directly with the artist whose work is being reproduced, as was recently done with Georgia O'Keefe. Many such familiar names—Picasso, Mies van der Rohe, Marie Angel, the Wyeth's, etc.—were mentioned and various aspects of their work discussed during the course of the tour. Work was also in process for museums and libraries from all parts of the U.S. and abroad.

Our hosts and guides—Messrs. Parker B. Allen, President, Harold Hugo, Director, John F. Peckham, Manager, John F.

Leether, Production Manager, William J. Glick, Assistant Production Manager, and Thomas H. Marshall, Assistant Production Manager—answered our many questions and gave each of us an envelope containing several samples of Meriden's reproduction work.

This was the most rewarding and most interesting field trip that I have taken with the Guild since joining the organization three years ago. The atmosphere was so unpretentious and all the employees so obviously interested in their work that I was reminded of a bookbinding studio. Albeit on a much larger scale, the idea was still the same—the singular importance of every job.

After a very enjoyable and informative two hours we were treated to a delicious lunch at the Home Club in Meriden as guests of Meriden Gravure Company.

Present for the occasion were: Mrs. Burnham, Miss Davis, Mr. and Mrs. Dickinson, Mrs. Fisher, Mr. and Mrs. Freitag, Mr. Goff and his guests, Mr. and Mrs. Dixwell Goff, Mr. Klein and his guest, Mr. Jack Petti, Mrs. Lada-Mocarski, Miss Manola, Mr. and Mrs. Schlosser, Mr. and Mrs. Selch and their guest, Dr. Harry Bakwin, and Mrs. Young.

BOOK REVIEW

Penney, Clara Louisa. *An Album of Selected Bookbindings*.

New York: The Hispanic Society of America, 1967. 18 pp., 60 pl. \$10.00. Reviewed by Mary C. Schlosser

Any book on bookbinding is a welcome addition to this scanty published field. Even more to be treasured is a volume copiously illustrated and dealing in a specific area of binding—in this case, bindings of Spanish origin. Such is *An Album of Selected Bookbindings*, recently published by the Hispanic Society of America and illustrating bindings from its own collections.

The author, Miss Clara Louisa Penney, highlights the history of Spanish binding in her introduction—the isolation from mainstream continental binding developments caused by the Moorish occupation, the hiatus of quality binding after the Moriscos were exiled in 1609, and the gradual development of binding styles in the 18th and 19th centuries relating to the contemporary French styles.

For the historian who wishes to delve more deeply into the area of Spanish binding, a generous bibliography is included, as is an invaluable and comprehensive glossary of Spanish bookbinding terms. But the excellence of the pictures are the joy of the book, for the 60 plates are large and clearly detailed and much can be learned from studying them.

The photographs are carefully selected to show a panorama of Spanish binding, from the envelope style so often found on early Korans, to the blind tooled *mudejar* designs, to more sophisticated gold tooled *ejecutorias* (letters patent of gentility) of the late 16th and 17th centuries, and ending with bindings of the 19th century.

Members of the Guild are once more in the debt of Miss Penney. In 1957 and in 1965 she was kind enough to put many of these same volumes on special exhibition for the Guild of Book Workers. Now she has provided us a lasting image of those occasions and one to which we may refer at our leisure.

ANGELO M. RASSU

It is with regret that we learned of the death of Angelo M. Rassu of Byram, Connecticut, a member of the Guild from 1934 to 1937 and from January of 1966 until his death on May 1st of this year.

Mr. Rassu was born in Siligo, Sardinia, the son of Gavino and Vittoria Pisoni Rassu. He was a resident of the town of Greenwich for fifty-seven years and a retired civil service employe of the Greenwich Post Office. Besides his membership in the Guild, Mr. Rassu was affiliated with the International Association of Penmen and Teachers of Handwriting, The Greenwich Lodge of Elks no. 1150, the Old Timers Athletic Association of Portchester, New York; he was a Social Member of the East Portchester Fire Department and an honorary member of the Byram Veterans Association.

Mr. Rassu had a lifelong interest in literature and the written arts. He was an avid reader who loved quotations from the great American Presidents, and one of his guiding lights was Elbert Hubbard, the sage of East Aurora, long associated with the Roycrofters.

In his work as a calligrapher, illuminator and engrosser, his constant striving was for perfection. Many prominent citizens of Greenwich, as well as its high school graduates, have examples of his hand lettering. Other recipients of his art have included former President Herbert C. Hoover, his Eminence Laurence Cardinal Shehan, Archbishop of Baltimore, and Ed Sullivan of T.V. fame.

Mr. Rassu is survived by his wife, the former Margaret Roina, two daughters, Mrs. Patrick Brown of Greenwich and Miss Florence Rassu of East Hartford, a brother Ralph Rassu, and one granddaughter, Miss Diane Brown.