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Phones Regent 6144/5 · Cables Doboox London

26th January 1949

Robert Motherwell Esq.,
c/o Wittenborn, Schultz Inc.,
38 East 57th Street,
New York 22.

Dear Sir,

In reply to your letter concerning the reproduction of certain photographs from our book ERIK SATIE by Rollo Myers, you have our permission to reproduce these provided of course that full acknowledgements is made to us as the Publishers. We would suggest that you reproduce from the photographs in the book itself.

Yours faithfully,
for DENNIS DOBSON LTD

Julie Wolff

Editorial Dept.

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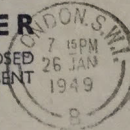
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MAR 2 1949

BY AIR MAIL

AIR LETTER

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THIS LETTER WILL BE SENT
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Robert Motherwell Esq.,
c/o Wittenburn, Schultz Inc.,
38 East 57th Street,
New York 22,
N.Y.

Dennis Dobson Ltd.,
12 Park Place,
St. James's St. SW1

Sender's name and address:-

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MAR 2 1959

Mr. George Wittenborn
38 East 57th Street
New York 22, New York

Dear Sir:

In response to your letter of February 24, it may be stated that Section 3, of the Copyright Law provides in part that, "The copyright upon composite works or periodicals shall give to the proprietor thereof all the rights in respect thereto which he would have if each part were individually copyrighted under this title".

The Copyright Office is simply an office of record and cannot give legal advice. See in this connection Circular No. 61, herewith. It would seem that the respective rights as between an author and the proprietor of a periodical intent upon publishing the author's work as a contribution would depend upon the contractual agreements arrived at between the two parties at the time of acceptance of the manuscript. However, your legal counsel could best advise you in this matter.

Sincerely yours,

Richard S. MacCarteney

Richard S. MacCarteney
Chief, Reference Division

Enclosure:
Circular No. 61

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WASHINGTON 25, D. C.

No. 61

Section 203.5 of the Code of Federal Regulations of the Copyright Office reads in part as follows:

"The Copyright Act, however, does not contain any provision authorizing the Office to give legal opinions concerning the rights which any particular person may have in a case of alleged infringement, contracts between publisher and author, or other matters of a similar nature."

The Copyright Office is primarily an office of record. It is prevented, by the above quoted section, from furnishing applicants with legal advice concerning their problems. This is particularly true of questions involving possible infringement, which would ordinarily have to be decided by a court. In such cases, it may be necessary to consult an attorney.

We also regret that it is not possible for this Office to furnish opinions on the merits of any particular work, whether it ought to be published, to recommend publishers, or to advise applicants as to contract arrangements. A better business bureau in the community may be able to refer you to competent firms for assistance on these questions.

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The contents of this publication are copyright and must not
be reproduced without written permission from the publisher.

What we would like to know today is how we can protect our publishing rights and the re-sale of the contributions submitted for publication in Volume II of "Possibilities". Do we have to comply with the practical ruling, i.e., copyrighting each individual article and printing such reference at the end of each article?

Any advice you can give us in this matter will be greatly appreciated.

Sincerely yours,

GW/ew

George Wittenborn

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February 24, 1949

The Library of Congress
Copyright Office
Washington, D. C.

Dear Sirs:

In November 1947 you granted us the copyright to POSSIBILITIES I published as Volume 4 of our series "Problems of Contemporary Art". The sub-title of this publication mentions "an occasional review". This is to be interpreted in the widest sense and as publishers of this volume, and a second to be published this Spring, we have never considered this publication as a magazine or periodical. Furthermore we do not accept orders on a subscription basis.

It has been brought to our attention that the general copyright granted does not cover an American copyright to the individual articles which have been republished in the meanwhile by other foreign magazines. The living authors of some of the articles have expressed the view that they are free to re-sell their original contributions.

What we would like to know today is how we can protect our publishing rights and the re-sale of the contributions submitted for publication in Volume II of "Possibilities". Do we have to comply with the practical ruling, i.e., copyrighting each individual article and printing such reference at the end of each article?

Any advice you can give us in this matter will be greatly appreciated.

Sincerely yours,

GW/ew

George Wittenborn

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March 26, 1949

Copyright Office
The Library of Congress
Chief, Reference Division
Washington 25, D. C.

Dear Sir:

Re¹ Your letter of March 2nd, RSM:ab. Our letter
of February 24th.

Following up the copyright question of our publica-
tion POSSIBILITIES I and future volumes, we would like to know
how to proceed when inserting after each article in Volume II
of Possibilities the customary copyright line: "Copyright 1949
by W. S. Inc., besides the usual line of copyright reference
placed on the title page.

Would this procedure entail sending you two copies
of each article in this volume plus the \$4.00 copyright fee
per contribution? Or, would it suffice to send two copies
of the publication POSSIBILITIES II together with one applica-
tion for the whole contents, and one payment of \$4.00?

Sincerely yours,

GW/ew

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WASHINGTON 25, D. C.

APR 5 1949

Wittenborn, Schultz, Inc.
38 East 57th Street
N

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IMPORTANT NOTICE

INCREASE IN COPYRIGHT FEES

The Act of Congress, approved April 27, 1948, amending Title 17 of the United States Code entitled "Copyrights," provides that the following registration fees become effective on and after **May 27, 1948:**

\$4.00 Registration with certificate for all published and unpublished works; except

\$6.00 Print or label used for article of merchandise.

\$2.00 Renewal of copyright.

All remittances should be made payable to the Register of Copyrights.

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Library of Congress, Washington 25, D. C.

16-57427-1 GPO

than a single registration provided all the authors of copy-
right were in the name of the proprietor as given in the
general notice.

Sincerely yours,

Richard S. MacCartney

Richard S. MacCartney
Chief, Reference Division

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APR 5 1949

Wittenborn, Schultz, Inc.
38 East 57th Street
New York 22, New York

Gentlemen:

This is to acknowledge your letter of March 26,
in further connection with a copyright question concerning
your publication, POSSIBILITIES I and future volumes.

As the Copyright Office stated in its letter of
March 2, "The copyright upon composite works or periodicals
shall give to the proprietor thereof all the rights in
respect thereto which he would have if each part were
individually copyrighted under this title".

Section 20, of the Copyright Statute, provides
that, "One notice of copyright in each volume or in each
number of a newspaper or periodical published shall suffice".
If, however, one wished to include more than one notice of
copyright, it is not believed such procedure would adversely
affect the copyright. This Office would not require more
than a single registration provided all the notices of copy-
right were in the name of the proprietor as given in the
general notice.

Sincerely yours,

Richard S. MacCarteney

Richard S. MacCarteney
Chief, Reference Division

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Possibilities II

Reta Samuels (#17)
 4396 Beach 44th St
 Brooklyn NY.
 * Paul Goodman (#20)
 227262 - 9th Avenue
 * Louis Zukofsky
 30 Willow St
 Brooklyn 2-25
 Margaret Giovannelli
 117 W. 13th St
 N.Y.C. #30
 * Rachel Bershaloff
 #35
 1 Park Street
 South Hadley
 Mass.

article: "Nature"

Article: David
Pashitz

Handwritten of

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May 20, 1949

Mr. Paul Goodman
262 Ninth Avenue
New York 1, N. Y.

Dear Mr. Goodman:

We thank you for submitting your article on "Statues" for which we are enclosing \$20.00. We shall be glad to submit galley proofs of the article as soon as set for POSSIBILITIES II which we shall try to publish after Labor Day.

It is understood that in paying you for this contribution we acquire the copyright to this article, and that any further proceeds from the sale of this article to a domestic or foreign publisher for reprinting will go to you.

Thanking you once more for your participation in this venture, we are

Sincerely yours,

GW/ew

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May 20, 1940

Mr. Louis Zukofsky
50 Willow Street
Brooklyn 2, N. Y.

Dear Mr. Zukofsky:

We thank you for submitting your article on David and Bathsheba for which we are enclosing \$25.00. We shall be glad to submit galley proofs of the article as soon as set for POSSIBILITIES II which we shall try to publish after Labor Day.

It is understood that, in paying you for this contribution, we acquire the copyrights to this article, and that any further proceeds from the sale of this article to a domestic or foreign publisher for reprinting will go to you.

Thanking you once more for your participation in this venture, we are

Sincerely yours,

George Wittenborn

GW/ew

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LOUIS ZUKOFSKY
30 Willow Street
Brooklyn 2, N.Y.

May 21/49

Mr. George Wittenborn
Wittenborn, Schultz, Inc
38 East 57 Street
New York 22, N.Y.

Dear Mr. Wittenborn:

Thank you for the acceptance of my
"David and Bathsheba" and the check. I shall
appreciate gallery proofs and the customary
number of complimentary copies.

With all best wishes to you and

Possibilities.

Sincerely yours,
Louis Zukofsky

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June 6, 1949

Mr. Harold Rosenberg
Springs
East Hampton, L. I., N. Y.

Dear Harold:

Robert is cleaning out his apartment and here is one "literary find". We have not looked at it but I think we should not make any commitments for the time being with regard to POSSIBILITIES III.

Volume II will now be tackled by Henry, George, Joyce, Greta, and possibly Ann Rand. If we continue this way we need a whole full page for acknowledgments.

Envy you out there near the cooling ocean, with or without mosquitoss.

Best regards from all of us to all of you.

Sincerely yours,

GW/ew

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THE PETER PAUPER PRESS

629 MacQuesten Parkway, Mount Vernon, New York Fairbanks 4-1720

*Kahnweiler
Muller's printing*

March 16th

Albert Amick?

Dear George:

I am sorry to be so slow on this.

*Dance
Index
(Picasso)*

Put these two pages into a copy of your Atelier 17 to get the proper effect. And remember that these are rough proofs, not press proofs.

To get the most material on the page and at the same time to keep it from looking dense, I have made a wide margin between the columns. If we need more material per page we can make each column a pica wider keep it fairly open-looking.

Since there will be many pages of illustrations, and also drawn areas in the text pages, there is no need for any fancyness or effort at display. But the hand-written titles, running-heads, and page numbers will tie in the plain text pages with those that have drawings on them.

Do you have someone who will do the writing of the titles, etc. right on the proofs or on the printing plate? Should be fairly bold and free, but legible.

I think your present copy will fit in twelve pages of the present layout.

The copy is good enough for us to follow without re-typing. I will hold it here for further instructions.

Yours

Peter

Peter and Edna Beilenson

Page 1000

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Hellbox

VOLUME THREE

NUMBER THREE

May 1949

Printing Course Opens:

Paper First Subject

The first meeting of Plant Superintendent Max Stein's course on printing, held at 9:30 on Saturday morning March 12th, was a success for all concerned. The turn-out was large: twenty-six people representing every department in the shop managed to crowd quite comfortably into the conference room on the third floor.

Mr. Stein opened the meeting by stressing his wish to keep the course as informal as possible in order to escape a dry class-room atmosphere and thereby to encourage discussion within the group. He doesn't want the word "classes" to scare anyone away. Questions (and answers) are welcome at any time during the meeting. The plan for future courses, Mr. Stein explained, is to ask experts on the topic currently under discussion to come in and take over the class each Saturday. In this way we will be able to learn from people who have a specialized knowledge of one particular subject.

Before turning to the main subject of the meeting, Mr. Stein briefly sketched the growth of the printing and publishing industry in this country. From very modest beginnings the industry by 1900 had become the fourteenth largest in the country, and by 1914 had risen to sixth place. This rather phenomenal development was largely the result of such technical advances as the linotype machine, the paper-making machine, the electroplating process, and many others. Today printing and publishing and allied trades rank fifth in dollar value of production, second in number of people employed, and one of first in wages paid.

Paper, its manufacture and use, particularly in letterpress printing, was the main subject of the meeting.

FINAL ANNOUNCEMENT OF VACATION DATES

For almost everyone, this year's vacation will be the week of July 11th. Both the shop and the office will suspend operations for that week, except for a skeleton crew needed to meet publication schedules.

Employees who remain on duty the week of July 11th will, of course, have their vacations at other times, the dates to be arranged with their respective department heads.

This year a second week's paid vacation is being given to everyone who has been with the Company for twenty years or more as of June 1st. Those who will have this extra vacation time are: Wally Anderson, Bab Anderson, Bea Bennett, Jack Blake, Chuck Chandler, Stuart Chapin, Charlie Coleman, Jim Coleman, Emily Emery, Mickey Johnson, Ike Lewis, Dan Lillis, Mr. Lord, Perley Pierce, Alice Rice, Erwin Smith, Harold Webster, and Dick Young. Dates for these extra weeks will be arranged with the foremen.

One or two people have already asked about the possibility of taking additional time off on their own time. This is a matter which must be decided by the individual's department head according to production requirements.

W.J.B.

Any attempt at a thorough historical approach to the subject was of course impossible in the short time allowed. But the consideration of hand-made paper was a necessary introduction. Mr. Stein showed us a wooden frame with a wire screen stretched on it which is the chief tool in making paper by hand. Anyone, Mr. Stein pointed out, can make paper in his own kitchen by grinding up rags, mixing the finely ground particles

(Continued on page 3)

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tion of Montaigne's notion of the present instant.

Page Twenty

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Running-head goes here

It is not by chance that the two great books that have left the deepest mark on Western thought —

Hellbox

is published monthly by
E. L. Hildreth and Company
of Brattleboro, Vermont

HAROLD CHEVALIER, *Editor-in-Chief*

Associate Editors

KENN GREENLEAF

BOB STARK

JOE SLEEPER

SHOP COMMITTEE REPORTS

March 22nd

One award was voted at the regular meeting, March 22nd.

William Meppen was awarded \$5.00 for suggesting a method which would reduce the loss of inflammable fluids.

The committee did not see a good reason to hang the candy machine on the wall as Joe Sleeper suggested.

Harold Frazier suggested that the galleys to be proved should be of same gauge. It would prevent variation of type when it reaches the press. The committee decided more complications would arise than the present method. The above suggestions were carried over from the February meeting.

An echo of chairs for the Proof Room was heard from Marge Chandler. Mr. Blackburn said he tried to fulfill this need but his efforts were to no avail — now he desires the exact specifications of the type of chair the girls desire.

Marge also suggested new slant boards for the Proof Room. This was decided to be departmental.

Robert Nicholas thinks the lighting is poor over the bank in the Linotype Room. Mr. Blackburn will check the lighting with a light meter.

Bob also suggested special forms for the suggestions. The committee rejected the idea. Some people might refrain from giving their suggestions if a special form had to be filled out.

The need of a new lead cutter for the Pressmen will be investigated. This was Bill Morse's suggestion.

H. Martin would like to have signs with large type placed in elevators to aid the Pressmen's memory in regards to folded sheets. The committee rejected this idea — there are too many signs in the elevators now.

Maurice Prior 1924-1949

The *Hellbox* extends sympathy to relatives and friends of Maurice Prior, who died on Sunday, May 9th, in the Putnam Memorial Hospital in Bennington. Maurice died as the result of a fractured skull and a lung injury received on May 4th when he missed a curve on the Molly Stark Trail and ran off the road while driving a borrowed motorcycle. He lay near the road for twelve hours before being discovered by a neighboring farmer.

Maurice first came to work at Hildreth on September 12th, 1946, and left here July 29th, 1947. Almost a year later, on July 26th, 1948, he returned and was working here when he died.

A son of Archie and Winifred (Sias) Prior, he was born in Morrisville, Vermont, on June 14th, 1924, and went to school there before going to war. During his three years' service in the Army he fought in the Battle of the Bulge in the European Theatre, and while still overseas married Harriet Emily Robinson of Bedworth, England.

Besides his brother Clyde, who works here on the night shift on Press No. 8, Maurice leaves his parents, now of Westminster, one son, Glenn Arthur, of Westminster, another brother, Richard, also of Westminster, three sisters, Mrs. Isabelle McKinney of Newport, Vermont, Ramona Mae and Barbara Lou, both of Westminster, and his wife, now in England.

The burial service was held in Morrisville on May 10th. Max Stein and Les Hadlock were among the pallbearers at the funeral.

The balance of the time was given to general discussion and questions aimed at Mr. Blackburn. He gave a clear explanation of the vacations. When we are running Publications it is not practical to have a complete shut-down for a vacation, therefore, it is thought the vacation date will be arranged after July 15th. As many as possible will be given their vacation then with a skeleton crew on the job. He also stated there are about 20 Shop Veterans and their vacation is still being discussed and waiting Mr. Dothard's decision.

(Continued on page 4)

PAPER (Continued from page 1)

in water, dipping a wire or cloth screen in fibres, and then shaking the screen much water as possible; the wet fib coating which can be peeled off the screen between pieces of felt to dry. The essence is as simple as that. In order to make run by hand, however, great skill and years are required. The terms "wove" and "laid" are the days when all paper was made by hand, the difference being how the wire screen was used. In the case of the wove, the screen was like weave of the screen naturally gave a finish, while closely parallel lines gave a laid finish, which can be seen as faint watermarks when holding the paper up to the light. Most of the samples of fine hand-made papers show the difficulties of printing on hand-made paper. The ink must be previously dampened because the uneven surface, caused by the addition of water, does not smooth as the machine-made paper does by steel rollers.

The manufacture of paper by machine is possible with the invention of the end moving on rollers — the "Fourdrinier" — in the 18th century. This does essentially as a hand screen though of course at an increased rate of speed and volume. Binding screen which causes one of the principal differences between machine and hand-made paper is "grain" in machine-made paper, which is formed by forcing the pulp fibres in the same direction as the screen is in the frame. The fibres are forced in the same direction as the screen is in the frame the fibres are forced in the same direction as the screen is in the frame they interlock instead of lying parallel. Bindery Foreman Ted Straw explains in folding against the grain: in folding a sewed book, for example, the pages if the last fold is against the grain. Most of the difference between the "felt" side of a piece of paper: the "felt" side to print on because it is smoother; the rough side of the paper is the other side.

After leaving the moving wire screen machine, the paper is passed through felted rollers and steam heated drums in water — it is at this stage that the "grain" is set.

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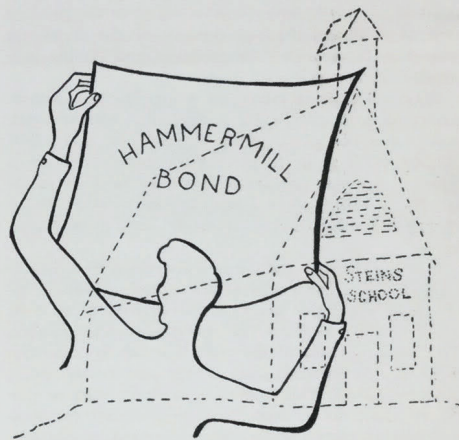
PAPER (Continued from page 1)

in water, dipping a wire or cloth screen into the floating fibres, and then shaking the screen to remove as much water as possible; the wet fibers form a thin coating which can be peeled off the screen and pressed between pieces of felt to dry. The essential process is as simple as that. In order to make really good paper by hand, however, great skill and years of experience are required. The terms "wove" and "laid" come from the days when all paper was made by hand, the difference being how the wire screen was made up: a cloth-like weave of the screen naturally gave paper a "wove" finish, while closely parallel lines gave the "laid" finish, which can be seen as faint water-marked lines by holding the paper up to the light. Mr. Stein showed us samples of fine hand-made papers and explained the difficulties of printing on hand-made paper, which must be previously dampened because of its hard, uneven surface, caused by the addition of sizing and the fact that it not smoothed as the machine-made paper is by steel rollers.

The manufacture of paper by machine was made possible with the invention of the endless wire screen moving on rollers — the "Fourdrinier" — at the end of the 18th century. This does essentially the same work as a hand screen though of course at an enormously increased rate of speed and volume. But it is this moving screen which causes one of the principal differences between machine and hand-made paper, namely, the "grain" in machine-made paper, which the moving screen forms by forcing the pulp fibers to lie parallel in the same direction as the screen is moving. Hand-made paper has no grain because in shaking the hand frame the fibers are forced in every direction so that they interlock instead of lying parallel and end-to-end. Bindery Foreman Ted Straw explained the difficulty in folding against the grain: in folding signatures for a sewed book, for example, the pages will not lie flat if the last fold is against the grain. Mr. Stein brought up the difference between the "felt" side and the "wire" side of a piece of paper: the "felt" side is easier to print on because it is smoother; the wire screen roughens the paper slightly on the other side.

After leaving the moving wire screen on a paper-machine, the paper is passed through a long series of felted rollers and steam heated drums to remove excess water — it is at this stage that the "felt" side comes

into being. At the end of the paper machine are the "calenders," polished steel rollers through which the paper is run and squeezed at various pressures to give surface finishes ranging from "antique," which is hardly "calendered" at all, to the "supercalendered" finish which is as smooth as paper can be without actually coating it. Coating may be done while the paper is still on the machine, or later, on a separate machine. The coating itself is a thick liquid made principally of clay which is brushed on mechanically, after which the coating is dried and calendered to give either a "dull-coated" or "high gloss" finish. Coated papers, because of their extremely smooth finish, give the best results when printing with halftones.



The durability and strength of paper are of course two of the most important elements in paper-making, and during the meeting was explained by discussing the basic ingredients of paper. All paper is made with vegetable (cellulose) fibers. Animal (protein) fibers cannot be used because they become a gelatinous mass when mixed with water. The durability and strength of paper are in direct ratio to the amount of pure cellulose fiber contained and to the length of the

(Continued on page 5)

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Running-head goes here

It is not by chance that the two great books that have left the deepest mark on Western thought — St. Augustine's *Confessions* and Montaigne's *Essays* —

FRED BITTNER

DESCRIBES ESTIMATING

Continuing a series of articles on jobs which are unfamiliar to most of us in the shop.

The duties of an estimator or a billing clerk in any other printing plant are probably very similar to the duties I am supposed to perform here at Hildreth's. However, I doubt if there are very many plants which handle as many varieties of work. All of us have a small part in the overall production picture. We work on various monthly and quarterly publications, fine limited editions, textbooks and trade books, directories and annuals, and small job work, all of them calling for a variety of skills, experience and judgment. I am supposed to be familiar with the aspects of these many types of work, the operations involved in the production of each and the expectations of the customers who come to us with their problems and for the production of their printed material.

Specifically, as an estimator, I supply the customer with price information. He wants to know beforehand, how much his job is going to cost him and what, exactly, he is going to get for his money, and he is going to compare our prices with those of other printers. As the billing clerk, I am responsible for his being charged for value received when the work is completed by us.

Printing, being a tailor-made operation from beginning to end, is concerned with hundreds of details, all of which affect the price of the finished piece, and which must be considered in our estimates and invoices. The main portion of my time is spent in analysing these details (specifications to us) and transforming them into prices. One analysis is made in order to give the customer an estimate from the tentative specifications and another is made comparing the original specifications with those finally used to produce the work.

Briefly, the items which are considered in an estimate of a book are: number of copies; number of pages; type page size; type size, face and measure; paper page size; the subject matter; the condition of the copy; number of engravings and electros required; quality of workmanship required; kind of paper and style of binding; and method of delivery or distribution. These each have an effect on one another and on the whole, and must all be correlated in terms of design and to fit our equipment. For instance, the point size of the

REPORTS (Continued from page 2)

May 5th

A regular meeting of the committee was held Thursday, May 5th. Plant Superintendent Max Stein was on hand to answer questions regarding maintenance and other shop matters, because Mr. Dothard explained that he and Mr. Blackburn have recently turned over the running of the shop to Max, as almost all of their time is now being spent on sales and administrative matters.

Harold Chevalier was appointed editor of the *Hell-box* and it was decided to ask Chev and his assistants to get the issues out on a regular basis during the third week of each month.

General Manager Jouett Blackburn announced that the plant and office will close down for vacations the week of July 11, at least as completely as publication schedules will permit. Employees who are part of the "skeleton crew" working that week will of course have their vacations at other times, to be arranged with their foreman. Everyone who has been with the Company 20 years or more (as of June 1) will have a second week's paid vacation this year, the dates to be arranged with his or her department head. Any employee who desires additional vacation time, on their own time, must ask their foreman if it can be arranged.

Plans were discussed for the election of a new Shop Committee in June, and it was decided to designate two or three nominees for each group to vote on, with a provision for "write-in" votes. This will eliminate the scattering of votes that has been so common under the old system (when all the eligible members of a group were listed on the ballot).

The next meeting of the Committee will be held May 26th, and everyone is reminded that those \$5.00 awards are waiting for worthwhile and workable suggestions.

JULIA McCANN, Secretary

type or the line measure will affect the number of pages, the number of press forms and whether it is printed in 4's, 8's, 16's or 32's; the number of pages is one of the factors which helps to determine the kind and weight of the paper and the binding style.

(Continued on page 5)

By fitting the known elements together, indeterminate elements fall into line algebraically or leave very little choice in the end. When the point is settled, the cost of the operation in terms of hours and the number of hours by the cost rate for the operation. The operation are added together, a small profit is added and I have the total price involved. It is necessary in many instances to check my figures against those of similar completed to be sure the figures are a line with former prices. If any of the specifications which my estimate is based, are changed, the price is affected.

These changes are considered when worked out by checking the printed production correspondence against the specifications. Discrepancies must be considered in price made when there are any.

On our publications I am guided in figures of the invoice by a schedule of prices which has been worked out by us and accepted beforehand. It remains for me to compare the contents of the magazine into categories, the proper rate for each to arrive at the final issue.

Our cost summary sheet is a record of the number of hours and the total cost of operations are kept, along with the cost of the actual hours recorded. The daily time source of most of this cost information is received the amount specified on our estimates of rates, it is necessary to know WHY and estimated figures differ. The reason might help me to estimate on the basis of insight as to how they can improve lower our costs. A great many of my are spent in analysing finished jobs in reconcile the estimate or price schedule.

In order to keep posted on the market jobs in process I confer frequently with Wyck who handles production detail, problems or questions concerning production foreman of the department involved information. Mr. Dothard and Mr. I.

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By fitting the known elements together the more indeterminate elements fall into line almost automatically or leave very little choice in the matter. As each point is settled, the cost of the operation is estimated in terms of hours and the number of hours is multiplied by the cost rate for the operation. The sums for each operation are added together, a small percentage for profit is added and I have the total price for the work involved. It is necessary in many instances, to double check my figures against those of similar jobs already completed to be sure the figures are accurate and in line with former prices. If any of the specifications, on which my estimate is based, are changed, the quoted price is affected.

These changes are considered when the invoice is worked out by checking the printed piece and the production correspondence against the estimate specifications. Discrepancies must be considered and allowances in price made when there are any differences.

On our publications I am guided in compiling the figures of the invoice by a schedule of prices which has been worked out by us and accepted by the customer beforehand. It remains for me to compile a list of the contents of the magazine into categories and to apply the proper rate for each to arrive at the cost of that issue.

Our cost summary sheet is a record card on which the number of hours and the total costs for the various operations are kept, along with the costs of all materials. It is necessary to compare the estimated hours to the actual hours recorded. The daily time tickets are the source of most of this cost information. Since we receive the amount specified on our estimate or schedule of rates, it is necessary to know WHY when our cost and estimated figures differ. The reason for the difference might help me to estimate on future jobs and might point out errors to the foremen, giving them insight as to how they can improve production and lower our costs. A great many of my working hours are spent in analysing finished jobs in an attempt to reconcile the estimate or price schedule to the costs.

In order to keep posted on the many details of the jobs in process I confer frequently with Walter Van Wyck who handles production details. When specific problems or questions concerning production arise the foreman of the department involved gives me vital information. Mr. Dothard and Mr. Blackburn guide

me in regard to company policy and customer relations and Clayton La Count's Accounting Department supplies the very necessary cost information.

PAPER (Continued from page 3)

cellulose fibre used. Newsprint, which is made from ground-wood pulp, has a comparatively small amount of pure cellulose fibers because the chemical "digesting" process is left out during its manufacture, thus allowing all the extraneous elements in the wood to remain. Ground-wood pulp fibers, furthermore, are short, thereby making newsprint very weak. The "soda pulp" process also uses short fibered woods — deciduous trees like the poplar — but the chemical "digesting" process is used, so that the cellulose content is somewhat higher than in newsprint. In the "sulphite" process, not only is the "digesting" process included, but also long-fibered woods of coniferous trees like spruce and hemlock are used to give more strength. The strongest and most durable paper is all-rag paper made from new linen or cotton rags: their fibers are the longest and are practically free of any extraneous matter so that the pure cellulose content is almost 100 percent. The actual manufacture of paper is complicated by the mixing of the various short and long-fibered pulps, by the bleaching processes, by the addition of casein sizing and clay to fill the pores in the pulp during the beating process, and by the length of time allowed for beating the pulp before it enters the machine. The longer pulp is beaten, the more the fibers are crushed, the more transparent the paper will become. One extreme of beating is "glassine" paper, the pulp for which is beaten so fine that light passes through it very easily.

Throughout the meeting people kept asking questions which served to clarify certain points in the discussion for everyone. Mr. Stein offered a free copy of a book on general printing to anyone at the meetings who wants one. They will be offered at future meetings as soon as an adequate supply is received. These books are particularly good because of the large number of detailed photographs of the various printing processes they contain.

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Running-head goes here

It is not by chance that the two great books that have left the deepest mark on Western thought —

RECREATION COMMITTEE ADOPTS CONSTITUTION

At a special meeting of the Recreation Committee and Shop Committee Representatives held April 14, it was voted to furnish the necessary equipment for the Soft Ball Team.

On April 14 we had a balance in the Fund of \$310.00. The proposed expenditure for the Soft Ball Team is approximately \$55.00, leaving a balance of \$255.00 for other purposes.

It was brought to our attention that there was some question as to the purpose of the Recreation Association. Therefore, we are making the following statement:

"The object of the Hildreth Recreation Association is as follows:

1. To eliminate collections in the shop for wedding presents, flowers for funerals and sick members, and for any other worthy cause for which we might be asked for a donation.
2. To arrange for and sponsor shop parties, sports, and activities for the employees and their families.
3. To promote a better social and friendly feeling among the employees.
4. To encourage, help organize and help finance any of the above projects."

Respectfully submitted,
THE HILDRETH RECREATION COMMITTEE

FINANCIAL STATEMENT

On hand February 15, 1949		\$191.11
Receipts:		
Collections	\$131.50	
Coca-Cola Co.	36.25	
Canteen	5.88	173.63
		\$364.74
Expenses:		
Soft Ball Team	\$32.50	
Checking Acct. Service Charge	.54	
Balance on Hand, May 15		\$331.70

BEA BENNETT, Chairman

O'LEARY NAMED FOREMAN

Henry O'Leary, who has been Foreman of our night press shift for the past six months, was recently appointed Foreman of the pressroom. Since Henry has had many years of training and experience as a pressman and foreman, the company feels confident in his ability to bear the added responsibility which goes with the job. Dan Lillis will henceforth be working Foreman of the night shift under Henry's general supervision.

After a long record of good service as Acting Foreman of the pressroom, Dick Young will continue as pressman on No. 2. Alberta Taft has left No. 2 to become Henry O'Leary's assistant. Her new duties will include lineup and the filing of folded sheets, etc.

THREE "BEST BOOKS"

The 27th Annual Exhibition of the *Fifty Books of the Year*, put on by the American Institute of Graphic Arts during the past April in five different cities, included three books printed in our shop.

The First Book of Maccabees, published by Schocken Books and designed by Peter Oldenburg, was composed and printed here but bound by H. Wolff. Two other books chosen, however, were done completely in our shop: composing, printing and binding. Both of these, Henry Focillon's *The Life of Forms* and Arp's *On My Way*, were published by Wittenborn, Schultz and designed by Paul Rand.

This makes the fourth exhibit since the first of the year in which Hildreth books have been shown. (The other exhibits were reported in the last two issues of the *Hellbox*.) Of such a record we can be justifiably proud; let's hope it's a signpost on the way to bigger and better records.

TELEPHONE

In fairness to all employees, it is necessary to insist that the restrictions on telephone calls in the Shop Code be strictly enforced. The paragraph in the Code reads as follows:

Except in emergencies, personal telephone calls and visitors are not permitted during working hours.

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FOREMAN

has been Foreman of our past six months, was recently in the pressroom. Since Henry has long and experience as a press-company feels confident in his great responsibility which goes on and will henceforth be working shift under Henry's general

of good service as Acting Foreman. Dick Young will continue as Assistant. Taft has left No. 2 to be assistant. Her new duties will be filing of folded sheets, etc.

BOOKS''

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IN THE CENTER
CIRCLE

by BOB STARK

This is the season for alibis: Doggie Julian of the Boston Celtics has an alibi for his team's poor showing; Brattleboro High came up with an alibi for not taking the State championship, so why shouldn't old Coach Stark think up a good excuse for the basketball team's record of seven wins and eleven losses for the season. We of the E.L.H. ball club feel that we did all right. This is our first year out and we were in there trying every minute.

So here is the alibi. We were a hard-luck team. We should have had at least six more wins, but all year long the black cat was running criss-cross in front of us. Shots that couldn't miss somehow didn't fall through the nets; defensive play that could not be penetrated was overpowered. We had the material, the reserves, everything that counts (do I hear a whisper that we didn't have the skill?) but we could not seem to click. Ham without eggs. Did I say Hams?

On February 24 E.L.H. wound up on the short end of a 34-20 score against Cummers. Tink Harris with ten points was the only star on that dark night. The 28th saw us lose our easiest game when we forfeited one to the Aggies. The old time inauguration day saw us break into the win column when we lowered the boom on the Aggies 31 to 25. Your humble correspondent combined with Harris to pull this one out as each scored eleven points.

They greased the skids for us again on March 7 when we dropped one to the A.O. Cubs 18-15, a low scoring, slow moving contest. Bob Carlson managed to do quite well as he got through three quarters before being tossed out on fouls.

In the last game before the play-offs Brattleboro's Finest rubbed it in by taking us to the cooler 27 to 20, in a rough, hard-played game. Brud Wells hit the net for 12 points and then Stan Dudek dribbled the length of the floor to sink a beauty — in the wrong basket.

However when the season's four quarters of play were analyzed we were up there high enough through winning second place four times to make the play-offs and a crack at the League championship. In the first game of the play-offs we were murdered by the Maraud-

ers 49 to 29 when even dragging Ed Jones off his linotype machine that night couldn't change the fates. Ed came through with 12 points that night and Cliff Gallagher, the Whiz-kid, came through with a crucial hook shot to make his total points for the season a terrific four.

The last game of the season was with the Police. We were handcuffed by the boys in blue 38-27 in a very hard-fought fracas. LeRay and Carlson shared point honors but even with their efforts it was not enough. This puts the basketball on the shelf for another season, and now we'll begin to concentrate on the coming baseball season. We go out on a limb right here and now to predict that Hildreth will have a great season on the diamond and wonderful possibilities of bringing home the softball championship. Mark my words now and wait for me to say "I told you so" next September.

BOWLING SEASON ENDS

WITH BANQUET

We held our Bowling Banquet at Bloody Brook Inn, South Deerfield, Mass., on Thursday, April 7. 24 persons made the trip by bus. Everyone had a delicious dinner and a very enjoyable time. After the banquet we started for home but stopped in Greenfield to bowl. We bowled two strings apiece at the Wilcox Alleys. The party reached home about 12:30.

Prizes for the season were awarded to the following people; High Single, Bill Morse 123; High three string, Dick Duggan 307; Highest Average, Dick Duggan 89; Lowest single, Jouett Blackburn 24; Best Improvement, Jouett Blackburn 70 average. A beautiful black bag was presented to Bea Bennett, from the group, as Chairman of the league. Teams I and II tied for first with a total pin fall of 29,343 or an average of 81 1/3%.

Three bowling matches were played between the men and the women to determine the Championship of the shop. The men won two out of three and were declared the champions and were presented a Cup.

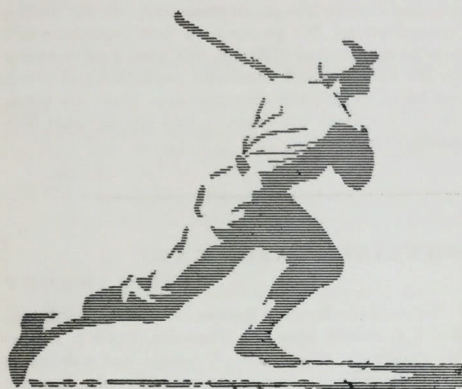
BEA BENNETT, Chairman

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FROM THE DUGOUT

by BOB STARK

May 18th rings the curtain up on the Hildreth softball season, our fourth year in Brattleboro's Industrial League. After two seasons in the cellar and a half and half showing last year, we confidently feel that we have finally arrived. The team has had some good workouts to get the "Charlie Horses" out of their systems and have won three straight exhibition games.



Manager "Lippy" Stark has molded a very fancy nine, both in the power department and defensively on the field. In fact at present there doesn't seem to be any weakness in any position, with the exception of "Flash" Hadlock, our water boy, who's not in shape yet.

Our roster is as follows:

Catcher — Bittner	Third — Kimble
Pitchers — Holden, Straw	Short — Harris
First — Duggan	Left — Walker
Second — Wilson	Center — Carlson
Right — Gallagher	
Utilities — Adams, Frazier, Van Wyck, Stark, Hadlock, Wrobel.	
Coach — Blackburn (1st or 3rd, whichever is nearest from the bench).	

This year's Industrial League is made up of two divisions — "American" and "National" (original idea) — with the Optical, Legion, V.F.W., Semes, Eagles, and Mayflower Gas in the American, and Hildreth, Redmen, Firemen, Bemis, Margolin, and the Bluebirds in the National. There are three rounds of play: the teams playing within their respective leagues, plus elimination play-offs in each round until at the end the winner of the American plays the winner of the National, just like the World Series.

We had a good turnout of Hildreth fans last year and with a better team hope to do the same this year. Notices will be posted on the bulletin board on game days. Our first game is with the Redmen, so come on up. We'll give you power, class, and laughs.

Thanks to all for the equipment and necessary expense money.

NOTE: At the last minute notice has been received of the formation of another baseball team, the Hildreth Greybeards. Their lineup includes the following ancients: Blackburn, Anderson, Marquis, Van Wyck, Stark, Hadlock, Stein, Harrington, De Angelis, Sleeper, La Count, and last but not least, Julia McCann, water girl. These tottering old men will be unable to meet the competition of the Industrial League, but a new league may be in the offing as the Holstein girls have already issued a challenge.

EXCHANGE CORNER

WANTED

Odd trucking jobs. Will haul anything. Low hourly rate or fixed job price. Norman Adams

FOR SALE

Live rabbits: New Zealand whites for meat or pets. Harold Frazier

One 2 phase motor.

One sax for sale — in good condition.

One Reo truck: Will sell or trade for car.

Ray Marquis

1933 four door Pontiac in excellent condition with four new tires. John De Angelis

Man's bicycle in good condition. Price: \$20.

S. J. Chapin

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experience of *the moment* involves the question of freedom. It is doubtless natural that in periods of violent transformation, the individual, linked to his time by disorder and unhappiness, should derive from his own existence a new notion of time. Augustine saw Roman unity crumble under barbarian pressure; Montaigne, Christian unity broken by the civil wars. Profoundly of their day, yet already detached from it, free with regard to the present which they criticize and to the past which they sift, they belong to the new world that they are building, while possessing something that will outlast it. The essential thing is not that they should have put the question of time to themselves, but that they should have approached it in terms of a Self sensitive to the flux of its being, deprived of any assurance of continuity. It was a matter of their own lives; it is no theoretical solution they propose.

Augustine introduces his radical difference by associating time with the freedom of both the Creator and the creature. Not the movements of the stars, but the human substance gives measure and rhythm to time. In referring, for the first time, past, present, and future to the operations of subjectivity — memory, expectation, attention — Augustine describes duration in terms that depict the becoming of consciousness. In place of an anonymous succession of moments marked on the casual chain and able to extend itself indefinitely, he substitutes the image of a temporal whole pierced by death, open upon the infinite.

From the moment of conversion — the moment *par excellence*, since it carries to the point of paroxysm the paradox of a freedom which can do all and nothing — Augustine derives the moments of watchful ecstasy in which the soul receives premonition of eternal peace: "forgetful of what is behind me, without anxious aspiration toward what may come to pass, intent only on present things, I pursue with an effort excluding distraction that palm of the celestial vocation." Change a single word in this text, replace "celestial vocation" by "earthly vocation" and you have a perfect definition of Montaigne's notion of the present instant.

It is not by chance that the two great books that have left the deepest mark on Western thought — St. Augustine's *Confessions* and Montaigne's *Essays* — both present an idea of duration in which the experience of *the moment* involves the question of freedom. It is doubtless natural that in periods of violent transformation, the individual, linked to his time by disorder and unhappiness, should derive from his own existence a new notion of time. Augustine saw Roman unity crumble under barbarian pressure; Montaigne, Christian unity broken by the civil wars. Profoundly of their day, yet already detached from it, free with regard to the present which they criticize and to the past which they sift, they belong to the new world that they are building, while possessing something that will outlast it. The essential thing is not that they should have put the question of time to themselves, but that they should have approached it in terms of a Self sensitive to the flux of its being, deprived of any assurance of continuity. It was a matter of their own lives; it is no theoretical solution they propose.

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Page Twenty

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	Wittenborn	I.B.19

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LIFE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

June 6, 1949

Mr. O.G.E. Wittenborn
Wittenborn, Schultz Inc.
38 East 57th St.
New York City

Dear Mr. Wittenborn:

To follow up our conversation on the phone today,
I would like to confirm our arrangements for reproducing
the paragraphs written by Jackson Pollock for Possibilities 1,
Winter 1947/8. In our text we will give credit for the
quotations to Possibilities 1, a New York magazine. Our
article on Pollock will appear in the August 8th issue.

With thanks for your cooperation, I am

Sincerely yours,

Dorothy Seiberling
Dorothy Seiberling
Art Department

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April 24, 1951

Mr. Louis Zukofsky
30 Willow Street
Brooklyn 2, New York

Dear Mr. Zukofsky:

Mr. Schultz and I finally laid hands on the copy of your manuscript: THANKS TO THE DICTIONARY. You will remember that you unsuccessfully claimed the return of this material for over a year.

We offer our apologies for this late answer and hope the return of the material now will not make you feel antagonistic towards the publisher and former editor of "Possibilities".

Sincerely yours,

George Wittenborn

GW:et

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Louis ZUKOFSKY, 30 Willow St., B'klyn 2, N.Y.

May 27/50

Dear Mr. Wittenborn:

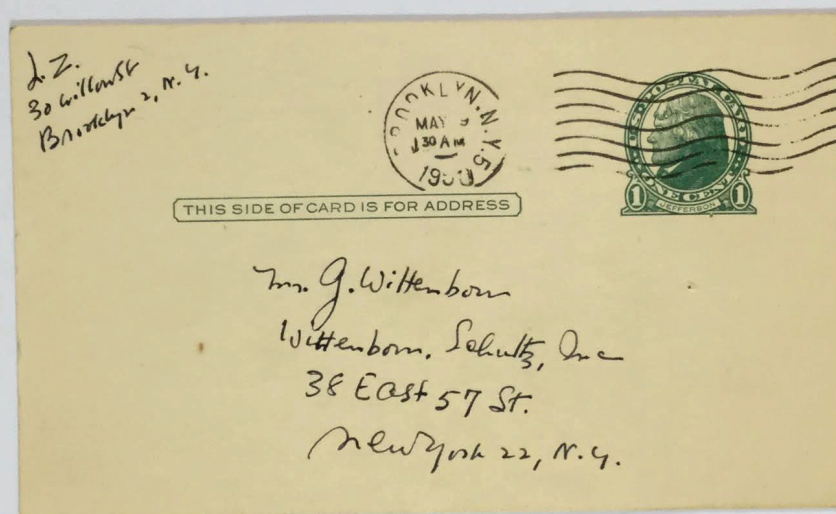
I wonder if you have found my
manuscript "Thanks to the Dictionary"
since you last wrote to me on March 27.
Please let me know.

Sincerely,

Louis Zukowsky —

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Louis Zukofsky
30 Willow St
Brooklyn 2, N.Y.

2/20/50

Dear Mr. Wittenborn:

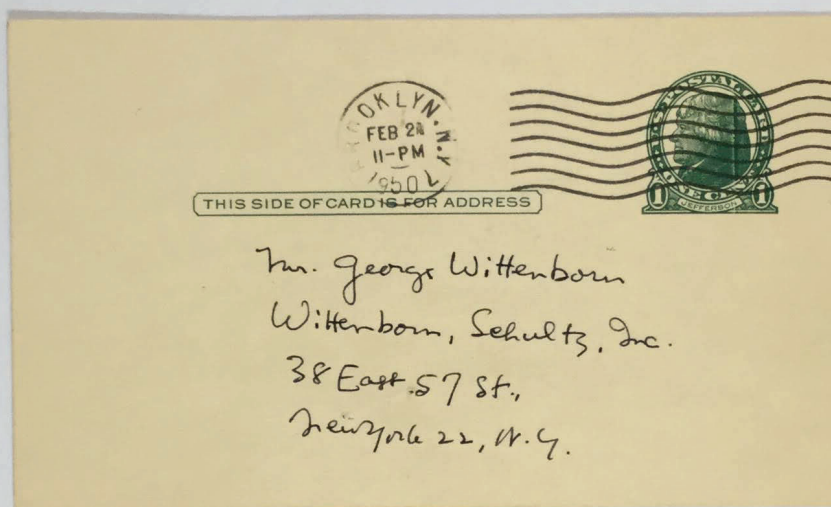
Since, I understand from Mr. Harold
Rosenberg, ~~that~~ Possibilities II will not
appear, may I trouble you to return my
ms., extracts from "Thanks to the Dictionary".
Thank you.

Sincerely yours,
Louis Zukofsky

MA 2124.1

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LOUIS ZUKOFSKY 30 Willow St. Brooklyn 2, NY.

Mar 20/50

Dear Mr. Wittenborn:

I have not received a reply from you to my note of Feb 20. If my manuscript has been misplaced, will you let me know in any case. I take it that you have no objection to its publication elsewhere.

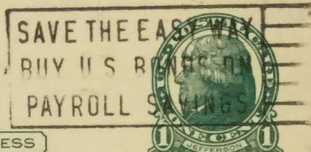
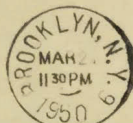
Very truly yours,

Louis Zukowsky

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L.2.
30 Willsr
Brooklyn 2, N.Y.



THIS SIDE OF CARD IS FOR ADDRESS

Mr. George Wittenborn
Wittenborn, Schultz, Inc.
38 East 57 St.
New York 22, N.Y.

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March 27, 1950

Mr. Louis Zukokofsky
30 Willow Street
Brooklyn 2, N. Y.

Dear Mr. Zukokofsky:

We are sorry that we have kept you waiting so long, and we even feel worse about it as we cannot return your manuscript at once. It must still be with the printers so please have patience with us but you can rest assured we will return it very soon.

With best regards, we are

Sincerely yours,

GM/ew

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