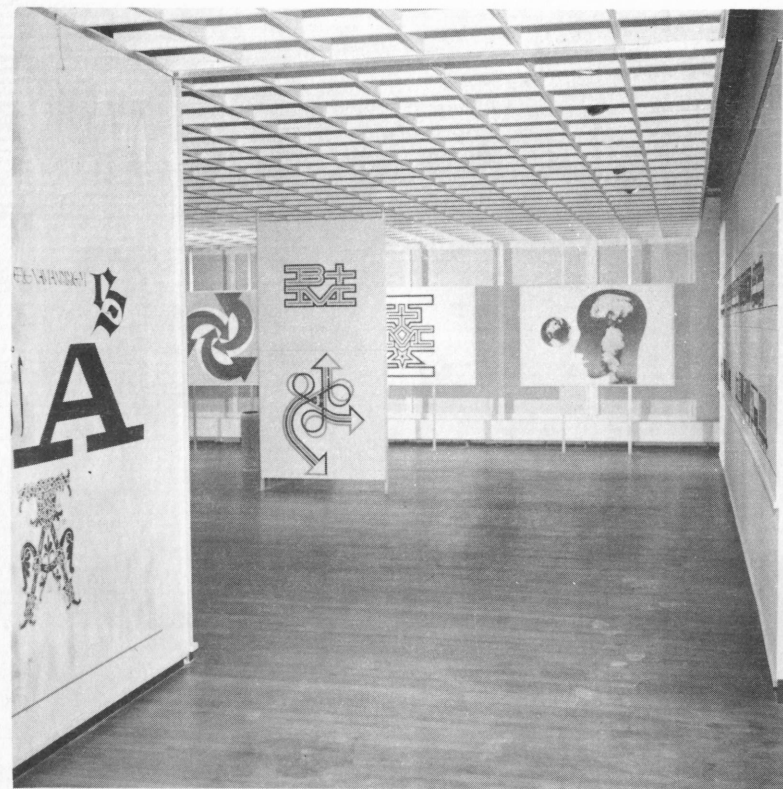


GUILD OF BOOK WORKERS

JOURNAL VOL 1 NO 3 SPRING 1963



See page two

JOURNAL OF THE GUILD OF BOOK WORKERS

Volume I Number 3

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The Guild of Book Workers  
a non-profit organization affiliated with  
The American Institute of Graphic Arts  
1059 Third Avenue, New York 21, N.Y.

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Vice-president and Membership Chairman

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Vice-president at Large

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Exhibition Chairman

MARY C. SCHLOSSER  
Program Chairman

PAUL N. BANKS  
Publicity Chairman

CAROLYN HORTON  
Supply Chairman

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

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The view on the cover shows a portion of the large gallery at the American Institute of Graphic Arts - Guild of Book Workers headquarters. Sliding panels and movable screens permit a variety of exhibits. The photograph is used with the permission of Publishers Weekly.

PRESIDENT'S ANNUAL REPORT / Laura S. Young

Again it is my pleasure to report to you on the Guild's activities for the season just closed.

The Minutes of the Annual Meeting, the Treasurer's report and the reports of the several committee chairmen follow this report and speak for themselves. They do not, however, convey to you the many hours of work the committee has devoted to Guild affairs. We have had nine scheduled meetings, and several special sessions devoted primarily to our mailing list and the Journal. Each of these has required time in preparation and follow-through. It is due to the unfailing interest and efforts of this excellent committee that the Guild continues to make progress in every field of endeavour.

Mr. Christ, who was elected program chairman in the spring of 1962, found the pressure of his own work made it impossible for him to give the necessary time to the Guild and reluctantly tendered his resignation in Dec. 1962. He had already planned and completed most of the arrangements for an excellent series of programs. We accepted his resignation with mutual reluctance, but were fortunate in having Mrs. Mary C. Schlosser agree to fill his unexpired term. She brings youth, charm and enthusiasm to this important post and will I am sure carry on its fine tradition of service to the Guild.

Mrs. Lamont, Mrs. Houlihan, Mrs. Horton and Mr. Patterson all agreed to continue on the committee and were re-elected at the annual meeting. It is good to have this concrete evidence of their continued interest.

### Reviewing the year:

Our February exhibition, the first in the New York area in several years, (see Journal no. 2 for full coverage) was reputedly one of the Guild's most successful. The entries were artistically displayed in an attractive setting, giving a most pleasing overall effect. Again a number of our members were represented for the first time; this increased interest within the Guild is very encouraging.

Since our annual meeting in 1962 we have added twenty-six new members, which represents roughly an increase of twenty per cent for the second consecutive year. There is every reason to believe that our membership will continue to grow.

Our six programs were interesting and informative and well attended. They have all been reported in detail in the Journal. This is the first year, I believe, that all programs have been adequately recorded.

Our promotional efforts in the area of rare book libraries and rare book dealers were completed and the response gratifying. Last year we reportedly planned to send promotional material to all former members. With the exhibition in the offing, we decided, however, to make our first contact with an announcement of the show. This accomplished two things: it gave us an opportunity to bring our mailing list up-to-date paving the way for future promotional material, and informed our former members of the Guild's continued activities.

Revisions to the supply list and a list of equipment for sale accompany this issue of the Journal. Since this is a service provided exclusively for our members it will not be incorporated in the Journal, but will continue to come to you on the customary green sheets.

The Journal has been well received. It has proved to be more costly than anticipated; and its compilation and editing more work than our former intermittent notices. We believe, however, that the

added cost and extra effort are worthwhile. Since its publication must remain on a trial basis for a period of time, the committee ruled out the selling of subscriptions or the soliciting of advertisements. We did mail the first issue free of charge to a selected list of libraries with a covering letter stating that future issues could be had for \$1.00 per copy. This was done very recently and it is too early to report on the results.

Congress finally appointed a Commissioner for the Federal Pavilion at the World's Fair. We promptly contacted him and offered to put together for exhibition at the Fair a representative showing of the hand book crafts. He replied that "The Federal Pavilion will not solicit exhibits from specialized interests but will ask participation for reference material, objects, display items and the like as the exhibit demands. Presently, we are developing the content script outline prior to beginning of design. ...in the near future we will contact you about discussing the way in which you may contribute your services." This letter was received in Oct. 1962 and to date we have heard nothing further.

The executive committee after many months of discussion in and out of committee drew up a proposed plan designed to encourage all members to exhibit, and to make the decisions of a jury meaningful. This was presented at the annual meeting and elicited many constructive suggestions. This proposal appears in full elsewhere in the Journal and we earnestly request that each of you give it your studied consideration and send on to us your appraisal of it.

In addition to the routine committee work we have had an ever increasing number of inquiries pertaining to the hand book crafts. This I like to interpret as an indication that the Guild is finally becoming the recognized authority in this field, and that interested people are learning where to look for advice and information.

Another encouraging sign is the growing number of institutions which are employing the services of our

members; they seemingly are coming to the realization that it is good economy to trust their valuable holdings to skilled craftsmen who have appreciation and understanding of the job to be done.

The only item of unfinished business is that of suggestions or advice on cost accounting. To be of use this must be a carefully prepared plan. I trust that time and authoritative sources will both be available in the not too distant future so that this may be carried to satisfactory completion and submitted for your comments.

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What lies ahead? With our ever growing membership, exhibitions in various parts of the country, our established series of programs and our increased promotional efforts I predict a larger and stronger Guild in a short span of years than would have been thought possible a decade ago. Our master mailing list contains some 3,000 names, and this, I suspect, is only a small portion of the interested people the country over. They will not all join the Guild, of course, but it is a clue to the potential with which we have to work.

The Guild has indulged in much talk over the years on the subject of design; programs in this field are frequently suggested, but seldom accomplished; and the lack of new and exciting designs is the constant chant of our severest critics. Design is thought of, and rightly, as the creative end of our craft, and is believed by many to be a thing apart. But is it really a thing apart in the hand book crafts; does a beautiful design poorly executed or executed beautifully on poor materials really produce a fine item? It is my belief that any design, to be effective, must go hand in hand with fine craftsmanship and quality materials. The foundation which the Guild is laying in its continuing efforts in the areas of sound construction, skilled techniques and quality materials should serve as a basic

incentive for original and appropriate designs. When these four elements are mastered and combined, and not until then, we will have beautiful hand crafted items that will be truly American in tradition.

In closing may I implore each of you to express your feelings regarding our activities; if you approve of our attempts, we will be pleased; if you disapprove, we will certainly give your suggestions our considered attention. Your active participation is essential to the future growth and usefulness of the Guild.

Respectfully submitted,

Laura S. Young, President

#### MINUTES OF THE ANNUAL MEETING, April 30, 1963

The fifty-seventh annual meeting of the Guild of Book Workers was held on Tuesday, April 30, 1963 at 7:45 p.m. at the AIGA headquarters, 1059 Third Avenue, New York, N. Y.

Sixteen members and guests were present. Mrs. Laura S. Young was the presiding officer. Others attending were: Mr. Paul N. Banks, Mrs. Mary Coryn, Mrs. Carolyn Horton, Mrs. Philomena Houlihan, Miss Mary L. Janes, Mr. C. Vernon Johnson, Mrs. Mary Lou Lamont, Mrs. Elizabeth MacKay, Mr. Robert Melton, Miss Betsy Palmer, Mr. and Mrs. Lawton P.G. Peckham, Mrs. Inez Pennybacker, Mrs. Mary C. Schlosser, Mrs. Catherine Stanescu.

On motion duly adopted, the reading of the last annual meeting minutes was dispensed with.

The Treasurer, Mrs. Mary Lou Lamont, presented a financial report for the period April 1, 1962 to April 30, 1963.



## Committee Reports

Annual reports were presented by Mrs. Horton for the Supply Committee, Mr. Banks for the Publicity and Library Committees, Mr. Johnson for the Exhibition Committee, Mrs. Houlihan for the Membership Committee. There was no report for the Program Committee; the year's activities have been reported separately in the Journal.

## Election

The Secretary reported that 56 ballots were received and that the following nominees suggested by the Nominating Committee were elected for 2-year terms:

Vice-president and

Membership Chairman

Mrs. Philomena Houlihan

Secretary-Treasurer

Mrs. Mary Lou Lamont

Vice-president at Large

Mr. Thomas W. Patterson

Supply Chairman

Mrs. Carolyn Horton

Officers whose terms expire at the next annual meeting are:

President

Mrs. Laura S. Young

Exhibition Chairman

Mr. C. Vernon Johnson

Program Chairman

Mrs. Mary C. Schlosser

Publicity Chairman

Mr. Paul N. Banks

## Other Business

Travelling Exhibit. Mr. Johnson suggested a Guild exhibit that could be sent around the country and for which we would need members' contributions on indefinite loan. Further details on this project will be mailed out in the Fall.

Mr. Melton asked about the old Guild travelling exhibit and Mrs. Young replied it was on indefinite loan at Yale University.

Program. Miss Janes suggested the Program Committee contact Mr. Filby at the Peabody Institute in Baltimore to see if he would talk to the Guild on calligraphy at some future program.

New York World's Fair. Mrs. Young reported on her correspondence with the Commissioner of the Federal Pavilion about the possibility of a Guild

exhibit. There has been no request for our services as yet.

Jurying. Mrs. Young read the plan proposed by the Executive Committee for jurying future exhibitions. Categories to be used on a self-classifying basis are: professional, semi-professional, amateur, student. In addition to classifying himself each exhibitor will be requested to indicate his number of years' experience and training. The jury would be composed of three members, one from the Executive Committee, two from outside the Guild. The motion on jurying was adopted. Details appear as a separate article in this issue.

Mrs. Coryn said the jurying categories would encourage her to exhibit as an amateur.

Mrs. Schlosser suggested that students and amateurs might exhibit simple bindings showing interesting uses of materials.

Mr. Banks suggested an entry blank with various binding techniques listed, to be checked by the entrant according to what he submits, such as a case binding, full leather binding, decorated papers.

Mr. H. Edward Oliver. Mrs. Young showed the group a calligraphic notice describing the Guild of Book Workers to be used with exhibits. It was sent to Dallas with our March exhibit, and will be used in the future. Mr. Oliver was duly rendered a unanimous vote of thanks by the membership present as grateful expression for his generous and valued contribution.

Artemis Ferreira. Mrs. Young showed the group a notice of an exhibit in April and May of Senhora Ferreira's bindings in Washington, D.C., sponsored by the Brazilian Embassy in cooperation with the U.S. Office of Health, Education and Welfare. The notice made particular mention of the Guild, since we included Senhora Ferreira in our February exhibit in New York.

Committee Work. Mrs. Pennybacker expressed thanks to the Executive Committee for their work setting up exhibits, returning books to exhibitors, preparing the Journal, compiling and checking a mailing list, etc. Other members at the meeting offered their

services and signed up so the Executive Committee can call on them in the future.

There being no further business, the meeting was adjourned and members and guests gathered for refreshments and informal discussion.

Respectfully submitted,

Mary Lou Lamont, Secretary

TREASURER'S ANNUAL REPORT / Mary Lou Lamont  
April 1, 1962 - April 30, 1963

Balance on hand March 31, 1962. \$501.78

Receipts

Dues credited by AIGA	\$1,353.75
Sale of Exhibition Catalogs	6.00
Norma Bradford gift to Library	<u>5.00</u>
Total Receipts	\$1,364.75

Total Available Funds \$1,866.53

Expenses

Mailing costs	\$576.74
Journal costs	370.62
Program Committee	167.66
Publicity Committee	230.74
Exhibition Committee	264.07
Library	3.68
Executive Committee	
(stationery)	156.00
Supply Committee	<u>16.50</u>
Total Expenses	\$1,786.01

April 30, 1963 Balance \$80.52

Respectfully submitted,

Mary Lou Lamont, Treasurer

EXHIBITION COMMITTEE / C. Vernon Johnson

Through the notices sent to you and the articles in our new Journal, you know that the major activity of the Exhibition Committee this past season was the exhibition at the St. Mark's Library of the General Theological Seminary. The Exhibition Committee and the Executive Committee were extremely pleased with the response received in connection with this exhibition. A detailed report appeared in the second issue of the Journal, and it will be a more valuable permanent record than a lengthy verbal account at this time.

The Committee was extremely grateful for the assistance given by the members who helped set up the exhibition and also to those who assisted at the demonstration. We were particularly grateful for the assistance given by Dr. Niels Sonne, Librarian at the Seminary. The time and energy he put into our exhibition were matchless.

We are taking the opportunity at this meeting to return to those present the material which was in Dallas. As you know the majority of the books, calligraphy and decorated papers were sent on to the Dallas Public Library. The exhibit was to have opened on or about March 2nd, but due to the slowness of the Railway Express the case of material did not arrive at the Dallas Library until March 7th. We are not certain just when the exhibition actually went on display, and when it closed. I have asked Mrs. Susan Grigsby, who is in charge of exhibits at the Dallas Library, to send us any publicity items they had in connection with the exhibit, but to date we have not heard from her. When any details of the Dallas exhibit are known they will be reported to you in the Journal.

We had a request to have this same exhibition travel to San Francisco; however, time did not permit the necessary arrangements. We have asked Mr. Duncan H. Olmsted, who asked for the show in San Francisco, if they would be interested in a show especially assembled for them, but so far we have had no response. If a date

can be agreed upon with the Book Club in San Francisco, we will send out another request and hope that you will all contribute as generously of your time and work as you did in connection with the New York and Dallas shows.

The only other item to report, and you will be reading about it in the Journal, is the news that we intend to set up a permanent travelling exhibit which will be sent out under the auspices of the AIGA. This will be a juried show and the material selected will make up the permanent collection. We trust that you will start planning something for this permanent show.

Respectfully submitted,

C. Vernon Johnson, Exhibition Chairman

LIBRARY COMMITTEE / Paul N. Banks and Philomena Houlihan

Although library acquisitions during the past year dropped off to five, one significant step was made in the compilation of the complete, annotated list of our holdings, the first half of which appeared in the second number of the Journal, along with a restatement of the rules for the use of the library. The second half of the library holdings appear elsewhere in this issue.

There are a few items in the library which need rebinding, restoration or boxing. If any member of the Guild would like to donate some work on one or more books, please get in touch with Mr. Banks.

We do need contributions of books and funds in order that the library may grow. We refer you to last year's library committee report for some specific important titles. We hope that you will find the annotated list a good tool in selecting books from the library, and that you will find the library itself useful in your vocation or avocation as the case may be.

Respectfully submitted,

Paul N. Banks and Philomena Houlihan  
Library Co-Chairmen

MEMBERSHIP COMMITTEE / Philomena Houlihan

For the Membership Committee the year 1962-63 has been the Guild's most successful year since its founding. Twenty-six new names have been added, two of this number re-joined, bringing our total membership to 117. We again welcome Mr. Duncan Andrews, Mrs. F. Emerson Andrews, Mr. George Baer, Mrs. Lotte Burg, Mrs. Herbert Fahey, Mrs. Thomas F. Farrow, Mrs. Gershon L. Gordon, Miss Elizabeth A. Hull, Mr. Walter Husted, Mrs. Marie Simmone Jarocka, Mr. Frank Knox, Dr. David A. Kronick, Mrs. David P. Lauer, Mr. Dan MacDonald, Mrs. Marcia Marshall, Mr. William F. Nimmo, Mrs. Stella N. Patri, Professor L.P.G. Peckham, Sister Lawrence, Mr. Edwin M. Slote, Mrs. Henry Philip Staats, Mr. Noel C. Stevenson, Mrs. Colton Storm, Mrs. Norman H. Strouse, Miss Grace Margaret Webster and the Reverend William W. Yardley.

There were 2 resignations and one death. The Guild suffered a great loss when Mrs. Roy Arthur Hunt died in February of this year.

Respectfully submitted,

Philomena C. Houlihan,  
Membership Chairman

PUBLICITY COMMITTEE / Paul N. Banks

The Executive Committee has, during the past year, perhaps done more to make the activities of the Guild known than it has at any previous time in its history.

1) Exhibition at the General Theological Seminary, New York, February 1963. With this important exhibition as an impetus, the Executive Committee has completed the initial compilation of a "master list" of people interested in bookbinding and allied fields. A number of sources were used for this file, including a list of all former members of the Guild compiled by Mrs. Young, members of the Antiquarian Booksellers Association, selected rare book librarians, members of the

Grolier Club, editors of arts and crafts and book journals, people who have made inquiries to the Guild and many, many others. I might add that it took a great deal of work on the part of the Executive Committee to compile this list.

This list, then, along with the AIGA and GBW membership lists, and a brief list from the Brazilian Consulate, was used to send invitations to the opening and announcements of our exhibition. A total of close to three thousand of these were sent, for which the Brazilian Consulate paid the postage, and the Guild paid the printing and mailing costs. These served, first, to publicize one aspect of the Guild's activities, and second, to eliminate deadwood from the list, giving us now a broad and active list of interested people.

Printing News, a weekly journal widely distributed to graphic arts people, printed a carefully worded announcement of our exhibition in its February 2 issue.

2) The Journal, now a reality, is the best form of publicity that the Guild has had. It is increasing our prestige, it is a useful device for attracting new members, and we hope that it will find a home in many of our important libraries across the country.

The Executive Committee's publicity efforts of many kinds are doubtless responsible for our rapidly increasing membership.

### Notes and Comments

The bulk of the news-notes and notices of relevant articles which are usually given here will have appeared in the Journal, where they are somewhat more appropriate than in the Publicity Committee annual report.

One current notice which I would like to give here, however, is of an illustrated lecture to be given tomorrow night, May 1, by Dr. Leon Voet, entitled The Renaissance Book. Dr. Voet, Director of the famous Plantin-Moretus Museum in Antwerp, will

discuss book production as carried on at the great printing house of the Plantins, founded in the late sixteenth century, which survives as a government-sponsored museum. The lecture is at 8 p.m., and is in the Harkness Academic Theatre in the Butler Library, Columbia University. It is sponsored by the Columbia School of Library Service.

A rather lengthy news-note about the Guild's activities appeared in the January 1963 issue of the AIGA Newsletter, which I imagine most of you have seen.

I'd like to remind our members that the Guild is a group member of the American Craftsmen's Council and that we are thus entitled to certain privileges, such as the use of the lunchroom in the Museum of Contemporary Crafts. We receive a subscription to Craft Horizons which will eventually be bound and placed in the library.

An organization that may be of interest to members and especially those who specialize in restoration and conservation, is the International Institute for the Conservation of Museum Objects. Because the museum conservation people have the institutional support, the facilities, and the science-trained personnel that bookbinders don't have, we must depend on them almost entirely for reliable, scientific information about the quality of materials, favorable environment for books and documents, and many other things. Perhaps their most useful service is their semi-annual publication entitled Abstracts of the Technical Literature on Archaeology and the Fine Arts, which describes authentication and forgery, etc., from the entire world. The IIC also publishes a quarterly journal entitled Studies in Conservation. Mrs. Carolyn Horton, who is a member of IIC, can tell you how to get in touch with them.

\* \* \* \* \*



I will repeat my annual exhortation to you to help publicize the Guild and yourselves by spreading the name and fame of the Guild wherever book-binding and allied fields are mentioned; to refer interested people to the Guild or send their names to us, and to send us relevant clippings for our scrapbook.

Respectfully submitted,

Paul N. Banks  
Publicity Chairman

SUPPLY COMMITTEE / Carolyn Horton

The Supply Committee ran ads in Book Production Magazine for three issues of this fiscal year. The ad ran as follows:

"Wanted to buy: Hand Bookbinding Tools and Equipment. Reply Box #1262-300 c/o Book Production Magazine."

Since the geographical location of the advertiser was not indicated the responses were not confined to the New York area. A number of replies were received, for the sale of complete binderies. I am listing the replies in a report to the members which will be mailed with the third issue of the Journal.

Another supplement to the Supply List is also being sent to the members at that time.

Respectfully submitted,

Carolyn Horton, Supply Chairman

The only communication I have to report from Guild members is a letter from Mr. Robert Muma of Toronto, Ontario, Canada. Mr. Muma has a fine binding establishment where he has done many distinguished pieces that have been presented to prominent personages such as Queen Elizabeth, President Eisenhower and many others. Of late Mr. Muma has been restricted in his work by painful arthritis but with the coming of warm weather he looks forward to an easing of this condition.

He writes, "For the past two months, and until June 1st, I have an assistant, a young Englishman of 23, Mike Wilcox from Bristol, who has had eight years training and experience in fine binding and restoration at Bristol College of Technology and at Baynton's of Bath. They bought out Riviere and Sons and are now the largest hand bindery in England, if not in the world. They do have the largest collection of hand tools in the world, at least.

"I have enjoyed having Mike with me very much and I have learned a lot of very valuable tricks and simplified methods which seem to be peculiar to Baynton's, methods they have developed through the generations for mass production, restoration and fine binding. He is leaving in June to take a job in the field as an ornithological technician for the Royal Ontario Museum and in the Winter in mammalogy in the museum. It seems a shame he is laying aside such fine skill in bookbinding when there are so few with his training.. I have talked him into joining the GBW shortly and after a couple of years he plans to return home and set up his own bindery. I hope he can do some part time work for me in the Fall."

\* \* \* \* \*

In September 1962, Dr. Lawrence, director of Hunt Botanical Library, visited the Ecole Estienne in Paris. Its bookbinding program covers the entire field of binding, gold work, restoration and design. The demand

of applicants from all over Europe so far exceeds their capacity that they are highly selective. They take only students who come for the full two-year's course. No special students are considered.\* On satisfactory completion of the curriculum the student graduates with a certificate as Master Bookbinder. About 1/3 of the first year students fail to make the grade and are dropped. All work is given in French and a sound knowledge of that language is a prerequisite. No student from the U.S.A. has ever completed the course, although a few graduates have subsequently come to this country. They maintain close touch with their graduates, for the demand for them far exceeds the supply. About 15 or so students are graduated each year. Dr. Lawrence was highly impressed by the scope, depths and high standards of the school's program. The work load was staggering - school's hours are 7:30 to 6:00 P.M. for 5 1/2 days a week, with reading and design assignments for every evening. The Summer weeks of no school are spent as assigned apprentices in working binderies.

Respectfully submitted,

Thomas W. Patterson  
Vice-president at Large

\* Ed. Note. Two Guild members, Mrs. Polly Ladamocarski and Miss Charlotte Ullman, are exceptions and have been enrolled in special courses at Ecole Estienne.

## Proposed Plan for Future Exhibitions

Observation over the years has made it increasingly evident that Guild exhibitions cannot be realistically juried without some explanation of the wide range of training and experience which our membership represents.

Encouraging all members to exhibit has been a basic objective of the Guild, and this proposed plan is designed to further this important Guild activity. Reluctance to submit entries is understandable when the beginner thinks his work is to be judged on the same basis as that of our most experienced members. Arbitrary classification of our members by a committee does not seem the answer, so we are proposing that each member classify himself in one of the four groups listed below; that the entry blanks carry these groups and that they also provide space for each exhibitor to list his training and experience. It is suggested that this be thought of in terms of hours of binding activity; the part-time worker may have been binding for a number of years but devoting relatively few hours to his work.

1. Professionals. Those members who maintain a shop, work full-time and whose earnings are a significant part of their income.
2. Semi-professionals. Those members who work professionally, but not full-time, who are selective in the type of commissions they accept and whose earnings are incidental.
3. Amateurs. Those members who collect no fees and work primarily for their own pleasure.
4. Students. Those members who are actively studying with a private teacher or in an organized class.

It is further proposed that exhibition labels convey in some way this information; and that cards for student work carry also the name of the teacher.

With this information the entries would be assembled in groups representing similar training, experience and objectives, and the jury could then judge each group on its relative merits.

The jury, it is thought, should be composed of three people, two non-members and one member of the Guild executive committee.

This plan is the outgrowth of discussions at several Guild meetings and the studied opinions of the executive committee. The committee recommends that it be tried at our next exhibition; and that it be considered experimental until it can be determined whether it is producing the desired results.

Please give these proposals some serious thought and send on to us any suggested changes or comments that you may have.

EXHIBITION / C. Vernon Johnson

Dallas Public Library

It was unfortunate that the time lag between the exhibition at the General Theological Seminary and the Dallas Public Library was so short. We knew that we could not have the exhibit in Dallas in time to have it set up for February 25, but we had hoped to have it there to go on display on March 4. However, circumstances were against us, and due to a delay in transportation the case of material did not reach the Dallas Library until March 7 and could not be put on display until March 11.

The books, calligraphy and decorated papers which were available from the New York exhibition were shown in the large display cases on the main floor of the Public Library through March 24. A list of exhibitors and their work appeared in the previous issue of the Journal.

One of our members in Dallas, Miss Mariana Roach, has reported that it was a very good show. She sent us one of the newspaper items on the show. The Dallas Morning News, March 19, 1963, reported as follows:

#### Dallasite in Tour Show Here

by Rual Askeu

Mariana Roach, instructor of Dallas Craft Guild's bookbinding classes, is represented in a New York-originated exhibit of bookbinding and related arts on display at the Dallas Public Library downtown.

The exhibit by members of the Guild of Book Workers includes calligraphy and illuminations as well as bindings, slip cases and decorated papers. The approximately 45 items are part of a larger show assembled in New York where it was first shown in the Rare Book Room of the General Theological Seminary.

Miss Roach, a long-time member of the Guild of Book Workers and past president of the Dallas Craft Guild, is represented by 12 hand-marbled papers.

Also among the exhibitors is Charlotte Ullman of New York whose work is more extensively represented in "Eight by Eight", the invitational crafts show current at the Dallas Museum of Fine Arts. The library exhibit includes two of Miss Ullman's leather-bound volumes with slip cases.

Program on Leather / Paul N. Banks, Inez Pennybacker  
and Laura S. Young

The Guild meeting held at AIGA headquarters on March 28, 1963, was devoted to a discussion of leathers suitable for bookbinding.

Mrs. Young opened the meeting with a summary of the causes of leather decay and a review of the work that has been done to solve this problem by the co-operative efforts of British librarians, tanners, printers and bookbinders under the name of the Bookbinding Leather Committee, and by the research department of our Department of Agriculture. Briefly, leather decay is the result of excessive use of mineral acids in the tanning process, and/or removing the natural buffering agents or protective salts in the skin. Even a properly tanned skin absorbs sulphur dioxide from the air which, through a complex series of chemical reactions including conversion to sulphuric acid, breaks down the fibrous structure of the leather causing the familiar "red rot." Both of the above research groups reached the same conclusions: that leather must be tanned without the excessive use of acids such as sulphuric, and that the protective salts must be restored to the tanned leather. The latter can be accomplished with a solution of potassium lactate.

Mr. Tribolet, Director of the Extra Bindery at R. R. Donnelley & Sons, had sent on for display at the meeting a group of samples showing the effect of sunlight on a variety of colors. Mrs. James who had recently talked with Mr. Tribolet in Chicago relayed his report on this experiment. Mr. Tribolet had mounted on a board thirteen samples of levant, twenty of Oasis niger and five of pigskin, each in a wide variety of colors. There had been an overall covering with a circular cut-out centered over each sample, which had then been placed where it had complete exposure to the southern sun for two years. When the covering was removed, with the exception of the black which remained black, the exposed portions

of all the samples had faded, the reds, browns and greens to a light tan or buff color and the blues to a light gray. Mr. Tribolet reported that he was working with dyestuff manufacturers in an effort to develop less fugitive dyes for leather.

Another exhibit was presented by Paul Banks, who had carried out an approximation of the PIRA (Printing Industries Research Association, Britain) test on samples of a number of different kinds of bookbinding leather. One set of samples was retained untreated as a control, and of the two other sets which were to undergo the test, one was first sponged on the surface with potassium lactate solution, the recommended buffer, in a manner which would approximate the treatment of a finished binding. Following this the two sets of samples were saturated with sulphuric acid and subsequently exposed to hydrogen peroxide over a period of six days. This procedure is considered to be an accelerated aging test to approximate what air will do over a period of many years.

Mr. Banks warned that the results of his test are not to be taken as conclusive evidence of the durability of the leathers tested, as he is not a chemist, and that research in this country has raised some question about the complete reliability of the PIRA test as a measure of durable leather. It has been established, in fact, that the test is not reliable in the case of chrome-tanned and alum-tawed skins. One thing was quite clear from this test, however. In every case, the samples which had been treated with potassium lactate solution withstood the test at least slightly better than those which had not been protected, except in the cases of those skins which had already been properly buffered by the tanner. One other thing which would appear to be shown by this test is that a quick, superficial sponging on the outside of the leather does not provide adequate protection, and this would probably also be true of even a buffered leather which had been soaked heavily with water or vinegar water in the covering process. One of the points made in the original PIRA test



is that the buffers can be very easily removed from leather with water.

One rather disturbing result of the test was the extreme deterioration of a sample of levant, taken from a skin believed to have come from Jullien. Mr. Banks felt that this was not, however, sufficient evidence for rejecting levant as a bookbinding leather, although it is known that the buffering must be added by the binder.

One of the samples tested, which withstood the test very well, was from a new tannage of Niger goat made by H. Band & Co. in England. This is a combination chrome and vegetable tannage, which is believed to be the ideal method. There is some evidence that chrome-tanned leather is more durable than vegetable-tanned, but its extremely hard and unwettable surface makes it virtually impossible to work with for binding. The Band leather is attractive and workable, however.

Following presentation of the two exhibits a great many points were brought out in the discussion, which will be presented here in somewhat random form:

The research done in England showed conclusively that the presence of sulphuric acid alone in leather is not the cause of red rot, as very old leathers which are demonstrably quite sound often contain as much acid (from sulphur gasses in the air) as do recent leathers which are literally dust. The crucial factor is the buffering which, in the case of the early leathers, was (accidentally) not washed out in the tanning process, and which has been replaced by the tanner in the leathers guaranteed to pass the PIRA test. Thus simply using a leather which is "acid-free," without treatment with the buffering agent, is no protection at all against rapid deterioration.

Mrs. Horton pointed out that a plain solution of potassium lactate will encourage mold, both in the bottle and on books treated with it. Thus the formula devised by Mr. Plenderlieth contains a small amount of a mold inhibitor, which makes the treatment very efficient also as mold-proofing for books. She cited

a case where everything in a damp basement apartment molded except for books which had been treated with the solution.

The fact was discussed that there are two quite distinct factors to be considered in the deterioration of leather bindings: chemical and physical. The chemical is discussed above; the physical consists of the disappearance of the natural oils from the leather. This lack of lubrication causes friction among the fibre bundles of which leather is composed, to the point where the leather is so brittle that the fibres break rather than sliding over each other where there is motion, such as at the hinges of a book. Thus although no amount of lubrication will retard the chemical deterioration of leather which is not buffered, even leather which is chemically right needs lubrication to keep it supple.

Varieties of oily leather dressings were discussed at length, with the concensus being that the old New York Public Library formula (40% anhydrous lanolin and 60% pure neatsfoot oil) and the British Museum Leather Dressing were the best. Proprietary brands of leather dressings, with secret formulas, should be avoided for reasons of cost and safety. It was warned that some formulas (including one version of the B.M. dressing) use as a solvent carbon tetrachloride which is highly toxic and should be carefully avoided.

The current New York Public Library formula and the similar one used by the Library of Congress contain among other things sodium stearate and Japan wax, one or both of which often cause an objectionable white "bloom" to appear a few weeks after application to grained leathers. This fill-in is extremely difficult to remove.

Other physical factors which influence the durability of leather bindings were discussed. Skins with artificial grains are to be avoided, as (aside from any question of ethics) the graining is done by pressing heated metal plates into the damp leather, a process which is highly destructive to the leather.

The same is true of "crushing" grained leathers on finished books by the same process, a practice which fortunately is less fashionable today than it was earlier in the century.

All forms of split leathers, and especially skiver, are of little value as bookbinding leather, as leather's value lies in the combination of surface toughness and inner tensile strength. The binder can also make books of little strength by paring leather too thin.

Most manufacturers who make embossed or split leathers use for these skins which have not been properly tanned for durability. Thus even skiver for labels should be avoided because while strength is not a factor in this case, the labels will probably become powdery in a few years. Mrs. Horton reported abundant evidence of this problem during her Grolier Club project. Using skiver for any binding whatsoever is certainly a total waste of effort, as good cloth would be much more durable.

A number of our members reported excessive bleeding of color from Oasis leather during the process of covering. It was decided we should write individually to Russell of our own experiences in such instances.

The shortcomings of the government pamphlet on the care of leather bookbindings were talked about. Among them are the inclusion without reservation of the sodium stearate dressing formulas; the omission of the buffering treatment, and the recommendation that deteriorating books should be covered with lacquer or plastic coating, without sufficient warning about the absolute finality of such a treatment.

Since both light and contaminated air are deleterious to leather, it was pointed out that the best protection for leather bindings is complete enclosure --i.e., a box or storage in glazed bookcases where there is a minimum of direct light (especially sunlight) on the books.

The meeting concluded with the following recommendations:

1. Use whenever possible leather tanned primarily for bookbinding by reliable manufacturers, and, in the case of English leathers, those stamped with the PIRA seal.
2. Treat the flesh side of the skin liberally with potassium lactate solution.
3. Use potassium lactate solution in the covering process instead of vinegar water or plain water. Preliminary tests should be made for its effect on light colored leathers.
4. Enclose the finished book in some form of protective case where practical; preferably one which covers it completely.

\* \* \* \* \*

Note: Formulas or sources for the chemicals and leathers mentioned may be found in the Guild supply list and supplements.

#### Bibliography

Beebe, C.W., R.W. Frey and M.V. Hannigan. "A Comparison of Gas Chamber Tests of Bookbinding Leather with a Long Time Atmospheric Exposure." Journal of the American Leather Chemists Association, vol. 50, pp. 20-31, 1955. (Although this article is of somewhat limited usefulness by itself, it concludes with a bibliography of a number of highly significant articles on the tanning and deterioration of leather which have appeared in the technical journals.)

The Causes and Prevention of Decay of Bookbinding Leather, Interim Reports of the Bookbinding Leather Committee. Issued by the Printing Industries Research Association and the British Leather Manufacturers Research Association, 1933, 1936.

Cobham; The Rt. Hon. Viscount, and Sir Henry Truman Wood. Leather for Bookbinding. Report of the Society of Arts Committee on Leather for Bookbinding. London: Geo. Bell, 1905.

Hulme, E. Wyndham, J. Gordon Parker, A. Seymour-Jones, Cyril Davenport and F. J. Williamson. Leather for Libraries. London, 1905.

Plenderlieth, H. J. The Preservation of Leather Bookbindings. London: The British Museum, 1946. (This is available from Her Majesty's Stationery Office, Adastral House, Kingsway, London W.C. 2).

Rogers, J.S., and C.W. Beebe. Leather Bookbindings: How to Preserve Them. United States Department of Agriculture Leaflet No. 398. Washington, D.C., 1956.

Sydney Cockerell's The Repairing of Books, Lydenberg and Archer's The Care and Repair of Books (Rev. by John Alden), and Langwell's Conservation of Books and Documents also contain relevant information.

LIBRARY HOLDINGS / M - Z

Michon, Louis-Marie. La Reliure Francaise. Paris, Librairie Larousse, 1957. 140pp, 64 plates.

This book, in French, is a history of bookbinding in France from the earliest times to the present, by a librarian at the Bibliotheque nationale. There are extensive notes about individual binders and collectors, carefully indexed for easy reference. The illustrations are of books in the Bibliotheque nationale and other French collections.

MLL

Miner, Dorothy. The History of Bookbinding 525-1950 A.D. Catalogue of an Exhibition held at the Baltimore Museum of Art, November 12, 1957 to January 12, 1958. Baltimore, The Trustees of the Walters Art Gallery, 1957. xii, 275pp., CVI pl.

This catalogue represents one of the finest and most extensive exhibitions of bookbinding ever assembled in this country. It presents chronologically the history of binding from the middle ages, when the codex became the predominant form for written matter, to the mid-twentieth century. Each entry is described in detail; the name of the binder is given when known; and its present owner is noted. Its foreword is an excellent short history of bookbinding. Its comprehensiveness, its text and its many plates make it a valuable reference work. LSY

Modern French Illustrated Books. (Catalogue of an Exhibition and Public Auction Sale at Parke-Bernet Galleries, Inc., New York, April 12, 1955. 120pp., illus.

This catalogue covers fine examples of contemporary French bindings including some of the best work of XIX-XX century French artists, publishers, printers and binders from the library of a prominent French attorney. There are excellent illustrations of bindings by Pierre and J. Anthoine Legrain, Therese Moncey, P.-L. Martin, Creuzevault, Rose Adler, Leroux, Lapersonne, Georges Crette and L. Leveque. MLL

(Morgan Library) Armorial Bindings from the Libraries of the Kings and Emperors of France, from Francis I to Napoleon III (in the Pierpont Morgan Library). n.p., privately printed, 1902. 33 plates.

(Morgan Library) English Armorial Bindings (in the Pierpont Morgan Library). Title page lacking. 57 plates.

These books are superb full-color, actual size, embossed plates of some very fine bindings interleaved with descriptive plates. MLL

Nicholson, James B. A Manual of the Art of Book-binding: Containing full instructions in the different branches of forwarding, gilding, and finishing. Also the art of marbling book-edges and paper. The whole designed for the practical workman, the amateur, and the book-collector. Philadelphia, Henry Carey Baird, 1902. 318pp., illus., index.

The above text copied from the title page gives us a good summary of the contents of the book. First published in 1856, as far as I can ascertain, this is the first book-binding manual published in the United States. The sections on edge and paper marbling are very detailed. The illustrations, including actual samples of marbled paper are unusually interesting. CH

Oldham, J. Basil. Blind Panels of English Binders. Cambridge, At the University Press, 1958. xvi, 56pp., 67 pl.

Mr. Oldham lists and classifies all known panel stamps, some 260, which were believed or known to have been used by English binders. Panel stamps, defined as binders' decorative dies which are so large that they must be applied with a press, had their general use in England from the middle of the fifteenth to the middle of the seventeenth century. Very fine reproductions of rubbings of virtually all of the listed panels are included. PNB

Plenderleith, H. J. The Preservation of Leather Bookbindings. London, British Museum, 1946. Third printing, 1950. 24pp., plates.

This pamphlet is a summary of the research done on bookbinding leathers by the British Leather Manufacturer's Association and the Printing Industry Research Association under the direction of R. Faraday Innes. Detailed reports were published while the research was in progress by the Bookbinding Leather Committee. It discusses the causes of leather decay, the PIRA test, and the limited usefulness of leather dressings. It recommends the use of potassium lactate as a preservative and gives the formula for its manufacture. A valuable book for any one interested in the care and preservation of leather bindings. LSY



Prideaux, S.T. Bookbinders and Their Craft. New York, Scribner's, 1903. xii, 300pp., numerous halftones.

This is a compilation of eight monographs, all but one of which appeared first in various magazines. They are: Some English and Scottish Bindings of the Last Century; Characteristics and Peculiarities of Roger Payne, Binder; "Les Relieurs Francais"; Design in Bookbinding; Some French Binders of To-day; Early Stamped Bindings; Early Italian Bindings, and Some Notes on Pattern-Making.

Miss Prideaux was a contemporary of Cobden-Sanderson and Cockerell, and her articles on design and pattern-making are forceful expositions of the philosophy of design of the arts and crafts movement. Although her work (as shown in a number of illustrations) is clearly a product of her time and place, there is much in her writing which is worthy of consideration today. The papers on history represent some interesting viewpoints, and the one on contemporary French binding, along with the review of Thoinan's Les Relieurs Francais, give a good picture in English of the lively French binding scene at the turn of the century. PNB

Town, Laurence. Bookbinding by Hand. London, Faber and Faber, 1951. 281pp., line drawings.

A good basic teaching manual or text book. Mr. Town follows accepted English techniques which he describes and illustrates in detail. He also simplifies many techniques for beginners and children without sacrificing sound craftsmanship. He has good chapters on marbling and paste paper making, and an interesting chapter giving "A selection of simple exercises leading up to book-binding." It is a useful book for beginners, and a good reference work for teachers and professionals. LSY

Vaughan, Alex J. Modern Bookbinding. A Treatise Covering Both Letterpress and Stationery Branches of the Trade, with a Section on Finishing and Design. London, Charles Skilton Ltd. 1960. 240pp., illus., index.  
First published in 1929 and now issued in a new edition.

Not many manuals of bookbinding have ever been published and there are comparatively few now in print. Manuals in English intended to aid the professional binder are even scarcer. Nicholson's and Zaehnsdorf's books, reviewed in this issue of the Journal were written for professionals but their books are now out of print. Mr. Vaughan's book in its new edition is very much in print and aims to instruct the apprentice or journeyman bookbinder in the techniques of fine binding but also to give instructions in the proper use of machines, the guillotine, etc. Directions are given for indexing, and ledger binding. There is a chapter on estimating and a section of photographs on bookbinding machines. The hand binder will find the chapter on finishing particularly useful. Mr. Vaughan, himself a designer for a firm of bookbinders, devotes sixty pages to the subject and gives us excellent drawings of the styles of decoration used at different periods in the history of binding. CH

Zaehnsdorf, Joseph W. The Art of Bookbinding, A Practical Treatise. London, George Bell, 1880. xxvi, 187pp., pls., line illus.  
Another copy: Second edition, revised and enlarged, 1890.

Although the Zaehnsdorf firm was considered one of the finest binderies in the world in its heyday, that peak (and the publication of this book) came slightly before the revival of sound craftsmanship and honest design sparked by Cobden-Sanderson and

Cockerell, and, of course, even longer before the beginning of understanding of the chemistry of book materials. Some of the methods suggested for staining leather and bleaching pages are now known to be damaging, although the descriptions of sprinkling and treeing calf (with the substitution of aniline dyes) could be very useful to the restorer. Zaehnsdorf deals with both hand and machine methods, but the majority of the technical illustrations are of early binding machinery rather than points of hand technique, thus limiting its usefulness as a manual of instruction even in those areas where the practices are sound. In general, then, the book is of primarily historical interest today.

PNB

## Formation of the Guild on November 14, 1906

Two preliminary meetings of book binders were held to discuss the needs and aims of an organization of book workers. Two hundred circulars were sent out by Charles Dexter Allen, Katrine W. Camalt, Fanny Dudley, Sarah Jane Freeman, Fred W. Goudy, Helen G. Haskell, Emily Preston, Lolita M. Perine, Mrs. F. S. Sellew, Mrs. M. G. Starrett, Henry W. Strickman, Helen Livingston Warren, and Adeline Gaylord Wykes. As a result THE GUILD OF BOOK WORKERS was formally organized Wednesday, November 14, 1906, at a meeting held in the bindery of Miss Emily Preston, 223 East 17th Street, New York City. Forty-two craftsmen were present, representing the crafts of illuminating, printing and binding, and the designing of type, finishing tools, book covers, and book plates.

### By-Laws

(As amended at the Annual Meeting of May 2, 1950, in accordance with the Guild's reorganization plan, and at the Annual Meeting of April 24, 1962.)

#### I. NAME

This association shall be called THE GUILD OF BOOK WORKERS.

#### II. PURPOSE

The purpose of the Guild is to establish and maintain a feeling of kinship and mutual interest among the workers in the several hand book crafts, by forming a center for the collection and distribution of useful and reliable information, by sponsoring lectures and field trips, and by giving exhibitions of the work of its members, both in New York and in other cities whose local members desire them, and will assume the responsibilities.

### III. MEMBERSHIP

Practical workers and persons interested in any of the several hand book crafts are eligible for membership. Membership may be by invitation from the Executive Committee, or application for membership may be made to the Membership Committee accompanied by a recommendation from one member of the Guild.

### IV. GOVERNMENT

The Guild shall be governed by an Executive Committee of eight persons, who shall be members of the Guild. The term of office shall be two years. The President, the Chairman of the Exhibition, Program and Publicity committees shall be elected one year and the Vice-president, Vice-president at Large, Secretary-Treasurer, and the Chairman of the Supplies committee on alternate years. The committee shall be empowered to fill vacancies in its membership, but shall be entirely controlled by a majority vote of the Guild. The absence of one of the members from three consecutive committee meetings shall be considered equivalent to his resignation from the committee, unless such excuse as is satisfactory to the committee be made. The President shall, upon receiving a written request, signed by fifteen members, call a meeting of the Guild, which may reconsider any action taken by the Executive Committee.

### V. OFFICERS

The officers of the Guild shall be a President, Vice-president, Vice-president at Large and Secretary-Treasurer, and an Executive Committee composed of these officers and four other members. Their duties shall be:

President - The president shall preside at the annual business meeting, and shall serve as chairman of the Executive Committee. The president shall have the power to call a special meeting of the Executive Committee at his discretion, and shall appoint special committees when deemed necessary. The president shall have authority, along with the secretary-treasurer to approve bills for payment. The president shall issue at the beginning of each fiscal year a report outlining the plans for the year, and another report at the close of the year setting down the accomplishments of the year.

Vice-president - The vice-president shall assume the duties of the president in cases of absence or incapacity. The vice-president shall also serve as chairman of the membership committee.

Vice-president at Large - The vice-president at large shall serve as representative for Guild members out of the New York area. The vice-president at large shall carry on correspondence with out-of-New York members, report to them on the activities of their group and keep the other members of the Executive Committee informed on their special interests.

Secretary-Treasurer - The secretary shall record and distribute the minutes of the annual business meeting and the executive committee meetings. The secretary shall send out notices of the annual business meeting (including ballots), of the executive committee meetings, and other general notices not covered by the work of the several standing committees. The secretary shall keep a record of the Guild's finances, and shall have authority, along with the president, to approve bills for payment.

The duties of the Executive Committee are defined in Item No. IV.

VI. DUES

The annual dues shall be in accordance with the A.I.G.A. constitution. Students of binding who wish to join the Guild may take advantage of the A.I.G.A. student membership dues. The A.I.G.A. shall collect the dues from Guild members, and shall pay the Guild's running expenses not to exceed an amount to be mutually agreed upon each year.

VII. MEETINGS

The annual business meeting shall be held in March or April, in the city of New York. There shall be at least two other scheduled meetings annually under the direction of the program committee. These may be lectures, forums, or field trips which the committee considers of interest and value to the members. All scheduled meetings shall be held, when possible, in the evening, and on Tuesday when feasible. The Executive Committee shall hold five scheduled meetings annually, the dates and time to be mutually agreed upon at the first meeting of each incoming committee.

VIII. VOTES

All active members in good standing shall be entitled to vote. The annual election of officers, and all matters of Guild policy shall be voted upon by written ballot. Ballots shall be mailed to all active members not less than two weeks before the annual business meeting. For a change in the By-Laws a two-thirds majority shall be required.

IX. LISTING OF MEMBERS

The Guild will be listed as an Affiliate Group of the A.I.G.A. and Guild members will be listed alphabetically in the A.I.G.A.'s Membership List. In October of each year a list of Guild members, with their addresses, shall be distributed by the Guild.

X. STANDING COMMITTEES

There shall be five standing committees - Exhibition, Membership, Program, Publicity and Supplies. The chairmen of these committees shall be members of the Executive Committee. Each chairman shall choose his own committee and shall call meetings of his committee when he deems it necessary. The chairman of each committee shall send to the president, for inclusion in his annual report, a statement of the accomplishments of his committee during the year. He shall also present to the Executive Committee, within six weeks after the beginning of the fiscal year, for approval and coordination a tentative program and budget for the ensuing year. The separate duties of these committees shall be:

Exhibition - The exhibition committee shall have entire responsibility for all Guild or Guild sponsored exhibitions. It shall keep an exhibition scrapbook where all materials pertaining to Guild exhibitions shall be kept in a neat, attractive and well marked fashion. It shall have charge of the Guild's exhibition cases and shall see that these are kept in repair, and shall in matters of rental or loan of these cases make decisions that are to the Guild's best interests.



Membership - The membership committee shall consider all applications for membership and pass its recommendations on to the Executive Committee for action. It shall conduct all membership drives, and shall be constantly on the look-out for new members. It shall keep in some accessible and neat form biographical material on all members.

Program - The program committee shall have the responsibility of arranging for at least two meetings annually. The chairman of the committee shall preside at these meetings, or arrange for a substitute. This committee shall arrange one interesting feature for presentation at the annual business meeting when desirable. The chairman shall be responsible for recording accurate accounts of the meetings and shall reproduce and distribute these accounts to the Guild members. Copies of these accounts shall also be preserved for the Guild files.

Publicity - The publicity committee shall send out notices, in advance, of exhibitions and activities to as many newspapers, magazines, radio stations, etc. as possible. Any resulting publications shall be clipped and pasted in the Publicity Scrap Book. This committee shall keep the membership informed of exhibitions, lectures and activities of interest that are not sponsored by either the Guild or the A.I.G.A. It shall also compile annually a list of books and periodical articles pertaining to the hand book crafts which have been published during the year. It shall keep a scrapbook in a neat, attractive and well marked fashion, of clippings, photographs, etc. which show the participation of Guild members in hand book craft activities outside the Guild.

Supplies - The committee on supplies shall issue annually a list of dependable dealers in supplies of all kinds; this may be a new list or in the form of a supplement. The committee shall endeavor to have tested by some reliable bureau or competent person all new materials which come to its attention and report the results to the Guild. It shall from time to time initiate research projects to determine the relative value of similar types of materials and these findings shall be sent to the members. The committee shall set up a "buying schedule" for cooperative buying within the Guild.

XI. EXHIBITIONS

It shall be the policy of the Guild to hold exhibitions of the work of the members from time to time. All materials for exhibitions shall conform to the standards and specifications of the Guild, and shall be passed upon by a competent and impartial jury, which shall be appointed by the Executive Committee.

XII. PARLIAMENTARY AUTHORITY

The rules contained in Robert's Rules of Order (latest edition) shall govern the association in all cases to which they are applicable, and in which they are not inconsistent with the By-Laws of this association.