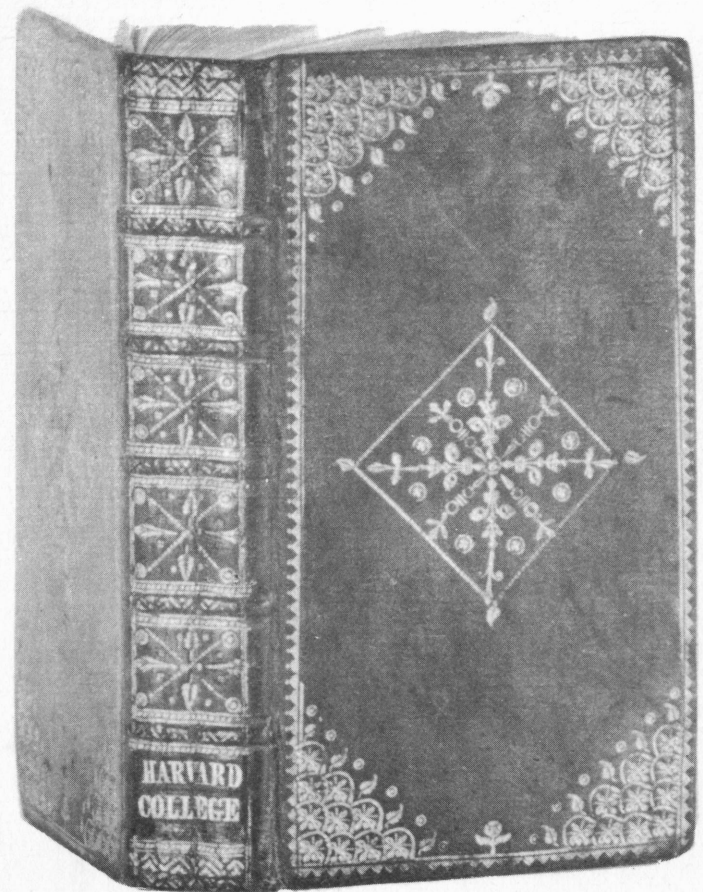


# GUILD OF BOOK WORKERS JOURNAL

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Volume III

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JOURNAL OF THE GUILD OF BOOK WORKERS

Volume III Number 3

Spring 1965

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The Guild of Book Workers  
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The American Institute of Graphic Arts  
1059 Third Avenue, New York 21, N.Y.

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Publicity Chairman

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the Guild at the above address

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(Editor of this issue: Mary S. Coryn)

## CONTENTS

### Annual Reports

President / Young	3
Minutes of Annual Meeting / Coryn	9
Treasurer's Report / Coryn	12
Exhibition / Johnson	13
Library / Greenfield	13
Membership / Houlihan	14
Program / Schlosser	16
Publicity & News Notes / Jensen	16
Supply / Horton	19
Vice-President-at-Large / Patterson	20

### Programs

An Informal Visit to the Studio of Mrs. Hope G. Weil / Schlosser	21
Hannah D. French - A Talk on Early American Bookbinding / Melton	25
A Visit to the Beinecke Rare Book Library at Yale / Andrews	29
An Invitation - The Grolier Club Exhibition - Jean Grolier	35

Announcement: Competition Craftsmen USA '66	36
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Cover photograph of an Early American binding,  
THE BRADY & TATE PSALM BOOK, printed in  
1770, bound and presented to Harvard by  
bookbinder Andrew Barclay.

From photograph furnished by Hannah D. French  
and reproduced by permission of the Harvard  
College Library.

Description of the binding is on page 28.

## Annual Reports

PRESIDENT / Laura S. Young

At the close of this my seventh consecutive year as your president I find myself in danger of being boringly repetitious in reviewing for you the activities of the 1964-65 season. We have no spectacular accomplishments nor revolutionary innovations about which to boast. We have continued to plan our activities toward the further fulfillment of the Guild's objectives as set down in the By-laws by our founders in 1906; and we have, I feel, made some progress in every field of endeavour. We believe our original objectives to be a sound foundation on which to build, and with this base firmly established there is every reason to expect that it will support and encourage the continued growth and expansion of the Guild.

The Minutes of the Annual Meeting, our treasurer's report and the Annual Reports of our respective committee chairmen follow in this issue of the Journal, and as usual speak for themselves. The Committee has again done a splendid job, and I trust I may with assurance express to them the gratitude of the entire membership.

There are two changes on the Ex. Comm. this year. Both Mrs. Houlihan and Mr. Patterson preferred for personal reasons not to seek re-election.

Mrs. Houlihan has served the Guild well for a number of years, first as program chairman and later as vice-president and membership chairman and co-chairman of the library committee. She will be missed at the Ex. Comm. meetings both for her contributions to the Guild and for her cooperative and interested reaction to all proposals in the Guild's interest. In her position in the Rare Book Room of the NYPL she has willingly and efficiently answered a variety of questions for all of us; I hope that we can continue to rely on her for this friendly service.

Her position on the Ex. Comm. has been filled by Miss Betsy Palmer, who will be changing her name and moving to Boston in the Fall. Miss Palmer is young, active, and I might add very attractive. One of her primary interests in the Guild has been working out ways and means by which we can increase our membership, and I believe that under her direction we can expect great strides in this area.

Mr. Patterson, our first vice-president-at-large, has done an excellent job. This office was created in order to give our members who were out-of-the-New-York-metropolitan area an official voice in Guild affairs. When Mr. Patterson took office he contacted every member of his constituency requesting that they send on to him any news of their activities or any questions or complaints they might have regarding the Guild's policies. We at headquarters hoped that our many out-of-town members would feel free to voice an opinion or a complaint to someone who understood the feeling of being geographically removed from the center of activity, while they might hesitate to make suggestions to us in New York. The initial response to Mr. Patterson's letter was gratifying. He reports now, however, that for the past year he has had no letters of an official nature - no suggestions, no complaints and no commendations. We can only hope that this lack of communication is indicative of a satisfied membership.

Mrs. Lecky, who succeeds Mr. Patterson, is a long time member of the Guild and one of our most active members on the Pacific Coast. She is an outstanding binder and teacher, and over the years has manifested exceptional interest in Guild affairs. Our California membership is second only in numbers to metropolitan New York; and we look forward to Mrs. Lecky's bringing this group together as an important segment of the Guild along with her job of representing all out-of-town members on the Ex. Comm.

Mrs. Coryn reports that financially we are in the black; and that our budgetary picture continues to improve.

In the area of exhibitions we were frustrated

and disappointed at not being able to establish a firm date far enough in advance to make possible an exhibition at the AIGA gallery this past season. The Institute has been in the throes of celebrating its 50th anniversary and the scheduling of the additional demands made on the gallery space has, I suspect, been a nightmare to those who are responsible. We have had no requests or invitations to exhibit elsewhere in the country during this past year. Mr. Johnson has, I believe, some definite news regarding our next exhibition in his report in this issue of the Journal.

Our membership continues to increase--but slowly. For two successive years, a few years ago, we were able to report a large number of new members and no resignations. The picture has, unfortunately, changed in the last two years. We can still report an impressive list of new members but the resignations and the number of members whom we are forced to drop because of non-payment of dues is on the increase. Mrs. Houlihan's report should give you the details on our present membership figures.

We suffered the loss of two active and interested members this past year, Mrs. Bryant McCampbell and Mr. Samuel Webb. We also learned recently of the death of a former member who was dear to many of us, Mrs. Ethel B. Clark.

Our programs have continued on a very high level; they are varied, interesting, informative and well attended. All programs have been reported in detail in the Journal. Mrs. Schlosser would, I am sure, welcome suggestions as to the type of programs you would like; or any criticisms of our past programs or the reporting of them.

Mr. Jensen has kept you informed about exhibitions and other activities over which the Guild has no jurisdiction but which expectably are of interest to our members. He has also reported news regarding the accomplishments and publicity received by our individual members. It is, we believe, of interest to our entire membership to know what individual members are doing in the field, so please send on to

Mr. Jensen or Mrs. Lecky any news of your activities.

Mrs. Greenfield, our recently appointed librarian and bibliographer, has been busily working on back files of several magazines; and we hope to have a continuing series of bibliographical material in future issues of the Journal.

Please continue to send on to Mrs. Horton any new sources of materials, address changes, or significant experiences you may have had with the suppliers on our list. Your cooperation helps immeasurably in keeping our Supply List up-to-date. Following our usual pattern a supplement to our master list accompanies this third number of the Journal.

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WHAT DOES THE FUTURE HOLD? As an organization with serious objectives and far-reaching hopes we are relatively young and many possibilities lie ahead. I shall mention only two, both of which seemingly have important significance in our continued growth, at this time.

First, there is the desirability of increasing our membership more rapidly. An appreciably larger membership would increase both our income and our influence; and with these two factors on the rise we should have no difficulty in ascending to greater heights in all of our undertakings.

The recent increase in resignations is puzzling, particularly since it is concentrated among our newer members, in view of the fact that our activities have continued on a more or less even keel for some years.

In truth, membership in the Guild should be weighed against the individual's willingness to support the hand book crafts in our present day culture. We all willingly support the church of our choice, our respective alma maters and our pet charities not because of what we get from them in return, but primarily because of the personal satisfaction we receive in contributing to what we consider a worthwhile undertaking. In my opinion the Guild falls into this category for those members who

find the Journal of little interest and who do not or cannot attend our meetings; for our more active members we hope it has additional meaning.

With an expressed interest at one period, confirmed by their payment of dues to the Guild, are these former members willing to see the hand book crafts handicapped from lack of support at a point in our society when seemingly a renaissance is in the offing in all hand crafts? This question can, of course, be answered only on an individual basis; but when membership in the Guild is thought of in terms of contributing to its future growth and development, its annual dues should not loom large in anyone's budget.

Secondly, the May issue of House and Garden, in support of National Book Week, carried an article on the proper care of home or private libraries. As a result of the editor's having conferred with several members of the Guild seeking information--though she did not adhere strictly to our admonitions--she in turn referred to the Guild as the proper source of information for the names of competent binders and restorers. We have not been flooded with requests, but we have had a number representing almost every geographic area in the country; and enough to point up to the Ex. Comm. the desirability, indeed the necessity if referrals are to be made with confidence and impartiality, of some fair and impersonal way to ascertain the capabilities of our members.

As you all know, there are no requirements for membership in the Guild beyond an expressed interest or active participation in the field of the hand book crafts; and I am sure you can appreciate that it is impossible for us who must answer these letters to know firsthand the abilities and specialties of every professional member who routinely accepts commissions. It is good publicity for the Guild to be able to supply the public with this information; at the same time we would be doing the Guild, its members and potential clients a great disservice should we recommend a binder, simply because he belonged to



the Guild, who was unable for a variety of possible reasons to execute the job satisfactorily.

It is the feeling of the Ex. Comm. precipitated by this nation-wide publicity, that perhaps we have reached the stage in our development and maturity where some series of tests or examinations, similar to those required for a master binder, a journeyman, etc., in England, France and Germany are in order. We shall attempt to get specific information from these three countries as to their requirements and their manner of handling the matter in the hope that these data will prove useful as basic materials in formulating minimum requirements for comparable categories in this country. If any of you have any definite information on this subject or any suggestions as to how it might be obtained, please let us know.

If this could be accomplished, it would be a significant step forward in the Guild's usefulness to its members and to the public. While it would be in accord with our By-laws, we realize that it would represent a drastic change from our former rather informal practices. Before we develop this proposal further, however, we need to have your ideas about it and your reactions to it; for without its acceptance and support by our membership--or by those of our members who would be directly concerned--it could not possibly have any significance in the over-all picture, and doubtless should be left untried at this time.

In closing may I say again, possibly for the seventh time, please let the Ex. Comm. know your feelings regarding Guild activities and policies. We work diligently and sincerely to make the Guild useful, worthwhile and interesting to its members, but the true measure of our success is necessarily based on your reactions and responses to our efforts.

Respectfully submitted,

Laura S. Young, President

## MINUTES OF THE ANNUAL MEETING, April 27, 1965

The fifty-ninth annual meeting of The Guild of Book Workers was held on Tuesday, April 27, 1965, at 7:30 P.M., at the headquarters of The American Institute of Graphic Arts, 1059 Third Avenue, New York, N.Y.

Twenty members and guests were present. Those attending were: Mr. Duncan Andrews, Mrs. Hortense P. Cantlie, Mrs. Mary S. Coryn, Mrs. Maggie Magerstadt Fisher, Mr. Harold Goodwin, Mrs. Carolyn Horton, Miss Mary L. Janes, Mr. Vernon Johnson, Miss Miesje Jodley, Mrs. Polly Lada-Mocarski, Miss Betsy Palmer, Colonel Eli J. Parks, Mr. Lawton P. S. Peckham, Mrs. Enid E. Perkins, Mr. Edwin A. Popenoe, Mrs. Elizabeth Melton, Mr. Robert Melton, Mrs. Ruth Tayler, Mrs. Hope G. Weil, and Mrs. Laura S. Young.

The meeting was opened and presided over by the President, Mrs. Young. Inasmuch as the minutes of the fifty-eighth annual meeting had been spread on the pages of the Journal, vol. III, no. 1, and there were no objections on the part of members present, their reading was duly dispensed with.

The Treasurer, Mrs. Coryn, reported a balance in the Guild treasury, as of April 25th, of \$869.11. A full financial report could not be presented before the end of the fiscal year, April 30, 1965. She said that it would appear in the Spring issue of the Journal.

### Committee Reports

An annual report for the Supply Committee was presented and read by Mrs. Horton. Mrs. Coryn read the annual report for the Program Committee which had been prepared and sent to the meeting by the Chairman, Mrs. Schlosser. Mr. Johnson presented an informal report for the Exhibition Committee. In the absence of Mr. Jensen, Mrs. Houlihan, and Mrs. Greenfield, the President, Mrs. Young, gave informal reports for the Publicity Committee, the Membership Committee, and the Librarian.

Election.

The Secretary reported that 75 ballots had been received, checked and counted. She announced the election of the following members to serve two-year terms on the Executive Committee:

Vice-President &

Membership Chairman	Miss Betsy Palmer
Vice-President-at-Large	Mrs. Margaret Lecky
Supply Chairman	Mrs. Carolyn Horton
Secretary-Treasurer	Mrs. Mary S. Coryn

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. Grady E. Jensen

Other business and discussion.

Mrs. Young reported briefly to the members on the article "The Care and Safekeeping of Books" that had appeared in the May issue of House & Garden. In this article the Guild of Book Workers was quoted as a source of information to be consulted.

Miss Janes reported that on June 5th there would be opened in Baltimore a calligraphic exhibit of exceptional interest titled "Two Thousand Years of Handwriting." She said that it would be a three-part show held jointly by the Walters Art Gallery, the Baltimore Museum of Art, and the Peabody Institute Library, in which 218 items covering the period from 50-1965 A.D. would be on display.

Mrs. Lada-Mocarski suggested that Guild members might like to receive the American Craftsmen's Council newsletter, Outlook, and proposed that she should approach Mrs. Webb on the subject. She wondered whether or not the Guild would undertake mailing it to

its membership if she were successful in getting the copies. The plan did not appear feasible from an economic viewpoint as it would require eight additional mailings a year--an item of forty or fifty dollars. It was felt that Outlook would be of interest to The Guild and should be in its files along with Craft Horizons. The secretary was instructed to inquire into the status of the Guild's membership in the American Craftsmen's Council and take necessary steps to ensure that it receive Craft Horizons and the newsletter. (It developed that through confusion between the Secretary and the Librarian, Guild group membership in American Craftsmen's Council had lapsed.)

Mr. Popenoe asked if there had been a change in the rules governing the withdrawal of books from the Guild Library, which is in charge of the librarian at the Museum of Contemporary Crafts. Mrs. Young said that she would inquire about it. She explained that the terms on which the Museum had accepted the Guild Library were that we should conform to their rules.

Mr. Andrews wondered if it would be possible to get permission from the Museum to have the Guild Library designated by some sort of sign on the shelves.

There followed a discussion about the desirability of having the books in a location at which they would be available at hours more convenient for Guild members. Mr. Andrews was delegated to look into the matter and see if there could be found a more suitable repository for them.

Mr. Melton likes the idea of having a meeting to which members can bring something of their work to be shared with others. It was thought that the program of the 1964 opening meeting might be repeated.

There being no further business to discuss, the meeting adjourned and the members gathered for refreshments.

Respectfully submitted,

Mary S. Coryn, Secretary

TREASURER'S REPORT / Mary S. Coryn  
May 1, 1964 - April 30, 1965

Balance on hand April 30, 1964 \$497.07

Receipts

Dues credited by AIGA	\$1,458.50
Publication sales	40.44
Journal subscriptions	69.00
Total Receipts	<u>\$1,567.94</u>

Disbursements

Journal costs	\$ 684.38
Executive Committee	119.93
Program Committee	225.81
Membership Committee	56.06
Publicity Committee	40.83
Supply Committee	33.14
Library	18.00
Total Disbursements	<u>\$1,178.15</u>

Excess of receipts over disbursements \$389.79

Balance, April 30, 1965 \$886.86

Respectfully submitted

Mary S. Coryn

EXHIBITION COMMITTEE / C. Vernon Johnson

The Committee is pleased to report that arrangements have been made for an exhibition this coming year. We will have a show at the Donnell Library Center, 20 West 53rd Street, New York City, in March, 1966.

This will be a juried show and there will be all classifications, i.e., case bindings, full leather construction bindings, protective cases, calligraphy, restoration, decorative papers, etc. Furthermore, there will be student, amateur and professional classifications of skills so no one should feel reluctant to enter his work.

We trust that everyone entering the show will prepare something new. We ask that no one enter work shown in the last two exhibitions in the metropolitan New York area.

You will be receiving further news concerning the show as it develops.

Respectfully submitted,

C. Vernon Johnson, Chairman

LIBRARY / Mary Greenfield

In going through the last twenty years of The Industrial Arts Index, I have found that the only articles of interest to hand bookbinders are those published in Craft Horizons which were listed in volume III, number 1, of the Journal. There are several other indices, however, which may prove more fruitful.

The Society for Italic Handwriting in England has recently sent us copies of The Journal of the Society for Italic Handwriting. At the suggestion of the Executive Committee I have written to the calligraphers in the Guild offering to send them this publication. Those who do not already subscribe

have expressed an interest in seeing it and it is now in the process of doing a round-robin among them. This suggests that any new publications added to the Library might be listed in future issues of the Journal so that interested members could see them before they are entered in the Library.

A brief glance at the Guild's back issues of Book Production from 1948 to the present show that there is a great deal of material for Mr. Jensen's publicity files, on the activities of Guild members.

Respectfully submitted,

Mary E. Greenfield, Librarian

MEMBERSHIP COMMITTEE / Philomena Houlihan

It is encouraging to report that the membership of the Guild of Book Workers continues to expand. During this fiscal year 14 members were admitted to the Guild. We extend again, a most cordial welcome to Mrs. Harriet L. Cohen, Mrs. Juliette A. Cowen, Mr. Eugene M. Crain, Jr., Mr. Edward G. Foss, Miss Anne Hertz, Mr. David B. Ingram, Miss Miesje Jolley, Mr. Whitney McDermut, Mrs. Nina Matheson, Colonel Eli J. Paris, Mrs. Jean Rosenbloom, Miss Virginia Sanford, Mr. Raymond P. Wallace and Mr. Ryland M. Warren.

There were 5 resignations during the year, each of which was listed in previous numbers of the Journal, i.e., numbers 1 and 2 of volume 3.

Two members of the Guild died during the fiscal year: Mr. Samuel W. Webb on August 22, 1964, and Mrs. Irene Gibson McCampbell on March 14, 1965. Their obituaries may be read in volume 3, numbers 1 and 2 of the Journal. The membership of the Guild now numbers 145.

My terms as membership chairman and vice-president have been very happy. It was certainly exciting and rewarding to be working with the full and vigorous cooperation of a most congenial committee of executives, watching the Guild grow from a total membership of 68 (as it stood in my first annual report in 1960), to its present membership of 145.

Under the intelligent and valued leadership of our president, Mrs. Young, the members of the Executive Committee have worked hard and long--"far beyond the call of duty"--to make the Guild an organization we can all feel proud to be part of. I am sincerely grateful to the officers of the Guild for the cooperation and help they gave me. Each of them contributed so generously of his time, effort and thought whenever I had need of them--which, I'm afraid, was too often.

In closing I would like to congratulate Miss Betsy Palmer, our new vice-president and chairman of this committee. I am certain that she will enjoy her stay in office as much as I have enjoyed mine.

Respectfully submitted,  
Philomena Houlihan, Chairman

New Members (Since May 1, 1965)  
Margaret Ayer Snyder (Mrs. Irving G.)  
622 South Drive  
Bird Key  
Sarasota, Florida 53577

Mr. Lloyd J. Reynolds  
Reed College  
Portland, Oregon 97202

Address changes  
Paul N. Banks  
1964 N. Burling Street  
Chicago, Illinois 60614

Isabel Ferrez Fougedoire (Mme Robert)  
14 Boulevard des Sablons  
Neuilly s/Seine  
France

Walter Husted  
6021 Franconia Road  
Alexandria, Virginia 22310



PROGRAM COMMITTEE / Mary C. Schlosser

The Program Committee report need not be lengthy, as reports on the individual programs appear in the various numbers of Volume III of the Journal.

The original schedule, as published in No. 1 of Volume III, has suffered more alteration than usual. I fear, with the omission, due to scheduling problems, of the visit to the Stern Collection at the Museum of Modern Art, and the inability of Marvin Newman, due to ill health, to speak to us.

However, we have had the good fortune to have added an evening at Mrs. Hope G. Weil's studio and our prospective visit to the Beinecke Library of Rare Books and Manuscripts at Yale University. And so it has been a busy and, I hope, interesting year.

We have introduced one innovation this year, at the suggestion of the Executive Committee, in the use of our new grey announcement cards, which we hope will catch the eye more readily among the bills, and which we also hope will illustrate the Guild's continuing concern for a higher standard of design, whenever economically feasible. I must thank my good husband, Leonard, who has contributed the printing of the Guild insignia on these cards, which he set and executed on his hand press.

As always, I must thank the other members of the Executive Committee whose ideas, contacts, advice and, above all, time go into making my job possible.

Let me appeal once more for your ideas. The success of next year's programs may be due to your suggestions.

Respectfully submitted,

Mary C. Schlosser

PUBLICITY & NEWS NOTES / Grady E. Jensen

House & Garden magazine in its May issue included an article on "The Care and Safekeeping of Books--How to Stretch Their Life Expectancy." The Guild of Book Workers was mentioned several times in

the article, particularly as "expert" in the use of Potassium lactate and paranitrophenol.

\* \* \* \*

This past school year our President, Laura Young, again taught a course at Pratt Institute. Main purpose of the course was to instruct students in the construction of presentation folders and cases for work done in other courses.

\* \* \* \*

Charlotte M. Ullman had a one-man show of her fine bindings at the East Orange (New Jersey) Public Library from April 12 to May 1. Binding tools, as well as books, composed the exhibit which was written up in the local papers and occasioned considerable interest. Miss Ullman is Resident Bookbinder at the Pierpone Morgan Library in New York.

\* \* \* \*

Mrs. Margaret Lecky, the Guild's newly-elected Vice-president-at-large, exhibited by invitation in The Crocker Art Gallery in Sacramento, California, this spring.

(Edit. Note: GBW Publicity Chairman would appreciate receiving from members any and all clippings from local papers covering such events.)

\* \* \* \*

Gerhard and Kathryn Gerlach, their work, and their home are presented in the pages of the spring issue of the magazine Vermont Life. The article is titled, "A Venerable Craft is Carried into the Future," and is beautifully illustrated by Emil Grimm's photography. Their Old Mill home in Shaftsbury, Vermont, is pictured in black and white. The photograph of the Gerlachs at work in their shop is in magnificent full-color.

In such an idyllic atmosphere it is small wonder that when they opened their bindery in a program called "Living with Art" for the benefit of Pine Cobble School of Williamstown, Massachusetts, there were reportedly more than five hundred visitors between the hours of 10 A.M. and 5 P.M.

\* \* \* \* \*

2,000 YEARS OF CALLIGRAPHY - GBW members honored.

(Items from the Comprehensive Catalog issued by  
The Walters Art Gallery in Baltimore, 1965)

CATHARINE FOURNIER

163 GENUIT PUERPERA REGEM. A Christmas antiphon  
New York City, 1955

1 paper leaf,  $18\frac{1}{2} \times 15\frac{1}{4}$  inches; black ink with  
brown initials; caroline minuscules with  
uncial initials.

ENID EDER PERKINS

188 POEM FROM "THE GARDENER" by  
Rabindranath Tagore  
New York City, 1965

1 vellum leaf,  $11 \frac{3}{4} \times 8 \frac{3}{4}$  inches; ink,  
tempera, gold leaf, shell gold.

LLOYD J. REYNOLDS

194 THE ROUNDEL FROM "THE PARLEMENT OF FOULES"  
by Geoffrey Chaucer  
Portland, Oregon, January 1965

1 calfskin leaf,  $14\frac{1}{2} \times 9$  inches; Artone fountain  
pen india ink; based on twelfth-century script,  
refrain has cursive modifications.

SUPPLY COMMITTEE / Carolyn Horton

The supply picture is following a familiar pattern. We are still able to get most of the fine quality materials we depend on for lasting work. Where certain materials have disappeared from the market we have been able to find substitutes which are as good or even better.

The old English millboard which is now no longer available has been replaced by our Gold Label Board. The continued availability of this fine material is assured for the present because it has been discovered by the suitcase manufacturers.

Some of our good domestic calf skins are no longer available. We are, however, able to get Hewit calf. As sold at Andrews-Nelson-Whitehead the skins are often too thin. However, I am told that by writing directly to Hewit and asking for the thicker skins a good durable weight may be obtained. Oasis leather is still supplied by Russell and Hewit as well as by H. Band.

Starch-filled buckram is getting harder to find. The Library Binding Institute has specified pyroxolin-filled or coated buckram, despite the fact that there is evidence that the pyroxolin has a deteriorating effect on the fibres of the cloth. The library binders are able to use less skilled help if the cloth does not have to be kept clean but can be washed up before delivery.

New sources have been found for patterned paper. Some of these were listed in the last cumulative supplement to the supply list issued in June 1964. A new supplement is being prepared in which will be listed new sources of supply and changes of address.

Respectfully submitted,

Carolyn Horton

VICE-PRESIDENT-AT-LARGE / Thomas W. Patterson

In my capacity as Vice-president-at-large for the last three years it has been gratifying to me to receive so many letters, telephone calls, and personal visits in regard to the work of the Guild. At my suggestion, many members have written telling of their training, interests and experiences in book work. All of these letters were answered and copies of them were sent to the Secretary for her files. Furthermore, our summer vacation trips were made more enjoyable by our locating and visiting several members living in cities on our way. Other members who visited Pittsburgh have come to our bindery at the Hunt Library, as well as persons showing interest in working with books. Some of these have later joined the Guild.

It has been the duty of the Vice-president-at-large to be available to all members outside the New York City area for receiving comments on Guild activities; answering, if possible, questions pertaining to technical matters in book work, or getting answers from others more experienced in that regard; and in learning how the Guild can be of more help in supplying pertinent information. These things, to some degree, have been done.

Working with the Guild's President, Mrs. Young, and with the other members of the Executive Committee, has been a great pleasure; so also seeing the remarkable success of the Journal in furnishing items of much interest to Guild members.

Respectfully submitted,

Thomas W. Patterson,  
Vice-president-at-large

PROGRAMS / Mary C. Schlosser

AN INFORMAL VISIT TO THE STUDIO  
OF MRS. HOPE G. WEIL / Schlosser

On Tuesday, March 16th, at 7:30 in the evening, members of the Guild of Book Workers had the great pleasure of visiting the studio of Mrs. Hope G. Weil and looking at some of the books from her fine collection of contemporary bindings.

After we had all gathered and had a chance to see Mrs. Weil's well-equipped workshop, a large central table was opened out to display the books, while we all stood around this arena and looked at, asked questions about, and discussed each item.

A fascinating opening exhibit was a small case containing several volumes of one book in different stages of binding. This had been made especially for Mrs. Weil by Sangorski and Sutcliffe in London and must be a joy to have on hand. Aside from the exquisite detail of each volume, every binder knows that the answer to "How do you bind a book?" is almost impossible to give in words alone.

Then we went on to look at an international assortment of bindings: by the French binders, Huser, Leroux, Mercher, and P. L. Martin; an English binding by Douglas Cockerell; bindings of the German school by Ignaz Wiemeler and Arno Werner; and Spanish bindings by Brugalla.

The binding by G. Huser was done about 1929 and is on SIDO by Colette. It is a deceptively simple full black calf binding with no tooling except a very plain gold title on the lower right corner of the front cover; inside blue silk doublures; and a plain slip case. But the delicacy and refinement of the tiny raised "nerf" (nerve) bands on the spine provide adequate adornment for any binding.

There were two bindings by Leroux, of the more modern French school. On a small book, *KARSKAYA*, by Jean Paul Han, bound in 1960, is an abstract combination of grey calf and tan cork, the many little holes of the cork spotted with blue and red metallic luminous paint, giving the cover a great variety of surface contrasts as its major theme. The book has a calf and wood veneer paper wrapper and a slip case, which carry through this contrast of textures.

Leroux's concern with textural ideas is seen again in *AU PERIL DES FLEURS*, by Romain Weingarten, where he has used a series of colored and fragmented eggshells on a black calf binding. The eggshells have been flattened into sections of abstract shape that seem almost like miniature stone mosaics. These smooth hard surfaces and subtle colors of the cover are in direct contrast to the red suede doublures and to the soft grain of the tan wood veneer paper sides on the wrapper and slip case, which is also lined in red suede.

In an equally modern frame of reference, but using simple modern materials as the main point of departure, are the bindings by Mercher and P. L. Martin. Mercher has bound a single poem printed in a tiny 3"x3" format, *JE L'AIME, ELLE M'AIMAIT* by Paul Eluard. It has a dark green leather spine and the front cover is a green frame with a clear plastic window where the title, simply printed on the end leaf, shows through. Mercher has used plastic again as an integral part of the binding of *LE MOTEUR BLANC* by Andre du Bouchet. A plain white paper cover with a free-form linear design in red and black has been laminated to a clear plastic, providing an inexpensive, but effective, binding.

Perhaps the most imaginative and successful of these three volumes using paper, plastic, and only small amounts of the traditional leather, is the little Resistance pamphlet by Vercours, *L'IMPUISSANCE*, which had been printed on some cheap green paper and which was bound by P. L. Martin in 1961 with great imagination and taste. Using a similar color green

paper for end leaves and taking the color as the keynote of the binding (for the typography of the interior offers no inspiration) he has made a geometric binding of smooth green and white paper almost indistinguishable from the smooth green and white calf used for spine and corners. The corners are tiny squares of leather set in, in contrast to the white color at top and the green at bottom of the evenly divided front cover. The spine and again the back cover reverse the colors. If it had been done this year, M. Martin would surely have been dubbed an "Op" binder. The whole is protected by a clear plastic wrapper.

On the Nonesuch edition of *THE POEMS OF BISHOP HENRY KING* was an unusual and handsome binding by Douglas Cockerell. Vellum sides are combined with a black levant spine, and the sides are decorated with an extensive design of black painted lines and gold tooling. The expert handling of the vellum is most enviable. As might be expected, the end papers are a harmonizing Cockerell paper, as is the slip case.

The German binder Ignaz Wiemeler was represented by a handsome full leather binding in red levant on Nicolaus Lenau's *DON JUAN*. The brilliant and crisp gold tooling on the spine and covers, as well as the precision of the raised bands on the spine, bear witness to the great technical mastery of this binder. A simple protective slip case was covered in paper, except for matching red leather edging at the opening, and lined in soft flannel.

Also in full leather was de Alarcón's *THE THREE CORNERED HAT* bound by Arno Werner. In a rich gold oasis with a handsome gold-tooled hat on the cover, this plain but elegant binding was protected by a folding box.

Perhaps the most elaborate bindings that we looked at were those of Brugalla, done in Spain. *TWENTY-FOUR SONNETS* by Louise Labé, printed in 1937, was executed by Brugalla in 1961. In a very feminine mood, suitable to the subject of the book, the cover is of white crushed levant sprinkled with raised blue suede stars onlaid, and mauve dots inlaid. The inlays and onlays are related by swirling gold and



silver tooled lines centering on the monogram LL. The front cover design is repeated on the back in reverse. Blue suede doublures harmonize with the blue stars of the cover, as do a blue silk wrapper and box.

L'HOMME ET LA COQUILLE by Paul Valéry was done by Brugaila in 1963. This intricately designed binding has a large rosette form filling almost the entire front and back covers. Orange and grey crushed levant meet in the center of the spine and the inlays of white, grey, and black in the rosette on the front orange cover reverse to white, orange, and black on the grey back cover. Even the head band changes color in the center, carrying the reverse to the smallest detail. The whole is unified by a combination of blind and gold tooling, achieving a very Hispano-mooresque effect almost of damascening. The quiet grey suede doublures are a pleasant relief from the richness of the cover, and the simple wrapper and slip case with grey wood veneer paper sides, black spine, and orange label are like the plain walls to a Spanish garden, giving not a hint of the lush beauty that lies within.

If any disappointment could be charged to the evening at all, it would be that the modesty of our hostess prevented her from including any of her own bindings. In every other way, we are all indebted to Mrs. Weil for a most interesting and agreeable evening.

Present for the occasion were: Mr. Andrews, Miss Nancy Clark, Mr. and Mrs. Coryn, Mrs. Fisher, Mrs. Horton, Miss Hull, Miss Janes, Mr. Jensen, Miss Moore, Miss Palmer, Mr. Paris, Mr. Peckham, Mrs. Pennybacker, Mr. Popenoe, Mr. and Mrs. Charles Rieser, Mrs. Faith W. Rugo (Mrs. Weil's daughter), Miss Sanford, Mrs. Schlosser, Mrs. Stanescu, Mr. and Mrs. Stein, Mrs. Tayler, and Mrs. Young.

HANNAH D. FRENCH --

ON EARLY AMERICAN BOOKBINDING / Robert P. Melton

Guild members and friends had a treat in the form of an illustrated lecture at the Grolier Club in New York City, on March 30, by Hannah Dustin French on the subject of American bookbinding from 1636 to about 1820.

Miss French is co-author with Hellmut Lehmann-Haupt (who is also the editor) and Joseph W. Rogers of *BOOKBINDING IN AMERICA* (Southworth-Anthoenson Press, Portland, Maine, 1941), the best text we know of on the subject.

Miss French's interest in binding began more than thirty years ago at Wheaton College where she started her library career. While at Wheaton, this interest led her to study the art of hand bookbinding in Providence with Clara Buffum and Dorothy Moulton, and to search out and read whatever was available on the subject.

The absence of any material on American binding made this a natural choice for her thesis when she came to Columbia's School of Library Service for an advanced degree. This thesis then became the first essay in the volume *BOOKBINDING IN AMERICA*. Dr. Lehmann-Haupt, then Rare Book Librarian at Columbia, was the faculty member in the Library School who was Miss French's advisor.

From Columbia, Miss French went to Wellesley College as Research Librarian in charge of Special Collections, the position which she now holds. At present she is continuing her researches in the field of colonial and early federal binding and working on an expanded and definitive book on the subject.

Miss French's cut-off date of 1820 was occasioned by the fact that it was around that time that modern methods of edition binding came in, including the invention of bookcloth and the machine-making of paper, with the consequent, or at least subsequent, deterioration of hand binding until the renaissance of the early 1900's.

The earliest centers of binding, as one might expect, were Boston, Philadelphia, and New York, in that succession, with New York coming off distinctly third best.

American bindings in the "primitive" period, up to about 1750, were done mainly by immigrant binders from England, in native calf or sheep, in blind tooling, and with flat backs, virtually no squares, and often the vicious practice--for book and reader--of stabbing through the folios with thongs, in lieu of sewing through the fold of the signature. (A modern counterpart could be considered over-sewing). When sewing, instead, they would forward with either raised bands or sawn-in cords. In other words, their practices were not too good, according to modern best standards--or, for that matter, to the better practice all over Europe from about 700 A.D. on.

Later, after about 1750, there came in, principally from Scotland, binders who were practiced in the using of gold on morocco, generally imported, with some combinations of gold and blind, and who were good bookbinders too--who rounded their backs, shaped their books, and gave them good squares. Unfortunately, most of these Scotsmen were loyal to the Crown, and so took off for the British Isles when the Revolution began. But a few remained behind as American patriots. One of these was Caleb Buglass, from that one-time-Scotch, now-British, town of Berwick-upon Tweed, who remained and died in Philadelphia.

Miss French's researches continue in the rather well-hidden sources. Her work is thorough and she overlooks nothing that might give her a clue. Among the binders she has been able to identify by styles, finishing tools, methods used, local history, records of collectors, and so forth, are: John Sanders; John Ratcliff who, after twenty years in this country, returned to England complaining that this country could not afford him more than 2/6 for binding one Bible for which he had to pay all the cost of materials; Edmund Ranger; John Buttolph, native-trained in Boston; Daniel Henchman, a true and long-time-practicing primitive; William McAlpine; Andrew Barclay who made

his work readily identifiable by use of an engraved label, as did Samuel Taylor in Philadelphia; Robert Atken; Henry Legge, first of Boston, then of New York, then of Boston again; and John Roulstone who, apparently, did the finest work of the period dealt with and had an inventory of finishing tools that would be the envy of many a binder today. In her talk Miss French paid tribute to William Spawn of Philadelphia, and his vast collection of rubbings, as a great help in her work. The splendid color slides and photographs, with which she supplemented her lecture, brought frequent exclamations of surprise and admiration from her very appreciative audience.

Miss French is extending her area of study to the period after 1820 and would be grateful for rubbings and identification of rubbings after that date as well as before.

The Guild thanks Miss French.

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About fifty members and guests were present for this most interesting meeting. Those who signed our attendance record were: Mr. Andrews, Miss Mercedes R. Camargo, Mr. and Mrs. Ceccarini, Miss Nancy Clark, Mr. and Mrs. Herman Cohen, Mrs. Coryn, Miss Nancy Dillon, Mrs. Fisher, Mrs. Horton, Mrs. James, Mr. Jensen, Mr. Johnson, Miss Jolley, Mr. Kapp, Miss Janet Kern, Mr. and Mrs. Melton, Miss Katharine Nash, Mr. and Mrs. Michael Papantonio, Mr. Paris, Mr. Peckham, Mr. Popenoe, Mr. and Mrs. Schlosser, Mrs. Selch, Mr. and Mrs. Irving G. Snyder, Mrs. Stanescu, Mr. and Mrs. Stein, Mr. and Mrs. Strouse, Mrs. Tayler, Miss Thatcher, Miss Ullman, Mrs. Weil, and Mrs. Young.

This was an audience that did not disperse quickly. At Miss French gracious invitation, many gathered about the table to examine the photographs and rubbings and to ask questions. Others gathered in groups to talk while awaiting their turn to approach the table. Many expressed surprise at

learning that Colonial America had had anything other than the most primitive form of bookbinding. It is probably safe to say that no one left without an understanding and sincere appreciation of Miss French's enthusiasm for her field of research.

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THE BRADY & TATE PSALM BOOK - The Journal's cover  
photograph.

(Description copied from Miss French's notes on a rubbing of the binding, and published with her permission.)

"Green morocco gilt, on five raised cords. Board edges and cords with same gilt roll. No decoration on the turn ins. Nonpareil marble ends. Red & green silk worked headbands. All edges gilt. The fillet enclosing the center medallion is serrated--also the St. Andrews cross fillets on spine. The square on the back cover is slightly off-center as roll next to spine veers in at the top. Forwarding--superior to finishing. In ms. on 2nd flyleaf, in a minuscule hand, Given by Mr. Barclay. Bookplate reads: Ex dono A. Barclay, Bostoniensis."

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A CHANGE IN THE PROGRAM SCHEDULE

The illustrated lecture and demonstration on letterforms and their history, to be given by the noted calligrapher, Mr. Marvin Newman, on April 27th, was cancelled with regret due to ill health on Mr. Newman's part. We shall hope, however, to have the pleasure of hearing him during the 1965/66 season.

A VISIT TO THE BEINECKE RARE BOOK LIBRARY AT YALE

Duncan Andrews

It has been variously described as The Waffle, The Tomb, and The Ugliest Building at Yale. Seen from a distance it bears an unmistakable resemblance to a neat stack of unfocused TV sets. Bereft of gargoyles, elms, or ivy, it nonetheless typifies an emerging academic architecture; it is a campus landmark, a visual reaffirmation of the humanities, and a striking testament to the redemptive possibilities of S&H Green Stamps.

It is, of course, the Beinecke Rare Book and Manuscript Library at Yale University. Designed by Gordon Bunshaft, creator of Manhattan's green-glass Lever House, and built under the architectural direction of Skidmore, Owings & Merrill at an estimated cost of \$5.5 million, the building and its endowment are the gift of three Yale brothers: Edwin J. Beinecke '07, Chairman of the family-owned Sperry & Hutchinson Company, Frederick W. Beinecke '09, the late Walter Beinecke '10, and their families. Dedicated in October, 1965, the Library presently contains 250,000 books and almost a million manuscripts, while its 21 miles of shelves have an ultimate capacity of 800,000 volumes. It is believed to be the largest building devoted entirely to rare books and manuscripts in the world.

On the eighth of May a group of Guild members traveled to New Haven to see at first hand the details of this remarkable repository. Prior to meeting at the Library building, members had an opportunity to roam about the campus and discover that on its 150 urban acres, Yale's traditionally eclectic architecture is now highlighted by dramatic examples of modern building that have brought to the 250-year old campus a contemporary architectural renaissance. Set among, but strangely reflecting, the Collegiate Gothic of the 1920s and 30s are distinguished new works by such acknowledged masters as Philip Johnson, Paul Rudolph, and the late Eero Saarinen. As a

result of their efforts, most of Yale's new buildings achieve a degree of harmony with their more traditional neighbors and succeed in avoiding the sterile, impersonal look of much modern college architecture.

Since the site for the Beinecke Library was surrounded by a profusion of Neo-Gothic, Greek Revival, and Italian Renaissance styles, eliminating at the start the possibility of the new building's instilling any architectural harmony into the neighborhood, the architect resolved to create instead a jewel-box effect that would appropriately dramatize the treasures within. To this end, and to provide for the proper storage, protection, and preservation of its books and manuscripts, the Library assumed the form of a giant, windowless, white marble cube that in its present setting may be praised or disparaged, but can hardly be ignored.

At the Library, the Guild members were met by Mr. Kenneth Nesheim, Assistant Librarian, who guided us on a tour of the building and its contents.

Upon entering the Library, the immediate impression is one of enormous space. The feeling of density and compactness of the usual library is gone; the intimacy between man and book gives way to a soaring vastness of cathedral proportions. Six stories above ground level floats a great white coffered ceiling, scarcely supported, it would seem, by glowing, translucent walls. The four walls of the building are actually large structural steel trusses, carrying their own weight and that of the ceiling, and supported in turn by four great granite pyramids; one at each corner of the building. The geometry of the walls' construction forms 250 large octagonal openings, which have been filled not with glass but with one and a quarter-inch slabs of translucent, gray-veined white Vermont marble. These marble "windows"--each of which has been placed to form a harmonious overall pattern--screen out harmful ultraviolet and infrared rays, and let in a soft, diffused yellow glow that lightens and deepens through the day as the sun moves across the building. The result is an impressive aura of solemnity and strangely ineffable charm.

In the center of the Library, enclosed by a curtain wall of clear plate glass and rising 60 feet in the air, looms a gigantic six-tier tower of books, dominating the cathedral vastness. A building within a building, soaring almost to the ceiling and dramatically lit to reveal the richness of its bindings, the great shaft of stacks is the focal point of the Library and a spectacular showcase of its treasures. Ringing the tower is a mezzanine, on which in large air-conditioned cases of glass and bronze are permanently displayed Yale's Gutenberg Bible and Audubon Elephant Folio. In a number of smaller cases are displayed a changing exhibition of acquisitions, currently including The Dictes or Sayings of the Philosophers, printed by William Caxton in 1477--the first dated book printed in England; the Bay Psalm Book of 1640--the first book printed in what is now the United States (those seeking a copy for themselves will be disheartened to learn that this copy, one of three perfect of eleven known copies, last sold for \$151,000); the Book of St. Albans, 1486--the first color printing in England; a tattered fragment of papyrus codex, written in 60 A.D. and believed to be the earliest Christian document known; Boswell's manuscript of his Life of Johnson; Goethe's manuscript of Faust; and manuscripts of Whitman, Conrad, Wordsworth and Joyce, to name a few.

Also arrayed on the mezzanine, which serves as a meeting place for bibliographical societies, are occasional black leather chairs, and tables of teak and polished olivewood burl, all especially designed for the building. All visible metal is bronze, and the flooring is rough granite, which not only provides a secure footing but which, with the rough interior masonry and natural stone, contributes to the cave-like feeling the building engenders, in striking contrast to the sleek skyscraper appearance of the glass-sheathed central stack.

Like an iceberg, most of the Library's work and storage areas lie beneath ground level. The great glass stack now holds 160,000 books, with an ultimate capacity of 180,000; the remainder of the



volumes, up to a total of 600,000 will be stored in an encompassing wilderness of beige metal stacks two floors below. Also below ground, opening on a sunken courtyard, are the curator's offices and conference rooms, staff work areas, and the Library's spacious catalogue room and reading room--a functional area of four-man teakwood tables, diffused overhead lighting and leather-upholstered tubular metal chairs--serving a daily average of 25 readers from Yale and the scholarly community at large. To avoid danger of water accumulation and subsequent seepage into the stacks below, landscaping in the glassed-in courtyard has been rejected in favor of a white marble sculpture garden by the noted sculptor Isamu Noguchi. There are three elements in the courtyard: a "Sun," symbolizing cosmic energy, a "Pyramid," symbolizing the geometry of the earth, and a "Cube," symbolizing chance. A printed explanation of the garden's meaning is thoughtfully provided.

As the Guild members toured the Library, one particularly noticeable feature observed was the quality of the individual appointments. Virtually all furnishings and equipment were especially designed, including the waste baskets and the handles on the card catalogue drawers, and are of an opulence rarely found in the offices of top executives. For example, since only pencils may be used in the reading room (to obviate ink damage), pencil sharpeners are provided at the main desk. Untypically, they are ordinary pencil sharpeners. Each one, however, is chastely mounted on a carved block of black marble. And so it goes.

Since the Library functions not only to dramatize its treasures but to protect them as well, elaborate measures have been taken in this regard. Light among the stacks is provided by louvered fluorescent strips shielded with filters to reduce ultraviolet rays. Temperature of 70 degrees and humidity of 50 per cent are constantly maintained; dominating the Assistant Librarian's office is a large control board upon which may be read the temperature and humidity of any portion of the Library, including the inside of the cases holding the Gutenberg Bible and the Audubon folio. All

display cases are both humidified and insulated, and even the smallest, seen from the back, appear as heavily wired as a TV set. The lighting of a single cigarette is instantly recorded by the building's fire and smoke detection system, and to remove the threat of water damage, the normal sprinkler apparatus has given way to a system that at a moment's notice can flood any portion of the stacks with up to 6000 gallons of carbon dioxide. The detection system is linked with the office of the Campus Police in case no one is on watch in the Library itself.

The Beinecke Library is, in effect, an enormous, fire-resistant safe. No special vaults are provided for specific treasures--the building itself acts as one. And well it might, for within its marble walls may be found one of the most valuable and comprehensive collections of rare books and manuscripts in the world. There are, of course, the showpieces, such as the Bay Psalm Book. There is the fourth largest collection of incunabula--books printed before 1500 A.D.--topped only by the Huntington, Congressional, and Harvard Libraries. And there are splendid copies of such rare but relatively replaceable works as Gray's Elegy and Blake's Songs. But the Beinecke's great strength is in the completeness of its four basic collections: English Literature, American Literature, The American West, and German Literature, as well as its collection of early economic tracts and complete runs of rare periodicals. Notable also as individual entities are the Library's collections of Benjamin Franklin, James Boswell, Joseph Conrad, James Joyce, Lewis & Clark, and the Edwin J. Beinecke Collection of Robert Louis Stevenson, the printed description of which alone runs to two large volumes.

Yet, while Yale's collection of rare books and manuscripts is so good, in touring the Beinecke Library--wherein its treasures are gradually being assembled under one roof from various parts of the campus--one is suffused, strangely, with an excitement deriving not from the books themselves, but rather from the profusion of teak, marble, glass, bronze, and olivewood burl. One comes reluctantly

away from inspecting some of the finest masonry done in the last forty years to look at the books themselves. Amid such grandeur, they appear almost as an after-thought.

It is only gradually that the visitor begins to realize that this grandeur is but a means to an end; an end well expressed by Yale's Wilmarth S. Lewis in the Library's Dedication Address:

"Nobody at Yale can be unaware of the Beinecke Library, and it will be a very incurious scholar indeed who will not venture inside it at least once. When he has seen how the skill of the architect has been united with the knowledge of the librarian...I don't think we are being fanciful in picturing him looking at a book, and then, unless he remains on his guard, he may just become a bookman. There is no harm in exposing the University community, day in and day out, to this temptation."

The Beinecke Library is only in part a scholar's library, a collector's repository. In a greater sense it is a library for those who may someday be scholars, and collectors, and lovers of books; it is to the uninitiated that the burlwood and masonry calls--if he stays there long enough, the books may get him too.

As the Guild members were leaving the Library, an undergraduate was asking a librarian the provenance of a particular book. "Which one?" she asked. The boy nodded at a distant case. "Our Gutenberg Bible."

It seemed that in that single pronoun the awesomeness and emphasis of the Beinecke Library's physical plant may have found its final justification.

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Those who traveled with us to New Haven included: Mr. Andrews, Mr. Goodwin, Mrs. Greenfield, Mrs. Horton, Miss Janes, Mr. Jensen, Mr. Johnson and his guest, Mr. Snow, Miss Jolley, Mrs. Lada-Mocarski, Mr. and Mrs. Melton, Miss Palmer and her guest, Mrs. Smith, Mr. and Mrs. Schlosser, and Mrs. Young.

After our tour was completed, all those who were able to stay adjourned to Mrs. Greenfield's house for lunch. There we were most honored to have as guests Miss Marjorie G. Wynne, the Research Librarian at the Beinecke Library, and her visitor, Miss Hannah D. French.

Mrs. Greenfield made us all welcome for a picnic lunch, indoors, outdoors, upstairs and down, in her charming old Colonial house which is most interestingly built up the side of a hill, with the front door a level above the kitchen and dining room. The weather cooperated marvelously and we shall certainly all remember her warm hospitality with pleasure.

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#### AN INVITATION — THE GROLIER CLUB

Members of the Guild of Book Workers were invited to visit, as a group, the Grolier Club exhibition, "Jean Grolier and his Times," on Thursday afternoon, May 27th, from 5:00 until 7:00. Although there was no formal program, it was, as always, enjoyable for members to have the opportunity to see special exhibitions together and compare notes.

The exhibition included many bindings done for this sixteenth century French book collector, as well as autographs and other related material. As always at the Grolier Club, the exhibition was well and tastefully arranged and the labels were most informative.

The Guild owes a continuing debt of gratitude to the Grolier Club for its hospitality to us on so many occasions.

## COMPETITION

The American Craftsmen's Council will sponsor a national competition in Spring 1966 entitled "Craftsmen USA '66." The competition will be staged separately in each of the six ACC regions where jurying and exhibition will occur.

A selection of works from each of the regional shows will form a major exhibition to be held at the Museum of Contemporary Crafts in New York during the summer of 1966.

For further information contact the Museum of Contemporary Crafts, 29 West 53rd Street, New York, New York

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