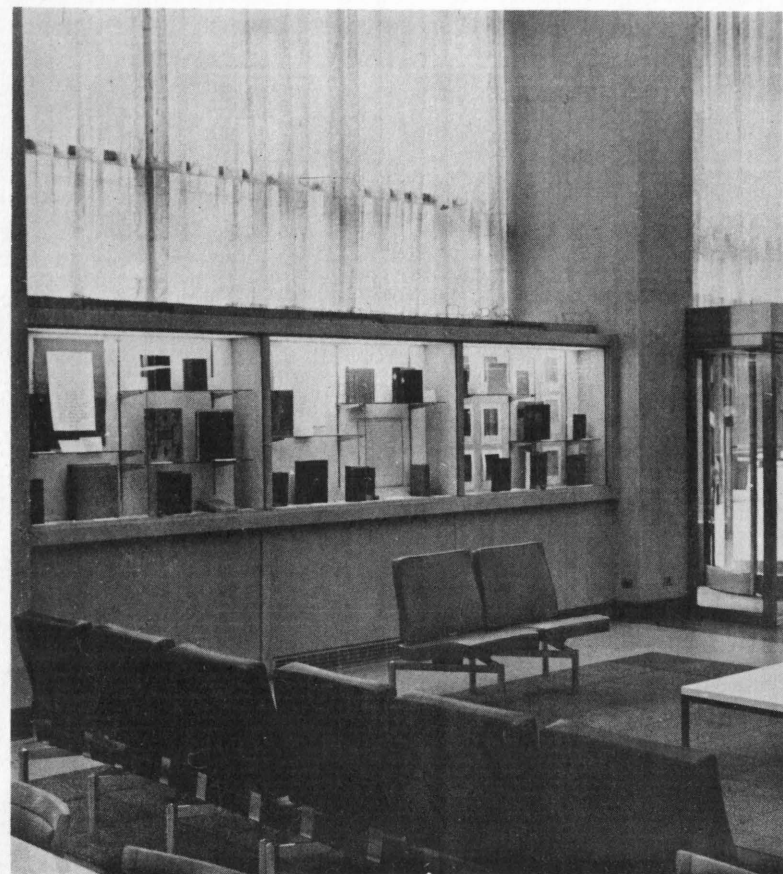


GUILD OF BOOK WORKERS JOURNAL

Volume IV

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See page two

JOURNAL OF THE GUILD OF BOOK WORKERS

Volume IV Number 3

Spring 1966

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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, N. Y. 10021

LAURA S. YOUNG
President

BETSY ELDRIDGE
Vice-president and Membership Chairman

MARY S. CORYN
Secretary-Treasurer

MARGARET LECKY
Vice-president-at-large

C. VERNON JOHNSON
Exhibition Chairman

MARY C. SCHLOSSER
Program Chairman

GRADY E. JENSEN
Publicity Chairman

CAROLYN HORTON
Supply Chairman

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

(Editor of this issue: Mary C. Schlosser)

CONTENTS

Annual Reports

President / Young	3
Minutes of Annual Meeting / Coryn	10
Treasurer / Coryn	13
Exhibition / Johnson	14
Library / Greenfield	15

EXHIBITION CATALOG INSERT following page 16

Membership / Eldridge	17
Program / Schlosser	19
Publicity & News Notes / Jensen	20
Supply / Horton	22
Vice-president-at-large / Lecky	23

Grolier's Binders, a lecture by Howard

Nixon / Karl Kup	25
------------------	----

Programs

An Informal Evening of Slides by Edward A. Karr / Lockhart	28
---	----

A Regional Meeting in Boston / Dickinson	31
--	----

Questions and Answers	32
-----------------------	----

The photograph on the cover shows the entrance to the Donnell Library and one of the exhibition cases where the Guild's work was displayed during the March Exhibition. For the catalog and more pictures, see following page 16.

PRESIDENT / Laura S. Young

Thank you for your continuing expression of confidence in me as evidenced in the recent Guild elections. I am, of course, flattered that you willingly leave the fate of the Guild in my hands, but I must confess that I accepted the nomination with some reluctance. As long as I am your president I shall endeavor to serve the interests of the Guild to the best of my ability; I do feel very strongly, however, that even with the best intentions one can stay in office too long. My interest has not waned for I firmly believe that so small and highly specialized a group as the Guild needs the unified efforts of an organization to further raise the level of the hand book crafts to a more respected place in our present-day society. Mass production, planned obsolescence and automation are so in the forefront today that the average person gives little thought to the hand craftsman - until he happens to need one calligraphic item, one presentation copy bound or one rare book restored. There is every evidence that the custom work done by the craftsmen in our field is still in demand, and that we do perform a useful service to those who seek our help. As long as this condition exists the Guild and its members should continue to prosper.

I have been your president for eleven of the past seventeen years, and consecutively for the last eight years. There certainly must be many of you in our growing membership who would enjoy the prestige of being the Guild's president, and who would bring to the office new ideas, new enthusiasms and untapped energy.

During my tenure of office the Guild has continually grown in stature and has prospered in every field of endeavor - in a modest way. The members of the Executive Committee have worked well together and have been a tower of strength. It might sur-

prise you to learn that, since the initiation of the Journal, the nine members of the Committee have collectively contributed an estimated 2,000 man hours per year toward the running of the Guild. There is a truism with which we are all familiar, that small non-profit organizations are kept alive by a relatively small group of interested members, and the Guild is no exception. Had we been required, however, to pay for this work at even the minimum federal hourly wage the total sum would have exceeded our annual budget by some five hundred dollars.

Mrs. Eldridge, who has been vice-president and membership chairman for the past year, resigned in June and left for Colombia, S. A., where her husband has accepted a position for the next two years. She was actively interested in the Guild and a willing worker, and we shall miss her. At the time of this writing her successor has not been chosen.

Mrs. Greenfield who has been serving as librarian under the publicity committee is now, due to the recent change in the bylaws, a full-fledged member of the Executive Committee. She is a professional binder and has done a good job as librarian for the past two years; it is a pleasure to have her continue her work in this new post on the committee.

Mr. Johnson, our exhibition chairman for the past four years, chose for personal reasons not to seek re-election. He did an excellent job in planning and managing our two most recent exhibitions. In addition he assumed the responsibility for the Guild's demonstrations during the exhibition at the General Theological Seminary in 1963, and again at the ATLA conference at the Seminary in June, 1965. Not only has he handled the work of the exhibition chairman pleasantly and efficiently but he has also done his share of work in taking his turn at editing the Journal and helping on various occasions where help was needed.

Mr. Andrews, his successor, is a book collector of note and an amateur calligrapher. He has been an interested member of the Guild for a num-

ber of years. At the time of our recent exhibition he volunteered his services and we are indebted to him for the detailed descriptions of the calligraphic entries in the exhibition catalog. At his first Executive Committee meeting he was full of plans for smaller and more frequent exhibits and got a "green light" from the committee to pursue his ideas.

Mrs. Schlosser continues as program chairman. Under her supervision the programs have been well planned in their interests and diversification, and are increasingly well attended.

Mr. Jensen begins his second term as publicity chairman. He has kept the membership informed of extra-curricular activities; has made the Chase Bank's present advertising slogan "you have a friend at Chase Manhattan" a reality for the Guild in being able to have reproduced at the bank many of our announcements at a cost considerably below the prevailing commercial rate; he has done a monumental task in organizing the files of the publicity committee; and has been a most gracious and efficient bartender on the occasions when the Guild has served refreshments. Please continue to send on to him any articles that may appear in local newspapers, magazines, etc., concerning your activities. These articles are valuable additions to our biographical files.

The supply list continues to be one of the Guild's most useful services, and is a drawing card in recruiting new members. Mrs. Horton, our supply chairman, unfailingly keeps it up-to-date. You can make her task easier by sending on to her new sources of supply, address changes that come to your attention and any noteworthy experiences you might have had with the suppliers on the list.

Mrs. Coryn, our secretary-treasurer, continues to do an efficient job at her prescribed duties and in addition has edited two of the last three Journals, which is no small task.

Mrs. Lecky, our vice-president-at-large, relays what information she receives. She cannot, however, send on for publication in the Journal information

that she does not get. So it behooves all of you within her constituency to send on to her news of your activities, your hopes for the Guild and any comments or complaints you may have. In the batch of material you will receive with this issue of the Journal is a questionnaire compiled by Mrs. Lecky requesting information regarding the participation of Guild members in other craft organizations. Please co-operate by filling this out and sending it on to her in order that her final tabulation may be a meaningful representation of our membership.

The revised bylaws which are a part of this mailing reflect the changes voted on at the annual meeting. In addition we have taken the liberty of making a few minor changes - none of which affect either the objectives or policies of the Guild - in order to make the bylaws agree more nearly with the current practices of the various committees. These changes are, perhaps, a bit irregular and if any of you have any objection to them, please do not hesitate to let us know. If we receive no complaints we will assume that they meet with your approval. If there are objections to the revision we will gladly poll the membership.

The highlight of this past year's activities was our exhibition, during the month of March, at the Donnell Library Center, a rather large and very busy branch of the New York Public Library. It is to the best of my knowledge the first time in the Guild's sixty year history that the NYPL has co-operated with us in making possible in their exhibition space a major Guild show. The Donnell Center is housed in a relatively new building with attractive and well-lighted exhibition cases strategically located so that no one entering or leaving the building can be unaware of them; this resulted in our exhibition being exposed to a very large viewing audience. The entries were artistically and attractively hung by Miss Meushan, Art Librarian at the Center. A number of our members who routinely exhibit were not represented in the show and their work was missed by many of us. The accompany-

ing catalog lists the exhibitors and no analysis seems necessary. There are two notable trends which deserve comment: one, the increasing number of new exhibitors, including students; and two, the very large representation from our members who are calligraphers or illuminators - at least 75% of them submitted entries. It was a highly successful show and in many respects, perhaps, one of the Guild's best.

We are indebted to Mr. and Mrs. Schlosser for designing and printing the exhibition announcement; to the entire Coryn family (Mr., Mrs. and daughters Sidonie and Julie), Miss Davis, Miss Jolley, Mr. Jensen, Mr. and Mrs. Ceccarini (representing the Horton bindery) for addressing, stuffing and stamping some 1,500 announcements during an evening in my shop; and to Mr. Jensen for the photographs which appear on the cover of the Journal and in the catalog.

We again enjoyed the courtesy of other organizations in having the entire Guild membership invited to their meetings; the lecture by Mr. Howard Nixon of the British Museum staff on Grolier's binders at the Morgan Library; and a talk at the Poetry Society of America by its President Dr. Loyd Haberly - a hand bookbinder - on the art of hand bookbinding.

I had the pleasure of attending in early May, as the house guest of Capt. and Mrs. Cunha, an informal meeting, which they hosted, of the Guild members and their friends in the Boston area. This meeting came about at the suggestion of Mrs. Kruman, one of our newer members, and was brought to fruition through the efforts of Mrs. Eldridge and Capt. Cunha - with Mrs. Cunha doing the work and serving as a most gracious hostess. It was a rewarding experience for me to meet our members in the area, and I hope I successfully conveyed to them the Guild's concern in making the organization of increasing usefulness to our members who are outside metropolitan New York.

As to the future, I am afraid it can only be more of the same type of effort to expand our activities on the foundation which we have built. We

would like to increase our membership until every hand book craftsman in the country is a member of the Guild; we would like our programs to continue to be increasingly more interesting and informative with a growing member participation; we would like our next major exhibition to have at least one entry from every member of the Guild; and we would like to have suggestions and ideas from all of you.

With the recent increase in the AIGA dues and in view of the fact that we have from time to time had inquiries and complaints about the high dues and the quantity of material that we, as members, receive from the AIGA which has little bearing on our interests, I think this is, perhaps, an appropriate time to review for our members of long standing and explain to our newer members for the first time our position as an affiliate of the AIGA.

It all began before my time but as I understand it, in 1947 the then current officers felt that the Guild had little chance to grow as an independent organization and requested and received permission to affiliate with the Institute, which was consummated in 1948. It was their hope that we might become an important segment of the Institute representing the hand book crafts; this hope has not materialized in some respects but, in truth, we do represent the hand book crafts in the organization and in this area we have no competition. Much of the literature that comes to us from the Institute admittedly is not of direct interest to many of us. It does, however, give our members an opportunity to keep in touch with what is going on in the broader field of the graphic arts.

On the other hand the Institute's mailings are a very small part of the over-all picture. We pay the dues as set by the AIGA and as members of the Institute are entitled to all the privileges of active members. In addition to this, and the thing that is significant to the Guild is that as an affiliate they keep all of our membership records, do all billing for dues, keep our books, pay our bills, supply us with free space for all of our meetings, serve as headquarters for our mail and forward it promptly

and efficiently, and provide us with telephone service during business hours of every working day. All of this we get for 50% of the dues that Guild members pay; the other 50% of our paid dues is refunded to us in a paper budget to be used as we see fit in carrying on the Guild's activities. The increased dues will be reflected in an increased budget for the Guild. We could not possibly maintain an independent, staffed office in New York City for less than \$10,000 per year. Our demands on the Institute staff are not great and they, hopefully, profit from the affiliation since they have a paid staff to do all of these things. The Guild's only hope of getting these services for roughly \$2,000 a year is through such an affiliation; and we probably could not find a better financial arrangement than our present one. The Guild's dues would have to be astronomically higher should we attempt to maintain the same service independently.

To you who think the present dues are high I should like to point out two things: one, in a breakdown it turns out that non-resident members pay approximately $.05\frac{1}{2}\text{¢}$ per day and resident members, $.08\frac{1}{2}\text{¢}$ per day - less than the cost of a daily newspaper. I would hazard a guess that this inflicts no hardship on any Guild member. And two, if it were not for the volunteer work of the Executive Committee the Guild could not function even with the increased dues. If as Guild members we are sincerely interested in the continued growth of the hand book crafts, this seems a small price to pay for their success.

We count heavily on the interested participation and financial support of our members who cannot contribute their time and effort in the Guild's behalf. As reassurance that our efforts are worthwhile we need your vote of confidence in a simple and practical way - pay your dues.

Respectfully submitted,

Laura S. Young, President

MINUTES OF THE ANNUAL MEETING, April 26, 1966

The sixtieth annual meeting of The Guild of Book Workers was held on Tuesday evening, April 26, 1966, at 7:30, in the headquarters of The American Institute of Graphic Arts, 1059 Third Avenue, New York, N.Y.

Twenty-three Guild members were present: Mr. Duncan Andrews, Mrs. Mary S. Coryn, Miss Jerilyn Davis, Mrs. Betsy Eldridge, Mrs. Maggie Magerstadt Fisher, Miss Catharine Fournier, Mr. Harold Goodwin, Mrs. Carolyn Horton, Mrs. Philomena Houlihan, Miss Mary L. Janes, Mr. Grady E. Jensen, Mrs. Gerald L. Kaufman, Mrs. Polly Lada-Mocarski, Miss Beatrice R. Lockhart, Miss Frances Manola, Mrs. Jean Newell, Mr. Lawton P. G. Peckham, Mr. Edwin Popenoe, Mrs. Mary Schlosser, Mrs. Patricia Selch, Mrs. Ruth Tayler, Miss Charlotte Ullman, and Mrs. Laura S. Young.

The meeting was opened and presided over by the president, Mrs. Young. Following her words of welcome to the members of the Guild, she asked if there were any corrections to be made to the minutes of the fifty-ninth annual meeting published in the third issue of Volume III of the Journal. No corrections were offered and the reading of the minutes was duly dispensed with.

Mrs. Coryn reported a balance of \$2,235.45 in the Guild treasury. She said that this balance was somewhat larger than might be expected at this time owing to the fact that all bills for the Journal were not yet in. She assured the members, however, that the Guild was definitely in the black again, and that a detailed report would appear in the Spring issue of the Journal.

Mr. Andrews, when called upon by the president, reported that he had not been able to find a more accessible location for the Guild library, but that he was still looking. At the last annual meeting he had expressed the hope of finding a location which would be more convenient for the Guild members than the present one at the Museum of Contemporary Crafts.

Committee Reports

In view of the fact that formal committee reports now appear regularly in the pages of the Journal, the committee chairmen, for the most part, reported informally to members present at the annual meeting.

The membership chairman, Mrs. Betsy Eldridge, reported an increase in the membership of the Guild from 145 to 165. There had been, however, a number of resignations; to these people she had written letters in an effort to ascertain the reasons for dropping their membership in the Guild. In the replies to her queries she had received only one criticism and that from a party who asked why the Journal could not come out on time. Mrs. Eldridge feels strongly that such letters to dropouts are important, from the Guild's standpoint, in that they might revive a member's interest or bring to light some constructive criticism of the Guild and its program.

Mr. Grady E. Jensen, publicity chairman, asked members to send him any items of news, large or small, that they may have. He read a letter he had received from M. Frederic Marle of La Garenne, Seine, France, asking for pictures from the Donnell Exhibition to be used with reports he will publish in Stuttgart and Paris.

Mrs. Carolyn Horton, supply chairman, said that a supply supplement will be included with the next Journal. She expressed great satisfaction with the information gleaned from the ads which she had placed in Book Production Industry. She believes that the placing of such ads is an excellent method by which to keep informed on the availability of binding equipment as well as on the market for it.

Mrs. Mary Greenfield, library chairman, was not present but had asked the secretary to report for her that the library had received two gifts of books, one from Mrs. Polly Lada-Mocarski and one from Mr. Paul Banks, and a gift of money from Miss Florence Bade. She also reported that eleven reprints of articles recently published in Europe and this country have been added to the library's growing collection.

The program chairman, Mrs. Mary Schlosser, reported that notices were being sent out for a Guild meeting on May 9th, at which Mr. Edward Karr of Boston would give an illustrated talk on calligraphy. She also requested members to make suggestions for next season's programs.

Mr. Vernon Johnson, exhibition chairman, was not present. The president reported briefly for him on the Donnell Library Exhibition. It was her belief that it had elicited the best concrete response of any of the Guild's efforts to date.

Election

The secretary reported that 72 ballots had been received, checked, and counted. She announced the election of the following members to serve two-year terms on the Executive Committee:

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

Officers whose terms expire at the next annual meeting are:

Vice-president-at-large	Mrs. Margaret Lecky
Membership Chairman	Mrs. Betsy Eldridge
Supply Chairman	Mrs. Carolyn Horton
Secretary-Treasurer	Mrs. Mary S. Coryn

The secretary further reported that there were 66 votes for, and none against, the proposed amendments to the bylaws.

The president then paid tribute to the outgoing exhibition chairman, Mr. Vernon Johnson, for the excellent work he had performed in the interests of the Guild during his tenure. It was due to an increasing pressure of business that he had asked to be relieved of his office.

Mrs. Schlosser's request for program ideas prompted a great deal of discussion among the members present. Mr. Andrews suggested a weekend jaunt to Boston to visit the Houghton Library at Harvard. It developed that almost everyone would like to make such a trip - but only a handful would be able to do so.

Mrs. Lada-Mocarski reported on the possible availability of a film on gold tooling which she had seen in Paris two years ago. Mrs. Schlosser will see if a showing can be arranged for an early meeting of the coming season.

General discussion continued for some time, after which the meeting was adjourned and members enjoyed further conversation - with refreshments.

Respectfully submitted,

Mary S. Coryn, Secretary

TREASURER'S REPORT / Mary S. Coryn
May 1, 1965 - April 30, 1966

Balance on hand May 1, 1965	\$ 886.86
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Receipts

Dues credited by AIGA	\$1,576.50
Sale of publications	34.49
Journal subscriptions	89.00
Sale of Travelling Exhibit	500.00
Donations	60.00
	<u>\$2,259.99</u>

Disbursements

Journal costs	\$ 566.12
Executive committee	46.73
Exhibition committee	168.56
Library committee	39.55
Membership committee	93.20
Program committee	78.22
Publicity committee	27.67
Supply committee	22.60
	<u>\$1,042.65</u>

Excess of receipts over disbursements	\$1,217.34
June 30, 1965, adjustments	<u>131.25</u>

Balance April 30, 1966	\$2,235.45
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Note: Within this balance of \$2,235.45 are held certain funds, such as the receipts from the sale of the Travelling Exhibit and the donations of \$60, earmarked for specific use on educational projects and the acquisition of books for the Library.

Total disbursements do not truly picture the expenses incurred this fiscal year as the Guild had not yet been billed for all costs in connection with the Donnell Library Exhibition and with Journal production.

Respectfully submitted,

Mary S. Coryn, Sec'y-Treas.

EXHIBITION COMMITTEE / C. Vernon Johnson

After repeated failures last year to locate space, we were pleased to have been compensated with a successful show in March at the Donnell Library Center in New York City. Miss Helfman, Branch Librarian, made the arrangements for our use of almost all of their available display space and Mrs. Meushan, Art Librarian, arranged the books, calligraphy and decorated papers into an eye-catching display. The exhibition was very well received. Although there is no way of determining exactly how many people saw it, we can safely say that this show had more viewers than any other recent show because of the very large numbers of people who passed through the library daily.

The announcements of the exhibition also evoked interest in the Guild. A number of libraries, scattered throughout the country, have expressed interest in displaying the work of the Guild's members. You will be hearing more about this in the coming year.

The catalog of the Guild's exhibition appears in the center of this issue, following page 16, as an insert, so that it may be easily removed should you desire to do so. Additional copies may be obtained

at a cost of 50¢ by writing to the secretary-treasurer.

At the close of the calendar year of the Guild's activities the exhibition committee is pleased to report that its major program for the year was a success.

Respectfully submitted,

C. Vernon Johnson, Chairman

LIBRARY COMMITTEE / Mary Greenfield

Since Craft Horizons, Book Production Industry, and The Journal of the Society for Italic Handwriting all come to me as librarian of the Guild, I have been going through them, looking for items of interest (however peripheral) to Guild members, and would like to report as follows:

"Binding with Vat-Made Papers, Claude Delpierre and Kirsten Vinding Revive Centuries-old Art," Abe Karlikow, Craft Horizons, Vol. XXV, No. 2, March/April, 1965.

"Major Abbey's Modern Bookbindings," Howard Nixon, Craft Horizons, Vol. XXV, No. 4, July/August, 1965. Address: 44 West 53rd Street, New York, N.Y. \$1.35 per copy.

"What a Library Needs in its Book Bindings," Stephen Ford, Book Production Industry, Vol. 1, No. 2, March, 1965.

"From Cover to Cover," Stefan Salter, Book Production Industry, Vol. 41 (No, this is not an error on my part. I don't know why they suddenly skipped 40 volumes.), No. 11, November, 1965. This gives a short description of the Gutenberg Museum at Mainz which has many fine bindings. Address: 201 East 42nd Street, New York, N.Y. 10017.

In addition to these two articles, this publication mentions various new books and pamphlets of interest to bookbinders:

200 Decorative Title Pages, 400 Years of Design, edited by Alexander Nesbitt. \$2.75.

Of the Just Shaping of Letters, Albrecht Durer. \$1.25.

The Script Letter, Its Form, Construction and Application, Tommy Thompson. \$1.00.

These three books are published by Dover Publications, 180 Varick Street, New York, N.Y.

Ornament in Medieval Manuscripts, Lucia N. Valentine, Faber & Faber, 24 Russell Square, London, W.C. 1, England. \$4.20.

A Handwriting Manual, Alfred Fairbank, Faber & Faber paperback. \$1.26.

Calligraphy and Palaeography, Essays presented to Alfred Fairbank on his 70th birthday, edited by A. S. Osley, Faber & Faber. \$17.64.

The British Federation of Master Printers, 11 Bedford Row, London, W.C.1, England, has published a pamphlet "Acid Paper and Ink Drying" which discusses the measurement of the Ph factor as well as the effect of acidity on the drying of inks.

We have Captain Cunha to thank for another list of interesting books. I will include a few titles in this issue and the rest will be reported on next Fall.

"Tanning in the United States to 1850." Smithsonian Institute, U.S. National Museum Bulletin 242, Washington, 1964. Supt. of Documents, No. 20402. \$1.50.

The Calligrapher's Handbook. Faber & Faber, London, 1956. \$4.20.

The Literature of Bookbinding. National Book League, Cambridge Press, London, 1954. This book is out-of-print, but is well worth searching for.

The Papermakers. Colonial American Craftsmen, Leonard E. Fisher, Franklin Watts, 575 Lexington Avenue, New York, N.Y. \$2.65.

Mrs. David P. Lauer has contributed \$10.00 to the Library for which we are very grateful, and which brings contributions to the Library up to \$30.00.

Respectfully submitted,

Mary Greenfield, Chairman

Committee Reports (continued)

MEMBERSHIP COMMITTEE / Betsy Palmer Eldridge

At the end of the 1965-66 year, the total Guild membership stands at 165. There were 34 new members (more than twice the number that joined last year), 13 resignations and 1 death. Counting the 14 leaving the Guild, there was a net increase of 20.

The new members are: Mr. Robert D. Allenson, Mrs. George O. Bachman, Mrs. Jean W. Burnham, Mrs. Marjorie A. Cahn, Mr. Ronald J. Christ, Mrs. Bernice McGregor Church, Miss Julie F. Coryn, Miss Jerilyn Glenn Davis, Miss Edith A. Dew, Mrs. Lenore M. Dickinson, Mr. Elling O. Eide, Mrs. Wolfgang M. Freitag, Mr. James C. Goff, Mrs. Yolande Gregoire, Mr. Louis Harrow, Mrs. Mary V. Kruman, Mr. Anton Lucas, Mrs. Frederic T. McLaughlin, Mr. Harvey W. Mortimer, Mr. Paul N. Mucci, Mrs. Camilla Crowe Nesbitt, Mrs. J. S. H. Newell, Miss Katharine F. Pantzer, Jr., Mr. Eugene A. Pharr, Mr. J. Richard Phillips, The Reverend Mother Prioress, Carmelite Monastery, Mrs. Esther T. Quinn, Mr. Angelo M. Rassu, Dr. Sarah Ratner, Mr. Lloyd J. Reynolds, Mrs. Vivian W. Scott, Mrs. Margaret Ayer Snyder, Mr. Howard E. Welsh, Mr. Richard F. Young. Of these, the following are old members who have rejoined and whom we are delighted to welcome back: Mrs. Cahn, Mr. Christ, Mrs. Church, and Mr. Rassu. Mrs. Bachman, Mr. Eide, Mrs. Freitag, Mr. Harrow, Miss Pantzer, and Mr. Welsh are the six new members who have joined since the listing in the last issue of the Journal. We are happy to welcome them formally here and hope that their association with the Guild will be both pleasant and fruitful.

The 13 resignations and the death of Mr. Nimmo were all noted in the Fall issue of the Journal (Vol. IV, No. 1). I did attempt to write to those resigning with the thought in mind that it might prove interesting to know more precisely why they were leaving. From those who responded, I came to the conclusion that there was no one reason. Several

were dropping out because they were stopping binding, either temporarily or permanently. We will hope to have some of these back in the Guild someday. A few did have constructive criticism to offer but it was all in regard to problems that the Executive Committee already has under consideration.

There was no concentrated membership drive this year; the membership seems to have grown through diverse means. Undoubtedly, the Exhibition at the Donnell Library was important in bringing the Guild into the public eye, but, as always, the influence of present members seems to have played the major role.

Several other projects were started that are less directly related to membership. The questionnaire is being revised to include more biographical material. It has been suggested that the Guild publish a "Directory" of members that would give more information on each member than that presently available through the membership list. There has also been the thought that the Guild should publish a list of courses on and teachers of binding and calligraphy.

Unfortunately, my present activities with the Guild are being cut short by the fact that my husband and I are moving to Colombia, S. A., for two years. I hope to keep the Guild posted on any matters of interest I discover there and will look forward to participating more actively again when we return.

Respectfully submitted,

Betsy Palmer Eldridge, Chairman

New Members (since April 1, 1966)

Mrs. George O. Bachman (B-A)
10631 West 35th Place
Wheat Ridge, Colo. 80033

Mr. Elling O. Eide
Dunster E.42
Harvard University
Cambridge, Mass. 02138

Mrs. Wolfgang M. Freitag
43 Fair Oaks Drive
Lexington, Mass. 02173

Mr. Louis Harrow (B-A)
143 Dorchester Road
Scarsdale, N.Y. 10585

Miss Katharine F. Pantzer, Jr. (B-A)
2 Ware Street, Apt. 502
Cambridge, Mass. 02138

Mr. Howard E. Welsh (B,Coll.-A)
15 Evergreen Road
Summit, N.J. 07901

Address Changes

Enid E. Perkins (Mrs. E. F.)
32 Washington Square West
New York, N.Y. 10003

Margarita de la Guardia (Mrs. Fernando)
Circunvalacion Santa Eduwigis 2760
Guadalajara, Jalisco, Mexico

PROGRAM COMMITTEE / Mary C. Schlosser

Full reports of the programs of the 1965-66 season have appeared or will appear in the various issues of Volume IV of the Journal.

The large attendance at the technical workshop on end papers and headbands would seem to indicate a high degree of interest in such programs. We will certainly try to schedule another workshop during the 1966-67 season. For other ideas, I hope to receive suggestions from members.

Again I want to take this opportunity to thank the members of the Executive Committee for

their support, advice and time spent toward making the programs a success.

Respectfully submitted

Mary C. Schlosser, Chairman

PUBLICITY & NEWS NOTES / Grady E. Jensen

A special exhibition of bindings from the Walters Art Gallery was presented in the downtown office of the Baltimore Federal Savings and Loan Association from February 15 - April 15. This was the first time since the 1957 Baltimore exhibition that a substantial portion of the Walters Art Gallery collection has been shown.

From March 24 to April 13, an exhibition of book-binding by Liselotte Stern, Vianney Belanger, and GBW member Hortense P. Cantlie, and decorative papers by Barbara White was held at the Galerie des Artisans in Montreal. The Galerie des Artisans is operated by the Canadian Handicrafts Guild.

Mother Lawrence, O.S.B., Regina Laudis Monastery in Bethlehem, Connecticut, had two of her bindings on display at the Society of Connecticut Craftsmen's exhibit in Stamford, Connecticut, from April 2-24.

The Rare Book Division of the Library of Congress recently published a revised edition of its "Guide to Its Collections and Services." This is an interesting booklet of about 50 pages, profusely illustrated. It is for sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C., 20402. Price is 50 cents.

An article, with photograph, of GBW Vice President-at-Large Margaret Lecky, appeared in the March 16,

1966 Los Angeles Times. Title of the article was, appropriately, "Her Life Is An Open Book."

GBW members William H. French and Anson Herrick, of San Francisco, both had bindings on display in the Annual Art Exhibit of the Bohemian Club in San Francisco. The exhibition ran during the month of May.

GBW member George Baer and William Anthony, of the Cuneo Fine Binding studio in Chicago, had an exhibition of bindings in the Boston Public Library during May.

Our President, Laura Young, was the featured alumna in "The Chat," a special bulletin published by the Chatham Hall (Virginia) Alumnae Association. Mrs. Young was one of five alumnae profiled in depth in "The Chat." Even better, the front cover photograph was of our President, working in her shop!

An exhibition, "Contemporary Hand Book Bindings," was held in Portland, Oregon, at the Contemporary Crafts Gallery during May. An invitational show, the exhibition was organized by Mrs. Walter Church and included the work of 18 West Coast binders, among them GBW members Mrs. Church, Peter Fahey, Margaret Lecky, Duncan H. Olmsted, Stella Patri, and Julia N. Patton. An article about the exhibition with a photograph of Mrs. Church appeared in the May 15, 1966, Portland newspaper.

On June 7, 1966, GBW member Marianne von Dobeneck was presented the Silver Book Award of the Library Binding Institute. This award gives recognition to individuals who have made a substantial contribution to the advancement of Library Science. Miss von Dobeneck received the award "for inaugurating a book conservation program within the eighty libraries of Columbia University which has become a prototype for other large Library Systems."

Again, we ask Guild members to let us know about noteworthy things that have happened to them. We can always use more "News Notes" but these must be provided by members. There have been several instances during this past year when Guild members were displeased with lack of mention in the Journal about something they did, despite the fact that they never bothered to notify the publicity chairman or other Executive Committee members!

SUPPLY COMMITTEE / Carolyn Horton

The supply picture changes constantly. The supply chairman attempts once a year to list changes of address, suppliers who have gone out of business, and new sources of materials and supplies. This material is printed in the form of a special supply supplement which is enclosed in the Spring issue of the Journal. Such a report is made possible by the very necessary help of the members who send in information, corrections, etc. The 1966 supplement will be found enclosed in the issue in which this report appears.

In order to try to find tools and equipment for members, the supply committee regularly places an ad in Book Production Industry magazine. We usually run the ad for three months. Our ad this year read: "WANTED: Hand bookbinding tools and equipment, board shears, standing and lying presses, backers, sewing frames, finishing tools, patterned papers, etc." We received only three offers of equipment. These offers will be described in the supplement.

By mistake the ad was listed in the EQUIPMENT FOR SALE column for one issue (the Guild was given a free ad in the correct column to make up for the error). The response to the mistaken ad served to emphasize how scarce bookbinding equipment is becoming and how much demand there is for it. We had thirteen inquiries, only one coming from a Guild

member. My new supply assistant, Mrs. Maggy Fisher, wrote to each inquirer explaining the error. Their names and addresses were then listed and will be turned over to the membership chairman, so that they may learn about the Guild.

In the near future we plan to send a letter to all former members of the Guild to ask whether they have equipment or supplies for sale. A list of things available will then be sent to all Guild members.

Respectfully submitted,

Carolyn Horton, Chairman

VICE-PRESIDENT-AT-LARGE / Margaret Lecky

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

"I have been elected Chairman of the Southern California Designer Craftsmen, Inc., for a period of two years. I am the only binder member in this area. I do not expect it to be too onerous, having worked on simplifying the bylaws so that we will have three meetings a year, only...

"I had the pleasure of spending a day with Captain and Mrs. Cunha when they were out here, and taking them to the Huntington Library to see several departments. I haven't heard from them, so don't know whether they intend to write up their cross-country trip or not. They are very enthusiastic binders and restorers, and eager to share their knowledge, which is very pleasant. Peter Fahey wrote me she had enjoyed their visit, and so had Julia Patton in La Jolla. I hope to visit our member in Orange, Calif. [W.E.H. Rasmussen, The Dragon Bindery], as soon as school is over. They visited me a long time ago, and I'd like to see their shop. Also Mr. Pearce's shop down south - Mrs. Patton and I are promising ourselves that visit together.

"I started to mark the last Journal for special things, and found something on each page! I think Mrs. Eldridge did an excellent job reporting the Boston area...

"Referring to her description of the course in binding given by Mr. Leo Roach (page 14): it might be of interest to know something about the course I give again for the University of California, Extension Division. I started that in 1946, before I was appointed to the regular Art Dept. staff, and it has survived off and on ever since. In 1963 Extension decided to discontinue the course again and put the equipment in storage. Then, last fall when they got a new building in the center of the city, they allocated a huge room in the basement for bookbinding, and the course started March 10, 1966. The first night the class was filled - 19 students, and that with no publicity, and the course in the wrong place in the catalogue! The next week publicity came out, and the office was deluged by phone calls and people coming in, between 35 and 40. So that means that there were around 55 to 65 people interested in such a course. I'm enclosing one of the news items, though the picture is horrid - they doubled my nose and eliminated half an eyebrow - but I'm not photogenic. The bindery is very well equipped, with 15 sewing frames, 12 finishing presses, 2 large standing presses and 3 table presses - one huge - a stamping machine, board cutter, guillotine, hand tools of all kinds, both for hand tooling and stamping machine work. The students work on their own books, so they have something at the end of the course. Also they choose their own papers and cloth, and if they continue they can do a leather book, and again choose their own materials to suit. The course is 15 2-hour meetings, though in the fall it will be a little shorter. I thoroughly enjoy teaching it, for the people who come want to learn binding. I will not offer it for credit. Until the hiatus in 1963 I had people returning again and again. First, because they enjoyed it so much, and secondly because it was good to work there instead of setting

up their own binderies (and cheaper), and thirdly because they had me to answer their questions. I have many visual aids for all processes, and pass out skeleton notes on case binding, recipes, and bibliography. It is hard to teach and I'm exhausted at the end of the class, for of course they get 'out of step' and I find myself running to each one. But it's worth it. This particular class is one of the best, as far as spirit goes. I offer it in the fall and spring only, and Extension is sure now they will keep me there forever - until I drop dead, I guess! It pays well, too, which the regular adult education for public schools does not, nor the craft courses offered by the Parks & Recreation Dept. At present I get \$12.50 an hour plus travel expense, and next fall it will be more, but I haven't figured out what yet. Students pay \$45 plus a \$2 lab. fee."

GROLIER'S BINDERS, a lecture by Howard Nixon of the British Museum, held at the Morgan Library, New York, March 24, 1966 / Karl Kup

Grolier's Binders, Howard Nixon, British Museum, Morgan Library - who could resist? Those who were fortunate enough to be able to come to the event were more than rewarded; those who could not may find a few remarks in this Journal of interest. Thereafter, they can turn to Mr. Nixon's latest publication on the subject. And so, we shall report:

"Howard comes every eight and a half years," the voice of Mr. Frederick B. Adams, Director of the Morgan Library, was heard to say, "and this time we are indeed lucky to be told of his latest investigations in a field in which he is master and in which all of us take the greatest interest." This field is

Karl Kup is the Curator of the Spencer Collection of the New York Public Library and a well known authority on rare books and bindings.

Grolier's bindings and Grolier's binders.

An exhibition, arranged at the British Museum in the fall of 1965 for the fourth meeting of the International Bibliophiles, resulted in a splendid catalog by Mr. Nixon - though one would be hard pressed to find his name on either title or introduction - anonymous in true English fashion! For this catalog, Mr. Nixon had not only gathered 138 specimens from English collections, private and public, but had published opinions and investigations on the diverse binders employed by the great collector. In many cases this was virgin territory; or if not virgin territory, it was rethinking and regrouping of much that had been assigned by earlier scholars and is now presented in the light of more recent evidence.

In broad strokes, Howard Nixon outlines the life of his hero: background, education, father's tastes; of the family and of Grolier's own career both in Italy and France, at a time when royalty was the most important patron of the binder, and when private collectors were "an innovation," prompted by predilection and taste for books rather than by status-seeking and desire for pomp. Nixon then went in medias res and described each style of binding belonging to Grolier, based on a close study of the tools used which, at that time, were usually the property of the binding shop. Most of the surviving bindings of the earliest period are of Italian origin, with the exception of one book from the Atelier Louis XII, now in Vienna. These have, without exception, plaquette decorations and were, so recent research assures us, commissioned by Jean himself, and not by his father. After these earlier Italian bindings, our patron turned to Parisian shops, about 1535, of which one in particular stands out, called the Fleur-de-lis-Binder. Claude de Piques followed in about 1548, but when the new king, Henri II, also employed this artisan, Jean Grolier turned to a third shop, now commonly called the Cupid's Bow Binder and Mr. Nixon advanced the theory that these two shops might have been close in execution and in the property sharing of the tools. However, this last unnamed binder seems to have work-

ed on rather heavy over-all designs. After about 1550 we find an almost Lyonnese style of pattern, with corner and center pieces, elaborate fillets, and large ornaments and stippled backgrounds. In 1565, Jean Grolier died. Yet of these last years, a splendid "fanfare" example has come down to us from his library which proves, so Mr. Nixon assured the audience, that in this outrageously avant-garde style, he was "up with the boys."

Set against the background of Italian and French Renaissance events and figures, Grolier's binders made an extremely attractive group of people as sketched by Mr. Nixon. One sensed the speaker's belief, if not assurance, that Grolier had actually visited the shops and discussed the bindings. In his slides, Mr. Nixon also proved a sense in the historical development from the earliest French, to the middle period of Italian and the glorious later periods of Parisian binders. Swiftly, Grolier moved from atelier to atelier, stimulating here and there, persuading and almost urging the local binders into a style which was to be a felicitous merger of the best in both Italian and French design and craftsmanship. Mr. Nixon did not fail to hold our interest to the last - both in pointing out the individual tools - that is, the handwriting of the workshop - but what is almost more important, the part played by the great patron in heightening the quality of the design and the combination of new tools.

Whether one attended the talk or not, Mr. Nixon's work can now be enjoyed in the British Museum publication: Bookbindings from the Library of Jean Grolier, An Exhibition 23 September - 31 October 1965, handsomely printed by the Alden Press. The grouping of ateliers, based on evidence of today, is a feature of this book: Italian Bindings, Early French Bindings, Claude de Piques "with solid tools," and Claude de Piques "with open tools," the Cupid's Bow Binder, and "the Last Binder." With splendid notes on the 138 bindings listed, with a bibliography, a list of lenders, and with 138 plates, including 11 plates of rubbings of tools, the catalog is about the latest

and the best. In its richness of illustration this catalog has given us, perhaps for the first time, a most instructive and convincing survey of the many styles promoted by and executed for this giant of a collector. Our gratitude to Mr. Nixon will only be increased by the fact that his book will remain a standard for years to come.

PROGRAMS / Mary C. Schlosser

AN INFORMAL EVENING OF SLIDES BY EDWARD A. KARR /
Beatrice R. Lockhart

On Monday evening, May 9, 1966, Mr. Edward A. Karr of Boston came to the Guild of Book Workers to show and discuss slides of the Baltimore exhibition entitled "2000 Years of Calligraphy" (June 6 to July 18, 1965). Mr. Karr, a professional calligrapher himself, was given special permission to photograph the exhibition and it was a joy to see these slides and recall the greatness of this show.

Mr. Karr suggested the conscientious use of the camera both at exhibits and in travels "around town." The slides he presented certainly bore testimony to the value of this specialized photographic activity. He included announcements in public buildings, street signs and window displays - all exciting and stimulating to the calligrapher. There is such a wealth of ABC's in our day that we accept our printed and written word as we do the air!

Fortunately the Baltimore show is permanently covered and the catalog becomes a beautifully published record of the exhibits, including the work of many of our members. We were reminded by Mr. Karr that this publication is fast becoming a collector's item - at the time of our meeting there being about ten copies still available. This catalog is valuable because it contains reproductions of current work not published before and short comprehensive biographies of the exhibitors. So in addition to being an ex-

citing item, it is also a valuable reference work. It is the source of the biographical information used in this report, since cries of "Who is ...?" came spontaneously from the shadows of the audience.

An unexpected bonus to the Baltimore slides was a series about W. A. Dwiggins, a transplant to New England, and John Howard Benson, a real native. Mr. Karr is an enthusiastic devotee of Dwiggins and said that association with him was "like eating with Ægöd"! Certainly the pictures of Dwiggins' home and grounds in Hingham, Massachusetts, were proof of the ideal place to live, work and create. The studio candid's are a glimpse into the activities of a great artist. This studio is carried on in the Dwiggins tradition by Dorothy Abbe who cooperated in much of Mr. Karr's photographic record.

WILLIAM ADDISON DWIGGINS was born in Martinsville, Ohio, in 1880 and located in Hingham, Massachusetts, in 1904 where he lived and worked until his passing in 1956. He studied with Frederick W. Goudy - a prodigious type designer - in Chicago. Mr. Dwiggins was a book designer for thirty years for Alfred A. Knopf, Inc. and also produced books for the Limited Editions Club. His type designs are Caledonia, Electra, Eldorado, Falcon and the Metro Series and include the Caravan series of typographic ornaments. In 1929 he was a gold medalist of the American Institute of Graphic Arts. In 1947, Harvard awarded him an Honorary Master of Arts Degree. He worked under the imprint of the Society of Calligraphers, issuing pamphlets related to calligraphy and printing. As extra curricular activities he did wood carving and particularly unique marionettes, of which Mr. Karr had slides.

JOHN HOWARD BENSON - a real New Englander - was born in Newport, Rhode Island, in 1901 and died there in 1956. In this span he attended the National Academy of Design and The Art Students League of New York. He returned to Newport in 1927 to work as a teacher, stone carver, calligrapher, wood engraver, sculptor, designer and maker of dies for medals. He was a serious student of letters, delving deeply into

origins, history, forms and adaptability to various materials. In classes at the Rhode Island School of Design he would write any of the great historic hands at will.

Among the best known examples of his stone carving is the inscription over the entrance to the Grace Rainey Rogers Auditorium at the Metropolitan Museum of Art in New York, the Second World War Memorial tablet in the chapel of the Phillips Exeter Academy in New Hampshire and numerous tablets on the campuses of Yale and Brown Universities. He co-authored The Elements of Lettering and the translation and transcription of Arrighi's Operina is a notable contribution to English speaking students. In 1955, Yale awarded him an Honorary Degree of Master of Arts.

EDWARD A. KARR is also a native New Englander, being born in Connecticut in 1909. He is self taught and has been a calligrapher, designer and letterer with a studio in Boston since 1945. He is a calligraphy and lettering instructor at the School of the Museum of Fine Arts and a member and Past President of the Society of Printers in Boston. A notable sidelight to his teaching career is a television program that was made for the "Museum Open House" series presented on Channel 13 in New York in which he demonstrated the use of the broad pen.

I must make mention of the hymnal We Sing of Life (Starr King Press, Boston), a collection of almost two hundred hymns, including title page, credit pages, contents, introduction, foreword, editorial preface, all in calligraphy by Edward A. Karr! The copy I have is the Fourth Printing, March, 1959. This speaks well for the reception of a book the copy for which was done by hand. A modest showing of Mr. Karr's distinctive calligraphy and illumination was included in this discussion of the craft most closely related to bookbinding.

This was a delightful and informative meeting, well attended and enthusiastically received. It would seem that our "regional review" is off to a very good start.

Present for the meeting, held at AIGA headquarters, were: Mrs. Alpert, Mr. Andrews, Miss Audrey von Baeyer, Mr. Richard G. Bickel, Mr. E. J. Carroll, Mr. and Mrs. Coryn, Miss Jeri Davis, Mrs. Eldridge and her mother-in-law, Mrs. Eldridge, Miss Marion Feige, Mrs. Fisher, Mr. and Mrs. Goodwin, Miss Anne Hertz, Mrs. Horton, Miss Janes, Mrs. James, Mr. Jensen, Mr. Leonard Johnson, Mr. Vernon Johnson, Mr. Richard King, Miss Lockhart, Miss Manola, Mrs. McCampbell, Miss Nash, Mrs. Perkins, Miss Pimont and her niece, Miss Melanie Pimont, Mr. Popenoe, Mrs. Schlosser, Miss Susan Schofield, Mrs. Tayler, Miss Thatcher, Mr. A. Watson, and Mrs. Young.

A REGIONAL MEETING IN BOSTON / Lenore M. Dickinson

May 22 saw the first gathering of Guild members and friends in the Boston area, at a meeting in Topsfield at the home of Captain and Mrs. George M. Cunha. No sooner had vice-president Betsy Eldridge moved to Boston, it seems, than she began seeking out everyone engaged in the book arts, and this meeting was the result.

In the course of his welcoming remarks, Captain Cunha referred to the essentially lone wolf aspect of working with books. Bookworkers this Sunday afternoon, however, proved to be a pleasantly gregarious lot, sharing interest and enthusiasm in exploring the extremely well equipped basement workshop (described in the Winter issue of the Journal).

In an informal "business" meeting, Mrs. Laura Young, on her first visit ever to the Boston area, brought greetings from New York and led the discussion of what the group thus informally come together felt it wanted to do about retaining a group identity, and how it might go about letting others know of the existence of the Guild of Book Workers.

The identity of the group, it was felt, would best be preserved through individual efforts without benefit of formal organization or structure. New York could and would help with advice and assistance, if

the local group should wish to advertise itself and the Guild.

After these discussions, the light buffet supper provided by Mrs. Cunha was given undivided and appreciative attention.

We appreciate Mrs. Young's coming from New York to preside at this first, and we hope, precedent-setting meeting. We wish to thank Captain and Mrs. Cunha for providing the setting.

Those present, in addition to Mrs. Young and the Cunhas, were: Mr. and Mrs. M. V. Brewington, Mr. and Mrs. Raymond Claflin, Mrs. Lenore M. Dickinson, Mr. and Mrs. Robert H. Eldridge, Mr. and Mrs. Wolfgang Freitag and sons Thomas and Tilman, Miss Hannah French, Miss Eleanor Garvey, Mr. and Mrs. Richard B. Holman, Mr. and Mrs. David B. Ingram and Miss Ingram, Mr. and Mrs. Philip G. Johnson, Mrs. Mary Kruman, Mrs. Mary Lawrence, Miss Kitzi Pantzer, Mrs. Lawrence Webster, Mr. and Mrs. Peter Wick and Miss Pamela Wick, and Mrs. Louise Wynne.

QUESTIONS AND ANSWERS

In response to the suggestion that we have a question and answer column in the Journal, the following questions have been submitted. We hope as many members as may have answers or suggestions will send them in to Mrs. Mary Greenfield, library committee chairman, who will process them for the next issue.

Submitted by Polly Lada-Mocarski:

1. What is the best way to remove old endsheets intact for re-use from an old book?
2. What will remove old book varnish that has been on leather for a long time?
3. Owing to the fact that paranitrophenol has a brownish color, thus making the potassium lactate formula decidedly brownish, could Santobrite be substituted for paranitrophenol as it has no color? The present formula of potassium lactate cannot be used on any light colored leathers as it will darken them.