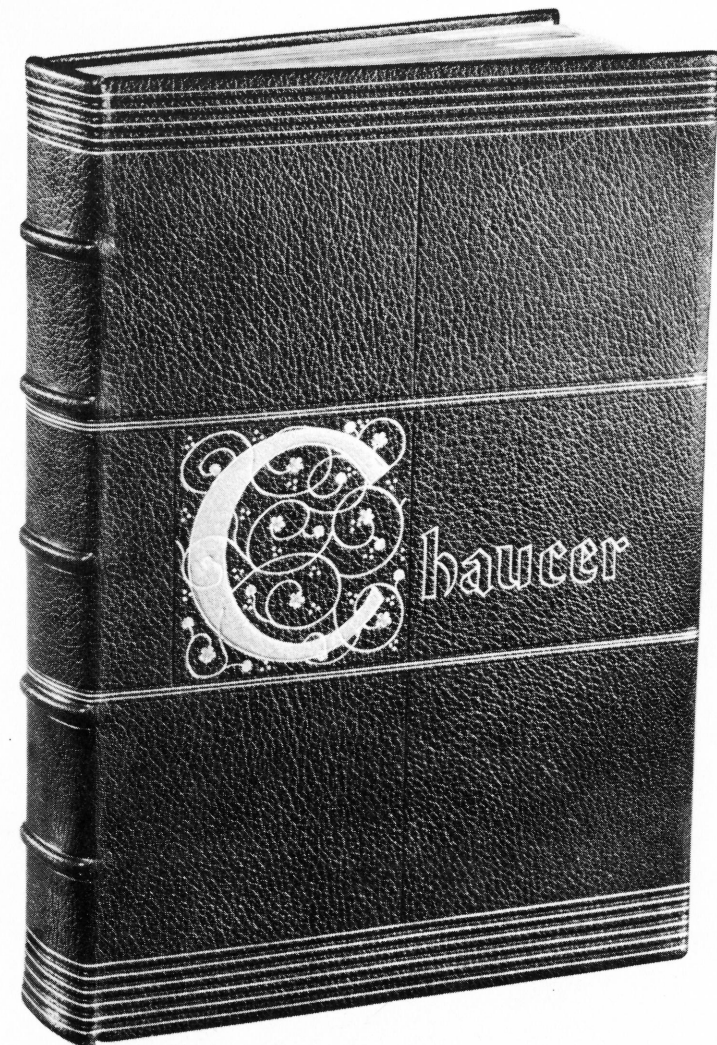


GUILD OF BOOK WORKERS JOURNAL

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(Editor of this issue: Mary C. Schlosser)

CONTENTS	Page
EDNA PETER FAHEY / Duncan H. Olmsted	3
COMMITTEE REPORTS	
Editorial / Mary C. Schlosser	7
Membership / Jerilyn G. Davis	9
Program / Robert M. Shepherd	9
Publicity / Grady E. Jensen	10
Supply / Frances Manola	12
AIGA SMALL GALLERY EXHIBITIONS	13
Florence Brooks / Duncan Andrews	13

The Cover: Geoffrey Chaucer. *Works*. Kelmscott Press, Hammer-smith, 1896. Binding by Herbert and Peter Fahey (see page 5 for description).

Herbert Fahey was born Thanksgiving day, 1894, in Loma Prieta, a sawmill town in the Santa Cruz Mountains. When he was two, his parents moved to Gilroy, where he attended school. He learned his trade as a printer on the Gilroy *Advocate*. Serving with the U. S. Army in World War I, he remained in Paris after the Armistice, working in a special United States Government Printing Office. Upon his return home, he came to San Francisco, working first at Schwabacher-Frey and then at Knight-Counihan.

Edna Peter was born New Year's day, 1897, in Amador City, a mining town in the Mother Lode Country. Her mother died when Edna was a small child, and her father took her to Santa Rosa to live with his parents, Mr. and Mrs. Jesse Peter. Upon graduation from Santa Rosa High School, she came to San Francisco, making her home with her maternal grandmother, Mrs. Ernest Hottinger, while continuing her art education. She attended the University of California for a short time, and then the old San Francisco Normal School. After receiving her teaching credentials, she taught art in the San Francisco public schools.

Herbert Fahey married Edna Peter at St. Mary's Church, San Francisco, on June 9, 1923. In 1927, they went to Paris to attend an American Legion convention, and at the conclusion of the conclave they toured Europe for six months, visiting famous printing establishments, and learning more about Herbert's new love, fine hand bookbinding. It was originally intended that, while Herbert visited binderies, Peter was to pursue her art interest, but Herbert soon convinced her to go with him to the binderies. Thus their mutual interest in bookbinding was born — an interest that was to culminate in the team of Herbert and Peter Fahey.

In 1931, they started on a trip around the world, going by way of the Orient. On their arrival in Europe, they went to Leipzig, Germany, where they spent six months studying with the master binder, Ignaz Wiemeler, the foremost German binder between the two World Wars. For two years they worked in Paris, studying with several binders, notably Mlle. M. Morin-Pons. Another six months was spent in London, where their teachers were Douglas Cockerell and Thomas Harrison. Later, Peter also worked with San Fran-

cisco's famed binder, Belle McMurtry, both as a student and as a co-worker.

On their return to San Francisco in 1935, Herbert and Peter opened their own home-studio-library-workshop at 510 Pine Street. They discovered, however, that they could not make a living at bookbinding, and in 1936, Herbert returned to Patterson & Hall as foreman of the composing room, eventually becoming a member of the firm, and remaining with the organization for 23 years. Nevertheless, bookbinding continued at 510 Pine Street, Peter doing the forwarding, and Herbert the finishing evenings and weekends. They also started to teach, with Peter specializing in the forwarding and Herbert in the finishing.

When plans were made for the Decorative Arts Division, Department of Fine Arts, at the Golden Gate International Exposition on Treasure Island, in San Francisco Bay (1939-1940), Peter was asked to be curator of the exhibit of Modern Fine Bookbinding. Also, an atelier was set up where Peter, with the assistance of the late Eleanor Hesthal, demonstrated the art of hand bookbinding.

Herbert was one of the most active members of the San Francisco Club of Printing House Craftsmen, serving as president as early as 1929. He was also active in several book clubs: The Limited Editions Group, The Roxburghe Club of San Francisco (designing and printing a number of announcements for the two groups), and The Book Club of California. For the latter Club he wrote *Early Printing in California*, a monumental volume published in 1956, and the definitive work on California printing from its beginnings through the year 1850. A few years earlier he had written an essay of the same title which was one of nine miniature books published by the Printing House Craftsmen for their 30th Annual Convention of the International Association in San Francisco in 1939.

Herbert and Peter Fahey wrote and published two books on bookbinding: *Parchment and Vellum* and *Finishing in Hand Bookbinding*. They were the authors and publishers also of *Loma Prieta*, *Odds and Ends*, and *The Law of Drinking*. Herbert edited a collection of essays entitled *Public Printing*, one of which he wrote, and with Finn J. Angell, he privately printed *Mission Dolores*, extracts from Fr. Zephyrin Engelhardt's book of the same title.

After Herbert's death on December 5, 1959, Peter went to Europe with an aunt for several months, and on her return to San Francisco reopened the studio at 510 Pine Street. For three years, after her return from Europe, Stella Patri was associated with her. About six years ago she moved the studio to 2859 Sacramento Street. It was there, while working with two of her students, that she suffered a fatal heart attack on August 26, 1974.

Herbert and Peter Fahey did much to preserve the art of fine hand bookbinding through their own work and their teaching. They practiced the highest ideals of craftsmanship and instilled in their students the same ideals. They received national recognition for their bindings, and numerous articles about their work have appeared in national trade magazines. They exhibited at the 1939 Exposition on Treasure Island, and examples of their bindings are to be found in the Mills College Library, the Stanford University Library, Scripps College Library, Claremont, California, the Spencer Collection of the New York Public Library, and in a number of private collections.

PLATES

Geoffrey Chaucer. *Works*. Kelmscott Press, Hammersmith, 1896.

Private Collection.

COVER

The folio size book designed and printed by William Morris admirably portrays the spirit and times of Chaucer. The design developed from a need to subordinate the binding to the book as a whole. The lettering "Chaucer" was made of straight and curved line tools to simulate the lettering in the book and of Chaucer's time. The "C" was onlaid in orange leather and defined in gold on the brown Levant cover. The orange "C" echoes the second color of the printed book. The scroll art work in the book was also emulated on the cover design with gouges and ornamental tools. The endleaves are of vellum.

Richard Henry Dana. *Two Years before the Mast*.

PLATE I

Collection Mrs. John Watling, Detroit, Michigan.

The binding of Dana's masterpiece is in orange French Levant

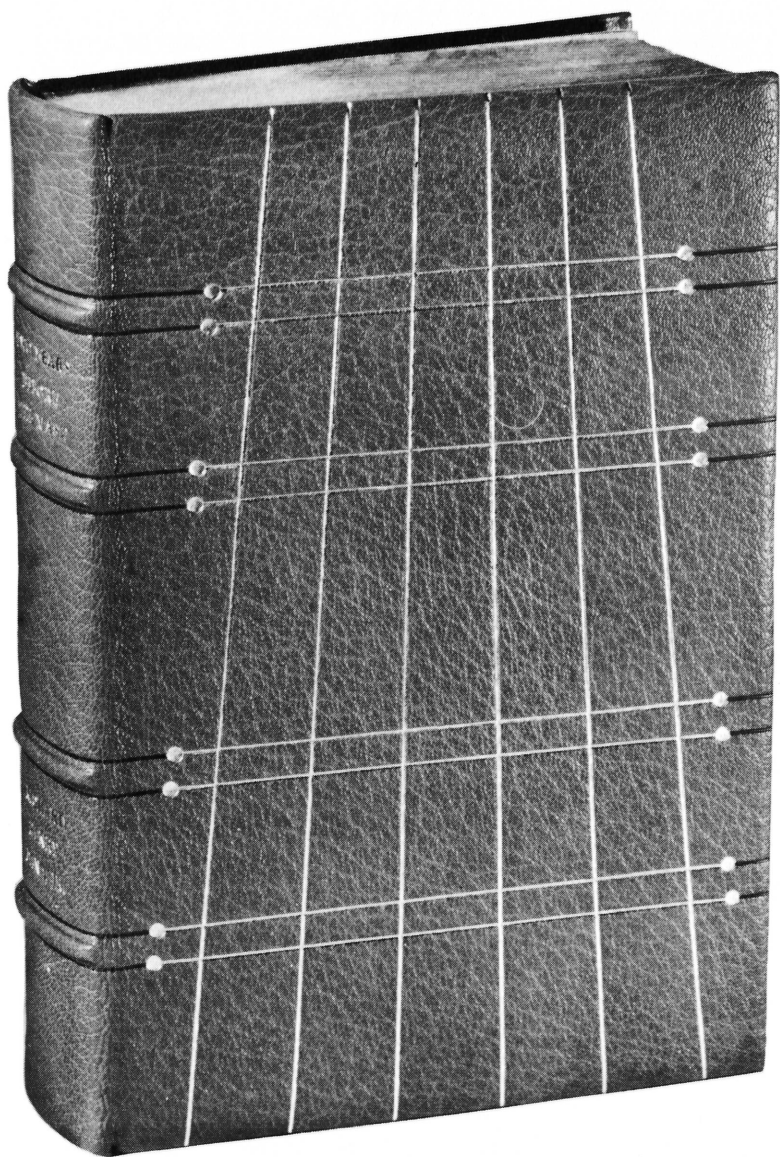


PLATE I

with a design suggestive of the rigging of a sailing ship in blind and gold tooling.

Robert Louis Stevenson. *The Suicide Club*.

PLATE II

Albert Bender Library of the Stanford Universities Libraries, gift of Mrs. Morgan Gunst.

The binding leather is yellow French Levant morocco. A playing card emblem outlined and azure and a card shape in perspective onlaid in bronze kid leather signify the game and chance of life. The yellow spade symbol onlaid onto the bronze onlay leather is a death emblem. The small card emblems are freely gold tooled and the curved line suggests the fate line or destiny path. The yellow background color was chosen to give a lift to the design and portray the contrasting elements of the story. The blind tooled criss-cross around the spine further suggests the contrasting forces of Robert Louis Stevenson's mystery. The spine is titled in gold and the doublures are bronze kid and yellow morocco.

Llewelyn Powys. *Glory of Life*. Golden Cockerel Press, London, 1934. With wood engravings by Robert Gibbings, one of 277 copies printed in type designed by Eric Gill, the initials in red.

PLATE III

Spencer Collection of the New York Public Library, gift of Mrs. Sinclair Hamilton.

The sweeping gold lines of the folio size *Glory of Life* give a sense of action and exhilaration, and combined with the red Levant cover give verve and life to the design. The title on the spine is line spaced evenly but does not interfere with the curved gold lines crossing the entire cover. The lettering in 18 point Goudy Bold was gold tooled by putting each separate type letter into the hand pallet and employing them the same as handle letters. The sharply curved lines or bands at the bottom of the book were put in with a three inch fillet and the curved verticals and horizontals with a three and a half inch fillet.

Albert Bender Library of the Stanford University Libraries,
gift of Mrs. Morgan Gunst.

The volumes are bound in black French Levant morocco, with inlaid panels of black calf. The tooled lines overlap both cover leather and inlay. The lettering is made up of straight and curved tools, with gold on the front cover and blind on the back. The two volumes, of slightly different thickness, are distinguished by one gold dot on the head cap of volume I and two dots on volume II. These dots correspond with those on the slip cases. The cover paper of the slip cases was especially designed for the books.

William Shakespeare. *King Lear*.

PLATE V

Folio. Mills College Library, Oakland, California, gift of
Albert Bender.

A blue French Levant morocco was selected to express the royalty of the king as well as the somber quality of the play. The lines and dots represent opposing forces depicted by the characters. The delicate rose doublures or linings of French suede suggest the elegance of court costumes. The lettering in gold on the front cover and in blind on the back cover was done with straight and curved line tools.

EDITORIAL / Mary C. Schlosser

As you have probably noticed, the Guild's *Journal* is running behind schedule again. It has been a very difficult year for the *Journal* which, you should be aware, is edited on a rotating schedule by members of the Executive Committee. Due to the large turnover in Committee members during this year, there has been a severe disruption in the rotation and after an impasse, your president has undertaken to assemble and edit all three issues of Volume XIII, in addition to the large correspondence and numerous other duties of this office, with the assurance that Volume XIV,

no. 1, Fall 1975, will be undertaken by the Exhibition Committee Chairmen, and the rotation will be re-established at that time.

In this, the first issue of the *Journal* to cover events in the Guild since I became president, I would like to refer to an editorial written by our former president, Laura S. Young, which appeared in Volume XI, no. 2, Winter 1972/73. "A Call for Volunteers" was its title, and it listed four projects which needed to be undertaken for the benefit of the Guild and its members. Item number one was to "Compile a list of places where bookbinding, calligraphy, etc. are taught in this country. . ." I am happy to say that the first stages of this project are now largely completed thanks to the voluntary efforts of member Polly Lada-Mocarski, who has been polling individuals, and Helena Wright, wife of member Robert Hauser, who has been polling institutions. They will continue to follow up on information which we hope will now roll in in a ripple effect. Happily, nothing seems to bring forth new information faster than publishing a "definitive work" on a subject, and a second revised edition of our results is to be anticipated with pleasure.

The next three projects suggested—a list of museums, libraries, etc. that have collections of particular interest to the hand book craftsman; suggestions from members bringing to our attention information in other publications that carry articles relevant to our fields of interest; and biographical sketches of past or former Guild members which could be run as a series in the *Journal*—have sadly found no sponsors. These are still worthwhile projects which I hope some day will be undertaken.

But I would like to ask for more immediate small and constant contributions from each member. As the Guild grows, it is harder for each individual to know about all of the new events, new activities, and new publications that would be of interest. I want to call on each of you not necessarily to undertake a major project but to share with other members a few details that come to your attention — a note about a pertinent book, a new supplier, a small exhibition, an isolated lecture or workshop. Such small bits of information take little time to transmit, but add up to a substantial contribution and make your membership more worthwhile.

The whole is only equal to the sum of the parts. The Guild is only as useful as you make it.

MEMBERSHIP / Jerilyn G. Davis

June 1, 1975

In the interest of keeping the membership list as up-to-date as possible, my reports are current when the *Journal* goes to press, rather than the period covered by the *Journal*.

We welcome three new members who have joined the Guild since March 1, 1975: Dr. Robert P. Davis, Ms. Nelida Ferry, and Mr. David C. Rogers.

Resignations: Miss Diane Burke, Mr. Andrew W. Dickinson, Mr. John F. Guido, Mr. Charles A. Perry, Mr. Guillermo Rodriguez, Mr. Charles Schwartz, and Mrs. Mariella Sundstrom.

Deaths: We sincerely regret the death of Mr. Nicholson L. Pine on November 1, 1974, and the death of Mrs. Cyril Wynne.

Total Membership: 245
 1 Institutional Member

PROGRAM / Robert M. Shepherd

The first meeting of the 1974/75 season was held on November 14, Thursday evening, at 7:30 at AIGA Headquarters. In an informal round-table members renewed old acquaintances, welcomed new members and guests, and exchanged information about events of interest to bookbinders and calligraphers. After the discussion, refreshments were served.

Members and guests attending included: Duncan Andrews, Mary S. Coryn, Jerilyn G. Davis, Lenore M. Dickinson, Nelida B. Ferry, Johanna and Calvin Granger, Elaine Haas, Herman W. Kapp, Jeanne F. Lewisohn, Charles R. Long, Frances Manola, Nancy

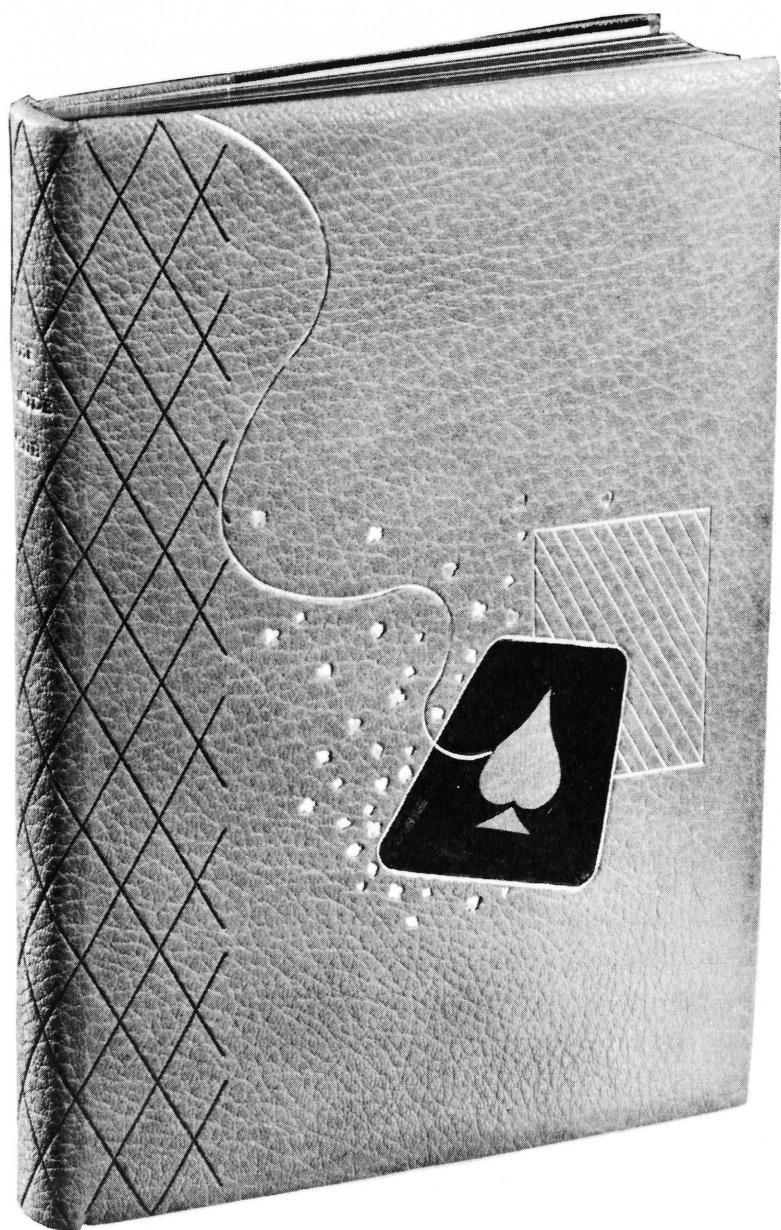


PLATE II

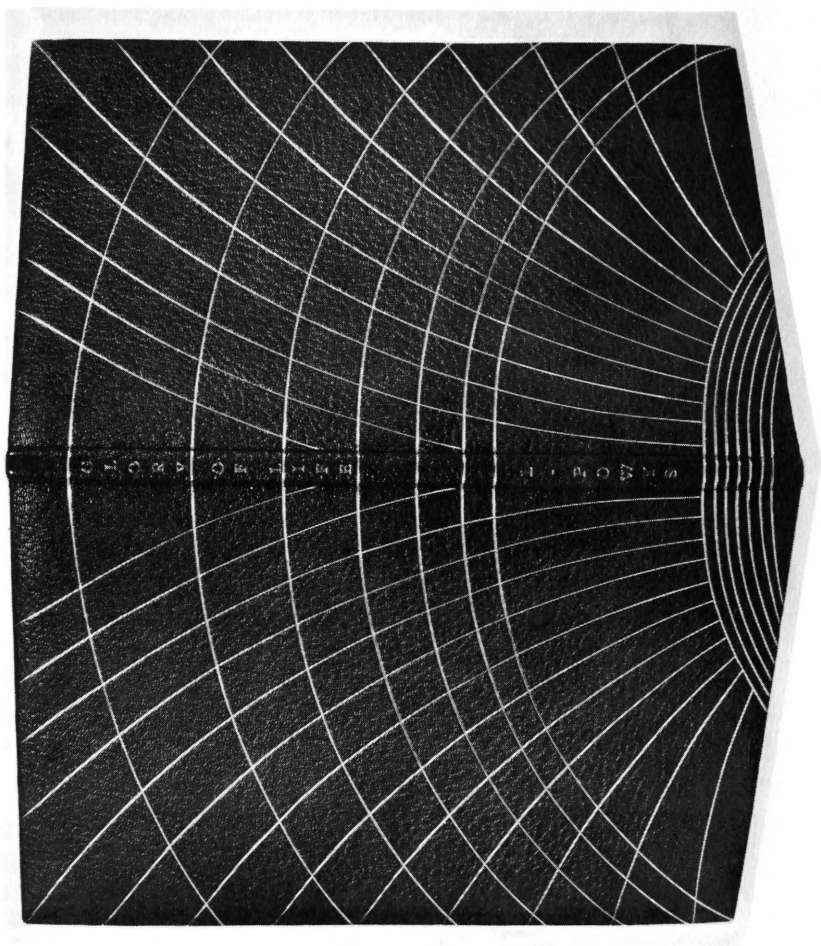


PLATE III

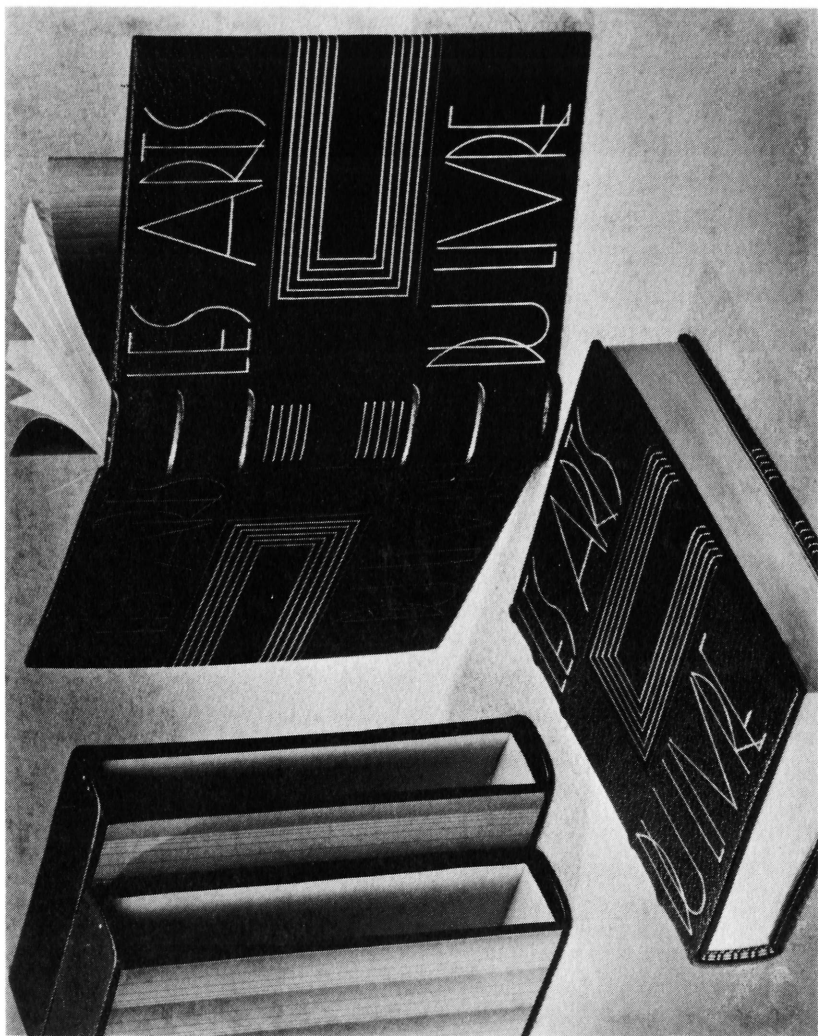


PLATE IV

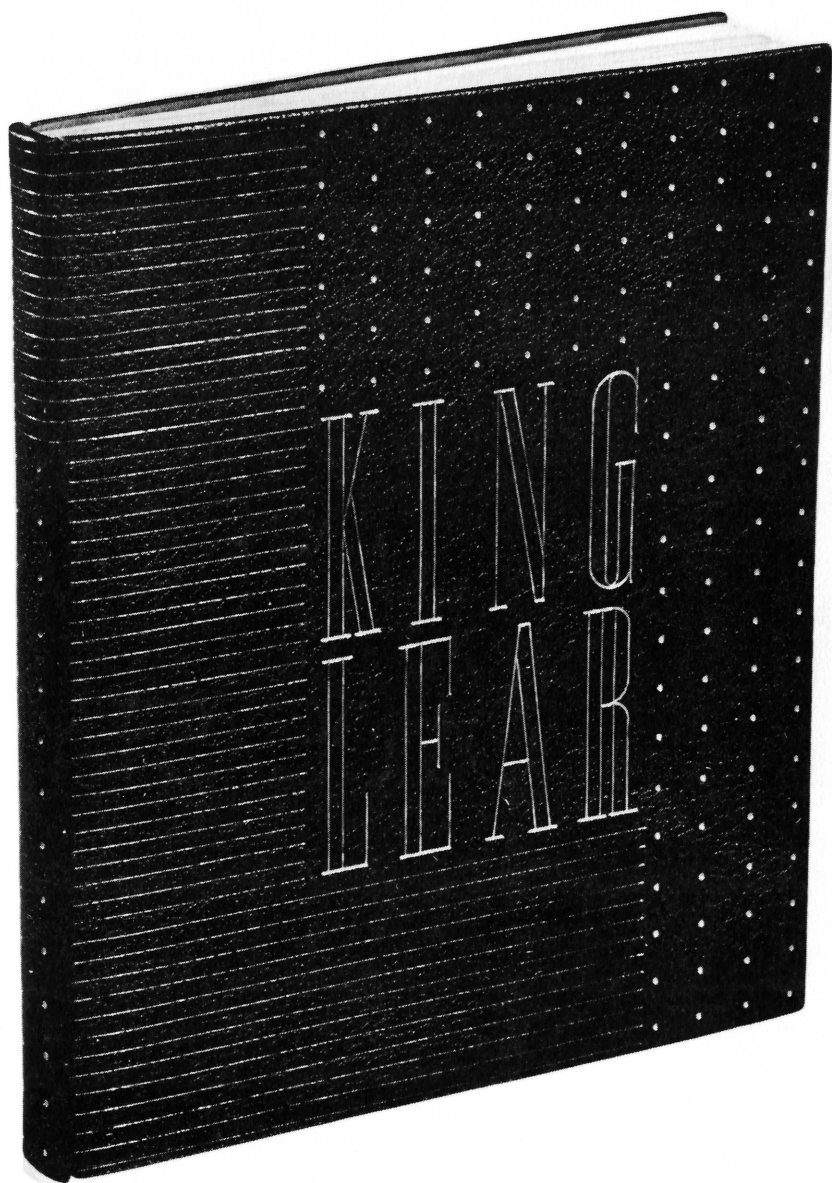


PLATE V

Russell, Mary C. Schlosser, Suzanne Schrag, Robert M. Shepherd, Ruth Stein, and Laura S. Young.

PUBLICITY COMMITTEE / Grady E. Jensen

As she has done previously, GBW member Mary Coryn taught courses in beginning and advanced bookbinding in the Fall session of The Riverside Church's Arts and Crafts Program.

The October 1974 issue of *College and Research Libraries News* included the following items of interest:

"The Loyola-Notre Dame Library in Baltimore has announced the opening of a permanent exhibition of some 300 rare fore-edge paintings donated to the institution by Marion and Henry J. Knott of Baltimore.

The collection of volumes, most of which date back to the eighteenth and nineteenth centuries, is one of the largest of its kind in the country and features the fore-edge art which has all but disappeared from bookbinding today. Fore-edge painting is done, usually in watercolors, on the inner edges of a book while the pages are fanned open. When the book is closed, the painting is invisible under the decorated gilt edges.

Valued in excess of \$150,000, the Knott collection is the largest of the special collections housed in the library which serves the Charles Street campuses of Loyola and Notre Dame of Maryland. Owing to the fine care and concern of Mr. Knott, the books remain in excellent condition and are doubly valuable for their fine bindings, almost all of which are in leather.

A number of the Knott books contain up to six paintings on their edges, and the painted scenes depict landscapes, religious scenes, seascapes, sports, or messages. The newest book in the collection, painted in 1953, depicts the coronation coach of Elizabeth II leaving Buckingham Palace, while one of the oldest, dating back to 1556, bears a portrait of Erasmus."

There is an active interest on the part of librarians in the Albany, New York region in the conservation of library materials.

Through the sponsorship of the Capital District Library Council, a Conservation Committee carries on a yearly program of discussions, demonstrations, and visits to local libraries in order to study problems and solutions. Recently, GBW member Carolyn Horton spent a day at the Albany Medical College amphitheatre giving a demonstration, showing slides and conducting a discussion of her methods. Other programs have included showing how to care for motion picture and film; exhibition techniques; archival lamination; demonstration of methods of care of fine books and pamphlets; film showing of simple repairs for circulating books; chemistry of paper; viewing rare book collections of member libraries, and other topics. The committee is chaired by GBW member Harriet Dyer Adams, Rare Book Librarian at University Library, State University of New York at Albany.

GBW President Mary C. Schlosser was elected to a 3-year term as a Director of The Manuscript Society, at the Society's Annual Meeting held in Washington, D. C. on September 5-7, 1974. The Manuscript Society is an international society of collectors established to foster the greater use of original source manuscript material in the study, teaching and writing of history . . . to facilitate the exchange of information and knowledge among researchers, scholars and collectors . . . to encourage the meeting of collectors and stimulate and aid them in their various collecting specialties. GBW member Harold W. Tribolet is also a Director of The Manuscript Society.

GBW member Carolyn Horton was the guest speaker at the Grolier Club on October 8, 1974. During the Grolier's club year its Committee on Special Functions schedules a number of "small dinners" (attendance limited to 30 members), with speakers. Mrs. Horton spoke on "First Aid for Books." In 1962 she and her associates carried out an extensive restoration program on the Grolier Club Library.

During the Fall of 1974 GBW member Jean Gunner, Bookbinder and Conservator to the Hunt Botanical Library in Pittsburgh, offered a 10-session course in Beginning Bookbinding and an 8-session course in Advanced Bookbinding. These same courses had been offered during the Spring of 1974, where they met with so much success that they were repeated this Fall.

Donald Jackson, a master calligrapher/illuminator, and a

scribe to Queen Elizabeth's Crown Office at the House of Lords, taught two special courses at the University of California, Santa Cruz, in August, 1974. One was "The Spirit of the Scribe" and the other a Workshop in Calligraphy/Illumination.

In the late Fall of 1974, The Hunt Botanical Library of the Hunt Institute for Botanical Documentation, Carnegie-Mellon University, Pittsburgh, published *The Bookbinding Career of Rachel McMasters Miller Hunt*, by Marianne Fletcher Titcombe. Mrs. Hunt was a Guild member for many years. This is an exceedingly handsome, illustrated, hard cover book of 63 pages which includes a biography of Mrs. Hunt; a discussion of her binding techniques and design; a descriptive catalogue of 126 books bound by Mrs. Hunt from 1904 to 1920; a list of binding exhibitions in which she participated; and a glossary of binding terms. The book is available for sale at \$7.50 per copy and may be ordered directly from the University of Pittsburgh Press, 127 North Bellefield Street, Pittsburgh, Pa. 15260.

SUPPLY / Frances Manola

Due to an increase in her professional obligations, Frances Manola has regretfully submitted her resignation as Supply Chairman.

A new supplier has recently contacted the Guild. They send the following resume of their services: "We try to keep stocks of marbled and ingres papers, together with skins, tools and other materials. But our main strength has come from a hire service under which we have available handle letters, pallets, fillets, gouges and decorative tools, thus opening to the amateur and indeed professional binder a much wider range of type sizes, faces, and designs than could normally be justified by the home worker." Members wishing further information and price lists should write directly to Kent Binding Supplies, 33 Serpentine Road, Sevenoaks, Kent, England.

AIGA SMALL GALLERY EXHIBITIONS

FLORENCE BROOKS / Duncan Andrews

October–November, 1974

Miss Florence Brooks, of Lenox, Massachusetts, whose work has graced many a Guild exhibition, lists herself in the Guild Directory as a semi-professional calligrapher and illuminator—a modest appellation indeed, as her work is of the highest professional calibre. Apart from her drawing skill, Miss Brooks has mastered an impressive variety of hands, which enables her to cast a particular quotation in the most appropriate style. Although her letter forms are controlled and precise, there is no impression of labored effort in the finished piece: each one sparkles with vitality and joy.

(In the following descriptions the measurements, in inches, are approximate, height preceding width.)

Quotations written and illuminated by Miss Brooks

Ecclesiasticus XLIV: "Let us now praise famous men." 16½ x 12½.

Roman uncials in black with Roman capitals in red; first line in red, with elaborate initial.

Saint Augustine: "Question the beauty of the earth . . ." 10½ x 7½. Formal italic in black with ornamental "Q" and first word in red.

Isaiah: "In that day shall this song be sung." 11½ x 8. Modified Carolingian versals in red and blue, text in black modified uncials; historiated "H" showing two angels in colors on ground of shell-gold and red.

Sir Francis Bacon: "Some books are to be tasted . . ." 16 x 12. Foundational hand (developed by Edward Johnston from a 10th Century manuscript) in black, large initial in red with white-vine decoration on shell-gold ground.

Milton, *Areopagitica*: "For books are not absolutely dead things." 14 x 10. Foundational minuscules, title and subscription in red capitals.

- Giacomo Leopardi: "Infinity." 9 x 7½. Formal italic in black, Roman initial in green, with floral decoration.
- Boethius: "O Father, give the spirit power . . ." 12½ x 9. Foundational hand in black, initial and marginal decoration in colors on shell-gold ground.
- Spenser, *The Faerie Queene*: "And forth they passe, with pleasure forward led." 13 x 10. Compressed foundationals in black with large versal initial in red.
- Quotation from *Song of Songs*. 12 x 10. Foundational hand in black, illuminated initial and border in colors and shell-gold.
- Platon: "La musique est une loi morale." 9½ x 7. First line in red Roman capitals, balance of text in black modified Roman uncials.
- Psalms 133: "Behold how good and how pleasant it is for brethren to dwell together in unity." 10½ x 10. First line in red and black Roman uncials, balance of text in black foundationals.
- Alcman: "The far peaks sleep . . ." 17 x 12½. Modified three-quarter inch high Black Letter, text in black, initial and subscription in red.
- Quotation from Prologue to Chaucer's *Legend of Good Women*. 10½ x 10. Black letter in black, illuminated initial in colors and shell gold.
- Walter de la Mare: "O no man knows Through what wild centuries Roves back the rose." 12 x 8. Formal italic in black upon a background of flowering Tudor roses in red.
- Quotation from *Song of Songs*. 11 x 9. Foundational hand in black; surrounded by a border of quotations in Roman uncials joined by doves, all in red.
- Platon: "La musique . . ." 9½ x 7. Compressed foundationals in black, illuminated initial in colors and shell-gold.