

GUILD OF BOOK WORKERS JOURNAL

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JOURNAL OF THE GUILD OF BOOK WORKERS

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Spring 1975

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The Guild of Book Workers
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The American Institute of Graphic Arts
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(Editor of this issue: Mary C. Schlosser)

CONTENTS	Page
ANNUAL REPORTS	
President's Report / Mary C. Schlosser	3
Minutes of the Annual Meeting / Judith Reed for Mary S. Coryn	5
Treasurer's Report / Grady E. Jensen for Mary S. Coryn	7
Exhibition / Sylvia Anderle, Judith Reed	8
Library / Stanley E. Cushing	8
Membership / Jerilyn G. Davis	9
Program / Robert M. Shepherd	12
Publicity / Grady E. Jensen	13
KEEPSAKE OF THE YALE EXHIBITION	14
EXHIBITION BONUS / Mary E. Greenfield	18
PROGRAMS / Robert M. Shepherd Jack Robinson on Papermaking	18
PUBLICITY / Lansing S. Moran	19
SMALL EXHIBITION – AIGA / Guilford H. Bartlett, Jr. Annette J. Lauer	21
BOOK REVIEW / Laura S. Young Manly Banister. <i>Bookbinding as a Handcraft.</i>	23

The cover: A view of the Guild's exhibition as displayed in the Arts of the Book Room of the Sterling Memorial Library at Yale University in New Haven, Connecticut (see page 14).

PRESIDENT'S ANNUAL REPORT / Mary C. Schlosser

The major accomplishment of this first year as your president has been the achievement of a beautiful and outstanding exhibition of work by Guild members, our first since 1971, in the Arts of the Book Room of the Sterling Memorial Library at Yale University. Unfortunately, I can take very little credit for this major achievement, but must give that credit to Polly Lada-Mocarski who conceived the idea, and to our very able and hard-working Exhibition Chairmen, Sylvia Anderle and Judith Reed, who have carried through the tremendous job of organizing, assembling, and mounting this exhibition. How lucky we are to be able to look forward to the exhibition planned for next fall at the New York Botanical Garden, where most of these books and many additional items will be displayed. Comments of Mrs. Anderle and Mrs. Reed will follow, as will the Treasurer's Report and the reports of the various other committee chairmen.

It was with great regret that we learned earlier this year that our faithful, long-time Secretary-Treasurer, Mary S. Coryn, would not run for re-election to another term in office. She has served the Guild with great dedication since she joined the Executive Committee in 1963, and it has been my personal pleasure and privilege to share these years on the Committee with her. Besides keeping track of our funds and recording the minutes of our Executive Committee meetings and annual meetings, over 75 in all, one little recognized job of the Secretary-Treasurer is the handling of our *Journal* subscriptions. These have grown in number from four when Mrs. Coryn came into office to a present high of sixty. The *Journal* is published as a service to members and is not available by subscription except to institutions, but among the sixty subscribing institutions are many of the most distinguished rare book libraries in the country. I know this is a source of pride to Mary Coryn, as it is indeed to the Guild as a whole. She will be very much missed, but certainly deserves a rest from these labors, and even more deserves our thanks.

Another person who has declined to serve again is Dr. Guilford H. Bartlett, Jr., who has been responsible over the last year for our

small exhibition program at the AIGA. He has done an outstanding job of selecting and scheduling exhibitors, setting up the exhibitions, both writing up and photographing them for the *Journal*, and seeing material safely back to the lenders. Under his auspices we have been able to enjoy the work of members Florence Brooks, Hope G. Weil and her students, Charlotte M. Ullman, and Annette J. Lauer. With the realization of the amount of work involved in this job, I will seek to have the position of Small Exhibition Chairman formally added to the Executive Committee if we are able to revise the by-laws at next year's annual meeting. Dr. Bartlett too deserves many thanks for a job well done.

As the Treasurer's Report shows, our financial situation continues to be satisfactory, but can be maintained in that condition only by constant vigilance on the part of the Executive Committee. Our income does not rise at the pace of increasing costs. However, we do not anticipate any unusual financial difficulties in the year ahead, in spite of some large expenses expected in connection with our exhibitions, and the hoped for publication of a new supply list and library list.

I am happy to report that with the competent help of Robert M. Shepherd we have now completed the reprinting of our membership brochure, first issued in 1961, with a revised and up-dated description of the Guild and its activities. The calligraphic cover, the pen work for which was done by Catharine Fournier, is familiar to most of you from its appearance on the cover of the *Journal* from time to time, and we hope that this attractive little folder will enable us to enlist many new members over the next few years. If any member would like a copy or knows of a prospective member, Jerilyn Davis, as Membership Chairman, would be most happy to supply copies. As you may see in her report, the Guild continues to show a slow but steady growth in membership.

Publication of the *Journal* is still behind schedule, and continues to be one of the serious problems in the Guild's overall picture. It is my hope that during the next year we can revise our by-laws to add a position to the Executive Committee for a person who would focus exclusively on the publishing of our *Journal*, with no other committee assignment. With our current system of rotating editorship among committee members conflicts of scheduling often arise

between the committee member's major area of commitment and the need to produce a given *Journal*. Creation of the position of Publications Chairman might help to solve this problem.

In conclusion, I would like to thank all the Executive Committee members for their hard work and enthusiasm, as well as the many individual members who continue to bring us ideas and inspiration.

MINUTES OF THE ANNUAL MEETING / Judith Reed for Mary Coryn

The sixty-ninth annual meeting of the Guild of Book Workers was called to order at 7:50 p.m. on May 29, 1975, at the headquarters of the American Institute of Graphic Arts, 1059 Third Avenue, New York, New York, by Mary Schlosser, President, who welcomed members. In the absence of the Secretary, Mary S. Coryn, the minutes were taken by Judith Reed.

Members and guests signing the roster were: Mary C. Schlosser, Janet Burns, Vernon Estick, Grady E. Jensen, Judith Reed, Ruth Tayler, Jean Burnham, Sylvia Anderle, Ellen Fink, Anita Kearns, Hope G. Weil, Carolyn Horton, Jane Greenfield and Polly Lada-Mocarski.

Grady Jensen moved that the minutes of the previous annual meeting not be read at this time, as they would appear in an issue of the *Journal*. Janet Burns seconded the motion.

The President expressed her regret that Mary Coryn was unable to attend the meeting to receive thanks from the members for her many years of service as Secretary-Treasurer of the Guild. Mrs. Schlosser read the Treasurer's report.

Sylvia Anderle gave the annual report of the Exhibition Committee. Grady Jensen, Publicity Chairman, said that he had no major report to give at this time.

Vice-president/Membership Chairman, Jerilyn Davis, Library Chairman, Stanley Cushing, Program Chairman, Robert Shepherd, Vice-president at Large, George Cunha were unable to attend the

meeting. Their reports were read by the President. She reported that Mr. Cushing hoped to have the library holdings list in print by Fall and that he would begin to review books in the future.

Mrs. Schlosser reported that Robert Shepherd had resigned his office of Program Chairman. Since he had been elected for a two-year term, Janet Burns was appointed to finish Mr. Shepherd's term.

Frances Manola had resigned from her position as Supply Chairman last Summer. No one had been found to fill her office until nominations were prepared for this election.

Dr. Bartlett was not able to attend the meeting to give his report. Mrs. Schlosser said that he had done a fine job of keeping the exhibition case at the AIGA Headquarters set up.

Polly Lada-Mocarski reported on the project of preparing a list of places to study bookbinding. A questionnaire is being prepared to send to the membership. A decision is being made as to how much money can be spent on this project. She urged those members present to respond to the questionnaire when it is received. The President said that one of the most frequent queries to the Guild of Book Workers is where one can go to study bookbinding. At this time it can only be suggested that the person go to a binder in the area, if any. She said that it would be helpful to have a list of places to study bookbinding.

Mrs. Schlosser then gave the President's report. She said that the Journals are behind schedule, but she hoped to have them up-to-date by the end of the summer. She asked that members send articles to be included in the *Journal*. The Guild brochure has been reprinted with its copy revised and updated.

In the absence of the Secretary, Sylvia Anderle counted ballots and reported on the results of the election. Sixty-five ballots were cast in favor of the nominating committee slate, with one abstention. The following members were elected to office:

Jerilyn Davis	Vice-president/Membership Chairman
George M. Cunha	Vice-president at Large
Mary Greenfield	Supply Chairman
Grady E. Jensen	Secretary-Treasurer

In the area of new business, Mrs. Schlosser suggested that it might be time to make some changes in the Executive Committee.

She would like to have two new positions added: Publications Chairman to oversee *Journal* production and Small Exhibitions Chairman for the AIGA exhibition case. She said she would like people's thoughts on the subject.

The President closed the meeting at 8:50 P.M.

TREASURER'S REPORT / Grady E. Jensen for Mary S. Coryn

GUILD OF BOOK WORKERS
STATEMENT OF RECEIPTS AND EXPENDITURES
June 1, 1974 – May 31, 1975

RECEIPTS

Membership dues	\$3,965.75
<i>Journal</i> subscriptions and sales	454.60
Contributions	<u>100.00</u>
Total Receipts	\$4,520.35

EXPENDITURES

General administration (Executive Committee)	\$ 745.53
Membership Committee	159.23
Publicity Committee	19.64
Membership Meetings and Programs	271.00
<i>Journal</i> Publication	1,282.57
Exhibition Committee	130.79
Insurance – Library	<u>75.00</u>
Total Expenditures	<u>\$2,683.76</u>
Net Receipts	<u>\$1,836.59</u>

CASH POSITION

Balance as of 5/31/74	\$6,539.41
Add: Receipts for 1974-75 year	<u>4,520.35</u>
Sub-Total	<u>11,059.76</u>
Less: Expenditures for 1974-75 year	<u>-2,683.76</u>
Balance as of May 31, 1975	<u>\$8,376.00</u>

EXHIBITION COMMITTEE / Sylvia Anderle, Judith Reed

Through the encouragement of Guild member Polly Lada-Mocarski, an invitation was extended to Guild members to exhibit their creative bindings and decorated papers in the Arts of the Book Room of the Sterling Memorial Library at Yale University. The exhibition ran from May 15, through June 30, 1975.

An opening reception was sponsored by the Yale University Library Associates, and guests included Guild members and interested New Haven area residents. The exhibition stimulated a great interest in the Guild and the works of its membership.

Special thanks are due to Polly Lada-Mocarski for having conceived the idea; to Guild member Mary E. Greenfield for her assistance; and Dale Roylance, Curator of the Arts of the Book Room, for his continued enthusiasm for the Guild and its relation to the arts of the book.

The Exhibition Committee is making preparations for the upcoming Guild-sponsored exhibition at The New York Botanical Garden. The show will run from October 16, 1975 through January 16, 1976.

LIBRARY / Stanley E. Cushing

Work is continuing on a new catalogue of the Guild's library housed at the Boston Athenaeum.

Polly Lada-Mocarski writes that one may receive the catalogues of binding exhibitions of the Centro del Bel Libro, Ascona, Switzerland, by sending \$8 for a year's subscription. "Well worth it!" she adds.

Mrs. Lada-Mocarski also draws our attention to : *Curatorial Care of Works of Art on Paper*, by Anne F. Clapp, second revised edition, The Inter-museum Laboratory, Allen Art Building, Oberlin, Ohio 44074, 107 pp., which is available for \$3.50. A review of this book by Antoinette King appears in *IIC Studies in Conservation*, Vol. 20, no. 2, May 1975.

MEMBERSHIP COMMITTEE / Jerilyn G. Davis

August 25, 1976

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*.

New Members:

Ms. Catherine G. Asher
110 S. Marion, #1
Martinsville, IN 46151

Mr. Manly Banister
6610 S.E. 77th Ave.
Portland, OR 97206

Ms. Dorothea Black
31 Marsh St.
Newport, RI 02840

Mrs. Marigene H. Butler
Inter Museum Laboratory
Allen Art Bldg.
Oberlin, OH 44074

Ms. Carolyn Clark
1925 Brown Pl.
Murphysboro, IL 62966

Mr. Charles L. Collings
1513 Melrose Ave.
Los Angeles, CA 90046

Mr. James W. Craven
921 Duncan St.
Ann Arbor, MI 48103

Ms. Jeraldine D. Crayne
734 S. Ardmore Ave.
Los Angeles, CA 90005

Ms. Marthelyn Dickson
19 E. Willow Grove Ave.
Philadelphia. PA 19118

Mr. S. R. Dobell-Brown
The Dene Bindery
16/11 Lyn Parade
Liverpool NSW 2170
Australia

Ms. Barbara Effron
Grolier Incorporated
575 Lexington Ave.
New York, NY 10022

Mr. Gary Frost
Newberry Library
60 West Walton
Chicago, IL 60610

Mrs. E. W. Glascock
16154 Trenton Rd.
Upperco, MD 21155

Mr. Leonard M. Gottlieb
P. O. Box 176
Cedar Grove, NJ 07009

Ms. Sara A. Haines
Library of the Boston
Athenaeum
10½ Beacon St.
Boston, MA 02108

Mr. Fred. A. Jordan
936 Boughton Hill Rd.
Victor, NY 14564

Mr. Theodore B. Kahle
Capricornus
P.O. Box 98
Berkeley, CA 94701

Mr. Roy Meador
P.O. Box 2045
Ann Arbor, MI 48106

Ms. Alice D. Minot
Mainstone Farm
Wayland, MA 01778

Mr. David Morrison
360 Winter St.
Weston, MA 02193

Mr. Maury Nemoy
11558 Kling St.
North Hollywood, CA 91602

Mr. Peter Nielson
6731 Rolfs Road
Falls Church, VA 22042

Mrs. Agnes Packard
18 Homestead Path
Huntington, NY 11743

Ms. Paula J. Perry
Tozzer Library
21 Divinity Ave.
Cambridge, MA 02138

Ms. Ann Petracek
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Indianapolis, IN 46208

Dr. Frank B. Rogers
1135 Grape St.
Denver, CO 80220

Ms. Barbara Rosenberg
110 St. Clair Ave. W., Apt. 602
Toronto, Ontario
Canada M4V 1N4

Ms. Nancy S. Schrock
11 S. Crescent Circuit
Brighton, MA 02135

Mrs. Carol Selle
770 Park Ave., Apt. 14D
New York, NY 10021

Ms. Marilyn J. Skinner
4609 St. Joe Center Rd.
Fort Wayne, IN 46815

Mr. Robert W. Topp
The Hermitage
304 E. Colfax
Denver, CO 80203

Mr. James Terral
The Gully, R.R. #1
Winlaw, B.C. VOG 2J0
Canada

Mr. Decherd Turner
3621 Shenandoah
Dallas, TX 75205

Ms. L. Maria Vorhis
524 Riddle Crest Lane
Cincinnati, Ohio 45220

Mrs. Roslyn S. Wolman
7704 Woodlawn Ave.
Melrose Park, PA 19126

Name and Address Changes:

Ms. Jan Bornstein to
Mrs. Jan Michaels
111 Ward Ave.
Hamilton, Ontario L8S 2E8
Canada

Rev. Charles A. E. Brandt
P.O. Box 272
Moncton, N.B. E1C 8T6
Canada

Ms. Terry Ann Carlson
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North St. Paul, MN 55109

Mrs. Maureen Corey to
Mrs. Maureen M. Carey

Mrs. Fernando de la Guardia
832 Riverside Place #4
Palm Springs, CA 92262

Ms. Ann Forshay
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New York, NY 10021

Mr. Johannes H. Hyltoft
1050 Knight Lane
Herndon, VA 22070

Mrs. Amanda C. Jones
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Palenville, NY 12463

Ms. Mary B. Keeler
330A Harvard St.
Cambridge, MA 02139

Margaret L. Muller
The Medusa Studio
1984 Latham St.
Mountain View, CA 94040

Mr. Robin S. Rycraft
4205 S.W. 53rd Ave.
Corvallis, OR 97330

Mr. Eric Zimmerman
717 Main St.
Warren, RI 02885

Mr. David P. Wallesz
4121 Deerfield Dr.
Harrisburg, PA 17112

Resignations:

Dr. Walter Baumgarten, Jr., Mr. Frank Broomhead, Mr. William H. Dierkes, Jr., Ms. Suzanne L. Gee, Mr. Leonard E. Kowalczewski, Ms. Elizabeth A. Swaim

Death:

We sincerely regret the death of Miss Mariana K. Roach on March 20, 1976.

Since the publication of Vol. XII, No. 3 of the *Journal* (February 1975) we have had 68 new members, 1 former member has re-joined, 38 members resigned, and 4 members died. This is a net gain of 27 individual memberships. The Preservation Office of the Library of Congress is an institutional member.

Total Membership: 278 Individual Members
1 Institutional Member

PROGRAM / Robert M. Shepherd

During the 1974-75 season there were two programs: an informal opening meeting on November 14 at the AIGA, and a talk and demonstration of papermaking by Mr. Jack Robinson on April 24th at the AIGA. Reports of the meetings appear in the appropriate issues of the *Journal*.

As I stated at the Annual Meeting on May 29, 1975, I have nothing significant to report. Two points do, however, occur at this time—one old and one new.

First, Guild members still could do a much better job in informing the Publicity Chairman frequently and regularly of things that have happened to them, projects they have been involved in, etc., which would be of interest to other members. The Publicity Chairman cannot concoct news from nothing. Please try to keep the *Journal* in mind everytime you do something new or interesting with respect to your binding, restoration and calligraphic activities, or whenever you hear of activities that might be of interest.

Second, upon relinquishing the Publicity Chairman's job to take over that of Secretary-Treasurer, I find that I held the former position for 11 years. That is much too long and certainly led to reduced enthusiasm if not just plain staleness on my part. Reasonable turnover in the Guild's Executive Committee is absolutely necessary to ensure a viable, innovative governing body. Prolonged tenure at the same job is fair to neither the incumbent (who should have relief) nor to the Guild which, as any well-run business, should have "management succession" constantly in mind. What is needed? More Guild members volunteering to help out with our various standing committees' work, both to aid the respective chairmen and to identify members who have the interest and potential for Executive Committee responsibilities in the future.

In the meantime, keep those News Notes coming in.



A view of the Guild's exhibition in the Arts of the Book Room.

BOOKBINDINGS &
DECORATED PAPERS
by members of
The Guild of Book Workers



An Exhibition in
The Arts of the Book Room,
Sterling Memorial Library
May 15 to June 30, 1975

(Reproduction of the Keepsake printed for the Guild's exhibition
at Yale University.)

Two newly developed functions related to the art of book-binding in the Yale University Library, the Arts of the Book Collection and the Conservation Studio, make the Guild of Book Workers exhibition currently on display in the Arts of the Book Room an appropriate occasion of celebration. Any lack of recognition of the importance of binding as the basic structure and preserver of the manuscript or printed text has been happily dispelled with the creation in the Yale Library of a new, modern studio for the conservation and repair of books. Under the direction of Jane Greenfield, books in need of the most essential care in the Beinecke, Historical Medical Library, and other valuable book collections at Yale may at long last find proper treatment for the frequent ills of their great age. The inspiration for the creation of this studio is to be credited to the long devotion to the binding art by a good friend of the Yale Library, Mrs. Valerian Lada-Mocarski.

Other aspects of binding interest have also emerged here at Yale. Generations of students in Graphic Design may credit their understanding of binding to the dedicated teaching of Mrs. Lada-Mocarski in the Yale School of Art and Architecture. As part of this teaching, historical examples of the binder's art have been gathered from their highly scattered locations throughout the Yale Libraries to reveal surprisingly rich and diverse representation. As a random selection of this history we have examples from ancient baked clay casings for cuneiform tablets in the library's Babylonian Collection, medieval chained and girdle books, through a great array of armorial and *reliure du roi* gold tooled bindings of the sixteenth and seventeenth centuries, to the many twentieth century masterworks of the binder's art in the French Illustrated Book Collec-

tions given to Yale by Frank Altschul and John Hay Whitney.

The personal creativity of the several members of the Guild of Book Workers displayed in the Arts of the Book Room cases on the occasion of this exhibition demonstrates that binding is no lost art, but a still thriving craft, combining in its best manifestation a fine visual amenity and a functional shield for the preservation of the book.

Dale Roylance, *Curator*
Arts of the Book Collection
Yale University Library

The binding of books by hand is a craft which was developed in the Middle Ages and whose basic techniques, though refined, have altered only slightly since that time. The sewing frame, press, plough, and brass tools for gilding as illustrated in early books of trades such as Hartman Schopper's *Panoplia Omnium Illiberalium Mechanicarum . . .*, 1568, are familiar furnishings for the hand binderies of today. Although the technologies of mass printing and binding have removed the necessity for the skills of hand binding, the Guild of Book Workers is dedicated to keeping alive this ancient craft which, in its most felicitous expressions, has always been raised to art.

The Guild of Book Workers was founded in 1906 "to establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts." Its charter members were a group of dedicated craftsmen who felt that it was important, at a time when mechanization was sweeping the book arts field, to encourage through organized effort the continuation and growth of the hand book crafts. The Guild proudly counts among its early members such well known artist-craftsmen as Edith Diehl, William A. Dwiggins, Frederic W. Goudy, Elizabeth Mosenthal, and Emily Preston. In recent years, the need to preserve our cultural heritage as it has come

down to us in the written or printed word has added a new and compelling dimension to the Guild's already established goals, for if it were not for the skills of the binder and restorer many precious and beautiful things would be lost to us forever. The decorated papers are also made by centuries old processes, and can be enjoyed as pure abstractions, as well as in binding.

The only national organization in the United States representing the several hand book crafts, the Guild became affiliated with the American Institute of Graphic Arts (AIGA) in 1948, and operates within the structure of this organization, though it uses its own name, has its own officers, and sponsors its own exhibition and programs. The Guild is composed of hand binders, restorers, illuminators, calligraphers, and decorated paper makers, as well as librarians and collectors especially interested in these fields.

This exhibition is made up of work submitted by that portion of the Guild's membership whose main interests lie with the "art" of the book. It ranges from the highly professional to student work; from bindings done on commission to bindings done for the pure pleasure of enhancing a favorite book. Although the techniques employed are similar, each book seeks to express a different spirit, and in the most fully realized examples the books attain that ideal in which the ideas of the author, the work of the typographer and printer, and the inspiration of the binder achieve a perfect blend in the final book.

Mary C. Schlosser, *President*
Guild of Book Workers

A dual catalogue of the Yale exhibition and the New York Botanical Garden exhibition, with many illustrations, will be issued as a supplement to Volume XIV, no. 1 (Fall 1975) of the *Journal*.

EXHIBITION BONUS / Mary E. Greenfield

Concurrently with the Guild show, three cases in the nave of the Sterling Library were devoted to the work of the Yale Library's recently established Conservation Studio. The first case was devoted to various types of document repair: heat-set tissue, traditional repairs with Japanese tissues, and Mylar encapsulation (4,852 documents were treated last year).

The second case was devoted to different kinds of protective cases and plain cloth rebindings with sewn-on, acid-free end signatures, of books of scholarly rather than monetary value. To quote the librarian of the Yale Medical Historical Library, "Our 19th century periodicals are step-children. They are used quite frequently. Some real 'medical classics' were published in them for the first time but they are not so glamorous. . . . To put them into public library binding is a crime which will not be forgiven us later." (One hundred ninety-six were rebound last year.)

The third case contained leather rebackings or rebindings, with clasps made in the Studio and tools cut, also in the Studio, for stamping in *intaglio*.

The Conservation Studio was happy to have the opportunity of showing the Yale Community—and the Guild—samples of its work.

PROGRAMS / Robert M. Shepherd

On April 24, 1975, at 7:30 p.m., Mr. Jack Robinson of Andrews/Nelson/Whitehead presented an illustrated talk on papermaking, followed by a demonstration of papermaking. Members and guests who attended were able to make a sheet of paper themselves and take it home afterward. Andrews/Nelson/Whitehead are suppliers of fine handmade papers and the representatives of J. Hewit Sons, London, England, for fine bookbinding leathers.

Members and guests attending included: Lansing and Alfred Moran, Anita Kearns, Bob Shepherd, Hedi Kyle, Penny Blackman,

Stephen J. Siner, Joan and Lincoln Diamant, Kevin Daly, Richard F. Young, Mary S. Coryn, Gil Bartlett, Harvey W. Mortimer, Mary C. Schlosser, Howard E. Welsh, Herman W. Kapp, Maggy Magerstadt Rosner, Jerilyn Davis, Sylvia and Donald Anderle, Jan Burns, Sonja Weyl, Louise Kuflick, and Laura S. Young.

PUBLICITY / Lansing S. Moran

In April-May, The Hand Bookbinders of California co-sponsored a retrospective exhibit of work by the late Edna Peter Fahey and Herbert Fahey. The works by the former GBW members were shown in the Rare Book Room of the Gleeson Library, University of San Francisco.

Hand made papers by Douglass Howell were on exhibit at The Center for Books Arts, New York City, from March 17-April 18.

The New York Hospital—Cornell Medical Center Bulletin of April 28 included an interesting item worth mentioning here:

An exhibit of Mutilated Books and Journals is being shown at The Samuel J. Wood Library. Two exhibit cases have been filled with 24 examples of mutilations which are divided into 'Tear' and 'Razor' series. Pages have been removed by razors and pinking scissors or were just torn out. In one book all the pages were taken and only the cover left. Among those in the 'Torn' series is the April 25, 1953 issue of *Nature* from which the Watson and Crick paper on the molecular structure of D.N.A. was taken. It has been observed that many of the razored group contain papers about platelets. This melancholy comment on one group of library users must be seen to be believed. Constance Wilkinson has arranged the exhibit and provided the appropriate acerbic remarks.

Also in May, recent work of former GBW member Catherine Stanescu was on exhibit at J. H. Duffy & Sons, Ltd., 157 Spring Street, New York City. The show, entitled *Contemporary Hand Bookbinding from the Atelier of Catherine Stanescu*, included 70

bindings by both Mrs. Stanescu and her students, as well as exhibits featuring the tools of the art and graphic, step-by-step displays of work in progress. The show was organized by GBW member and student of Mrs. Stanescu's, Lansing Moran.

Robert L. Kearns, husband of Guild member Anita Kearns, also a student of Mrs. Stanescu, reports the following interview:

Once Catherine Stanescu started bookbinding, she never really stopped.

Catherine Stanescu was born in Rumania, received a degree in Literature from the University of Bucharest, and was trained as a teacher. It was not until she and her husband had moved to Geneva at the beginning of the Second World War that she began to pursue her interest in bookbinding on a full time basis.

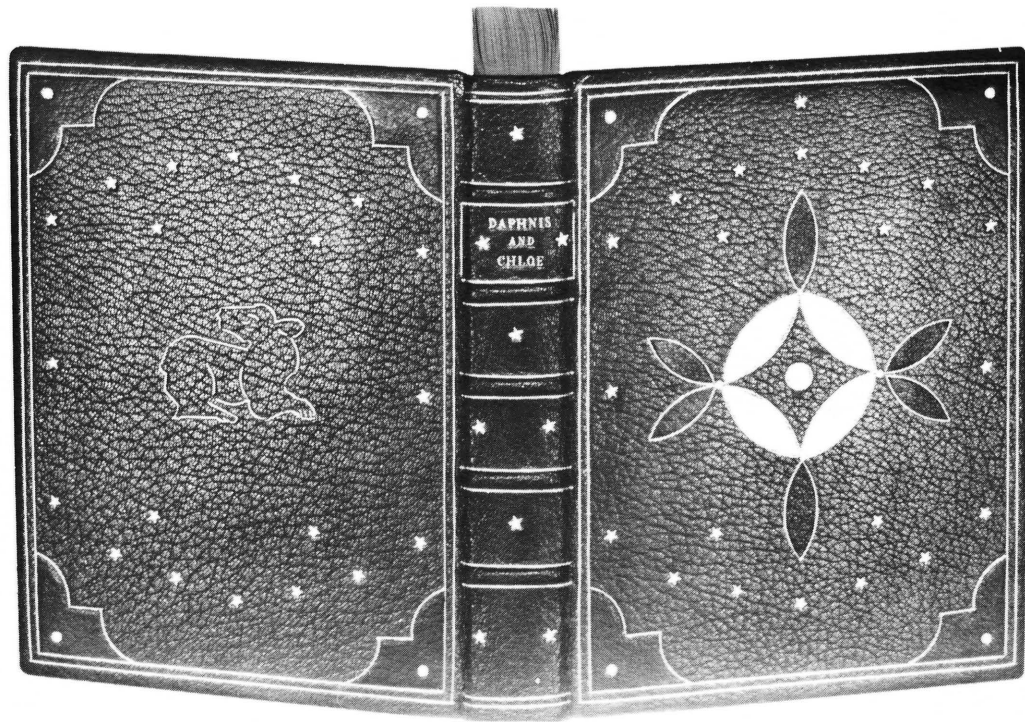
In Geneva she studied with Alice Huguenin and Giacomini Picard from 1941 to 1946. Many of the methods she now uses and teaches come from what she learned there. At the end of the war her husband, Ion Stanescu, was appointed General Consul of Rumania to the United States, and in December of 1946 they arrived in New York. "It was Christmas of '46. We came by boat from Le Havre. It was so beautiful. There was a big snow and it was fantastic," says Catherine Stanescu. She has been teaching and binding in New York ever since.

She taught a weekly class at the Craft Students League of the YWCA from 1951 to 1956, commuting once a week from their farm in Virginia.

In 1956 the Stanescus decided to move back to New York and she opened her own studio at 444 Park Avenue South. "It was just a little corner room and later when we got larger, we broke down a wall," says Mrs. Stanescu. "But I've always wanted to be on my own—to teach in my own way." She also feels that she is



View of the exhibition of work from the atelier of Catherine Stanescu.



Daphnis and Chloe, Geoffrey Bles, 1925. Brown Morocco leather with green and yellow onlays and gold tooling, bound by Catherine Stanescu in 1974. Private Collection.

always learning; in fact, she spent the summer of 1967 working on restoration at the Bibliothèque Nationale in Paris.

At first, students and collectors wanting their books bound were few and the materials were hard to come by, but the studio slowly grew as its reputation spread. Mrs. Stanescu says, "Then too, in the 1940's and '50's, bookbinding was not greatly practiced in this country. Libraries and collectors would just put their old books in a box, but now that has changed and the change is here to stay."

Recently she moved her studio to a sun-filled room about a block down Park Avenue South to number 386, and there her students, "some young, some old," come to bind, decorate, and learn about bookbinding. There she also does binding, restoration, and designing for various collectors and libraries such as the Rare Books Department of the Academy of Medicine and the Cooper-Hewitt Museum.

Catherine Stanescu feels that for a bookbinder to be a complete binder, he or she must know the whole craft—from beginning to end. Being a very modest, charming, and most patient woman, she is not the type of person to get impatient when students ask how long it takes to become a bookbinder, "six weeks, six months, or a year?" She says, "I cannot lie, it takes a lifetime."

SMALL EXHIBITION—AIGA / Guilford H. Bartlett, Jr.

ANNETTE J. LAUER

May-June, 1975

Annette J. Lauer has been a hand bookbinder for over twenty-five years. She studied with the late Marian U. M. Lane, and became so interested that her hobby soon became a vocation for her.

Most of her work has been for churches and for religious and special libraries. She did many reconstructions of books for the late Mrs. Robert Woods Bliss' Garden Library at Dumbarton Oaks. For five years she worked on sixteenth and seventeenth century books for the National Library of Medicine.

Mrs. Lauer's works have been exhibited in group shows at the Smithsonian Institution, Walters Art Gallery (Baltimore), National Cathedral (Washington), Donnell Library (New York), and Museum West (San Francisco). She had a one-person exhibition at the George Washington University Library.

Bindings by Mrs. Lauer

- Book of Genesis*. Printed in Hebrew and English. Full red Oasis; sewn on five cords; gold tooling; gilt edges; Cockerell endpapers. Book opens left to right. PLATE I
- Harrison and Mirrlees. *The Book of the Bear*. London: Nonesuch Press, 1926. Full brown Oasis; sewn on three tapes; tan onlay of bear, gold and blind tooling. PLATE II
- Macleod. *Dierdre and the Sons of Usna*. Portland: Thomas B. Mosher. Full green Oasis; sewn on five cords; red onlays, gold tooling.
- Raul, Minnie Louise. *Go Lovely Road*. Wild flowers of the Holy Land with reproductions of drypoint etchings of the author. Full red Oasis; marbled endpapers; gold tooling. PLATE II
- Drummond, Henry. *The Greatest Thing in the World*. Wood engravings by Boyd Hanna. Full dark brown Oasis; gold tooling.
- Holy Quran*. Printed in Arabic and English. Full blue Oasis; sewn on five cords; gold tooling suggesting a prayer rug; gilt edges; marbled endpapers. PLATE I
- Burton, Richard. *The Kasidah*. Portland: Thomas B. Mosher. Full tan leather; sewn on three tapes; gold tooling.
- Scollard, Clinton. *Lyrics from a Library*. Portland: Thomas B. Mosher. Full red Oasis; sewn on four cords and one tape; gold tooling; gilt edges.
- Mary God's Masterpiece*. Reproduction of famous Madonnas. Full tan Oasis; sewn on five cords; onlay of kneeling donkey, gold tooled star. PLATE II
- Stevenson, Robert Louis. *Prayers*. London: Graphic Engraving Company. Reproductions of illuminations by Alberto Sangorski. Full light red Oasis; sewn on three tapes laced into covers; gold tooling; top edges gilt.

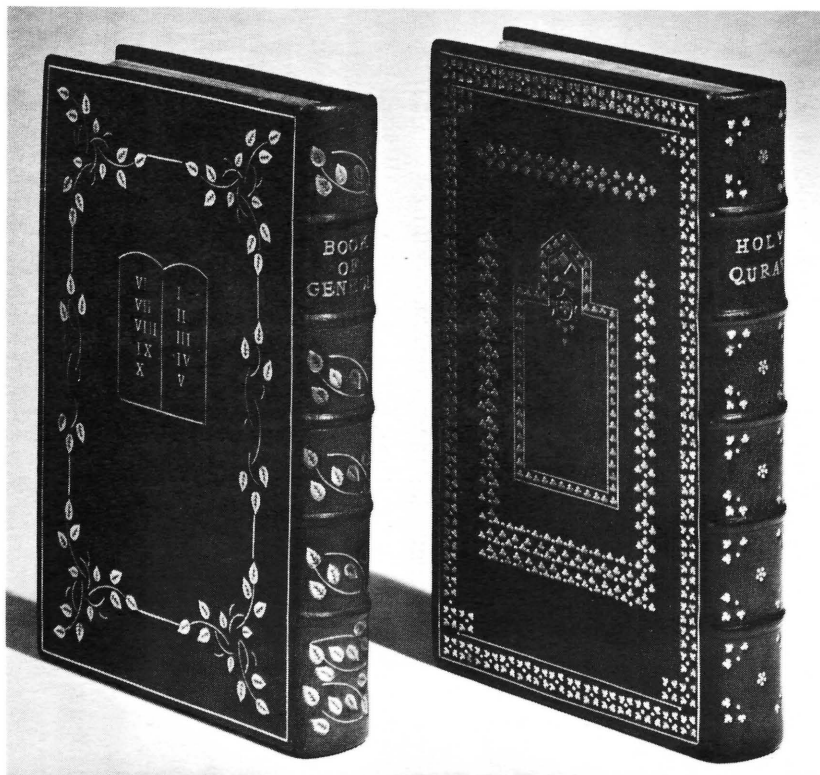


PLATE I

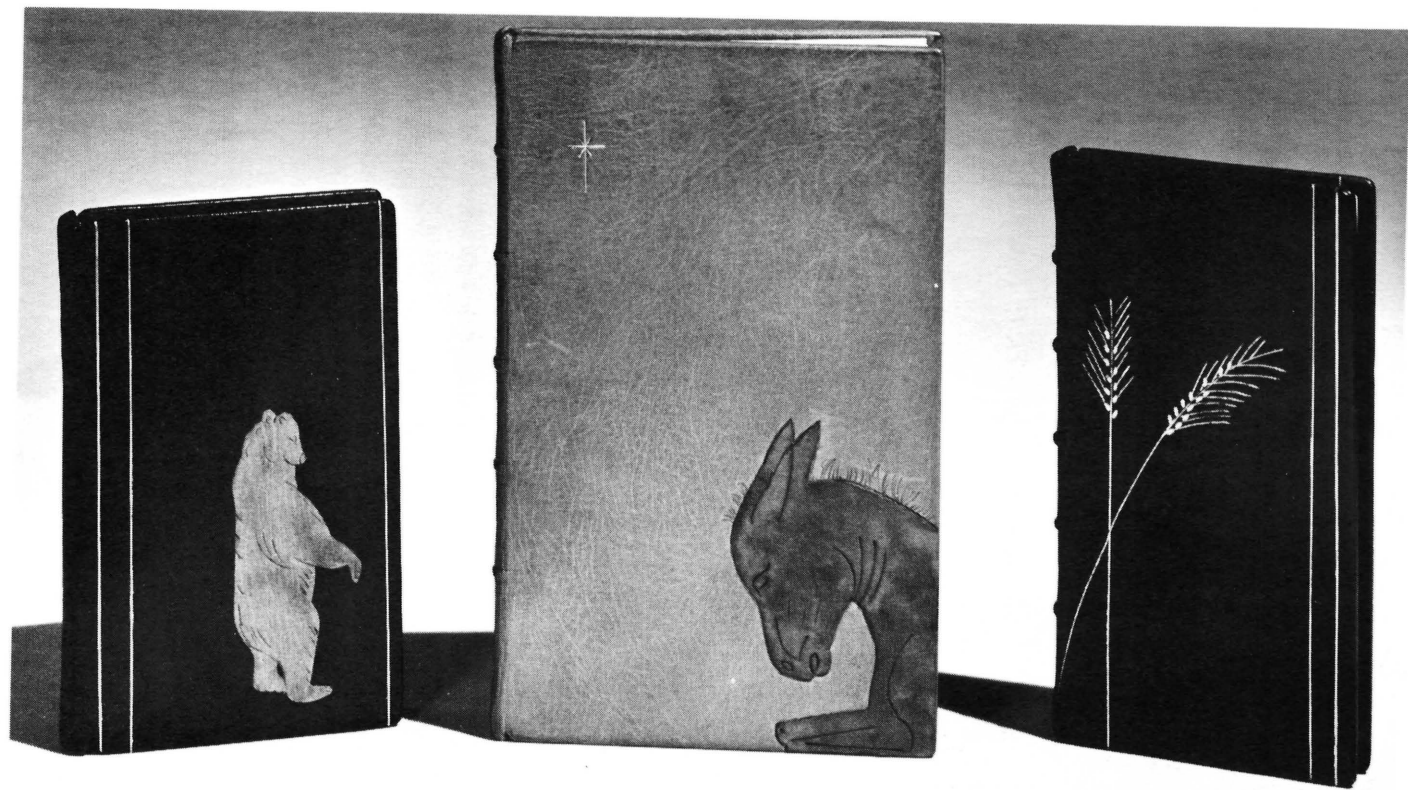


PLATE II

Sermon on the Mount. Reproductions of illuminations by Alberto Sangorski. Full blue Oasis; sewn on three tapes laced into covers; gold tooling; top edges gilt.

Perrault, Charles. *Vindication of Wives*. Full light brown Oasis; sewn on four cords and one tape; gold tooling.

BOOK REVIEW / Laura S. Young

Banister, Manly. *Bookbinding as a Handcraft*. New York: Sterling Publishing Co., 1975.

Just as there are “more ways than one to skin a cat,” there are many ways to bind a book. This is eminently manifest in Mr. Banister’s book, for he describes some six different styles of binding.

There is no clue in this book, Mr. Banister’s most recent publication in the field of hand bookbinding, as to his training or experience. And, strangely, there is no obvious reference in this book to his earlier book on the subject: *A Pictorial Manual of Bookbinding*, published by the Ronald Press in New York in 1958.

On the jacket flap of the 1958 volume it is stated that “Manly Banister has been binding books as a hobby for 20 years during which time he worked continually to perfect existing methods and develop new ones.”

Mr. Banister certainly seems to be both ingenious and capable in his ability to construct equipment; and he apparently must have access to well-equipped woodworking and machine shops.

As fascinating as these things are, most people who are interested in hand bookbinding are unlikely to have either the facilities or the “know how” to produce the things that he illustrates and describes so well. In all probability with today’s inflated prices for lumber, pipes, brass, etc., the cost of making your own equipment would exceed that of purchasing second-hand equipment. In the second-hand market you may not, of course, find just what you want immediately. I would, however, hazard the guess that if you listed your interests with a reputable second-hand

dealer, he could come up with a piece of equipment in less time than it would take you to build it, and at less cost.

It is difficult for me to evaluate Mr. Banister's techniques or his philosophy with objectivity. His whole approach to the field differs from mine. His techniques are English oriented; and as a hobbyist in the field he expresses the belief that the amateur can do what he pleases with a book. Strictly speaking this is, of course, so. Anyone who owns a book can do with it whatever he wants to do. He can restore it properly or destroy its value; the decision is that of the owner. I am a professional hand bookbinder, restorer and teacher with an American heritage but German oriented as far as binding techniques go. I believe the binder whether he be hobbyist or professional should respect both the integrity of the book, and the efforts and skills of other hands that made the printed pages possible. Mr. Banister and I, however, have at least two things in common: we both bind books and we both enjoy it.

Mr. Banister's instructions follow in general the advocated techniques in most of the manuals that have been published in England since the turn of the century. Douglas Cockerell in his *Bookbinding and the Care of Books*, published first in the 1890's, did frown on the sawing-in for sewing. The practice, nonetheless, has persisted in many more recent English publications.

The English art colleges have produced many highly skilled and excellent hand binders, a number of whom are presently residing in this country—so their techniques obviously work. If you have followed with sustained satisfaction any English or English oriented manual of instruction, I would strongly suggest that you continue to do so.

I do, however, take exception to a number of Mr. Banister's techniques or remarks. To mention a few: On p. 24 under "Repairing Sections" he advocates the use of bond paper or a rag content tracing paper for "guarding." My experience leads me to believe that a heavily sized paper as those are, tends to act as a cutting edge when used as a guard strip on many book papers.

On p. 77 under "Filling in the Boards" he recommends the use of plain or printed newspaper. It is my belief that no paper of the quality of today's newsprint should be incorporated in a binding.

On p. 153 in the last paragraph of his instructions for edge gilding he says "after gilding the book is rounded and backed." If the edges of a sewn book are gilded before it is rounded and backed these two steps will certainly alter the solid appearance of the gold on the fore edge, and probably also at head and tail.

Mr. Banister makes several references in the course of the text to linen buckram. Possibly he is referring to English made buckram, which may have a linen base. American buckram, however, has an unbleached cotton base. And on p. 155 under "Dirty Covers," he says "books bound in buckram or book cloth can usually be wiped clean with a damp rag, as these materials are loaded with a waterproof, plastic filler." Some buckram or book cloth of recent manufacture may be "loaded with a . . . plastic filler." For the 150 odd years that book cloth has been manufactured, the filler in most of it has been starch which is soluble in water; so extreme care should be exercised in applying moisture to book cloth.

In his "Sources of Supply in the U.S.A." he oddly enough fails to mention two of our most valuable suppliers—Ernest Schaefer and Talas. And in the same list for the United Kingdom under "leather" he lists "G. W. Russell & Sons Ltd." The business at this address was taken over from the Russell family by James Garnar, Ltd. a number of years ago.

In reading Mr. Banister's book I get the impression that he is unaware of what is going on in the field today in the areas of conservation and restoration; or that he believes that these things will be of no interest or concern to the hobbyist. If the latter is so, I disagree with him. Hobbyists or amateurs for the most part are highly intelligent and successful people in their chosen fields of endeavor; and it has been my experience that when these people are in search of a hobby they want to find in their new found interest up-to-date methods and the same standard of excellence that they are accustomed to in their professional lives, *sans* the pressures.

Mr. Banister is obviously a man of many interests for he has written books on etching, lithographic prints, and prints from linoblocks and woodcuts; and as his personality evolves in the course of reading the book reviewed above he impresses me as being a busy and interesting man.