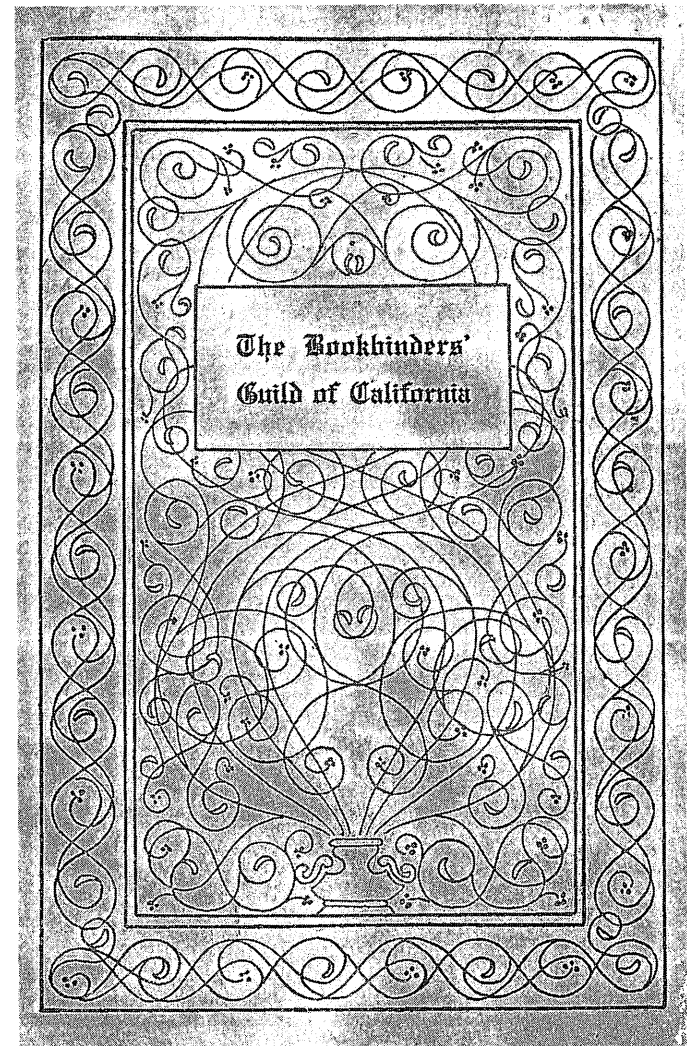


GUILD OF BOOK WORKERS JOURNAL

Volume XVI Numbers 1·2·3 1977-1978



GUILD OF BOOK WORKERS JOURNAL

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The Cover: The cover from the Founding Statement and By-Laws of The Bookbinders' Guild of California, 1902. See page 10 for complete reprint. (Courtesy of the Bancroft Library, University of California, Berkeley.)

Editors for this issue: Mary E. Greenfield, Gale Herrick, Grady E. Jensen, assisted by the Publications Committee.

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The Guild of Book Workers received its not-for-profit status
as an incorporated organization July 1978 and is no longer
affiliated with the American Institute of Graphic Arts.

THE FOUNDING OF THE HAND BOOKBINDERS OF CALIFORNIA / Gale Herrick

One day the late Peter Fahey telephoned another binder to say that a businessman had started to study fine hand bookbinding with her, but she didn't expect him to study very long. I was the "businessman" and the time was eleven years ago. I am still binding and I am still a student.

Mrs. Fahey decided that her businessman-student would be just the person to organize the binders around San Francisco. She and the other binders had intended an organization for many years, but had never done anything about it. When she approached me, I discouraged her, saying that there couldn't be over a dozen binders in the area who might be interested in an organization, and why didn't she simply invite them over for tea once in a while instead of bothering to organize formally. I did not agree to taking the assignment. However, those who knew Peter know that her stubborn Irish disposition would not let her give up that easily.

In a few months my wife and I left on a European tour. Upon my return I learned that I was to chair an organizational meeting at the Book Club of California meeting rooms in less than a week! Every binder in the area had received an announcement. The evening arrived and eighty-five binders showed up, which virtually exceeded the capacity of the Book Club. My estimate of those in the field and the rising interest in crafts had been very inaccurate. We now have 103 members, including about thirty located too far away to attend meetings.

The San Francisco area is recognized to be a center of fine printing. It was the home of John Henry Nash and the Grabhorns in the past, and now Lewis and Dorothy Allen are in the vicinity, as well as some half-dozen other expert printers. Whether the printing activity encouraged hand binders or how the activity concentrated here I do not know. I have explored the binding performed in the area since the turn of the century and it has been extensive and of the highest quality. Probably the presence of fine teachers resulted in the development of binders.

Shortly after we were organized I visited the shop of John Howell—Books. There Warren Howell, the internationally famous bookseller, placed a leaflet in my hand without comment. Here was the announcement of the organization of The Bookbinders' Guild of California in September 1902!

Gale Herrick, Vice-president at Large, is a bookbinder and former president of the Hand Bookbinders of California; he was chairman of the committee for the exhibition, *Hand bookbinding today, an International Art*. This article was printed in the Hand Bookbinders of California Newsletter, Volume II, Number 2, May 1978, and *The Imprint of the Stanford Libraries Associates*, Volume IV, Number 1, April 1978.

None of us had ever heard of the organization. It apparently had disappeared without a trace.

Reproductions of the cover, statement of purpose, and list of officers are shown in this *Journal* from a copy of this leaflet taken from the files of the Bancroft Library at the University of California, Berkeley. Apparently the Guild was organized by two of San Francisco's leading booksellers of the time—Morgan Shepard and Paul Elder—who, logically, were elected the officers of the Guild, and the address of their bookshop was used as its address.

Those Charter Members I have been able to trace were probably clients of the shop, although their addresses range from Sacramento to San Diego, with the majority residing in San Francisco. The most prominent is Phoebe A. Hearst, whom I refer to later. I have identified only a few members as binders, but one name is worthy of attention.

Octavia Holden was a Charter Member. Miss Holden studied binding in France, where she was able to spend three years due to the generosity of Mrs. Hearst. She taught binding and in fact was the teacher of Belle McMurtry, who became the leading binder and teacher in this area during the first third of this century. Octavia Holden's name also appears as a Charter Member of The Guild of Book Workers, New York, in 1906. As late as 1939 Miss Holden exhibited a binding at the Golden Gate International Exposition in San Francisco. I located one of her bindings at the Oakland Museum. A photograph of the front cover (Plate I) and the doublure (Plate II) is shown. Doubtless if Miss Holden were still alive she would be an enthusiastic member of The Hand Bookbinders of California. She died in 1952.

Searching the Bancroft Library files I discovered that the 1902 Bookbinders' Guild also staged an exhibit in that year at the Elder and Shepard Bookshop. Bindings of members as well as bindings from the balance of this country, England and France were shown. Many were offered for sale, but there was certainly no collusion or price-fixing to trouble our Department of Justice; one binder offered a two-volume set for twenty dollars, while a French binder (whose books did not reach the exhibit by opening day) offered one binding for five hundred dollars! Morgan Shepard, one of the Guild's founders, offered a Gelett Burgess book limited to ten copies, bound in "full crushed levant" and heavily decorated, for fifteen dollars.

Octavia Holden exhibited three bindings and her sister, Milward Holden, presented two bindings. There were seventy-two bindings in the show. Some of the great binders of the time were included—Douglas Cockerell, Roger de Coverly, T. J. Cobden-Sanderson (probably a Doves Bindery product rather than his own); several members of the Guild of Women Binders, London; several binders from the Hampstead Bindery, London; and Durvand, Gruel,

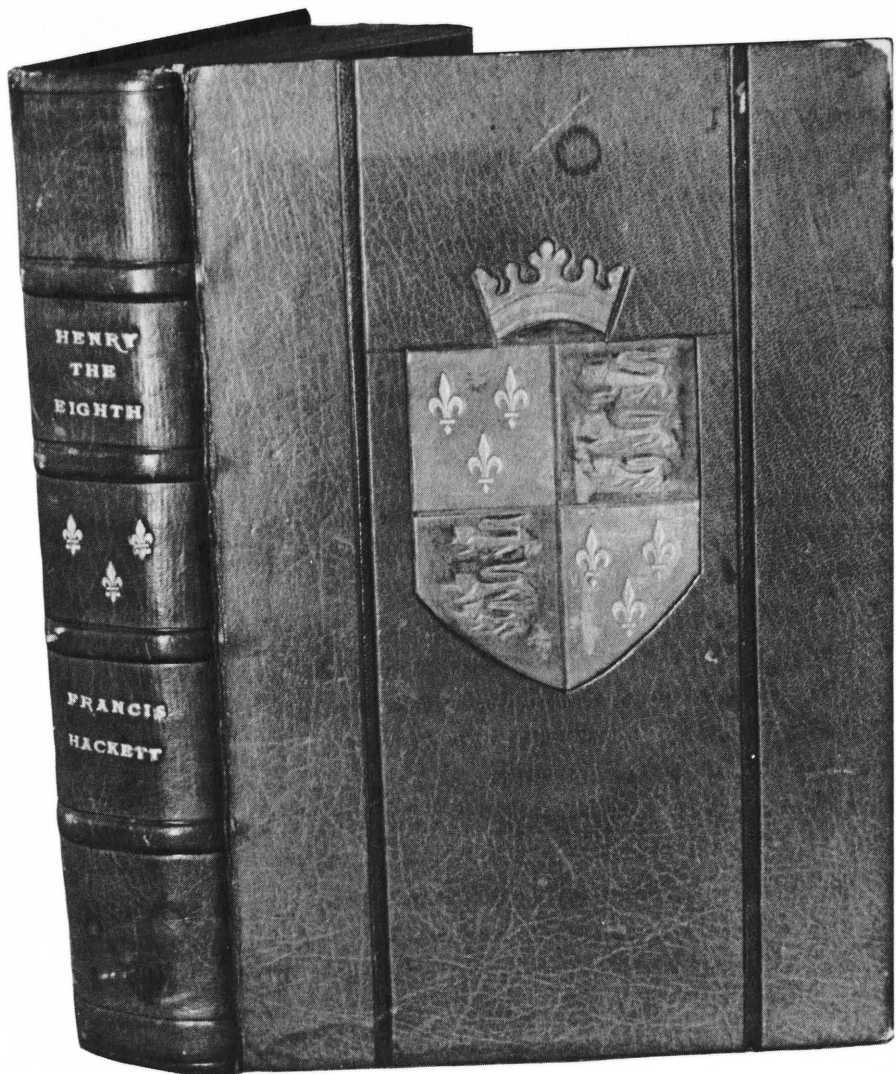


PLATE I

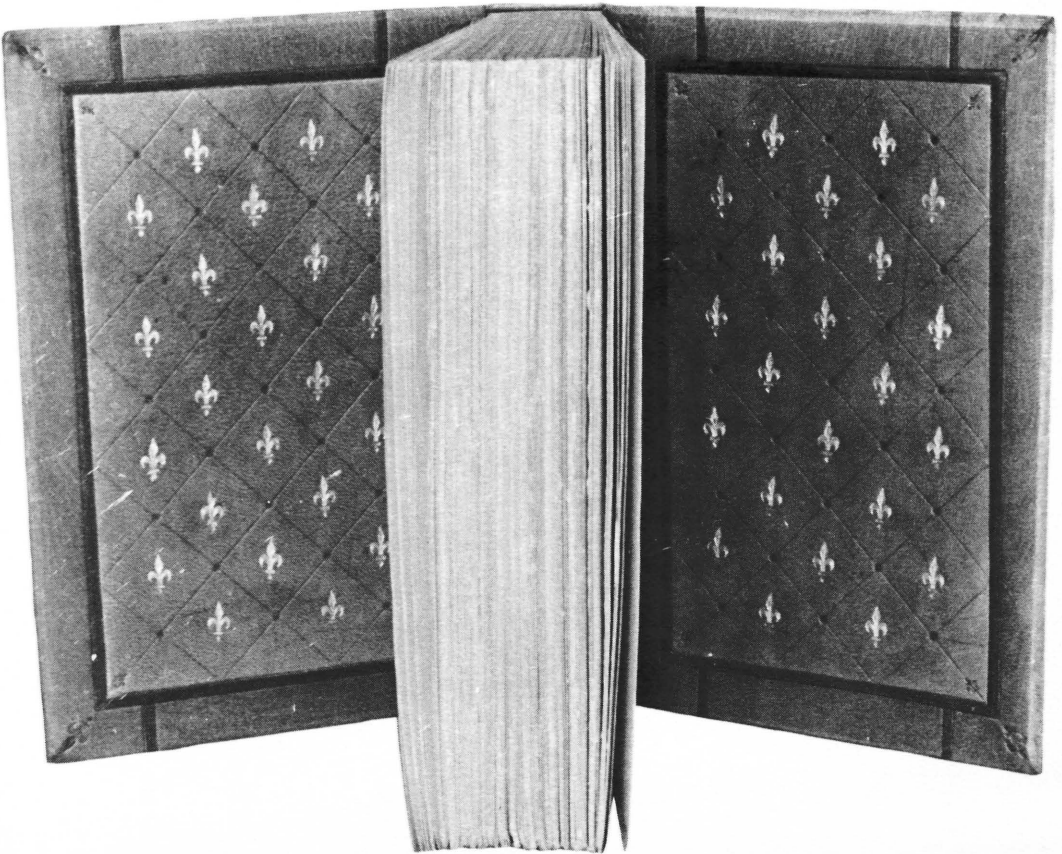


PLATE II

Bretault, and Hinet of Paris. The local binders were in good company.

Through the kindness of Mr. Charles Pope of San Francisco, a Holden family relative, I was shown a record of the opening of the "Fifth Annual Exhibit" of the Guild in 1933. I presumed the initial exhibit in 1902 was not counted as an annual exhibit and that there was a lapse of thirty years before the exhibit program was revived. The Bookbinders' Guild of California probably expired during the thirties.

The Hand Bookbinders' organizational meeting was forty years later, in March 1972. Within a year we had fifty-seven dues-paying members and today, as noted above, we have grown to 103. Our members include binders, teachers, students, and collectors of bindings, as well as printers and calligraphers.

We hold about four or five programs a year. The Guild of Book Workers has been extremely helpful to us in making arrangements for such outstanding speakers as Carolyn Horton, George Cunha, Paul Banks, and Charles Long. Attendance at our meetings runs around fifty-five to sixty. Our first exhibit of members' works was held in November 1973, in the windows of John Howell—Books near Union Square in San Francisco. Over fifty articles produced by our members were shown. They included fine hand bindings, restored bindings, innovative bindings, calligraphy, and restored graphics. A few were offered for sale, and four or five sales resulted. Exhibits of members' works have been held annually. We have just completed our fifth such exhibit. We also sponsored an exhibit featuring the work of Florence Walter at the Palace of the Legion of Honor Museum in San Francisco and an exhibit at the Special Collections Department of the University of San Francisco of bindings and other material by Herbert and Peter Fahey.

Our binders' organization has undertaken a major exhibit of bindings completed during the last ten years from throughout the world, entitled *Hand bookbinding today, an International Art*. It is perhaps our most ambitious undertaking. On March 23, 1978, our show opened at the San Francisco Museum of Modern Art, which is co-sponsor. Since 1939 there has not been as extensive an exhibit in the Bay Area. After its opening in San Francisco, the show is scheduled to visit Kansas City, and Philadelphia. I suspect that we won't disappear quite so completely as our predecessor for some time to come.

Editor's Note: It may be of interest to current Guild members to note the close connection between east and west coast members during the early years of the Guild's existence. Guild Year Books record five New York exhibitions which traveled to California during the years 1907-1910, indicating a strong interest in "drawing together the binders of the East and the West."

THE STRUCTURE OF THE HAND BOOKBINDERS OF CALIFORNIA / Gale Herrick

Having had five years experience with The Hand Bookbinders of California, I can assure those binders in other areas that the effort needed to form a group is well worth while and I believe that, by describing some of the features of our operation which have worked, I can aid the binders elsewhere.

Launching an organization of binders depends upon the determination of one or two devoted binders to get started. The initiators must realize that they will expend time—time they must sacrifice from time in their studios. A founders' meeting is called. Enthusiastic binders are invited and, of course, the invitation list must be made with care. Generally binders not presently active would not be included. Sometimes students show ability and genuine enthusiasm early, and have the time available. It is essential to face the fact that the organization is "professional" in character and, although there are pleasant social times, it is not primarily a social club. In this case "professional" is intended to suggest that members may be amateur or professional, but should maintain high standards in the craft.

The founders' meeting is a working session. A name is to be selected. Use of the word "Guild" is tempting, but to avoid confusion with The Guild of Book Workers and the many other guilds, including that word in the name should be avoided.

The formality of organization should be kept to a minimum. Hiring lawyers, filing with the state, typing articles and by-laws are tedious and expensive. We have no by-laws. We are not incorporated. One result of not incorporating is the organization's inability to file for non-profit status so that contributions, if any, are tax-free. We have never been offered a contribution.

Specifying the schedule for meetings, such as semi-monthly, is not essential. We try to hold meetings, whenever they are scheduled, on Wednesday evenings at eight o'clock because that has been found convenient for the majority of members. We do not aim to hold regular meetings, but schedule meetings only when a speaker of interest is available. Sometimes months pass with no meeting, but we have found we hold five or six meetings every year, on the average. Attendance at our meetings consists of more than half the membership.

One specified meeting is set for March. At that meeting we hear annual reports from officers and chairpersons and we elect new directors and officers. A nominating committee is appointed by the President at least two months before the annual meeting. The President should take care not to appoint a member who is a likely candidate as a director or officer, as they are not likely to nominate themselves. At the outset the founding group selects the directors

and officers. Able members who refuse these jobs are suitable candidates for the committee. As the organization grows, past officers and directors are suitable nominating committee members.

The business of the annual meeting is held to a minimum and the rest of the evening is devoted to a work session. Members who have developed new techniques or found new sources of tools or supplies speak up. One of our most successful annual meetings included one member demonstrating head-band winding and another showing his technique for sharpening tools.

We found that the Board of Directors should include more than five persons. There are five directors who are *ex-officio*—i.e., members of the board because of their position as officers. Besides these members, at least two additional directors should be elected, because being on the board is a good way to see the operation and for the other directors to become better acquainted with members who may fill officers' posts in the future. We have no established policy calling for a specific number of directors.

The essential officers are President, Vice President and Secretary-Treasurer. As the organization grows the Secretary-Treasurer's post may be split. Standing committees are Program, Membership, and Newsletter Editor.

We have made an effort to obviate the too-frequent practice of the willing and ambitious leader retaining leadership indefinitely. Officers, with the exception of the Secretary-Treasurer, may be re-elected only once. Terms are for one year. Presumably if they were out of office for several years they might be considered for nomination again for the post formerly occupied. As several directorships are *ex-officio*, it is possible for a member to be on the board for four or even six years, but otherwise, maintaining the same board membership indefinitely should be avoided. Directors who are not *ex-officio* serve for two years.

We depend entirely on volunteer members to operate The Hand Bookbinders. Able and willing persons *are* available and should be recruited with care. We have no paid assistance—not even part-time assistance. We have no office or telephone. Our address is a post office box. It is important that the box be checked at least once a week. Using a postal box is recommended as stationery will be printed and should not have to be changed as officers change who might use their home or office address for the association.

Our meetings are held at a church which offers meeting rooms of various sizes at a reasonable fee. Arrangements have to be made at least three weeks in advance. The church furnishes a chalk board. A screen and slide projector are required for most meetings and can be rented or borrowed from an institution.

At the outset our dues were set at \$10 per year. This rate was determined arbitrarily as we had no idea of our activity or expenses, nor the number of

members. This annual rate of dues has served us for over five years. We approximately break even between income and expenses. The dues structure has been altered so that the \$10 covers man and wife—or when more than one person lives at the same address we ask only \$5 of each member. Members who live too far away to attend meetings pay only \$5 per year, also.

As our elections take place in March, this time is considered the start of the year when dues are to be paid. When a new member joins in the spring of the year he might be treated specially so that he is not required to pay dues twice within a few months.

There is no qualification for membership and we don't require sponsors. Anyone may apply for membership. The duty of the membership chairman is to recruit members and maintain the roster. A photocopy of the roster is published annually or more frequently and is distributed to members. The roster shows the telephone numbers as well as addresses.

To my surprise almost a third of our membership reside too far away from San Francisco to attend meetings. We are certainly appreciative of their support. Aside from receiving announcements for meetings, their contact with our group depends upon receiving our *Newsletter* in the mail. We have published only a few copies, but now a new editor has accepted the assignment and we expect our *Newsletter* will appear quarterly in the future.

Meetings have been scheduled to hear talks by visiting binders and other book people. We have very seldom had to pay an honorarium to a speaker. Members seldom speak, but those who are well established in any field of binding may be asked questions at meetings. One of the most beneficial periods of the meetings is the social time after the talk when the binders mingle and discuss problems and plans.

Our exhibit activity is important. We believe one of our prime purposes for organizing is to alert the community to the fact that hand bookbinders exist and that binding, repairing, and teaching are available. This is best effected through exhibits. We have sponsored exhibits of two local binders who are deceased. One show was in a public museum and the other at a university. Each November a local bookseller allows us to use his street-level show windows to exhibit members' works. There is no award offered and, so far at least, no binding has been excluded from the exhibit because of poor workmanship.

We are presently co-sponsors for a major exhibit of modern bindings which opened in March 1978 at one of our art museums. All bindings must have been completed during the past ten years. Binders and binding collectors and societies throughout the world were informed of our exhibit. The show will tour other museums. During the six weeks the bindings were on exhibit here six institutions also held exhibits dealing with binding. We also furnished

the daily papers and television stations with information about the exhibit and about binding in the area. About eighty binders from twenty-two nations are represented with 123 bindings. A catalog is available. The public was invited to visit five studios in the area during one Sunday.

This activity called for over thirty-five committee meetings over a three-year period. It was also necessary to apply for and obtain an NEA grant and, in addition, to raise a substantial sum from non-member contributors so that we could afford a beautiful catalog.

Occasionally we have scheduled studio visits either at members' studios or at the bindery of institutions. We have also visited collectors to see their bindings. This activity appeals to members, but has been neglected by us. There are quite a few opportunities for interesting tours.

Organizing a local binders' group is very worthwhile. At meetings binders may share information and seek the solution to problems. With the publicity and the exhibits the public learns that books can be repaired locally, that fine bindings may be commissioned and are available for purchase, and that there are able teachers. We believe that our international exhibit, *Hand bookbinding today, an International Art*, will encourage the collection of fine bindings.

Membership in the Guild of Book Workers also has many advantages. As a member, one supports our national organization, which makes available to its members lists of sources of materials, tools and equipment, and a list of places to study. The *Journal* is also issued three times a year and a roster of members is distributed. When looking for supplies or tools it is an advantage to be able to write or telephone a member of the Guild to get answers. I am Vice-president at Large and one of my important functions is to promote the organization of binders in various locations; I encourage any member of the Guild who needs guidance in starting a local group to call or write me.

Editor's Note: Due to a regrettable delay in printing this issue of the *Journal*, members should write to the current Vice-president at Large, Don Guyot, 1902 N. 44th St., Seattle, WA 98103, for further suggestions.

THE BOOKBINDERS' GUILD OF CALIFORNIA

Reprint of Founding Statement and By-Laws, courtesy of Bancroft Library,
University of California, Berkeley.

The
Bookbinders'
Guild of
California

OFFICERS FOR 1902-1903

MR. MORGAN SHEPARD, *President*

MR. PAUL ELDER, *Secretary and Treasurer*

DIRECTORS

MISS OCTAVIA HOLDEN

MISS EDNA A. BOWMAN

MISS ANNIE C. CRANE

COMMITTEE OF EXHIBITION

MR. PAUL ELDER, *Chairman*

MISS OCTAVIA HOLDEN

MISS LUCINDA N. BUTLER

BUSINESS OFFICE
238 POST STREET, SAN FRANCISCO, CALIFORNIA

THE BOOKBINDERS' GUILD OF CALIFORNIA

Whereas — It seems desirable to encourage and disseminate the knowledge of Bookbinding as an art thereby educating the public taste to a better appreciation of its many excellencies and beauties. Now therefore, the undersigned having resolved to organize a society for that purpose have determined that the name of the said society shall be THE BOOKBINDERS' GUILD OF CALIFORNIA.

The following by-laws have been adopted :

I. The officers of said society shall consist of a President, a Secretary and Treasurer and a Board of Directors consisting of three members. The said officers and directors shall hold office for the term of one year and shall be elected by a two-thirds vote of all the members present at a regular annual meeting to be hereafter more fully mentioned.

II. An annual exhibition shall be held at which contributions for exhibit and sale shall be made by members and others. The exhibitions for the years Nineteen Hundred & Two and Nineteen Hundred & Three to be held under the auspices of Messrs. Elder and Shepard

of San Francisco, and subsequent years as may be desirable.

**The
Bookbinders'
Guild of
California**

III. All books sent for exhibition must be judged by a committee of three persons, which committee shall be elected by the members of the society.

IV. An annual meeting shall be held in the Fall of each year at which all business of the society shall be transacted.

V. Any person can become a member of the society upon election by ballot by the society or board of directors and upon the payment of the sum of Two Dollars (\$2.00), the annual membership fee not exceeding that amount.

**The
Bookbinders'
Guild of
California**

VI. Special meetings of officers and directors may be called by the President for the election of new members and the transaction of extraordinary business.

San Francisco • California
September Twenty - fourth
Nineteen Hundred & Two

CHARTER MEMBERS

- MRS. SIDNEY ARMER
8 Uranus Street, San Francisco
- MISS M. B. BRITTON
Hotel Pleasanton, San Francisco
- MISS EDNA A. BOWMAN
480 North First Street, San Jose
- MISS LUCINDA N. BUTLER
639 Kearny Street, San Francisco
- MISS EDITH CHESEBROUGH
3508 Clay Street, San Francisco
- MISS ANNA C. CRANE
639 Kearny Street, San Francisco
- MISS ELLA DEMING
W Street, Sacramento
- MR. CHARLES FREDERICK EATON
Santa Barbara
- MR. PAUL ELDER
238 Post Street, San Francisco
- MRS. C. H. GILBERT
Stanford University
- MRS. KATHARINE HOOKER
325 West Adams Street, Los Angeles

MISS MARIAN HOOKER
325 West Adams Street, Los Angeles

MRS. PHOEBE A. HEARST
Pleasanton, Cal.

MISS OCTAVIA HOLDEN
639 Kearny Street, San Francisco

MISS ANNE HADDEN
Box 995, Palo Alto

MISS LEDA KLAUBER
Box BB, San Diego

MISS ALICE KLAUBER
Box BB, San Diego

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Oakland, Cal.

MISS MARGARET MEE
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MISS CHARLOTTE I. MYTTON
827 West Tenth Street, Los Angeles

MISS CLARA RICE
Ross Valley, Cal.

MISS LOUISE SCHWAMM
1111 Ellis Street, San Francisco

MR. MORGAN SHEPARD
238 Post Street, San Francisco

MRS. IDA M. STROBRIDGE
Artemisia Building, Los Angeles

MRS. ANNA C. W. SCOTT
546 Indiana Street, San Francisco

MRS. R. J. TAUSSIG
2540 Vallejo Street, San Francisco

DR. HARRY L. TEVIS
1316 Taylor Street, San Francisco

MISS M. F. WILLIAMS
Stanford University

MISS MARGARET WILLIAMS
1015 Scott Street, San Francisco

Could it really happen? Well, it did. An international book exhibit jointly sponsored by The Hand Bookbinders of California and the San Francisco Museum of Modern Art.

In November, for the past five years, The Hand Bookbinders have held a local exhibition of fine hand bindings, restorations, decorated papers, and calligraphy at the prestigious book store of our friend and member, Warren Howell, at John Howell—Books in San Francisco. The books are examples of the current work of our members.

Three years ago one of our bookbinder members, S. Gale Herrick, had an inspiration. Why not have a more extensive exhibit at a San Francisco museum? Why not an international one? Just as easy to seek for loftier horizons; “think big.” Most of us were enthusiastic but doubted it could be accomplished.

The San Francisco Museum of Modern Art consented to sponsor us. Mr. Henry Hopkins, Director of the Museum, appointed Eugenie Candau, the museum librarian and a member of The Hand Bookbinders, to be curator of the exhibit. The funding of the exhibit and catalog came partly from the Museum, The National Endowment for the Arts, grants from other foundations, and by private subscriptions.

Some cities were interested in the exhibit but could not provide the proper conditions for the display. Two places where conditions qualified were The William Rockhill Nelson Gallery in Kansas City, Missouri, and The Samuel Paley Library at Temple University in Philadelphia, Pennsylvania. After six weeks in San Francisco the exhibition was sent to Kansas City for six weeks. This article was written before the end of the show in Philadelphia but it was viewed by approximately 43,000 people in the first two cities. This may well be a record for number of people exposed to fine hand bindings as an art form.

A committee of dedicated members was formed. Dedicated they were, for it demanded countless hours of time and effort. Of course, there were many facets involved in undertaking such a large project; disappointments and circumstances seemed insurmountable, but the committee was undaunted in its efforts.

Eugenie Candau’s job was one of great responsibility. Binders from all over the world were alerted and encouraged by her to respond by sending entries to this juried exhibit. The preliminary jurying was done by the committee from colored slides or drawings. When the books arrived they were

Leah Wollenberg is a member of the Guild of Book Workers and treasurer of The Hand Bookbinders of California.



*San Francisco Museum of Modern Art
San Francisco, California*



*William Rockhill Nelson Gallery of Art
Kansas City, Missouri*



*William Paley Library, Temple University
Philadelphia, Pennsylvania*

screened for workmanship as well. Only books bound in the last ten years, with emphasis on modern techniques and design, were acceptable.

In California the Museum, under the direction of the curator and the trained staff, took great pains to provide a proper environment for the display of the books. Special cases were constructed with Plexiglas enclosures and concealed desiccant to provide the best conditions for the protection of the books. Most cases were so placed that it was possible to view the bindings from all sides. In the entry hall to the main gallery an Introductory Gallery was installed. It held an exhibit displaying the steps required to produce a binding and showing the tools used. There was a display of the evolution of binding leading up to the modern concept. This was another of Eugenie Candau's ideas that enhanced interest in this extraordinary presentation.

No doubt many of you have seen the catalog. It was artistically produced by Jack Stauffacher, one of San Francisco's fine book designers. It was necessary that the entries arrive at the museum four months prior to the opening in order that they be photographed and described for the catalog. One example of the work of each exhibitor is illustrated. It was anticipated that all entries would be in color. Unfortunately the cost was too great. Another difficult time developed for the committee. As The Hand Bookbinders were the "host" group, the decision was made that the forty colored plates would be those of the "guest" entrants.

If one wishes to obtain a catalog it can be ordered from The Bookshop, San Francisco Museum of Modern Art, Van Ness and McAllister Street, San Francisco, CA 94102. The cost is \$10.00 with a 20% discount extended to libraries. Mailing charge is \$1.50, making the total prepaid cost \$11.50 to the general public, and \$9.50 to libraries.

The show opened officially March 23, 1978, for six weeks. On the eve of that date a preview and gala reception was held for members of the Museum, The Hand Bookbinders, the participants and friends. The attendance included many foreign binders as well as visitors from various parts of this country. Two nights later a meeting of The Hand Bookbinders was held to which all the exhibitors were invited. Slides of each book were shown. Then followed questions and discussions. It evolved into a "United Nations" affair since we had interpreters in French, German, and English. What a pleasure to meet and establish new friendships as well as to have an opportunity to exchange ideas, both as to practical techniques and artistic concepts, with these artists!

I am not attempting to review the show as it has been done in several publications, among them *Fine Print*, *Craft Horizons*, and *Art Week*. I do comment that something unique has been accomplished. Of the large au-

dience who viewed the fine bindings few had considered hand binding as an art form. Hopefully a greater proportion of this group will now appreciate this aspect.

All of this has created a foundation for friendship and communication between binders throughout many countries. We trust that other groups will continue this idea so that international exhibits will be held at regular intervals throughout the world.

ON BINDING / Fritz Eberhardt

Remarks made at the opening reception, Temple University Libraries, *Hand bookbinding today, an International Art* exhibition, September 9, 1978.

We are grateful for the initiative of Eugenie Candau of San Francisco's Museum of Modern Art, who put this exhibition together. And we are grateful to Tom Whitehead who succeeded in bringing it to the East Coast. The bindings displayed here give us a rare opportunity to take a look at current activities in this field. The American contingent especially deserves attention. Considering that it is not at all easy for young Americans to find competent education and adequate training possibilities in this art, the degree of achievement visible is quite remarkable. It takes much time and intensive practice to become an artist-bookbinder.

The first order of learning is to become a good craftsman. No amount of talent alone, no amount of decorative artistry, can cover up for an imperfectly crafted binding. All the so-called minor motions of folding endpapers, sewing signatures and glueing the sewed signatures must be exercised with great precision in all their variations. The next steps of giving the book a definitive form by "backing" it, applying color or even gold to its edges, and lacing fitted covers to the book are no less intricate. To embroider a headband with thin threads of silk demands gentle, nimble fingers while other operations require muscle and stamina. The book, with its still raw covers laced to it and its headbands stitched, is now ready to receive its garment of selected leather.

The carefully prepared piece of goat or calf skin is literally molded over the book. Only when this stage of the work is completed to absolute satisfaction can the decoration of the binding be begun. The decoration should

Fritz Eberhardt was born in Silesia; he studied with Ignatz Wiemeler at the Academy of Graphic Arts, Leipzig, and at the School of Arts and Crafts, Offenbach. Mr. Eberhardt is now a professional bookbinder and restorer in Harleysville, Pennsylvania.

incorporate title and ornamental symbols in one unifying design. Although all previous operations have been undertaken according to a drawn plan which integrates the architecture of the book with its decoration, it is on the finished piece that the risky, breath-taking work of gold or blind tooling is performed. "Blind tooling" describes a process in which a heated bronze instrument is imprinted by hand into the moistened leather. If this imprint is traced with an application of diluted egg albumen, left to dry and then itself imprinted with gold leaf, we call the process "gold tooling."

In the course of history hand tools for bookbindings were engraved according to the taste of the times. The last tools to have been engraved were done in the fashions of "art nouveau" and "art deco". This explains why a number of bindings in this exhibition look as if they were made in the late twenties or the early thirties. Feeling this and looking for new means of expression, some new binders find a medium in leather onlay, which allows free-form designs released from the rigidity of metal tools.

How free our design forms are allowed to be depends very much on the judgment of each binder and the respect he or she can muster for the book he or she binds. The training of our design ability combines a technical and an artistic preparation. The technical one is hard enough. The artistic discipline is equally demanding. It includes the study of type and typography, the study of calligraphy, the study of drawing from nature and the study of design forms developed from nature. This last discipline is indispensable if the artist wants to avoid copying from existing designs.

With all this thorough preparation, background, and training, the artist is now fully charged and ready to explode in design-fireworks, only to discover that he must learn to exercise a good measure of restraint and artistic self-denial. The object with which he deals is not an empty canvas. The object is a book, already a work of art—or so we hope. It is a literary creation made visible and tangible by typographers, printers, and illustrators. The binder's design can only be allowed to be a final modest component in an otherwise nearly complete composition.

By exercising design discipline the binder can enhance the composition. By allowing himself liberties that bypass, ignore, or caricature the work of the author, typographer, printer, and illustrator, he shatters the composition.

To perform in concert with other masters is a difficult task. But then nobody should ever have said that bookbinding is easy. However, fine master binding—one of a kind, a limited edition of one—should be able to hold its own with any other work of art.

AN EVENING OF FILM / Janet Saint Germain

On October 27, 1977, members of the Guild met at the American Institute of Graphic Arts for "An Evening of Film." Twenty-three members and guests enjoyed viewing three films, "Fritz and Trudi Eberhardt, Bookbinders," "The Art of the Hyōgushē," and "Japanese Handmade Paper."

A VISIT TO A. HOROWITZ & SON BINDERY / Janet Saint Germain

Seventeen members, including eight from New Jersey and one from Philadelphia, enjoyed a visit to the A. Horowitz & Son bindery in Fairfield, New Jersey, on Saturday, December 10, 1977.

When we arrived at 10 o'clock, Mr. Henry Horowitz welcomed us with a warm and delicious collation of coffee and pastries. We then toured the plant where we were able to observe the many steps close up. Although the bindery was not in full operation, Mr. Horowitz had most generously arranged for personnel to demonstrate the working of the various machines in his plant where, in addition to his regular binding production, small editions and leather work are a specialty. There was an opportunity to see samples of the work done by his experts in hand finishing as well as techniques used for making very small editions in special bindings in an assembly line process.

We also toured the Horowitz Museum of Bookbinding and Graphic Arts which includes bookbinding memorabilia of all sorts and eras, lovingly and skillfully assembled. Still in the formative stages, the following information about the museum was supplied by Mr. Horowitz:

"When a printing press was installed recently to run a continuous web of paper at 4200 feet per hour, a storeroom of ancient bookbinding machines had to be removed to make room. Close by, high speed binders spew out books at the rate of 10,000 per hour while up a flight of stairs lie quietly a treasury of tools and machines which helped produce a few hundred books per day. Such are the contradictions and anachronisms of the Horowitz Museum of Bookbinding and Graphic Arts.

"Down a long carpeted corridor from the offices of A. Horowitz & Son the museum doors open on a panorama of diverse equipment. Clamped into a large wooden press are books in the process of being edge-gilded by hand. Nearby is a wooden lithographic press built in France about 1820 and displayed on it are lithographic stones. A series of wooden type cabinets contain a wide selection of wooden type faces.

"From this collection came the primary subjects for the background of the eight foot by eight foot mural which adorns the wall as one goes up the stairs to the main reception room of the Horowitz offices. Interspersed in the mural are pieces of bookbinding machinery, leather covers, and hand tools. Also in the entryway are a rugged hand roller backer built in 1881, an Albion press built in England in 1855, and a Columbian platen jobber manufactured in Boston about 1880.

"Returning to the museum one is impressed by some large pieces such as a Hitchcock automatic striker ruling machine built in 1900. This magnificent specimen has been preserved but the handsome maple wood frame of others have been known to be used as bed frames.

"Nearby is an 1928 Cleveland Model B folding machine, a 1912 punching machine, and an 1881 job backing machine.

"The story of David McConnell Smyth is the story of a century of book-binding machinery development for he was the inventor of and gave his name to the Smyth book sewing machine. The first model (#1) appeared in 1880. The #3 was introduced in 1886. Between 1890 and 1906 a limited number of Model #6 were produced and one of these stands along the north wall of the museum. It was acquired in 1968 and was used to sew some of the large oblong 18 x 13 inch Andrew Wyeth books bound at Horowitz. Smyth #12 and #18 sewers are today the workhorses of the industry.

"Several Singer-type sewers can be seen ranging from models used to sew thin one-signature books, to rugged drill and stitch devices for side sewing. On a bench is a sewing frame with a partially hand-sewn book laced in. Also displayed are many brass rolls and stamps used to tool designs on leather covers.

"Some other items are a 1923 proof press, a 1906 Pearl paper cutter, glue pots and rollers, hand-operated guillotine cutter, backing clamps, book presses and a myriad of other devices. The walls are filled with photographs of old binderies, mementos and prints; near the door is a plaque on which have been mounted about seventy-five name plates from various machines commemorating many of the manufacturers of bindery equipment.

"Many of the larger pieces are not able to be on display but after restoration are stored under wraps in a corner of the modern plant."

If you have any "museum pieces" relating to the binders' art, call Mr. Horowitz whose interest in the subject is unbounded.

At the close of our tour we were provided with an informal but sumptuous lunch. Afterwards we viewed some of the hand bindings in Mr. Horowitz's private collection, before taking our leave, dazzled by the hospitality of our generous host.

This spring of 1978 seems to be rich in book events in New York City. The binding exhibition in California attracted many foreign binders to the States. The Guild of Book Workers with the cooperation of the School of Library Service of Columbia University was happy to sponsor a slide lecture by the distinguished British binder, Mr. Philip Smith, on April 6, 1978.

Mr. Smith is President of the Designer Bookbinders and the author of *New Directions in Bookbinding*. Perhaps he is best known for his book-walls and an innovative leather technique, maril, *marbled inlaid leather*.

Mary Schlosser's introduction correctly described him as "the most articulate contemporary philosopher of bookbinding today." An audible, organized, succinct speaker, with his slides in proper order (this, in itself, a rare pleasure), Mr. Smith held the solid attention of his audience.

Mrs. Schlosser introduced Mr. Smith, "Good evening, ladies and gentlemen. Before introducing our speaker of the evening, I want to express on behalf of the Guild of Book Workers, our thanks to Terry Belanger and the School of Library Service of Columbia University for inviting us here to this spacious auditorium.

"Those of you familiar with past programs of the Guild know that space limitations have often made it impossible to invite guests to attend some of our most interesting events. Tonight, because of the hospitality of Mr. Belanger and the School of Library Service, we are able and very pleased to welcome you all here.

"Our speaker this evening is Philip Smith, a hand bookbinder of international repute and probably our most articulate contemporary philosopher of bookbinding. Mr. Smith was born in England in 1928 and produced his first binding in 1950 at the Southport School of Art. He went on to study and work with Roger Powell, Peter Waters, and Sydney Cockerell, until in 1960 he became a free-lance binder and part-time teacher.

"Since then he has continuously experimented with ideas about both the techniques and concepts of hand bookbinding, leading to his development in 1969 of 'marils', multicolor laminated leathers for inlay and onlay—and the execution of book-walls, his first example completed while working on *The Lord of the Rings* by Tolkien.

"Mr. Smith is a Meister der Einbandkunst, President of the Designer Bookbinders of England, and his bindings have been exhibited widely in Europe, South and North America and are currently to be seen in the *Hand*

Maggy Magerstadt Rosner is a bookbinder and long-time member of the Guild of Book Workers.

bookbinding today, an International Art exhibition at the San Francisco Museum of Modern Art in California. Examples of his work are in many public and private collections including the British Library, the Victoria and Albert Museum, and the New York Public Library.

“For several hundred years, the function of the bookbinder was that of a skilled craftsman making a necessary, useful protective covering for the book pages within. Decoration on the cover was added at the binder’s or customer’s whim, with no relation to the book’s contents.

“Only a few binders would occasionally try to reflect the thoughts expressed in the text through the ornament on the cover. When the industrial revolution eliminated the necessity for the craft of hand bookbinding, the craftsman faced the dilemma of justifying his existence.

“As the antithesis of the craftsman, contemporary society has the artist who treats the book as an object and attempts to express something about books in general—a growing number of examples of this genre have been exhibited recently—in this country most notably at the Fendrick Gallery in Washington. Examples are books wrapped, and stabbed with nails, ceramic books, and other manifestations.

“Those who chose to practice book conservation and restoration have no philosophical problem. Their reason for existing is clear. But those who wish to create ‘new’ bindings find their solution in the concept of the artist-binder.

“Philip Smith’s experiments, I think, are based on his belief that the artist-bookbinder can produce a book which retains the physical reality of the book form, expresses and interprets the ideas of the book, and the result is in fact an art object.

“Many of Philip Smith’s ideas are explored and illustrated in his book, *New Directions in Bookbinding*, published by Van Nostrand Reinhold in 1974. This evening we hope to learn more, as he tells us about: ‘Bookbinding as an art—Works in Progress.’ ”

Mr. Smith’s opening remarks reminded us that the binder has a responsibility to the book as an object with a function, his term was ‘a reading machine’; that “the book as art” is not the binders province; that the pre-condition of a binding is the book itself, the author’s ideas, the paper and text design, the reader’s mind comprehending the contents. All these must be considered by the craftsperson designing the binding.

Mr. Smith kindly shared with us his choices of pictures and representations that were used in his designs for *The Waste Land* and *Hamlet* (among others), including a treatise on plastic surgery, that he had bound. It was a lively précis of the early chapters in his book that he illustrated for us with his color slides and explication of the creative process. What were initially

perceived as merely beautiful bindings now had a dimension and interest to encourage reading (or re-reading) these books. If one of the functions of art is to enhance human sensibilities, then certainly his bindings are art. Lest this all seem rather heavy going, it should be mentioned that Mr. Smith can be playful in his design conceptions as well as profound. An example: with an edition of *Alice in Wonderland* that has Salvador Dali's illustrations, Mr. Smith incorporated the last three letters of the artist's name by binding the dust jacket into the book, then, by means of a cut-out in the front board, used the visible "A L I" in the titling of the word "A L I ce." Cut-outs, inlaid plastic objects, acrylic circles for eyes, all were employed. One dazzling book after another. It's heady stuff. In a less skilled hand it could become kitsch, but it all "works" for Philip Smith.

In the playful vein, Mr. Smith has done a rather modest binding of *Lord of the Rings* with a grand slipcase of balsa wood, built up in layers, sculpted, and covered with various colored leathers to create a small "mountain" in which the book is housed. This object was present at the reception and Mrs. Smith assisted the interested audience members in a closer inspection. There was a slide of another binding with an in-scale sculpture as part of the design. It is detachable when the book is being read. Witty enough, though purists may grumble: "Is this a bookbinding?"

Mr. Smith has carried the use of feathered leather inlay and onlay to new dimensions. He pares the skin to extreme thinness, making it almost semi-transparent, using many small pieces of these "feathers" to build up and create extraordinary effects in the texture and design. He showed slides of his working drawings with the leather pieces laid in place on the paper pattern and then the completed binding—marvelous fun to share with binders!

There were slides of some of the forwarding stages of these dramatic books. He uses extra leather liners and cloth reinforcements at joints, where added support is needed. Plexiglas templates are used to make an impression in the leather that will receive an inlay. Kettle stitches are reinforced. Some boards are decorated separately and then attached to the book at the end. In some cases the entire leather cover for the boards and spine is decorated and tooled separately and put on the book as one of the last steps in the binding.

We saw slides of the famous Philip Smith Book Walls. For those not familiar with this: several books (in a set, naturally) are bound and arranged in rows or a pattern (the cross pattern for the five volume *Psalms*) and then enclosed in two sheets of Plexiglas. It is viewable from both sides. Now the artistry is that each volume has its own design that is appropriate to its contents, but there is a master design for the complete set of books when they are seen in the Plexiglas wall. The design for each volume, looked at sepa-

rately, has it's own integrity, as well as functioning in the total design when it joins it's fellows in the 'wall'. This is true for the assembled front boards, seen as one 'picture', as it is for the second master design that makes up the other side of the 'wall' of the back boards of the books. Most of Smith's designs are wrap-around, from fore edge to fore edge, the design continuing across both boards and spine. Lots of challenges for the multiple designs—he seems to welcome these challenges.

A Columbia student was heard to murmur, as we were exiting the hall “Wow! Far out!”

Mr. Smith serves as an inspiration to many and an exciting example of fresh views on the old subject of binding books.

MIRJAM M. FOOT LECTURES / Diane C. Burke

Mirjam Foot's lecture, “English Bookbinding, Eighth Century to Present” was a fine example of scholarship blessed with far too much information and far too many anecdotes to be crowded into one tantalizing hour. The very well-attended lecture was sponsored by the American Printing History Association, at the Willkie Memorial Building on Tuesday, January 24, 1978, at 7:00 P.M. Mirjam Foot is the Assistant Keeper of the Rare Book Department of the British Library.

Ms. Foot began with a working definition of a binding as a protective covering; from this simple, basic designation she traced the history of binding through changes in style, design, tools, and the use of different covering materials—especially leather. Her lecture was accompanied by a series of slides which not only illustrated her progress through the changes, but also left no doubt as to the beauty and ingenuity of the craft's past and present state.

Ms. Foot dealt only with European bindings. As a starting point, she chose the Gospel of St. John found in St. Cuthbert's tomb (687 A.D) to show the Coptic influence on European binding. From there, one was taken to some eleventh century Celtic leather work, whose decoration utilized a sharp tool to pierce the design. Cords were laid on the book cover in a design with the moist leather pressed around them; surviving traces indicate the use of paint much like illumination.

Next, examples from twelfth century France: the Cathedral schools had developed a Romanesque style of binding produced with the aid of engraved metal stamps and moistened leather. The slides supplied information about the Romanesque style, whose characteristics are described as “. . . thick

Diane C. Burke is a member of the Guild of Book Workers and a professional bookbinder and restorer.

wooden boards, square at the edges and flush with the edges of the pages, and the flat spine . . .”¹. The description goes on to suggest a predilection for cutting the head and tail leather so that the headbands are protected.

Ms. Foot disclosed that during the fourteenth century most of the binding activity was in Britain, with very few examples from France and Germany. In the fifteenth century, however, with the Monastic revival and the European utilization of printing, there was a general upsurge in binding activity. From the areas of Oxford, Cambridge, and Canterbury, one finds the use of small tools grouped together to form designs. Ms. Foot found those books bound for William Caxton to be reminiscent of his time in Bruges. Due to a strong influence from the Continent, the late fifteenth and early sixteenth centuries saw the appearance of rolls and panels in Britain. One also finds a change in tooling procedures at this date. Until this time, tooling had been done on moistened leather; from this time, the tool was generally heated to the proper temperature for tooling.

This brought Ms. Foot to the confusion concerning the origins of gold in tooling. Apparently, there exists a Spanish manuscript (1459) which contains possible proof of the use of gold in tooling. Unfortunately, the manuscript is written in Catalan, a language in which scholars can make no final decision as to whether a key word should be translated as “tooled” or “painted.” Simon Vostre, a Frenchman, was cited as one of the earliest sixteenth century craftsmen to use gold for tooling. The earliest example of French tooling extant is a manuscript dedicated to Louis XV (c. 1507). Until the 1520’s, French binders seemed content to use their tools in the traditional French and northern Italian designs; soon, however, the increasing interest of such collectors as Jean Grolier, and of course the King, prompted exploration with other Italian designs. They came to be used with great style and imagination thereafter. The binding trade was so healthy at that time that Ms. Foot was able to show two examples from Grolier’s collection from two different binders, utilizing almost identical tools.

Popular in the 1550’s was a revival of the Greek style of binding: “. . . the smooth back rising from head and tail to protect the thick double headband, grooved edges of the boards, and the clasp straps of triple braided thongs fastening the pins in the grooves . . .”². One also finds examples from the period of the use of the plaquette in Italy, and a Germanic fondness for panels and heavily painted fore edges.

The year 1560 saw the advent in France of the fanfare style of decoration. The cover was divided into compartments by tooled ribbons; a single line on one side, a double on the other. These panels were left empty, or filled with impressions of small tools. The end of the century found a pattern composed of small tools as a background for larger tools. Also popular were monograms

and coats of arms. The fanfare designs continued with the addition of inlays and onlays.

In the seventeenth century, Holland entered the binding scene with tools showing a strong French influence. Ms. Foot informed the audience that as a man named Albert Magnus was the only Dutch binder of whose existence there is positive proof, all Dutch bindings of the period are attributed to him.

In the second and third decades of the seventeenth century, the British began to utilize center and corner pieces. In 1660, came another golden age of binding in Britain, during which she caught up with her Continental counterparts. British binders made use of lavish onlays and elaborate gold tooling, especially that of geometrical compartments which often called for the use of fine, pointlike tools. Bindings of this period also made frequent use of "turkey" red Morocco. Ms. Foot cited the works of Samuel Mearne as productions of superlative craftsmanship.

As the century progressed, binding decoration retained suggestions of the fanfare designs, and continuing use of inlays and much gold. Unfortunately, British taste in the eighteenth century tended, for the most part, toward larger and coarser tools and designs. France in the eighteenth century was enjoying its third peak of binding brilliance. The binders made beautiful use of inlays and onlays, especially in mosaic and floral patterns. In 1720, one finds a delicate and lovely lace effect.

To this point, it has been possible to trace the origin of bindings and their chronology from tools used; now, with the inheritance of tools by other binders, such information cannot be relied upon for an answer.

In the eighteenth century, many German binders emigrated to Protestant England, and brought skill, new ideas, and tools.

Two eighteenth century binders Ms. Foot singled out were Roger Payne and Edwards of Halifax. *The History of Bookbinding* sums up Ms. Foot's anecdotes concerning Roger Payne quite neatly, "The craftsman's verbose bills and a reputed taste for strong drink have done much to spread the renown of Roger Payne; yet his reputation is deserved, and the styles he introduced—unexciting as they might be—had wide influence in France as well as England."³

Edwards of Halifax developed a method of rendering vellum transparent. A scene was painted in the underside, and the whole mounted on white paper. Edwards also enlarged the scope of fore edge painting to include landscapes usually painted under the gold. He was fond of employing classical motifs.

The French Revolution had stifled creative bindings in Paris, allowing Payne and Edwards great influence over the binders of Europe in the early nineteenth century. Increasing interest in history and antiquities prompted

craftsmen to copy bindings of the past, reproducing them—if possible—even more brilliantly.

There were still those craftsmen who chose to be innovative: in England, Cobden-Sanderson of the Doves Press and Douglas Cockerell. In France, Marius-Michel, who “. . . inaugurated the partly stylized use of natural forms and employment of rich, subdued tones for his onlay leathers.”⁴ The use of marbled paper was revived at Doves bindery by Douglas Cockerell during this period.

Ms. Foot brought the discussion to the present with analysis of Roger Powell and Peter Waters.

References

¹ Walters Art Gallery. *The History of Bookbinding 525-1950 A.D.* Baltimore, Maryland, 1957, p. 45.

² *Ibid.* p. 95. ³ *Ibid.* p. 204 ⁴ *Ibid.* p. 230.

INVITATION TO AN EXHIBITION OPENING

Guild members in the New York area were delighted to be invited to an opening reception of an exhibition of bindings by James Brockman, Denise Lubett, Sally Lou Smith, and Susan Spring Wilson, four members of the English organization Designer Bookbinders, held at Christie's New York auction gallery on March 10th, 1978.

About twenty-five books, all of which were for sale, were beautifully displayed in free-standing cases in the front area of Christie's showrooms at 502 Park Avenue. Refreshments, including a dazzling display of hors d'oeuvres, made the occasion most festive and added measurably to the pleasure of meeting other binders, collectors, and bibliophiles while comparing notes on the handsome bindings.

PUBLICITY / Lansing S. Moran

During the summer, the Museum of Modern Art presented a major exhibit of illustrated books published by Ambroise Vollard. More than one hundred and thirty works were on view containing plates by Bonnard, Braque, Cezanne, Chagall, Degas, Picasso, Renoir, Rouault and Vuillard, among others.

Peggy Lecky writes that she gave a five day workshop in case and pamphlet binding in Missoula, Montana, June 20-25, 1977. In August of 1976 she spent a day at the Library of Congress as “Consultant” to Peter Waters’

Department, and also in September of 1976, she gave a talk on "Women and the Book" at the opening of the Mills College Library exhibit of women hand binders. (See Vol. XV)

Decorative papers by Betty Lou Beck and David Henderson were on exhibit in September at the Anneberg Gallery in San Francisco.

The Second Annual Conference of the American Printing History Association was held September 24, 1977, at Columbia University. The theme was "Printing Revolutions: The First Two and What They Can Teach the Third," and speakers included Frank J. Romano, Leonard Schlosser, Paul Noble, Mike Bruno, and Kenneth McCormick. At the end of the day Terry Belanger hosted an open house in the Book Arts Press.

Don Etherington, Conservator and Training Officer, at the Library of Congress Preservation Office spoke to The Hand Bookbinders of California on November 8, 1977. The subject of the talk was "Some Aspects of Binding Design."

A Seminar on the Conservation of Long Island's Historical Collections was held November 18, 19, 1977, at Long Island University, C. W. Post campus. It was sponsored by the Long Island Archives Conference, the Long Island Museum Association, and the Palmer Graduate Library School of Long Island University. Program co-ordinators were Guild members Agnes K. Packard and Laura S. Young, and Paul A. Winckler of Long Island University. Demonstrators included Guild members Sylvia Anderle, Gwendolyn Blackman, Jerilyn Davis, Doris Hamburg, Hedi Kyle, and Judith Reed.

The Boston Visual Artists' Union sponsored an exhibit of fine art papers from a variety of paper manufacturers and importers November 1—December 3, 1977. The aim of the exhibit was to encourage artists to explore their possible uses and inform manufacturers of the full range of artists' needs and desires in the paper medium. Robert Hauser, museum conservator and director of Busyhaus (a papermaking workshop), spoke on the historical development of art-related paper materials, and also moderated a symposium on paper which included artists, conservators, manufacturers, retailers, and framers.

Hedi Kyle, formerly binder at the New York Botanical Garden and presently binder with the American Museum of Natural History, exhibited work at the Center for Book Arts from December 17, 1977—January 1, 1978. On display were design bindings, boxes, decorated papers, and restorations.

The Folger Shakespeare Library in Washington, D.C., presented an exhibition of fine bookbindings by John Franklin Mowery from January 8-27, 1978.

Colin Franklin, collector and bookseller, from Oxfordshire, England, and author of *The Private Presses* (Studio Vista, 1969), spoke to The Hand Book-

binders of California on January 26, 1978. The theme of the talk was "Aspects of Collecting Bindings."

Deborah Evetts writes of a recent trip to California:

"California, particularly the San Francisco area, has a growing number of bookbinders and to answer their need for information, binding-related activities, and social contact with other binders, a group called The Hand Bookbinders of California was formed in 1972.

"In July 1973 Gale Herrick, their first president, (now our Vice-president at Large) wrote to me that they had fifty-four members—at last count they numbered 103.

"Every year I spend part of my vacation in San Francisco staying with my family and, knowing this, Gale Herrick suggested that I talk to the Hand Bookbinders. So, this July I spent a delightful evening at one of their meetings talking about my work at the Pierpont Morgan Library and answering their perceptive questions. They are a varied group numbering amongst their members professional librarians, conservators, teachers, and some amateurs.

"A week later, Gale Herrick kindly lent me his spacious and well-equipped bindery for a class. Five enthusiastic Hand Bookbinders, including Gale, turned up for five hours instruction in many areas of general binding, fine binding, and restoration techniques. In the morning we worked through the steps of a case binding for one of the group who was a beginner, and then after a delicious lunch at a nearby salad and soup bar we returned for an afternoon of more advanced techniques.

"The questioning was constant and I was kept on my toes answering 'where to buy?', 'how to?', and 'why this way?' questions.

"To round out the business side of my trip, I spent one day visiting libraries, conservators, and Sandra Kirshenbaum, editor of *Fine Print*. When I told her I had no time to write an article for her January 1978 issue she would not take 'no' for an answer. Anne Englund, the curator of special collections at the San Francisco Public Library, showed me beautiful examples of modern calligraphy from the Richard Harrison Collection, and it was hard to tear myself away for a luncheon appointment.

"Eugenie Candau, librarian, San Francisco Museum of Modern Art, is also curator for the exhibition *Hand bookbinding today, an International Art*. She told me of the many related exhibitions and activities planned to coincide with the opening, which will include a Mary Reynolds exhibition at Mills College library, a Florence Walters exhibition at the Bancroft library, French bindings at Stanford and Gleeson libraries, Decorated Papers and stages in hand binding a book, at the San Francisco Public Library. Not to mention workshops!

"Steven Corey, special collections librarian at the Gleeson Library of the

University of San Francisco, showed me around the beautiful modern reading room and pulled out many fascinating items for me to enjoy, and some binding problems to discuss.

“And finally, Bob Futernick, Conservator of Graphic Arts, Western Paper Conservation Laboratory at the California Palace of the Legion of Honor, not only forgave me, when I panted in an hour late, but greeted me with a wonderfully reviving mug of tea and a delicious slice of homemade cake. He showed me his lab and answered my questions about his vacuum table, photographic equipment, hand leaf-casting methods, etc., until finally I had to tear myself away to return my rented car which was long overdue.”

PRESIDENT'S ANNUAL REPORT TO THE MEMBERS, 1977-1978 / Mary C. Schlosser

As the year ends, we find ourselves embarking on an important new stage in the Guild's history. After thirty years as an affiliate of the American Institute of Graphic Arts, on June 30, 1978, we are ending our affiliation and setting forth anew as an independent and autonomous organization. The background for this action was covered extensively in letters and reports to the members during the last two years and the summary of this year's activities by the Goals and Future Planning Committee (appointed at last year's annual meeting) appears hereinafter. Suffice it to say at this point that the Executive Committee was unanimous in its endorsement of this step, and we all look forward to an exciting and challenging future for the Guild.

To give us time to make prudent and workable arrangements for handling Guild affairs, an agreement has been worked out to pay the AIGA a fixed fee during fiscal year 1978-79 for continuing to provide meeting space, mail-forwarding, and telephone-referral service. As of July 1, 1978, the Guild will assume responsibility for all matters relating to our financial affairs and maintenance of our membership lists which were previously handled by the AIGA.

It has also been unanimously agreed by the Executive Committee to make a modest reduction in dues fees, as a symbol of our efforts to make Guild membership accessible to all interested persons. After operating outside of the AIGA umbrella for two years, a careful look at our finances should reveal whether further reduction is either possible or desirable. We are most grateful to Sylvia Anderle and Judy Reed, Co-chairmen of the Goals and Future Planning Committee, and to their committee members for the extensive research and other work they have done this year as background for this decision.

Special thanks should be expressed here to our Secretary Treasurer Grady

Jensen for successfully engineering the incorporation of the Guild as a not-for-profit corporation in New York State, with the subsequent filing for and recognition of our tax-exempt status by the IRS. This means that all dues and contributions to the Guild continue to be tax-deductible as they formerly were under our affiliation with the AIGA.

We end our fiscal year in satisfactory financial state as you can read in the Treasurer's report, although our final balance is slightly lower than last year's as a result of expenses being several hundred dollars more than income during this period. We will be budgeting quite carefully for the next year to avoid a repetition of this imbalance.

Turning to the regular business of the Guild, Vice-president at Large Gale Herrick has earned thanks for devotion to his office above and beyond the call of duty. Besides offering his insights by mail on the needs and desires of our non-resident members, he scheduled a trip from California especially to coincide with one of the Executive Committee meetings. He has also prepared material for a *Journal*.

Library Chairman Stanley Cushing reports completion of a project long in work and has forwarded to the Executive Committee the final copy for printing the Guild's Library List, copy arduously and competently compiled and typed by Sara Haines, acting as Assistant Library Chairman. The information can now begin its progress through the press and into the hands of the membership. We are all much indebted to Miss Haines for the excellent list she has prepared as well as for her services, rendered with Mr. Cushing, in providing access to the Library for members by mail or personal visit.

Membership continues to show steady growth as detailed by Jeanne Lewisohn in her report. Building on the fine work of Jeri Davis from whom Mrs. Lewisohn took over last year, she reports that membership has passed the three hundred mark for the first time. Congratulations are certainly in order.

Thanks also to our hard-working Program Chairman Janet Saint Germain who has provided us with opportunities this year to see films about binding and papermaking and to visit a commercial bindery. This spring she arranged for members, as well as the public at large, to hear a lecture by the noted English binder Philip Smith. Her annual report and accounts of the programs appear elsewhere in this volume of the *Journal*.

Through membership in the Guild, we were also invited to two events not organized by the Guild—a talk by Mirjam Foot, Assistant Keeper of the Rare Book Department at the British Library, sponsored by the American Printing History Association on January 28, 1978, and in March a reception at Christie's New York auction gallery to open an exhibition of work by several members of Designer Bookbinders of England.

Our *Newsletter* continues to appear quarterly to the acclaim of its readers, larger and better than ever thanks to its founder and editor Lansing Moran. Her resignation due to a move to New Orleans has been accepted with great regret but we anticipate continuing "good news" from Caroline Schimmel who is moving from Small Exhibition Chairman, a spot she held briefly during the winter, into the Publicity Chairman's job, which includes editing the *Newsletter*.

We welcome Hedi Kyle to our Executive Committee as the newly elected Small Exhibition Chairman and look forward to working with her.

Supply Chairman Jane Greenfield continues to send new information and changes in the supply field for publication in the *Newsletter* and reports that plans for a new revision of the Supply List are under way with a completion target of Spring, 1979, in mind.

A new undertaking for the Guild this year was the sponsoring of workshops. The well-known English bookbinder and restorer, Bernard Middleton, was on a tour of the U.S. organized by GBW member Melvin Kavin of California, and the Guild agreed to sponsor his workshops in New York and Boston. I was able to coordinate arrangements in New York and Doris Freitag kindly handled arrangements in Boston. The three three-day workshops (two in New York and one in Boston) were all fully subscribed with paid waiting lists, and were generally agreed to be so successful that the Executive Committee is considering adopting a plan for a regular program of workshops once or twice yearly. It was extremely gratifying that the workshops were self-supporting and it would be our intention to set fees to assure that future workshops, which can only be attended by a limited number of persons, would not become a drain on the general funds. We would welcome suggestions as to workshops that would be of interest to members.

Thanks to the efforts of Polly Lada-Mocarski and Helena Wright, our revised and expanded Study Opportunities list went out last summer to all members, and many orders from non-members across the country have been received, enclosing the one-dollar fee. It appears that this list performs a real public service as there is nothing else quite like it, and consideration is being given to establishing a permanent committee to maintain current information in the field and supervise periodic revisions and supplements.

Comment should also be made on two other activities, one completed and one begun during the last year. Laura S. Young, former President of the Guild, has finished a review and sorting of all Guild archives that have been accumulated up to now. After sorting—a mammoth job!—these papers amount to about ten feet of file boxes as well as two good-sized cartons of early publications and miscellanea. Putting this material in order was a tremendous task and we thank her very much indeed. Surely no one else would

have had comparable experience and understanding of how it all related. Sad to say, very little record survives of the Guild's history from 1906 until after World War II except for a series of small printed "Year Books" containing membership lists and annual reports.

Perception of the Guild's existence and activities continues to grow on a national level and the volume of inquiries of all kinds has grown about fifty per cent each year for the last several years. Last summer, the Executive Committee authorized the expense of a secretary for three or four hours a week. While far from solving all of our administrative problems, it has been an enormous help in keeping up with so much correspondence. If the Guild's profile and membership continue to rise, it would certainly be desirable to consider allocating funds for an Executive Secretary on an expanded scale.

In 1981 the Guild will celebrate its seventy-fifth anniversary. Planning has begun with our new Exhibition Chairman Susanna Borghese for an exhibition to celebrate this anniversary. Our present thinking is to try to assemble work by early members for an historic section and complement it with work completed in the last few years by current members. You will all be hearing more of this plan as it develops and suggestions would be most welcome.

Other projects which have been proposed but remain for future consideration and implementation are the development of a sound referral list for both restorers and creative binders—this must await action by our Standards Committee—and the development of a slide archive of work by members which could be used both as a referral tool and as a lending resource for groups who want to see what is being done by binders today.

A busy year lies ahead.

In closing, I would like to thank you all for your confidence expressed by electing me to a third term as President of the Guild. I will continue to make every effort to justify your confidence. Whatever may be accomplished in the next two years will be largely due to the wonderful efforts of so many of you, and especially the hard work of the Executive Committee members with whom it has been and continues to be my pleasure to work.

MINUTES OF THE ANNUAL MEETING, MAY 11, 1978 / Grady E. Jensen

The seventy-second annual meeting of the Guild of Book Workers was called to order by President Mary C. Schlosser at 7:45 p.m. at AIGA headquarters, 1059 Third Avenue, New York, New York.

Mrs. Schlosser first introduced and welcomed a number of out-of-town members and visitors to the meeting—Bernard Middleton, Barbara Belknap,

Ellen Fink, Betsey Eldridge, Jane Gammon, William Gilmore and David Sellars. A total of 34 persons were present.

The minutes of the annual meeting of June 9, 1977, were approved as published.

Mrs. Schlosser stated that the 1977-78 year had been a busy one and, for one thing, she was particularly gratified that the dues had been kept at the same level as the preceding year, despite an increase in AIGA dues. This was achieved by agreeing to give up receiving all printed material sent out by AIGA except for those mailings relating to the annual Book Show. In July, 1977, a revision of the study list was published. This has been enthusiastically received and there has been a great demand for it. With the approval of the Executive Committee, last summer Mrs. Schlosser began using a part-time, paid secretary on Guild business. The secretary works three hours per week in Mrs. Schlosser's home. The volume of incoming Guild mail is increasing markedly and the secretary's assistance has been of great help.

In the fall of 1977, Mrs. Schlosser took over a number of Guild files from past-President Laura S. Young. Getting these files in order, which contained many years of Guild information and background, was a large job and Mrs. Schlosser said that a debt of gratitude is owed to Mrs. Young for this effort.

Penny Blackman, former Chairman of the Small Exhibition Committee, resigned in the fall of 1977. At that time Caroline Schimmel took over the Small Exhibition function. Recently, Lansing Moran, Chairman of the Publicity Committee, had to move to New Orleans and Mrs. Schimmel agreed to take over Mrs. Moran's publicity work. During Mrs. Moran's tenure in office as Publicity Chairman she began and successfully published a number of the Guild *Newsletters*. Thanks are due to her for this fine effort. Ms. Hedi Kyle has agreed to take on the Small Exhibition assignment.

In February, 1978, there was a *New York Times* article on bookbinding, which mentioned the Guild. This resulted in numerous requests for information and copies of the study list.

Just last week the Guild sponsored Bernard Middleton's workshops at The New York Botanical Garden. The two three-day workshops were completely filled and it was not possible to accommodate anyone on the waiting list. The Guild is grateful to The Botanical Garden for permitting us to use their bindery for the workshops.

Secretary Treasurer Grady E. Jensen next presented a Treasurer's report, as of March 31, 1978.

Membership Chairman Jeanne Lewisohn stated that, for the first time in the history of the Guild, the membership has topped 300. Much credit for this is due to the previous Membership Chairman, Jerilyn Davis. A question was raised from the floor as to the geographic distribution of the membership and

it was agreed that this information would be included in the next *Newsletter*.

Mrs. Schlosser reported for Gale Herrick, Vice-president at Large. She stated that Mr. Herrick had attended an Executive Committee meeting last fall and since then, has been exceedingly busy with the California hand book-binding exhibit. He has done some correspondence with local Guild groups around the country and a small group is being formed in Dayton, Ohio.

Mrs. Schlosser reported that Susanna Borghese, Exhibition Chairman, was not able to be present this evening and that a seventy-fifth anniversary exhibition is being considered.

Stanley E. Cushing, Library Chairman, was not present and no report on the Guild's library was presented at this time.

Janet Saint Germain, Program Chairman, reported on the 1977-78 activities. The first program, last fall, consisted of three films—one about Fritz and Trudi Eberhardt's bindery and two Japanese films. In December the Guild visited the Horowitz commercial bindery and museum in New Jersey. In the spring we had the Philip Smith lecture at Columbia University. Future program plans include a visit to a Princeton exhibit of bindings mounted by Jamie Shalleck. Also, the California bookbinding exhibition will be shown at Temple University in Philadelphia from August 27 to September 30, 1978. A Guild-sponsored visit is planned.

Publications Chairman Jerilyn Davis reported that Volume XIV-1 (Fall 1975) of the *Journal* was mailed in November 1977. Volume XIV-2 will be mailed in about two weeks and XIV-3 is now ready for the printer. She hopes that the three numbers of Volume XV will be printed at the same time and, hopefully, will be mailed in September. Mrs. Schlosser discussed the step-by-step problems faced in producing the *Journal* and stated that the Publication Chairman's job is supposed to assist in surmounting some of these difficulties. There was then a long discussion by those present regarding the *Journal*—how to get caught up, combining numbers, what types of Guild information are most meaningful to out-of-town members, relationship of the *Newsletter* to the *Journal*, etc.

Caroline Schimmel presented Lansing Moran's report for the Publicity Committee.

Mrs. Schlosser stated that the Small Exhibition Committee had been inactive, for two reasons. First, Penny Blackman had resigned, as reported earlier. Also, about a year ago, AIGA activities in their office required frequent moving of the small exhibition cases. Concern over damage to the contents resulted in our discontinuing this activity.

Supply Chairman, Jane Greenfield was not present but Mrs. Schlosser reported that Mrs. Greenfield is working on a new revision of the supply list.

Nominating Committee Chairman Jerilyn Davis presented the slate for the 1978-1980 term, as follows:

President	Mary C. Schlosser
Program Chairman	Janet Saint Germain
Library Chairman	Stanley E. Cushing
Publicity Chairman	Caroline F. Schimmel
Small Exhibition Chairman	Hedi Kyle

Mr. Jensen reported that 79 ballots in favor of the slate had been received in the mail or turned in this evening. It was moved, seconded and unanimously passed that the Secretary be instructed to cast one ballot for the entire slate of the Nominating Committee, there having been no other nominations from members at large.

Mrs. Schlosser reviewed the formation last fall of a Committee on Goals and Future Planning, under the co-chairmanship of Judith A. Reed and Sylvia Anderle. Mrs. Reed then read the report of their committee. This report is appended to these minutes. Mrs. Schlosser stated that, in conjunction with our disaffiliation from the AIGA, Guild dues as of July 1, 1978 would be reduced slightly, as follows:

	<i>Present</i>	<i>New</i>
Resident	\$60	\$50
Non-Resident	36	30
Junior	17	15

There was a lengthy discussion on and questions concerning the whole matter of disaffiliation with the AIGA and future planning for the Guild.

With respect to new business, Mrs. Schlosser reported that the Guild will be celebrating its seventy-fifth anniversary in 1981. She asked for suggestions of how this event should be appropriately marked and proposed that an exhibition of deceased and present members' work would be appropriate.

As has been the case at many past annual meetings, the question of setting professional standards for hand bookbinders was raised. Mrs. Schlosser reported that, at the 1977 annual meeting, Mrs. Young had been appointed chairman of a committee to look into the matter of standards. This idea was reactivated at this meeting. During the course of the discussion, Carolyn Horton explained the AIC process for accrediting paper conservation people. Mrs. Young asked for suggestions in writing regarding accreditation and the setting of standards therefor.

Following adjournment of the meeting at 9:15 p.m., an informal social hour was held.

REPORT OF THE GOALS AND FUTURE PLANNING

COMMITTEE / Sylvia Anderle and Judith A. Reed

The Goals and Future Planning Committee, set up last spring by the Executive Committee of the Guild of Book Workers, held a number of meetings during the past year. The committee consists of Sylvia Anderle and Judith Reed, Co-chairmen, Diane Burke, Jean Burnham, Deborah Evetts, William Klein, Lansing Moran, and Janet Saint Germain.

Initially, the Committee formulated the following list of guidelines to indicate those areas of primary importance in meeting the needs of the Guild membership and officers. Based on recommendations of the Executive Committee, the list reflects those needs which past experience has shown to be of importance in implementing the Guild's by-laws and carrying on its business. The Committee was aware that the specifications in the guidelines represent the *ideal* conditions under which the Guild might operate, and might not be achievable.

1. *Exhibition Space:* Sufficient, secure space needed for Guild-sponsored exhibitions of its members' works at approximately 2-3 year intervals, lasting for 1-2 month periods; in addition, it would be desirable to have a small exhibition area or case on a regular basis, for small "one-man" exhibitions of 1-2 month duration throughout the year.

2. *Meeting Space:* A relatively large area (to accommodate from 50-100 persons) is needed for meetings of the entire membership 3-4 times a year; in addition, a small area, appropriate for officer's meetings 6-8 times per year is necessary.

3. *Locked Storage Space:* Such space is necessary on a regular basis for storage of the Guild's archives, and on a more sporadic basis for storage of exhibition material immediately before and after exhibitions.

4. *Limited Access Shelving:* In order to house the Guild's professional library of more than 400 volumes, as well as back issues of the various Guild publications, it is desirable to have approximately 100'-150' of shelving in an area with controlled access.

5. *Office Space and Equipment:* To meet the added burden of "office work," a small area with appropriate equipment (such as desk, typewriter, etc.) is desirable.

With this information in hand, members of the committee undertook the task of approaching various institutions and organizations, suggested by Guild members, to ascertain which, if any, would be able to meet the Guild's needs, and to what extent. A full list of these institutions and organizations is appended to this report (Appendix A).

As a result of this search, the committee determined that none of the places approached would be able to meet all of the Guild's needs, as is also the case with the American Institute of Graphic Arts. However, the following places would be able to partially fill our needs, at varying costs:

1. Grolier Club—meeting and exhibition space
2. Automation House—meeting space
3. Roosevelt House—meeting space
4. Central Presbyterian Church—meeting, office, and storage space
5. Willkie Memorial Building—meeting space
6. Basic Crafts Company—small committee meeting space and small “one-man” exhibition space
7. Center for Book Arts, Inc.—During the course of the year, several Guild members suggested that the committee contact the staff of the Center for Book Arts, Inc., with the idea that perhaps a cooperative arrangement could be set up between these two organizations. After having made the contact, it was decided that such an arrangement might be worked out at a later date. However, at this time, and in its present quarters, the Center would be unable to fill the Guild's needs.

The American Institute of Graphic Arts was approached to discover if a change in our affiliation agreement could be negotiated, with the Guild continuing to receive some services while giving up others in exchange for a greater degree of financial independence. It was the opinion of the AIGA's Executive Committee that the Guild would ultimately leave the AIGA and that an orderly restructuring and relocation would be desirable. As a result, it was mutually agreed that our formal affiliation will terminate as of June 30, 1978. At that time the Guild will assume full responsibility for its membership lists, dues billing, financial administration, and other business arrangements. The AIGA agreed to allow the Guild the continued use of its mailing address, telephone-answering service, and meeting space for a period of one year, beginning on July 1, 1978, on payment of a flat-fee rental. During the 12-month period July 1, 1978, through June 30, 1979, the Guild will have established its own tax-exempt status, made arrangements for new dues billing, telephone-answering service, etc. In addition, rental office and storage space will be further investigated and meeting space arranged to fit the 1979-80 needs of the Program Chairman.

Further suggestions for specific office and meeting space by Guild members will be entertained, if they are accompanied by written statements including such specific information as rental fees, amount of space available, person or persons to contact for arrangements and when such space would be available.

Members of the Goals and Future Planning Committee are well aware of the burden upon Guild members of the high cost of dues, as established by the AIGA. Therefore, they have recommended to the Executive Committee that

the dues schedule be lowered as of July 1, 1978. During the year 1978/79, as the Guild assumes total financial responsibility, it would be hoped that the Guild's annual costs would be fairly, closely and clearly determined, with the recommendation that the dues be further reduced at the end of that time, if at all possible.

Specific information concerning forthcoming changes will be established during the year by Guild officers for their particular areas of responsibility and will be made available to members during that time.

Appendix A: Institutions and organizations contacted by members of the Goals and Future Planning Committee

American Crafts Council
Art Students League of New York
Automation House
Book Arts Press, c/o Terry Belanger, Columbia University School of
Library Services
Center for Book Arts, Inc.
Central Presbyterian Church
Grolier Club
New York Public Library
New York Society Library
New York University Institute of Fine Arts
Pratt Phoenix School of Design
Riverside Church
Roosevelt House
South Street Seaport Museum
Willkie Memorial Building
Young Men's and Women's Hebrew Association

TREASURER'S REPORT / Grady E. Jensen

Operating and Cash Statement for 12-month period July 1, 1977-June 30, 1978

Cash Balance Carried Forward From 6/30/77 \$ 9,345.42(A)

Income

Membership Dues	\$4,247.50	
Middleton Workshop Fees	500.00	
<i>Journal</i> and Study List Sales	631.16	<u>5,378.66</u>
		\$14,724.08

Expenses

General Administration	1,203.14	
Membership Committee	215.35	
Publicity Committee	289.58	
Membership Meetings and Programs	553.65	
Middleton Workshop	313.00	
<i>Journal</i> Production	2,562.16	
Library Committee	202.00	
Special Project (Study Opportunities)	581.84	<u>5,920.72</u>
		<u>\$ 8,803.36(B)</u>

GUILD CASH POSITION

	<u>6/30/77(A)</u>	<u>6/30/78(B)</u>
Balance with AIGA	\$8,294.32	\$6,407.54
Balance in GBW checking account	<u>1,051.10</u>	<u>2,395.82</u>
	<u>\$9,345.42</u>	<u>\$8,803.36</u>

LIBRARY / Stanley E. Cushing

This year our major project was the creation from last year's card catalogue of a typed list of books in the Library. This will be put in the hands of a typesetter this summer, so we hope for the printed list in the fall. New rules have been developed to make borrowing of books easier for both members and the Library Committee.

During the year members borrowed sixteen volumes. We expect an increase in borrowing when the new list is distributed to members. One new book, *Restoration Papers* by Robert Hauser, was given to the Library by the author, a member of the Guild.

MEMBERSHIP / Jeanne Lewisohn

Forty-six new members have joined the Guild since the last annual meeting and two former members have rejoined, for a total of forty-eight. There were eighteen resignations, giving a net increase during the 1977-79 year of thirty. Guild membership now stands at 327 individual members and one institutional member, the Library of Congress.

PROGRAM / Janet Saint Germain

There were three programs during the 1977-78 season: an informal opening meeting, including an evening of film, at the AIGA on October 27, 1977; a visit to the large edition bindery and bookbinding museum of A. Horowitz & Son in Fairfield, New Jersey, on December 10, 1977; and a well-attended lecture and slide show given by Philip Smith in the Harkness Theater, Butler Library, Columbia University on April 6, 1978.

Special thanks are due to Terry Belanger of the School of Library Service of Columbia University for arranging the space for the lecture and providing the reception in the Book Arts Press Room. I also want to thank the Executive Committee for its assistance in the development and carrying out of programs, and end with an appeal to members for suggestions for future programs of interest.

PUBLICITY / Lansing S. Moran

It is with regret that I now resign as GBW Publicity Chairman. My husband

and I are leaving New York for New Orleans where he is taking over as President of his family printing and publishing company. Although I will be in New York frequently, I felt that the position necessitated on-the-spot attention, particularly as the Publicity Chairman has the joint role of *Newsletter* Editor. I am delighted that my successor is to be Caroline Schimmel as I know her to be energetic and immensely capable.

It is with some nostalgia, however, that I turn over the *Newsletter*. Since I created it some three years ago it has grown from a single page to a publication of six pages or more, and has become an important part of the Guild's services to its membership. But then, the ultimate purpose in any creation is for the creator to become unnecessary, so it is with all good wishes for future Guild activities, and with gratitude for the many friendships that I have made in my time on the Executive Committee, that I say goodbye.

CORRECTION / Frances Manola writes:

“Just to keep the record straight, I should like to state that I did not write the article about Sheila Waters' lecture which appeared in the GBW Journal, Volume XIV No. 3, Spring 1976. My name was given as author, but the account of the lecture was written from my rough notes taken at the lecture and not submitted to me for approval. The article was well written, but I should like to mention two points. Edward Johnston's freely written Roman hand is known by everyone, and so named by him, as the “*Foundational Hand*.” The paragraph which mentions the plastic gesso as remaining bright for ten years, of course refers to the gold laid on the gesso, which remained bright all that time.”

Editor's Note: The article was written by the Publications Committee. We regret these errors and appreciate their being called to our attention.

Guild of Book Workers Journal

In an effort to put the *Journal* on a current basis, the Executive Committee has decided to publish Volume XV (1976-77), Volume XVI (1977-78), and Volume XVII (1978-79) as individual issues combining the three numbers for each volume. Institutional subscribers will receive these three combined issues at the rate regularly charged for the three issues of one annual volume.

Beginning with Volume XVIII (1979-80) the *Journal* will appear biannually.

The *Journal* is edited voluntarily by members of the Executive Committee in rotation. The editors of each issue appear on the Table of Contents page. Please send reports and articles for consideration to the Publications Chairman.

Back issues of the *Journal* can be purchased through the Secretary.

MARY C. SCHLOSSER

President

JEANNE LEWISOHN
Vice -president and
Membership Chairman

GRADY E. JENSEN
Secretary Treasurer

GALE HERRICK
Vice-president at Large

SUSANNA BORGHESE
Exhibition Chairman

STANLEY E. CUSHING
Library Chairman
Sara Haines, Assistant

JANET SAINT GERMAIN
Program Chairman

JERILYN G. DAVIS
Publications Chairman
Sylvia Anderle
Anne Gordon
Judith Reed
Mary Schlosser

LANSING S. MORAN
Publicity Chairman

CAROLINE F. SCHIMMEL
Small Exhibitions Chairman

MARY E. GREENFIELD
Supply Chairman