



# FROM THE EDITOR'S DESK

*Richard Hopkins*

I AM HAPPY TO REPORT that I can start this issue out on a relatively high note. We did finally receive our Gaming funds, albeit only 60% of what we had asked for. Nevertheless it does allow us to keep going. Having said that I must also say that we have learned a valuable lesson from our temporary stringent financial conditions. We learned, for example, that by taking a more hands-on approach to the journal we could save at least \$1,000 per issue. However, despite the fact that we now have a little more money we will certainly continue to practice the economies we learned during tougher times. So with this issue we are cautiously advancing again. We decided to put the money into expanding the number of pages to twenty-eight. We decided against going back to a colour cover since that would have cost us an additional \$800. We hope the results will please our readers.

As Editor I would be remiss if I failed to mention how stimulating our Editorial Committee meetings are. All of the committee members, Stuart, Fran, Ralph and Rollin, bring both a love of books and a wide knowledge to these quarterly meetings. As someone who absolutely loathes meetings I can truthfully say that this is one series of meetings that I actually look forward to.

And now to the issue in hand. It is interesting how some ideas come about. The Committee has been focusing so hard on keeping Amphora going that only recently has it directed much attention to the issue of keepsakes. That is why two lovely keepsakes based on the work of George Kuthan and beautifully printed by David Clifford languished in Jim Rainer's basement for two years. I am happy to report that we have liberated those keepsakes and will be mailing them out with issues of Amphora. Then it struck us all that if we were sending out these keepsakes why not make George Kuthan the featured artist for the issue as well.

Other highlights in the issue also feature the visual: woodcuts in early children's books, handmade Thai paper, and the art and commerce of designing book jackets for Canadian books. A welcome counterbalance to this concentration on the visual is Phyllis Reeve's very personal and readable article on some of her cherished first editions. Read and enjoy!