

“Transatlantic Type” is Theme of Annual Conference

AN EXCITING annual conference is shaping up for 19-21 October. As reported in the last issue of the *APHA Newsletter*, the conference is being hosted by Washington University in St. Louis. In part, this is occasioned by their library’s recent acquisition of an exceptional collection of materials relating to three great British private presses started in the 1980s. Conference attendees will be able to view a major exhibition of that collection’s highlights, entitled “The Triple Crown Abroad: The Kelmscott, Doves, and Ashendene Presses Beyond the British Isles.”

The schedule begins on Friday night with a keynote address on “Cobden-Sanderson in America” by Marianne Tidcombe, bookbinding historian and author of a new history of the Doves Press.

Carrying forward the theme of Anglo-American printing in the nineteenth century, Saturday speakers include Michael Twyman of the University of Reading, Ronald Tyler of the University of Texas at Austin, Karen Nipps of Harvard’s Houghton Library, William S. Peterson of the University of Maryland, and Philip Weimerskirch of the Providence Public Library. Later

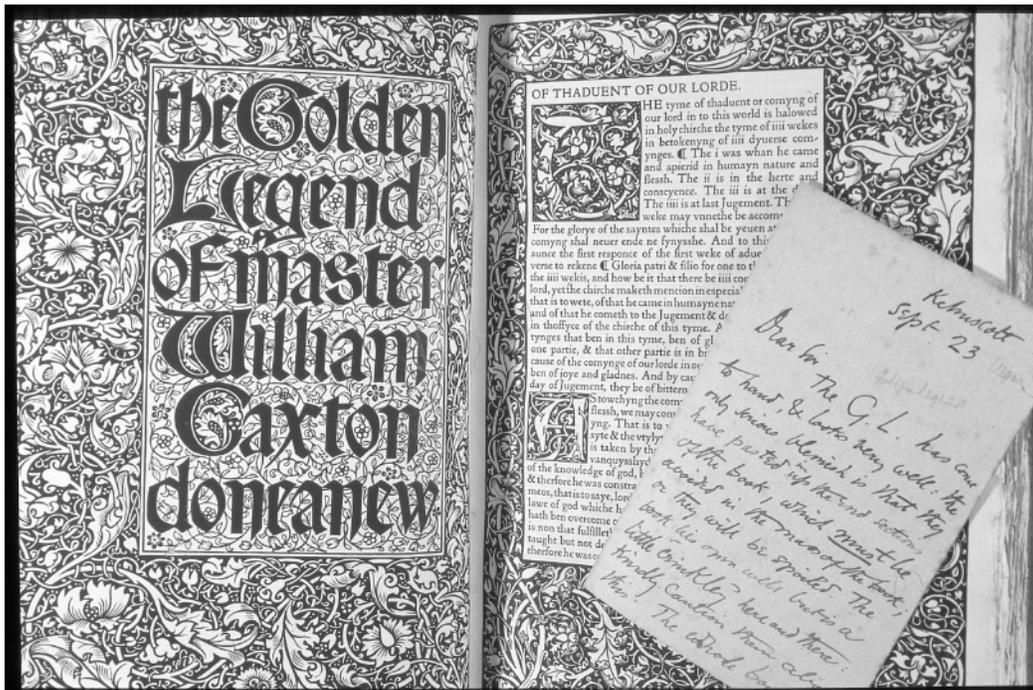


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that evening, after a visit to Washington University’s renowned Book Illustration Studio, attendees will enjoy a gala banquet and an after-dinner talk by Eric Holzenberg, Director and Librarian of the Grolier Club.

Sunday will be devoted to a visit, including brunch, to the St. Louis Mercantile Library, which has celebrated holdings of nineteenth-century material. On display will be Audubon’s *Birds of America* and exhibitions of the art of Thomas Hart Benton as well as work of a local printer (and APHA member), Kay Michael Kramer.

All APHA members have been sent a brochure containing a registration form and full details, including transportation, accommodations, and cost. This information can also be obtained from our website, www.printinghistory.org.



PEL mezzo del cammin di nostra vita
 Mi ritrovai per una selva oscura,
 Che la diritta via era smarrita.
CHI quanto, a dir qual era, è cosa dura,
 Questa selva selvaggia ed aspra e forte,
 Che nel pensier rinnova la paura!
TANTO è amara, che poco è più morte:
 Ma per trattar del ben ch' i' vi trovai,
 Dirò dell' altre cose ch' io v' ho scorte.
E' NON so ben ridir com' io v' entrai;
 Tant' era pien di sonno in su quel punto,
 Che la verace via abbandonai.
MA poi ch' io fui appiè d' un colle giunto,
 Là ove terminava quella valle
 Che m' avea di paura il cuor compunto,
GUARDAI in alto, e vidi le sue spalle
 Vestite già de raggi del pianeta,
 Che mena dritto altrui per ogni calle.
ALLOR fu la paura un poco queta,
 Che nel lago del cuor m' era durata
 La notte, ch' io passai con tanta pièta.
ECOME quei, che con lena affannata
 Uscito fuor del pelago alla riva,
 Si volge all' acqua perigliosa, e guata;
COSI l' animo mio, ch' ancor fuggiva,
 Si volse indietro a rimirar lo passo,
 Che non lasciò giammai persona viva.

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POI, riposato un poco il corpo lasso,
 Ripresi via per la piaggia diserta,
 Sì che 'l piè fermo sempre era 'l più basso.
ED ecco, quasi al cominciar dell' erta,
 Una lonza leggiera e presta molto,
 Che di pel maculato era coperta.
ENON mi si partia dinanzi al volto;
 Anzi impediva tanto 'i mio cammino,
 Ch' io fui per ritornar più volte vòlto.
TEMP' era dal principio del mattino,
 E 'l Sol montava 'n su con quelle stelle
 Ch' eran con lui, quando l' Amor divino
NOSSE da prima quelle cose belle;
 Sì ch' a berie sperar m' era cagione
 Di quella fera alla gaietta pelle,
L'ORA del tempo, e la dolce stagione:
 Ma non sì, che paura non mi desse
 La vista, che m' apparve, d' un leone.
QUESTI pareva che contra me venesse
 Con la test' alta, e con rabbiosa fame,
 Sì che pareva che l' aer ne temesse:
AD una lupa, che di tutte brame
 Sembiava carca nella sua magrezza,
 E molte genti fe già viver grame.
QUESTA mi porse tanto di gravezza
 Con la paura ch' uscia di sua vista,
 Ch' io perdei la speranza dell' altezza.

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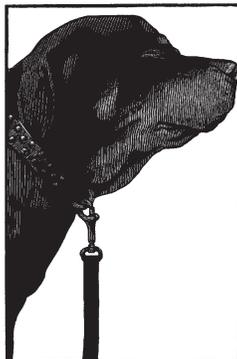
**TRIAL SETTING FOR A PROPOSED DOVES PRESS EDITION OF DANTE'S INFERNO
 (NOT UNDERTAKEN).**

The University of Iowa Center for the Book
 Announces a New Title

NO SHORTCUTS

An Essay On Wood Engraving
 by BARRY MOSER

320 copies signed by Moser · 16 relief engravings
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*The UICB supports a variety of
 book-related classes and events, and
 offers a graduate certificate in Book
 Studies / Book Arts & Technologies.*

*Joel Harvey
 Remembered*

WE NOTE, with sadness, the death of one of our members: graphic artist Joel Harvey. After serving in World War II, he earned a master's degree in Graphics from the Sorbonne in Paris. He then moved to Los Angeles where he held positions of responsibility with several major advertising agencies. He worked with Ward Ritchie as graphic arts counselor and book designer. He became vice-president, West Coast sales, for Intaglio Service Corporation. Mr. Harvey taught graphic arts courses at the University of Southern California and won numerous awards. 🐾

Jane Rodgers Siegel Named Editor

AS GUEST EDITOR for this and the past three issues of the *Newsletter*, I have found it a pleasure to work with the APHA team in a new way. I had excellent editorial help from Jane Siegel and Virginia Bartow (who are no strangers to this publication!) and proofreading assistance from David Rados of Vanderbilt University. Steve Saxe and Cathe Giffuni have contributed content, as have numerous other members. Production Editor Suzanne Micheau gave (and will continue to give) the content its splendid tangible form.

I have not tried to provide any new editorial focus. This is because Publications V-P Lissa Dodington and I were recruiting a new *real* editor who would then be free to take the newsletter in whatever directions he or she saw fit.

I am pleased to announce that Jane Siegel will become Editor with issue #146. While she will pull the stroke oar, she would no doubt welcome suggestions and support as she assumes editorial leadership.

Meanwhile, production of the current issue coincides with the nuptials of our Production Editor. For this reason I have tried to keep it as modest an issue as possible. APHA extends sincere best wishes to Suzanne and her bridegroom! (thank you, Irene...suz) 🌸

• New Members •

Jeffrey L. Baskin
Little Rock, Arkansas

Scott Conove
Westlake Village, California

Clair Dunn
Fairfax, Vermont

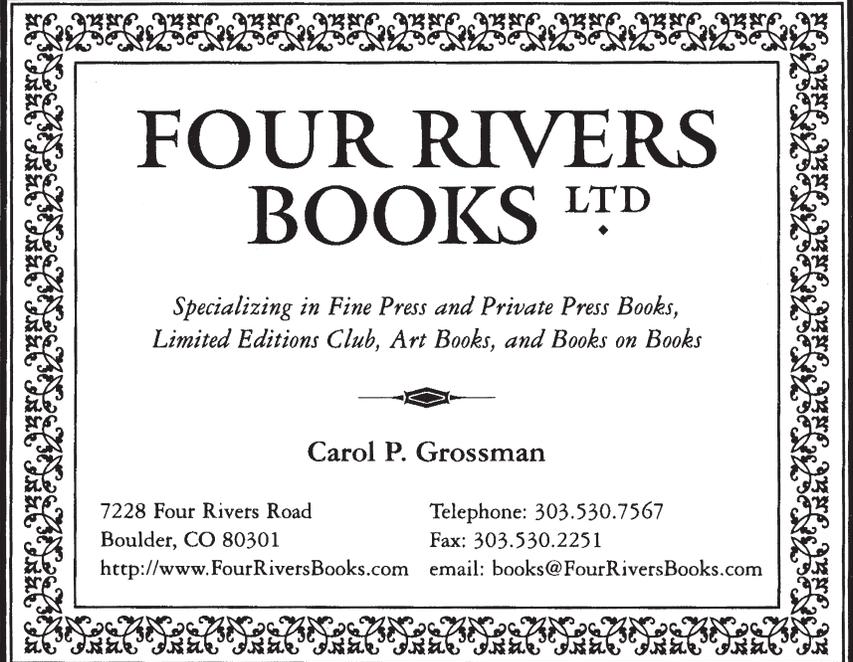
Carl E. Gross
Abingdon, Pennsylvania

Wendy Jones
Davis, California

John A. Lane
Leiden, THE NETHERLANDS

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Morristown, New Jersey

Lenora R. Wannier
La Canada, California



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• *Calendar* •

LECTURES, MEETINGS, and WORKSHOPS

September 25: Washington, DC: Smithsonian Institution, National Museum of American History: APHA's 2001 Lieberman Lecture: "Iliad: The Poet-Publisher and the Art of the Book," by Johanna Drucker. Contact: Savannah Schroll, 202.357.1522.

October 4-7: Alexandria, VA: Guild of Book Workers Seminar, "Standards of Excellence in Hand Book-binding." Contact: Pamela Barrios 801.378.2988, pam_barrios@byu.edu.

October 13-14: Newcastle, DE: Oak Knoll Fest VIII. Contact: 302.328.7232, oakknoll@oakknoll.com.

October 19-21: St. Louis, MO: Washington University: APHA's 26th Annual Conference, "Transatlantic Type: Anglo-American Printing in the Nineteenth Century." Contact: www.printinghistory.org.

October 29: NYC: Dieu Donne Papermill, 433 Broome Street: 25th Anniversary Benefit. Live auction 6-8 PM; silent auction 8:30-9:30 PM. Contact: Stacey Lynch 212.226.0573, info@papermaking.org.

EXHIBITIONS

Through October 31: San Francisco, CA: Public Library: "Calligraphic Type in the Digital Age," exhibit honoring Hermann Zapf and Gudrun Zapf. Contact: 415.557.4560, www.zapfest.com.

Through November 17: NYC: Grolier Club: "Numismatics in the Age of Grolier." Contact: www.grolierclub.org.

Through December 4: Dallas, TX: Southern Methodist University, Hawn Gallery: "Doris Westapher: Dallas Bookbinder." ❧

The APHA Newsletter

www.printinghistory.org

VICE PRESIDENT FOR PUBLICATIONS
Lissa Dodington <lldod@aol.com>

GUEST EDITOR
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The Editorial Committee welcomes your news, announcements, comments and corrections. Address all correspondence to APHA, POB 4922, Grand Central Station, NY 10163-4922.

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