

The APHA Newsletter

NO. 138 • WINTER, 1999

Barry Moser Delivers J. Ben Lieberman Memorial Lecture in Iowa City

BARRY MOSER, LONG TIME FRIEND of many Iowa City book people, visited the University of Iowa the weekend of November 11–14, 1999. Mr Moser's most recent work, the very special *livre d'artiste* version of the King James Bible published by the Pennyroyal Caxton Press, was the focus of many of his appearances.

Students in Library Science, Art, and the Center for the Book had two classroom sessions and one social opportunity to hear his stories, learn about his engraving technique, and ask questions about the different aspects of creating such a monumental work. Of special interest was a demonstration of engraving on Resingrave, the polymer material used by Moser to craft the illustrations for the Pennyroyal Caxton Bible. Students were also curious about the design process from downloading the text, to typesetting, to printing, and binding, as well as the differences between the trade and limited editions.

On Friday night Moser gave a talk entitled "Tanakh and Testament: A Reprobate Tinkers with the Holy Writ". The audience was moved and amused, perhaps owing to Moser's background in evangelism, and his account of how he came to take on such a massive project. He explained that he is not a sprinter, but a long distance runner, and was searching for work that would fulfill that requirement. Much contemplation, along with relentless late night and early morning visionary dreams, led him to choose the Bible as his text. With slides of the illustrations he showed the process of cre-

ating images that are modern, yet timeless, reverent, yet expressive of his interpretation of the sacred Christian text.

Curtis and Betsy Stuckey, Friends of the Libraries, who donated funds to purchase a limited edition Bible for the UI Main Li-

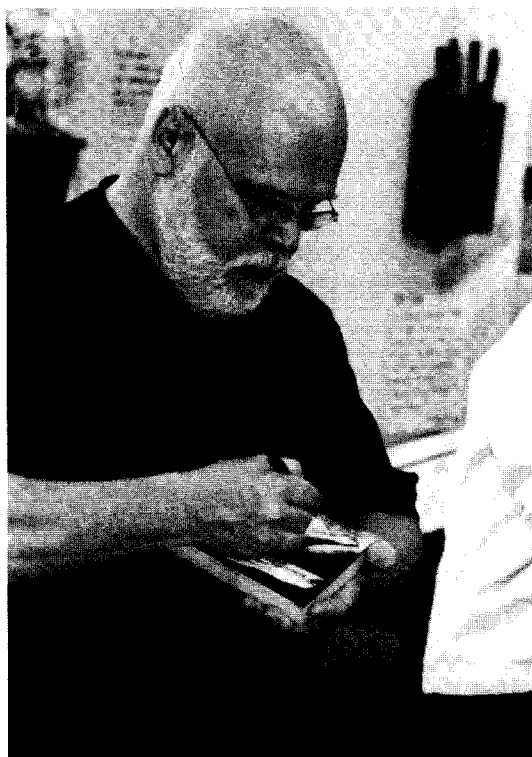
braries Special Collections, were in attendance at all of the weekend events. The Pennyroyal Caxton Bible was on display during a social gathering following the Friday evening presentation. Moser generously signed copies of the trade edition, which was available for sale by local independent bookseller, Prairie Lights.

Moser delivered the J. Ben Lieberman Memorial Lecture to a crowd of 90 students, book lovers, artists, faculty and librarians on Saturday evening. His talk, "After the Bible, Dreams Money and Reality", has sparked discussion around town about the book arts calling, and the mechanics of making a life out of it.

Artifacts from the creation of the Pennyroyal Caxton Bible are on display in the UI Main Library North Exhibition Hall through January, 2000, as part of "Open Book: The Book Studies Community at the University of Iowa".

The UI Center for the Book too thanks APHA for the opportunity to host the 1999 J. Ben Lieberman Memorial Lecture. The program was extremely well received by our thriving book arts community.

—Suzanne Micheau, University of Iowa Center for the Book



Barry Moser demonstrating engraving on Resingrave.

APHA Oral History Project: Report from the Committee

Committee members Alice Beckwith, John Bidwell, Barbara Brannon, Philip Cronenwett, Jane Rodgers Siegel, and new member Michael Peich met on the Friday, Oct. 21, 1999. At the meeting Jane Rodgers Siegel was elected liaison to the Columbia University Oral History Office. Barbara Brannon was elected reporter to the APHA Newsletter. Phil Cronenwett is going forward with his interviews of Roderick Stinehour of the Stinehour Press. Mike Peich will interview Kim Merker, fine printer and founding director of the Iowa Center for the Book. Interviews in Georgia and New England are also being set up.

Jane Siegel, announced a new oral history project beginning in England and Alice Beckwith made contact with Richard Russell, a trustee of the Book Trade History Group. It looks like APHA's Oral History Project will have an exchange of information, with colleagues in Britain. Soon APHA should have an interview going through the transcribing process and the committee will get grant request writing underway.

—Alice Beckwith, Chair of Oral History Project

Chapter Notes

SOUTHERN CALIFORNIA CHAPTER

On July 24 our meeting was held at the Old San Fernando Mission in Mission Hills and was attended by 32 members and guests. The program was presented by Dr. Stephen Kanter, an avid collector of fine press books and typography. Dr. Kanter gave a talk and slide presentation entitled "Typo-Architectural" tour of Ward Ritchie's work. The talk was an in-depth study of the many locations Ritchie lived.



The SCA Chapter met on 23 October 1999 at The Parker Press in North Hollywood, CA. This printing plant maintains a complete letterpress department, including rare handset type, an Intertype, a Heidelberg cylinder press and platen presses. Tom and Sue Parker hosted 25 chapter members and guests to a tour of the plant. The shop is also equipped with a state-of-the-art computer-controlled Heidelberg direct image full color press. The group was led through the complete production process from copy to a completed four-color process project.

A visit to a book bindery which specializes in handbinding and the restoration of library and rare books is being planned. For information about future events, or membership in the chapter please call Regis Graden 760-758-3696

—Regis Graden, President

NEW ENGLAND CHAPTER

This year APHANE'S chapter officers decided to organize our activities around the theme of investigating printing history research resources in New England. Each of our events offered the opportunity to tour a research collection and attend a lecture at that library. The September event at the American Antiquarian Society included the Annual Meeting as a part of our activities. On

Friday, 24 September between 2:30-9:30 pm we toured the Society, held our annual meeting, investigated a local bookstore, attended a lecture *and* gathered for dinner following the lecture.

At The American Antiquarian Society in Worcester, MA. we assembled in the Orientation Room for a video on the collections, followed by a tour of the closed stacks and conservation area with Joanne Chaison, Research Librarian. This was followed by a viewing of selected treasures of the collection in the Council Room arranged by Joanne Chaison and Georgia Barnhill, Andrew W. Mellon Curator of Graphic Arts.

We held the Annual Meeting in the Council Room, where the membership heard the reports of the secretary, Walker Rumble, treasurer, Paul Cyr, and vice-president, Philip Weimerskirch. Discussion concerned initiating two informal dinner meetings for conversation and fellowship. Members Robert Soorian and David Whitesell will form a committee with Alice Beckwith. Gardner LaPorte, the head of the new museum of printing history which is newly opening in Andover MA, made a short presentation. He is in contact with Stan Nelson and with the Plantin-Moretus Museum in Antwerp as well as Plantin-Moretus's major corporate sponsor AGFA Printing and Photography Company. His objective is to have a museum that will cover the history of printing from the fifteenth to the twentieth century. APHANE discussed plans to focus more closely on printing in our spring and summer programs for 2000 with visits to the New Museum of Printing History, the Yiddish Center for the Book on the Campus of Hampshire College, and talks on Carl Rollins and Benjamin Franklin.

We adjourned our meeting and went to Tatnuck Booksellers, a nearby shop. We returned to the American Antiquarian Society for the annual Wiggins lecture titled this year "The Greatest Book of Its Kind: a publishing history of *Uncle Tom's Cabin*" by Michael Winship, Professor of English, University of Texas at Austin. Following Michael's lecture, eight of us attended the dinner in the study center, a splendid baronial hall with very good catering.

—Alice Beckwith, APHANE President

Contributing Members

- Charles Altschul • Martin Antonetti • Hiram Ash • Kenneth Auchincloss • Georgia B. Barnhill • Prof. Terry Belanger • John Bidwell • Arthur Merrill Brown, III • Terrence P. Chouinard • John Y. Cole • Edward Colker • Philip N. Cronenwett • Bur Davis •
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- Dennis L. Holsapple • Roland A. Hoover • Albert A. Howard • Bob Hudson • Martin W. Hutner • Jeffrey H. Kaimowitz •
- George R. Kane • J. F. Killie • Kay Michael Kramer • Jennifer B. Lee • Ted Lee • Jethro K. Lieberman • Eric May • Prf. H. T. Meserole •
- Jane R. Moore • Donald Oresman • Katharine F. Pantzer • John F. Peckham • Michael A. Peich • Charles A. Rheault, Jr. • Paul Romaine •
- Frank Romano • Richard H. Schimmelpfeng • William J. Schlicht, Jr. • Mary C. Schlosser • Alice Schreyer • Sherwin Beach Press •
- Louis H. Silverstein • Daniel J. Silve • Carolyn L. Smith • Robert H. Smith, Jr. • Edmund A. Stanley, Jr. • Sara Stone •
- Irene Tichenor • David Turrell • David Whitesell • Wendy E. Wilson •

A Century of Fine Printing Surrounds APHA As It Celebrates 25 Years

APHA MEMBERS AND GUESTS convened at the Grolier Club on the weekend of 21–23 October to celebrate the 25th anniversary. Reflecting on the organization's intention of encompassing a broad spectrum of printing history, the anniversary program focussed on fine printing during the twentieth century. Surrounding the gathering of members and friends was a major exhibition of one hundred printed books selected by APHA members, Martin Hutner and Jerry Kelly, demonstrating the beauty and excellence of this century's finest commercial and private presses.

For those not able to attend, or for those who want to refresh memories of the day, summaries of the conference sessions follow on the next several pages.

THE IVORY TOWER AS SEEN FROM THE SHOP FLOOR:

A PRINTER LOOKS AT FINE PRINTING 1900–1949

In "A Century for the Century" Martin Hunter and Jerry Kelly have sought not only to survey but to describe, define and critique fine printing in the twentieth century. They have chosen a broad view of their subject and have made an admirable selection. The monumental fine press books are here, of course, but so are books by scholarly presses and trade printers. The exhibition only just hints at the screaming battle early in the century between traditional printing and the Avant Garde, and it does not mention today's phenomenon of the Artist's Book or Book Shaped object. The exhibition is visually stunning, solid in its scholarship, and nicely nuanced. It is a retrospective and celebration of fine printing, not a reappraisal.

Starting an exhibition of fine printing in 1900 is a little like getting to the theater in the middle of the first act. We all know that lurking just outside the exhibition, in the cloak room, so to speak, is the *Kelmscott Chaucer*, a cultural icon that stands for so many things and has had such an enormous influence that it can't be judged just as a book. Morris's Kelmscott Press changed people's minds about what books could and ought to be; rarely can an artistic movement be traced so certainly to a single source of inspiration. The books attracted criticism as well as praise: Theodore Lowe DeVinne never warmed to the typographic mannerisms of the Kelmscott books, Thorstein Veblen excoriated their "honorific crudeness" and "exaltation of the defective"; and to the avant guardistes fine press books were the nadir of bourgeois decadence. C.P. Rollins' concise and fair-minded evaluation of the Kelmscott-period books was, "Kelmscott [books] were intended as a protest against the weak and debased typography of the latter nineteenth century; their usefulness was deliberately subordinated to a sort of typographic propaganda. . . . It does not follow that they are a safe model for the printing of all books."

I yield to few in my regard for the Kelmscott/Doves/Ashendene private press books, but as a printer I find more interesting the question that arose almost as soon as these great books appeared; "Now what?" Two of the men who first asked and most intelligently addressed this question, and who were instrumental in turning fine printing from decorative propaganda into real books,

were D.B. Updike and Bruce Rogers. My Boston chauvinism may be showing, but it can at least be argued that from about 1900 to the First World War, Boston was the center of the fine printing world. And it is my unshakable, if not particularly daring conviction that Daniel Berkeley Updike is *the* great figure in twentieth century printing—the wisest man who was ever a printer.

Updike took Morris's utopian ideals and turned them into a practical plan: "to do common work better than was generally thought worth while." Updike's style grew out of his fastidious New England background, his historic bent, his broad literary taste, and, not less importantly, the kind of work he found for himself in Boston. "Allusive Typography," it came to be called, in which the style of a book was suggested by the period and character of the text. Allusive typography freed Updike from the restrictions of the uniform private press design, and it acknowledged the primacy of the text—book design as an aid to conveying the spirit as well as the meaning of the words.

At the same time Bruce Rogers was creating his Riverside Editions, the first riot of varied and eclectic design of the fine press movement. Without denying my regional or professional prejudices (I'm a Boston printer; where better to collect Boston Books?) I have to say that nothing has given me more to think about on the subject of fine printing than the books, so apparently similar yet fundamentally different, that these two very different men were creating in turn-of-the-century Boston. No one has ever printed a book with higher purpose or greater moral authority than Updike, and no one has ever had a more deft and certain touch than Rogers. To state the great difference between them rather too neatly: Updike made books to be read, Rogers made books to be admired.

Updike and Rogers eventually moved away from allusive typography. Updike perfected a simple and generally sober style that was essentially the unaffected manner of early nineteenth-century English and American printing equipped with a rational philosophical and esthetic foundation. *The Book of Common Prayer* of 1930, that I am far from alone in considering the greatest typographic book printed in America, has a monumental solemnity entirely appropriate for the Word of God. Rogers' two great masterpieces, *The Odyssey* of 1932 and the *Oxford Lectern Bible* of 1935 show that he too had synthesized a style, a modern classicism, the very simplicity of which is largely what takes one's breath away.

Following the First World War the concern of printers, both fine and otherwise, was increasingly to find a style that expressed the present day. The work and writings of such figures as W.A. Dwiggins demonstrate that by the 1920s a concern for intelligent design was no longer the exclusive domain of fine printers. *Printing of Today* was published in 1928, an illustrated survey of post-war typography in Europe and the United States. In it Oliver Simon said of English printing: "by imperceptible stages the typographical leadership has slipped from the hands of private press owners into the practical hands of professional printers and en-

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lightened publishers." Julius Rodenberg acknowledged that in Europe, and especially in Germany, traditional fine printing was being challenged by "anti-traditional. . . *konstruktivistische typographie*, bearing on its banner the slogan 'New Positivism' [which] has not been able to conquer the domain of the book by means of its still immature results." Beatrice Warde wrote of the regional style in American fine printing: "A demure, practical, English old-style book is the regular product of several New England houses. . . . The Far West, on the other hand, is not yet afraid to talk about beauty as such." In the two city-states of New York and Chicago, "there is a nimbleness in adopting new ideas, and an uneasy suspicion. . . . that the smartest notions come from abroad."

I have tried to explain the course of fine printing in the first half of the twentieth century, from William Morris's singleness of vision to styles as diverse as the traditionalism of John Henry Nash's *Divine Comedy*, the modernism of Eric Gill's *Four Gospels*, the classicism of Jan Van Krimpen's *Iliad* and *Odyssey*, and the romanticism of the Grabhorns' *Leaves of Grass*. The books themselves speak far more eloquently than I can. I have also tried to make the point, less immediately apparent from the books, that in this time fine press printers went from being the sole, almost priestly guardians of the mysteries of typographic truth, to being just one group among many, and not necessarily the most important, in advancing the art of printing. I do not make this observation as a criticism or as suggestion of failure on the part of fine

printers. On the contrary, it is a tribute to their success in helping to achieve William Morris's wish that even commonplace, everyday things should be made more fit and beautiful. This period, as never before or since, fine printing stepped out of its ivory tower and had an effect on the larger world.

I am as susceptible to a ravishingly beautiful book as anyone, but ecstasy of whatever kind is not something one can experience all day. As a printer I think about printing all the time—it is what I have instead of a life—and my response, ultimately, to any printing depends on how it helps me to think about my own work. The books in this exhibition are troubling for the very reason that makes them so wonderful: the super-abundance of passion and spirit that explodes from them is not something that can be harnessed tamely to the self-effacing task of expressing somebody else's—and author's—message. Fine press books, there is no getting around it, are to a greater or lesser degree about themselves. This realization may be nothing more than a Blinding Flash of the obvious, but it's not as much of a condemnation as it may sound. It only means, as Carl Rollins long ago suggested, that these books cannot be taken as literal, detailed instruction manuals for us workaday printers. Rather, they are mysteries to ponder, oracles to question, mentors who teach, not by what they say but by what they are. They instruct us, yes, but more, they comfort and encourage us that in this heedless, forgetful, post-literate age, however small our talent, we too can have a place in their universe.

—John Kristensen, *The Firefly Press*

A NOBLE PIECE OF PRINTING:

DANIEL BERKELEY UPDIKE'S *TACITUS*

Ray Nash, in *Printing as an Art*, described a dramatic moment at the first Exhibition of the Arts and Crafts in Boston in April 1897, when the veteran cover designer, Sarah Wyman Whitman, paused before specimen pages for Daniel Berkeley Updike's *Tacitus* and cried out dramatically, "Phoebus, what a page!" A largely critical review of the exhibition which appeared in *Time and the Hour* also singled out the same project as "a thoroughly sound and noble piece of printing."

Few recent scholars, however, have given this book so much as a second glance. George Parker Winship in Daniel Berkeley Updike and the Merrymount Press described it as "faultless—but . . . not satisfying." Susan Otis Thompson, in her *American Book Design and William Morris*, dismissed it as "marking [Updike's] post-Kelmscott allegiance to the Doves [Press] style."

Both Winship and Thompson appear to have assumed that the *Tacitus*, which was ultimately published in 1904, originated in the years immediately following the turn of the century and were apparently unaware that sample pages were exhibited as early as 1897.

The earliest known proof is in a scrapbook that formerly belonged to Professor Charles Eliot Norton of Harvard. According to Updike, it was Norton himself who originally suggested the text of the *Tacitus*. This proof may correspond to the "specimen pages" which were exhibited in 1897, though it also may be an even earlier

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er more tentative experiment. According to the preface of the 1904 edition, the text was chosen "as worthy of the honor of being the first printed in the publisher's new fount." If this is true, this first proof would pre-date the *Altar Book*, and might have been printed as early as 1894 or 1895.

Professor Morris Hicky Morgan of the Harvard Classics Department edited the Latin text and contributed the Latin colophon and dedication. He also proposed various English translations after Edwin B. Holden of the Grolier Club, who was approached for financial support, objected to the Latin text and the large size. Both Updike and Norton found these objections unacceptable, however. Norton maintained that the book should be "printed as a text as nearly like one printed in the fifteenth century as possible," and, although Updike made a few minor concessions to modern taste—he did include a title page contrary to Norton's recommendation that he omit one—this is essentially what Updike proceeded to do. The final book bears an uncanny resemblance to Nicholas Jensen's *Eusebius* of 1470. It was published in 1904, with a cover design by Sarah Wyman Whitman, which may be one of her very last works, since she died in June of that year.

Even before the *Tacitus* was published, however, Updike shared preliminary versions with other printers. As early as 1897, Sydney Cockerell and Emery Walker admired specimen pages. Updike himself, in his *Notes on the Merrymount Press*, confirms that the choice of the text of the Doves Press *Tacitus*, which appeared in

1901, was influenced by his own version. In fact, both the Doves Press *Tacitus* and the Doves Bible resemble Updike's *Tacitus*, and may reflect its influence.

Though only one hundred copies of the *Tacitus* were printed, the book remained highly visible in the years immediately following its publication. It was included in a major exhibition on the *Development of Printing as an Art*, sponsored by the Society of Printers in 1906, and admired by C.H. St. John Hornby in 1906 and by President Theodore Roosevelt in 1907. Roosevelt was delighted to discover an American book that could bear comparison with the best Italian printing of the 15th century. As late as the 1920s, Stanley Morrison expressed his admiration and considered including it in his *Four Centuries of Fine Printing*. He was unable to do so, primarily because he received it so late. It is a pity that Morrison did not receive the *Tacitus* in time to feature it in his book. Perhaps if he had included it, thus giving it his imprimatur as a significant example of early twentieth century printing, its subsequent reputation would have been very different. Instead, it began to slip into obscurity. By the 1940s, George Parker Winship would dismiss it as "unsatisfactory." For Updike and his contemporaries, however, it was a far greater achievement than the *Altar Book* and the direct precursor of the widely acclaimed Humanists' Library. As we look back over the history of twentieth-century printing, it stands out as a major work which has been sadly neglected, and which badly needs to be re-evaluated.

—Nancy Finlay, *The Connecticut Historical Society*

WANTED:

Members to organize, design & produce the next issue of the APHA Newsletter.

Issue #139—the first issue of the millennium—will cover the months January through March 2000. The APHA Board is looking for several volunteers to take up the leadership and production of this newsletter and the other three issues of 2000.

Today's print production tools—QuarkXpress, email and Zip disks—make it possible for *Newsletter* editors to work from any part of the country. General editor should be comfortable with copyediting and accessible via email. The production editor must have access to a computer with graphic arts applications. All editors need organizational skills and the desire to communicate with APHA members about their *many* interests. Support and assistance will be given during transition period!

With the arrival of the newly designed webpage (see article on page 9) issue #139 will exist as an electronic document as well as ink on paper. A new opportunity arises for members to post news directly on the web to keep events and announcements current. Volunteers are needed who are able to assist with this transition to simultaneous publication of the web and hard copy!

As the Newsletter takes on new leadership, how can it serve APHA members better? Or—would anyone miss this publication if it ceased to exist? Please address your ideas for the future of the *Newsletter* to: Editors, *APHA Newsletter*, P.O. Box 4922, Grand Central Station, New York, NY 10163-4922.

Lissa and Nancy say, "Farewell!" Will APHA say, "Farewell" to the *Newsletter*? Stay tuned to the webpage.

THE SECOND REVIVAL:

FINE PRINTING SINCE WORLD WAR II

World War II and the Depression that preceded it were a terrible one-two punch for fine printing. The great presses of the early part of the century shut down or began a slow decline, and the great men who had dominated that era were passing from the scene. Gradually in Europe (where war damage was great), more rapidly in the U.S. (where it was not), a new generation of fine printers arose. But they were, in several respects, a different breed:

They were not rich, or blessed with rich patrons. Many of them did job printing as well as books. They were helped by the ready availability of letterpress equipment cast off by commercial printers. Some of them attached themselves to universities, which provided a steady income as well as disciples to carry on the tradition.

The texts they chose were generally not the classics of literature, but original or unpublished material: often poetry or books about books. The books they took as their models were not the great folios of the 15th century but the more modest formats of Updike, Rogers and Meynell. The prevailing style was classical: elegant, modest and austere. A highly talented new crop of artists, many of them wood engravers, sprang up to illustrate finely printed books. The future is by no means as gloomy as fine printers tend to suggest. The economics of the business are daunting, but they have always been. Young people are still learning the craft. Books produced the old-fashioned way, letterpress on fine paper, still find a market. And new materials and new techniques are being developed that make few sacrifices in quality. We should be of good cheer.

—Kenneth Auchincloss

THE RAMPANT LIONS PRESS AT FIFTY:

RETROSPECTIVE AND PROSPECTUS

Will Carter, Sebastian Carter's father, made his part-time printing hobby, the Rampant Lions Press, into a full-time business at the beginning of 1949. Will concentrated on jobbing printing in order to support a young family; and jobbing printing has remained a vital part of the Rampant Lions business. At first books were few, and mostly printed on commission. This began to change in the early 1960s when, in partnership with the English radio producer Douglas Cleverdon and the American publisher Louis Cowan of the Chilmark Press, Will Carter began to design and print a more ambitious series of books. These Clover Hill Editions were soon joined by a large number of books under the Rampant Lions imprint and books printed for small publishers. Among these small publishers was the Rainbow Press, run by the poet Ted Hughes and his sister Olwyn, a high proportion of whose titles were printed by the Carters. Now, the Primrose Academy's books of wood engravings are produced by Sebastian Carter.

Carter described four broad categories of books which have increasingly seemed suitable for a letterpress workshop in the age of computer setting, and showed slides of his examples. The first category is the publication of autographic illustrations, whether intaglio or relief. The first Clover Hill edition in 1964 was a new edition of David Jones's copperplate illustrations for *The Ancient*

Mariner. Ten years later came the first showing, in book form, of William Morris's own wood engravings after Burne-Jones drawings for Morris's poem, *The Story of Cupid and Psyche*. The book was printed from the original wood blocks which had miraculously survived for a hundred years.

The text for *The Story of Cupid and Psyche* was set in Morris's own Troy type, newly cast from the original matrices. This was an example of the second category of Rampant Lions publications: The showcase for historic types. It had been preceded by a book of poems, *Elegies of a Glass Adonis*, hand-set in a version of Arrighi. More recently the Press has acquired the Golden Cockerel Roman designed by Eric Gill and used most famously in *The Four Gospels* (1931). The first use of this type by Rampant Lions was in *The Psalms of David* in 1977. More recently, in partnership with the Whittington Press, the Carters bought the only set of Monotype matrices of Jan van Krimpen's Haarlemmer type.

A third broad category, which often overlaps with others, is the printing of poetry. There is a partnership between poetry and the slow processes of hand-setting type and letterpress printing, where each work is more pondered and grander than in prose. A recent example of unadorned poetry in a grand format was T.S. Eliot's *Four Quartets* (1996), hand-set in Hunt Roman.

The last category involves experimental layouts. From Milton's *Areopagitica* (1973) through Samuel Beckett's *As the Story was Told* (1987) to the showcase of complex setting *A Printer's Dozen* (1993) the Press has tried to exploit the medium of letterpress as a way of exploring the creative possibilities of unusual layouts. As well as these titles, the series of three *Portfolios* (1967–82) and—so far—two *Miscellanies* (1988 and 1998) are comprehensive samplers of the Press's work.

—Sebastian Carter, Rampant Lions Press

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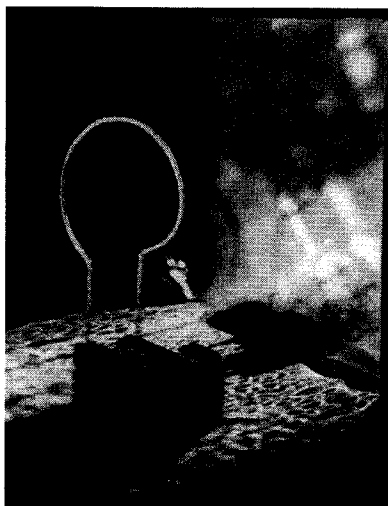


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WILLIAM BLAKE & THE TRIANON PRESS:

A MELDING OF BOOK ARTS AND TRADITIONS

The Trianon Press of Paris designed the most splendid facsimiles of the twentieth century. Most of their efforts were focussed on providing the best-possible reproductions of the illustrated work of William Blake. The press used pochoir, the exquisitely beautiful stencil technique developed in Art Deco France, to recreate these books. The first, Blake's *Jerusalem*, was so true to the original that a few months after the book appeared, separate pages were appearing on the market as genuine Blakes. Since the Press had used a paper as close as possible to the original paper used by Blake, it was difficult for even experts to tell the difference. For all subsequent productions, a special watermark with Blake's initials was used.

Arnold Fawcus started the Trianon Press just after the end of World War II. One of his early efforts was a collection of Cezanne watercolors. Geoffrey Keynes, the noted bibliographer and expert on William Blake, had been looking for a means to produce high quality reproductions of Blake's unique illuminated works for scholars to use. He happened to see Fawcus' work on the Cezanne, and immediately realized that this was the ideal means of reproducing these works with extremely close fidelity to the original. The result was that the Blake Trust and the Trianon Press over the next several decades produced facsimiles of all of Blake's illustrated books.

Fawcus used the best artisans in France working in collotype and pochoir to produce his books. Use of pochoir in Art Deco designs and posters is familiar to all, and is typified by intricate pat-

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New Members

ABC-CLIO Library Santa Barbara, CA	Gifford Combs Pacific Palisades, CA	Cathe Giffuni New York, NY	Gary F. Kurutz Sacramento, CA	John Randle Leominster, ENGLAND	James Tung Brooklyn, NY
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Continued from page 7

terns in brilliant, flat colors. The Trianon effort involved using pochoir to reproduce the nuances of a water color. The principle is the same as for the Art Deco works, but many more stencils may be required, and the eye of the artist creating the image must discern the subtle variations in color, texture, and even brushstroke. Building on a foundation of a collotype of the original image, the artist would gradually make, adjust, and re-make the set of stencils required to duplicate the image. Up to 30 or 40 separate stencils might be required for one image. At all steps along the way, the trial image was carefully compared to the original, generously loaned by the owner of the manuscript.

The *Watercolor Designs for the Poems of Thomas Gray* is one of the finest works of the Press, and certainly the most monumental. It comprises 116 folio-sized watercolors, each produced with many individual stencils. It is estimated that over one million operations, whether printing a page of text or painting the stencils, were required. Eighteen people took 4 years to produced the 400 copies of this masterpiece.

As one admires the wonderful work of both Blake and the Trianon Press's artisans in this book, one is nagged by one thought: such an effort is unlikely to ever be repeated. The Trianon Press was never successful financially, at least as it would be measured today. The intensive effort required would not be deemed economical, and besides that, the masters of collotype and pochoir as used here, are no longer with us.

—Carol Grossman, *Four Rivers Books, Ltd.*



The Newsletter plans to print a summary of Martino Mardersteig's conference presentation on the Italian book collectors Cento Amici del Libro soon. Omission due solely to editorial oversight

THE SUNDAY CONFERENCE EVENTS:

Special viewing of an Exhibition commemorating the 450th anniversary of the Book of Common Prayer

Curator Isaac Gewirtz welcomed visitors to the exhibition, "But one Use"—the title referring to Archbishop Cranmer's desire to achieve uniformity of liturgical practice in the English Church with the Prayer Book's publication. (The exhibition was reviewed in *Newsletter* #36.) On display were medieval liturgical books that were precursors of the Book of Common Prayer and published versions from throughout the Anglican Communion dating from 1549 to the present day, including the Updike books 1896 and 1930 (1928 version).

Those who stayed beyond the exhibition presentation for the tour of General Theological Seminary's beautiful Close, chapel and refractory, were treated by Mr. Gewirtz to a personal tour of the seminary's special collections. Some books in the collection lost or suffered severe damage in a fire in the library's vault a few years ago. Extensive restoration and conservation work continues. APHA members who shared this special tour of the Seminary's collection discovered another fine library of rare and important books.

Seminar at the Pierpont Morgan Library

John Bidwell, Astor Curator of Printed Books and bindings gave visitors a hands-on inspection of some of the one hundred books featured in the Grolier exhibition *Century for the Century*. Joseph Blumenthal of The Spiral Press and printer to the Morgan Library researched and prepared the exhibition, *The Art of the Printed Book* in 1973. Mr. Bidwell was able to draw on the collections enriched by Blumenthal's earlier exhibition to give seminar participants a chance to leaf through books behind glass at the Grolier Club.

Some of the volumes available were the *Merrymount Book of Common Prayer* a project which was sponsored by J.P. Morgan; the Doves Bible and proofs of some of its pages; and *Chinese Calligraphy and Painting in the Collection of John M. Crawford, Jr.*, printed by Blumenthal and considered by him to be one of his personal favorites.

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What's New

APHA'S EXPANDED AND UPDATED web site is now online at:

<http://www.printinghistory.org>

The site has information about APHA's regional chapters, publications, awards, and activities.

Check the site for current information about APHA's annual events the conference, Lieberman Lecture & the annual meeting. You will also find *Printing History* online: a summary of the latest issue, information on ordering back issues, an index to the first 32 issues, and guidelines for submitting manuscripts. The APHA Newsletter will soon go online to provide you with current news and updates on APHA activities, as well as other information of interest to all members. APHA members will continue to receive paper copies, of course. (See article on page 5 about the future of the Newsletter.)

PrintingHistory.org is the site to visit for news, Chapter contacts, and membership information, and, of course, *Printing History*. Can't find that APHA application for your friend? There's an application online at PrintingHistory.org, as well as a description of benefits. Current members can find out about upcoming activities and meetings. New members can learn about APHA's past conferences, awards and Lieberman Lectures. The site is growing and still under development. We welcome your suggestions for the site. If you have news you

would like to include in the APHA Newsletter or online, send your contributions to:

news@printinghistory.org

How can you help PrintingHistory.org grow?

☛ Send news and announcements of events to <news@printinghistory.org>. Please send your notice as you would like it to appear, although it may be edited for space and format.

☛ Share your suggestions for new features on the site <web@printinghistory.org>.

☛ Volunteer as a news editor or gatherer! Technical expertise is not needed, just a nose for news.

☛ Volunteer for one of the short-term projects we would like to do, for example, re-indexing *Printing History* for the web!

☛ To err is human, to alert us of errors will improve the site go to:

web@printinghistory.org

APHA member Paul Romaine, <web@printinghistory.org>, volunteered to encode, organize, and upload the files. vice-president for membership David Whitesell, <membership@printinghistory.org>, wrote, edited, and critiqued the site. Within 72 hours of the unanimous approval of the APHA board, PrintingHistory.org was registered by Paul as APHA's domain name, and the site opened for business on October 29. Getting the site online would have been impossible without the energetic support and suggestions of Executive Secretary, Stephen Crook: <scrook@printinghistory.org>.

The web team wants to give special thanks to David Pankow, editor of *Printing History*. (His address <editor@printinghistory.org>) David first brought APHA to the web by creating APHA's original web site and hosting it for the past four years. David graciously provided information to build an informative site and helped ensure a smooth transition. Without David's assistance, PrintingHistory.org would have been nearly impossible to produce.

If your desk is like mine, you will appreciate having APHA information at your fingertips at PrintingHistory.org. We believe that the new site will forge a stronger identity and better communication for APHA MEMBERS. Pay a visit to the site and share your comments.

—Paul W. Romaine

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FELLOWSHIPS

AMERICAN ANTIQUARIAN SOCIETY

For brochures regarding AAS fellowship program and information about the Society's collection write: John B. Hench, VP for Academic & Public Programs, Room A, American Antiquarian Society, 185 Salisbury Street, Worcester MA 01609-1634; cfs@mwa.org.

JOHN CARTER BROWN LIBRARY

RESEARCH FELLOWSHIPS

Short and long-term fellowships will be awarded for the year June 1, 2000-May 31, 2001. The Library's holdings concentrate on the history of the Western Hemisphere c. 1492-1825. Application deadline for fellowships is January 15, 2000. For more information: Director, John Carter Brown Library, Box 1894, Providence RI 02912; <http://www.JCBL.org>.

WORKSHOPS

JANUARY 22-23: Pasadena CA: "A Hinged Hardcover Book with Nonadhesive Binding." A workshop with Joe D'Ambrodio. Contact: Society of Calligraphy, Box 64174, Los Angeles CA 90064-0174; 213/931-6146.

JANUARY 25: NYC: 6:00 PM: Sixth Annual Book Arts Lecture, "First with Writing fall in Love: Masters and Students at Boston's 18th-Century Writing Schools," by E. Jennifer Monaghan of Brooklyn College, City University of New York. At The Rare Book and Manuscript Library of Columbia University, Butler Library, 535 West 114 St., 6th floor. Contact: 212/854-5153.

EXHIBITIONS

THROUGH JANUARY 31: Hartford CT: "Few, but Roses: Classical Texts and Fine Printing in the 20th Century." An exhibit of fine printing of the classics at home and abroad, 1901-1973. Presses represented are: Ashendene, Bibliophile Society, Chilmark, Chismark, Gehenna, Limited Editions Club, Nonesuch, Officina Bodoni, Shakespeare Head, Stamperia Valdona, and T.B. Moser. Texts are in Greek, Latin, and translation. Contact: Alesandra Schmidt Woodhouse, 860/297-2267; alesandra.schmidt@mail.trincoll.edu.

THROUGH MARCH 3: NYC: *Take great Care and you'll Write fair*: Four Centuries of American Handwriting." Kempner Exhibition Gallery, The Rare Book and Manuscript Library, 535 W 114 St., 6th floor. Contact: 212/854-5153.

DECEMBER 7-JANUARY 29: NYC: "A Ha! Christmas" at the Grolier Club, 47 E 60 St. Contact: Nancy Houghton: 212/838-6690.

DECEMBER 10-MARCH 15: Jamaica NY: The Queens Library Gallery will be presenting a collection of rare antiquities from the National Library of China in Beijing, "Visible Traces: Rare Books and Special Collections from the National Library of China." Highlights of the exhibition include unique and important manuscripts, maps, printed books and inscription rubbings. 89-11 Merrick Blvd. Contact: Yvonne Hoeft, Public Affairs Dept., 718/990-0817 yhoeft@queenslibrary.org.

JANUARY 23-FEBRUARY 25: Pasadena CA: "Penworks 2000: Letters Through the Millennium." Contact: Society for Calligraphy, Box 64174, Los Angeles CA 90064-0174; 213/931-6146.

FEBRUARY 16-APRIL 29: NYC: "John Ruskin 1819-1900." Grolier Club, 47 E 60 St. Contact: Nancy Houghton: 212/838-6690; nsh@grolierclub.org.

JANUARY 7-FEBRUARY 29: San Francisco CA: San Francisco Public Library Exhibits Works by German Artist, "Werner Schneider Schriftkunst." Werner Schneider, a graphic designer who specializes in letterforms, works in the distinctive German tradition of Schriftkunst-literally "writing art." Schriftkunst encompasses calligraphy, handwriting, drawn lettering, type design and typography. Skylight Gallery, The Main Library at 100 Larkin Street, Civic Center. Contact: Beverly Hennessey 415/557-4282.

LECTURES

JANUARY 24, 2000 NYC: *Don't Trust Works: The Importance of Illustrations for the Early Royal Society.* Roger Gaskell will focus on illustrations used in the early reports of the Royal Society, founded in 1660 to promote knowledge of the natural world. Pforzheimer Lectures at the New York Public Library, 5th Ave. 6 pm

JANUARY 25, 2000 NYC: *First with Writing fall in Love: Masters and Students at Boston's 18th-Century Writing Schools.* E. Jennifer Monaghan, Brooklyn College will speak at 6:00 pm at Columbia University's Butler Library, Sixth Floor, 535 West 114th Street. For more information 212/854-5153.



Barry Moser engraving on Resingrave during the Lieberman Lecture weekend at the University of Iowa's Center for the Book.

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The Editorial Committee of *The APHA Newsletter* welcomes your news, announcements, comments and corrections. Address all correspondence to APHA, P.O. Box 4922, Grand Central Station, New York, NY 10163-4922.

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Advertising in the *Newsletter* is available at \$120 for a half-page, and \$60 for a quarter page.

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STUDY OPPORTUNITIES

The Center for Book Arts offers several classes, such as Japanese Bookbinding, Edge Gilding, Gold Tooling, The Photographic Album, Clamshell Boxes, Beginning Letterpress, etc. For information on these and other classes contact: The Center for Book Arts, 28 W 27 St., 3rd fl., NYC 10001; 212/481-0295; www.centerforbookarts.org; info@centerforbookarts.org.

The Gallery for South Orange offers Beyond the Fold Book Arts Workshops, such as Book in a Box, Letterpress Printing, Pop-up Paper Structures, etc. For information on these and other classes contact: The Gallery for South Orange, Dept. of Recreation & Cultural Affairs, Baird Center, Mead St., South Orange NJ 07079; 973/378-7743; <http://community.nj/cc/sogallery>.

Minnesota Center for Book Arts offers several classes, such as Introduction to Bookbinding, Japanese Bookbinding, Coptic Journals, Quarter Leather Binding, Western Papermaking & Natural Dyes, etc. For information on these and other classes contact: Minnesota Center for Book Arts, 1011 Washington Ave., Minneapolis MN 55415; 614/338-3634; www.mnbooks.org. Rare Book School at the University of Virginia. Spring Sessions 2000 offer various 5-day non-credit courses on bookish subjects. For an application form, write Rare Book School, 114 Alderman Library, University of Virginia, Charlottesville, VA 22903-2498, or fax 804-924-8824, or email oldbooks@virginia.edu. Electronic copies of the application form and other RBS documents can be accessed through our website: <http://www.virginia.edu/oldbooks>

APHA ANNUAL MEETING

JANUARY 29, 2000 NYC: The meeting will be held at 2 pm in the Trustees Room of the New York Public Library. Officers will report on the activities of the past year and the Annual Awards will be presented.