
The APHA Newsletter

A Publication of the American Printing History Association

October-December 1993 No. 114

APHA's 18th Annual Conference October 2, 1993



APHA members enjoying D.B. Updike exhibition and reception at the Providence Public Library.

Early birds gathering in Providence, Rhode Island for the annual conference enjoyed a reception held at the John Hay Library, sponsored by the Friends of the Library of Brown University. They were able to get a preview of one of the many exhibits put up in the Providence area in support of the conference. The theme was *The Humanist Printer*, in honor of Daniel Berkeley Updike and the 100th anniversary of the founding of his Merrymount Press. The conference started early on Saturday at Brown with some interesting talks.

ALDUS

In keeping with the conference theme, the opening presentation was "Aldus Manutius, a Definition of the Humanist Printer" delivered by Harry George Fletcher of the Morgan Library, author of *New Aldine Studies*. Aldus was established as a classical scholar and humanist, even having been tutor to the princes Alberto and Leonello Pio of Carpi, before he took up publishing. Although his press was the 134th established in Venice, the timing and the location were excellent. Greek scholars abounded in the city to supply editors and authors for the new press; Greek scribes provided the model for his Greek type faces. Aldus was the first to use italic type and invented the Roman old style face. He

brought out 31 first editions of Greek classics before his death in 1515. The fact that contemporary printers counterfeited his dolphin and anchor trade mark attests to his commercial success.

MARY ELDER

JOEL MUNSELL

Paul A. Cyr, curator of special collections at the New Bedford Public Library, spoke on "Joel Munsell, Aldus's Disciple in Albany." Munsell's contribution to Aldus's legacy were the preservation of local knowledge and its diffusion through print, and the use of appropriate types. Born in Northfield, Massachusetts in 1808, Munsell was apprenticed as a typesetter to the *Post Freeman* newspaper at age 17; he purchased a job printing shop in 1836 and by 1850 was proprietor of the second largest press in Albany (which was struck in 1864 when he employed women as compositors). The profits from his newspaper publishing permitted his avocation, the publication of works of local history and genealogy, using appropriate type faces and paper; his 9-volume work transcribing city records from 1771 to 1859, the *Annals of Albany*, had scarcely 100 subscribers. His 1856 *Papers Relating to the Island of Nantucket* was the first American use of old-style Caslon type. Throughout his historical publication series (publishing such works until his death in 1880), his desire to print fine editions conflicted with this desire for wide distribution of the texts.

Munsell also printed works on the history of printing and on the history of paper, chronicling happenings during his own lifetime. Munsell wrote more as an antiquarian than a historian, seldom properly verifying his sources; but his work laid the basis for later scholars like Dard Hunter, who praised Munsell's contributions.

MARY LACY

D.B. UPDIKE

The last speaker of the morning was Martin Hutner, on "Daniel Berkeley Updike, Humanist-Scholar-Printer."

"A broad and humanizing employment": so Updike, in the final paragraph of his *Printing Types*, characterized the "practice of typography . . . in the light of history, and of art, and of knowledge and of man's achievement." Martin Hutner began his review of Updike's life and work by addressing the theme of the convention, "the humanist printer." Updike was a humanist not only in his conscious emulation of the great "humanist" printers of the Renaissance, but in the wider modern sense of a devotion to literary culture, to

human interests, and belief in the dignity of the self realized through reason. Hutner noted as well the facts of Updike's life: his lack of formal education, the early death of his father, his religious grounding in the Episcopal Church, his association with Bostonian writers and intellectuals and his European travels. *Printing Types* was the culmination of his intellectual career. Hutner concluded with a survey of the typographical career, taking in its early high point, the Morris-influenced *Altar Book* of 1896, and continuing to its culmination, the *Book of Common Prayer* of 1928-30, Updike's "typographical summa." For this survey Hutner was able to draw on his own collection of Updike's work, the largest in private hands.

RICHARD NOBLE

PANEL DISCUSSION

After lunch, the conference continued with a panel discussion, Printing and Type Design Today. The moderator was Alice Beckwith. The panelists were: Anne Anninger, Hofer Curator of Printing and Graphic Arts, Houghton Library, where she recently curated an exhibition of 20th century type specimens; Rocky Stinehour, printer and Professor of Graphic Arts at Dartmouth; John H. Benson, Jr., a letter-cutter; and lastly Matthew Carter, a type designer.

Given the conference topic, the subject of printing types was appropriately chosen. D. B. Updike's name is synonymous with type because he wrote *Printing Types* (Oxford, OUP, 1922), an important study in "survivals," a book that many of us have read and studied. The panelists, too, for the most part, followed Updike's lead.

Rocky Stinehour, as a printer, reinforced the notion of Updike as a mentor and especially that the past provides us with practical knowledge. Rocky often quoted from *Printing Types*, the sub-title of which is *A Study in Survivals*, and he tended to support Updike's thesis of appropriate practicality in the use of text types.

Matthew Carter reminded us that today type is not such a narrow playing field as Updike describes. In fact, type today is more often seen in terms of display types for advertising and exhibits a tendency towards the pluralistic and eclectic. We might argue, like Updike, that types are lasting, important survivals, but we would be missing the point. The people who work on a daily basis with types today are designers and advertisers, assisted by computers, and with little awareness of the inside of books. The market for type is not the book printing market. One wonders what Updike would make of the scene today. However, we are left to come to terms with the variety of types, even the programs for designing types, that are now on the market. These types might not affect our books immediately though they are everywhere we look and are bound to make a change.

Anne Anninger, as a curator, is interested in the new pluralism, and the software and ideas behind it. She was instrumental to the success of the Houghton Library's exhibition

and colloquium, "About Faces," held last spring. Anne sees the challenge in the digital environment as a positive force for the redevelopment and redeployment of type design. The powerful personal computer is the central agent of change, along with the software; with it students and designers can formulate their own faces. Remember, punch-cutting, like letter-cutting in stone, was practiced only by a specially trained few. The major problem associated with this explosion of access to design seems to have passed—the misuse of historical principles of good design. There is a high degree of professionalism and improvement, along with a good deal of experimentation. The technology is very powerful, and it tends to be utilized by accomplished professionals. New demands for type have always helped them to evolve and function well. Interest in the computer-aided-design also sometimes leads to greater study of the historical paradigms. Finally, Updike might be proud.

Letter-cutting in stone requires the study of letterforms, just as the design of types. John H. Benson (a.k.a. Fud) was on the panel, adding a little humor. By "an accident of birth" he entered into the trade, viz. his father was the famous letter-carver, John Howard Benson, Sr. Craft is the keyword when we talk about Benson's work and this is what he stressed—a brush, a chisel and a hammer. Yet we live in an environment hostile to craft, where the demands are more likely personal than well informed and reliant on the sure eye and steady hands of craftsmen. Appropriate letterforms for instance, especially in architecture, are very often bypassed in favor of what so-and-so corporate chief wants. This dilemma, alas, frustrates the craftsman and perhaps contributes to an eclectic architectural landscape.

All-in-all the few questions from the floor gave greater acknowledgement to Updike, in what was not asked rather than in what was asked. Perhaps as an audience we are still caught in the historical web of the text types, their forms, variety and use, than in the present revolution of type technology, with its seemingly unlimited and uncensored innovation.

KIMBALL HIGGS

Attendees were then given the opportunity to stretch their legs in a Progress around Providence, visiting the many exhibits set up for their benefit: "JCB's Aldus Collection" and "The JCB and the Work of D. B. Updike" at the John Carter Brown Library; "D. B. Updike and 19th & 20th Century Fine Printing" at the John Hay & John D. Rockefeller, Jr. Libraries; "Rhode Island Imprints" at the Providence Athenaeum; "Treasures of the Updike Collection of Printing History" and "The Work of the Merrymount Press" at the Providence Public Library; "The Work of John Howard Benson, Sr." at the Rhode Island School of Design Library, "Aldus Manutius's *Hypnerotomachia Poliphili*, Venice, 1499" at the RISD Museum, "Book Works by RISD Students" at the RISD Graphic Arts Gallery. It has not been reported

that any one of us managed to see every exhibit, but some brave attempts were made. A reception at the Providence Public Library was the official close of the conference itself.

But the fun did not end there. For those who could stay, the tour arranged for Sunday to scenes of Updike's life was a fitting and informative day. The steady morning rain made the coffee at the North Kingstown Free Public Library all the more welcome. There was, of course, an exhibit, on "Updike and Public Education." There were also doughnut holes.

The rain finally was ending as we progressed to the old Narragansett Church in Wickford. Those on the bus were treated to a rare exhibition of driving skill and a reminder of the usefulness of teamwork as we made some rather tight turns through narrow Northeastern lanes.

At the historic church, Henry L.P. Beckwith spoke on "Updike, Wickford, and the Old Narragansett Church," explaining the close relation of Updike to our surroundings, and pointing out the reredos as a further example of John Howard Benson's work, commissioned by Updike. John O.C. McCrillis gave his "Reminiscences of Daniel Berkeley Updike."

After lunch at the Carriage Inn in Wickford, we visited Smith's Castle in Wickford, which was having a "Plantation Day," with volunteers in costume engaging in 18th & 19th century activities. This ca. 1678 structure was Updike's ancestral home.

We ended our day in Newport, at the Redwood Library & Athenaeum, for one last exhibit, "Updike and Newport" and a tour of the earliest standing public library structure in the US.

Thanks are due to the organizing efforts of Jennie Lee of Brown University, and Alice Beckwith, of Providence College for a well-planned and informative week-end. Thanks too, to all the Providence organizations which put up exhibits and receptions for our benefit, and to the Rhode Island Committee for the Humanities, which underwrote the event.

Exhibits

HARTFORD, CT

"A Forgotten Architect of the Gilded Age: Josiah Cleaveland Cady's Legacy." Both exhibits, through January 31, at the Watkinson Library, Trinity College (203/297-2268).

NEW HAVEN, CT

"Printing at Yale: The Legacy of Carl Purington Rollins." Exhibit, through January, Arts of the Book Collection, Sterling Memorial Library, Yale University, Monday-Friday, 2-5.

BLOOMINGTON, IN

"The Art of Bookbinding." January 5-April 30.

"The Wizard of Oz." February 1-28.

Both exhibits at The Lilly Library (812/855-2452), Monday-Friday, 9-6; Saturday, 9-1.

PRINCETON, NJ

"Leonard Baskin." January 20-April 11, Milberg Exhibition Gallery.

"Historical Novelist George Garrett." Through January 1994, Firestone Library Lobby.

Both exhibits at Princeton University.

NEW YORK, NY

"Elizabeth Barrett Browning: Life in a New Rhythm." Exhibit, through February 19, The Grolier Club, (212/838-6690), Monday-Saturday, 10-5. Still available: catalogs of The Merrymount Press (by APHA member Martin Hutter), and The American Livre de Peintre.

"Gutenberg and the Genesis of Printing." Exhibit, January 19-April 17, Morgan Library (212/685-0008).

Speakers at the APHA 18th Annual Conference

SKETCHES BY LILI WRONKER



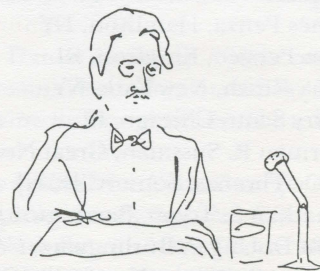
Matthew Carter



Paul A. Cyr



Anne Anninger



John Howard Benson, Jr.

Lieberman Lecture Report

On September 17, Robert Bringhurst gave the American Printing History Association's 1993 J. Ben Lieberman Lecture at UCLA's William Andrews Clark Memorial Library. Bringhurst's topic for this distinguished annual event was "The Painted Book."

Bringhurst examined the book form as it has been revealed in centuries of paintings, discussing the world's changing attitudes toward it. Not surprisingly, in medieval paintings the book was seen to be revered, if not sacred, and served as a dominating symbol for the artist, whereas for the twentieth century painter, the book (though increasingly rarely used) serves more often as background or as a prop to convey a reader's, or more often, non-reader's state-of-mind. Bringhurst's presentation, which was nicely enhanced by a parallel slide show, was highly entertaining and thought-provoking, and provided the opportunity for a rare museum tour, with a unique bibliographic flavor, guided by a most erudite host.

Bringhurst, is one of Canada's most highly regarded typographers and book designers, as well as one of its most respected and best-known poets. His most recent book, *The Elements of Typographic Style* (Hartley & Marks, Inc., Publishers), has been well received in the typographic world, garnering praise from Hermann Zapf, David R. Godine, Charles Bigelow, and many others.

This event was co-sponsored by the alliance for Contemporary Book Arts, the American Printing History Association, and the William Andrews Clark Memorial Library, UCLA.

GERALD LANGE

PULP

The Dieu Donn  Papermill, Inc. of New York City puts out a bi-monthly newsletter entitled, Pulp. The APHA Newsletter Editors would like to bring this publication to the attention of our members who are interested in papermaking. Dieu Donn  is a nonprofit handmade papermill whose mission is to advance the art of hand papermaking. Membership in Dieu Donn  includes: invitations to special events; discounts on studio rental, pulp, and paper; a t-shirt, and 6 issues of the Pulp newsletter each year.

Helen Hiebert, Dieu Donn  Program Director and Newsletter Editor/Designer is responsible for this publication. Each issue includes feature articles about people and events. The Calendar is full of information about events, classes, lectures, exhibitions, and sale listings for paper, papermaking supplies, and gift ideas.

For information about membership: Dieu Donn  Papermill Inc., 3 Crosby Street, 5th Floor, New York, NY 10013. Telephone: 212/226-0573. FAX 212/226-6088

Library Company Fellowships

The Library Company of Philadelphia each year offers a number of short-term fellowships for research in residence in its collections, which are capable of supporting scholarship in a variety of fields and disciplines relating to the history of North America, principally in the 18th and 19th centuries. Founded in 1731, the Library Company was the largest public library in America until the 1850's and thus contains printed materials on every aspect of American culture and society in that period. It has since become a research library with well over half a million books, pamphlets, newspapers, periodicals, prints, maps, photographs, and manuscripts.

The fellowship program supports both post-doctoral and dissertation research. The project proposal should demonstrate that the Library Company has primary sources central to the research topic. Candidates are encouraged to inquire about the appropriateness of a proposed topic before applying.

The fellowships are tenable for one month at any time from June 1994 to May 1995. The stipend is \$1,250 per month. International applications are especially encouraged, since a separately endowed fund provides an additional allowance to one fellow whose residence is outside the United States. Fellow will be assisted in finding reasonably priced accommodations.

Candidates must apply by February 1, 1994. Appointments will be made by March 15. There are no application forms. To apply please send four copies each of a vita, a two to four page description of your proposed project, and a letter of reference to: James Green, Curator, Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107. Telephone: 215/546-3181. FAX 215/546-5167.

Award for Outstanding Publications About Prints

Submissions and nominations are invited for the American Historical Print Collectors Society Award for Outstanding Publications about historical prints.

The purpose of the award—established in 1988—is to recognize, encourage, and call attention to publications that enhance the understanding and appreciation of prints as part of the history and culture of the United States. The next annual award will be announced in April 1994.

To be eligible a publication must concern prints relating to the American scene that were made before 1900, in the United States or elsewhere. Long and short publications will be considered; they may have a narrow focus or deal with a wide range of prints, printmakers, styles or subjects. Catalogues of exhibitions, monographs, articles, and

works based on local sources are eligible as well as larger volumes. Original research, fresh assessments, and the drawing together of known material will all be taken into account. The emphasis is on quality and the making of an outstanding contribution.

The AHPCS welcomes the submission of publications for the award by authors, publishers, and others. Works remain eligible for two years after they have appeared. Submissions should be sent to AWARD, c/o William Diebold, 311 North Broadway, Upper Nyack, NY 10960. If you need more information please call Mr. Diebold at 914-358-2497.

Pforzheimer Lectures at NYPL

The New York Public Library announces its spring program for the Pforzheimer Lectures on Printing, Book-selling, Book Collecting: The Dark Side. The lectures will examine thieves, fakers, and other assorted bibliophile and bibliographic scoundrels.

Tuesday, March 15: Stephen Weissman: Insider Trading: the Ethics and Morals of the Rare Book Trade.

Tuesday, March 29: Ricky Jay (gifted magician and collector, author of *Cards as Weapons* and *Learned Pigs & Fireproof Women*): Topic to be announced.

Wednesday, March 30: Jennifer S. Larson: "I Tricked You Again:" The Unknown Forgeries of Mark Hofmann.

Tuesday, April 12: Nicholas A. Basbanes: The Blumberg Collection: A Book Thief for the Twentieth Century.

Tuesday, April 19: Kenneth W. Rendell: Topic to be announced.

Wednesday, May 4: W. Thomas Taylor: "All Hat and No Cattle:" Rustling the Texas Bibliophiles, 1960-1990.

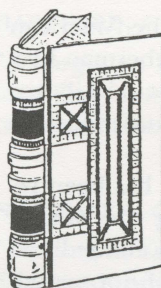
All lectures will take place at 6 p.m. in the Celeste Bartos Forum at Fifth Avenue and 42nd Street. Tickets cost \$6.00. For recorded information on ticket availability and on how and where to purchase tickets, call 212/930-0571.

Princeton Fellowships

The Friends of the Princeton University Library are sponsoring several short-term fellowships in order to promote scholarly use of the research collections of the Library. For information, write to Fellowship Committee, Princeton University Library, Princeton, NJ 08544. The deadline for applications is January 31, 1994.



Book Talk



Last October 2 and 3, the Association had its annual program meeting, this year at Brown University in Providence, RI. The topic focused, quite properly, on Daniel Berkeley Updike (1860-1941), printer and designer, who spent most of his life in and around that area. 1993 is, in fact, the centennial of the founding of the Merrymount Press. In addition to fine presentations, including one of our own Martin Hutner, there were exhibitions of Updike's work at the John Carter Brown Library at Brown, and the Providence Public Library. But the most spectacular displays of Updike's craft were at the Grolier Club in New York City, which I was able to see, and concurrently at the Houghton Library, Harvard.

In conjunction with the exhibitions, Martin compiled a splendid catalog, beautifully designed by, again our own, Jerry Kelly. Its full citation is *The Merrymount Press: An Exhibition on the Occasion of the 100th Anniversary of the Founding of the Press*. (Cambridge: Houghton Library; New York: Grolier Club, 1993. 77 p.) It's available at \$30 from the Grolier Club (47 E. 60th St., 10022), plus \$3 shipping, and sales tax for those lucky enough to live in the Empire State.

On the occasion it seemed useful to pull together in this column a checklist of separately published works about Updike and the Merrymount Press. I hope I haven't omitted anything significant.

Chronological checklist of separate publications about Daniel Berkeley Updike and the Merrymount Press.

The Merrymount Press, Boston: Its Aims, Work, and Equipment.

Boston: Merrymount Press, 1920. 20 p.

Paul Standard. *The Merrymount Press*. New York: Hastings House, 1935. 6 leaves.

Lawrence C. Wroth. *D.B. Updike, a Great Printer*. [Chicago]: Lakeside Press, 1942. 13 p.

M.A. DeWolf Howe. *Updike of Merrymount: the Scholar Printer*. Boston, Atlantic Monthly, 1942. p. 588-596.

Stanley Morison. *Recollections of Daniel Berkeley Updike*. Boston: Club of Odd Volumes, 1943. xiv, 29 p. ill.

George L. Harding. *D.B. Updike and the Merrymount Press*. San Francisco: Roxburghe Club, 1943. 38 p.

Peter Beilenson, ed. *Updike and his Merrymount Press*. New York: American Institute of Graphic Arts, 1947. 156, [44] p. ill.

George Parker Winship. *Daniel Berkeley Updike and the Merrymount Press of Boston, Massachusetts. 1860, 1894, 1941*. Rochester, NY: Printing House of Leo Hart, 1947. x, 141 p. ill.

In Memory of Daniel Berkeley Updike. New York: George Grady Press, 1947. 4 p. (Typophile monograph no. 18)

Ray Nash. *Notes on the Riverside Press and D.B. Updike*. Mainz: Gutenberg-Gesellschaft, 1960. p. 329-334. ill. (reprint from Gutenberg-Jahrbuch 1960)

- Daniel B. Bianchi. *D.B. Updike & John Bianchi: a Note on Their Association*. Boston: Society of Printers, 1965. 29 p. ill. (Typophiles monograph no. 81)
- Stanley Morison, ed. *Stanley Morison and D.B. Updike: Selected Correspondence*. London: Scolar Press, 1980.
- Martin Hutner. *Daniel Berkeley Updike and the British Connection*. New York: Typophiles, 1988. 20 p. ill. (Typophiles monograph n.s. no. 5)
- Martin Hutner. *The Making of the Book of Common Prayer of 1928*. Southbury, CT: Chiswich Book Shop, 1990. xvi, 75 p. ill. John O.C. McCrillis. *Recollections of Daniel Berkeley Updike*. New port RI: Redwood Library, 1991. 9 p.

[N.B.] Up until now, this column has had the rather generic title of "Book Column". Almost seems as though it should have been printed with a green and black stripe running along the edge. Beginning with this issue, I've chosen the title you see above. Not that this is particularly original, but it represents my wish to have a sort of conversation with the membership about books relating to printing and its history. And what could be more fun than that.

PHILIP A. METZGER

New Members

Philip Bevis, Los Angeles, CA
 Hendrik Edelman, New York, NY
 Mrs. Antonie Eichenberg, Peace Dale, RI
 Jules Remedios Faye, Seattle, WA
 Elton W. Hall, South Dartmouth, MA
 Dennis L. Holsapple, Wilmette, IL
 Ruth Hughes, Doylestown, PA
 Gwen Jones, Providence, RI
 Linda M. Kruger, West Orange, NJ
 Richard Landon, Toronto, Canada
 Jeff Level, Augusta, GA
 Pamela Matz, Cambridge, MA
 Lawrence Mirsky, New York, NY
 Morristown Public Library, Morristown, NJ
 Susan Newbury, Warwick, RI
 Richard Noble, Providence, RI
 Tom & Sue Parker, Sherman Oaks, CA
 Stephen Pekich, Arlington, MA
 James Penza, Hamilton, NY
 Tom Persico, Kingston, RI
 Mary Reath, New York, NY
 Barry Scott, Chicago, IL
 Herman R. Sussman, Great Neck, NY
 Drew Thomas, Somerville, NJ
 Jonathan S. Tryon, Barrington, RI
 Irvin D. Ungar, Burlingame, CA
 Everett C. Wilkie, Hartford, CT
 Valerie Zaborski, Highland Park, NJ

APHA Calendar

The Annual Meeting of the American Printing History Association is scheduled for Saturday, January 29, 1994 at 2 p.m. in the Trustees Room of the New York Public Library. In addition to Officers' reports, the APHA Annual Awards—individual and institutional—will be presented, followed by a reception.

Fine Printing Course Offered

This July, Indiana University's Division of Continuing Studies, Hope School of Fine Arts, Lilly Library and School of Library and Information Science will sponsor a week-long course entitled "Exploring the Alphabet: Letterforms in History and Practice." The course will be taught using the graphic facilities of the Hope School of Fine Arts and will draw from extensive collections of the Lilly Library, the Hope School of Fine Arts, and the instructors.

Scheduled for July 17–22, 1994, the course offers participants the opportunity to study the history of fine letterforms while working on a limited edition with the staff of the Graphic Design Press at the Indiana University Hope School of Fine Arts. Works examined will range from calligraphic examples in fine publications and manuscripts to the development of the Roman alphabet and its variations. Participants will receive two copies of the completed edition and a personal achievement certificate printed at the press.

The course will be taught by Nancy Lair, who recently retired from Indiana University's School of Library and Information Sciences, and proprietor of Beech Grove Press, and James Reidhaar, associate professor of Fine Arts. Reidhaar teaches typography and advanced design with the Graphic Design Press.

Tuition for the course is \$350 and includes all instructional materials, refreshment breaks and an opening reception. Housing, parking and meals are not included in the tuition. Enrollment is limited and early registration is recommended. The registration deadline is June 29, 1994.

For more information contact Jane Clay, Division of Continuing Studies, 204 Owen Hall, Indiana University, Bloomington, IN 47405. Telephone: 812/855-6329. FAX: 812/855-8997.

The Editorial Committee of *The APHA Newsletter* welcomes your news, announcements, comments and corrections. *The Newsletter* is published four times yearly by the American Printing History Association. Subscriptions are through membership in APHA. Individual memberships for the calendar year are \$30; \$35 for Institutions; \$60 for Contributing memberships; \$15 for Student memberships. Included in that membership is a subscription to *Printing History*, APHA's semiannual scholarly journal. Advertising in the journal is available at \$250 for a full page. APHA's mailing list can be rented for one-time use at \$100. Address all correspondence to APHA, P.O. Box 4922, Grand Central Station, New York NY 10163-4922. Copyright © 1993 by the American Printing History Association. All rights reserved.