

The APHA Newsletter

NO. 130 FALL, 1997

Fine Press Books Association Founded to Promote Printing Skills and Beautiful Books

DURING THE OAK KNOLL FEST this past October, participants and visitors witnessed the founding of the Fine Press Books Association. This organization has been formed by individuals interested in the fine art of printing, to promote printing skills and the appreciation of beautiful books. Information about events of interest to book printers, designers, and collectors, such as the publication of new books, book fairs, seminars, and other related events, will be broadcast via newsletters and a web site. The group also expects to produce, over time, a journal with more substantial articles on fine printing and book reviews.

John Randle of the Whittington Press is the President, Frances McDowall of the Old Stile Press in Wales is Secretary/Treasurer for the UK, and Carol Grossman is Secretary/Treasurer for the US. In addition to the above three officers, the organizing board consists of Claire Bolton, Alembic Press; William Butler, Primrose Academy; Greg Campbell, Campbell-Logan Bindery; Jan and Crispin Elsted, Barbarian Press; Robert Fleck, Oak Knoll Books; David Esslemont; Dennis Hall, Previous Parrot Press; Steven Heaver, Hill Press; Simon Lawrence, Fleece Press; Henry Morris, Bird and Bull Press; David Moyer, Red Howler Press; Martyn Ould, Old School Press; Theo Rehak, Dale Guild; Barnard Taylor and Ann de Klerk, Press of Appletree Alley; and Peter Thomas.

A web-site is under construction, and the first newsletter (spiced with a keepsake or two from participating presses) should be available in January of next year. Please contact Frances McDowall at Catchmays Court, Llandogo, Monmouthshire, NP5 4TN, UK, or Carol Grossman at 7228 Four Rivers Road, Boulder, CO 80301, USA, for information about becoming a member.

—Carol Grossman

Typocrafters 1997

THIS YEAR'S MEETING of the Typocrafters marked the sixtieth anniversary of an institution that – remarkably – has never known a formal charter, a leadership, or even a true membership. Perhaps it is *because* of this lack of formality that meetings continue to occur and to be well-attended by such an amiable contingent of printers, printing historians, typographers, calligraphers, binders, and other book lovers.

The University of Iowa Center for the Book had the pleasure of hosting nearly sixty attendees at this year's meeting on October 3–5 in Iowa City. Participants gathered early Friday afternoon for

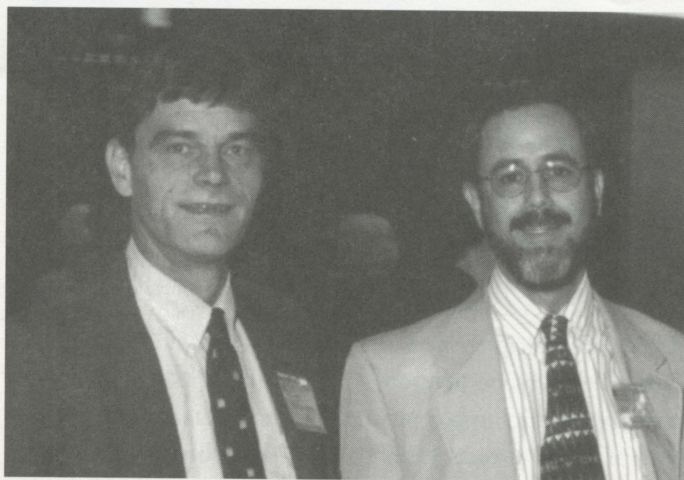
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The Ransom Center hosted the 1997 APHA Annual Conference in Austin, Texas

APHA'S ANNUAL CONFERENCE, held in Austin last October, glowed with Texas hospitality and Texas book lore. The University of Texas's Harry Ransom Humanities Research Center was our generous host, and the APHA conferees were treated to a glimpse of the extraordinary wealth of American printing that lurks behind all those letters in its name. We wallowed in the English literature collection of the Pforzheimer Library. We absorbed a series of illuminating talks on Texas book designers and Texas book collectors. We gathered in the midst of Alfred A. Knopf's personal library, now ensconced at UT-Austin. And some of us partook happily of another of Austin's great treasures – ribs.

The theme of the conference, American Book Designers of the 20th Century, was anchored by a couple of exhibitions then on view. The Ransom Center offered a small, select show of books by Robinson Jeffers produced by California fine printers. We were also treated to display of some intriguing material on Bruce Rogers, W.A. Dwiggins, Carl Hertzog, Merle Armitage and the Limited Editions Club, all drawn from the archives now gathered at the University of Texas. Hertzog and Armitage, the two Texas designers in that group, were the subject of special papers offered at the conference. John B. Thomas III, who is curator of the Pforzheimer Library, gave an engaging account of the work of Hertzog, many of whose books were collaborations with the Texas artist and writer Tom Lea. Hertzog's essentially modest approach to design was sometimes at odds with Lea's more heroic instincts, but his books are clean and forthright. Armitage was an altogether different character. Dick Higgins, a poet and critic who has

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Will Goodwin and Richard Oram, Ransom Center speakers.

Chapter Notes

SOUTHEASTERN CHAPTER

Chapter members and friends were invited to participate in a weekend program entitled, "A Recipe for Books — Paper, Polymer & Print" hosted by the Book Arts Program at the University of Alabama, Tuscaloosa on November 21 – 22 1997.

During the weekend representative pieces of APHA/SE member's work, including samples of printing, papermaking, book-binding and writing were shown in an informal exhibition in Gorgas Library. Participants, whether book arts scholars or practitioners were asked to share their expertise and business cards in order to get to know each others' interests and accomplishments. On Friday the dinner program entitled, "The Making of the Dard Hunter Biography: From Author to Printer" was hosted by Cathleen Baker and Steve Miller who discussed the research, writing, and printing of Baker's book on this legendary figure. On Saturday morning the workshop "The Magic of Polymer: Low Tech Printing Processes" provided the chance to actually produce a book, using polymer plates to do relief (letterpress) printing. The workshop focused on the technique of polymer printing and took the participants from scratch-negative through the printing and binding processes. Each participant produced a hand-printed, limited edition book. If you are interested in finding out more about the activities of APHA/SE please contact one of the officers of the Chapter: Barbara Brannon, Chapter President; Wesleyan College; 4760 Forsyth Road; Macon, Georgia 31210-4462 e-mail: barbara_brannon@post.wesleyan-college.edu

T. H. Howard-Hill, Chapter Vice President; Department of English; University of South Carolina; Columbia, SC 29208

Frank Granger, SE Chapter Secretary/Treasurer; 549 Harper Davis Rd.; Lake Wylie, SC 29710; e-mail: printpast@aol.com

THE CHESAPEAKE CHAPTER

The Chesapeake Chapter sponsored the "First Combined Potluck Wayze goose" on Saturday, November 15, 1997. Members of The Chesapeake Chapter of APHA, The Virginia Amateur Printers Association (VAPA), and the Greater Richmond Itinerant Printers Historical and Occasional Gathering (GRIPHOG), gathered for an all-day event at Mike Denker's Stoney Creek Press, Potomac, MD. The potluck lunch provided an opportunity to share a dish and keepsakes. A swap table, videotapes, and paper marbling demonstration added to the interest of the event.

—Mike Kaylor, Chapter President

PHILADELPHIA CHAPTER

Philadelphia Chapter members attended Oak Knoll Fest in New Castle, Delaware, on Saturday, October 4th. The book fair was a great opportunity to buy private press books, talk to the proprietors of many presses from the U.S. and abroad, spend time

browsing (and buying books at sale prices) at Oak Knoll Books, and meet people who share an interest in books. An annual event, Oak Knoll Fest is well worth the trip to this particularly scenic part of the mid-Atlantic region.

—Connie King, Chapter President

NEW YORK CHAPTER

Alastair Johnston, type historian and proprietor of the Poltroon Press in Oakland, California will present *Musings on the Vernacular* — a survey of letterforms sublime and wretched, in public and private signage in the first and third worlds. This event will be held jointly with the Type Directors Club on Monday, January 26, 1998 at 6:00 pm. The lecture will be held at The Grolier Club, 47 East 60th Street, New York. For Further information call Lowell Bodger at (212) 777-0841.

—Lowell Bodger, Chapter President

NEW ENGLAND CHAPTER

The Chapter met September 28 at Ilse Buchert Nesbitt's Third and Elm Press in Newport, Rhode Island for a meeting led by President Alice Beckwith and a talk by Alan Levitt, "The Ringing Grooves of Change." Taking his title from Tennyson's 1830 poem about the opening of the Liverpool & Manchester Railway, Alan discussed the mutual impact of railroads and the printing industry. The rapidly expanding railways required vast amounts of printing: prospectuses, maps, notices, shares, stationery and forms, way-bills, timetables, manuals tariffs, advertising, luggage labels, menus and of course tickets by the millions. The increasing speed of railroad transportation led to wider demand for newspapers and ever faster printing presses. Book reading was promoted by station bookstalls and new series such as *Routledge's Railway Library*. The Chapter examined Alan's display of historic railway printing, then adjourned for a meal aboard the Newport Dinner Train.

—Brain Rogers, Secretary APHA/NE; bdrog@conncoll.edu

New Members

Donna Birdsell Ambler, PA	Terrence P. Chouinard Tuscaloosa, AL	Martyn Hitchcock Austin, TX
Ted Bishop Edmonton, CANADA	John Cutrone Tuscaloosa, AL	Museum of Printing History Houston, TX
Katy Brown Davis, CA	Bill Dustin Newbury Park, CA	National Printing Museum Dublin, IRELAND
Rui Manuel Cruz M. Canaveira Carnaxide, PORTUGAL	Glenn Gering Freeman, SD	Rollin S. Polk, Jr. San Antonio, TX
Doug Charles Ketchikan, AK	Michael David Godow Chicago, IL	Richard Tannenbaum Palm Beach, FL
	Hugh B. Hanson Gladwyne, PA	Feng-Huang Ying Austin, TX

The Kemble Collections

Great book collections are housed in great institutions, but they are usually the result of an individual's passion to collect. Among printing libraries, one of these is The Kemble Collections on Western Printing and Publishing at the California Historical Society in San Francisco. This archive of printing was the work of George Laban Harding (1893-1976). Harding got his M.B.A. in printing management at the Harvard Business School in 1917, when William A. Dwiggins and Daniel Berkeley Updike were on the faculty. He never entered the printing industry however; instead he became an officer of the major west coast telephone company. But his interest in printing remained with him for the rest of his life.

Because he travelled the country in connection with his work, Harding was able to establish contacts with book dealers across the country. His collecting covered every area of printing, not only the histories and bibliographic works of the past, but also the everyday tools of the printer – foundry type specimen books, catalogues of equipment, printers' dictionaries, and printers' manuals. The value of these humbler books is only now being fully appreciated. Another important area of strength in the collection are runs of printing trade publications like *The Inland Printer*, *American Printer*, and the rarest of them all, *The Printer* – the first American trade journal for printers. Other material in the collection includes the archives of the San Francisco printing firm of Taylor and Taylor from 1896 to 1961, and other California printing and publishing companies. The journal of Nelson Crocker Hawks, inventor of the point system, was consulted by Richard Hopkins in his *Origin of the American Point System* (Terra Alta, WV, 1976.) The collection contains much ephemeral material, including wine labels, broadsides, and photographs of presses and people.

Because George Harding was a Californian, the collection was particularly strong in California and western printing materials. An important archive which he acquired was the collection of printing books and ephemera gathered by William F. Loy (1847 - 1906.) Loy was the author of a series of brief biographies of 19th century type designers, published in *The Inland Printer* from 1898 to 1900, which is soon to be reprinted by the Rochester Institute of Technology.

In 1958, the year of his retirement, George Harding gave his collection to the California Historical Society. As the honorary curator of the collection, he began organizing it at the Society's library building, then Schubert Hall. The collection is named for Edward C.

THE PRINTER:

A Monthly Newspaper, devoted to the Interests of the "Art Preservative of all Arts."

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VOLUME I.

MAY, 1858.

NUMBER 1.

RESPONSE TO A POET.

Most readers are familiar with Moore's popular melody, sung to many thousands of times, of which the following is the first stanza:

"This world is all a fleeting show,
For man's illusion gives
The smile of joy, the tear of woe,
The path of bliss, the road of sorrow."

An American writer improves the sentiment of Moore in the following

ANTITHESIS.

"This world's 'we' 'all a fleeting show,
For man's illusion gives."

subjected the producers and vendors to a charge of

witchcraft.

But to return to some of the details of the early history of printing; it appears from the most reliable

authority, that John Gutenberg, who was born at

Mentz, but afterwards resided at Strasburg, entered

into partnership, in the latter city, with Andrew Dri-

schon, John Gilt, and Andrew Heilmann, binding him-

self to reveal to them some important secrets by which

they should make their fortunes. The parties were

severally to furnish funds to carry on the work. At

first each contributed eighty florins, and subsequently

a hundred and twenty-five more. This great secret of

Gutenberg was the art of printing with movable

where metal types were first used, yet a strong array

of testimony is adduced to prove that Holland, and

not Germany, is entitled to the honor of the first inven-

tion of printing, and that Haarlem was the city where

it was first practiced. It may not be uninteresting to

give some of the details of this testimony in favor of

Haarlem. A history of Holland, published in the year

1610, mentions Haarlem as the place where printing

was first practiced. D. V. Coornhert mentions it as a

well-known fact that the art originated in Haarlem,

and was conveyed to Mentz in a surreptitious manner.

But the most minute and remarkable testimony is

given by Adrian the Younger, who wrote a history of

Holland, that was published after his death, in 1578.

The nameplate of Vol. I, No. 1 of The Printer (May 1858), the first American printers' trade journal, one of The Kemble Collections holdings of trade periodicals. —Author's collection

Kemble, a pioneer California printer, publisher and newspaper historian. For several years Harding edited *The Kemble Occasional*, a highly regarded publication issued three times a year. It ceased publication in the spring of 1989.

Today The Kemble Collections consist of more than 4,000 volumes, files of more than 300 periodicals, and a significant archive of manuscripts. This material is available at the Kemble Reading Room at the California Historical Society's location at 678 Mission Street in San Francisco. About 95% of the Kemble Collections catalogue is in the computerized RLIN (Research Libraries Information Network) system, and this past November these same records were loaded into the MELVYL system (the online catalogue of the University of California library.) It is accessible by Telnet or the WWW at melvyl.ucop.edu.

—Stephen O. Saxe

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written a biography of Armitage, described his ambitious involvement in the arts in the first half of the century. [See summary on this page.]

Alfred A. Knopf, that most design-conscious of American commercial book publishers, was colorfully recalled by Richard W. Oram, librarian at the Ransom Center. The Ransom's Will Goodwin gave a fascinating talk on the Limited Editions Club edition of Joyce's *Ulysses*, illustrated by Henri Matisse. Goodwin showed slides of another set of prints that Macy rejected to make way for the work of the master. As illustrations, they seemed enormously superior to those of Matisse (perhaps they will finally see light in a future APHA publication). David Farmer completed the program with a delightful account of some of the strong-willed, resourceful individuals who began the tradition of Texas book collecting that has blossomed so prodigiously in recent decades.

Several side trips brought us into direct contact with the lively book arts currently around Austin today. BookLab does magnificent work in conservation and also in binding of contemporary limited editions. Digital Letterpress (an engagingly oxymoronic name) is working on an enormous project: a new edition of the Bible illustrated by wood engraver Barry Moser. Some of the conferees stayed through Sunday for a day trip to San Antonio highlighted by a visit to the McNay Art Museum, an undercelebrated gem. We departed well informed, well entertained and well fed.

—Kenneth Auchincloss

"THE PRINTERS' PUBLISHER": ALFRED KNOPF AND THE BOOK DESIGNERS

Richard W. Oram, Librarian

Harry Ransom Humanities Research Center
University of Texas at Austin

Books produced by the Knopf Inc. publishing house are known for their sense of style and distinctive design. These characteristics reflect Alfred and Blanche Knopf's belief that good design could attract readers and authors alike. Alfred Knopf took an active personal interest in how the firm's books looked, and he collected an important library of fine printing, now at the Ransom Center. Not long after the founding of the firm in 1915, the printer and typographer Elmer Adler introduced Knopf to the work of Bruce Rogers, who designed only a few books for Knopf, as well as W.A. Dwiggins. The Knopf-Dwiggins relationship began in 1923, although Dwiggins did not begin to produce books for Knopf on a regular basis until the late 1920s. When we think of the Knopf style of the 1930s, we tend to think of Dwiggins' work, such as the H.G. Wells *Seven Great Novels* and the fourth edition of H.L. Mencken's *American Language*. Dwiggins's letters to Sidney Jacobs, Vice-President for Production, and Alfred Knopf demonstrate the continuity of his fascination with trade book bindings and dustjackets. Dwiggins believed that it was necessary to acknowledge the machine-made nature of the trade book instead of attempting to

disguise it, and he recognized that designers must work under "conditions as they actually are." Other important designers who worked for Knopf include Rudolph Ruzicka and Warren Chappell. Given present trends in the publishing world, it is unlikely that we will ever see a publishing house place so much stress on book design again. ♪

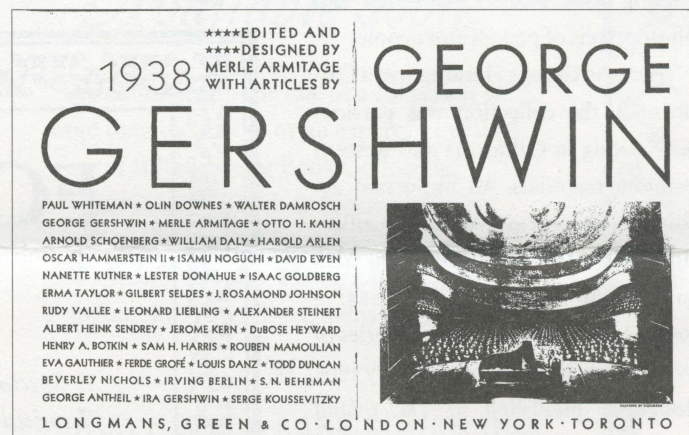
MERLE ARMITAGE

Dick Higgins, *Author of the forthcoming Merle Armitage and the Modern Book (due out in 1998 from David Godine)*

Merle Armitage (1893–1975), author and innovative modernist book designer, wrote and designed forty-three of his own books and designed eighty-three other books for trade publishers. His style is based on unusual juxtapositions of type faces and sizes intended to give a kinetic effect.

An autodidact who never completed high school, he learned graphic arts in the publicity department of the Packard Motor Company in Detroit. He began a successful career as concert manager, handling Mary Garden, Feodor Chaliapin and other famous classical musicians for whom he designed memorable concert brochures.

His first books appeared in 1931, and display an experimentalism which represents a clear break from Eric Gill and traditional book design on the one hand, and Bauhaus and Continental design on the other. Armitage's style of the thirties used color, printed end leaves, large page folios, minimalist title spreads with very large type sizes, and unusual mixtures of typefaces. The books show a striking integration of design and subject.



Following World War II Armitage designed a remarkable series of books for the Laboratory of Anthropology on Navaho, Pueblo and other Indian Arts. Motifs absorbed from these books became a hallmark of his later book design style, appearing in unexpected places, such as the use of Navaho rug motifs in his second book on Stravinsky, *Stravinsky* (1949). These motifs serve not only as decorations but as unifying elements among the corpus of his books. Many of the best books of this period appeared with the firm of

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Armitage continued from page 4

Duell Sloan and Pierce, such as the highly regarded Elie Robert Schmitz's *The Piano Music of Debussy* (1950), which uses the translucency of the paper in its design.

In 1947 Armitage was asked by Gardner Cowles of Cowles Publishing to redesign *Look Magazine*. He used his position to attempt to upgrade American awareness of design as a whole. This culminated in his stormy presidency of the American Institute of Graphic Arts (1950-1) and in the large exhibition, organized with Marshall Lee and others, "Books in Our Time" (1950). In 1954 he resigned his position with Cowles and returned to California, settling in Yucca Valley, where he continued to design books, often for his own Manzanita Press, and to experiment, often with the structure of the frontmatter, until his death on 15 March, 1975. Book design of extraordinarily high quality was Merle Armitage's main contribution. He also anticipated many of the innovations of the Artists Book fervor of the 1960s and since. ♣

THE MAKING OF THE LIMITED EDITIONS CLUB ULYSSES

Willard Goodwin, Bibliographer

Harry Ransom Humanities Research Center

University of Texas at Austin

The illustrated lecture entitled "A Very Pretty Picture M. Matisse But You Must Not Call It Joyce": The Making of the Limited Editions Club *Ulysses*," drew from the correspondence files in the George Macy Archive at the Harry Ransom Humanities Research Center, to tell how George Macy, America's "chief contemporary impresario of fine books," engaged James Joyce and his associates Paul Léon and Stuart Gilbert, and Henri Matisse with his agent Albert Lévy, to produce the 1935 Limited Editions Club *Ulysses*, illustrated with six etchings and twenty drawings by Matisse.

From late 1933 until the publication of the book in October 1935, the indefatigable and autocratic Macy – at turns cajoling and conciliatory – attended to the project and brought it to completion. James Joyce's response, initially enthusiastic interest, was ultimately that of displeasure; Matisse, with an artist's aplomb, created designs with little or no reference to James Joyce's novel, illustrating instead Homer's *Odyssey*. If, in the final estimate, the Limited Editions Club *Ulysses* is a travesty of design, typography, and as an illustrated book, it nevertheless continues to fascinate us today because of the name and legend of James Joyce, because of the preeminence of Matisse in twentieth century art, and because of the persuasive marketing techniques and organizational abilities of Macy, "a P.T. Barnum in Kelmscott clothing."

A footnote to the lecture introduced Lewis Daniel, a little known American illustrator commissioned in 1935 by Macy (hedging his bet on Matisse) to prepare eighteen illustrations for Joyce's *Ulysses*. These unpublished Daniel illustrations, deft line drawings, are "distinctly interesting," with a "forcible and balanced draughtmanship." Unlike Matisse's designs the Lewis

Daniel illustrations are "extremely apt" in their close relation to the text of the novel. ♣



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tours of the Main Library's special collections and book conservation departments, followed by extensive 'show and tell' session, dinner, and the official welcoming by UICB Director Timothy Barrett.

'Show and tell' featured books, broadsides, and other works by participants, UICB students, and local community members, and was highlighted by Bruce Beck's delightful display 'The Turtle Press-An Exhibition of Work Covering the Transition from Metal Type to Polymer Plate'. After dinner participants were invited to attend a demonstration of digital type design by Iowa City type designer and sign painter John Downer.

Saturday's daytime activities centered around tours of the UICB teaching and production laboratories, including the Oakdale Papermaking facility, The Windhover Press, and the 'Type Kitchen', the Center's new letterpress teaching studio, housed in what was formerly a high school cafeteria. Kay Amert of the UI's School of Journalism hosted visitors to her department's Typography Lab – that incubator of midwestern fine printing founded by Carroll Coleman, and later directed by Harry Duncan.

A highlight of the weekend was a slide lecture delivered by Michael Peich of West Chester University. Mr. Peich, an authority on the work of Carroll Coleman, Harry Duncan, Kim Merker, and other fine printers, delivered an enlightening after-dinner talk on the history of Iowa fine printing and the influence Iowa printers have had on printers and artists throughout the U.S. The lecture was illustrated with slides of works Coleman, Duncan, and Merker, as well as work by many of their most notable disciples.

The meeting officially ended on Sunday morning with closing remarks by Tim Barrett, and goodbyes all around. Of course, no Typocrafters meeting would be complete without the usual exchange of keepsakes, and the annual cajoling of one attendee to host the next year's gathering—the Iowa City meeting was no different. All participants went home with a bulging sack of keepsakes and James Riedhaar, of The Graphic Arts Press at Indiana University in Bloomington, agreed to take on the task of organizing the October 1998 meeting of the Typocrafters.

—David P. Wall

Contributing Members

Susan M. Allen	J.F. Killie
Kenneth Auchincloss	Jennifer B. Lee
Robert C. Baron	Ted Lee
Mark J. Batty	Nancy R. Leo
Dennis Bayuzick	Dr. Blaine Lewis
Prof. Terry Belanger	Jethro K. Lieberman
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Modern American Book Arts at the Ransom Center

The exhibit "Modern American Book Arts at the Ransom Center" was a perfect counterpoint to the APHA Conference in Austin. The splendid exhibition provided rich supporting material for the talks, and placed the designers Bruce Rogers, W.A. Dwiggins, Merle Armitage, and Carl Hertzog, and the two publishers Alfred A. Knopf and George Macy of the Limited Editions Club (LEC), in the context of twentieth-century book design. Many of their most important works are included in the exhibit.



Carol Grossman and Ken Auchincloss, viewing "Modern American Book Arts at the Ransom Center" exhibit.

Highlights of the ongoing exhibition include Bruce Rogers' Oxford Lectern Bible, the Geofroy Tory *Champ Fleury*, and the Lawrence *Odyssey*. Dwiggins is represented by Knopf's first edition of Willa Cather's *My Mortal Enemy*, *Toward a Reform of the Paper Currency*, and *Droll Stories*. Among the Hertzog items is his masterpiece *The King Ranch*. Merle Armitage's virtuosity is displayed with his dummy for a proposed LEC edition of *Death Comes to the Archbishop* with photographs by Edward Weston, the LEC *Looking Backward*, *Stravinsky*, and numerous items from the Armitage archive at the HRC. Other Macy LEC's are also displayed, including the *Lysistrata* and the *Ulysses*.

Interwoven throughout the exhibit are letters, photographs, ephemeral printed pieces, proofs, sketches, and other memorabilia. Much of this material comes from the rich collections at the HRC of Limited Editions Club and Alfred A. Knopf material, which serves to illustrate the relationships between these publishers and designers, and the significance of these two publishers to twentieth-century book design.

A rich dessert is provided by the exhibit's display of artists' books and American livre d'artists. The majority of these books date from the 1960s-1990s. These include a number of Sidney Schiff's productions for the Limited Editions Club—Balthus' *Sight*

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and *Touch* by Octavio Paz, his *Wuthering Heights*, Maya Angelou's *Our Grandmothers* with lithographs by John Biggers, and Borges *Ficciones*. Also included is Arion Press's *Self-Portrait in a Convex Mirror* by John Ashbery.

Fine presses included in the exhibition are Walter Hamady's Perishable Press with *For the Hundredth Time Gabber Jabb Number Five*, Peter Blum's *Homely Girl*, *A Life* by Arthur Miller with illustrations by Louise Bourgeois, Leonard Baskin's Gehenna Press (with the Metropolitan Museum of Art) with the exquisite *Voyages: Six Poems from White Buildings* by Hart Crane. Works from the early twentieth century included Alexander Calder's *Fables of Aesop* by Harrison of Paris and the Black Sun edition of George Grosz's *Interregnum*.

This is an exceptional exhibit, and a must-see for any book-lover traveling in the vicinity of Austin. The exhibit is on display at the Flawn Academic Center, the Leeds Gallery, 4th Floor. Hours are Monday to Friday, 9 am to 4:30 pm. The exhibit will close on January 30, 1998.

—Carol Grossman

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Announcements

APPLICATION DEADLINES

15 JANUARY 1997

American Antiquarian Society

The American Antiquarian Society will award short- and long-term visiting research fellowships during the year 1 June 1998–31 May 1999 to encourage imaginative and productive research in its collections of American history and culture through 1876. The American Antiquarian Society also sponsors two other fellowship competitions, one for primary and secondary school teachers and librarians and the other for creative artists and writers whose work is intended for the general public rather than for the academic or scholarly community.

For a brochure containing full details about the AAS fellowship programs and information about the Society's collections along with application forms contact: John B. Hench or Caroline Sloat, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634 Tel.: (508) 752-5813 or 755-5221 and email: cfs@mwa.org. More information about the American Antiquarian Society, the collections, and the fellowship program may be obtained electronically from the Society's gopher: gopher://mark.mwa.org.

CALENDAR

1 NOVEMBER 1997 – 25 JANUARY 1998

John DePol's New York.

John DePol has been recording the streetscapes and waterfronts of New York for more than sixty years. The images in this exhibition, at the Port Life Gallery at the South Street Seaport (209 Water Street), carry many memories for John, and his eloquent commentaries accompany many of the engravings. Gallery hours available through the South Seaport Museum (212) 748-8600.

22 JANUARY – 18 APRIL

Women in Printing and Publishing in California: 1850–1940.

Exhibition draws from the California Historical Society's Kemble Collections on Western Printing and Publishing as well as its library, fine arts and photography collections. The exhibition highlights women's varied roles as editors of newspapers and journals as printers and owners of printing firms, as designers book agents and bookbinders. The exhibition will focus not only on important women in the history of Californian printing and publishing but will also portray the circumstances and atmosphere in which women successfully struggled to gain employment and recognition in the book arts and commercial printing and publishing worlds. Gallery/Museum Hours: Tuesday – Saturday, 11am – 5pm. Nominal Admission. California Historical Society, 678 Mission Street, San Francisco, CA 94105. For additional information please call Pat Keats, Director and Curator, (415) 357-1848.

24 JANUARY 1998

The APHA Annual Meeting will be held in the Trustees Room of the New York Public Library, beginning at 2 pm on Saturday.

26 JANUARY 1998

Musings on the Vernacular.

Alastair Johnston, type historian and proprietor of the Poltroon Press in Oakland, California, will present a survey of letterforms sublime and wretched, in public and private signage in the first and third worlds. This event will be held jointly with the Type Directors Club, at 6:00 pm at The Grolier Club, 47 East 60th Street, New York. For further information call Lowell Bodger at (212) 777-0841.

Please see the listing of Chapter events on page 2 of this issue for APHA activities in your local area.

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BOOKS



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By Appt. M-F 9:30–4:30

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Paper/Binding

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Books & Periodicals

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American & European, 1900–1960

Poster Books and Periodicals

Single Items & Collections Purchased