
The APHA Newsletter

NO. 135 • SPRING, 1999

The 25th Annual Meeting of the *American Printing History Association* at The New York Public Library

The 25th Annual Meeting of the American Printing History Association was held in the Trustees Room at the New York Public Library on January 30, 1999. Following is an excerpt from President Anne Anninger's presentation.

I have been a member of APHA for more than two decades now. I served on the board in various capacities in the areas of programs and membership and as head of a local chapter. By far the duties of the president are the most rewarding, above all if one succeeds such an able president as Martin Hutner and all is in perfect working order. What makes the duties of the president of APHA so interesting is the membership itself. It is a strong membership, not only in numbers but in energy, shared interest, and even passion for printing history.

This is reflected in the number of members who belong to local chapters. Forty-five percent of the membership is active at the local level and belongs to a chapter. These strong numbers are not the result of chance, however. I want to thank David Whitesell, Vice President for Membership, and our chapter presidents, who spare no effort in recruiting new members, whether on a one-on-one basis or by mass mailings. I would like to see all of you belong to a local chapter. If you do not belong yet, because you are not aware of the benefits, please inform yourself and join one. If there is no chapter within convenient geographic range, consider organizing one. It is not difficult, and the rewards are many. APHA stands ready to assist you in every possible way.

The APHA membership is not only strong; it is also vocal and generous. We receive comments, criticisms, (yes, we get some of those and they too are welcome) and suggestions in the area of programs and publications. Most recently, several of you mentioned interest in contributing to the journal, *Printing History*, in an issue devoted to non-Latin typefaces. I passed on the word to Editor David Pankow, who will follow up on the idea. The membership is also generous, in serving on boards and hosting events at the national and local level. Since you are so inclined, let me mention two areas in which we are in need of help now:

The first is our WEB page. Is there a computer whiz out there to help us enhance our WEB page and find a place to park it on a server somewhere? At the moment, we have a modest presence on the WEB. It needs to be improved; we must have an appealing page from which we may communicate by e-mail, make announcements, and advertise our publications. All of you Internet pros, please come forward and give us a hand. Please contact David Whitesell at whitesell@fas.harvard.edu.

The second area where we are in need of help is storage for the

back issues of *Printing History*. David Pankow has been particularly generous over the years, keeping some hundred linear feet of back issues in the Cary Collection at RIT and now in some remote storage. David feels, however, that he can no longer accommodate the back archive. We would appreciate any suggestion or offer so that we may resolve this problem. Please contact David directly at dppwml@rit.edu or speak to any member of the board.

The vibrancy of our membership is reflected in our programs. There has been a commitment over the years to alternate, on the one hand, meetings of general interest dealing with broad printing history themes which usually take place in large urban centers on the east or west coast and, on the other hand, more focused meetings such as the ones we held most recently in Austin and Chicago. These often zero in on less known and all the more fascinating local developments.

I do not need to repeat what others have already said about the excellent conference in Chicago. I do, however want to thank again: the Newberry Library, R.R. Donnelley, and Columbia College for hosting us, our speakers, the local arrangement committee, and in particular Paul Gehl and Peter Hanff, who worked so very hard and organized such an interesting conference for us. On the subject of events, I also want to thank Ken Carpenter, my colleague at Harvard, who gave a most interesting Ben Lieberman Memorial Lecture at the Boston Public Library last fall on the subject of printing culture and new directions in libraries.

Besides membership and programs, there are still other reasons to take pride in our organization, a major one being our publications. The *Newsletter*, first of all, is our way of keeping abreast of current issues, events, and news. We want to thank Betsy Peare who, has done such a beautiful job of editing the *Newsletter*.

Over a period of a decade or so, our journal, *Printing History*, had fallen behind schedule, causing frustration among some of our members and subscribers. A major effort, initiated more than two years ago, has allowed us to make some progress and to be well on the way to catching up. David Pankow, as you know, meticulously edits the journal. The catching-up efforts were not done at the cost of lowering our standards in any way.

Printing History No. 36 was issued in the fall of 1998, closely followed by No. 37. A double issue, Nos. 38-39, is in the works. It is devoted to the exhibition *Black Letter Type and National Identity*, curated by Peter Bain and Paul Shaw at Cooper Union last spring. We hope to have this issue ready by late spring. If we can

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Chapter Notes

NEW ENGLAND CHAPTER

APHA NE officers met at the Providence Public Library in October to plan the year's events. We decided to have a theme for this year's three major meetings: "Lectures and Research Resources." We will attend lectures and arrange for tours of research libraries. Our focus libraries are The Houghton Library at Harvard, The American Antiquarian Society Library in Worcester, MA and the Providence Public Library. The event at the Providence Public Library will be a lecture by Walker Rumble titled "Fast Women and the Boston Type Setting Races," when we have finalized the other events and dates we will send a letter to our members.

—Alice Beckwith, President APHA NE

NEW YORK CHAPTER

On Tuesday, March 16th there was a lecture entitled "Halftone Printing in the Yiddish Press and Other Objects of Idol Worship," given by writer and cartoonist Ben Katchor, on the process of halftone plate making and the (philosophical, even theological) implications of low resolution and degraded imagery as seen in a particular category of early to mid-20th century American publishing.

At 6:00 PM, on Wednesday, May 5th, Justin Howes will speak on "ITC Founder's Caslon – an Authentic Revival." The presentation will be on the International Typeface Corporation's digital revival of the original Caslon types, based on scanings of materials in the St. Bride Printing Library, London. Justin Hoes did the research and digitizing of every size of Caslon, from which four have been chosen and issued under the name of ITC Founder's Caslon. This lecture will be held at the Grolier Club, 47 East 60th Street, New York. It is free and open to the public. For further information call Lowell Bodger at (212) 777-0841.

—Lowell Bodger, President APHA NY

1999 APHA CONFERENCE

The program for the next APHA conference will be on the subject of fine printing and the twentieth century. It will be held on Friday and Saturday, October 22 and 23, 1999, at the Grolier Club in New York City. We will be surrounded by an exhibition on the same topic prepared by Martin Hutner and Jerry Kelly and accompanied by an illustrated catalogue. A distinguished roster of speakers includes, so far, Ken Auchinchloss, Sebastian Carter, Nancy Finlay, John Kristensen, and Martino Mardersteig. Mark your calendar and save the dates. More information will follow in following months.

NEW SECRETARY FOR APHA

At this year's Annual Meeting, Jean Hayter resigned as Secretary of APHA. According to APHA's bi-laws, a seat that is left open in mid-term must be filled by a board member. Trustee Jane Siegel has graciously accepted to become the new secretary through the end of the term, which is in the year 2000.

Report of the Treasurer 1998

The American Printing History Association's financial picture was positive for 1999. There was a positive year-end balance.

As of December 31, 1998, assets were as follows:

Unrestricted Cash	\$33,809.00
Revolving Fund	7,631.00
Endowed Funds	<u>6,332.00</u>
Total	\$47,772.00

As of the previous December 31, 1997, assets were as follows:

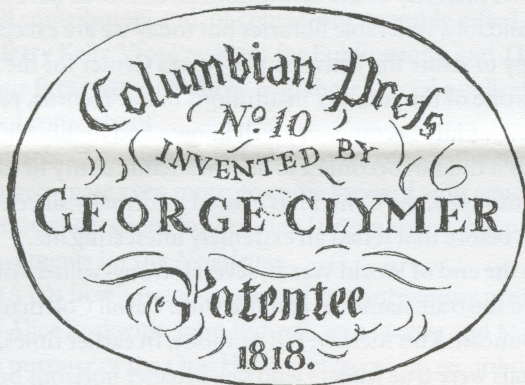
Unrestricted Cash	\$35,718.00
Revolving Fund	26,777.00
Endowed Funds	<u>6,225.00</u>
Total	\$68,720.00

New Members

Charles Aumiller Boulder, CO	Leonard W. Lanfranco Lake Oswego, OR
Inge Bruggeman Santa Barbara, CA	Lucy Marks Summit, NJ
James F. Coakley Watertown, MA	Lawrence Mirsky New York, NY
Donna Drucker Cupertertino, CA	Stephen E. Novak Brooklyn, NY
Fordham University Bronx, NY	Kathryn Preyer Cambridge, MA
Brian Frykenberg Andover, MA	Allan L. Smith Pleasanton, CA
Melanie Gardner Takoma Park, MD	Stiftung Saarl. Kulterbesitz Saarbruecken, Germany
Robert J. Hohl Notre Dame, IN	Trinity College Library Dublin, Ireland
Earl Kallemeyn New York, NY	Universiteitsbibliotheek Amsterdam, The Netherlands
William Kaufmann Los Altos, CA	Maxim Zhukov Riverdale, NY

Oldest Columbian Press found in Australia; might have been manufactured in the US

For many years the oldest surviving Columbian press was thought to be No. 25, dated 1819 on the brass oval plate affixed to the press. It was so noted by James Moran in his article on the Columbian press in issue No. 5 of the *Journal of the Printing Historical Society* in 1969. In later years that priority had to be corrected when press No. 13, dated 1818, was found in use at a private press in Northampton, England, and No. 23, dated 1819, was located in Oldbury, West Midlands.



From a rubbing of the brass plate; width of original 6 1/2".

Now an even earlier press has been found, with the date "1818" and "No. 10" on the brass oval. The press is owned by Paul Carthew, a third-generation printers' engineer and dealer in presses, in Sydney, Australia. The press was purchased at a London auction by a Sydney advertising agency, and then purchased by Mr. Carthew, proprietor of Printmac Corporation, in 1989. Columbian presses have a long history in Australia; the New South Wales Government Printing Office purchased their Columbian new in 1849; it was in regular use until 1950, and it is probably the only Columbian press in the world still in possession of the original owner.

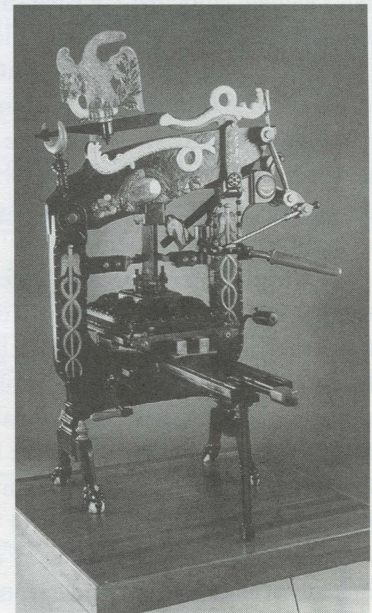
The inventor of the Columbian press was George Clymer of Philadelphia (1754–1834). The press was introduced to the public in 1813. It was marvelously easy to use, because a series of compound levers could print a full form with a very slight pull. Just as remarkable was the decoration of the press, with its castings of serpents, caduceus, cornucopia, and American eagle. Clymer had close connections with Durham Furnace, an iron works near Philadelphia.

Clymer sold several presses in America, but the press was both heavy and expensive in comparison with the popular Ramage press, and it had a limited market here. In May, 1817, at the age of 63, Clymer set sail for London. Mr. Carthew's surmise is that he took with him American-made castings for perhaps ten Columbian presses. While the number of presses is hypothesis, it is almost certain that he must have taken either castings or wooden casting patterns for at least one press. In London by No-

vember 1817 he had arranged for an English press-maker, R. W. Cope, to manufacture the press for him. Cope later became the maker of the Albion press.

The Columbian press found immediate favor among English printers, in spite of the American character of its name and of the decoration of the press. T.C. Hansard, in his *Typographia* (London, 1825), wrote "If the merits of a machine were to be appreciated wholly by its ornamented appearance, certainly no other press could enter into competition with the Columbian." The power of its impression was greater than that of the only other iron hand press at the time, the English-made Stanhope press. Clymer died in 1830 at the age of 80, and when his patent expired about 1838, at least 20 other manufacturers made Columbian presses.

Although we know that Clymer made and sold several presses in America, perhaps a total of 25 or 30, until now only Columbian presses made in England have been found. The earliest presses had the bar on the far side of the press, away from the pressman; Hansard says that the bar was moved to the near side in 1825, and all surviving early presses confirm this. Whether or not this press can be proved to have been made in America, there is no doubt that it is the earliest known surviving Columbian press.



Columbian Press No. 10, dated 1818.

—Stephen O. Saxe, copyright © 1999

REFERENCES

- Blight, V.C.N., *The Columbian Press* (Sydney, 1962; revised 1973).
- Kainen, Jacob, *George Clymer and the Columbian Press* (New York, The Typophiles, 1950).
- Moran, James, "The Columbian Press," *Journal of the Printing Historical Society* No. 5 (London, 1969).
- Saxe, Stephen O., *American Iron Hand Presses* (Council Bluffs, The Yellow Barn Press, 1991; New Castle, Oak Knoll Books, 1992).

The APHA Awards Committee for this year (1998) consisted of David Zeidberg, Alice Schreyer, and Charles Rheault, Chair. The Committee "met" several times last summer by correspondence and telephone: there were some animated discussions and, as always, amiable and unanimous recommendations were reached by early September. The Trustees met in October, in Chicago, and approved this Committee's recommendations. The Individual Award is "for a distinguished contribution to the study, recording, preservation, or dissemination of printing history in any specific area or in general terms." The Institutional Award "will be bestowed upon institutions that have sponsored, supported, or themselves made distinguished contributions to the study, recording, preservation, or dissemination of printing history." (Criteria established October 5, 1990.)

Sue Allen: Recipient of the Individual Award

For many years now, Sue Allen has been a devoted and diligent practitioner of all the arts and skills which APHA admires and cherishes. It is no surprise therefore to anyone in this community, that Sue has *at last* been selected for the Individual Award. The only surprise, perhaps, might have been to Sue herself, who would never have sought any public recognition; for it is apparent that her work itself (the research, often tedious and frustrating; the organization and selection of all the material; and the best-possible presentation to her audience) is a self-fulfillment. Sue's evident enjoyment of what she does spills over onto everything else; her classes, her publications, her designs, and her art.

She was trained at the Massachusetts College of Art and then, while a staff artist at the Oriental Institute of the University of Chicago, Sue discovered in 1971 the fascination of the artistry involved in book covers, beginning with the neglected Victorian bindings and eventually encompassing a wide range, 1830 – 1910, of publishers' cloth bindings.

This initial interest became a lifelong passion. Willing and wanting to share this interest with others, Sue began to write articles, then was asked to give a talk here and there, and before long (1983) she became a regular member of the summer faculty at the Rare Book School. Terry Belanger notes in the 1998 RBS brochure: "She is recognized as the foremost authority in 19th Century book covers" and "her annual course at Charlottesville is always sold out."

Sue's research and her scholarly writings have been published in many academic fields, widely ranging from antiques, to her recent Library of Congress broadside. All of this eventually will culminate in her long-awaited book *Gold on Cloth: American Book Covers, 1830 – 1910*.

Sue also has been a gifted designer for numerous publications, has lectured extensively, and has presented exhibitions. Without any preaching she has, by her example, urged her audience to work in the history of printing and binding. In a very simple and straightforward way, she has advanced the aims of our organization.

With all her good work, along with her good cheer and positive attitude, Sue Allen has indeed been a member *par excellence*, and it is with the greatest pleasure that we present her with this Award.

The Institutional Award goes to the University of Iowa's Center for the Book

This is the 15th year in which this Association has bestowed an award upon an institution whose activities so well aid and abet our own. A majority of the institutions so esteemed have been, understandably, venerable libraries but today we are exceptionally happy to salute the University of Iowa's Center for the Book, certainly one of the younger institutions in our records, yet one which has rapidly become very well known and highly regarded. Although it did not become a formal academic entity in the University until 1986, the Center has existed informally since 1978, and even before that it had an extremely interesting life.

Since the end of World War II, several strong-willed visionaries blazed the trail; names to conjure with: Caroll Coleman, Harry Duncan, Kim Merker, Bill Anthony. In earlier times, these individuals were true leaders who saw broader horizons beyond the pressroom and the bindery. During several decades, this vanguard clearly saw that there already was and indeed should be a community of interest between the people who made the books and the people who studied their makings. The mixture of the new whole would be greater than the sum of its parts.

The Center for the Book's original intent, now well realized with considerable zeal and persistence, was to become "a comprehensive, inter-disciplinary program for scholarly research in the study of the book, and [also] for the creative practice of the arts and technologies of the book. The Center currently is home to a unique configuration of creative workshops offering an unparalleled environment for artistic collaboration. . . . The breadth of the mission of the Center is evidenced in its decentralized locations on the Campus."

Certainly one of the Center's most notable achievements has been the creation of "the first American academic certificate program in book history and book arts" offering to graduate students a combination of academic books studies and the study of the various arts and technologies of the book. Besides the classroom and the laboratory experiences, the Center hosts two annual lectures, sponsors conferences, and publishes a journal.

It is noted, at the commencement of this citation, that the mid-1980s was an important and vital period of growth and ferment out of which the Center emerged as an academic entity; in closing, it should be also noted that at that very time, in 1985, Timothy Barrett arrived, working first as an associate research scientist and within ten years became the Director of the Oakdale Paper Research & Production Center; now, as of 1997, he is also the Director of the Center for the Book, and today we salute both him and his Center for their significant successes.

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manage, we will publish No. 40 by the fall of 1999. David thinks that this is possible and we would actually be caught up by the year 2000.

You are also well aware of the beautiful special publications that APHA has been putting out: *DBU and RR: Selected extracts from the correspondence that passed between Daniel Berkeley Updike and Rudolph Ruzicka*, edited by Edward Connery Lathem and the late Elizabeth French Lathem and, most recently, *American Proprietary Typefaces*. Both of these publications came out after a somewhat long period of gestation, but it was well worth the wait. The deluxe issue of *American Proprietary Typefaces* is beautiful with its seven, specially printed inserts. We want to thank all contributors and, of course, our superbly gifted and tireless Jerry Kelly, Vice President for Publications, and The Stinehour Press without whose help these special publications could not come about.

In the area of publications, I want to encourage the membership to participate even more, to come forward with articles and publication suggestions for *Printing History* and with news and announcements for the *Newsletter*.

APHA has inaugurated a new and very interesting project, the child of Alice Beckwith, John Bidwell, Jean Hayter and Mike Kaylor. The purpose of the Oral History Project is to record the voices, knowledge, and insights of contemporary printers, illustrators and designers. We are pleased to announce that the first candidate to be interviewed will be Rocky Stinehour of The Stinehour Press. Jane Siegel has been very helpful in negotiating the deposit of the Oral History Project at the Columbia University Archive.

How does APHA manage to do all of this on such a small budget? It is in great part thanks to the good work of our Treasurer, Carolyn Smith, and members of the board. As you know, we are trying very hard to keep our dues and our conference fees as low as possible so as not to discourage anyone, but rather to be open and affordable to all, from students to retirees.

It is also very encouraging to see that so many of you have become contributing members, as David Whitesell reports on page 6. I thank those of you who have decided to do so. It makes a big difference. I can assure you that there is no waste at APHA. All of your contributions are given back to you in the form of programs or publications.

I would like to conclude with two special words of thanks. The first go to our Executive Secretary, Steve Crook, who once again has rendered extraordinary service to the Association. It has been a real pleasure to work with him and to benefit from his wisdom, initiative, and unstinting energy. Finally, I want to thank each and every one of you for your strong support of APHA and firm commitment to its objectives over the past year. We have good reasons to look forward to the new one.

—Anne Anninger, President

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1998 Annual Report of the Vice President for Membership

January 30, 1999

I am pleased to report that, in terms of membership, 1998 was a good year for APHA. Total APHA membership presently stands at 806, with 667 individual and 139 institutional members. While this reflects a decline of 9 members, or a mere 1%, from 1997's membership total of 815, I think we can nonetheless take pride in the fact that APHA's current membership trends are ones of stability and strength: stability, because the gentle membership decline of recent years has essentially stopped; and strength, because APHA members are supporting the association as never before. Witness, for instance, the fact that the number of members who choose to join at the contributing level has reached an all-time high of 80, or fully 10% of APHA membership. And witness, too, the fact that APHA chapter membership has never been higher, with some 300, or 45%, of APHA's individual members having also joined one of our regional chapters.

Perhaps my most rewarding duty has been to monitor the progress of APHA's regional chapters. The chapters serve a vital and vibrant role within APHA, for they provide their members

with frequent and varied opportunities to indulge a mutual passion for printing history. Our chapters have been blessed with particularly able and effective leadership, and I want to extend here to the president and officers of each chapter my heartfelt thanks and appreciation for their extraordinary commitment to, and untiring efforts on behalf of, APHA. We are all tremendously in their debt!

Let me close with this thought. The most effective way to build APHA membership, it seems to me, is for each of us to look among our friends and colleagues and identify those who should be brought into the APHA fold. This is not unlike the process of printing: if APHA members are the type, and their enthusiasm for APHA is the ink, then prospective members are but the blank paper waiting to be fed through the press. Hence, I urge all of you to start the presses, spread the word about APHA, and help our association build an even stronger foundation for its second quarter century!

—David Whitesell, Vice President for Membership

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Testimonial – Keeping Letterpress Alive

The next in our series of testimonials is by fine press printer John Kristensen of the Firefly Press. We have asked for his thoughts on his involvement in letterpress printing.

Firefly Press can be described by that nice old term, not much heard anymore, Printing Office. When trying to explain my shop to people who want to know why we are not keen to do their scoring, perforating, or consecutive numbering, I say that we are a design studio that also does its own production, and that we specialize in small scale work requiring careful attention to detail for which letterpress printing is appropriate. Firefly produces a few books each year for small-press publishers and for private distribution, and I enjoy doing books — they are a little bit of immortality. The majority of our work, however, is social and occasional printing: invitations, brochures, stationery, certificates, bookplates. The shop's output is small, but we are always busy. The work that comes to us is varied, but it all shares at least one characteristic: it is work that customers care about. No one chooses letterpress nowadays by accident or because it is the easiest, quickest, or cheapest way to print anything. Firefly Press has been around for about twenty years, hoeing our own little row, growing slowly, getting better, until by now we have achieved some recognition among the very small number of people who care. We are world famous, in Boston.

No one becomes a letterpress printer anymore except because they love it; I certainly loved it right from the beginning and still do. My early, uncritical infatuation was, however, eventually tempered by my having to make a living at it; budgets, deadlines, and elbow-deep greasy machines soon evict one from the ivory

tower. New England is home to a tradition of fine printing that, with experience and a maturing taste, I have come increasingly to appreciate; I may be the world's last D.B. Updike wannabee. Updike's concluding assertion in *Printing Types* that printing is as interesting, broad and humanizing an employment as exists sums up exactly why I find my work so fascinating.

I sometimes remind myself of a Cambridge lady, in her hat, who is helping to save the world by collecting petition signatures in the supermarket parking lot. The work of Firefly Press is, by itself, of no great influence or importance. My press and others like it do, however, occupy a strategic position. On one hand, we practice the craft of typography's primal technology, and, however quietly, we remind the world that the standards and traditions of letterpress printing are still valuable. As commercial printers, on the other hand, whose work must not only be good but good for something, we remind the growing ranks of letterpress amateurs and book artists that printing, at its best, is about something beyond itself.

The real reward of letterpress printing, as in pinball, is that if you do it well you get to do it some more. It is simply the most fun there is, and that is all the justification it needs. When, on occasion, however, I am asked by not so much hostile as incredulous visitors why I do it, I sometimes give an answer I have swiped and adapted from a friend who is music director at one of the last Catholic churches that still celebrates the Latin Mass. "It doesn't matter that letterpress printing is not done everywhere, but it is essential that it still be done somewhere."

—John Kristensen

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EXHIBITIONS

THRU 8 APRIL 1999

Aubrey Beardsley, 1872-1898: A Centenary Exhibition

The Princeton University Library marks the 100th anniversary of the death of the celebrated English artist and book illustrator with this major exhibition which draws on Princeton's unrivaled Beardsley holdings. Beardsley's brilliant but controversial work was emblematic of the English 1890s. Through his drawings and writing, he became the leading exponent of a movement referred to by its detractors as "decadent," much as was Oscar Wilde in literature. On display are more than 120 letters, literary manuscripts, illustrated books, drawings, posters, photographs, and memorabilia.

The exhibition is on view in the Leonard L. Milberg Gallery for the Graphic Arts, Harvey S. Firestone Memorial Library, Princeton University. For more information contact Don C. Skemer at (609) 258-3184.

6 MARCH - 19 JUNE 1999

Out West: The Artist's Book in California

This exhibition, curated by Gloria Helfgott, covers work from Southern California. At the Center for Book Arts, 626 Broadway, New York, NY, tel. (212) 460-9768.

9 MARCH - 16 APRIL 1999

Westward Bound

A traveling exhibition celebrating the growth of the Book Arts in the West. This exhibition is on view at Braithwaite Gallery, Cedar City, UT. Please contact Lydia Johnson at (435) 586-5432 for more information. For more detailed information regarding this traveling exhibition contact Madelyn Garret, The Marriott Library Book Arts Program, Salt Lake City, UT, tel. (801) 585-6168.

30 MARCH - 30 APRIL 1999

For the Love of Line and Pattern: Studies Inspired by Alphabets and Music

Cooper Union is host to an exhibition of drawings by Douglas Hofstadter, who is College Professor of Cognitive Science and Computer Science and director for the Center for Research on Concepts and Cognition at Indiana University. His work is influenced most of all by letterforms from the Indian subcontinent, and to a lesser extent by iron grillwork, Arabic calligraphy, floral motifs and Mayan and Aztec patterns. The exhibition is located in The Great Hall Gallery, Cooper Union's Foundation Building, 7th Street at Third Avenue, New York, NY. Gallery hours are: Weekdays, 11-7, and Saturday 12-5. For further information call Lawrence Mirsky, director of the Study Center, at (212) 353-4214.

5 MAY - 31 JULY 1999

American Color Plate Books in the 19th Century

To mark the bicentennial of the first color plate book produced in the United States, the Grolier Club will exhibit over one hundred books with color plates printed in the Americas during the 19th century. The show traces the development of the use of color illustration in books from tentative beginnings to the invention of chromatic halftones. The first American color plate book on display, William Birch's *The City of Philadelphia in the Year 1800*, was printed from engraved copper plates, which were then colored by hand. Featured in the exhibition is an imperial folio of 150 handcolored lithographs, *The Viviparous Quadrupeds of America* (1845-1848), by John James Audubon and his sons. This exhibition will be on view at The Grolier Club, 47 East 60th Street, New York, NY, Mon-Fri, 10-5. For more information contact Nancy Houghton at (212) 838-6690.

15 MAY 1999

The Southern California Tradition: An Exhibition of Finely Printed Books & Printed Ephemera

This exhibition will be included as part of the 2nd Annual Books Fair of the Alliance for Contemporary Books Arts to be held at Dawson's Book Shop. Fine Press printers and book artists will be on hand to show and sell their books. There will be Japanese papermaking demonstrations by Hiromi Katayama of Hiromi Paper International. Dawson's Book Shop, 535 N. Larchmont Blvd., Los Angeles, CA 90004; (213) 469-2186.

WORKSHOP

1-2 MAY 1999

A Bestiary Book Page, with Suzanne Moore

One of several workshops held throughout the year by The Los Angeles Society for Calligraphy, P.O. Box 64174, Los Angeles, CA 90064. For more information contact Eva-Lyne Ratoff at (818) 886-6787.

LECTURE

14 APRIL 1999

From Craft to Industry, Changes in the Binding Trade in Britain in the Early 19th Century

A round table discussion on documented bindings will take place from 9-noon. It will be followed by a talk by Mirjam Foote will begin at 3:30 PM in the Rhys Carpenter Library, Bryn Mawr College. Contact: Friends of the Bryn Mawr College Library, Miriam Coffin Canaday Library, 101 N. Merion, Ave., Bryn Mawr, PA.

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