

# The APHA Newsletter

NO. 136 • SUMMER, 1999

## *A Century for the Century: Fine Printed Books 1900 – 1999* An Exhibition at the Grolier Club 15 September – 13 November 1999

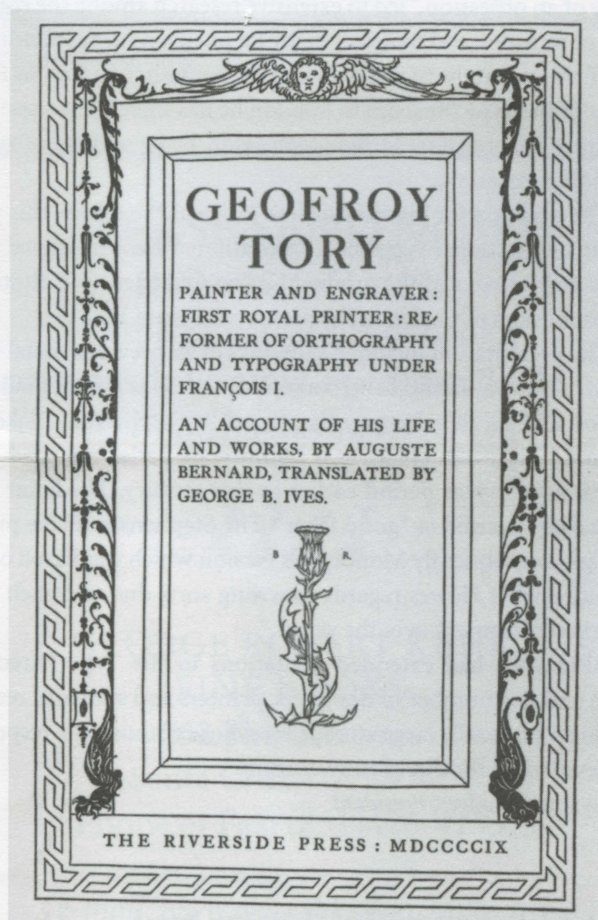
In September 1999 The Grolier Club will open its 116th season of free public exhibitions with *A Century for the Century: Fine Printed Books 1900 – 1999*, a survey of beauty and excellence in book production during the 20th century. On display will be more than one hundred books from distinguished private and commercial presses of England, Europe, and America, recording the progress of one of the great aesthetic movements of our time.

Work from Britain, including books from the renowned Doves, Ashendene, and Curwen presses, will be on display. From France there will be magnificent *livres d'artistes*, illustrated by Bonnard, Picasso, Matisse, and others. Germany will be represented by the great Bremer and Cranach presses along with seminal books from designers such as de Beauclair and Zapf. Books from Italy, Holland and Switzerland will round out the European sur-

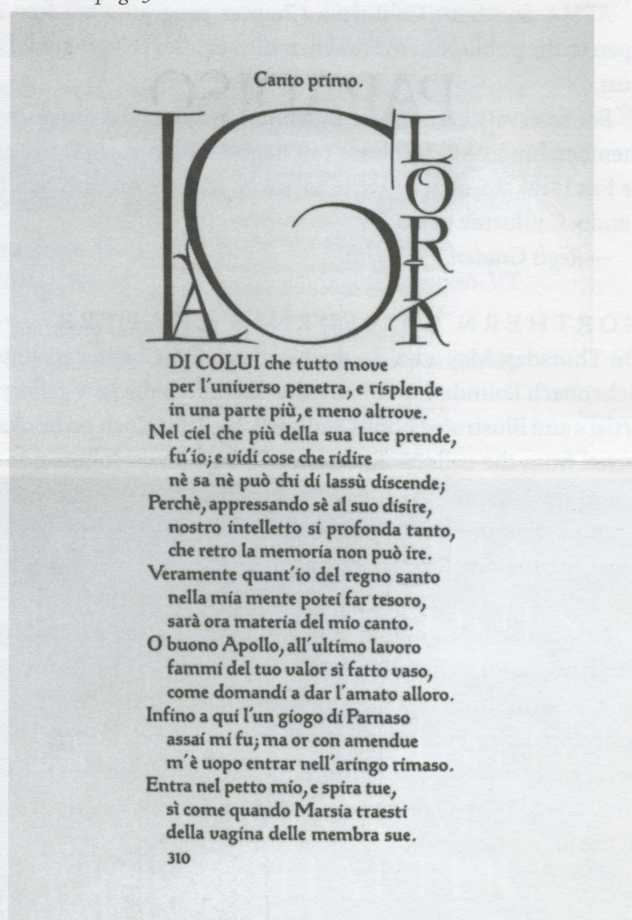
vey. The United States will be represented by notable designers, and presses, including De Vinne, Merrymount, Grabhorn, Overbrook, Plantin, Windhover, and Gehenna.

The 19th century ended with a great revival of interest in fine printing spearheaded by the protean figure of William Morris and his Kelmscott Press. This influence spread throughout the western world and by the turn of the century there was a burgeoning fine printing movement which flourishes today. The change from handset metal type to modern printing technology, which developed throughout the period, necessarily brought sweeping changes in book production. The evolution of the Arts and Crafts style, as well as the effect of two global wars, have all contributed to further changes. In the face of shifting aesthetic values, and at a time when emergent rival information technologies appear to

*continued on page 5*



Title page from Geofroy Tory (Cambridge, Riverside Press, 1909).  
Designed by Bruce Rogers.



Section opening from *The Divine Comedy* (Munich, Bremer Presse, 1928).

## Chapter Notes

### SOUTHERN CALIFORNIA CHAPTER

May 15, 1999 at 11:00 a.m. Doyce B. Nunis, Jr., Distinguished Professor Emeritus of History College of Letters, Arts and Sciences presented a lecture titled: *The Printing Arts in Twentieth-Century California—An Historical Survey*. This outstanding talk presented the history of fine printing, beginning with William Morris's influence on John Henry Nash and his style of printing in 1895, through to such printers as Ward Ritchie, the Grabhorn brothers, Saul Marks, Lawton Kennedy and others. Afterwards, all who wanted to join together for lunch and conversation met at a local sandwich shop in Mission Hills.

July 24, 1999 at 2:00 p.m. Dr. Stephen A. Kanter will present an illustrated lecture "A Typographical Tour of Ward Ritchie." Dr. Kanter has collected the books and ephemera printed by Ward Ritchie. Since Ward's passing, Dr. Kanter has been doing much research into the life and times of Ward Ritchie. Be prepared to learn a great deal about this Southern California designer, printer and legend. At about 5:00 those who wish may join the group for dinner at a local restaurant to discuss books and printing history.

Both of these programs will be held at the San Fernando Mission, Cantwell Hall, 15151 San Fernando Mission Boulevard, Mission Hills.

APHA Southern California Chapter programs are free and open to the public, but the lunch or dinner after the program is no host.

For reservations or more information about the programs or membership in APHA please call Regis Graden at (818) 361-4004 or Fax (818) 361-0075 or write to 416 N. Maclay Avenue, San Fernando, California 91340.

—Regis Graden, President

### NORTHERN CALIFORNIA CHAPTER

On Thursday, May 20, 1999 the Northern CA Chapter met at the Achenbach Foundation for an introduction to the new gallery for artist's and illustrated books and a talk by Peter Koch on books selected from the collection. Curator Robert Flynn Johnson introduced the Chapter members to the Achenbach Foundation for Graphic Arts, one of the largest such collections in the US, with more than 70,000 prints, drawings, and illustrated books — see: [www.thinker.org/legion/collections/worksonpaper.html](http://www.thinker.org/legion/collections/worksonpaper.html).

Last year after receiving a collection of 19th- and 20th-century artist's books from Reva and David Logan the foundation held an exhibition of Picasso's books, 80% of which are in the collection. The Fine Arts Museum constructed a new gallery specifically designed to exhibit such books, designated the Reva and David Logan Gallery, to exhibit books from the Renaissance to the present.

After a tour of the gallery, Curator Johnson described an image database on the web that is currently browsable in the gallery. As an exhibit closes its digitized images are posted in the "virtual gallery." Go to the address above and click on exhibitions and see the gallery by clicking on virtual gallery.

Peter Koch, Bay area printer, presented a talk on twenty-five 20th-century illustrated books including Blumenthal's *Primitives* (1926) to Neruda's *Ode to Typography* (printed by Labyrinth Editions 1977). His presentation focused on both the printing techniques and on the particular strengths of the Achenbach collections.

—Mary Kay Duggan, President

### NEW YORK CHAPTER

The New York Chapter most recently met on 5 May at The Grolier Club to hear Justin Howes, of Rushden Northamptonshire and London, give a comprehensive presentation on the Caslon Old Face types, their history and variants. In his belief "the history of a type is very much the history of its use." He showed scores of examples of Caslon in books, posters, and specimen sheets produced over two-and-a-half centuries.

Howes's involvement with Caslon, which he referred to as "the story of an obsession," led to extensive research among the collection of punches, and matrices in the Stephenson Blake foundry in Sheffield, and at the St. Bride Printing Library in London. As Registrar of the Type Museum in London he has since been responsible for its acquisition of the Stephenson Blake archive of type-founding materials.

The occasion for his visit to New York was the release this year by the International Typeface Corporation of Howes's digital versions of four sizes of the original Caslon Old Face. (He digitized all extant sizes of Caslon in the past several years.)

The presentation included showings of all previous metal versions of Caslon—faithful and corrupt—from the originals made by Caslon and those subsequently offered by Stephenson Blake, to Edmund Fry's 1785 copies and Monotype's Series 128 produced over a twenty-year period earlier in this century. The latter two were characterized as "good fakes." The Stephenson Blake product, and consequently Monotype's version which was based on it, included what Howes regards as wrong sorts due to punch and matrix replacement over the years.

APHA/NY had extended invitations to the Type Directors Club and to a number of designers, printers and students, resulting in an unusually large attendance whose enthusiastic response was evident in the din of conversation.

—Lowell Bodger, President

Visit APHA on the web: [http://wally.rit.edu/caryprinting\\_history.html](http://wally.rit.edu/caryprinting_history.html)

## In Memory of Dick Higgins

Dick Higgins, Fluxus artist, composer, theorist, publisher, prolific writer, and APHA member, died at the age of 60 on October 25, 1998 in Quebec City where he was attending the conference "Art Action, 1958-1998."

He gave a lecture on book designer and author Merle Armitage before the APHA New York Chapter in May 1994, and a similar presentation at the 1997 APHA Annual Conference in Austin, Texas, based on research for his book *Merle Armitage and the Modern Book* to be published by David R. Godine.

Higgins founded and directed Something Else Press from 1964 to 1973 and Unpublished Editions (later renamed Printed Editions) from 1972 to 1986; some 200 volumes were published under these imprints, including a collection of his own essays entitled *forew&ombwhnw*. In all he designed 120 books, and wrote 50.

He studied music with avant-garde composer John Cage and Henry Cowell in 1958 and 1959, co-founded the Happenings movement with Allan Kaprow, and with George Maciunas established the influential Fluxus group, a loosely-knit collective which also included Cage, George Brecht, Ben Vautier, and Higgins's wife Alison Knowles. Higgins invented the term "intermedia" to describe his own works, which incorporated visual art, music and text.

—Lowell Bodger

## EVERSON

BROTHER ANTONINUS

### RAVAGED WITH JOY by William Everson

A Record of the Poetry Reading at The University of California, Davis, on May 16, 1975

With a recording on CD of his 1975 reading, an introduction by Sidney Berger, and editorial contributions from Gary Young and Bill Hotchkiss, the main text is a transcription of the entire reading. An accompanying booklet brings together several remembrances of other Everson readings. Woodcuts by Keiji Shinohara; book structure by Daniel Kelm; editing, design, and printing by Robin Price. 1998. 150 copies; 13 x 13 inches; 36 pp. \$850. Prospectus available upon request.

### ALSO AVAILABLE:

### THE EXPERIENCE OF AN EVERSON READING

This publication includes the CD recording of William Everson's 1975 reading at UC Davis, and a reprint of the booklet. Part I is the transcription by Sidney Berger of Everson's spontaneous remarks during the reading; part II is a collection of remembrances by Gary Snyder, Robert Hass, James Laughlin, Robert Creeley, and ten others. 1998. 350 letterpress copies; 8.5 x 6 inches; 12 pp, plus CD. ISBN 0-924433-08-6. \$36 plus \$3 s&h.

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## 450th Anniversary of the Book of Common Prayer

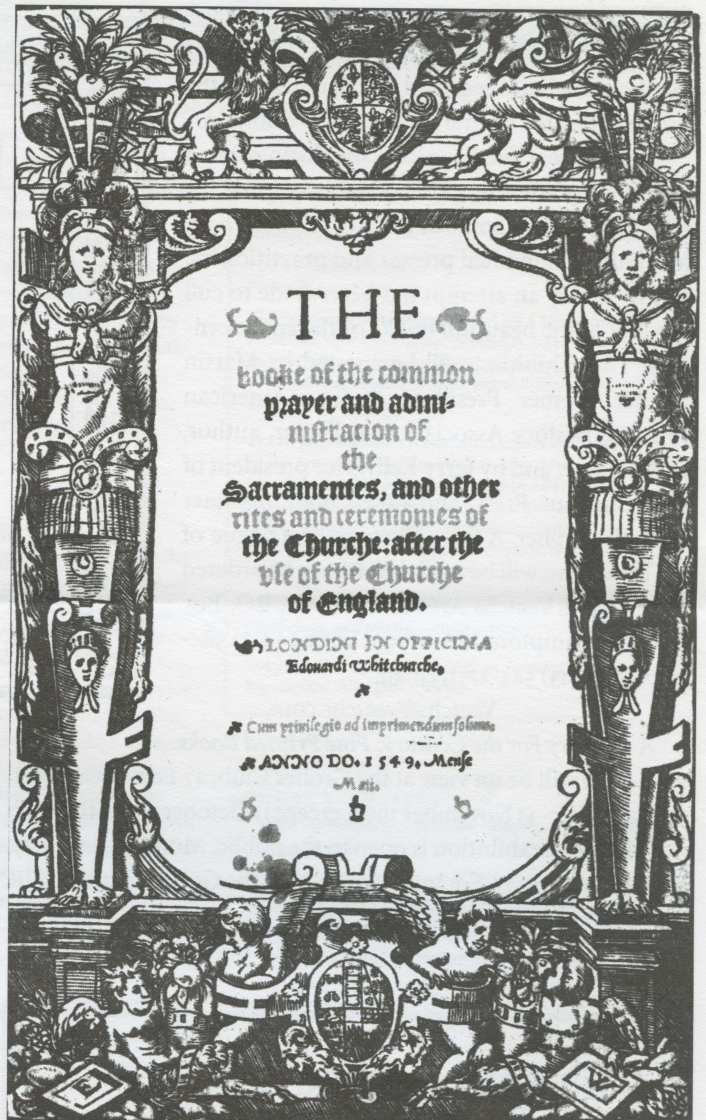
On view at the St. Mark's Library of The General Theological Seminary through December 18 is *But One Use: An Exhibition Commemorating the 450th Anniversary of the Book of Common Prayer*. The exhibition, which contains 102 items, all but two of which are drawn from the Library's rich holdings of liturgical works, traces the evolution of the prayer book from its sources in medieval service books, devotionals, and Lutheran liturgies. It features two prayer books printed in 1549, royal and other deluxe bindings, editions printed from engraved plates, hand-colored woodcuts and etchings, as well as first and early editions of every standard English and most American versions, as well as fine press and unrecorded editions.

The edition printed from engraved plates (London, John Baskett for John Sturt, 1717, octavo) is the work of John Sturt (1658-1730) a prolific engraver widely known for producing the writing master John Ayre's most famous calligraphy manual. His best work, however, was produced for this subscribed edition of the *Prayer Book*, comprising 188 engraved silver plates, a departure from the period's general use of copper. Sturt had gained renown for working in silver when he engraved the Lord's Prayer on a silver half-penny and the Apostles' Creed on a silver penny. His micrographic skill is demonstrated in the frontispiece portrait of George I. legible only through a strong magnifying glass, it contains the Lord's Prayer, the Apostles' Creed, the Commandments, the Prayer for the Royal Family, and the Twenty-First Psalm. The exhibition contains three copies of this edition, whose openings enable the viewer to appreciate Sturt's artistic as well as technical gifts.

Another printing highpoint of the exhibition is the Essex House edition of the *Prayer Book* that C. R. Ashbee printed in honor of Edward VII. The English edition was printed in 1903, and the American edition, shown in the exhibition, was issued in 1904 in an electrotyped version by the Plimpton Press. In the seminary's copy, the 150 woodcuts are richly hand-colored by an unknown artist. Also included in the exhibition are the two greatest pieces of American liturgical printing: D.B. Updike's 1896 *Altar Book*, designed in the grandest Kelmscott style, and his 1930 *Prayer Book*, a typographic monument to austere elegance.

Made mandatory during the reign of Edward VI, the 1549 *Prayer Book* was the first official service book of the Church of England. It was revised several times during the sixteenth and seventeenth centuries, and regionally adapted by the member churches of the worldwide Anglican Communion. The exhibition is curated by Isaac Gewirtz, the library's director of special collections.

Accompanying the exhibition is an illustrated 160-page catalog, including 46 illustrations, 20 of which are in color, and essays by Mr. Gewirtz, the Rev. Canon J. Robert Wright, St. Mark's Professor of Church History at the seminary, and the Rev. Alistair



Title page from fifth edition, first issue, of *The Book of Common Prayer* (London: Edward Whitchurche, May [4], 1549). From the Special Collections of St. Mark's Library, the General Theological Seminary, New York.

Stewart-Sykes, the seminary's assistant professor of Liturgics. The catalog also contains detailed descriptions of the exhibited items. The catalog's price is \$45, plus \$2 for shipping and handling. Those interested in acquiring a catalog should send a check or money order (made out to General Theological Seminary, with "BCP Cat" written on the memo line) and mail to Mr. Gewirtz at St. Mark's Library.

The exhibition is open daily from 10:00 a.m. to 8:00 p.m. and on weekends from 10:00 a.m. to 5:00 p.m. The Library's Exhibition Room is located on the first floor of Sherrill Hall, at 175 Ninth Avenue, between 20th and 21st Streets.

For inquiries about the exhibition: Isaac Gewirtz, Director of Special Collections, St. Mark's Library, General Theological Seminary, 175 Ninth Avenue, New York, NY 10011, Tel.: (212) 243-5150 ex. 360, E-mail: [gewirtz@gts.edu](mailto:gewirtz@gts.edu)

—Isaac Gewirtz

continued from page 1

challenge traditional print culture, the eternal question of what is beautiful and significant in the printed book is a central focus of this exhibition.

The Grolier Club has a long and distinguished history of presenting printed books of great interest and beauty. Some of these exhibitions have focused on individual presses and practitioners. In this survey an attempt has been made to cull the best of the beautiful books of the entire century. The exhibition will be curated by Martin Hutner, former President of The American Printing History Association, collector, author, and lecturer; and by Jerry Kelly, vice president of the Stinehour Press, and noted book designer and calligrapher. A fully illustrated catalogue of the exhibition will be available. It may be ordered through the Veatchs Arts of the Book, P.O. Box 328, Northampton, MA 01060; phone (413) 584-1867; fax; (413) 584-2751; email:

[Veatchs@veatchs.com](mailto:Veatchs@veatchs.com).

*A Century For the Century: Fine Printed Books 1900–1999* will be on view at the Grolier Club, 47 East 60th Street, 15 September–13 November 1999, except 11 October when the Club is closed. The exhibition is open to the public, Monday–Saturday, 10–5, free of charge. For information visit the Grolier Club website at [www.grolierclub.org](http://www.grolierclub.org).

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## Calendar

### FELLOWSHIPS

#### JOHN CARTER BROWN LIBRARY RESEARCH FELLOWSHIPS

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

#### AMERICAN ANTIQUARIAN SOCIETY

A brochure containing full details about the AAS's fellowship program and information about the Society's collections may be obtained by writing: John B. Hench, VP for Academic & Public Programs, Room A, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634, or [cfs@mwa.org](mailto:cfs@mwa.org)

### LECTURES

#### WEDNESDAY, JULY 7TH AT 6:00 PM

Patricia Lovett – *Medieval Manuscripts to Modern Letters*

Patricia Lovett will focus on selected historic manuscripts, look at how they were written, by and for whom, the tools and materials used, and show how analysis of the scripts can give us ideas for developing our own interpretations of the alphabets to suit our creative work.

Patricia Lovett is a professional scribe, author, teacher and lecturer. Her books include *Teach Yourself Calligraphy*, *Illumination and Miniature Painting*, and most recently *Historical Source Book for Scribes*. The Grolier Club, 47 East 60th Street, New York City. Admission free.

#### WEDNESDAY, AUGUST 11TH AT 6:00 PM

Donald Jackson – *The Saint John's Bible*  
Under the direction of Donald Jackson, the first handwritten & illuminated Bible in five hundred years will be created in a Scriptorium in Wales. Commissioned by the Saint John's community in Collegeville, MN, this project is expected to take the next six years to complete. When finished, the Bible will consist of both ancient and modern elements. It will be written on vellum, using natural handmade ink and goose quills and have leather handstitched bindings. Mr. Jackson will discuss this seven-volume work, explain the importance of it and describe the working process. Pope Auditorium, Fordham University, Lincoln Center Campus, New York City

### WORKSHOP

#### 18 – 21 AUGUST 1999

1999 Book Arts Summer Workshop, Dartmouth College Library, Hanover, New Hampshire  
Roderick Stinehour & The Stinehour Press  
When the intellectual history of our current era is examined it will be found that The Stinehour Press played a leading role

in printing a record of our culture. The Press has been a major force as a scholarly printer; and it has played an equally major role in its contribution to typographic excellence. Roderick Stinehour's career has spanned the radical technological changes in printing, as well as unprecedented changes in the way books are conceived and distributed. Each workshop participant will, through instruction and guidance provided by the workshop staff, prepare a printed piece, utilizing foundry types, handmade papers, and hand presses. Books Arts Summer Workshop, Dartmouth College Library, Hanover, NH 03755-3525

### EXHIBITIONS

#### THROUGH 18 DECEMBER 1999

*But One Use: An Exhibition Commemorating the 450th Anniversary of the Book of Common Prayer.*  
An exhibition from the rich holdings of liturgical works in the St. Marks Library at General Theological Seminary traces the evolution of the Prayer Book from its sources in medieval service books, devotionals, and Lutheran liturgies. The Library's Exhibition Room is located on the first floor of Sherrill Hall at 175 Ninth Avenue, New York City. For inquiries about the exhibition: Isaac Gewirtz, Director of Special Collections, St. Mark's Library, General Theological Seminary, 175 Ninth Avenue, New York, NY 10011, Tel.: (212) 243-5150 ex. 360, E-mail: [gewirtz@gts.edu](mailto:gewirtz@gts.edu)

#### THROUGH JANUARY 7, 2000

*Impressions: 250 Years of Printing in the Lives of Canadians*  
A display of printed material that reflects both the growth of the country and the development of its own publishing industry. Open daily from 9 am until 10:30 pm, 395 Wellington Street, Ontario. [www.nlc-bnc.ca/events/twofift/eimprint.htm](http://www.nlc-bnc.ca/events/twofift/eimprint.htm)

#### EDITOR

Lissa Dodgion  
[lldod@aol.com](mailto:lldod@aol.com)

#### FEATURE EDITOR

Stephen O. Saxe  
[sos@westnet.com](mailto:sos@westnet.com)

#### PRODUCTION EDITOR

Nancy R. Leo-Kelly

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

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

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### CONFERENCES

#### AUGUST 1 – 6, 1999

74th Annual International Graphic Arts Education Association

A week-long exchange of information on trends from industry members. For information: Robert Beaverson, Ferris State Univ. Graphic Arts Program, 901 State Street, Big Rapids, MI 49307 or <http://graphicarts.ferris.edu>

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