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# The APHA Newsletter

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NUMBER 126 • FALL, 1996

## APHA CONVENES IN CALIFORNIA

APHA'S FIRST CONFERENCE ON THE Pacific coast was held at the Henry E. Huntington Library in San Marino. Over one hundred attendees took part in a full program of events devoted to California Twentieth-Century Fine Printing.

Thursday, October 10th the sights and landmarks of the Pasadena area were the focus of self-guided tours as conference-goers gathered for the weekend-long events.

The first session began on Friday morning in Friends Hall at the Huntington Library with a welcome by David Zeidberg, Director of the Huntington Library. He outlined the full schedule of talks, tours, and receptions planned with the generous support of the Huntington Library, the Book Club of California, the Book Collectors of Los Angeles, Dawson's Book Shop and the Zamorano Club. Highpoints included tours of the extensive Huntington Gardens and Galleries, a lovely reception at Dawson's Book Shop with a chance to browse the shelves, and tours of the extensive collections of the International Printing Museum and the William Andrews Clark Memorial Library.

APHA gained seven new members during the conference weekend and many new friends. By acclamation the days spent focused on California Fine Printing were a success. The following summaries are included as an aid to those members unable to attend.

### ORIGINS OF THE FINE PRINTING TRADITIONS OF SAN FRANCISCO

*Robert D. Harlan; Prof. Emeritus, University of California, Berkeley*

The six members of San Francisco's first generation of fine printers were: Charles Murdock and Taylor & Taylor (commercial printers), and Paul Elder, A. M. Robertson and John Henry Nash (bookseller/publishers). The interconnections between and the importance of these six men to the foundation of California fine printing were the focuses of this first session.

Charles Murdock the earliest San Francisco printer of taste was

noted for his revival of old-style typefaces and the simplicity of his design in contrast to typical 19th-century esthetics. Murdock was mentor to E. Dewitt Taylor whose sons joined together in 1901 to form a printing business based on Murdock's standards of quality which controlled all aspects of production including design. Taylor & Taylor further refined these standards when one of the brothers studied Printing Management at Harvard University and attended D.B. Updike's lectures on types at the Merrymount Press. Taylor & Taylor continued to work into the 1930s as a fine printer of commercial and serial jobbing.

A.M. Robertson, doyen of the San Francisco booktrade at the turn of the century, devoted his energies to putting into a permanent form the work of a growing circle of authors in his midst. From 1898 to 1931 he published 135 books and pamphlets. Influenced by the Arts and Crafts Movement, his books resemble the work of Thomas Bird Mosher.

In 1900 Paul Elder opened a bookshop near Robertson's purveying much more than books and specializing in Arts and Crafts items. Elder employed Charles Murdock and Taylor & Taylor to print books sold in the shop. In 1906 he moved his business to New York City where John Henry Nash joined him in the production of the shop's publications. When New Yorkers didn't welcome the predominantly Western focus of the publications, Elder and Nash returned to San Francisco in 1909. John Henry Nash oversaw the production of books until Elder closed the business in 1921 after producing over 300 books and pamphlets promoting the Arts and Crafts ideals.

John Henry Nash began his own firm, printing for such prestigious clients as William Randolph Hearst and William Andrews Clark. He gained a following of collectors devoted to fine printing and produced an average of five books a year, establishing himself as San Francisco's Bodoni or Aldus.

*continued on page 5*

## ANNUAL MEETING SATURDAY, 25 JANUARY 1997 AT 2 PM IN THE TRUSTEES OF THE NEW YORK PUBLIC LIBRARY

ALL MEMBERS ARE INVITED to attend the Annual Meeting. Officers will report on the association's increasingly diverse activities including: new publications, lectures, and regional activities. *American Proprietary Types*, the second APHA publication, will soon be ready for distribution. A third publication will be announced at the meeting. Trustees to be elected at the meeting are Kenneth Auchincloss, Milton McC. Gatch, and Theo Rehak.

President Martin Hutner's recent letter to members announced the APHA Institutional Award will be presented to The Pierpont Morgan Library. The APHA Individual Award will be presented to Michael Winship.

It is now time to renew your APHA membership. With the announcement of the annual meeting was your membership renewal envelope. Take time now to send in your dues. Members who join at the contributing level may choose one of this year's bonus books: *Robert Frost and His Printers* by Joseph Blumenthal (W. Thomas Taylor, 1985); *Autograph Letters & Manuscripts* (Pierpont Morgan Library, 1974); or *Studies in Type Design* by Rudolph Ruzicka (Friends of the Dartmouth Library, 1968).

The Annual Meeting promises to be a major event; we look forward to seeing you there!

*\*The last issue of the newsletter should have been identified as the Summer issue, and numbered 125.*



## New Members

Hilary J. Adams Alexandria, VA	Howard I. Gralle New Haven, CT	David Novak La Crosse, WI
Cathleen A. Baker Tuscaloosa, AL	E. Haven Hawley Atlanta, GA	Asa Peavy San Francisco, CA
Marion Baker Los Angeles, CA	Barbara Land San Francisco, CA	Karma Pippin Berkeley, CA
Gregory M. Britton Madison, WI	Kitty Maryatt Woodland Hills, CA	Marcia Reed Los Angeles, CA
Carolee Campbell Sherman Oaks, CA	Douglas McElrath Riverdale, MD	Theo Rehak Howell, NJ
Calvin Crain Westminster, CA	Dylan James Mc- Namee Hillsboro, OR	Steve Rivkin Hamden, CT
Victoria Dailey Los Angeles, CA	Robert J. Mileveski Princeton, NJ	Robert M. Soorian Cambridge, MA
Jackie Dooley San Clemente, CA	Elizabeth Nevin Briarcliffe Manor, NY	Gloria Stuart Los Angeles, CA
Helen Driscoll Old Pasadena, CA	Nihon Idai Shin- maruko Kosha JAPAN	
Monique Dufour Syracuse, NY		

## Chapter Notes

## SOUTHERN CALIFORNIA CHAPTER

The next meeting and program of the Southern California Chapter is scheduled for January 25th, 1997. The meeting and program will be held at the International Printing Museum in Buena Park, California beginning at 2:00 pm.

We are planning a showing of the work of California artist and wood engraver Paul Landacre. There will be a presentation given outlining Landacre's career and style of his art. The special handpress owned and used by Landacre is on display along with many other rare and unique printing presses and equipment at the museum.

As usual, an informal no-host dinner is planned for all to gather at about 5:00 in a local restaurant to discuss printing history, books, and the day's events. This dinner gathering has become a most enjoyable tradition of the chapter's gatherings.

Anyone interested in joining us as guests are welcome to attend. If you wish to attend, please contact either Mark Barbour at the International Printing Museum 8469 Kass Drive, Buena Park, California 90621; phone: (714) 523-2070; or Regis Graden at 416 North Maclay Avenue; San Fernando, California 91340; phone: (818) 361-4004.

## NORTHWESTERN CHAPTER

A planning meeting was held at the Book Club of California on December 4th to discuss the possibility of a Northwestern APHA Chapter. If you would like information on the meeting, or would like to contribute ideas and energy toward establishing a chapter in this area of the country, please contact Mary Kay Duggan at (510) 642-1464, Fax: (510) 642-5814; or email: mkduggan@sims.berkeley.edu.

## Conference Notes

The 15th Conference of the *International Working Group for Printing History*, held in Prague on September 5 – 8, 1996, was hosted by the Library of the Czech National Museum. This year's conference subject was "Middle European Printing History," and focused on letterpress printing in Bohemia and its influence on regional cultural development and Czech book production.

The 1997 international symposium is planned for the MAN Museum in Augsburg next September on the subject of "100 Years of Photocomposition." For further information on the 1997 symposium as well as on the International Working Group for Printing History please contact: Gertrude Benöhr, c/o Gutenberg Gasellschaft, Liebfrauenplatz 5, D-55116 Mainz. Tel: 0049-6131-226429 or Fax: 0049-6131-123488

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[http://wally.rit.edu/cary/printing\\_history.html](http://wally.rit.edu/cary/printing_history.html)



## ON THE TRACK OF OLD COMMON PRESSES

FOR THE PAST TWO YEARS I have been tracking American wooden presses, both the common press and the newer wooden Ramage presses. The results so far have been offered to APHA members in a series of short articles I have written, each one beautifully illustrated with a wood engraving by the incomparable John DePol.

There are about 40 of these presses surviving in the United States. The most recent census was that published in *Printing History* in 1989 by Dr. Elizabeth Harris.

The wooden presses that I have been able to document are these, so far:

Ramage Proof Press (bench top press),  
Franklin Institute, Philadelphia

Franklin Common Press,  
Smithsonian Institution, Washington, DC

Goodman Common Press,  
Hamilton Library, Carlisle, Pennsylvania

Ramage Press, Landis Valley Museum,  
Landis Valley, Pennsylvania

Isaiah Thomas Common Press,  
American Antiquarian Society, Worcester, Mass.

The first of these pieces appeared in *Printing History* number 22, in 1989. This has been slow progress, indeed. Now I would like to enlist the help of APHA members who may be living close enough to some of the other presses on my list to help with information and/or a photograph.

I am listing a few historical presses below that ought to be included in our series. If you can help by photographing a press in your community, it should be an unobstructed, detailed photo showing the press at the same angle as the John De Pol wood engraving reproduced on this page. The reason for keeping the same angle is to make comparison with other presses easy.

1) Common press at the Vermont Historical Society, Montpelier. This is the "Steven Daye press" that was depicted on a U.S. postage stamp in 1939. It may be the oldest surviving common press in the United States. I have excellent data from the Vermont Historical Society, but need a photograph for the wood engraving.

2) James Franklin common press at the Massachusetts Charitable Mechanic Association, Quincy, Mass. This press was used by Benjamin Franklin as an apprentice to his brother James, in Newport, Rhode Island. I have data but need a photograph. Other presses that I would like to include, if I can obtain the help of their curators in getting data and a photograph, include presses at:

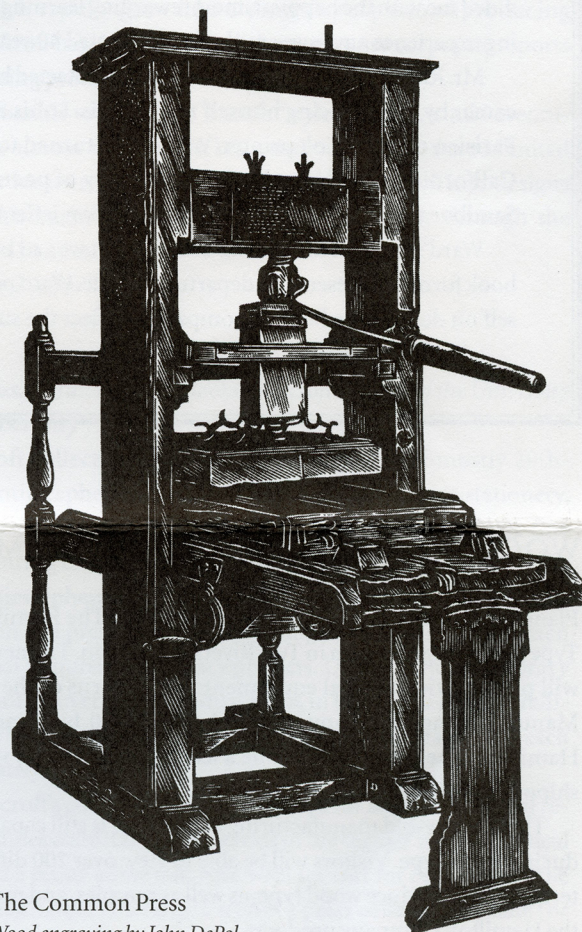
The Boston Museum of Science, Boston, MA  
Old Sturbridge Village, Sturbridge, MA  
Smithsonian Institution (press formerly at the NY Times)

Colonial Williamsburg, Williamsburg, VA  
Duke University, Durham, NC  
Pennsylvania Historical Society, Philadelphia, PA  
Old Economy Village, Ambridge, PA  
Canton Historical Society, Canton, OH

I would be most grateful for assistance from APHA members living near any of these presses, or any other old wooden press.

As a footnote to these known presses, perhaps someone can help with a "missing press." About a year ago I received an e-mail message from Mr. Steve Fowle, a journalist at the New Hampshire Gazette and a direct descendent of Daniel Fowle, a printer in Boston from 1740. Steve Fowle is trying to find his ancestor's press. Daniel Fowle was the proprietor of more than one printing shop, and was the first printer in New Hampshire, where he founded the New Hampshire Gazette in 1756. The common press used in that office was exhibited by the Campbell Printing Press Mfg. Co. of New York at the Columbian Exposition in Chicago, in 1893. The press has not been seen since, to my knowledge, and is not on any lists of extant common presses. Can anyone help in clearing up the mystery?

—Stephen O. Saxe



The Common Press  
Wood engraving by John DePol



## IN MEMORIAM

## A SMALL TRIBUTE TO WARD RITCHIE

In June of 1995, the Advertising Production Manager's Club of Los Angeles (now known as the APALA) was 50 years old, and Ward Ritchie celebrated his 90th birthday. These combined 140 years have been both an interesting and challenging time, quietly dominated by the same man. Influenced is a more polite verb, and Ward Ritchie was a very polite human being. Nonetheless he possessed so much power to reason, combined with the talent to unobtrusively solve problems, that most of us never became aware of his almost unassailable dominance.

He and I first met in 1948 at a lunch hosted by another fine gentleman, George W. Scheaffer, a third-generation photoengraver and president of George Scheaffer & Son. In the late 40s, Los Angeles must have had 20 or 25 engraving plants. Three of them—Bryan and Brandenberg, Metropolitan Engravers and the Scheaffer operation—produced about 70% of the quality plate work done in the greater L.A. area.

Ward was to become my friend, mentor and boss. He provided me with the happiest, most rewarding learning and working experience any man ever had, and it lasted 40 years.

Mr. Ritchie (no one ever called him that) started his printing career by apprenticing himself to François-Louis Schmied, a Parisian master book printer. When he returned to Southern California, his early work was the printing of poetry for Carl Sandburg, Archibald MacLeish and Robinson Jeffers.

Ward's graphic arts frame of reference was so broad, each book format represented a departure in style. Ward prided himself on designing a book to compatibly reflect the subject mat-

ter of the manuscript. He designed about 750 and wrote nearly 100 books devoted to some facet of the book arts. The Ward Ritchie Press, in conjunction with its commercial printing division—Anderson, Ritchie and Simon—produced award-winning volumes for the Huntington Library, the L.A. County Museum of Art, the Getty Museum, Lane Publishing (Sunset Magazine), The Limited Editions Club, California Historical Society, Stanford University, Occidental College, Scripps College, USC and UCLA. Some of the most beautiful cook books and books on fine wines were the work of Ward Ritchie, from format and conception to case binding.

My years at the Ward Ritchie Press represent the "golden era" of printing for me. The level of craftsmanship in the layout department, the hot-metal composing room, the proofreading department, the pressroom and that wonderful bindery, in my mind, will never be surpassed. It was a happy place of another time, inspired by a man for all seasons.

I once asked Ward why he founded the Advertising Production Manager's Club. His answer was quite simple: "To teach younger people and help raise the production standards." When I look at the ASPALA of the 90s, it is obvious he had accomplished what he set out to do.

My dear, dear friend Ward Ritchie died on Wednesday, January 24, 1996.

—Joel Harvey

(reprinted from the *APALA BlueLine* of March 1996)

WOOD TYPE & PRINTING MUSEUM  
PLANNED FOR WISCONSIN

Plans have been announced for the creation of The Hamilton Wood Type & Printing Museum in Two Rivers, Wisconsin. The new museum will preserve the original equipment and patterns of the Hamilton Manufacturing Company, established in 1880 by James Edward Hamilton. The company became a leading producer of wood type, shipping its products all over the world.

The century-old manufacturing equipment is still capable of producing wood type. Visitors will be able to view over 200 different patterns used to produce wood type, as well as samples, and mementos of the Hamilton Company products.

The museum will occupy 22,500 square feet, in the historic build-

ing owned by Fisher Hamilton Scientific, Inc., the successor of the original Hamilton Manufacturing Company.

James Van Lanen, Sr., who planned the project with other members of the Two Rivers Historical Society, announced a fund raising campaign to provide needed support for the project. Supporters' names will be permanently set in wood type on the museum's wall of historical wood type, which is hoped to become the world's largest wood type display. Supporting categories are as follows: Benefactor/\$5000, Patron/\$2500, Supporter/\$1000, and Friend/\$500. Other contributions are welcomed; all contributions are tax-deductible, and should be sent to: Hamilton Museum of Wood Type & Printing, 1622 Jefferson Street, Two Rivers, WI 54241. Please contact Mr. James E. Van Lanen, Sr. at (414) 793-4524 for further information.



## THE ACCOMPLISHMENTS OF EDWIN AND ROBERT GRABHORN

*Andrew Hoyem, proprietor of the Arion Press, San Francisco*

The inspirational originality of Edwin and Robert Grabhorn is evident in their selection of types, materials, and the content of their work. Their books exhibit a broad range of types. They were early advocates of type revivals such as Oxford, as well as new types by American type designers. Their use of F. W. Goudy's types may have led to Goudy's emergence as a preeminent American type designer. They were not shy to use unfamiliar types, and their books were the first American uses of the types of Jan Van Krimpen and Rodolf Koch. The informed arrangement of the type on the page, combined with an inventiveness in printing methods make the books of the Grabhorn Press a continuing source of inspiration and education for today's graphic designers and typographers.

The Grabhorns were to become the fine printers chosen by book dealers, collectors, and publishers. One of their first clients was Albert Bender who asked them to print three books for the Book Club of California—a relationship which was to continue for many years. In 1930 they began their own publishing venture in rare Americana. In the years 1919–1966 the Grabhorns printed 654 items (an average of 14 per year) not including job printing. Books account for 65% of those items. The publishing acumen displayed in their choice of titles—Western and local topics, great literature or general interest—gives the books a lasting staying power.

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## WARD RITCHIE

*Stephen Tabor, Williams Andrews Clark Memorial Library, UCLA*

Ward Ritchie (1905–1996) began printing in Southern California in 1928. A reading of Cobden-Sanderson's *Journals* inspired him to pursue a career in printing. Through Gregg Anderson and other local contacts he had early exposure to examples of fine printing in the Anglo-American tradition.

His earliest productions show most of all the influence of Bruce Rogers, Francis Meynell, and Porter Garnett. Looking for wider experience, he spent several months in Paris working for François-Louis Schmied. From Schmied, a leading art-deco book designer and color wood block artist, he learned a more fluid, asymmetric style and added to his repertoire the horizontal color band characteristic of Schmied's designs. However, his subsequent productions remain firmly Anglo-American.

In the 1930s his printing business specialized in small letterpress editions of bibliophilic or poetic content. With the change to a wartime economy he found it expedient to take a leave of absence from the company. Working as production manager for an advertising agency, he mastered commercial design and learned to exploit the flexibility of offset printing. He brought this experience and his contacts with him when he returned, in 1950, to Anderson, Ritchie and Simon, which rapidly grew into a company capable of producing everything from handset limited editions to glossy corporate reports and advertising proof.

It is impossible to speak of a Ritchie "style," since he could eventually work in almost any style. In his retirement he produced limited editions for his own pleasure on a Albion handpress. Their designs still show his earlier influences, but expressed now through the medium of a hand craft.

—Stephen Tabor

## MANAGING PRINTING EPHEMERA

*Anthony Bliss, Curator of Rare Books, Bancroft Library of the University California, Berkeley*

The Bancroft collections hold circa 15,000 pieces of mostly 20th-century printing ephemera, including flyers, prospectuses, stationery, greeting cards, and job work of many commercial and private fine presses, printing chapels, etc. Although usually omitted from press bibliographies, ephemeral material is interesting and useful; showing the evolution of a press's work by including the job work which often allows a press to pursue its literary projects. Until recently the library had little control over the individual items in these collections. Traditionally, the bulk of such collections does not permit cataloguing each piece separately.

The Bancroft's compromise between need for access and lack of resources includes collection level records in the regular bibliographical catalogs and a stand-alone database with records for each item in the collection. Each item is arranged within a press collection by date (or by genre for "defiantly undateable" material) and assigned a call number (e.g. TYP Z239.3 W541956.13 for an Adrian Wilson piece printed in 1956). The database includes fields for heading (usually the first words on the piece), associated names (as many as needed), genre, date, notes and call number. Size is only noted where unusual.

*Continued on page 6*



Bliss found that he could produce about 20 records an hour—impressive, considering the size of the collections completed: 1478 entries of Grabhorn material, over 1000 John Henry Nash, and circa 540 Adrian Wilson (the last two collections processed by Bob Harlan). As expected, there was lively discussion as his choices were debated, especially the lack of authority control and the chronological organization. The organization of ephemera has been less standardized than for any other form of material in book and manuscript collections. It was of considerable interest to hear how one collection has approached this task.

—Jane Seigel

#### FINE PRINTING IN SOUTHERN CALIFORNIA

*Sidney E. Berger; Head, Special Collections; University California, Riverside*

The work of Arthur Ellis, Bruce McCallister, Gregg Anderson, and Lynne and Ruth Saunders, and several other Southern California fine printers was examined in this presentation.

Fine printing was defined as attractive work grounded in a tradition, with consideration paid to the details of materials and process. Many of the presses discussed were chosen from the category of commercial presses—in contrast to private presses—because they have traditionally figured prominently in the history of Southern California fine printing.

The slides and descriptions of the various presses emphasized the influences the presses had on each other and the impact of this networking on the Southern California printing scene.

A nine-page preliminary checklist was available at the lecture which listed fine presses—hobby, private, artist's, and commercial—that at one time or another printed in Southern California.

#### WILLIAM EVERSON

*Michael Peich, Professor of English, West Chester University*

Brother Antoninus's first experience with printers and printing was as an author frustrated by hired printers' typos. This lecture traced his transformation from frustrated Brother Antoninus to William Everson the poet and fine printer.

Everson's associations with the Grabhorns and Ward Ritchie whetted his interest in fine printing. His first endeavors—handsome volumes which use ordinary materials—were produced on mimeograph equipment while he was a conscious objector at Waldport, Oregon. They are marked by tasteful design and attention to detail. He strived to achieve a philosophy of bookmaking based on "equinox" or balance as a notion of the relationship between the poet and the printer. He saw the handpress as the perfect printer's tool.

The production of the *Novum Psalterium*, one of this century's rarest fine press books, and *Granite and Cypress* were discussed among other of Everson's Lime Kiln Press books.

William Everson was a literary fine printer in the tradition of Carroll Coleman and Harry Duncan. He, like them, was able to balance the importance of the text with the material pleasure of the format. He was also able, through the master craftsman relationship, to inspire a strong following of students.

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## CONTEMPORARY CALIFORNIA FINE PRINTERS

*Judy Harvey Sahak, Curator Rare Books & Literary Manuscripts, The Bancroft Library, University of California Berkeley*

The slide presentation which closed the formal sessions of the convention surveyed fine printers at work in California during the last 20 years. The Denison Library at Scripps College holds an extensive collection of contemporary private press books which grew from the revival of the Scripps Press where Ward Ritchie was master printer.

Forty fine printers were polled via questionnaire about their printing and publishing activities. Ninety percent of the printers responded to the questionnaire; chronicling their past and future productions. The slides were a vivid statement of the diversity of design, materials, and techniques selected by the responding presses. These fine presses are committed to making art through the synthesis of materials and traditional bookmaking techniques, producing a variety of book structures. The work of the presses is an inspiration to designers, book arts programs and to collectors of fine printing.

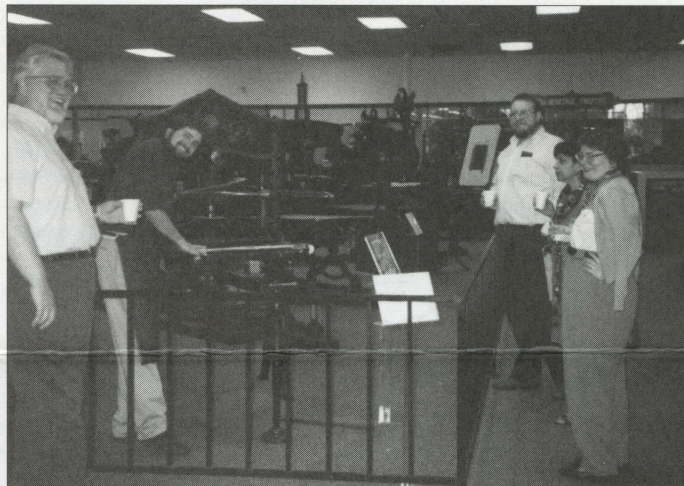
*On Sunday, October 13 optional tours to the International Printing Museum and the William Andrews Clark Memorial Library, at UCLA were arranged.*

## INTERNATIONAL PRINTING MUSEUM TOUR

Nearly everyone missed a high point of the conference, the trip to the International Printing Museum in Buena Vista. We few lucky participants were shown around the facility by Mark Barbour, the extremely well-informed curator, in the company of Ernie Lindner, the colorful collector of much of the machinery and related material we saw.

As the collection is too large to be covered in a few hours, they con-

centrated on type casters and pre-20th century presses, although we had whiffs of the larger collection as well—including type books, toy presses and bank note stereograph platemaking machines. We were all bowled over by the spacious and well-arranged facilities, and the extensive range of programs offered to interest children in books, printing technology and history.



*Tour members watch curator Mark Barbour demonstrate a handpress at the International Printing Museum.*

Out of staters all, we even demanded membership information, and all left reluctantly, wishing Mark and Ernie luck with their good work since the museum faces being relocated for a freeway expansion and is in desperate need to create an endowment.

—Jane Seigel

## WILLIAM ANDREWS CLARK LIBRARY TOUR

The Clark Library specializes in rare 17th- and 18th-century British works. It also has a renowned Oscar Wilde collection, and a significant holding of modern fine printing and Western Americana. The library was bequeathed to UCLA by William Andrews Clark, Jr., a prominent Los Angeles book collector and philanthropist.

We traveled to the Clark to see an exhibition of the work of John Henry Nash, Ward Ritchie, William Everson, Patrick Reagh and other fine printers. William Clark's interest in printing is represented by complete runs of the books printed by the Kelmscott and Doves presses. The library has expanded the fine press collection with an emphasis on American fine presses in the Arts and Crafts tradition and especially on area printers such as Ward Ritchie and Saul and Lillian Marks.



## The Veatchs

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## CALENDAR

## EVENTS

11 DECEMBER 1996 – 15 FEBRUARY 1997

*William Morris: The Collector as Creator*: The Grolier Club exhibition presents a wide selection of the books collected by Morris that served as creative sparks for his work. For information on availability of checklist and special publication: Grolier Club, 47 East 60th Street, New York City.

THROUGH – 11 JANUARY 1997

*The Romance of the Stone: Lithography, 1796 – 1825*: A major exhibition examines the early commercial and fine art history of lithography. New York Public Library, Third Floor Galleries of the Center for the Humanities, 5th Avenue and 42nd Street, New York City.

THROUGH – 12 JANUARY 1997

*The Company of Writers: Charles Scribner's Sons 1846–1996* honors the New York City firm's 150th anniversary. The company's history and literary legacy are celebrated with an exhibition of books, documents, and photographs on the second floor of the Firestone Library at Princeton University. Hours 9 am to 5 pm M–F, free of charge.

8 JANUARY – 27 APRIL

*Bookbindings from Eighteenth-Century Italy* features approximately twenty examples drawn from the permanent collection of the Morgan Library. Among the highlights are two fragile silk papal volumes; extraordinary achievements in polychrome mosaic goatskin; and a striking heraldic binding in gilt calf for Charles III of Spain. The exhibition runs concurrently with Tiepolo exhibitions at the Library. Tuesday through Friday, 10:30 am to 5 pm; Saturday, 10:30 am to 6 pm; Sunday, 12 noon to 6 pm. The Library is located at 29 East 36th Street, New York.

27 JANUARY – 20 APRIL

*The Work & Play of Edward Lear (1812–1888)* is an exhibition of original drawings, watercolors, and illustrated books in the Limerick Collection. Rare and

unusual examples of the limerick genre as well as original artwork and early editions of Lear will be on display in the Milberg Gallery for the Graphic Arts, Firestone Library, Princeton University. 9:00 am to 5:00 pm weekdays and 12:00 noon to 5:00 pm on weekends.

21 – 23 FEBRUARY

*30th California International Antiquarian Book Fair*: Billed as the country's largest rare book fair sanctioned by ABAA. Held at the Concourse Exhibition Center (8th and Brannan Streets in San Francisco).

## 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 1997–31 May 1998 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, Director of Research and Publication, Room A, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634. Tel.: (508) 752-5813 or 755-5221 and email: cfs@mwa.org.

15 JANUARY 1997 *John Carter Brown Library*

The Library will award approximately 15 short- and long-term Research Fellowships for the year June 1, 1997 to May 31, 1998. The library's holdings are concentrated on the history of the Western Hemisphere during the colonial period (ca. 1492–1825) emphasizing the European discovery, exploration, settlement and development of the Americas, the indigenous response to European conquest, and all aspects of European relations with the New World. For further information write to: Director, John Carter Brown Library, Box 1894, Providence, RI 02912. Tel.: (401) 863-2725, Fax: (401) 863-2725 email: Karen\_Demaria@brown.edu.

1 FEBRUARY 1997 *Library Company of Philadelphia*

The Library Company of Philadelphia offers a number of short-term fellowships for research in residence in its collections, which support post-doctoral and dissertation research in a variety of fields and disciplines relating to the history of 18th- and 19th-century North America. The fellowships, with a stipend of \$1,400, are tenable for one month at any time from June 1997 to May 1998. To apply send 4 copies each of: curriculum vitae, a 2- to 4-page description of the proposed project and a single letter of reference to James Green, Assistant Librarian, Library Company of Philadelphia, 1314 Locust Street Philadelphia, PA 19107. Telephone: (215) 546-3181 or JG24@libertynet.org.

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