
The APHA Newsletter

NUMBER 124 • SPRING, 1996

1996 APHA Annual Conference: 20th-Century Fine Printing in California October 10–13 at The Huntington Library, Pasadena California

PLANS ARE currently underway for what promises to be one of the most varied and extensive annual APHA conferences. The theme of this year's gathering will be, "Traditions in Fine Printing in California During the 20th Century." The Doubletree Hotel will be the conference hotel, and sessions will be held at the Huntington Library.

Arrangements have been made for a Thursday, 10 October arrival with plans for self-guided tours of Pasadena sites. The conference sessions will begin on Friday morning with talks on Northern and Southern California fine printers of the twentieth century. In the afternoon, general registrants will tour the Huntington Library, Gallery and Gardens, while the board of trustees meets. Saturday will feature morning

and afternoon sessions with proposed talks on John Nash, the Grabhorns, William Everson, and present-day California fine printers. On Sunday there will be optional tours of the Printing History Museum in Buena Park and The William Andrews Clark Library.

Flyers and registration forms will be sent to all members by early summer. David Zeidberg, director of the Huntington Library, and Hugh Tolford, president of the Huntington Friends, are overseeing the preparations and planning. Please reserve the days, Thursday, 10 October through Sunday, 13 October and make plans to join APHA members in Pasadena for the Annual Conference and a celebration of fine printing in California. ♣

http://wally.rit.edu/cary/printing_history.html

APHA HAS a web site! Just point your web browsing software to this address: http://wally.rit.edu/cary/printing_history.html, and you're in.

Currently posted at the site are membership information, a sample table of contents from APHA's journal *Printing History*, and two complete articles from *PH* #31/32 and #33: Patricia Cost's article on the Bentons and typemaking at ATF, and Terry Belanger's history of APHA. We are in the process of posting the APHA calendar of events and exhibitions and the entire newsletter, and intend to update them regularly.

Members with news releases and announcements about upcoming events and exhibitions of interest to the membership should send them to: APHA, P.O. Box 4922, Grand Central Station, New York, NY 10163-4922. You may also send email to *Newsletter* editor, Lissa Dodgington, at: lldod@aol.com.

Although skepticism about the Internet mania may be healthy, we see this as an effective means of keeping the membership and interested others informed about APHA goes-on. ♣

Chapter News

THE SOUTHERN CALIFORNIA CHAPTER met May 4th at the International Printing Museum in Buena Park. Mr. Merrill Brown, a paper and printing historian, spoke on printed communication, and illustrated his talk with selections from his private collection. The meeting also provided an opportunity to enjoy a creatively exhibited collection of print shop machinery, tools and artifacts at the museum. The next scheduled meeting will be on Saturday, 27 July when the chapter will visit the Special Collections at the Denison Library, Scripps-Claremont. For information about chapter membership and future meetings contact Regis Graden at (818) 361-4004.

THE CHESAPEAKE CHAPTER met at Episcopal High School in March. Episcopal High archivist and chapter member, Sara Stone, prepared a special program in 15th-century printing. Mike Kaylor, chapter president, handset and printed the miniature book keepsake which invited members to a bookbinding workshop on June 1 meeting at The Literary House Press. Anyone interested in joining the Chesapeake Chapter should contact Mike at (410) 778-7896 or mike.kaylor@washcoll.edu.

THE NEW YORK CHAPTER met March 12 for a presentation by Mike Tobin, Chief, Printing Branch, National Mapping Division of the US Geological Survey. Besides reviewing printing processes the USGA has used since 1900, Mr. Tobin described the impact of emerging print-on-demand technologies. Carroll Coleman and the Prairie Press were the subjects of Michael Peich's May presentation. Coleman established the Prairie Press in 1934 with a commitment to publish contemporary writing in well-designed and finely printed books. His carefully crafted books won national awards and inspired a generation of fine printers. For chapter membership contact: Lowell Bodger (212) 777-0841.

THE NEW ENGLAND CHAPTER visited Providence, RI in April. Rosemary Waldrop printer, publisher, poet, translator and teacher spoke about her experiences at The Burning Deck Press. William Morris and the Kelmescott Press were the topics of the June 1st meeting. Brian Rogers, special collections librarian at Connecticut College, hosted members to a special viewing of the current Morris exhibition at the library. July 20th members attending the SHARP Convention in Worcester MA are invited to lunch together and share lecture notes. For membership information: Alice Beckwith (401) 865-2354 or abeckwith@providence.edu. ♣

Call for Papers

SHARP, the Society for the History of Authorship, Reading and Publishing welcomes proposals for papers to be presented at the 1997 conference. Papers dealing with the creation, diffusion, or reception of script or print in any historical period are encouraged. There are no limitations on topics. Proposals (one page maximum per paper) for either individual papers (20 minutes in length) or full panels (comprising a chair and three papers) may be submitted: The Acting Secretary, SHARP Conference Programme Committee, 51 Sherlock Close, Cambridge CB3 0HP, United Kingdom.

The absolute deadline for receipt of proposals is 20 November 1996.

ILAB, the International League of Antiquarian Booksellers calls for entries for its Twelfth Prize for Bibliography. This prize, given every four years, awards \$10,000 to the author of the best published or unpublished scholarly bibliography or work pertaining to book history, typography, or works of general interest relating to these subjects.

For more information about the Twelfth Prize for Bibliography, please contact Roland Folter, the American member of the Prize Jury, at H.P. Kraus Inc., 16 East 46th Street, New York, 10017 or by phone at (212) 687-4808 and fax (212) 983-4790 by December 31, 1996. •

New Members

Robert C. Baron, Denver, CO
 Gordon E. Bretscher, Woodland Hills, CA
 Paul Albert Cyr, New Bedford, MA
 Sheldon Jaffery, Beachwood, OH
 Gordon, R. Rouze, Sugar Land, TX
 Randy Tibbot, New York, NY

In Memoriam

Maud Cole, former Keeper of Rare Books at The New York Public Library died on March 8, 1996. She had retired in 1977 after 25 years of service at NYPL; before that, she was a reference librarian in the Map Division of the Library of Congress. Ms. Cole collaborated (with her predecessor, Lewis M. Stark) on two bibliographies of works in the Rare Book Room, and also published articles on children's rare book treasures and early map treasures in NYPL collections.

A requiem service was held on Saturday May 18 at 10 a.m. at St. Thomas Church Fifth Avenue and 53rd Street. Contributions to a book fund in Ms. Cole's memory may be sent to the Rare Books and Manuscripts Division of The New York Public Library.

Editor's Note

The Challenge of the Web

At the close of Terry Belanger's address to the 1994 APHA Conference, he suggested that APHA take up the role of mediator and coordinator among the many other organizations now on the American printing history scene. APHA has undertaken a specific suggestion he made for a national calendar of bibliographic events to better coordinate scheduling. Thanks to the efforts of David Pankow, editor of *Printing History* and librarian at the Cary Library, and Tom Phinney, RIT graduate student, the *Newsletter's* "Calendar of Events and Exhibitions" is now posted on the APHA home page (see page 1). The calendar will be updated on a regular basis and with a concentrated effort to reflect all parts of the country and a wide range of printing history topics. Members without access to the web should not despair, the *Newsletter* will continue to print as many events as space allows.

Dissemination of information is a step toward coordination. We are a membership separated by geography and expertise. Yet we share interests in types, ink, presses, and paper bound into books, periodicals, and ephemera. Information about our common interests is not easy to find. Local chapters provide opportunities for comradery and a chance to swap ideas; however most of the membership is without an active local chapter. Four times a year the *Newsletter* provides an opportunity to speak and be heard. It is a quarterly opportunity to exchange information about printing history, sources of equipment, and opinions about what we have seen and read.

Consider each *Newsletter* as a strand of the APHA web. For the web to grow to a national network the membership must become more vocal. The APHA *Newsletter* is actively seeking contributors and regional news editors. By stretching lines of communication across the continent and weaving linkages between many interests we will create a valuable and reliable source of printing history information. Short articles and interviews; news of new journals and books; as well as announcements of events and exhibitions are urgently needed. Editors are needed to gather local information. Readers are encouraged to respond to articles with signed letters, to voice opinions and share elaborations. Take up your pens and keyboards and connect! •

—Lissa Dodington

Contributions to the Newsletter may be sent to the APHA address: P.O. Box 4922, Grand Central Station, New York, NY 10163-4922 or emailed to the editor at: llod@aol.

The Editorial Committee of *The APHA Newsletter* welcomes your news, announcements, comments and corrections. *The Newsletter* is published four times yearly by the American Printing History Association. Subscriptions are through membership in APHA. Individual memberships for the calendar year are \$30; \$35 for Institutions; \$60 for Contributing memberships; \$15 for Student memberships. Included in that membership is a subscription to *Printing History*, APHA's semiannual scholarly journal. Advertising in the journal is available at \$250 for a full page. APHA's mailing list can be rented for one-time use at \$100. Address all correspondence to APHA, P.O. Box 4922, Grand Central Station, New York NY 10163-4922. Copyright © 1996 by the American Printing History Association. All rights reserved.

The Gregynog Press' Paradiso Type

AMONG THE TYPES in a recently-emptied printing workshop at Fairleigh Dickinson University in Madison, New Jersey, was one labeled "Paradiso." The name was unfamiliar to me, and it was only when Dr. James Fraser of the FDU Library told me that it had been used by Loyd Haberly at the Gregynog Press that I was able to look into its history.

After Loyd Haberly became Controller of the Gregynog Press in 1934, his first project was Robert Bridges' *Eros and Psyche*. The illustrations were to be taken from a set of about seventy drawings by Sir Edward Burne-Jones for a proposed, but never-completed Kelmiscott Press publication of William Morris' narrative poem, *Cupid and Psyche*.

For the type, Haberly proposed using a recutting of the type used in the 1472 first edition of Dante's *Divine Comedy* printed by Johann Neumeister in Foligno, Italy. In this he was following the example of Morris and more especially of St. John Hornby. Hornby's Ashendene Press had used the Subiaco type based on that of Sweynheim and Pannartz and the Ptolmey type based on a font used by Leonhard Holle of Ulm.

Johann Neumeister was a native of Mainz and was possibly one of Gutenberg's workmen who carried the art of printing across the Alps. The type he used in the *Divine Comedy* was first used in 1470. It is an archaic-looking roman font. I have no example of his printing in my possession, but a facsimile shown in the British Museum catalogue of incunabula shows it at actual size. To eyes accustomed to the fine proportions and regularity of the types of Nicholas Jenson, Neumeister's

type looks ragged and relatively crude. But that was probably exactly what Dr. Haberly wanted.

He called upon the calligrapher Graily Hewitt to work on the type. An extensive correspondence of 53 letters ensued between them, dealing with serifs, points of stress, and various other aspects of design. Although Hewitt may be considered the designer of the typeface, the original choice and much of the aesthetics of the recutting are Dr. Haberly's. When the work of design was completed, the Monotype Corporation's quotation of £100 for the cutting of ninety punches and preparation of the matrices was accepted by the Gregynog Press.

The Gregynog *Eros and Psyche* was a moderate success, but the type was too archaic to be very useful for other books. When Dr. Haberly left Gregynog in 1936, Gwendolin Davies, one of the patronesses of the press, gave him a large font of the type as a gift. He took it with him on his return to America in 1938, and used it for books he printed at the handpress in the stacks of Widener Library at Harvard, in St. Louis, and finally at Fairleigh Dickinson, where he became Dean of Students.

Paradiso is sometimes known as Gregynog and sometimes as Gwendolin, after Gwendolin Davies. It is shown in *The Encyclopaedia of Type Faces* as Gwendolin. This font of Paradiso may very well be the only font in existence, although I know that the punches and matrices for the type are at the Welsh national Library in Aberystwyth. •

— Stephen O. Saxe

citu ad se esse uenturū. Quare se ipsos cohortātes ac
ceteros gentis suę bellatores euocantes inter Ananiā
& Taracinam castra fecerunt. Ibi cum simul essent
Gothorū copie multa de superiori malignitate Theo
dati multaq; de presenti segnitie cōquesti demū seditiōe
in exercitu facta Vitigim sibi regem creauerūt. Erat
autem Vitigis nō ex regio genere ortus sed magnus
bello uir quondā habitus. Ea q; uirtute nomē & aucto
ritatem sibi plurimā comparauerat: Theodatus uero
simul atq; ista sensit arrepta fuga Rauēnā ire ppera
bat. Sed missi cōfestim post eū a nouo regē Satellites
per uia affecuti illum interfecerunt. Post hęc Vitigis

Johann Neumeister's type, Foligno, 1470. From Catalogue of Books printed in the XVth Century Now in the British Museum (1916, 1963), facsimile volume

Neecha

Her blanket, by its tatters tied,
That with her movement's music swung
Back from brown beauty, smooth and young.
Slowly he rose, with eyes of doubt,
As if to face a phantom out,
And like one walking in a dream
He moved to meet her. On the stream
She let her rude log bucket splash.
He too had aged, yet through the ash

The Paradiso Type, from Loyd Haberly's printing of his own poem, *Neecha* (St. Louis, 1943)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

The Gwendolin type as shown in *The Encyclopaedia of Type Faces*, 1953

Book Talk

I SUSPECT that many members of this organization spend some time prowling for books, either new, used, or antiquarian. To judge by the number of guides to bookstores in this country which have been appearing over the last few years, more and more people are finding visits to bookstores a rewarding experience.

Although the book trade, particularly in used and antiquarian books, is not quite what it once was, New York City is still a bookhunter's honey tree. Two guides to the city's book stores appeared in 1994. One, aptly titled *The Bookworm's Big Apple; a Guide to Manhattan's Booksellers* (N.Y.: Columbia University Press, 234 p.), was compiled by Susan Paula Barile, and is available in both hard (at an outrageous \$40) and soft (\$14.95) cover. The other is apparently self published, *Marden's Guide to Manhattan Booksellers*, 398 p., compiled by William Marden. It can be ordered, at \$12.95 plus shipping, with a credit card by calling 1-800-982-6657. A new edition of this guide is projected for the fall.

Big Apple is divided into four sections: General, Used, Antiquarian, and Specialty. Within those sections the entries are alphabetical, and many have extensive annotations, including in some cases a floor-by-floor listing of the topics shelved there. Barile annotates most entries with useful description, does not shy away from an occasional pithy comment, e.g. "And, once in a while, one of the known-to-be-gruff staff members does take a liking to a customer." But this is New York, after all.

The book has both a general index, and one by neighborhood. Appendices list auction houses, book fairs, and libraries having periodic book sales. One caution: specialty antiquarian dealers seem to have wound up in the "specialty" section.

Marden's guide is a bit less sophisticated, listing bookstores strictly alphabetically. Annotations are sketchy to nonexistent. There are two indexes, one organizing stores by artificially designated numbered "areas" within Manhattan, and the other categorizing them by specialty. Marden does, however, cast a broader net than Barile, with over 500 shops and dealers, including some more obscure specialty shops not in Barile's book.

Both include by-appointment dealers as well as open shops, and both give full address, phone and hours information, with that all-important New York datum, the nearest cross street—though neither mentions the nearest subway stop. The map in each is rudimentary, so take your own.

If I were to recommend one above the other for general bookhunting, I would choose *Big Apple* because of its annotations and better organization. However, the paperbacks are not so expensive that you wouldn't be better off with both.

Next column I'll discuss two series that will result in coast-to-coast coverage of used book stores and full coverage of all stores in several major metropolitan areas. Which means even if you're driving across North Dakota you'll be prepared. ■

—Philip A. Metzger

Calendar of Events and Exhibitions

NORTHEAST

now – June 30: *William Morris and the Kelmscott Press*, Charles E. Shain Library Connecticut College, New London, CT.

now – September 2: *Being William Morris and Illuminated MSS from Morris's Collection*, and *Pre-Raphaelite Drawings: The Art of the Book and Beyond* The Pierpont Morgan Library, New York, NY.

now – July 31: *The Books of Antonio Frasconi: 50 Years*, The Grolier Club, New York, NY. An exhibition of the celebrated printmaker and graphic artist's book work.

July 15 – August 30: *William Morris and Medievalism*, Houghton Library Harvard University, Cambridge, MA.

July 18 – July 21: *SHARP Conference* [Society for the History of Authorship, Reading, and Publishing], Crowne Plaza Hotel, Worcester, MA Contact: John Hench or Caroline Sloat, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609.

August 21 – 24: *William Morris – Book Arts Workshop*, Dartmouth College, Hanover, NH Seventh Annual Book Arts Workshop. Contact: Philip Cronenwett, Head of Special Collections, Dartmouth College Library, Hanover, NH 03755.

SOUTHEAST

now – July 12: *William Morris: The Flowering of Design*, Henry B. Plant Museum, Tampa, FL.

July 15 – August 9: *Books at Virginia: Rare Book School*, University of Virginia, Charlottesville, VA. Five-day, non-credit courses on topics concerning rare books, manuscripts, and special collections. Contact: Rare Book School 114 Alderman Library University of Virginia, Charlottesville, VA 22903.

MIDWEST

July 10 – July 14: *Servi-Textus: Servants of the Text*, Hill Monastic Manuscript Library, St. John's University, Collegeville MN. Symposium on the history and traditions of the book arts with scholars and calligraphers. Contact: Hill Monastic Library, St. John's University, P.O. Box 7300 Collegeville, MN 56321.

SOUTH

now – August 16: *William Morris and his Circle*, Harry Ransom Humanities Research Center University of Texas, Austin, TX.

now – September 7: *The Reformation of the Bible/The Bible of the Reformation*, The Elizabeth Perkins Prothro Galleries Bridwell Library Southern Methodist University, Dallas, TX.

WEST

June 15 & 16 and June 22 & 23: *The Pro Arts East Bay Open Studio*, selected Pacific Center for the Book Arts members' works under the auspices of the Friends of the Oakland Public Library's Bookmark Bookstore, 721 Washington Street, Oakland, CA.

Ongoing: University of California, Santa Cruz Extension is offering book arts classes regularly. For information call Felicia Rice (408) 427-6620.

◆ Announcements for the calendar may be sent to the APHA address: P.O. Box 4922, Grand Central Station, New York, NY 10163-4922 or emailed to the editor at: lldod@aol.