



Aldus Society Notes

Winter, 2004-2005

Volume 5, No.2

Aldus Programs for 2005

The Aldus Society is off to another full program year for 2005.

January 13th — The January program will continue a “Show and Tell” tradition started last March, with several Aldus members bringing samples from their collections or interesting book-related items to share. As was the case last March, speakers are limited to ten minutes for their presentations. Enthusiasm is always in great supply as presenters attempt to describe their collecting passions in such a short time. (Sound easy? Try to tell somebody about something you love in that time.)

Although the schedule is still firming up, here’s a preview:

- **Bill Radloff** — Three famous people from Columbus (Elsie Janis, A. G. Fields, and a World War I flyer).
- **Scott Williams** — How he became a collector of overseas tourist materials and travel literature, some current resources and critiques of travel literature and a couple examples of why he finds this genre so fascinating.
- **Allison Cusick** — Philatelic books. Philately is the study of stamps and postal history. Philately books usually have small press runs and are unknown outside the philatelic community.
- **Paul Watkins** — The Grabhorn Press edition of Twain’s *1601*, with a letter from Lt. C.F.S. Wood, the West Point Academy printer.
- **Charley Cole** — His collection of books on his current research project about the earliest authors in Ohio, including books by James Smith, James B. Finley, William McGuffey, James McGaw, David Dorr, John Parker, and Harriet Beecher Stowe.
- **Genie Hoster** — Collecting books and ephemera on graphic themes.

February 17th — Ed Vermue, Head of Special Collections and Preservation at Oberlin College, will help us honor Black History Month with a presentation about Oberlin’s Anti-Slavery Collection, entitled *The Anti-Slavery Collection of Oberlin College Library: A Monument to “The Town the Started the Civil War.”* Oberlin was a hotbed of Abolitionist sentiment and a major stop on the Underground Railroad. Most of the collection was acquired through the donations of sympathetic local residents and is very much a monument to local history as well as to a national crisis.

March 3rd — The Aldus Society is co-sponsoring a special presentation by Richard Samuel West in conjunction with “The Sting of the Wasp” exhibit at the Cartoon Research Library of the Ohio State University.

For most of the 19th century, American magazines were vast monochromatic fields of black on white. Beginning in the 1830s, a few magazines featured small hand-colored plates, but they were meager exceptions. Then, in the 1870s, thanks to the perfection of the chromolithographic process, a new breed of magazine exploding with color came to the fore. In short order, chromolithographic weeklies began popping up all over America. Outside of the famous New York weeklies, *Puck* and *Judge*, none lasted more than a year or two, except for one — *The San Francisco Wasp*. During its first 20 years, when cartoons dominated its contents, *The Wasp* was the colorful chronicler of one of the most exciting periods in San Francisco history.

Richard West is an independent scholar and historian of American editorial cartooning and a notable collector; all of the *WASPs* in the exhibit are from his private collection.

This special presentation will be in the seminar room adjacent to the Cartoon Research Library on the Ohio State University campus and is scheduled to begin with a reception at 5:30 PM; West will speak at 7:00 PM. (Because the renovation of the Wexner Center is underway, you will have to access the Cartoon Research Library from the north or the east.)

March 10th — The regular March meeting isn’t set yet, but we’re thinking about scheduling a panel discussion by local used and antiquarian booksellers. Check the Aldus Society website at www.AldusSociety.com for updates.



Regular meetings of the Aldus Society
begin at 7:30 PM at:

**The Thurber Center
91 Jefferson Avenue
Columbus, Ohio**

☞ Socializing Begins One-Half Hour Before ☜

The Aldus Society

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Book Collecting: A Decidedly Non-Passive Activity

By Ron Ravneberg

Book collectors ... the term brings to mind all those stereotypes of "bookish" people surrounded by, as Poe so aptly put it, "many a quaint and curious volume of forgotten lore." How dreadfully dull. What could such people know of real life? They've always got their noses stuck in some book.

There is a bit more to collecting than that. However, the misperception is frequently encountered in those who don't understand that book collecting is a context in which so many other aspects of one's life occur. Assuming that bibliophiles collect books solely because they want to be surrounded by books is like assuming that people take up fishing solely because they like to eat fish.

Collecting can provide a common thread for one's otherwise disconnected activities. Although books may be interesting artifacts in themselves, it's what the books represent that is so fascinating to collectors. That's why it's easy to find collectors, but hard to find any two who collect exactly the same thing.



It's no secret that I like books, and particularly books about the voyages of Captain Cook. But that interest has taken me in many directions I never intended to go when I began chasing the good captain a decade ago. In addition to books about his travels, I now look for Cook-related maps, 18th century prints of Cook and his contemporaries, and other items.

Collecting has also taken me to new places. When I travel, I try to seek out local used bookstores to find that next treasure. I also explore local and regional libraries to view the items they may hold that I could never hope to add to my own library. It seems I'm always booking in some form.

The next step occurs when you find yourself slipping from "booking while traveling" into a state of "traveling while booking." Suddenly you find yourself planning your travels around your collecting interests. Conferences, book fairs, specialized collections in libraries and museums ... they all become reasons to undertake a journey. (You know, there's this wonderful 4WD track through the rainforests along the Coral Sea in Queensland just south of where Cook beached his ship *Endeavour* after running aground on the Great Barrier Reef.)

One of the unanticipated outgrowths of collecting is the spin-off areas one encounters and then begins to explore independently. In my case, Cook collecting has also introduced me to such luminaries as William Strahan, Samuel Johnson, James Boswell, John Hawkesworth, Sir Joshua Reynolds, Benjamin Franklin, Sir Joseph Banks and others who formed that amazing social circle in 18th century London.



Then there are the people one meets along the way. I have also cultivated a number of friendships with others around the world who have interests similar to mine. I know of their lives and livelihoods, their particular interests, and the content of their collections. But have we ever met face to face? Usually not, for they are cyber-friends met over the Internet in special interest groups, or friendly competitors with whom I have jostled on eBay. It's all part of collecting.

Most significantly, however, my interest in books has brought me into contact with the Aldus Society and its varied and fascinating membership. Some of you are collectors and some are not, but all are interested in books and ideas, and most are eager to share their experiences. (Our upcoming meeting will provide insight into the experiences of several other Aldus Society members, as they share their collecting experiences.)

To summarize, collecting is more a process of wandering down a road than it is of sitting at home with a book in your lap. After all, what is a collection other than an accumulation of a number of individual items, each of which has its own story? So, go out there and collect. Search, travel, scrounge, learn, meet new friends. And when you're exhausted at the end of your journeys you can sit down and enjoy your treasurers ... at which point someone will no doubt come in and accuse you of always having your nose stuck in a book.

A handwritten signature in black ink, appearing to read 'RR'.

Logan Elm Press Novus

Joseph Branin, Director of The Ohio State University Libraries, has taken the lead in the revival of the fine printing laboratory and the Logan Elm Press imprint that flourished at OSU for almost fifteen years. Back on track now is a project that began just before the Logan Elm Press closed in 1995 as a result of program reductions at the University.



Sydney Chafetz in his studio working on one of the woodcuts.

Just before the Logan Elm Press was closed by the university, Sid Chafetz started a series of reduction woodblock portraits based upon Matthew Arnold's *The Six Chief Lives from Johnson's "Lives of the Poets"* (London, 1878). These included Joseph Addison, John Dryden, Thomas Gray, John Milton, Alexander Pope, Jonathan Swift and Samuel Johnson.



1667-1745

JONATHAN SWIFT
 Jonathan Swift, an English satirist, poet, and clergyman, is best known for his satirical works, particularly *Gulliver's Travels* and *A Modest Proposal*. He was a prominent member of the Tory party and served as Dean of St. Patrick's Cathedral in Dublin. His works often criticized the political and social conditions of his time.

Trial double-page spread with Sid's sketch for one of the folios.

The reduction process involves successively cutting away portions of the printing surface after each color is printed, repeating this process of cutting and printing until very little, if any, of the woodblock surface remains. Sid's use of this technique is without equal, resulting in highly polished and refined images.



Robert Tauber printing at the Vandercook Proofing Press.

OSU Professor Emeritus in English James Battersby has written literary descriptions to accompany each portrait and an introductory critical essay.

The edition will be limited to 75 numbered and signed copies, plus *Artist's Proofs*, and will comprise ten folios with seven four-color reduction woodcuts printed on Rives Heavyweight mould-made paper. James Battersby's text will be composed in Minion type and printed letterpress from type-high polymer plates. The suite will be wrapped in an archival handmade paper portfolio case measuring 13 x 19 inches. The folios can be bound or separately removed from the portfolio for framing.



Sydney Chafetz and James Battersby checking a proof.

The suites will be available in March 2005 priced at \$250.00 per copy; copies can be ordered now at the pre-publication price of \$150.00 (plus shipping and sales tax). Contact Robert Tauber to reserve a copy or for further information. Phone: (614) 538-0163 or email: rtauber@columbus.rr.com.



“In Flight”

A Personal Assessment

The Aldus Society began its monthly programming on Saturday, September 18th, when book artist Donald Glaister spoke in conjunction with In Flight, an exhibit of over 50 book works, artists' books, fine bindings and broadsides created by Guild of Book Workers (GBW) members. The books were on view at the Aycock Gallery in the Canzani Center from September 13 to October 29, 2004. The exhibition was co-sponsored by the Aldus Society and the Midwest Chapter of the GBW.

The following was contributed by Jack Cooney of Shaker Press Books who made the trip over from Indianapolis.



Greetings,

We traveled to Columbus, Ohio on Saturday September 18 for book arts events at [the] Ohio State University (OSU) and Columbus College of Art and Design (CCAD). We left Indy a bit before 10 AM with plans to stop near Dayton for a car pool meet up.

Just before departing Woodruff Place we paused for a photo in front of a house two doors from my own and designed by the same architect who built Orville Wright's grand home in Dayton. It seemed the right start for a journey taking us to see a book arts show called IN FLIGHT marking the centennial of powered aviation.

On the road out of Indiana Anne Moore and I talked book repairs for a bit and then about workspace and tools as Hester Hale worked the crossword puzzle in the STAR. We three all enjoyed this brilliant blue sky day giving us good views as we neared Dayton of a jetliner gliding in for an airport landing and a jet fighter approaching Wright Patterson AFB.

Our roadside rendezvous added CBAS member Barbara Yates who preferred to park and ride with us than go solo into Columbus. She's artist-in-residence for a nonprofit community just north of Cincinnati. A sculptor by training she's recently begun exploring the use of her wood carving skills to render boards for hand bound books carrying text and image of her own creation.

Arriving in Columbus we used dead reckoning and some clues Barbara offered from her living there some years back. The wide streets and big trees in the well maintained residential neighborhoods we passed through gave me a good impression of the city. Or maybe it was just the brilliant sunlight that made everything glow.

We found the campus, found parking and strolled among the tall academic buildings. School is not yet in session so we met only occasional students on the wide sidewalks and landscaped paths we took to reach the library. This sat on a slight knoll with a sweeping vista of a great shaded commons now fenced in and under refurbishment as we saw only exposed dirt where the grass had been removed from the vast lawn.

Inside we followed signs to the third floor where we found the Rare Books and Manuscripts office. We found Melodie Carr already here having driven in directly from Muncie. Melodie had studied with Don Glaister, the book artist speaking at the evening program opening the IN FLIGHT exhibition. He works now in Cleveland but formerly taught in the book arts MFA program that Melodie completed at the University of Alabama.

OSU rare books librarian Geoff Smith greeted and welcomed us from BAB and CBAS as we joined others from the Aldus Society

of Columbus for a hands on viewing of artist books and fine bindings. These sat on tables with labels telling of their materials and makers with us all free to move about and examine them.

Geoff said that this selection suggests the range of their scholarly and collecting interests at OSU. On view were artist books from the past quarter century and others from centuries past. One of these was a 12mo BOOK OF HOURS from 15th century France. This displayed charming lettering and painted images on soft white vellum leaves bound in a chocolate leather with a oval seal gold tooled on the front cover. This jewel of a book sat beside a great facsimile copy of the BOOK OF KELLS displayed outside its custom storage box designed to look like an ancient Irish book shrine.

Also at this table was the limited edition hand bound HOLY BIBLE done by Barry Moser. The vellum covers anticipate the whiteness within as your hand delights to touch the leaves of Twin Rucker paper whose lovely texture and hue carry the black ink text. Turning leaves I came to Genesis and marveled at Moser's typographic layout that centers "GOD" in big red letters on the opening line — the word appearing to sit upon of two pillars of typeset text beneath a vault of white paper.

On another table and with a theme perhaps as old as Eden was THE HAPPY GIRLS by William Vollman. Here a large box of polished metal presented a brass window latch as closure on the fore edge. A small hinged mirror on the box front offered easier access and one by one we all eventually lifted the inviting knob to peek within.

As this voyeur door opens a buzzer sounds and your alarmed eye takes in the eponymous happy girl whose exposed chest might be said to mirror the medicine chest-sized box holding her and her companions. Closing the small door and releasing the brass latch on the fore edge you open the heavy lid to fully reveal the fully revealed form within. It's a tricky piece and one that I wish now I'd lingered with a bit more.

Beside it lay a box and binding rendered by Daniel Kelm. For fun I pointed out to Hester his name on the colophon page and then pulled from my notebook a photocopy of a 1994 essay he wrote about plans for his future book work — a prolegomena, he called it. I told her I just happened to be reading this interesting essay and was delighted here in handling a book he'd hand bound in fulfillment I supposed to some of the book alchemy his essay distills.

Harry Campbell, OSU's book conservator, called for our attention and invited us to join him for a tour of the conservation lab downstairs. We found this well organized and spacious lab filling two large rooms and we followed Harry around the stations as he explained the program.

On view was work in progress as well as items he'd selected to show the range of treatments they perform. On a work table we looked at big and little books all glowing after being resurrected from neglect and ruin. One of these was a small 4to Bulgarian book in full brown leather with gilded edges and gauffered design. "Before" pictures clearly showed how the broken binding masked the gauffered design that the fully treated book now delightfully displays.

Each of the books on this table had custom archive boxes that held both the book and, for some, the original boards tucked into a compartment beneath the tray holding the repaired book. One large 17th century folio of Fox's MARTYR'S showed the remark-

able blending Harry performed in fitting a new front cover and spine while retaining the extant blind tooled back cover. Beside it sat another 17th century folio big like its title — HISTORY OF THE WORLD — the whole book now made new with a full calf binding.

Harry explained some details of the work on each book and shared a sample binding whose literal “half binding” leaves exposed half the back and boards to reveal the structure otherwise hidden from view. He also displayed images showing the treatment steps for some of the books revealing just how far the resurrection work took the book.

Besides the grand repairs of great leather books he showed also a handy 12mo in publisher’s red cloth now neatly rebaked. This was about travels in the Marquesas Islands. Its peep at Polynesian life is better known to us today as TYPEE — Herman Melville’s first book. I examined it with care turning to the opening paragraph to read with new meaning the words “salt-horse and seabiscuit” and wondered for Melville’s skill at picking ponies.

Two of these were also on view galloping pell-mell towards some collision as they carried a man and woman bearing lances. This scene of gender conflict decorated an elephant folio sheet of foolscap paper and bore the artist’s name — James Thurber — beneath (of course?) the male rider. Harry spoke of the OSU collection of Thurber material as the writer studied here for a spell. This cartoon drawing for the NEW YORKER is one of many needing treatment to stabilize and clean them.

We looked at some of the book machines Harry has for aid to his work including two board shears. The vintage one of these retains its decorative painting of gold flourishes which Harry offered is unusual since so many of these tools have been repainted in drab monochrome.

On view too were two enormous standing presses one bearing a wreath and eagle maker’s plate in brass from Hickok. The other made in Dayton by Seybold featured an elaborate counterweight and hammer screw mechanism. Elsewhere in the lab a modest tabletop nipping press bore a maker’s label from Bombay, India!

Harry led us back upstairs where we again lingered with the books on view. I noticed framed images on the wall and looking closer recognized Thurber’s hand. Geoff told me that they were from a house in Sandy Hook where Thurber lived and I could see these were actual chunks of the walls cut and framed to preserve the amusing sketches.

We made ready to leave OSU to head for the program at CCAD. Driving two cars, parked now out of convoy range, we arranged a distant rendezvous and then made our way to the gallery and antique district well supplied with restaurants. We paused after parking beside a city park whose glowing green seemed almost Apollonian. We took souvenir photos for BAB and CBAS archives showing us as happy campers beaming in the sunshine.

A quick walk on a shady residential block brought us to the thoroughfare where we found a restaurant and on the spot unambiguously agreed it would be ‘Greek to us’. Inside the decor seemed to echo the light outdoors as my eye was drawn by fetching light at the far end of the dining room — never, I thought, had sky blue paint looked so much like SKY.

We arranged ourselves at a table flanked inside by a wall bearing a mural of Mykonos and flanked outside by the service aisle across which sat the bar where a TV talked at us. But like good sports we

ignored it except for one sound bite that nipped my ear with its flat dial tone. The good and friendly wait staff soon had us munching pita bread before enormous plates were placed before us.

We talked of overseas odysseys and of books about Corfu that make you laugh out loud. We said nice things about the day so far and of how good the food tasted after feasting our eyes on all those marvelous books. We offered remembrances of places seen and others yet unseen — Apollo’s home: Delphi. We spoke of ways to travel without a lot of baggage and how to dance in France with little more than a “s’il tu plait” and a smile.

All smiles we now settled up and sauntered out again into the still radiant day. The park beside our cars had longer shadows but still glowed green. We convoyed to the city center on wide streets where the hubris of the corporate towers might be excused, just today, for the lift they gave your eye.

Turning east, we found the widest street aptly named for its great breadth and soon were at the CCAD campus whose parking lot we reached by passage beneath the biggest red letter “A” I’ve ever seen. We took a picture of this and its companions “R” and “T” before entering the school building dedicated in 2001, a year with its own links to flight.

We gathered in the auditorium with some fifty other book lovers keen to see the show and happy for the talk Don Glaister, one of the IN FLIGHT exhibition book artists and renowned hand binder, would offer as prelude to our seeing the show. I joined Anne and Hester taking seats with a good view of the slide screen straight ahead.

Harry Campbell introduced and welcomed Don who then stepped up on stage. With an easy and elegant manner Don spoke to us of his book arts journey during three decades. He said that the illustrated narrative he’d offer now would prepare us to better understand the works on view upstairs.

In the 1970s he saw himself as a design binder able to render what many might justly see as sumptuous books built up from mastering traditions of fine hand binding. Decoration in gold tooling and colored leather traced playful and allusive designs that viewers might readily grasp as some key feature drawn from the text — a whale, say, for MOBY DICK.

Don showed images of two whales one swimming across the opened boards of a Melville first edition and another on the celebrated Arion Press edition. Both used gold tooled lines to abstractly trace the whale as abstract for the tale within. The satisfying symmetry of both these books made me ponder the promised voyage ahead — what could be better than this, I wondered?

Don offered some vocabulary terms to show the way his work grew. He spoke of these whales and other works from this period as not being very “edgy”, as not being “visually aggressive”. He told us how for the national debut of IN FLIGHT at last year’s Guild of Book Workers meeting in Denver he did hear edginess in the talk. Some wondered aloud in alarm about the preponderance of artists books over design bindings.

In Denver he heard murmurs of the ‘death of craft’ and whispers wondering ‘Are THESE books?!’ This talk percolated but led not to “riots in the streets” Don said, “these were book people after all!” But the winged words exchanged by champions for tradition or change revealed for Don what might be the quiet epic of his own odyssey. He offered to show us this by sharing a chronicle of

his work as he moved the edge of the vistas he explored on the surface of his bindings.

Crossing this “green line” from design binding to artists books is not, he said, a noisy revolution but more a quiet evolvement at Don found his binding surfaces looking ever more sculptural. This let him put some mystery into the binding surface now needing more than a casual scratch before a viewer ponders what might be underneath. With visual teasing Don coaxes viewers to ponder and detect something more of meaning than relaxed reading of line and color.

For instance, one binding offered a seeming dance of energetic forms that gracefully moved the eye across the board surface of the fully opened book. Only when Don revealed the title did I detect the letters spelling out that theater masterpiece THE BEGGAR’S OPERA. Here, I saw, was a subtle game of trompe l’oeil where what I first saw as abstract forms suddenly focused into alphabet. It calls to mind Captain MacHeath the play’s scoundrel hero so adept at changing form from Gay’s gallant to Rich’s rascal.

With this coaching on what to see, Don revealed for us how his own work over the past two decades has been ever more edgy with the covers becoming ever more active. He found fun in finding how each new book commission revealed to him elements of meaning. He’d ponder these and shape a binding design layered to reveal aspects of this meaning.

He began to see how this gave his bindings something personal, something additive, something calling attention to the binding as more than a covering. Don told us that he came to see how each book had “his” binding on it.

He showed this especially in his binding for Eric Gill’s THE FOUR GOSPELS. Here the word “and” repeats itself in Gill’s woodcut illustrations forming almost a scaffold on which narrative sometimes hangs. Don took this word “And” and rendered it in a tumble upon a boxy cross lying tumbled itself at the foot of Golgatha, offered as a dark and distant ridge line near the head of the binding.

From the airbrush treatment Don gave their shadows, these tumbled letters seemed to rise off the binding surface. This remarkable design concept — where a trinity of letters, white as bone, seems to rise from the valley of death — might in one glance reveal the high promise found in all the other words untumbled on the leaves within.

The range and reach of the ideas Don works up into finished bindings must ultimately be seen in person. The slides and his accompanying graceful commentary closed with a look at a book of his own authorship. With thanks to two helpers he named in our audience — his wife Susanne Moore and Melodie Carr — Don told us the about BROOKLYN BRIDGE: A Love Story.

A bridge might be a metaphor describing the way bindings carry texts over the hazards time inflicts. Don simply loves this grand span of steel and stone and spoke later of how, on walks across it, the web of cables gives his eye the impression that the bridge itself shimmers with motion. This book moves anyone seeing it to new and high regard for an monument whose solid grace still trumps all the other titanic towers now in view.

Like the bridge it honors this binding is metal. Its leaves of brushed aluminum offer a surface that opens to a span two feet wide and 14 inches long. Each opening reveals image and allusion

to interpret aspects of the monument as the seasons and the hours play upon its forms.

These images are built up from treatment of the metal surface of each double leaf by paint, abrasion, and collage. Each opening has the expected quality of shimmer as would be expected for aluminum. What’s surprising is to see how this shimmer seems atmospheric suggesting almost the movement of air within the surface of the plates in view.

Having offered here his own bridge and his talk itself as bridge to our better seeing IN FLIGHT, Don invited us to join him upstairs in the exhibition gallery to see the show. We offered applause and thanks and filed out and up for the reception eager to test our new knowledge as we looked at the bindings.

Some 54 works many of them artist books were on view at CCAD till October 29 and a visit to see them was memorable. Here we had yet more than an hour of viewing time to select and admire favorite bindings — roughly a minute per piece — so we all did some fast looking.

Three books had special appeal for me despite the seeming glow coming from them all. Keith Montague offers a digital rendering of a World War II diary recording his adventures as a fighter pilot on the USS Ticonderoga in the Pacific. With drawings and text he tells the story of his life in war and binds the leaves in a Plexiglas post binding modeled on the one made for him by technicians on the aircraft carrier.

I liked also A...AN ALICE BOOK by Elaine Langerman for taking flights of fancy in bringing little Alice Liddell home on paths full of the fun Lewis Carroll delighted in. The vivid colors on the page in view wake up your eye as you follow Alice once more stuck in the fantasy of another artist’s fancy!

Don Glaister’s book, AMELIA, REFLECTIONS FROM THE SKY remembers the great aviation pioneer whose charm and courage the book’s bright surfaces might seem to reflect. The quotes within speak to the durable character of this lonely heroine even as the wing shaped metal binding reminds us that she is, in a manner, still in flight. We might ourselves take comfort at the mystery of her vanishing to think that, maybe, she had after all a happy landing — in the Fields of Elysium.

We stayed nearly till the closing time and offered our farewells all round with special thanks to Don Glaister for what he so generously shared. We dead reckoned our way back out of town pleased for a display of flash and bang as fireworks took flight in the night sky. On the big road to Indiana we enjoyed the company of a waxing crescent moon low in the western sky reminding us of Ohio’s role in flights to reach it.

We talked of books and the things they tell us and commented on the day’s delights. We stopped to drop Barbara Yates off for her separate journey on to Cincinnati as Anne, Hester and I drove on to Indy reaching Woodruff Place by 11 PM. With thanks all around we bid adieu, happy for sharing together such a rich and memorable day.



Another Special Program

Mark Monday, Jan. 24th, 5:30p.m. on your calendars. OSU foundation board member, Teckie Shackelford is bringing author Firoozeh Dumas (book: “Funny in Farsi”) to Columbus and the

Friends of the Ohio State University Libraries is hosting an author reading event at the Wexner Center theatre. The event is free and open to the public. Following the reading will be a book signing and reception.

The book is a humorous look at the social and cultural differences her family adapted to living in Iran and California. She's turning her book into a one woman show in California (where she now lives with her husband — who is French!).



April & May Aldus Meetings

April 14th — Michael Zwettler, Associate Professor, Near Eastern Languages and Cultures at the Ohio State University, will present the seventh chapter of the Aldus Society History of Text & Image series when he speaks on early Arabic manuscripts. Previous presentations in the series have covered Latin epigraphy, medieval Latin manuscripts, medieval Slavic manuscripts, the St. Gall School & Scriptorium, the Anglo-Saxon manuscript tradition, and medieval Hebrew manuscripts. (Maybe someday we'll actually get to the printed word!)

May 12th — In the final Aldus Society meeting of the program year, internationally known collector John M. Lawrence, will speak about his passion for illuminated manuscripts. Lawrence, who became interested in illuminated manuscripts three decades years ago when he was studying at Indiana State University where he purchased his first manuscript for \$10, now has an extensive collection of manuscripts and an even greater knowledge base. Our May meetings are special meetings, and this one promises to continue that tradition.



Aldus 2004 Recap

Here's a recap for those of you who weren't able to attend some of this year's earlier meetings of the Aldus Society:

January: Lucy Caswell, curator of the Cartoon Research Library at The Ohio State University, presented a talk titled "Comics 100: The History of American Comic Strips." Established in 1977, the Cartoon Research Library is currently the largest and most comprehensive academic research facility documenting printed cartoon art in the United States.

February: Aldus trustee Bill Rich presented a talk on first American editions of nineteenth century British authors. He touched on the topic of pirated editions, which in many cases, were first American editions. His finds have included a 1787 two-volume set of Milton's *Paradise Lost* published in Philadelphia, which was the first separate publication of this work in America.

March: The March program featured a "Show and Tell" format, with several Aldus members bringing samples from their collections or interesting book-related items to share with attendees of the meeting. Enthusiasm abounded as each speaker tried to describe his or her collecting passion in such a short time.

April: Daniel Frank, Assistant Professor in the Department of Near Eastern Languages and Cultures at the Ohio State University, presented the sixth chapter of the Aldus Society History of Text & Image series when he spoke on early Hebrew manuscripts.

May: Paul Ruxin, member both the Rowfant and Caxton Clubs, and the creator of one of the most complete collections of the works of Johnson, Boswell and their circle now in private hands, gave a talk entitled, "*Other People's Books: Association Copies and Literary Detective Work*" in which he focused on three examples of books from the Boswells, father and son, and Sir Joshua Reynolds, and explored how the evidence of their ownership not only puts in our hands what was literally in theirs, but also how it sheds light on unresolved literary disputes.

July: The Aldus Society and the Friends of the Ohio State University Libraries co-sponsored a two-day "Celebration of the Book." Key speakers included Nicholas Basbanes, author of several books on books and book collecting; well-known book artist and designer Barry Moser; and Robert Jackson, member of the Rowfant Club and officer of FABS. There were also book signings, panel discussions, other presentations, and special exhibits that highlighted the works of book collectors from throughout Ohio.

September — The Aldus Society began its autumn programming with a presentation by professional book artist Donald Glaister (Cleveland, Ohio). Glaister was speaking in conjunction with *In Flight*, an exhibit of fifty-one book works, artists' books, fine bindings and broadsides created by Guild of Book Workers (GBW) members. The books were on view at the Columbus College of Art & Design from September 13 to October 29, 2004 in an exhibition co-sponsored by the Aldus Society and the Midwest Chapter of the GBW. In conjunction with the Glaister presentation event, there was an open house at the Ohio State University Libraries Rare Books and Manuscripts Department, where artists' books from the OSU collection were on display.

October — We were off to the South Seas in October as Aldus Society President Ron Ravneberg spoke on his research into the original printer's copy used for the typesetting of the second edition of John Hawkesworth's official account of Captain Cook's first voyage. In a presentation entitled, *The Hawkesworth Copy: A Bibliographic Investigation of James Cook, John Hawkesworth and the Strahan Quarto Editions of 1773*, Ravneberg told of the finding and verification of the documents and subsequent investigations into some of the curious markings and marginalia they contained. A more detailed version of Ravneberg's research can be downloaded from the Aldus Society website in the "Past Programs" area.

November — November found us under the spell of the Irish when Desmond Kenny visited from Galway, Ireland. Kenny, of the famous Kenny's Bookshop & Art Gallery in Galway, Ireland, spoke about the Irish and British book markets with emphasis on rare books and Irish writers. Kenny kept his audience enthralled with a series of personal anecdotes and recollections reaching back toward the 1940s when Kenny's Bookshop was founded by Desmond's father and mother. Kenny's Bookshop has since developed into an international concern that is still operated by the younger Kenny generations. The Kenny's Bookshop website is: www.kennys.ie/

December — December once again found members of the Aldus Society gathered together at the annual Holiday Dinner to celebrate the wrap-up of another calendar year.





The Aldus Society

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Remember to Renew Your Aldus Society Membership

During the coming year we will continue to bring a variety of quality programs on the book arts to the central Ohio community. As a member of Aldus you will also retain your relationship with the national organization, the Fellowship of American Bibliophilic Societies (FABS), of which the Aldus Society is an affiliate.

The Aldus Society has grown because current members encourage like-minded friends to join Aldus and we hope this pattern continues.

If you haven't yet renewed your Aldus Society membership for 2005, now is the time to do so. A copy of the 2005 membership application is enclosed in the current newsletter. Please take a few moments to complete it and send it back. (Better yet ... bring it to the meeting on January 13th and save a stamp.)

A downloadable membership form is also available at the Aldus Society web site, or you can call Ron Ravneberg at (614) 457-1153 to get a copy mailed to you.



Mark Twain Prints

We still have a few of the wonderful photographic prints of Mark Twain that were so generously donated to the Aldus Society by member Robert Slotta of Admirable Books.

The 8x10 black and white matted prints are available for \$35 each, and 100% of the proceeds will be divided between the Aldus Society and the Friends of the Ohio State University Libraries.



Visit the Aldus Society web site for up-to-date information about our programs and activities, in-depth articles about many of our speakers, and links to other book related organizations.

www.AldusSociety.com