

The Aldus Society

A Columbus Book Club

NEWSLETTER

Autumn 2001

Volume 2, No. 3

President's Column From Geoffrey D. Smith

The 2001 annual tour of the Fellowship of Bibliophilic Societies (FABS), May 31 – June 3, in Cleveland was a successful venture enjoyed by the more than fifty attendees, not including the local hosts. Excellent tours of the book and manuscript collections of the Cleveland Museum of Art and the Cleveland Public Library were only matched by the opportunity to view the splendid private collections of Jon Lindseth, who has perhaps the most outstanding collection of Lewis Carroll materials in private or institutional hands; Hugo Alpers, who has an esteemed collection of Dard Hunter materials (particularly intriguing in light of the Aldus Society's Fall programming); and Robert Jackson, whose divergent collections of Victorian books in parts and Beat materials, especially the early manuscripts and letters of William S. Burroughs, are familiar to those who have attended Mr. Jackson's talks to the local Columbus book community.

Additionally, there were special tours to the home of eminent medieval manuscripts dealer Bruce Ferrini and the library of the Holden Arboretum. Beyond the delight of viewing and discussing such splendid collections, the camaraderie of the group, the hospitality of the members of the Rowfant Club, and the warmth of a multitude of Cleveland bibliophiles made for memorable occasions and demonstrated the goal of FABS, the uniting of a national community of book lovers.

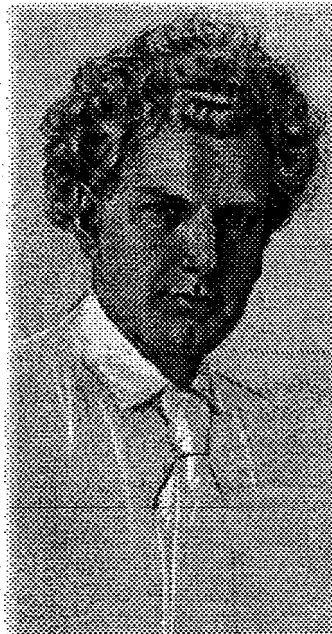
And, in fact, an issue of importance to those in attendance was the expansion of FABS to an

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THE ART OF DARD HUNTER AMERICAN CRAFTSMAN ARTIST ■ TYPE DESIGNER PAPERMAKER ■ PRINTER

On September 13 Dard Hunter III will share with us the fascinating story of his grandfather's lifework.

Dard Hunter's work began in the early years of the twentieth century at Elbert Hubbard's Roycroft Shop at East Aurora, New York, where he designed book illustrations, stained glass windows, pottery, jewelry and furniture. He is now considered a major influence in the Arts and Crafts Movement.



Later Hunter became involved in making paper by hand which led to an intense interest in learning the history and techniques of early paper making. In his quest for information he traveled over one million miles to the most remote regions of the world gathering rare paper samples and research material which was set forth in sixteen books. Eight of these were produced at Mountain House in Chillicothe, which became his home in 1919. These books established Hunter as the world's foremost authority on paper. He also excelled in the other book arts. Few authors have created the design, made the paper, designed the typeface, cut the type and done the printing as Hunter did for some of his books.

Dard Hunter III is occupied in preserving the legacy of his grandfather through the Dard Hunter Studios at Mountain House in Chillicothe.

JOIN US!

WHEN: Thursday, September 13th

WHERE: Whetstone Library, 3909 North High Street

TIME: 7 p.m.

The Aldus Society
A Columbus Book Club

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an international group, although one was noted that the Fellowship of International Bibliophiles would be abbreviated FIBS.

All this is to suggest that Aldus Society members may wish to give serious thought to the 2002 annual tour that will be hosted by the Caxton Club of Chicago. I do have the temerity to posit any comparisons between major cultural centers, but the preliminary plan to include the University of Chicago, Northwestern University, the Newberry Library, the Chicago Art Institute, the Chicago Historical Society, the Library of the Morton Arboretum among possible venues ensures that the Chicago experience will be as memorable as any of the earlier tours in Detroit, Philadelphia, San Francisco or Cleveland. Also, many FABS members hope that the opportunity to view private collections, done for the first time on the Cleveland tour, may become a permanent part of every annual tour. In short, I can now speak from experience that the FABS annual tours are well organized and focused. So too, once the initial fees have been paid, there are virtually no out of pocket expenses for the entire event with food, lodging and shuttle services being subsumed within the cost of the tour.

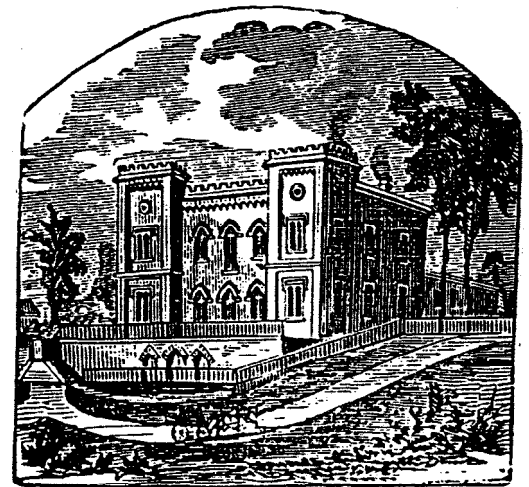
Details about the 2002 tour will be forthcoming in future FABS Newsletters, which are distributed to all Aldus Society members. With an unashamed partiality toward the concept of the FABS tours and an open admission of admiration and affection for our FABS colleagues, I hope that other Aldus members may have the opportunity to share in this unique, bibliophilic experience.

Aldus Members Scheduled to Visit Mountain House

Members of The Aldus Society and their guests have been invited to visit Mountain House on Saturday, October 27, when Dard Hunter III will give us a tour through this fine home.

The Mountain House was built in 1850 in Chillicothe as one of Ohio's first wineries. The Mountain House served as the home and working studio of Dard Hunter from 1919 until his death in 1966. Many of his 18 works on the history of papermaking were written and printed here. The building has been undergoing an extensive restoration to re-create the home as Hunter had it in 1920.

In an effort to offset the exorbitant costs associated with such an undertaking and to make his graphic designs more widely known, Dard Hunter Studios was founded in May of 1997. The Studios, located at The Mountain House, are dedicated to raising the



The Mountain House in Chillicothe, Ohio, home of the Dard Hunter Studios.

awareness of the contributions made by Dard Hunter to the American Arts & Crafts Movement through the creation and distribution of products bearing his original designs. The long-term goal is to secure the preservation of his home and working studio at The Mountain House and establish it as a living museum.

Further details about this trip will be forthcoming in your mail.

History of Text Series to Begin with October Program

The Aldus Society is pleased to announce that the organization will be hosting a series of programs over the next three years focusing on the History of Text.

The first program, scheduled for October 11, will be given by Dr. Charles Babcock, Professor Emeritus of the Department of Classics at The Ohio State University. The subject of his program will be "The Classical Age: Latin Epigraphy."

Briefly, epigraphy is defined as the art of writing on durable materials. Historically the first epigraphy was probably universally executed on hard materials, mainly stones, clay, metals such as bronze, bone and ivory. When light materials like papyrus, palm leaves, and then paper were utilized, there became a divergence in the styles and subjects of writing for temporary use and materials written for permanent recording.

Professor Babcock's presentation will briefly address early texts in the Near East and Egypt then move on to a more extended discussion of Roman texts. He will discuss how the Romans dealt with epigraphy, including the physical durability of the texts and the enduring intellectual content of their work. His presentation will include many interesting slides.

Later programs (to be held approximately twice during each program year) will cover a number of topics, including Medieval manuscripts from numerous eras including (but not limited to) Germanic, and Byzantine and Russian paleography; the East Asian tradition in print; the Arabic tradition including ancient philosophy and science; the Renaissance experiences including printing, and genres such as drama and religious documents; and New World texts including Mayan, Aztec and Incan writings. Our programs will answer your questions about interesting topics such as cuneiform, Sanskrit, hieroglyphics and runes and their place in the development of today's written communications.

Dr. Babcock's program will be held at 7 p.m. in the auditorium at Chemical Abstracts. Parking is available adjacent to the main building which is accessed from Olentangy River Road. The auditorium is located just inside the main door.

The Classical Age: Latin Epigraphy

WHEN: Thursday, October 11

WHERE: Chemical Abstracts auditorium
1540 Olentangy River Road (at Dodridge)

TIME: 7:00 p.m.



Epitaph

Benjamin Franklin

The body of
Benjamin Franklin, printer
(Like the cover of an old book,
Its contents worn out,
And stript of its lettering and gilding)
Lies here, food for worms!
Yet the work itself shall not be lost,
For it will, as he believed, appear once more
In a new,
And more beautiful edition,
Corrected and amended
By its Author!

(written by Franklin)



UPCOMING BOOK EVENTS

The Public Book

Forty-five pages of *The Public Book*, made by Columbusites in 1992 to commemorate the Quincentennial, will be exhibited at the Blendon Senior Center, 6330 Hempstead, Westerville, beginning November 9. A reception will be held on November 11 from 11 a.m. to 4 p.m..

WoodsWORKS

Calligraphic and book art by Ann Alaia Woods will be exhibited at the Townhall, 648 Main Street, Groveport, September 6 through September 30, with an opening reception on Sept. 8 from 12:00 - 3:00 p.m.



DARD HUNTER

1883-1966

William Joseph "Dard" Hunter was born in 1883 to a Steubenville, Ohio, family living at the height of the industrial revolution. His father, William Henry Hunter, was an ardent proponent of modern advances such as the automobile, but he was equally concerned that hand crafts not be sacrificed in the name of progress. The elder Hunter was an amateur woodcarver, newspaper owner and publisher, and from 1891-1895 owned a portion of the Lonhuda Art Pottery company, whose works were shown at the 1893 World's Columbian Exposition in Chicago.

From an early age, Hunter was immersed with the techniques of printing at his father's newspaper business, often setting lines of type by hand as a young adult. His artistic abilities were first evidenced in 1900 when his father moved to Chillicothe to operate another newspaper and hired Dard to be the artist. It was also at this time that his given name of William Joseph would then be forever shortened to just "Dard"—a family nickname.

Hunter soon became restless with the newspaper business and joined up with his brother Philip who was a very accomplished magician. Dard's role would be as a "chalk talk artist," serving to entertain the audience between acts.

In 1903 travels with his prestidigitator pursuits brought him to Riverside, California, where he stayed at the New Glenwood Hotel—now the Riverside Inn—one of the first hotels fashioned in the Arts and Crafts Style.

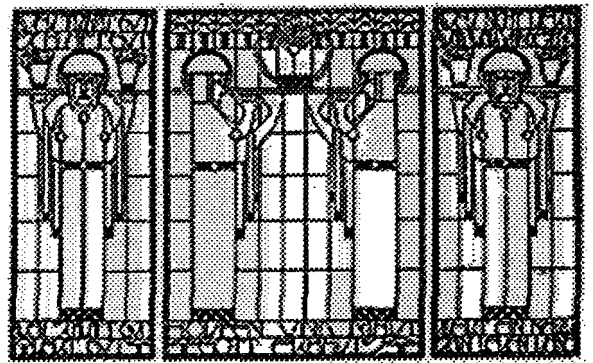
This was his first introduction to the Mission Style in art and design, and it changed his life.

In June of 1904, he applied for a summer position with Elbert Hubbard and the Roycrofters, was denied employment, but insisted he could do the job. In July, he showed up at the artist's colony in East Aurora, New York, and was hired.

Within a few months, Hunter was designing stained glass windows for the Roycroft Inn and title pages for Hubbard's press. Initially, his designs such as the one for Hubbard's *The Man of Sorrows* (1905) were based on his earlier newspaper efforts such as the 1903 *Ohio History Notes and Comments*. In his spare time, Hunter perused journals such as *Deutsche Kunst und Dekoration*, gaining a great sense of design in the Viennese fashion. In 1908 he was so enamored with the work of Josef Hoffmann of the Wiener Werkstatte, he spent his honeymoon in Vienna that year. For the next few years, Hunter incorporated the geometric patterns and highly stylized figures into his work with the Roycrofters.



This classic rose and stem motif was designed by Hunter...it has become readily identifiable as representative of his work and has been adapted into many decorative uses.



Detail of window design by Hunter for the Roycrofters.

These designs for books, leather, glass and metal helped unify the Roycroft product line and distinguish it from that of other American arts and crafts enterprises.

Disillusioned with the commercialism of the Roycrofters and eager to set out on his own, Hunter returned to Vienna in 1910. After taking courses in lithography, book decoration and letter design at the K.K. Graphische Lehr- und Versuchsanstalt (Royal-Imperial Graphic

Teaching and Experimental Institute), he moved to London. There he was successful in finding work with the Norfolk studios, once again designing books and advertising literature.

On a spring day in 1911 Hunter wandered into the London Science Museum and saw an exhibit of hand papermaking molds and watermarks, steel punches, copper matrices and hand-held type casting molds. This experience inspired him to learn more about these century-old arts. Another change was about to occur in his life, for he was then challenged to begin experimenting with the techniques of making paper by hand.

In 1912 Hunter moved to Marlborough, New York, with his wife Edith and purchased a historic house built by Louis Moses Gomez in 1714. At this time, there was absolutely no hand made paper being produced in America — artists and printers had to rely on European paper for their needs. It was Dard's goal to change this.

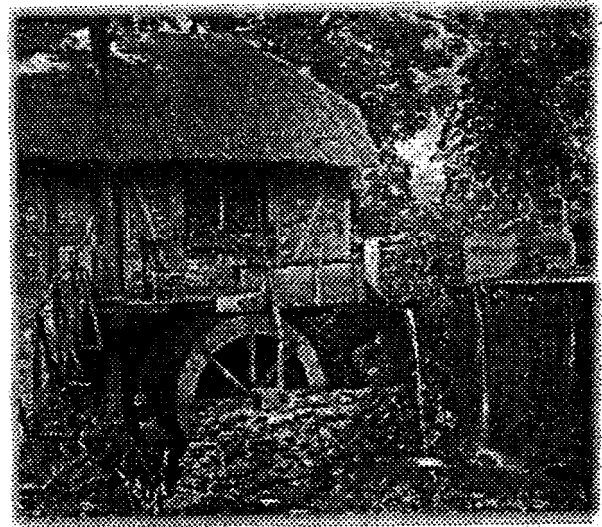
By 1913 Hunter had built a 16'x14' papermill on Jew's Creek across the road from the main house. The mill was fashioned after a 17th century Devonshire thatched cottage, complete with a thatched roof — from rye he grew himself. Not wanting to compromise his goal to manufacture paper using 17th century techniques, Dard relied entirely upon a water wheel to provide power to the mill.

He quickly became very adept with the processes of papermaking and experimented with watermarking techniques. Orders came in faster than they could be filled, and since paper could only be made in the summer months when there was ample water to turn the wheel, he decided to begin making a font of type.

Using engravers' tools and files, Hunter spent four years cutting 63 punches which were then used to cast his entire font by hand. His goal was to capture the essence of the early typefaces which he said "possessed a freedom of stroke unknown today." Printed on handmade paper, Hunter's typeface is lively, rhythmic and sculptural.

In 1919 the Hunter family returned to Chillicothe and moved into Mountain House, built in the early 1850s by German immigrants who had fled their country during the tumultuous 1840s.

Although the house was constructed to meet the needs of the German winemakers, Hunter utilized the 1830s wing for his new print studio which he appropriately named "The Mountain House Press."



Papermill on Jew's Creek where Hunter first manufactured paper.

Over the next 46 years Hunter authored 20 books on the subject of papermaking (eight of which were printed by hand), resulting from over one million miles of travel to remote regions of the world in search of information on the craft.

Hunter felt that his greatest accomplishment in life was the establishment of the Dard Hunter Paper Museum. Originally housed at the Massachusetts Institute of Technology (1939-1954), it now comprises most of the collection of the American Museum of Papermaking located within the Institute of Paper Science and Technology on the campus of Georgia Tech in Atlanta.

Dard Hunter died in 1966 at the age of 82. His Mountain House home is now the center for Dard Hunter Studios, a business dedicated to raising the awareness of the contributions made by Dard Hunter to the American Arts and Crafts Movement through the creation and distribution of products bearing his original designs. It is the Studio's goal to secure the long term preservation of his home and working studio at the Mountain House and establish it as a living museum.

*The content of this biography and other information and links can be found at <http://www.dardhunter.com>, the official internet site for the Dard Hunter Studios. Most of the biographical information on this site was provided by Cathleen Baker who wrote *By His Own Labor*, a biography of Dard Hunter, which will be published sometime later this year. Or for more information, you can also reach the studios at P.O. Box 771 – Chillicothe, Ohio 45601, 1-800-986-3273.*

Aldus Members Enjoy Trip to Toledo Museum of Art

A small but lively group of Aldus Society members met at the Kingsdale Shopping Center parking lot early on Saturday morning, July 21, for an expedition to the Toledo Museum of Art.

Our early arrival in Toledo left us time to explore the Museum's collections, its new Welles Sculpture Garden and its excellent Art in Glass exhibit.

After a hearty lunch in the Museum's cafeteria, the group was greeted by Julie Mellby, Curator of Graphic Arts. She led us to the Graphics Study Room where she had prepared a display of some of the collection's book treasures. These ranged from incunabula, illustrated manuscripts, fine bindings, all the way to some intriguing examples of special edition books and catalogs illustrated by modern artists. Most examples were accompanied by either a printed description or a computer inventory printout which were very helpful to the viewer.

The group was delighted to see such treasures as the Nuremberg Chronicle; volume I of the first printing of the earliest version of the King James Bible; Hans Holbein's illustrations to a 1547 *Dance of Death*; and—of course—a 1499 example of an Aldus Manutius book. We also examined works from more modern times, such as a 1743 bound version of Turgot's Map of Paris; Benjamin Franklin's 1754 printing of Cicero's *Discourse on Old*

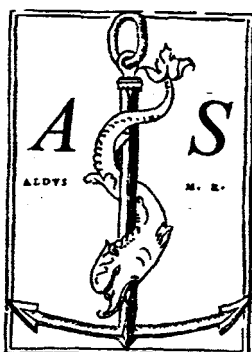
Age; the collection's latest acquisition from C. R. Ashbee's Essex House Press; and Martin Puryear's wood-cut illustration for Jean Toomer's *Cane*.

George W. Stevens, the second director of the Toledo Museum of Art, was interested in collecting fine bindings and rare books. In early days these were displayed in an open Book Room in the main galleries. Only in recent years have conservation concerns led to the furnishing of the Stevens Gallery of Book Arts where volumes are now stored in clam-shell boxes, though still visible in glass-fronted shelves. Julie Mellby was able to demonstrate the damaging effects of light and exposure.

The current display in the Grace J. Hitchcock Print Gallery highlighted the Disasters of War, featuring works by Jacques Callot, Francisco De Goya, Pablo Picasso and Kathe Kollwitz.

Our thanks are extended to Julie Mellby who shared with us her knowledge and enthusiasm for the treasures in her care. She turned pages, answered all our questions graciously, and was visibly happy to welcome fellow book lovers to the collection. Her next exhibit will feature Bibles. After this experience Aldus Society members need to consider visiting the 2002 annual exhibition featuring items from the Molly and Walter Bareiss Collection of Modern Illustrated Books.

Not a Member Yet? Copy or Clip this Form and Return it TODAY!



The Aldus Society
A Columbus Book Club

"May you find yourself always
in the company of good books
and kindred spirits."

— Colleen Sell

MEMBERSHIP APPLICATION

NAME: _____

STREET: _____

CITY/STATE/ZIP: _____

PHONE: _____ e-mail: _____

Special Interests or Meeting Ideas:

Yearly Dues:

- \$25 - Individual
- \$40 - Family
- \$50 - Patron
- \$100 - Founder
- \$10 - Student

We welcome the names and addresses of anyone you think would like to join our organization.

Return this form with your check to the Aldus Society, Box 1150, Worthington, Ohio 43085-1150