

• Conference Report •

On the Digital Brink

APHA'S 25TH ANNUAL CONFERENCE

The editors thank the APHA members who have kindly allowed themselves to be strong-armed into writing the accounts of the conference talks which follow, strung together with narrative by Jane Siegel.

ABOUT A HUNDRED happy APHA members attended the 25th annual conference held this year in Rochester, New York. The weather was quite beautiful, confounding those who expected to find winter weather and snows.

Apparently, the "digital" in the title, while it worried some of the purer historical souls, encouraged a broad mix of attendees. The wide range of designers, typographers, printers, professors, librarians and printing aficionados encouraged a weekend crammed with intriguing conversation spurred by stimulating talks and exhibits.

FRIDAY, OCTOBER 20

'The Voice in the Mirror' In his keynote address Robert Bringhurst used as a recurring reference point three paintings by Vittore Carpaccio, done in the beginning of the 16th century in a hall established by the Slovenian enclave in Venice, the Scuola degli Schiavoni. They all relate to St. Jerome: St. Augustine's Vision of St. Jerome, St. Jerome and the Lion, and the Funeral of St. Jerome. All have anachronisms and misrepresentations, yet the imagery is appropriate to their time and place.

The act of writing and reading are inseparable; one who can write knows how to read. There are different forms of writing, from Far Eastern logographs, to alphabetic forms, to American Sign Language with "words written in air." It is incorrect to think of these as images of things; they are themselves things. Tapping keys on a computer keyboard is abstract, because one is not forming the letters. This abstraction is very different from the early thought of reading not only a book, but of reading the language made manifest in the world. *Jeffrey Barr*

After the talk, we gathered at the Cary Collection for a gala reception. While meeting and greeting old friends and new acquaintances, we admired the facilities and collections of the Cary, which include an incredibly clean and tidy working print shop where Archie Provan had recently printed the covers of the conference brochures.

Attendees were privileged to view no fewer than three exhibits. "Educating the Good and Curious Workman" displayed historic printer's manuals from Moxon (1683) on, taken from the Cary's collections. "New Thoughts on Bookmaking: Digital Interpretations," curated by RIT archivist Kari Horowicz, showed beautiful recent

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Lecture by
PAUL NEEDHAM
Cosponsored with BSA
22 January 2001, 7 PM
See details under
Calendar
• — •
ANNUAL MEETING
27 January, 2 PM
in the Trustees Room
of the
New York Public Library



Newsletter
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Winter 00

Logo Competition

I commend to members the following report on the logo competition. It underscores the serendipitous joys of finding printing history devotees of many backgrounds in our midst. – Irene Tichenor

ANNA LOU ASHBY, of the Morgan Library, former editor of *Printing History*, and Mark Batty, former head of Intertype Corporation, joined me in judging the entrants in the APHA logo competition. The contest was won by David M. Clinger of Richmond, Virginia, where he is President of the Public Relations Council.

David Clinger has expressed his pleasure in having won the competition and describes his involvement with printing as follows:

"My interest in letterpress printing began as a teenager in the mid-1940s and was encouraged by the proprietor of one of the two weekly newspapers in my hometown of Lewisburg, Pennsylvania. I also was encouraged by my mother, an artist, and by my father, an architect who had designed the lettering "Equal Justice Under Law" on the façade of the Supreme Court Building when he worked for Cass Gilbert in New York in the early 1930s.

"I have amassed too much type and equipment, including two Washington hand presses, two Ludlows, a Monotype, a Universal I, and a variety of platen presses. Several years ago I gave everything to the Valentine Museum ("Richmond's History Center") and now am working to develop the shop into a resource for the museum. The shop is in downtown Richmond near the state Capitol in a building called The Ironfronts, built in 1866 in an area destroyed by the Evacuation Fire at the close of the Civil War.

"Four years ago I organized the Greater Richmond Itinerant Printers Historical and Occasional Gathering (GRIPHOG). The mailing list has grown to include

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NEW ENGLAND CHAPTER

ON OCTOBER 28, the dynamic Greer Allen give a slide-illustrated analysis of Carl P. Rollins's career as University Printer at Yale and probed the human dimensions of Rollins's work and personality. The lecture took place at the John Hay Library, Brown University, and was jointly sponsored by APHA NE, the John Russell Bartlett Society, and Sam Streit, Director of the John Hay Rare Books Library. Greer is the retired Yale University Press Printing Director and before that was the Director of Design at the University of Chicago Press. He is the principal designer of Green Allen Design Associates of New Haven.

On Thursday, February 22 at 4:30 PM, Ellen Cohn, editor of the Benjamin Franklin papers at the Sterling Library of Yale University, will enlighten us on "Benjamin Franklin in France: The Passy Press." Ellen just completed a new volume of the Franklin papers. Come and get it hot off the press and hear about Benjamin's French printing adventures. The lecture will be illustrated. This event is jointly sponsored by APHA NE, the John Russell Bartlett Society, and the Department of Art and Art History at Providence College. It will take place at Providence College, Slavin Center 100, entrance via the Huxley Avenue Gate one block north of Eaton Street. Contact: 401.865.2402 or 865.2000.

Alice Beckwith, Chapter President

NORTHERN CALIFORNIA CHAPTER

OUR THEME FOR the year has been Technology and the Book. In June we visited Octavo, a company that is digitizing rare books on CD-ROM to make them accessible to a broader audience. In early September we toured The Future of Reading at the Tech Museum of Innovation in San Jose (the heart of Silicon Valley, as they say). This exhibition was sponsored by the Xerox Palo Alto Research Center. Later in the month we had the opportunity to hear Rich Gold, a research scientist from Xerox PARC, discuss his part in the exhibition. He spoke at the San Francisco Center for the Book.

In December we will have our annual Member's Meeting and Gala Holiday Dinner (well, okay, this is only our second annual, but we might be starting a trend). This candlelight dinner takes place in a bookstore, Chimera Books and Music, catered by the local cafe. Last year we had a great time in this convivial atmosphere surrounded by the best books, soft jazz, and good friends. We hope to be joined by James Sachs, inventor of the softbook, a first-generation ebook. This was literally built in his garage, which is around the corner from my house. However, by the New Year he will be living in considerably more elegant surroundings than this suburban neighborhood thanks to the success of his invention.

We've had a fun year, and are now looking forward to something distinctly retro for 2001.

Kathy Walkup, Chapter President

NEW YORK CHAPTER

APHA NY sponsored two fall 2000 events, both held at the Grolier Club.

On November 13 Jean Bourges presented a lecture "Odyssey of the Printable Palette." The idea of enabling artists to prepare color work in a more readily printable form has been a century in realization. Jean Bourges discussed the science and art of "getting color to the paper," color choice, specification of pigments, inks, paints, and other colorants. Her father, Albert Bourges, at first an engraver, wanting to involve artists in platemaking and resolve the disparate viewpoints of artists and printers, invented the Bourges Color Notation System, and later Bourges Artists' Shading Sheets.

Jean Bourges is the author of *Color Bytes* (1997), which she describes as "part memoir, part color system, part love story." She has been an art director involved in sales promotion, advertising and package design, and worked as an engineering draftsman in the U.S. Army Map Service before joining her father in starting a new company to manufacture and market Bourges products. Today her research continues on the role of color in digital imaging technology.

Jerry Kelly, curator of the Grolier Club exhibition "The Fine Art of Letters: The Work of Hermann Zapf," gave a gallery talk on December 15. Hermann Zapf, recognized as one of the foremost type designers, calligraphers, and typographers of the 20th century, has designed more than 200 typefaces, including Palatino, Optima, Zapf Chancery, and Michelangelo. His manual of calligraphic styles, *Pen and Graver* (1949), set a standard for several generations of calligraphers; his calligraphic broadsides, book jackets, and limited edition silk-screen prints have been reproduced widely. The exhibition also includes examples of Zapf's book design.

Jerry Kelly is a designer, printer and calligrapher working independently in New York, a partner in the Kelly/Winterton Press, and has also been a designer/representative for The Steinhour Press and The Press of A. Colish. He has taught at Pratt Institute, Parsons School of Design, and Queens College; his articles on typography and calligraphy have appeared in books and journals including *The AIGA Journal*, *Matrix*, *Fine Print*, *Calligraphy Review*, and *Bookways*. This event was cosponsored by the Grolier Club.

Lowell Bodger, Chapter President



• Oral History Project •

Alice Beckwith, director of APHA's Oral History Project, announces that Terrence Chouinard has joined the project as assistant director. He is the Victor Hammer Fellow at the Wells College Book Arts Center in Aurora, New York.

Alice also reports that Diane Christian of Smith College has conducted an interview with Harold Patrick McGrath, sixty years a letterpress printer – printer to Baskin, Eichenberg, Moser, Leighton, Robinson and many others. The three-hour digital video will be converted to analog and transcribed. ❖



American Authors as Printers, Part 1

Portions of this article appeared in *AB Bookman's Weekly*, 20 July 1992.

AMONG 19TH-CENTURY America's best-known writers were several who began their careers as printers: Artemus Ward, Bret Harte, William Dean Howells. Their number also includes

two of the greatest and most quintessentially American authors, Walt Whitman and Samuel Clemens. Both Whitman and Clemens spent their formative years in printing shops and newspaper offices across America, and the distillation of their experiences became an important part of their writing.

Every aspect of Whitman's life has been studied, including his early days as a printer. He was born in Huntington, Long Island, in 1819 and had scant education; but, as Justin Kaplan has written, in those days the print shop was "the poor boy's college."

He learned to print as a 12-year-old apprentice at the *Long Island Patriot* in Brooklyn in 1831. There he was instructed by an old printer and Revolutionary War veteran, William Hartshorne, in "the pleasing mystery of the different letters and their divisions – the great 'e' box – the box for spaces...the 'a' box...– the slow and laborious formation, type by type, of the first line." It was at the *Patriot* that he began to write short pieces for publication.

A year later he left to set type at the opposition paper, the *Long Island Star*. In 1835, at the age of sixteen, he ended his apprenticeship to become a journeyman printer. In 1836-37 he worked as a compositor in various printing offices in New York City. He returned to Huntington in 1839. With some outside financial backing he bought a used hand press and some types from the Bruce Type Foundry in Manhattan and began to publish the *Long Islander*. In those days, despite the grand-sounding title, the publisher of a small-town newspaper gathered and wrote the news, set the type, printed the sheets, distributed the paper, and tried to collect from the subscribers.

Whitman was by now more a writer than a journeyman printer; yet between editorial jobs he often worked in New York printing shops. At the *New World*, a weekly New York paper, he set chapters of Dickens's *Barnaby Rudge* and poetry by Wordsworth and Tennyson, while continuing to write for publication.

In 1845 Whitman became editor of the *Brooklyn Eagle*. He called his two years there "one of the pleasantest sits of my life – a good owner, good pay, and easy work and easy hours." ("Sit" was 19th-century printer's slang

for situation, or job.) He left because of disagreements with the owner over the slavery issue; and although he worked occasionally as a journeyman printer between editorial jobs, his career as a printer had ended. But the desire and ability to set type never left him.

In 1855 he issued his *Leaves of Grass*, a book for which he himself set about ten of its 95 pages in the little printing shop of James and Thomas Rome, at the corner of Fulton and Cranberry streets in Brooklyn. It is, probably, the most famous book at least partially produced by its author's own hands. Although the book was greeted with derision by the critics, a copy reached Emerson, who saw it as "the most extraordinary piece of art and wisdom that America has contributed." Thoreau saw it later and said, "He is democracy. We ought to rejoice in him greatly." The manuscript, a document of extraordinary importance, remained at the print shop for three years, but then it was somehow used for kindling or discarded with other scrap paper.

During the ensuing controversy over his "barbaric yawps," Whitman, working at the typecase, produced two more editions of *Leaves of Grass*. After that he maintained close contact with the printers who worked on the many later editions; indeed he set type for several of them that were printed in Philadelphia and his last home, Camden.

Henry Lewis Bullen, the founder of the Library and Museum of the American Type Founders Company, started setting type in the same shop with Whitman. He wrote,

*It was in Camden, in 1876. Whitman came to the printing-shop to set his verses, preferring to submit his 'copy' to publisher in proof form rather than in manuscript, as he had his own ideas of arrangement and punctuation. He had the run of the office, and had little to say. He was one of America's greater sons, then receiving the homage of great intellects of Europe and America, but we not-well-read typesetters did not know this... . Whitman gave us a sheet of his manuscript, but we did not know enough to prize it. ["Collectanea Typographica: a Compositor who Prefigured the Red Cross," *Inland Printer* 61 (August 1918): 589-600.]*

FOR FURTHER READING

Henry Seidel Canby. *Walt Whitman, an American*. Boston: Houghton Mifflin, 1943.

Justin Kaplan. *Walt Whitman: A Life*. New York: Simon and Schuster, 1980.

Joseph Jay Rubin. *The Historic Whitman*. University Park: Pennsylvania State University Press, 1973.

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Samuel Clemens's printing career will be featured in a future issue of the newsletter. ❖

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books printed from a variety of digital devices. The third exhibit, "The Hamilton Wood Type Museum," was the subject of a gallery talk by its curators.

Gallery Talk Richard Zauft spoke about his visits to the museum in Two Rivers, Wisconsin, and his interactions with the loyal volunteers, all ex-employees of the Hamilton Wood Type Company. He explained that the patterns for the type were organized and mostly inventoried, but the type, much of it donated, was still unorganized. He helped establish a letterpress printing facility at the museum, and has inaugurated it by printing broadsides using type rummaged from pied boxes held in a dark storeroom. Also on display were exhibits showing the making of wood type from raw materials through patterns to finished type. Above the area floated a huge «2» printed from a several-part piece of wooden type.

Dennis Ichiyama spoke of his time as the museum's first artist-in-residence, and displayed the two stunning portfolios he has published as a result, in which he used the wood type and many passes through the press, overprinting in translucent inks to achieve his artistic ends. The talks ended with a discussion of the current state of affairs at the museum, which is full of matter and volunteers, but desperately seeking an energetic curator. For the conference, Ichiyama and one of his students traveled to Wisconsin and printed this beautiful commemorative broadside keepsake. A color version may be viewed online at the APHA website.



SATURDAY, OCTOBER 21

"Image Restoration of the Dead Sea Scrolls" In this first phase of the collaboration between academic scholars and industry scientists to make the Dead Sea Scrolls accessible to scholars, Roger Easton and Robert Johnston discussed how two different kinds of image enhancement have helped them retrieve characters and texts from the degraded manuscripts. Keith Knox spoke about a project which worked on the Archimedes palimpsest, the text of which is believed to represent the earliest writings of the mathematician.

One of the technologies used on the Dead Sea Scrolls was digital image processing of color photographs, which helped retrieve images in photographs invisible to the human eye. The second technology was multi-spectral imaging with a Kodak DCS digital camera. Here the

team worked with actual scroll fragments. The technique is based on the use of infrared exposure, which works with degraded parchment. The combined result allowed scholars to read pieces that had been too degraded to be read by the naked eye or that were stuck together or separated. The application of these technologies led to fuller access to biblical language in terms of its own times and the exciting discovery of a hitherto unknown harvest hymn.

Finally, with the ultraviolet exposure of faded inks on the Archimedes palimpsest, the team was able "to scrape off the Euchologicon," which had been written over the erased Archimedes text and embellished in the 20th century with forged icons. The process revealed the original treatises beneath.

Future collaboration between scholars, scientists, and industry, and the use of other technologies, like remote sensing, CATSCAN, and MRI, hold great promise. *Tatiana Barr*

"The Digital Comparison of Letterforms" How many times have APHA members compared two typefaces, thought them similar (if not identical), and felt at a loss to prove it? Such a problem was faced by Kay Amert, Professor and Director of the Typography Laboratory at the University of Iowa, when she examined the types used by two French printers: Simon de Colines and Robert Estienne. She perceived an eerie likeness when before her lay two books: the former's *La Dissection* and the latter's Georgics-like poem *La Coltivazione*. A bit of a mystic, she cracked the problem in a dream in which the gestalt of a single letter floated before her computer screen; and, lo, superimposition became the answer. By bit-mapping a particular letter from one page in vertical lines and its equivalent from the other in horizontals, she saw consonance where they created a cross-hatch and differences where single lines extended beyond the cross-hatchings. When she presented still another comparison, some grew impatient to learn her views as to why there should be such differences: punch modifications? re-cuttings? variations in inking? make-ready? paper-dampening? But Professor Amert held that such questions called for other seminars and that her purpose was to recommend – to serious type-history scholars – the computer as an aid in addressing problems which have plagued them for centuries. *Greer Allen*

"Perdurability: Digital Books and Beatrice Warde's Vision of Permanence" Chet Grycz described the publishing program of Octavo, Inc., a technology company in Oakland, California, which is making high-resolution, interactive versions of rare

Logo Competition continued from page 1

letterpress printers, miniature book collectors, book-binders, etc. throughout Virginia and a few in North Carolina and West Virginia. Some GRIPHOGers are APHA members, but most are not. We have no dues, but we do get together once or twice a year and we have a newsletter called *Galley Proof*.

"I earned my BA degree at Washington and Lee University, Lexington, VA, in the mid-1950s and am a journalist and the president of a public relations firm. I began my career as a reporter for newspapers in Pennsylvania and Virginia, spent 25 years in corporate PR, and then helped found this agency in the early 1980s.

"Modern technology has forced me to develop a proficiency with Macintosh at work. But real typography, for me, is the 'hands-on' design work that is possible only with hot metal.

"I wanted to design the APHA logo in foundry type. But time slipped away. In the final days of August, with the deadline upon me, I was forced to turn to the Mac and some [Adobe] faces called Janson Text Roman and Garamond Expert Semibold, both of which I custom-expanded. I hand-carried the entry to the main post office, even then wondering if I'd meet the deadline.


"I am delighted the judges were pleased with my entry, and it is a real pleasure to know the logo will serve an organization I value greatly. The logo uses time-honored letterforms arranged like hand-set and line-cast type, yet it is a digital creation that can be animated for use on the Internet. The grid also mimics a four-up press sheet with trim area on all four sides." *Martin Hutner* ❁

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books available in digitized format either on-line or on CD-ROM. Fascinating as it was to learn about the advances in digital technology and optics that make such a venture possible, it was perhaps of greater moment to hear Mr. Grycz's clarification of the values and philosophical assumptions that underlie the project. Indeed, it seems as though Octavo takes very seriously its place in the history of print culture as the extension of the physical book into the technological environment. That is, the virtual product, while only a representation of the original, has many scholarly advantages over the "real" one, including appended cataloging and descriptive material and a variety of innovative navigational devices as well. Mr. Grycz also announced Octavo's upcoming Shakespeare quarto project, which will provide for the digital collaboration of a body of texts long notorious for its many bibliographical and literary challenges. Finally, he called upon members of APHA to join Octavo and the vanguard of those who are developing standards for this type of digital project; their cumulative experience in the printing and design worlds must inform future initiatives. *Martin Antonetti*

"Time Capsules: Preserving the History of Print" Frank Romano of the RIT School of Printing Management & Sciences gave a fast-paced history of twentieth-century developments in printing technology, demonstrating both the rapidity of change as well as the loss of much formerly state-of-the-art technology in the last two decades. He sketched the overlapping dominant modes of commercial printing: handsetting of type,

machine typesetting, photo typesetting, laser imagesetting, and laser CTP. He focused on the beginnings of photo typesetting, from its origins as a solution to merging type and images on the page, by Louis Moyroud and René Higonnet after World War II, to its demise in the mid-1990s. Discussing the machines and manufacturers, Romano showed how most tried to

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address general or specific niches in the marketplace. He summarized the sweeping effects of joining photo typesetting to offset lithography. By eliminating the need for engraving, it proved so efficient that within a decade, newspapers had switched from letterpress. Laser image setters introduced in the late 1970s were not able to sweep out photo typesetting until the introduction of Postscript in the 1980s. Romano noted the importance of Postscript in creating the current market — it drives presses the way paper tapes drove typesetting machines.

Photo typesetting from 1946 to 1996 represented a mere “blip of time” but it was a period that brought momentous change. What, Romano asked, should (or can) we preserve? He proposed saving as much as possible from the following: font units & typeface art, correspondence of inventors in the field (for example Moyroud & Bill Garth), a few of the machines, interviews with participants, brochures, movies, manuals, catalogs, and, above all, the *first* books and publications set in photo typesetting. Linotype’s typeface art is preserved at the Museum of Printing in North Andover, MA, and Harris’s is preserved at RIT. But Photo’s, Star’s, & Itek’s libraries (among others) are lost. Romano urged greater awareness of what was being lost. *Paul W. Romaine*

Douglas Holleley’s “**Demonstration: Re-reading the Book Digitally**” confronted conference attendees with

slides of scanned images of crumpled pages and band-sawed sections of books. Holleley contends, with these examples of his own work, that digital expressions such as these constitute a new way of reading a book. By digitally manipulating type, images, pages, and book structures through scanning, digitizing, and electronic collaging, he engages the viewer in a new “act of reading.” By manipulating a book in these ways, “we make books that manipulate us,” says Holleley. He points out that inexpensive printers are just another method of putting ink to paper, and that we should embrace new technology; “You do not need letterpress or photo-typesetting equipment to set type – you need a tabletop.” Mr. Holleley concluded his talk with a brief demonstration on his application of the Adobe Photoshop software program to create the digitally collaged images of type and book structures that typify his work. *Richard Zauft*

Banquet and Auction Conference participants, fully bibbed and tuckered, were taken to the lovely Oak Hill Country Club, where Al Davis, Cary supporter and our sponsor at the Club, welcomed us. David Pankow thanked all the local RIT folks who helped create the very successful conference weekend, as well as our speakers and the exhibit curators.

Martin Hutner voiced our thanks to David Pankow. Speaking as chair of the Logo Competition committee, he announced David Clinger’s winning entry.

And then, the climax of the weekend, perhaps of the millennium: Martin Hutner’s performance as our charming auctioneer. He expressed the full force of his considerable character, and succeeded in extracting \$5,000 in support of the conference from those present. The 24 titles under the hammer, duplicates from the Cary Collection offered to defray the costs of the event, included books by Dwiggins, Zapf, and Klingspor.

Mark Samuels Lasner announced that the next conference will be held in St. Louis, in conjunction with Washington University.

SUNDAY, OCTOBER 22

Field Trip On Sunday morning, about 15 conference attendees visited a working monotype shop operated by Michael and Winifred Bixler located in Skaneateles, NY, about an hour’s drive from Rochester. We enjoyed a very interesting morning observing monotype casting of letters for use in the composing of limited edition books, broadsides, brochures, etc. The shop was neat as a pin, fine examples of the Bixlers’ work were shown and explained, and delicious cake with coffee was our reward before we returned to Rochester. *Carl Schlesinger ❖*

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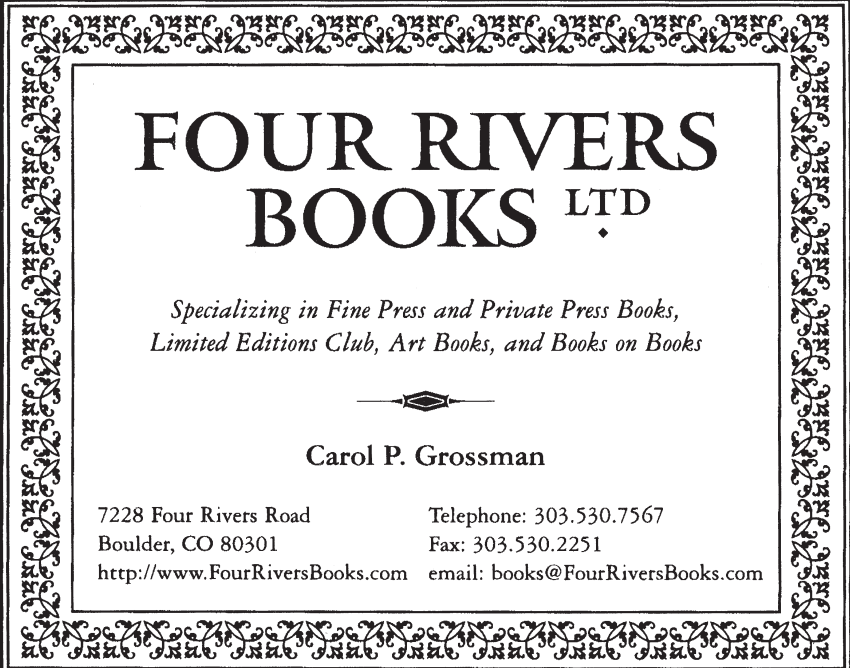
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|---|---|
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Dear Reader: Creating timely and comprehensive calendar entries – despite valiant efforts by our Calendar Editor – is frustratingly difficult. Many interesting events come to our attention too late for inclusion in a quarterly publication. Other events pass unnoticed; at best, the inflow of calendar information is sporadic. Unless there is a groundswell in favor of retaining it, the Calendar may be discontinued or be confined to APHA events. – Irene Tichenor

EXHIBITIONS

Through December 31: Minneapolis, MN: Minnesota Center for Book Arts: “The Art of Harlin Quist.” Contact: 612.338.3634; mcba@mnbookarts.org; www.mnbookarts.org.

Through January 21: Baltimore, MD: Baltimore Museum of Art: “Book Arts in the Age of Dürer.” Contact: www.artbma.org.

Through the end of March: NYC: Rare Book and Manuscript Library, Butler Library, Columbia University: “Type to Print: The Book and the Type Specimen Book,” an exhibition to celebrate 60 years of the American Type Founders Company Library and Museum at Columbia University.

Through February 10: NYC: Grolier Club: “The Fine Art of Letters: The Work of Hermann Zapf” curated by Jerry Kelly. Contact: Nancy Houghton, 212.838.6690 or nsh@grolierclub.org; www.grolierclub.org

February 20 – April 28: NYC: Grolier Club: “Bibliotheca Bodmeriana: Mirror of the World,” representative selection of “Library of World Literature,” Martin Bodmer’s (1899-1971) collection of 160,000 rare manuscripts, autographs, and artworks at Coligny. Contact: see above.

March 2001 – March 2002: Austin, TX: Ransom Center at the University of Texas: “Treasures from the Ransom Center exhibition at the LBJ Library and Museum.” Contact: 512.471.8944; info@hrc.utexas.edu; www.hrc.utexas.edu.

LECTURES

January 22: NYC: Grolier Club, cosponsored by APHA and the Bibliographical Society of America. Paul Needham, Scheide Librarian at Princeton University, will speak at 7:00 PM, putting forth a new theory about how the earliest printing types were made.

January 23: NYC: Rare Book and Manuscript Library, Columbia University: Annual Book Arts Lecture by David Pankow, Curator of the Cary Graphic Arts Collection, RIT, 6:00 PM 212.854.4048. ❖

The APHA Newsletter

www.printinghistory.org

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The Fell Revival



The Old School Press has published a newly researched account of the revival of the use of the 17th-century ‘Fell types’ at Oxford University Press since 1864. Archives have revealed the problems faced by the Foundry in casting from the ‘ancient matrixes’, the stories behind the wide range of titles printed in Fell by OUP, and the few ‘amateurs’ who obtained founts, and a cast of characters including Daniel, Mornby, Morison, Rogers, and Macy. ❖ 350 copies have eight tipped-in specimens printed letterpress from the remaining founts of Fell type, plus eighteen full-page reproductions of archive materials and a handlist of over 250 titles printed in Fell. The book is litho printed on Mohawk Superfine. Edition A: 50 special copies – sold out. Edition B: 250 copies in full cloth with dustjacket (US \$130). 50 sets of sheets (US \$180). Carriage extra. About 8.75 by 11.5 inches. 200 pp.



To order or request a full prospectus please write to Martyn Ould, The Old School Press, The Green, Hinton Charterhouse, Bath BA3 6BJ, UK or email press@the-old-school.demon.co.uk or visit www.the-old-school.demon.co.uk/oldschoolpress.htm