

Annual Conference to Take Place in St. Louis

THE NINETEENTH CENTURY saw enormous changes in the world of printing. The rise of a mass readership, the invention of machine-driven presses and typesetting, new types of reproduction and paper, and movements in aesthetic taste and design all contributed to an era of complex and far reaching change. Yet, despite scholarly interest over the decades, historians have ignored some aspects of the period. This year's conference, 19-21 October at Washington University, focuses on one such aspect: the relationship between printing in Britain and the United States. It explores transatlantic cross-fertilization of printing practices, technological developments, and typographical relationships (some of them personal), all heightened by increased opportunities for travel and communication. ¶ APHA Vice President for Programs Mark Samuels Lasner has developed an exciting roster of speakers and activities. Marianne Tidcombe, bookbinding historian and author of the about-to-be-published history of the Doves Press, will be the keynote speaker. Barbara Henry, Curator of Bowne & Co. Stationers, South Street Seaport Museum, will speak on 19th-century printing techniques. William S. Peterson, University of Maryland Professor of English and historian of the Kelmscott Press, will consider typographical and spiritual revivals of the nineteenth century. With co-sponsorship from the Bibliographical Society of America, Michael Twyman, University of Reading Professor of Typography, will present a paper on transfers of technological developments between Britain & the United States. Ron Tyler, University of Texas (Austin) Professor of History and Director of the Texas State Historical Association, will speak on John James Audubon, the Havells, and *The Birds of America*. Philip Weimerskirch, Special Collections Librarian at Providence Public Library, will offer some little-known connections between Daniel Berkeley Updike and England. ¶ The topic of the conference and its location are in part occasioned by the recent acquisition by Washington University of an exceptional "Triple Crown" collection of materials relating to the three great British private presses, the Kelmscott, Ashendene, and Doves, all of which started in the 1890s. Highlights from the collection, which was formed by Charles Gould and includes virtually every printed piece from these printers along with association items and unique designs, will be displayed in a major exhibition. Conference participants will also have the opportunity to visit the Mercantile Library, one of the great repositories of 19th-century materials in the country. ☉

online: www.printinghistory.org



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Johanna Drucker to Deliver 2001 Lieberman Lecture

APHA is pleased to announce that Johanna Drucker, Robertson Professor of Media Studies at the University of Virginia, will deliver the 2001 Lieberman Lecture on 25 September at the Smithsonian Institution. ¶ Her subject, "Iliazd: The Poet Publisher and the Art of the Book," focuses on Ilia Zdanevich (1894-1975, known as Iliazd), one of the most important avant-garde figures of the 20th century. Iliazd's career began in the late 1910s with the production of typographic works in the context of Russian Futurism. His mature publications – issued in Paris from the 1940s onward, often in collaboration with such major artists as Ernst, Picasso, and Miro – combined Modernist sensibility with a unique vision of the *livre d'artiste*. A poet with a printer's experience, Iliazd asserted the viability of the book as a modern art form with aesthetic capabilities equal to that of painting or sculpture. ¶ Johanna Drucker has both a scholarly and creative commitment to the book as an art form. She began printing her own limited editions in 1972, subsequently producing more than three dozen volumes, many of which experiment with typography and layout. Her scholarship centers on visual representations of language and the history of experimental poetry, the alphabet, and artists' books. She is the author of *The Alphabetic Labyrinth: The Letters in History and Imagination*; *The Century of Artists' Books*; and *The Visible Word: Experimental Typography and Modern Art, 1909-1923*. ¶ The Lieberman Lecture, given annually at a different host institution by a distinguished figure in the history of printing or the book arts, commemorates J. Ben Lieberman (1914-84), founder and first President of APHA. Past speakers include John Randle, Barry Moser, Claire Van Vliet, G. Thomas Tanselle, and Paul Needham. Free and open to the public, this year's event is co-sponsored by APHA, the Smithsonian Institution Libraries, the National Museum of American History's Graphic Arts Division, and the Center for the Book in the Library of Congress. ¶ The lecture takes place on Tuesday, 25 September, at 4:30 PM in the National Museum of American History (NMAH), 14th Street & Constitution Avenue NW, Washington, DC. It will be preceded by demonstrations in the NMAH Graphic Arts Exhibition Hall and a reception will follow.

Mark Samuels Lasner, Vice President for Programs

NEW YORK CHAPTER

ON 26 MARCH chapter members were treated to a viewing and curator's tour of the exhibition "Type to Print: The Book and the Type Specimen Book" conducted by Jennifer B. Lee. This was an exhibition of materials from the American Type Founders Company Library & Museum in the collection of Columbia University's Rare Book and Manuscript Library. The ATF was formed in 1892 by the consolidation of twenty-three type foundries. Under the direction of Henry Lewis Bullen, the ATF Library and Museum began in 1908 with a collection of books and manuscripts from the combined firms, later augmented by purchases and Bullen's own collection of historic printing materials. The collection was put on deposit at the Butler Library in 1936, and was purchased by Columbia University in 1941. ☐ On 23 April, Curator Isaac Gewirtz presented a selection of rare printed matter from the Berg Collection at the New York Public Library. The Henry W. and Albert A. Berg Collection of English and American Literature, one of America's most celebrated collections of first editions, rare books, autograph letters, and manuscripts, was presented to the NYPL in 1940, with a trust fund that has made possible the acquisition of other collections and growth to approximately 20,000 printed items and 50,000 manuscripts.

Lowell Bodger, Chapter President

NEW ENGLAND CHAPTER

APHANE met on 22 February at Providence College to hear Ellen Cohn, Editor of the Benjamin Franklin Papers, Yale University. Ellen fascinated us with her in-

formation about Franklin's printing activities in France, and particularly his involvement with letters and paper including French punch cutters and English wove paper. The audience consisted of APHANE members, undergraduates from Providence College, graduate students from the Library School at the University of Rhode Island, and members of the John Russell Bartlett Society, plus Kay Kramer all the way from St. Louis! ☐ Some of us also attended a talk by Boston calligrapher Margaret Shepherd at the Boston Public Library on 15 February. ☐ Planning is underway for the summer with the possibility of site visits to western Massachusetts and a walking tour on the Boston Calligraphy Trail developed by Margaret Shepherd and the Department of Rare Books and Manuscripts at the Boston Public Library. We want to congratulate Roberta Zonghi, Keeper of Rare Books at BPL for this innovative program. Browse its website at www.bpl.org.

Alice Beckwith, Chapter President

SOUTHERN CALIFORNIA CHAPTER

MEMBERS and their guests enjoyed an outstanding presentation on 20 February at the San Fernando Mission in Mission Hills. Gene Freeman spoke on "The Beginnings of Publishers' Cloth Bindings in England and the U.S.A., ca. 1820 to 1870." Illustrating the lecture with slides and actual examples, the speaker inspired a lively discussion that went on at some length.

Regis Graden, Chapter President

NORTHERN CALIFORNIA CHAPTER

APHA NoCal's annual meeting centered on Vice President Greg Graalf's illustrated lecture on the Arabic typefaces of Eric Gill. The meeting was held in the congenial surroundings of Chimera Books & Music, Redwood City. ☐ The next event will be a field trip to view highlights of Special Collections at the University of California at Santa Cruz. Work by William Everson and Kenneth Patchen will be the focus of this visit. ☐ In September APHA NoCal will join other community groups in the Bay Area to help sponsor "ZAPFEST: A Celebration of the life and work of Hermann and Gudrun Zapf." Members will receive a special VIP tour of the exhibition organized by The Friends of Calligraphy at the San Francisco Public Library.

Kathy Walkup, Chapter President

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Museum of Printing Off the Beaten Path

IN HIS TALK at the Association's annual conference at RIT, Frank Romano spoke about preserving the history of printing during the 20th century. As the Winter 2000 issue of the *Newsletter* reported, he advocated "saving as much as possible from the following: font units and typeface art, correspondence of inventors in the field, a few of the machines, interviews with participants," etc., etc. If his plea struck a chord, you might be interested to hear of my travels last summer.

In July a colleague from Vermont and I decided, as we had done the year before, to exhibit at the Santa Monica Antiquarian Book Fair. Since this would require a cross-country drive, we also decided to participate in a book fair in Chicago the weekend prior, making a nice, long, book trip out of it.

My colleague, John Waite, and I drove straight to Chicago, and after a pleasant weekend of packing and unpacking books, hobnobbing with other booksellers and scouting their stock, dining on upscale Mexican and Cajun food and enjoying some downscale blues, we headed west. Another long drive brought us to Denver, reputed to be a good book town, and we spent one day visiting five bookshops and four antique malls there in search of a few literary or historical nuggets to add to our respective stocks (alas, without much luck). By the end of that day we were just plain sick of looking at books, and thought a couple of days hiking in southern Utah's canyonlands would be a fine antidote.

After hiking in Arches National Park, just north of Moab, and stopping at Capital Reef National Park, further west, we continued on to the town of Torrey to find lodging for the night. We chose a place called the Torrey Pines Resort, which, if you squinted in the twilight, looked a little like an old west bunkhouse. I entered the lobby to check in, and since I was rather tired from the day's hiking, it didn't immediately occur to me that the big Reliance Washington hand press, ca. 1890, that held a prominent place in the lobby seemed a little out of place way out here in Torrey, population 300 or so. While the hotel clerk entered my vital statistics into his computer, I turned around to give the press a second glance; on it was sitting a little book entitled, "Printing Types at the Printing & Publishing Museum, Torrey, Utah".

Coming to my senses, I realized that this was indeed unusual. "What is this all about?" I asked the clerk, holding up the book and pointing at the press. "Yeah, it's pretty cool. That's my dad's printing museum. He's got a lot more presses at the house, but that's the oldest one." My surprise must have shown through my weariness

because he waxed enthusiastic. "He does fine printing in his spare time – he's retired, but he used to be a printer so now he does it for fun." I explained to the young man that my colleague and I were both rare book dealers with a minivan full of antiquarian books – sympathetic souls who just happened to stop at that particular hotel. "Wow, that's funny. You should give him a call, I'm sure he'd love to show you around. He hasn't actually set up the museum yet, it's all still in the garage, but he could show you the printing and some of the presses and stuff." I gave him my business card, got his father's name – Thomas Winkel – and phone number, and after settling into our room my colleague and I gave Mr. Winkel a call. He was very excited about the prospect of visitors and said he hoped we wouldn't leave town without stopping by, to which we agreed.

Mr. Winkel was busy in the morning, so John and I went hiking in Capital Reef Park. By late afternoon we had tuckered ourselves out again and were ready to continue our journey to California, so we drove back into Torrey to see Mr. Winkel before we left.

His house was down a side road that passed some fairly ramshackle old houses, although his was quite nice. We ran into him around the back of the house and he introduced himself and expressed his delight that we could stop by. When he opened his garage door we could see that this was no joke. It was a three-car garage, and there was just enough room to walk between all the equipment he had stored in two of the bays. This included a Gordon-Challenge 8 × 12 open platen press from early in the century, two Chandler & Price New Series open platen presses (one 8 × 12, the other 10 × 15), a Kelley B cylinder press (17 × 22) from 1924, a Kluge 10 × 15 press with 9 rollers from the 1930s and another with 6 rollers from the 1940s, a Miehle V cylinder press from the 1950s, which Mr. Winkel thought had come from the Navy, and a Chief 217 color offset press, which he had purchased new in the 1980s. These occupied one half of the main garage; the other half was taken up by a Howard Iron Works paper cutter with a 30-inch hand-crank flywheel from about 1850, a German Polor paper cutter, and two typesetting machines – a Thompson Letter Caster from 1902, and an Intertype Line Casting Machine which the Dow Jones Company had used from the 1950s to 1968 to print the western edition of the *Wall Street Journal* in San Francisco. There were also several cases of type – Mr. Winkel has over 250 fonts of foundry type, including six of wood type – and a large, lazy German shepherd, which one had to step over to reach the type cases.

As we took all this in, wondering at the intricacy of

some of the machines, Mr. Winkel gave us a resume of his career. When he was twelve years old he was in love with photography. He was afraid of the dark, however, so he traded his photo equipment for a 3 x 5 inch hand press, three fonts of type, and he has been a printer ever since. In the 1960s, during missionary service in Holland for the Church of the Latter Day Saints, he oversaw the printing and publishing of a monthly magazine for the Church, and in 1972 he assembled a printing shop in his garage in Concord, California, to supplement the income he earned from his job at the Red Cross. He was soon enough earning more by printing than from his regular job, so he expanded his business into a warehouse, and by 1978 he had 5,000 square feet and eleven employees. He also published sheet music and still has a home recording studio in another bay of his garage and a large pipe organ in his living room.

The "museum" in his garage is hardly a static one – he prints from two to four hand-crafted books each year, along with occasional job work (he prints the stationery that one finds in the rooms at the Torrey Pines Resort and other small jobs). Our visit caught him in the middle of printing a small edition of "The Big Rock Candy Mountain," and he discussed his plans to reprint Emma Smith's book of Mormon hymns, a classic from the mid-19th century. Before we left he offered to print up some business cards for my friend John and me.

Anyone planning a trip out west might give some thought to following in our tracks. Mr. Winkel would love to have more visitors, and he is doing exactly what Frank Romano urged the rest of us to do – preserving the artifacts of the most volatile century in printing history. Contact information: Cottonwood Publications, Thomas R. Winkel, Curator & Publisher, POB 750357, 160 West 200 North, Torrey, UT 84775, 435.425.3390.

Greg Powers
Powers Rare Books

Advertising Manager Named

THE PUBLICATIONS DEPARTMENT is delighted to announce that Cathe Giffuni, who has been collecting items for the newsletter's *Calendar* column, has agreed to expand her responsibilities to include that of Advertising Manager for both the newsletter and *Printing History*. She works as a freelance fact checker and researcher. She is on the Executive Committee of the Small Press Center. Welcome Cathe! ☉

Printing History Receives Award

No. 38/39 of *Printing History* appeared in 1999, at which point it received generous praise. Entitled "Blackletter: Type and National Identity," it was a catalogue of the exhibition that appeared in spring 1998 at Cooper Union's School of Art. In publishing this record of the exhibition labels, plus additional contextual material by curators Peter Bain and Paul Shaw, APHA insured that this copiously illustrated account of the exhibition would become part of the permanent record of typographic studies.

As reported elsewhere, APHA recently granted permission for the issue to be published in Spanish by Campgrafic in Valencia Spain.

Now we have learned that this issue of *Printing History* was judged a winner by the Type Directors Club in its 46th annual competition. Congratulations and thanks to all involved in the production of the issue. ☉

New Members

Andrew Berner New York, NY	Czeslaw Jan Grycz El Cerrito, CA
Carol Clausen Bethesda, MD	Ed Jacobus Hackettstown, NJ
Valerie Collins Northridge, CA	Mary Kirkiles Essex, CT
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Mark Twain

American Authors as Printers, Part 2

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

ALL THREE of John Clemens's sons became printers. The eldest, Orion, preceded Sam in the printing trade. In 1847, after the death of his father, 12-year-old Sam was apprenticed to the proprietor of the *Hannibal Courier*. Years later, he described his duties to the printer:

I built his fire for him in the winter mornings; I brought his water from the village pump; I picked up his type from under his stand...I wetted down the paper Saturdays, I turned it Sundays...I washed the rollers. I washed the forms. I folded the papers. I carried them around in the disagreeable dawn...

Two years later Orion bought the *Hannibal Journal* for \$500, and Sam went to work for his elder brother. As he later wrote, "He took me out of the *Courier* office and engaged my services in his own at three dollars and a half a week, which was an attractive wage. Actually, it cost him nothing, for he was never able to pay me as long as I was with him."

The paper failed, and Sam fled to St. Louis, where he got a "sit" (situation) in the composing-room of the *Evening News*. After his stint there, he decided to try his luck on the road, and eventually landed in New York City with "three dollars in pocket change and a ten-dollar bill concealed in the lining of my coat." He got a job at "villainous" wages at the firm of John A. Gray & Green, at the corner of Frankfort and Cliff Streets, then the home of most of the city's newspapers and still sometimes referred to as Printers' Row.

In New York he boarded in Duane Street, went to the theatre occasionally, but spent most of his evenings in the library of the New York Typographical Society at the corner of Broadway and Chambers Streets.

From New York he went to Philadelphia, subbing at the *Inquirer*. (A "sub" was one who worked in place of the regularly employed compositor.) He sent letters describing his travels to his brother, who printed them in a weekly paper he was publishing in Muscatine, Iowa. Eventually he headed homeward, and worked for a while at the *St. Louis Evening News*.

For the next few years he alternated working for his brother in a printing shop in Keokuk (again, he never collected a cent in wages from Orion) and working for printers in Cincinnati and St. Louis. Letters describing his travels were printed in the *Keokuk Saturday Post*; he got \$5 for each. In 1857, as Whitman had done in 1848, Sam Clemens started down the Mississippi by steam-

boat for New Orleans. He liked steamboating so much that he became a steersman and eventually a pilot. When Orion was appointed secretary of the Nebraska Territory, Sam joined him, and that was the end of his printing days. But in 1909 he said, "One isn't a printer ten years without setting up acres of good and bad literature, and learning – unconsciously at first, consciously later – to discriminate between the two...and meanwhile he is consciously acquiring what is called a 'style.'"

It was Artemus Ward, another printer-turned-humorist, who recognized Clemens' genius, and was instrumental in having his "Jim Smiley and his Jumping Frog" published in the *Saturday Press* in New York. The story gave Mark Twain's name national fame and started his career as a writer.

He never forgot the long hours at the type case, however. He was called upon to speak at printers' banquets; at one in New York in 1886 he said,

I can see that printing-office of prehistoric times yet, with its horse bills on the walls, its 'd' boxes clogged with tallow, because we always stood the candle in the 'k' box nights, its towel, which was not considered soiled until it could stand alone, and other signs and symbols that marked the establishment of that kind in the Mississippi Valley; and I can see also the tramping 'jour' [journeyman] who flitted by in the summer and tarried a day, with his wallet stuffed with one shirt and a hatfull of handbills; for if he couldn't get any type to set he would do a temperance lecture.

It was no doubt his memories of long hours setting type by hand that induced him, later in life, to invest heavily in a machine to set type, the Paige Compositor. This behemoth, consisting of over 18,000 separate parts, was a mechanical marvel – one of the most complex pieces of machinery ever to receive a U.S. patent – but was nevertheless impractical, and in the end lost out to the Linotype. Mark Twain lost over \$200,000 on the Paige machine, and it took two books and a world lecture tour to get him out of debt. The only surviving Paige Compositor can be seen in the Mark Twain house at Nook Farm, Hartford, Connecticut. I think Mark Twain would *not* be pleased to see it there.

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FOR FURTHER READING

Justin Kaplan. *Mark Twain and His World*. New York: Joseph, 1974.

Margaret Sanborn. *Mark Twain: The Bachelor Years*. New York: Doubleday, 1990.

Walt Whitman's printing career appeared in the Winter 2000 issue of the *Newsletter*.

• *Calendar* •

EXHIBITIONS

Through July 7: NYC: Dieu Donn  Papermill: "Douglass Morse Howell: Pioneer in Paper Art." Exhibition of works curated by Susan Gosin and drawn primarily from the Howell Estate. 433 Broome St., NYC 10013; 212.226.0573; www.papermaking.org.

Through August 4: NYC: Grolier Club: "Voyages: A Smithsonian Libraries Exhibition." Features 95 examples of illustrated books in the physical and natural sciences, artists' books, and sheet music from the Smithsonian. Contact: Nancy Houghton, 212.838.6690; www.grolierclub.org.

STUDY OPPORTUNITIES

June through 2 August: Charlottesville, VA: Rare Book School: Contact: Terry Belanger, 114 Alderman Library, University of Virginia, Charlottesville, VA 22903-2498; 804.924.8851; belanger@virginia.edu; www.virginia.edu/oldbooks.

June 26 – July 6: Colorado: American Academy of Bookbinding: "French Style Leather Binding for Beginning Students." Instructor: Tini Muira. Contact: POB 1590, Telluride, CO, 81435; 970.728.3886; www.ahhaa.org.

August 15 – 18: Book Arts Summer Workshop, Hanover, NH. "American Women Printers of the Nineteenth and Twentieth Centuries." Contact: Book Arts Summer Workshop, Dartmouth College Library, Hanover, NH 03755-3525; 603.646.2236; phil.cronenwett@dartmouth.edu. ☉

• *Oral History Update* •

IN RESPONSE to requests for information and assistance, I have designed an Interviewer's Manual for the APHA Oral History Project. To date, copies have been sent to Philip Cronenwett (Dartmouth), Eric Holzenberg (Grolier Club), Mike Peich (West Chester University), Terrence Chouinard (Wells College), and Janet Friskney (History of the Book in Canada).

Terrence Chouinard, the Assistant Oral History Chair, has developed a list of over 100 names of potential interviewees, and we are in the process of ranking these. I shared our list with Eric Holzenberg and suggested that, if there were any overlaps with the Grolier Club oral history project, APHA would defer to them since there are so many interviews that need to be conducted.

Mike Peich has received a grant from West Chester University to conduct an interview with Kim Merker.

Bradley Hutchinson will make an abstract and proper name index for his interview with Raymond McLain and donate the interview to our archive at Columbia University.

I am sad to report that Harold McGrath died 14 November 2000. Our videotape interview with him by Diane Christian is still in Martin Antonetti's hands at Smith College, and we await its transfer to audio tape for transcribing.

Alice Beckwith, Oral History Chair

The APHA Newsletter www.printinghistory.org

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