



Newsletter

Number 153
Autumn 2003

Apply for the APHA 2004 Fellowship in Printing History

APHA is delighted to announce a 2004 fellowship award for the study of printing history. Up to \$2,000 is available for research in any area of the history of printing in all its forms, including all the arts and technologies relevant to printing, the book arts, and letter forms. Applications are especially welcome from those working in the area of American printing history, but the subject of research has no geographical or chronological limitations, and may be national or regional in scope, biographical, analytical, technical, or bibliographical in nature. Printing history-related study with a recognized printer or book artist may also be supported. The fellowship can be used to pay for travel, living, and other expenses.

APHA fellowships are open to individuals of any nationality. Applicants need not be academics and an advanced degree is not required.

Applicants are asked to submit an application form, a résumé, and a one-page proposal. Two confidential letters of recommendation specific to this fellowship should be sent separately by the recommenders. Submission of materials by electronic mail or fax is not acceptable.

The deadline for receipt of applications and letters of support is 1 December 2003. An announcement of the award will be made at the APHA annual meeting, to take place in New York on 24 January 2004.

An application form is available at the APHA website. To receive an application form by mail contact: Fellowship Committee, APHA, PO Box 4519, Grand Central Station, New York, NY 10163-4519.

John A. Lane, an independent scholar working in the Netherlands, was the winner of the 2003 APHA Fellowship for his research on the type specimens of the Voskens/Maapa Foundry. ☉

The 2003 J. Ben Lieberman Memorial Lecture

*“Making Books: Rocky Stinehour Going Back
and Forth With Jerry Kelly”*

RODERICK STINEHOUR is internationally recognized as a renowned printer and designer of books. His half-century career has spanned an era of radical change in the technology of printing, as well as unprecedented change in the way books are conceived and distributed. In 1950, after study with Ray Nash and graduation from Dartmouth College, Stinehour established The Stinehour Press with his wife and brother in the village of Lunenburg, Vermont. This location, on a farm in the remote Northeast Kingdom, was an unlikely site for such an endeavor to take root and flourish. Yet from its modest beginnings, with persistence, idealistic vision, and the ability to attract a skilled group of associates, the Press has grown in competence and influence, becoming one of the country's premier printing establishments. The Stinehour Press published the journal *Printing and Graphic Arts* and founded Dartmouth College's annual Book Arts Workshop. A scholar-printer in the finest humanistic tradition, Stinehour has been honored by nearly every tribute granted in the book arts, including the Frederic W. Goudy Award, the Benjamin Franklin Award, and APHA's Laureate Award. In 1981 he received an honorary degree from Dartmouth College.

In this presentation Roderick Stinehour will discuss his work and ideas with noted designer, calligrapher, and printer Jerry Kelly, who served as designer/vice-president of The Stinehour Press from 1991 to 1999. Himself the recipient of many awards from (among others) the Type Directors Club, AIGA, and the Society of Typographic Designers, Kelly has published widely on typography and calligraphy.

The event will take place on Tuesday, 18 November beginning at 4:30 PM at Wellesley College, Clapp Library Lecture Room, 1st floor. A reception will follow. RSVP: <rrogers@wellesley.edu> or 781-283-3592. Directions and parking information: <www.wellesley.edu/admission/visiting.html>.

The lecture is co-sponsored by its host, Special Collections, Wellesley College Library. ☉

Chapter News

SOUTHERN CALIFORNIA CHAPTER

Our program on 16 July was very successful, with 27 members and guests attending. After refreshments, we showed the 30-minute film about ATF's special type design and casting procedures. When the film was finished, Regis Graden answered questions and elaborated on the unique features of the Barth caster and its differences with Monotype casters. The strong interest and lively discussion was a pleasant surprise.

Our speaker, wood engraver Richard Wagener, displayed and discussed his blocks of boxwood and maple, gravers, and other tools. We were shown engraved blocks and prints of many scenes of his beautiful and unusual work. Also shown were several of the books the speaker has typeset, illustrated and hand printed. There were many questions and all were delighted by such fine art.

Regis Graden, Chapter President

NORTHERN CALIFORNIA CHAPTER

The following event will be over by the time this *Newsletter* is in your hands, but we thought you would enjoy this notice as it was sent (RSVP and driving directions omitted):

APHA goes "Monotype"

Patrick & Maxine Reagh invite APHA members and their guests to an afternoon of barbeque & Monotype at their rur-burb acres, 96 Bloomfield Road, Sebastopol. Both the grill and the Monotype caster (one of four from the Plantin Press) will be fired up. Bring food to share and something for the grill.

Mr. Reagh will publish *The Bibliography of The Plantin Press* next spring, letterpress from English Monotype, in Bembo and Fairbank Italic (Narrow Bembo), the house style of Saul & Lillian Marks. See the proofs of this important book that very day.

Othmar Peters, monotypist extraordinaire & former proprietor of Mackenzie & Harris, will be at the keyboard.

WHEN YOU RSVP, YOUR NAME(S) WILL BE CAST IN LEAD. THE SOBER WILL PULL PROOFS LATER IN THE PM.

John McBride, Chapter President

NEW ENGLAND CHAPTER

We will have our Annual Meeting on Saturday, 1 November at 11:00 in the New Bedford Free Public Library. Following the meeting we will have a tour of the highlights of printing history in the Rare Book Collection and adjourn to Freestones for a Dutch treat lunch.

Due to construction delays at the Portland Art

Museum we will not view their excellent fine press book collection until May of 2004, but by then the collection spaces will be reorganized and we are first on their list of visitors.

Alice Beckwith, Chapter President

NEW YORK CHAPTER

The chapter has two events coming up this fall. Lili Wronker will present a new video, "The Hebrew Alphabet from Antiquity to the Computer," a visual journey covering letters in stone, manuscripts, paintings, signs, printing, typography, and calligraphy, incorporating photography by Erich Wronker and videography by Anita Weber and Michael Tiranoff. The second event will feature Peter Bain speaking on "Film Type." During the display type era in New York, wherein film and photographic media freed type design from the constraints of metal, designers embraced phototypesetting and made the city a center of new typeface design. Bain will discuss this period, present specimens and offer a critique of display typography.

Lowell Bodger, Chapter President

STUDENT CHAPTER

John Russell, a library school student at the University of Indiana, Bloomington, has organized a student chapter there. In June he reported on its first outing:

"We visited the printing studio here at IU as guests of Jim Reidhaar and Paul Brown, both professors of graphic design. We got a nice tour of the studio – they showed us their Washington Press, and their Vandercook and we got to watch them set type. All the while Jim Reidhaar was telling us stories and explaining everything in great detail and encouraging us to rummage around in the type cases (they have a lot of wood type, plus Centaur, Bembo, and Univers in all its shapes and sizes). We were just expecting that that would be all, as they had a class coming in to print. But they not only invited us to stay for the class, but encouraged us to run the Vandercooks! Granted, we were only printing an ornamental border (designed on photopolymer plates – and they explained that process too), but we got to put on the inks (it was printing in two colors) and each of us got a chance to run some sheets through. We were warned that hanging out in a printing studio could be life changing, and sure enough all of us left with the desire to print on our own. We had a great time and can't wait for our next outing – hopefully to look at artists' books in the Fine Arts special collections. ☺

Part II Printing Equipment on eBay

IN THE LAST *Newsletter*, I wrote about finding printing equipment online and gave various sources. Yet I know some of you gentle readers are wondering, "What about eBay?!? What about this international phenomenon that millions have registered to use?" I didn't forget about it, but the topic is complex enough that it needs to be covered separately.

First of all, eBay is not an auction house. It does not physically hold the items up for sale, nor does it inspect, authenticate, or ship them. All eBay does (and here's the clever part) is provide a central server and software on the Internet where registered users can put up items they own for auction, and where other registered users may bid on them. Each listing and each auction is charged a small fee. With several million new items listed and sold each week, those small fees add up. Once the auction is over, eBay sends an email to the buyer and seller and lets them finalize the sale and shipping. eBay provides many other services, but they are irrelevant to this discussion. I also won't go into the niceties of Feedback ratings, PayPal (online payments), sniping (automated bidding programs to bid in the last few seconds of an auction), or other details. If you are interested, there are plenty of experienced users around you to give you tips, and eBay itself provides self-guided tutorials.

So the next question is, is it worth your time to search eBay for printing equipment and old printed items? I can weasel out of it by saying it depends on what you want. But if you are looking for artifacts to show students or add to your collection, eBay can't be ignored. There is a treasure trove of materials hidden in the myriad of listings, but it takes time and experience to ferret them out.

I first tried eBay in April 1998 when trying to find items for Terry Belanger and Rare Book School. Used/antiquarian book databases existed on the Internet, but no place exclusively listed printing equipment. eBay was the best option available at the time (see the last *Newsletter* for recent alternatives). In the past five years I've purchased lithograph stones, engraved woodblocks (including a six-part block still bolted together), copper and steel printing plates, wood printing type, binding tools, type matrices (including Ludlow, Linotype, Monotype, ATE, and electrotyped Chinese characters), ephemera, uncut sheets, broadsides, books, and other odds and ends. I've purchased over one thousand pieces. (Warning: it can be addictive.)

So how do you find stuff? eBay organizes sales by categories and subcategories. Recently under 'Business & Industry' they added a 'printing and graphic arts' subcategory, which is further subdivided. Here is the most appropriate place for people to list old printing equipment. You can browse each category and go through the listings to see if there is anything of interest. You can also search on specific terms within those categories. The key is to not get discouraged if you don't find what you are looking for immediately; it can take weeks or months to find what you are after. If it is extremely rare, it may not show up for a long time. For example, I've never seen a hand-held type mould, and I've heard of only one that sold before I was a registered user. For the truly dedicated, the time spent searching will be rewarded.

It pays to read the details on eBay's search page under 'learn more'. The search capabilities are quite good once you learn the system's intricacies. And you need to learn them to find what you are looking for one very important reason: the people listing items often are not dealers or historians or even bibliophiles. They do not know the vocabulary, or they know just enough to mess things up, or they might list it in an odd category (such as 'antiques').

Let's take one example based on my experiences. I was looking for a lithograph stone and turned to eBay to see what I could find. The first search was on the terms 'lithograph' and 'stone'. Hundreds of hits came up that were irrelevant, because many dealers listed prints and mentioned the fact they were printed from stones in the description. After experimenting with various search terms, I realized that 1) all lithograph stones are heavy, and 2) this fact is usually noted in the description because the buyer usually pays for shipping. My final search argument was 'lithograph stone' and '(weight or heavy)'. This reduced the number of irrelevant hits by a huge percentage so that it became manageable. I also learned to search on the term 'lithostone' and 'lithographic stone'. You just can't predict how people will describe it (or misspell it!). The key is to imagine the item sitting in front of the seller and think how they would describe it. Be creative in your search terms and don't discount serendipity. Simple searches for one thing might turn up something else of interest. I stumbled across the six-part engraved woodblock while looking for something else. (I don't remember what.) The

continued on page 4, column 2

APHA Conference: New Work in Printing History

24 – 26 OCTOBER 2003

APHA members will have received the conference brochure in the mail. Full information is also available at <www.printinghistory.org>. From the tour of the Grolier Club Friday afternoon through more than a dozen presentations to Sunday brunch, it will be a full and interesting weekend. Here are the scheduled presentations:

KEYNOTE ADDRESS Friday evening

*Facing the Visible and Unfolded Book of the Future:
New Frontiers in Printing History*
David Pankow, Cary Graphic Arts Collection,
Rochester Institute of Technology

SESSIONS Friday and Saturday

*Evidence from the Margins: Tracing the Technologies that
Produced Indecent 19th-Century American Imprints*
Haven Hawley, Georgia Institute of Technology

America's Lady Audubon
Joy Kiser, National Endowment for the Arts

Fonotypy: Technologies of Writing and Printing
Zak Sitter, Brown University

*The Book as a Pot-Luck Offering: Edna Beilenson,
Jane Grabhorn & the Books of The Distaff Side*
Kathleen Walkup, Mills College

*"Nifty Ideas..." J. L. Frazier's Contribution to the
Typography of the First Half of the Twentieth Century*
Kay Michael Kramer, The Printery

Reconsidering Emily Faithfull & The Victoria Press
Julia Gardner, School of Information, University
of Michigan

*The World-book-words: Archaisms as Subversion
in Russian Futurist Book Design*
Jared Ash

Capital City Printers in Antebellum Alabama
Marcella D. Genz, School of Information Science,
Florida State University

The Bookbinding Brasses of the Riverside Press
Robert J. Milevski, Princeton University Library

*The Art of the Poster: The Role of the Lithographic
Artist in the Making of a Poster*
Graham Twemlow, University of Reading

An Imperative (L)ink: Early Railways and Printing
Alan M. Levitt

Letterpress as Image (or Illustration?)
Raymond Nichols, Bill Deering University of
Delaware, and Mike Kaylor, Washington College

*Material Culture & the Internet:
The Print History Project*
Sydney J. Shep, Victoria University of Wellington

Sunday's events will include a guided tour of the DeVinne building, led by Irene Tichenor, biographer of Theodore Low De Vinne, and brunch at Serafina Restaurant. ☺

Printing Equipment on eBay continued
person had described it as a picture cut in wood, but fortunately she had photographs of the front and back. Once I saw the bolts, I knew what it was, placed a bid, and got it for an excellent price.

Over time you'll see amazing things. In the past two years, three Columbian printing presses have sold between \$6,000 and \$9,300 each. All were in England and all sold to American bidders. Several Vandercooks appear each year. Lead and wood printing type shows up each week. Lithograph stones show up almost every month. Some people call eBay the world's largest flea market and that description isn't far off. But if you are looking for something you can show visitors, place in your students' hands, or examine for your own edification, it is a site not to be ignored. Vincent Golden

Coming next issue
Part III: Books and eBay

News of the St Bride Printing Library

JUSTIN HOWES, CHAIRMAN OF
THE FRIENDS OF THE LIBRARY

TWO BODIES of Friends, European and American, were set up in 1998 to 'promote, support, assist and improve' the St Bride Printing Library. The Friends' immediate priority was to raise awareness of the national Printing Library through events, publications, and exhibitions. Behind the scenes, we were active in drawing discreet attention to the Library's difficulties: the Corporation of London had had a change of heart since taking over the Library in 1992, and St Bride's future was threatened by cuts to the libraries department. The Friends were successful in winning a reprieve in 1999. Since then they have continued to promote the Library through a programme of exhibitions, lectures and other events, including the annual St Bride Conference, by generating publicity material (the Friends provide the Library's current leaflet), and by running the website <www.stbride.org>. We have also managed, on occasion, to buy items which would not otherwise have entered the Library's collection.

The Library needs our support again, since the crisis averted in 1999 has come back with a vengeance. Negotiations have been continuing over the past year between the Corporation of London and the Governors of the St Bride Foundation. As of early next year we expect the Library to be once again under the control of the Governors of the St Bride Foundation, a move which we welcome. The Governors have demonstrated their goodwill towards the Library, and towards its users, and we are optimistic about returning the Library to the control of people sympathetic to its purposes. The Library's future will be secure in the short-term, but a major programme of fund-raising will be required before the long term can be assured. If this sounds alarming, I should stress that these are potentially exciting times for the Library. The Friends will be able to do much to raise the Library's profile and contribute to its future.

The Friends will be working closely with the Governors to represent the interests of the Library's users, and to preserve the Library in its present, historic, home. The Governors have invited us to join forces with them, as an arm of their charitable foundation. This will bring many practical benefits: by attaching ourselves to the Foundation (and, ultimately, to the independent charity which will be taking over ownership of the Library) we will be demonstrating the strength of support for the Library within the wider community. We will have direct input to decisions affecting the Library, working

from within, rather than as an external pressure group. We will be able to benefit from the Foundation's charitable status, making it possible to reclaim tax on subscriptions and increase our contribution to the Library. The proposed arrangement would, we believe, offer better support, and a proper administrative structure, to the volunteers who have been giving their time, energy and enthusiasm to the Friends. In its turn, the Foundation will acquire a membership body numbering some 1,500, a factor which will impress potential sponsors.

We are therefore calling a general meeting of the Friends for 17.30 on 16 September preceding Phil Baines's talk 'In the footsteps of Nicolette Gray' at 18.45. At the meeting a motion to dissolve the present Friends will be proposed by myself as Chairman, and seconded by Tony White as Secretary. Consequent upon this motion being accepted, the Friends would cease to exist in their present form, and their assets would be transferred to the St Bride Foundation for the Library's benefit. Immediately following on from this meeting, we would like to call a first meeting of the Friends in their new administrative structure. The Friends will need to change from a dedicated but informal supporters club into a more efficient organisation with a carefully co-ordinated membership and subscription mechanism. ☉

DISTRIBUTORS FOR THE GROLIER CLUB

THE VEATCHS
ARTS OF THE
BOOK

☉

PO Box 328
Northampton · Massachusetts 01061
Phone 413-584-1867
Fax 413-584-2751

☉

veatchs@veatchs.com
www.veatchs.com

· MEMBER ABAA · ILAB ·

PAPERMAKING · PRINTING & BOOK HISTORY · PRIVATE PRES

DISTINGUISHED TYPOGRAPHY OF ALL PERIODS · RARE BOOKS

In Memoriam

WE ARE SORRY to hear of the death in August of Bernard F. McTigue (1946 - 2003), librarian, editor, and rare book expert.

McTigue was head of Special Collections at the North Carolina State University Libraries, a position he held since 1999. Before joining the NCSU Libraries, McTigue served as director of the Division of Special Collections and University Archives at the University of Oregon and as chair of the Department of Special Collections, Smathers Libraries, University of Florida. From 1974 to 1990 he worked at the New York Public Library, first as curator of the Arents Collections, then as curator of the collection and keeper of rare books.

McTigue also worked in various editorial capacities for a number of journals, and authored several books. His books include *Nature Illustrated: Flowers Plants and Trees, 1550-1900* (1989) and *A Child's Garden of Delights: Pictures, Poems, and Stories for Children* (1987), both published by Abrams.

He was active professionally, holding membership in several organizations, including the Grolier Club of New York and the Rare Books and Manuscripts Section of the American Library Association. He served on the APHA Board of Directors and published in *Printing History*. ☉

New Members

L. B. Berger Fort Collins, CO	Simon Loxley Suffolk, ENGLAND
Fran Durako Baltimore, MD	Stephen Nelson Providence, RI
EP Ipswich Ipswich, MA	Jae Jennifer Rossman New Haven, CT
Marcella Genz Tallahassee, FL	Simon Fraser University Blaine, WA
Catherine Hawkes Arlington, MA	Phoebe Simpson Providence, RI
John E. Lee Claverack, NY	Jace R. Turner Bloomington, IN

EXHIBITION

Lowell Bodger, Typographer

An exhibition of typography, printed letterpress, drawn, collected and photographed by Lowell Bodger, will be held at the John Cotton Dana Library, Rutgers University, Newark Campus, from mid-January through March 2004. Bodger is president of the APHA New York Chapter, practices and writes on typography and visual communication, and teaches at the School of Visual Arts in New York, and branches of the City University of New York. ☉

The APHA Newsletter

www.printinghistory.org

VICE-PRESIDENT FOR PUBLICATIONS

Jerry Kelly <publications@printinghistory.org>

EDITORS

Jane Rodgers Siegel <jrs19@columbia.edu>

Julia Blakely <jblakely@societyofthecincinnati.org>

ADVERTISING MANAGER

Nina Schneider <nschneider@nypl.org>

FEATURE EDITOR

Stephen O. Saxe <sos@westnet.com>

PRODUCTION EDITOR

Suzanne Micheau Tinnian <stinnian@yahoo.com>

The Editorial Committee welcomes your news, announcements, comments and corrections. Address all correspondence to APHA, POB 4519, Grand Central Station, NY 10163-4519.

The *Newsletter* is published four times yearly by the American Printing History Association. Subscriptions are through membership in APHA. Individual membership for the calendar year is \$40; Institutional, \$50; Contributing membership, \$75. Membership also includes a subscription to *Printing History*, APHA's semi-annual scholarly journal.

Advertising in the *Newsletter* is available for \$85 for a quarter page.

Copyright © 2003 by the American Printing History Association. All rights reserved.