



Newsletter
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*Report on the 2007 Annual Conference,
“Transformations: The Persistence
of Aldus Manutius”*

UCLA & GETTY RESEARCH INSTITUTE,
OCTOBER 11-13, 2007

APHA's 2007 ANNUAL CONFERENCE was a resounding success. The theme was decided at an early meeting that was inspired by UCLA's Aldus Manutius holdings, which in turn suggested our keynote speaker. Kitty Maryatt designed the program and logo. Cristina Favretto curated the exhibit of Aldines, which was supplemented by books that demonstrated Aldus's continuous effect upon printing and bookmaking both of his own day and of succeeding eras, including the present. Seven members of APHA's Southern California Chapter agreed to be moderators and to write up reports on the talks for this Newsletter. As befits a meeting with such a revered subject and so many interesting speakers, we had vigorous conference attendance numbers: 113 people registered for the conference and 103 attended; 74 people reserved for the banquet-keynote speech on Thursday. Many thanks to Steve Crook for maintaining the list of registrants, and for handling registrations and reservations. Kudos to the indefatigable Kitty Maryatt and Gary Strong for their superb organizational skills, as well as to our hosts, Gary Strong of the UCLA Libraries, and Susan Allen of the Getty Research Institute; we are very grateful to the UCLA

Libraries and the Getty Research Institute for their generous donation of space and personnel (and thanks to all of our volunteers!). We are also deeply grateful to the Gladys Krieble Delmas Foundation and to the Southern Chapter of the American Antiquarian Booksellers Association for magnanimous funding assisting graduate students and subsidizing support for speakers. Particular thanks to the APHA Southern California Chapter Board, who did so much to plan the conference and were instrumental in making things happen: Richenda Brim, Ryan Hildebrand, Steve MacLeod, and Kitty Maryatt. Other members of the Planning Committee (not on the board), who also helped to moderate panels, included Cristina Favretto, Jennifer Schaffner, Nina Schneider, Deborah Whiteman, and Susan Allen. Finally, thanks to other members of the Planning Committee: Linda Ninomiya and Gary Strong, Rhonda Super, and Vi Ha. Again, particular thanks to our Local Arrangements Chair, Gary Strong, and to our Programs Chair, Kitty Maryatt, for a superb conference.

*Paul Romaine,
Vice-President for Programs*



Kitty Maryatt, Scripps College Press, shows a facsimile sheet from the Gutenberg Bible, printed by her students. Photo: Paul Romaine.

FOLLOWING OUR RECEPTION at the UCLA Faculty Center's California Room, and the conference banquet, H. George Fletcher, Brooke Russell Astor Director for Special Collections at the New York Public Library, and a renowned expert on Aldus Manutius, gave our keynote address: "Aldus, UCLA, and Me." He spoke illuminatingly on Aldus as if he had been a close friend, describing how Aldus was frustrated by war-

fare and economic difficulties and how he chafed at the tight control over Venetian life by authorities. Aldus was 53 when he married and had five children, thus starting the Aldine dynasty that lasted until nearly the end of the 16th century. His own printing program spanned the years 1495 to 1514, including the publishing of 31 Greek editions in 38 volumes, as well as texts in Latin and Italian. Fletcher noted that the scholarly editions printed by Aldus had wide margins for annotation, and that the books were generally more vertical than the squarer, double-columned texts usual for the time.

Aldus printed quartos for didactic purposes, while reserving octavos for literary texts. Fletcher has seen the annotated works of Aldus in Paris, so in answer to a question, he was able to confirm that the handwriting on one volume displayed in the conference exhibit is not the Aldine hand. Fletcher masterfully brought Aldus to life and confirmed the persistence of his innovations.

Friday gave us a splendid array of panels, as detailed in the paragraphs that follow. On Saturday, conference participants could choose between several excellent presentations, with carpools ably organized by Steve MacLeod. At the William Andrews Clark Memorial Library, Head Librarian Bruce Whiteman gave an overview of how the Clark, close to the original UCLA campus downtown, came to be given to UCLA, and shared details of its extensive collections. He brought out about 25 fascinating books for viewing, and let us handle all but one or two of them. We examined an original 17th-century *Mechanick Exercises: or, the Doctrine of Handy-Works* by Joseph Moxon, and turned the pages from one lively image to the next. There were friendly arguments over the multicolored wood engravings in *Peau Brune*, published in 1931 by Swiss-born François-Louis Schmied. The 21st century was represented by a dramatic twin-towered artist's book produced by Werner Pfeiffer in response to the 9/11 attack, called *Out of the Sky*. The variety of remarkable rare books we looked at was exciting and showed us just the tip of the iceberg as far as the Clark's holdings go.

Curator Steve Tabor arranged for us to see about 25 books from the Huntington Library as well. Among these treasures was a music book with parts printed upside down on half of the page (so that four singers could gather around a single text). Next to it was a book designed by Bruce Rogers, printed with gold-leaf medallions as chapter openings. We learned that Rogers had printed these with varnish, laid the gold leaf, printed with varnish a second time in perfect register, added a second coating of gold leaf, and then printed the image in black on top of the gold—spectacular! We saw a block book printed in the 1460s, adjacent to a book that manifested the first printing of ornaments. A small William Blake book with its individual pages encapsulated for protection lay near a William Morris book which was accompanied by drawings of the typeface designed by Morris himself. Steve Tabor kindly gave two separate tours for the attentive and grateful conference attendees.

Other participants drove to the International Printing Museum in Carson, which was founded in 1988 by David

Jacobson of Gutenberg Expositions and Ernest A. Lindner to house the Lindner Collection of Antique Printing Machinery. Executive Director Mark Barbour showed us the Museum's replica Gutenberg Press, an 1838 Columbian, 1829 and 1839 Albions, and other antique printing presses. The museum also possesses a variety of typesetting equipment, as well as punches and several hand casters. Mark is particularly fond of showing visitors the circa 1890 Typograph Linecasting Machine, where the matrices are suspended on wires, and, when activated by the keyboard, slide by gravity into casting position. Huell Howser recently visited the museum and produced a show for "California's Gold" on PBS. There is also an extensive back area, in which a mind-boggling array of salvaged printing equipment is stored. Mark encourages all printing aficionados to visit the museum.

Kitty Maryatt

PANEL ONE: ALDUS MANUTIUS

G.Scott Clemons opened Panel One with "Saved by Typography: The Aldine Contribution to the Preservation of Greek Literature," a presentation underscoring the impor-

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tance of Aldus Manutius's innovations in printing and publishing for the survival of ancient Greek literary culture. Twenty years after the invention of moveable type, no books had been printed in ancient Greek, and less than a dozen were printed before Aldus established his press. Clemons explained that early attempts at Greek typefaces were hampered by the complexities of the ancient Greek alphabet, with its breathing marks, accents, and iota subscripts. Indeed, in 1490, students of ancient Greek literature and culture still relied heavily on the manuscript tradition. Aldus took his cue from this tradition to develop the Greek types used in the Aldine publications. His press also broadened the market for Greek education and instruction by printing five grammar books in addition to the classics of Greek literature. Clemons argued that, in the end, some may find fault with the design of the Aldine Greek types or the press work, but that Aldus Manutius's groundbreaking ideas as a bookman and businessman were a major factor in the preservation of ancient Greek literary culture.

Michael Cahn's "A Book with Seven Seals: Inscribing a Contrefaçon," focused on a Pliny contrefaçon, or pseudo-Aldine, printed in Lyons in 1510. As the book circulated through the audience, Cahn highlighted those format innovations, both physical and intellectual, which had been borrowed from Aldus Manutius. He discussed how the smaller format created "an imaginary fiction of communion" between reader and author. The smaller size transformed scholarly reading, reflecting the experience of meditating on a devotional book. Inside the covers the lack of commentary and unadulterated focus on the text offered an unmediated reading experience uncommon in the academic world.

Sue Abbe Kaplan's "Transformations: Books into Formulae" closed the first panel with a personal recollection of eleven years working on the catalogue of the Ahmanson-Murphy collection, which she described as the "most heavily proof-read book in publishing history." She recounted how she was personally transformed by her experience working on preliminary binding descriptions and provenance notes under the guidance of Paul Naiditch and Nicolas Barker. She recalled being struck by "seemingly undistinguished" copies that included proof-sheets, recipes for ink and fish stew, and possible annotations by Aldus Manutius in non-Aldine books. Kaplan also touched upon Matthew Carter's involvement in designing Manutius, the expanded typeface which combines Greek and Roman letters.

Richenda Brim

PANEL TWO: NINETEENTH-CENTURY VIEWS

In "Rooted in Barbarous Soil: Bringing Print Culture to the Golden Shore, 1834-1858," Gary F. Kurutz detailed the introduction of printing to Alta California by Agustín Zamarano, focusing on the story of Zamarano's press. After an 18,000-mile trip from Boston to Alta California, the old and worn Ramage press was initially used for fairly primitive projects, but flexibility and adaptability were ever present as the press evolved towards greater uses. Walter Colton and Robert Semple printed California's first newspaper in 1846, using Zamarano's "stiff and rheumatic" press. Following the discovery of gold, printers rushed to California seeking their fortunes as well. By 1850 there were 50 printing establishments in San Francisco, and within ten years of the discovery of gold there were over 300 newspaper titles in California.

Jeffrey Groves and his two students, Alex Hagen and Glennis Rayermann, examined the history of press design, especially the significant design improvements during the period 1800-1850, in "Innovations in Iron: The Mechanics of the Columbian Press." In their work with the R. Ritchie & Son Columbian Hand Press at Honnold Library of the Claremont Colleges, they applied their knowledge of physics and engineering to question several assumptions regarding the mechanics of the Columbian, in particular the oft-claimed role of the eagle figure as a counterweight. They also examined the sometimes complex lever systems of the Stanhope and Albion presses.

Irene Tichenor's paper, "The First Editor: De Vinne's Appreciation of Aldus," focused upon an article in *Scribner's Monthly*, October, 1881, by Theodore Low De Vinne, an appreciation of Aldus Manutius's work in the 19th century. That "The First Editor" appeared in a popular general-interest periodical was significant, and De Vinne chose to concentrate on the effort by Aldus to produce classical texts, not on the technicalities of printing. The article was significant and was reprinted three times in the 20th century. Tichenor also addressed De Vinne's impact on American printing, and the influence of De Vinne's father on his passion for historical research as well as on his lucid writing style—as is evident in De Vinne's many publications, among them *The Invention of Printing* (1876).

Stephen MacLeod

See page 10 for more conference panel reports

Back to the Futura: Preserving Printing's Past in the United States

THE GRANDDADDY OF ALL PRINTING MUSEUMS is off of a large square in Mainz, Germany, in the shadow of the great Cathedral. The Gutenberg Museum has several original bibles, machinery, artifacts, and other attractions. It is for printing aficionados: our own Mecca, if you will. The Plantin-Moretus Museum in Antwerp is a shrine to the printing arts. It was both the home and the workplace of Christopher Plantin and generations of his family. There is no single American printing museum like Mainz or Antwerp, although a few come close.*

Printing came to America in 1607 with Steven Daye, a locksmith who wound up as a printer when his benefactor died en route. Over the next four centuries, print grew to be the third largest industry in the land, and its historic artifacts have been strewn across many states, in many public, and some private, locations. The product of those artifacts is still generally around because books and ephemera take up less space than machines that print. Having an old press or type case in the lobby generates a sense of history and continuity. I cannot envision a future when someone places a laser printer or a Dell laptop in the lobby.

One of my most memorable evenings was at the home of J. Ben Lieberman in Tarrytown, NY. Ben Lieberman (1914–1984) was founder and first President of APHA. You could not leave his house without setting type and printing a page on the hand press (in his living room) that he had acquired from Fred Goudy, who had in turn acquired it from the estate of William Morris. Ben rang a bell and exclaimed “Let freedom ring!” because he believed passionately in freedom of the press, and that everyone should have a press. I signed the guest book that night right after Alfred Knopf.

We have lost our sense of history. When, in 2003, the Smithsonian closed the printing exhibit, with its wonderful collection of hand presses and the original Blower Linotype, few complained. In fact, no one complained. Better to exhibit Archie Bunker’s chair than the equipment that educated generations of Americans. Fortunately a few regional locations have arisen to put the past on display and, one hopes, protect it from the junkman. The International Printing Museum in Carson, California (just south of Los Angeles) retains a great collection. Its original location was perfect, but it has suffered from some space limitations: The California Department of Transportation apparently had better ideas for the old building.

The Museum of Printing in North Andover, Massachusetts, has an equally large functioning collection. There are more phototypesetters here than at any other location in the country, not to mention unrivaled holdings, such as the entire set of drawings for every Linotype hot metal typeface that has existed at one time or another, the Frey Collection of ephemera from a century ago, and the Mac McGrew collection of literature on printing. The Hamilton Wood Type Museum in Two Rivers, Wisconsin, possesses the machinery and samples of the craft it represents in plenty, making it the major repository of what is more than a splinter group in the history of an industry. The Museum of Printing History, Houston, Texas, displays a wide range of presses, and a collection of historic printed materials. It features a number of galleries and working demonstrations on various aspects of the graphic arts, including letterpress. There is a working replica of the Johann Gutenberg press, and visitors are able to print a leaf from the Gutenberg Bible.

There are of course a few real Gutenberg leaves still floating around: the RIT Cary Collection owns one, as well as a small collection of hand presses. The Linotype Company once had such a leaf. Once upon a time, in the 1960s, one of my jobs was to take this treasure, in its green folder, to showings in New York City, bring it home for the night, and then return it to the company in the morning. I am probably the only person you know of (other than Gutenberg, of course) who has slept a few feet from a Gutenberg Bible page.

Old(e) print shops abound. For example: at Colonial Williamsburg, Virginia; Old Sturbridge Village, Sturbridge, Massachusetts; and Old Mystic Seaport, Connecticut. There are many others where the art of hand printing is demonstrated amid exclamations of wonder by viewers. (Some people actually think that is how we still print.) The Museum of Newport History, Newport, Rhode Island, displays the printing press used by James Franklin (to whom Ben was apprenticed). Ben, a pre-teen at the time, ran the shop while James was in prison. The Crandall Historical Printing Museum in Provo, Utah, an exhibit and functioning workshop, is housed in a red-brick museum in front of the Ad Counselors Advertising Agency, which Louis E. Crandall has run at the site for 35 years. The addition in front of the original house is styled to resemble Benjamin Franklin’s print shop. It is small, but it is probably the most authentic and accurate representation of printing by Franklin that exists.

There are historical societies: the Chariton County Historical Society Museum, Salisbury, Missouri; Heritage



Panoramic display of three-part color printing blocks, International Museum of Printing, Carson, California. Photo: Paul Romaine.

Hill State Historical Park, Green Bay, Wisconsin; Kankakee County Historical Society Museum, Kankakee, Illinois; and the Lancaster Cultural History Museum, Lancaster, Pennsylvania, among many others, have small displays of presses or type, or of historic posters, books, or other printed items.

And there are working exhibits. The Shakespeare Press Museum, California Polytechnic State University, San Luis Obispo, California, conducts its regular classes on letterpress printing using a very large collection of wood and metal type. The Ben Lane Printing Shop at The Shelburne Museum, Shelburne, Vermont, has a variety of functioning presses and other equipment.

The only existing Paige typesetter is in the new museum building adjacent to the Mark Twain House in Hartford, Connecticut. As for Linotype (since I have already mentioned it twice), I was there when we were told to get rid of all of the equipment in a wonderful exhibit on the first floor at 29 Ryerson Street, Brooklyn, New York. We found homes for much of this, but some of it sadly wound up as scrap metal.

The Chicago Museum of Science and Industry had a small printing exhibit at one time, funded by R.R. Donnelley. I loved the working Linotype Comet linecaster. You put a nickel in a slot and it activated a paper tape loop that cast a slug with the Museum's name. It is gone now (though the U-505 submarine is still there). Many newspapers across America and Canada have historic exhibits of how they produced the paper in the rough and tumble days of hot metal. The Newseum in Lancaster, Pennsylvania, is a large window display that extends for the better part of a city block, preserving and exhibiting an historical newsprinting operation the way it was. The Mackenzie Heritage Printery Museum, Queenston, Ontario, Canada, has a whole building with a working linecaster. Working line-

casters of Linotypes and Intertypes are out here, held together by a small band of practitioners who are aging by the day. We need to resurrect linecasting schools to assure a stream of operators.

Hand press work is enjoying a renaissance as some museums are lending out some of their excess collection to a new generation of hobby printers. All those hand presses are still useable after a century or more. However, I cannot say the same for those old phototypesetters. If properly maintained, these mechanical devices could go on for decades. Metal type could go on forever. And that would be good.

What will it take for museums of printing (or any other institutions that preserve and exhibit the historical printing arts) to survive? Money. Today, a small group of passionate individuals volunteer their time and dig deeply into their pockets. Giant companies have not been as forthcoming.

What are their prospects? Gloomy. Unless we can find larger sources of funding, most museums will shrink and die. The heritage of an entire industry will be gone.

If we can only fund the International Printing Museum in Carson, California, the Museum of Printing in North Andover, Massachusetts, the Museum of Printing History, Houston, Texas, and the Hamilton Wood Type Museum in Two Rivers, Wisconsin, we will have preserved much of printing's past. Most of what was at the Smithsonian is in deep storage and inaccessible.

What should curators be looking to save from the last two printing revolutions? Everything and anything. The machinery, type, and most of all, the manuals and specimen books should be saved.

I am sure that most readers agree that printing museums and other historic exhibitions of printing are worth the effort. Even the smallest donations will help to keep them alive. When I see groups visit the Museum of Printing in

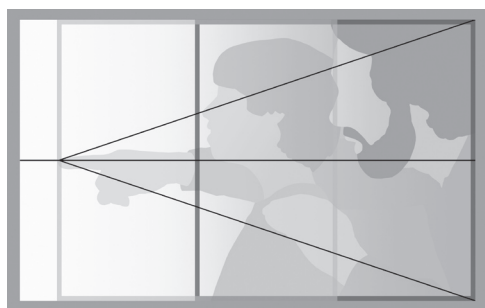
Massachusetts, especially high schoolers, I see how they can be touched by printing's past and then want to be a part of printing's future.

Frank Romano

* There are of course many printing museums and collections, some of them very important, in Europe, North America and other continents, as a quick look at the American Amateur Press Association (AAPA) website (<http://members.aol.com/aapa96/museums.html>) will show. Space constrains me to pass over these. My limited overview pertains primarily to the United States, and even here it is impossible to mention every museum-like institution, let alone historically oriented printing or graphic-arts program, that is pertinent to my subject.

[Frank Romano's home in the South End of Boston houses a library of books on printing and typesetting. The collection of *Penrose Annuals* contains all but the first five numbers. The *Colophon*, *Fleur*, and other, unique, sets are displayed. Special items include a leaf from the *Nuremberg Chronicle* (1493), the first books composed on the Linotype and Photon, and many others.

Editor]



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Chapter News & Upcoming Events

CHESAPEAKE

IN AN AMAZING OUTPOURING OF TALENT, 13 members (of a total of 40 members) of the Chesapeake Chapter answered a call for submissions for contemporary letterpress material, and produced "The Persistence of Letter Press Printing," an exhibition at Catholic University Mullen Library's May Gallery. Support for the project was enthusiastic. Lenore Rouse, Curator of Rare Books & Special Collections of the Library, and an APHA Chesapeake member, was sponsor of the show. Chris Manson, printer and printmaker, produced a four-color poster, which subtitled the exhibition "I (th)Ink, Therefore I am." Designing the show was a challenge taken up by husband and wife team Ray Nichols and Jill Cypher,* who devised a system to support the exhibit items in the very narrow tall cases, using tiny, powerful, rare earth magnets. The Committee of Typographic Safety hung the show on November 3, and a soirée commemorating the exhibition was held on November 7 in the May Gallery. The exhibition lasted until December 20, and photos of it can be seen on the Chesapeake Chapter's website, printinghistory-chesapeake.org.

Mike Denker and Ray Nichols

*Five letterpress pieces produced (except as noted) by Ray Nichols and Jill Cypher through Raven Press at the University of Delaware have been included in a new book, *New Vintage Type*, published by Steven Heller and Gail Anderson.

NEW ENGLAND

APHA NEW ENGLAND held its Annual Meeting on Saturday, November 17, at the Museum of Printing in North Andover, MA. We began with an election of the following Slate of Officers:

Robert Soorian, President (an accountant who has served as APHA New England Treasurer for the past four years); Philip Weimerskirch, Vice President (Special Collections Librarian Emeritus, Providence Public Library); Alice Beckwith, Treasurer; and David Wall, Secretary (Proprietor of the Applecart Press). After the election we celebrated Ben Lieberman's birthday with chocolate cake and iced tea. We sketched out desirable activities for 2008, including possible visits to the Saturn Press, Swan's Island,

ME; the Crane & Co. paper mill in North Adams, MA; Frank Romano's own private book collection in South Boston, and a talk by Anne Bromer on miniature books in cooperation with the Rhode Island Center for the Book. After this, Gardner LePoer, Executive Director of the Museum of Printing, showed us highlights from the wonderful new Frey Collection of paper and ephemera that has recently come to the Museum.

Alice Beckwith

NEW YORK

ON TUESDAY EVENING, SEPTEMBER 25, Irene Tichenor gave a an illustrated lecture about the De Vinne Press Building, Third Street Music School, 235 East 11th Street. Known as "The Fortress" in its heyday, the massive brick and terra cotta building on the northeast corner of Lafayette and Fourth Streets was built in 1886 as a printing plant to serve the specific requirements of Theodore Low De Vinne, the most illustrious American printer of his generation. Dr. Tichenor, author of *No Art Without Craft: The Life of Theodore Low De Vinne, Printer*, discussed the merits of the building's exterior design, how the interior was used by the De Vinne Press, and why De Vinne—and what took place inside this building—was important in the history of American printing.

Paul Romaine

(Adapted from his posting to the Letterpress Discussion List, September 16, 2007)

SOUTHERN CALIFORNIA

APHA SOCAL HELD ITS ANNUAL GENERAL MEETING on November 18, 2007, nearly two years after the Chapter was reinvigorated. We met at the William Andrews Clark Memorial Library, which is affiliated with UCLA. Reports were presented by board members Kitty Maryatt, Steve MacLeod, Richenda Brim and Ryan Hildebrand. The election for the slate of officers for the next two years will be run by Richard Wagener, aided by Farida Sunada. Members were encouraged to express their ideas about future programs and events, as well as about programming during the previous year. After the members' meeting, Clark Library Head Librarian Bruce Whiteman showed us limited edition books made by early and current Southern California fine printers.

Kitty Maryatt

Trustee Profile: Terry Chouinard



TERRENCE (TERRY) CHOUINARD has worked at Pyramid Atlantic, the Corcoran College of Art & Design, and the Library of Congress. In June of 1999 he joined the Rare Book School staff as printer-in-residence and was awarded their first William Reese Fellowship in American Bibli-

ography and the History of the Book in the Americas. In 2000 he received his MFA with dual emphases in printing & binding from the Book Arts Program at the University of Alabama.

Terry founded his private imprint, The Wing & the Wheel Press, while an undergraduate at the Memphis College of Arts in 1993. Items published by The Wing & the Wheel are represented in the collections at Wellesley College's Margaret Clapp Library, the Copley Library, and the National Gallery of Art Library.

In 2000 Terry was appointed the second Victor Hammer Fellow in the Book Arts at Wells College in Aurora, New York, where during his first year he was instrumental in creating a Minor in the Book Arts. A member of The Grolier Club, he has been Director of the Wells Book Arts Center since 2002, where he dedicates himself to printing and administering one of the nation's premier undergraduate book-arts programs. Mostly, though, Terry is Danielle's husband and James's and Eloise's dad.

Note: On October 18 the Wells College Book Arts Center hosted its 26th Susan Garretson Swartzburg '60 Memorial Book Arts Lecture at the new Stratton Hall Auditorium on the Wells College campus, Aurora, NY. Mark Dimunation, Chief of the Rare Books and Special Collections Division at the Library of Congress, spoke on "Science as an Open Book: Early Printing and the Scientific Revolution." His talk focused on the important role of printing in the development of science.

Editor

A Printshop Gifted

LAST YEAR THE CHARMING 19th-century building where I've worked since 9/11/01 was sold out from under the tenants for well over \$100 million. All had to leave when their leases expired—photographers, artists, film-makers, architects, graphic designers, all of us. Because space in

Manhattan is so expensive, I did not bring my letterpress equipment with me when I moved the computers and the rest of the office.

I searched around for a suitable home for my letterpress equipment, but most takers wanted only selected pieces. Finally, when the Wells College Book Arts Center in Aurora, NY, said that they would adopt everything and give it all a loving home, I felt that I had found the right place.

My press and type will be used by Wells Book Arts students and by students at the Wells Book Arts Summer Institute. And it will be in very good company next to material that once belonged to Joe Blumenthal, Victor Hammer, Herb Johnson, and others.

The director, Terry Chouinard, and his assistant, Nancy Gil, arrived in a truck in June, moved the Vandercook through the neighboring yoga studio, down to the courtyard, and onto the truck. They took my guillotine cutter, all my type, over a thousand line-cuts, and miscellaneous tools and equipment. I kept just two cases of type, 48-pt. Bembo and 42-pt. Caslon, some magnificent Cloister initial letters, some packages of type still wrapped up the way it came from the type foundry, a case of some rare Hebrew wood type, some of the line-cuts, my little Adana press that was the first Oliphant printing press, and finally, Harold McGrath's tweezers and the other well-worn tools that I had used for over 40 years.

Ron Gordon

**Sue Allen to deliver 2007
J. Ben Lieberman Memorial
Lecture this April**

The American Printing History Association is pleased to announce that distinguished historian of 19th-century American book covers, Sue Allen, will deliver the 2007 Lieberman Memorial Lecture at The Grolier Club, 47 East 60th Street, New York, NY on Thursday, April 17, 2008, at 6 p.m. Sue will speak on "A Doubly Fascinating Book: Hawthorne's *Wonder Book* Illustrated by Walter Crane." A reception will follow the lecture.

**Mosley's Index to Smith's Printer's
Grammar (1755)**

JAMES MOSLEY has recently added to his Typefoundry blog a brief but informative account of John Smith's valuable *Printer's Grammar* (London, 1755), together with an index to Smith's book (neither an index nor a table of contents were provided in the original); cf. http://typefoundry.blogspot.com/2007/10/john-smiths-printers-grammar-1755_02.html. Mosley's blog provides information on subjects ranging from the lettering on the stern of Admiral Nelson's flagship to a newly discovered Baskerville specimen. Of particular importance is his ongoing world census ("The materials of typefounding") of surviving typographical punches, matrices, drawings, type specimens, and related material ... [including] the United States P.S.: "The National Gallery's new inscription: a very English blunder," another entry in the Mosley blog, makes compelling reading. [Adapted from Terry Belanger's October 2, 2007 posting to the SHARP Discussion List, October 2, 2007]

Here is the October 2 entry by James Mosley ("Typefounder"): Many English printers' manuals derive to some extent from Moxon's of 1683-4, and even those of the early 19th century by Stower (1808), Johnson (1824) and Hansard (1825) reproduce passages in words taken directly from Moxon's text. *The Printer's Grammar* of John Smith (if that was his real name), published in London in 1755, is different. He does not deal with presswork. Although he shows that he knows Moxon's manual, he includes detailed references which suggest that his own was largely drawn from personal experience. On the title page his name is followed by the unexplained term in italics, *Regiom*. He mentions some aspects of printing in France and gives an English translation of a passage from Fertel's manual of 1723, but it is clear that he also drew on previous experience of German printers and printing. Although he sometimes distances himself from German practice (was he perhaps for a time, like Moxon, an Englishman working abroad?), he had known Samuel Struck of Lübeck ('Mr. Struke' on page 10), who published one of the earliest German printers' manuals there in 1713, he had worked in Danzig, and he remembers how in Germany 'fifty years ago', large letters were cast hollow, continuing, 'whether this has been practised ever since, we cannot tell with certainty'. It has been suggested, plausibly, that *Regiom* stands for Regiomontanus, the Latin for a citizen of Königsberg in East Prussia. But he [Smith] was certainly familiar with London printers and printing, and

his detailed references in some sections, such as that on type bodies (pages 19 ff.), suggest that he practised the trade in London in some capacity, whether as a master printer or, perhaps more likely, as a compositor or a reader.

The original printing of Smith's manual is rare, but a good working facsimile was published in 1965. Since it has neither a list of contents nor an index, it is not easy to get an idea of the details of the text. To make it more accessible, I have made my own index, and I place a jpeg of this ... at the head of this post. Clicking on it will bring up a larger image which seems fairly legible, and if this is printed to a size of 190 by 237 mm it can be folded to fit the reprinted edition. [See typefoundry.blogspot.com. *Editor*]

Benjamin Franklin Exhibition Concludes February 2, 2008

THE GROLIER CLUB has been hosting "Benjamin Franklin, Writer & Printer," curated by James N. Green and Peter Stallybrass, and sponsored by the Library Company of Philadelphia as part of its 275th Anniversary in 2006. The exhibition, which commenced on December 12, 2007, incorporates more than 80 artifacts, focused upon Franklin's career as a printer, his writing, and his Autobiography. It is open Mondays through Fridays, from 10 a.m. to 5 p.m. If you are visiting New York City, for Bibliography Week, for APHA's Annual Meeting, or otherwise, do not pass up this last chance to view a wonderful exhibition. For further information, see grolierclub.org/ExFranklin.htm.

Paul Romaine

First Printing in Australia

HERE ARE EXCERPTS OF A STORY from Marketwire.com (Canberra, Australia, September 11, 2007), entitled "Library and Archives Canada: Australians Delight in Canada's Gift of Historic Document": At a luncheon hosted by Australian Prime Minister John Howard at Government House in Canberra today, [Canadian] Prime Minister Stephen Harper repatriated ... an historic treasure [to Australia] a theatrical playbill printed in Sydney in 1796. The document was discovered inside a 150-year-old scrapbook that had been donated to Library and Archives Canada (LAC) by the Library of Parliament in 1973. Experts

in both countries have confirmed that the playbill is the oldest surviving document printed in Australia

The playbill was printed for a July 30, 1796 production in Sydney of *Jane Shore*, a drama written by a British playwright in the early 1700s. Researchers are still trying to track the path of the document from Sydney, to the scrapbook, to Canada's Library of Parliament. An investigation by LAC's rare book librarian uncovered the significance of the document

The *Jane Shore* playbill will become part of the collection of Australia's National Library, where it will be exhibited in their new Treasures Gallery, due to open in 2008.

For more information on the document and its provenance, and the videoclip with Ian E. Wilson, Librarian and Archivist of Canada, visit www.collectionscanada.gc.ca/whats-new/013-301-e.html.

Editor

Aere Perennius Revisited

THE SPLENDID PHOTOGRAPH of a monument to Richard Smith at page one in the previous issue of the APHA Newsletter, Number 164 (Fall, 2007), reveals that Smith is in fact holding a loupe in his right hand, and examining a sort held in his left, rather than "casting type," as mentioned on page five. That is a discrepancy your editor would like to have caught in timely fashion. Learning one's artists' styles better is also worth the effort, as both Augustus Saint-Gaudens and the unidentified sculptor (Herbert Adams? Daniel Chester French?) were probably done a disservice by misattribution. Finally (with a nod to the orthographically maltreated G. Scott Clemons), most readers will have raised an eyebrow at the morphing of Samuel Clemens's name.

Editor

APHA 2008 Annual Conference in New York City

A Call for Papers will be issued in early February for APHA's 2008 Annual Conference in New York City. Anyone interested in offering tours, in organizing other conference events, or in volunteering to help, should contact programs@printinghistory.org.

PANEL THREE: HISTORICAL PERSONALITIES

The title of this panel suggests that in it we would be introduced to the people behind the ideas being considered, and the speakers did not disappoint. Both of them, as different from one another in background as were the two persons they discussed, brought their subjects to life partly by focusing on their separate individualities.

In “Giovanni Battista Piranesi and the Architecture of the Book,” Marcia Reed, Head of Collection Development at the Getty Research Library, focused on that 18th-century architect’s book designs. Reed discussed the importance of Piranesi’s work as an etcher (rather than an engraver) in considering the medium for his elaborately illustrated books.

For Piranesi, Aldus was the role model of a successful printer and publisher, and, despite his identity as an artist, Piranesi often found himself mitigating his books of prints by the inclusion of text, partly due to his reverence for Aldus; this brought about “conceptually integrated illustrated books,” as termed by Reed.

In “Constructed on the Lines of Truth and Beauty: William Pickering and the Aldine Metaphor, 1820–1854,” Graham Moss—an historian who since 1993 has been proprietor of Incline Press in Oldham, England—likewise explored the deep connection between Aldus and the subject of his study. William Pickering directly appropriated the Aldine anchor into one of his books, referring to himself as a disciple of Aldus. Although the 19th-century publisher was attacked for his audacity in making an explicit connection between himself and the great Italian printer, on many

levels, Moss argued, Pickering indeed had the right to claim this heritage. Moss referred to such points of similarity—including strong editorial values, innovative binding, and a style of openness and light—as the “Aldine metaphor.”

Kathy Walkup

Note: Marcia Reed’s exhibition, “The Magnificent Piranesi,” opened in December, 2007 at the Getty Villa Museum. Graham Moss is co-authoring *Hung Out to Dry*, a book about Incline Press ephemera.

PANEL FOUR: HISTORICAL TYPOGRAPHY

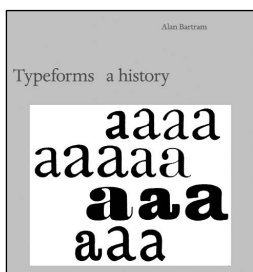
In his paper, “An Englishman, a Scotsman, and a Frenchman: The Evolution of Typography in Britain during the Regency Era,” Alastair Johnston presented us with a fascinating series of begats. The 17th-century Elzevir Press in Amsterdam begat the English style; the scholarly Foulis Press in Glasgow influenced Baskerville; Bodoni was copying Fournier types and ornaments; and John Bell was inspired by Didot the Elder. In fact, Johnston claimed that John Bell’s eponymous transitional type was perfect in every way, consisting of sharpened serifs, vertical stress, and a lack of high contrast between thick and thin strokes. He delineated a number of firsts: Pope in the 1730s was the first to get rid of catchwords; Baskerville developed a new ink that used boiled linseed oil and a mordent with lampblack, and he bankrolled a papermaker to make a smooth paper using hot copper cylinder rollers on a continuous roll; Didot arranged for Johannot Mill to make smooth paper; Fournier regulated the point system in about 1750; John Bell printed the first fashion magazine in England, fashioned (so to speak) after Parisian magazines; Didot invented metal furniture; and Bodoni was the first to print dry. It was a compact and valuable history lesson.

In “Structures of the Serified Roman Capital letter in 15th-century Italy,” Sumner Stone described transformations of Roman capitals, from 150 BCE monoline pre-serified letterforms, to imperial Roman letters brushed and then incised onto stone. Carolingian manuscripts after 750 CE utilized a hierarchy of pen-written capitals from versals, rustic caps and uncials, in addition to minuscule letters. Poggio Bracciolini, papal secretary from 1408–1410, revived the use of Carolingian

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letterforms. Subtle modulations of weight were replaced with edged pen features and simplified entry and exit strokes. The Aldine typographic capitals designed by Griffo at the end of the 15th century did not copy manuscript forms with pen, or geometric constructed forms, or Paduan manuscript caps, but were modeled after epigraphic capitals. The type was really a hybrid (as it was in the lower case), no longer based either on brush or on pen strokes. Garamond refined the Aldine solution by adding tension between the upper and lower cases. Sumner stated that the 15th-century transformation instigated and propagated by scholars is still with us.

Kitty Maryatt

PANEL FIVE: CONTEMPORARY TYPOGRAPHY

One could have called this panel “Type Sings; Type Dances.” First, Gerald Lange of the Bieler Press addressed letterpress type in digital design (“not history, but an idea ... an idea based on history”) in his presentation, “Aldus is, after all, the prevailing Model—the Beginning and the End: Fine Press Book Printing in the Twenty-First Century.” He briefly traced the history of projects to improve the “faults” of metal type, and began with a short introduction on the microtypographic features of Aldine type, later taken up as a model in the private press movement. Like other private-press admirers of Aldus, Saul Marks of the Plantin Press also modified historical fonts on his monotype machine, and is a fine example of attention to detail and of a “unified theory of practice.” Beatrice Warde used photography to study the behavior of ink with type; the camera revealed what the eye had forgiven. Nowadays, with new historical digital resources, techniques for ink traps, spread, and serifs are accommodated in design. What is born as digital is then transformed to analog with polymer plates. We no longer mimic the page of Jenson and Aldus; instead, this imitation is accomplished through microtypography (as, for example, with Rialto). Lange concluded that the “ultimate goal of this is to make the page sing.”

Hrant Papazian, a student of Lange, spoke about typography and composition in more than one script, in “Shall We Dance? Authenticity & Functionality in Multi-Lingual Typography.” He called for good multilingual type, in which the different scripts are dancing, “trying to get along,” because more languages than just one are needed these days (“eclecticism shouldn’t be frightening”). Papazian traced a history of non-Latin scripts, whether in

Armenia, Greece, Russia or Thailand (with some hilarious examples). Transposition of Latin features (such as x-height) to non-Latin letterforms (which have none) alters readability, authenticity and functionality. When Trajan occupied Delphi, for example, inscriptions were also colonized. Contrastingly, the Greek of Aldus (Griffo?) was very different from his Latin; Greek was not seen so poorly by Aldus as it was when it later became “Englished,” a process with which we are, alas, altogether familiar from the history of schoolbooks. Eric Gill moved to Cairo to make his Arabic font, and even reversed his monograph, but still did not make a “good” Arabic font. Papazian argued that some cultures fight assimilation, and that quality multilingual type design will require work.

Jennifer Schaffner

PANEL SIX: A MORE MODERN VIEW

Chris Chapman’s paper, “Ezra Pound and Aldus Manutius: The Aesthetic Legacy of Typographical Innovation on Modernist Poetics,” unraveled the intricate web of threads that connect Aldus Manutius to some of the main figures in High Modernist poetry. In particular, Chapman examined Ezra Pound’s transcription of, and fascination with, a letter by Hieronymus Soncinus that emphasized the importance of poet and punch cutter Francesco Griffo’s artistry upon the court of Lucrezia Borgia. The 20th-century poet’s interest in the Renaissance artist allowed Chapman to draw his own conclusions about Pound’s scholarly ties to Renaissance Italy, and, in particular, his studies on the famed condottiere Sigismondo Malatesta.

Bruce Whiteman’s presentation, entitled “Cui Bono? Printing the Greek and Latin Classics in a Semi-literate Age,” focused upon the challenges of conveying the work of classical antiquity to a modern audience. Citing both defenders and detractors of a so-called “classical education,” he traced a brief pedagogical history of classical studies in the United States and in Europe, concluding that Americans in particular have been “deeply dismissive” of the study of Latin and Greek. This disdain has led to a troubled relationship between fine printers and the classics. Whiteman gave us a brief timeline of printers, and particularly of 20th-century printers, who struggled with interpreting classical works, including fascinating notes on the particular challenges they have encountered while bringing such books to the attention of contemporary readers.

Cristina Favretto

PANEL SEVEN: NEW DISCOVERIES

Martin Antonetti, Curator of Rare Books at Smith College, presented exciting new evidence on the career of the papal scribe, typographer and printer Ludovico degli Arrighi (ca. 1475–1527), in his paper “New Light on the Early Career of Ludovico degli Arrighi.” Little is known about Arrighi’s life, but he continues to fascinate for his associations—with the painter Raphael, for example; with some of the greatest Renaissance miniaturists (such as Cavalletto and Attavante); and with the Medici and Della Valle families. Antonetti’s analysis of a hitherto unnoticed Arrighi manuscript (housed in the Biblioteca Nacional in Madrid) showed that the scribe must have been working in Rome much earlier than scholars previously thought. Antonetti ended his talk with a stunning Aldine connection, suggesting that Arrighi may even have apprenticed, during the 1490s, in the workshop of Bartolomeo Sanvito, the scribe whose hand has been described as the model for the Aldine italic type.

Daniel de Simone, Curator of the Lessing J. Rosenbach Collection at the Library of Congress, spoke about print-

ing in Ferrara during the incunabular period, specifically from 1471–1500. He began by emphasizing that, prior to 1960, scholarly research dismissed Ferrara as a rural “backwater” which paled in comparison with its elder sister cities, Florence, Venice and Rome. In contrast, De Simone’s own research interests follow the trend begun by Werner Gundersheimer, concentrating on the local archival history of Ferrara, rather than studying it in relation to its more glorious neighbors. This involves going beyond mere “type and technique” to look at content and context. For example, the “content” of the 121 editions produced in Ferrara before 1500 (classical authors, works on rhetoric, law, astronomy and medicine) suggests a relationship with the faculty of the University of Ferrara. De Simone feels certain that further study of key aspects of local context—such as the Ferrarese ruling family, the Estense (and their extensive manuscript library), the Church, and the workings of a rural economy—will unlock more in-depth information about the history of the printing trade in Ferrara, and in provincial Italy generally, during the incunabular period.

Deborah Whiteman

New Members

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Betty Bright
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Chris Chapman
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