



Newsletter
Number 171
Summer 2009

*Last Print Issue of the Newsletter
—Going Online, Fall, 2009*

THE CURRENT, SUMMER ISSUE of the APHA *Newsletter* is the last to be published in print, and has thus itself become a part of American printing history. The *Newsletter* will be available this fall (late September—early October) on the new APHA website as a downloadable PDF, and will likely undergo changes in format and varieties of content in the near future. Please communicate constructive suggestions by e-mail to the Vice-President for Publications: publications@printinghistory.org

*APHA Annual Conference, Newport,
Rhode Island, October 16–18, 2009*

APHA'S 2009 ANNUAL CONFERENCE, "The Book Beautiful," is set to take place in Newport, Rhode Island, October 16th–18th, 2009. The background for our theme is Cobden-Sanderson's insight, voiced in London at the Art Workers' Guild in 1892, that "if the Book Beautiful may be beautiful by virtue of its writing or printing or illustration, or binding, or by virtue of the thing to be communicated to the mind, it may also be beautiful by the union of all to the production of one composite whole, the consummate Book Beautiful." Investigating the production and impact of such texts and books will take our conference from 18th-century printing in Newport, London, and Paris to 20th-to-21st-century books in the United States, England, and France.

The conference events begin on the afternoon of **Friday, October 16th, at 3:00 p.m.**, in the Harrison Room of the **Redwood Library** (50 Bellevue Avenue), with the National Museum of American History's Museum Specialist Emeritus in the Graphic Arts, Raymond Stanley (**Stan**) Nelson,

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The Vandercook Centenary

THIS YEAR MARKS the one-hundredth anniversary of the Vandercook proof press, and enthusiasts like me are celebrating. Trusting that APHA members know that the Vandercook is the press of choice for fine printing and letterpress instruction, I will simply provide an overview of the varied celebrations.

In New York, Barbara Henry and Roni Gross published *The Vandercook Book*, a limited-edition box set comprising unbound folios that feature the work of 30 master printers across the U.S. together with a pamphlet of essays by Barbara Henry, Fritz Klinke, Henry Morris, Michael Peich, Perry Tymeson, and myself. The book has been exhibited throughout the country, including at the Book Club of California and the Museum of Printing History in Houston. A few copies are still available at Roni Gross's website (mentioned at the end of this *Newsletter*).

Coinciding with the release of *The Vandercook Book*, the Center for Book Arts hosted three panel discussions. "Printmaking and the Vandercook," held on February 25th with Mare Blocker, Martha Chiplis, and Peter Kruty, focused on arts-based criticism of the Vandercook as an image-making tool. "The Vandercook in the Twentieth Century," held March 18th with Andy Birsh, Ron Gordon, and John Kristensen, was a discussion of the gradual evolution of the press from its industry origins to its adoption by the artistic and small press communities. "The Vandercook Renaissance," held April 22nd with Emily Larned, Daniel Morris, and myself, presented our perspectives as educators. Roni Gross baked cookies shaped like Vandercook crank handles for those attending the first panel discussion (photo reference at the end of this *Newsletter*).

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Newsletter Editor Needed for 2010

YOUR CURRENT EDITOR of the APHA *Newsletter* has very much enjoyed his work, but will be giving up the editorship at the end of this year in order to attend wholeheartedly to other duties. APHA solicits applications for the position of Newsletter Editor, which should be e-mailed to the Vice-President for Publications: publications@printinghistory.org. A full posting of this job opening, with specifications, will be mailed to members and be forthcoming on the APHA website.

Jr., speaking on “The Book Beautiful and Proprietary Typefaces: Then and Now.” This short PowerPoint talk will range from unique typefaces of the English private press movement in the 1890s, through the evolution of digital technology and new ways of producing distinctive type available for contemporary fine presses. With the demise of the hot metal industry, newly available “obsolete” casting and matrix engraving equipment from the 19th and early 20th centuries is being employed to make 21st-century fonts, and some artists have returned to cutting fonts by hand. We will see examples of selected historical accomplishments, and get to handle some fascinating recent works. **Registration** and a **reception** will take place concurrently at the Redwood Library from **4:00 to 5:00 p.m.**, accompanied by a **special display** of broadsides and other ephemera entered into a juried exhibition cosponsored by APHA and by the **Museum of Printing** in North Andover, Massachusetts. (See the article by Bill Whitley in this *Newsletter*.)

On **Saturday, October 17th**, our proceedings are at **Newport Public Library** on 300 Spring Street. Further **registration**, and **coffee**, begin at **9:30 a.m.** From **10:00 to 11:00 a.m.**, in the Program Room, “The Book Beautiful in Rhode Island” is our theme. **Phoebe Simpson Bean**, Printed Collection Librarian at the Rhode Island Historical Society, Providence, Rhode Island, speaks on “A Woman’s Touch: Ann Franklin, Rhode Island Pioneer Printer,” fol-

lowed by **John R. Tschirch**, Architectural Historian for The Preservation Society of Newport County, Newport, Rhode Island (“*Artistic Houses: The Book Beautiful as Architectural Showcase*”), and by **Philip J. Weimerskirch**, Special Collections Librarian Emeritus, Providence Public Library (“*Fine Printing in Rhode Island*”). After a **break**, from **11:00 to 11:15 a.m.**, we choose between **concurrent sessions**, variously held in the **Program Room** (“The Book Beautiful in the Classroom and the Design Room”), or in the **Rotary Board Room** (“The French Book Beautiful”).

In the first of these venues, **Susan Jaret McKinstry**, Helen F. Lewis Professor of English, Carleton College, Northfield, Minnesota, opens the topic with “Victorian Literature Students Create the ‘Ideal Book’: An Interdisciplinary Experiment in Book Design and Illustration.” **Katherine McCanless Ruffin**, Book Arts Program Director, Margaret Clapp Library, Wellesley College, Wellesley, Massachusetts, then speaks on “Issues of the Book Beautiful in the Letterpress Classroom,” followed by **Michael Russem** of Kat Ran Press, Florence, Massachusetts & Michael Russem Book Typography, Cambridge, Massachusetts (“*Fine Printing’s Design Problem*”), and by **Lance Hidy**, Lance Hidy Associates, Merrimac, Massachusetts (“A Designer / Teacher Considers the Book in 2009”). In the second venue, **Marie-Claude Fenton**, École des hautes études en sciences sociales, Paris, France & Université du Québec, Montréal, Canada, addresses “The Cost of Perfection: The Arduous Journey of Authors Who Self-Published Luxurious and Illuminated Books in 18th-Century Paris.” Her talk is followed by **Mary Ann Caws**, Distinguished Professor of English, French, and Comparative Literature, Graduate School, City University of New York, New York City, speaking on “René Char and the Painters,” and by **David Sume**, Université de Montréal, Canada, on “Challenging Beauty: Iliad’s Books as Hybrids of Deluxe Illustrated Editions and Avant-garde Artist Publications.” A second **break** will ensue, from **12:15 to 12:30 p.m.**

During the afternoon, from **12:30 to 1:30 p.m.**, concurrent sessions resume. In the **Program Room**, we explore “The Quotidian Book Beautiful.” **Matthew Young**, Matthew Young Design, Hopewell, New Jersey, presents “Beautiful Books in the ‘Age of Shoddy’: Andrew W. Tuer and The Leadenhall Press”; and **Susan Ashbrook**, Art Institute of Boston at Lesley University, Boston, Massachusetts, investigates “Two Portraits of Cape Cod.” Then **Bruce Kennett**, Bruce Kennett Studio, North Conway, New Hampshire, considers “Books Beautiful for the Common Man: The Trade Book Designs of W.A. Dwiggins,” followed by **Sarina Rodrigues Wyant**, Associate Professor, Special Collections and Archives, University of Rhode Island Library, Kingston, Rhode Island (“The Beilsons and Their Beautiful Books—A Look at the Peter Pauper

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Press, 1928–1962”). In the **Rotary Board Room**, “The Theoretical Book Beautiful” is our subject, and **Abigail Joseph**, Columbia University, New York, New York, leads off with “Impressions of Weird Fate: The Moxon Tennyson and the Queer (Re)Visions of “The Lady of Shalott.” **Emily Talbot**, Curatorial Assistant, Prints and Illustrated Books, The Museum of Modern Art, New York, New York, examines “*Book/Shelf*: Redefining the Illustrated Book at MoMA”; and **Karen Stein**, School of the Museum of Fine Arts, Boston, Massachusetts, guides us through the “Book as Imaginative Sculpture.” **Lunch** on your own is from **1:30 to 2:30 p.m.**

The high point of APHA’s 2009 Annual Conference takes place at the **Newport Art Museum**, 76 Bellevue Avenue, from **3:00 to 3:45 p.m.**, as our own William S. Peterson, Professor Emeritus of English at the University of Maryland, and editor of APHA’s esteemed semiannual journal, *Printing History*, delivers the **keynote address** on the aesthetics of bookmaking in the eyes of British and American printers from the 17th to the mid-20th century. Bill is an eloquent, witty, and erudite speaker, the foremost scholar of our day writing on William Morris and the Kelmscott Press, editor of the collected writings of D.B. Updike, and a typographer and graphic designer. Following the keynote

address, we will enjoy a **closing reception**, from **4:00 to 5:30 p.m.**

Site visits to **Third and Elm Press**, the **Museum of Newport History**, **Château sur Mer Library**, and the **Redwood Library** (also possibly other sites) are being arranged for Friday early birds and Sunday late birds. Numbers for each visit are limited, and those interested in these offerings may indicate their desire on the **conference registration form**, which will be available in **August** on the **new APHA website**. (A postcard mailed during **July** will inform APHA members where to find these materials.)

There are many other attractions in Newport: the sea, the historic houses, and the restaurants. The local arrangements committee is picking out bed and breakfast **accommodations** to recommend, so that chapters may stay together as “chapels,” if desired. Together with suggestions for **transportation**, this information will be sent by **e-mail** to chapter members along with an overview of the **conference program**. Other details of the conference announced by e-mail and on the APHA website will be mentioned in the **fall issue** of this *Newsletter*. Anyone interested in volunteering to help should contact me by e-mail: programs@printinghistory.org.

Alice Beckwith

The History of the Typographic Point



Frank Romano

THE GREAT CHICAGO FIRE, one of the first corporate conglomerates, and a badly printed ruler helped forge our unique measurement system for type. Paris typefounder Simon Fournier proposed a system of 72 points per inch in 1737, and published a printed scale for reference. Depending on the weather, the printed scale changed in size. Since the ruler was used as a reference, printers and font makers suffered from inconsistent tools and measures. In 1770, typefounder and printer François-Ambroise Didot proposed a solution by defining a point as exactly 1/72 of a French inch. (A French inch is equal to 1.0638 English inches.)

Type sizes were originally named. Catalogs with such names appeared as early as 1592. Some of the names came from the type of book produced in that size. *Cicero* was a size used for editions of classical authors; *Primer* was used for religious books ordered by Henry VIII. Another class of names boasted the type’s beauty, such as *Paragon* and *Nonpareil*. *English* meant a typeface in the blackface style as

well as in about 14-point type. There was no relationship between the names and defined standards like the inch: *Excelsior* was about 3 point, *Brilliant* 4, *Diamond* 4.2, *Pearl* 4.8, *Agate Ruby* 5, *Nonpareil* 6, *Minion* 7, *Brevier* 8, *Bourgeois* 9, *Long Primer* 10, *Small Pica* 11, *Pica* 12, *English* 14, *Columbian 2-Line* 15, *Great Primer* 18, *Paragon* 20, *Double Small Pica* 22.

When Simon Fournier published his *Tables des Proportions qu’il faut observer entre les caractères* in 1737, he based his point system on the “cicero,” which was 0.1648 of an inch, and he divided it into 12 points. In *The Practice of Typography* (2nd edition; New York: Century Publishing, 1902), Theodore Low De Vinne speculated that in subsequent years Fournier adjusted his point so that it would fit existing sizes of type as well as possible (page 155). François-Ambroise Didot improved on Fournier’s system by harmonizing it with the existing French foot measurement, which was 12.7892 American inches. From 1770 on, the Didot point became the European standard. In 1795, the French government adopted the metric system. In 1879 Hermann Berthold revised the French Didot point standard to suit the metric system. George Bruce of New York proposed a system, in 1882, where sizes increased by the sixth root of 2,

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so that each size was 112.2462 percent of the size before it and double the size of seven sizes down.

Enter Nelson C. Hawks (1841-1929). Hawks believed that he "invented" the point system. During his employment with the foundry Marder, Luse & Co., as manager of the Pacific Type Foundry in San Francisco, Hawks noted that pica type was 1/6th of an inch high but Nonpareil was half the size of pica. Hawks called Nonpareil 6 point. All the other named sizes were given a point size close to their actual size. Fournier's typographic point was .0137 of an inch, Didot's was .0148, and the Hawks American point was .0138. Hawks persuaded Luse and Marder to back his point system. He used the same method of size division as Fournier, dividing 1 inch by 6 to get 1 pica, and dividing it again by 12 to get 1 point. However, the American Point System standardized in 1886 is different from Hawks's original idea in that one pica is not exactly 1/6 inch, since the Type Founders Association defined the standard pica to be the Johnson Pica, which was tied to the metric system: 83 picas would equal 35 centimeters exactly. Thus, one pica equals 4.217 millimeters and one point is .01383486 inches, so that 6 picas equal .996 of an inch, to the confusion of generations of young typographers. The height, called type height, is the distance from the face that touches the paper to the feet: this magic number became .918 of an inch (*Explanation of the Point System of Printing Type with Specimens*, Alameda, California, 1918, pages 3-4).

The Johnson Pica was named after Lawrence Johnson who had succeeded Binney & Ronaldson, the first American typefoundry, founded in Philadelphia in 1796 by two Scotsmen. The typefoundry became L. Johnson & Co. in 1843, and finally MacKellar, Smiths & Jordan in 1867. The

company was the largest typefounding business in America when, in 1892, it was amalgamated with others into ATF. B&R used the typefounding equipment of Benjamin Franklin and run by Franklin's grandson, Benjamin Franklin Bache. Franklin had purchased it from Fournier when he visited France for diplomatic purposes. The standards B&R used in sizing their molds came from Franklin's equipment. In Fournier's system, the size Franklin called pica would have been .992 of an inch, instead of .996, because 150 years of reproduction wear on the molds increased the type size by 0.004 inch. The system which Hawks believed he had invented was probably Fournier's system plus wear. Richard Hopkins, author of *Origin of The American Point System for Printers' Type Measurement* (Terra Alta; Hill & Dale Press, 1976), says: "The major issue then was the expense involved in re-tooling hundreds of molds in each foundry to make them all conform to the new system. If they could avoid just a few sizes being altered, it would save hundreds of thousands of dollars. That is why the MS&J (Johnson) pica was adopted" (pages 16, 63).

The Great Chicago Fire of 1871 destroyed Marder, Luse & Co. In rebuilding, the foundry decided to adopt the Johnson pica. Thus the two largest members of the 23-member American Type Founders secured the standard Pica measurement. ATF was one of the first conglomerates and was formed as the Linotype machine made the need for foundries obsolete.

Today, page layout software uses a 72-point inch because Adobe PostScript is based on that system, although some programs let you set whatever measurement system you want. Hawkes would be appalled.

Frank Romano

Museum of Printing / APHA 2009 Conference Print Exhibition: Call for Entries

THE MUSEUM OF PRINTING in North Andover, Massachusetts, is pleased to announce a call for entries in an exhibition of printing. The exhibition will be held in conjunction with the APHA Annual Conference, October 16th-18th, 2009, in Newport, Rhode Island, and will address the theme of the annual J. Ben Lieberman Memorial Lecture given on March 12th, 2009 by John Kristensen: "The Book [Broadside, Bookplate, Business Card & Birth Announcement] Beautiful." We are soliciting examples of superbly printed broadsides; bookplates; business cards; invitations; and birth, wedding, or funeral announcements, which will

be juried and shown at the conference and subsequently exhibited at the Museum of Printing (dates forthcoming). A registration form has been posted on the museum website (see the end of this *Newsletter*). There will be a \$5 fee per-entry to help cover costs of handling and display. Please send two examples of your work, along with fees and registration forms, to: APHA Exhibit, c/o The Museum of Printing, P.O. Box 5580, Beverly, MA 01915. Registration forms and fees are due by September 1st, and exhibition materials are due by September 15th. Unless other arrangements are made in advance, all submitted samples will become the property of the Museum of Printing, and may be maintained as part of our ephemera collection. Copyright and reproduction rights will, of course, remain with the printer or artist submitting the work.

Bill Whitley

Trustee Profile: Russell Maret



Photo by Annie Schlechter.

RUSSELL MARET is a letterpress printer and type designer working in New York. He studied letterpress printing and typography with Peter Rutledge Koch in Berkeley, at the Press in Tuscany Alley in San Francisco, and at Firefly Press in Somerville, Massachusetts. In 1993 he set up his own press at the Center for Book Arts in New York City, where he printed until 1999,

since which time he has moved his studio fairly regularly around the New York metropolitan area.

For the last ten years Russell's work has centered on the interrelationship between literary content and alphabetical form, and the narrative content of alphabetical form itself. His alphabetical studies have led to a series of books which document pre-typographic letter forms and analyze the relationship of the forms to their historical and geographical context. As part of this project, Russell will be evaluating the classical lettering styles in the Roman catacombs this fall and winter as the 2009 Rome Prize Fellow in Design at the American Academy in Rome. Russell's work in progress may be viewed on his blog, given at the end of this *Newsletter*.

Chapter News & Upcoming Events

CHESAPEAKE

ON WEDNESDAY, May 13th, fifteen Chesapeake Chapter members traveled to the Walters Art Museum in Baltimore to tour the exhibition, "The Saint John's Bible: a Modern Vision through Medieval Methods," and to enjoy thematically related selections from the Walters (most notably an exhibition of Books of Hours) in the Manuscripts Room, hosted by Kathryn Gerry, one of the exhibition's curators. Curator Ben Tillson became our guide for the bible exhibition, and Lead Graffiti provided all attendees with a letterpress-printed keepsake bearing a quote from Donald Jackson, director of the St. John's Bible Project. The St. John's Bible exhibition focuses upon 22 illuminated spreads of the book's 2' x 3' pages, which are accompanied by additional, generally religious, books and scrolls that allow one to see how various versions of sacred texts evolved and may be compared to one another. The seven-volume manuscript Bible occasioning the exhibition and commissioned by the community at Saint John's University and Abbey in Collegeville, Minnesota will, when completed, contain 1,150 pages. Despite the book's traditional format, the artists who have illuminated it use bold, abstract designs and collage techniques that often incorporate visual imagery from the modern world or current events (such as computer voice-prints and images from the Hubble Space Telescope) alongside references to the biblical past in order to address concerns of our time. After the event, chapter members repaired to a local watering hole across the street to catch up and carouse over lunch.

On May 28th we went to the National Library of Medicine, on the campus of the National Institutes of Health in Bethesda, Maryland, where, guided by Michael North,

Head of the Rare Books & Early Manuscripts Section, we took an in-depth look at a selection of richly illustrated herbals dating from 1480 up to the 18th century. On June 25th, chapter member Dan De Simone hosted a roundtable discussion at the Library of Congress on "The Black Letter Tradition after William Morris in Fine Printing and Private Press Work." Members came with examples of their own presswork from their own collections and typefoundries to discuss with the group. Dan also showed choice examples of black letter printing from the 15th century to the present. On July 11th we are gathering for "Some Notes, Personal and Historic, on Wood Type," and a hands-on workshop, as an all-day event with potluck lunch at Mike Denker's home and print shop. On a date yet to be determined we will tour Berryville Graphics, a large book printing and binding facility in Berryville, Virginia. We will also tour new chapter member David Lasko's Private Press nearby. We will have our chapter wayzgoose at the home of one of our chapter members on November 7th. Our chapter broadside roster, designed and printed by Roland Hoover, has been mailed to chapter members. For a photo tour of recent events see our website, listed at the end of this *Newsletter*.

Mike Denker

NEW ENGLAND

APHA NEW ENGLAND gathered for a picnic lunch and chapter meeting at the Museum of Printing's annual open house and fair on June 21st, Father's Day, hosted by museum board secretary and library advisor, Brian Frykenberg. (For the open house itself, see the museum's webpage, given at the end of this *Newsletter*.)

Alice Beckwith

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NEW YORK

ON FEBRUARY 26th, New York Chapter members met to hear "Letterforms as Content," a talk by letter designer and book artist Russell Maret at the Type Directors Club. This richly documented presentation (cosponsored by APHA New York and the Type Directors Club) was also part of the Society of Scribes' 2009 annual meeting. On March 18th we attended "The Vandercook in the 20th Century." April 22nd saw "The Vandercook Renaissance," the final part in the Center for Book Arts series celebrating the 100th anniversary of the Vandercook. (See Paul Moxon's discussion of the Vandercook centenary, included in this *Newsletter*.)

On Tuesday, May 26th, in a talk cosponsored by the Type Directors Club and the Grolier Club, APHA New York presented a talk given by Doug Clouse and Angela Voulangas at the Grolier's Exhibition Hall, on the origins and controversial legacy of "Fancy: Ornamented Typefaces and Artistic Printing in the 19th Century." Doug and Angela focused on MacKellar, Smiths & Jordan, the largest and most influential American typefoundry of the nineteenth century, and the ingenious eccentricities of the artistic printing movement that challenged the limitations of letterpress printing. Doug and Angela are the coauthors and codesigners of *The Handy Book of Artistic Printing: A Collection of Letterpress Examples with Specimens of Type, Ornament, Corner Fills, Borders, Twisters, Wrinklers, and other Freaks of Fancy* (Princeton Architectural Press, May 2009). Doug is also the author of *MacKellar, Smiths & Jordan: Typographic Tastemakers of the Late Nineteenth Century* (Oak Knoll Press, 2008).

In June, we are visiting the National Archives and Records Administration, Northeast Region, New York facility, located on Varick Street in Lower Manhattan, hosted by Public Program Specialist, Dorothy Dougherty.

Joel Mason and Fernando Peña

NORTHERN CALIFORNIA

APHA NORCAL will hold its annual meeting in July. In Autumn, the San Francisco Center for the Book will be hosting the Vandercook portfolio show currently on display in New York City with the assistance of the Pacific Center for the Book Arts. At a date in early October still to be determined, APHA NorCal will hold a Vandercook potluck buffet at SFCB. This tribute will focus on the special role the Vandercook has played in the book arts of the greater Bay Area over the last 40 years for both traditional and innovative printing, especially during the conversion from hot metal to photo and digital composition in the late 60s and early 70s. We will

feature notable Bay Area Vandercook letterpress artists, including Jack Stauffacher (Greenwood Press), Johanna Drucker, Frances Butler & Alastair Johnston (Poltrone Press), Betsy Davids (Rebis Press), and recent students at SFCB. Our plans are well underway, a call is going out to printers and book artists in the region to attend this special evening, and works from any Vandercook will be welcome on the walls. For further information, contact John McBride by e-mail (johnmcbride94702@aol.com), or by telephone (510-527-1018).

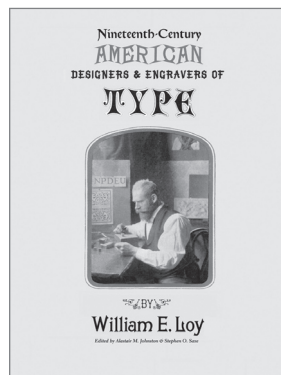
John McBride

SOUTHERN CALIFORNIA

APHA SOCAL showed the 2007 documentary on Gutenberg, "The Machine That Made Us," to an enthusiastic crowd at the International Printing Museum in Carson, California, on April 25th of this year, in partnership with the Friends of the Museum, and through the good auspices of Patrick McGrady of Wavelength Films. After the movie, we looked at the museum's replica of the Gutenberg press and watched a demonstration of hand casting type. Several children were present, and Stephen Fry's wry manner of delivery made the techniques and concepts accessible to them and to all viewers. Numerous questions were posed after the film to Kitty Maryatt about typesetting the page for the book, *Beorum II*, produced at the Scripps College Press in 2004, and about the second setting of the type for the film in 2007.

On May 3rd, New York City printer and letter designer Russell Maret gave a fascinating talk on his recent book projects. APHA SoCal cosponsored this lecture together with the William Andrews Clark Library, where the event was held. Russell spoke of his long journey towards his current philosophy and practice of bookmaking, which involves drawing letterforms and designing type in order to reflect

A Publication Announcement from OAK KNOLL PRESS



Nineteenth-Century American Designers & Engravers of Type

BY WILLIAM E. LOY

EDITED BY ALASTAIR M. JOHNSTON & STEPHEN O. SAXE

Loy's profiles of type designers were serialized in *The Inland Printer*, but nineteenth-century technology did not allow him to show the typefaces he mentioned. Now, a century later, typographical historians Johnston and Saxe have realized Loy's vision, with over 800 illustrations of typefaces designed by the craftsmen Loy discusses. Here is the behind-the-scenes story of the men who created these innovative types.

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"Vandercook Centenary," continued from page 1

Through my website (mentioned at the end of this *Newsletter*), I organized an international print exchange. One hundred printers have pledged to send me prints on the theme of the centenary printed exclusively on Vandercooks. While the deadline to participate has passed, prints received can be seen online. Later this year, some participants intend to exhibit sets locally. Some printers have told me that they plan to celebrate by cleaning, scraping, sanding, painting, and oiling, and then will buy new rollers; others will produce a Vandercook-themed print for the next APA (Amalgamated Printers' Association) bundle, or host an open house to toast their presses. Lynette Spear wrote that she baked "Vandercookies" for the Seattle Edible Book Festival in April, benefiting the Seattle Center for Book Arts, with an illustration of a press in icing (photo reference at the end of this *Newsletter*). APHA's Northern California regional chapter will host the portfolio show and celebrate the centenary with a buffet and display of work printed on Vandercooks by prominent artists as well as students. (See the NorCal chapter report.)

Joining in the festivities, the Typophiles, that venerable association of typography aficionados, are producing a monograph of essays selected from *The Vandercook Book* and the CBA panel presentations. And, perhaps more fun, the fall issue of *Ampersand*, the quarterly journal of the Pacific Center for the Book Arts, will feature a popup of a table top Vandercook press.

In my "Vandercook Maintenance" workshop I give an historical slide talk that tells the story of the presses and the people who built them. It also includes photos of some of the fearless folks restoring Vandercooks today, which tends to ratchet up the enthusiasm of participants before they



John Adams and Dave Donahue look on while Bill Whitley examines a proof pulled on a circa 1909 Vandercook at the Museum of Printing in North Andover, MA. Photo by Paul Moxon.

return to the presses. This happened recently at the Museum of Printing in North Andover, Massachusetts. After focusing our attention on a late model Vandercook, the workshop ended a bit early, but several people continued to hang out. Then a short time later, a few of us got our second wind and "made ready" a circa 1909 Vandercook (one of only five known) that sat forlornly on the other side of the room. Designed without grippers or an inking system, this model, also known as "the rocker," was the first series the company built. Merrily we cleaned and oiled, packed the cylinder, then pulled a few proofs—likely the first in decades.

Paul Moxon

NOTE: Paul Moxon, production editor for the APHA *Newsletter*, is proprietor of Think Letterpress, offering custom job printing, and of Fameorshame Press, his private imprint.

the content of each book he chooses to print, working digitally so that he can print by letterpress using photopolymer plates. He brought several books to view, including *Prometheus Bound*, illustrated with smoke drawings. His newest work will combine the Latin original of the *Pervigilium Veneris* (350 CE) with Bruce Whiteman's English translation.

Future events for APHA SoCal include a Book Club meeting in late August, and a lecture in September by Alastair Johnston on *Nineteenth-Century American Designers and Engravers of Type*, by William E. Loy, edited by Alastair M. Johnston and Stephen O. Saxe (Oak Knoll, 2009). Kitty Maryatt will sojourn in Japan for the summer, where she will give bookbinding lectures and workshops in Tokyo the first week, and then rent a studio in Kyoto: chapter members expect a presentation on her adventures when

she returns. In the autumn, APHA SoCal members will possibly also visit UCLA to see early Asian printing, the UCLA Conservation Lab, and a Gutenberg typesetting workshop using B-42 type, besides attending the Annual General Meeting in November.

Kitty Maryatt

Oscar Lewis Awards Recipients

ON THE EVENING OF March 23rd, the Book Club of California presented the prestigious annual Oscar Lewis Awards at the World Affairs Council Meeting Room in San Francisco. The honorands were Graham Mackintosh, for his lifetime contributions to the book arts, and Robert J.

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"Oscar Lewis Awards," continued from page 7

Chandler, for his contributions to western printing history. Mackintosh and Chandler each spoke briefly, and guests received a special keepsake printed by Mackintosh. Graham Mackintosh grew up in San Francisco, got a scholarship to California School of Fine Arts, and went on to graduate from UC Berkeley. There, he recounts, "Jack Spicer & Robin Blaser urged me to try printing. This led to White Rabbit Press and then to Oyez and then Black Sparrow Press." In 1985, Poltroon Press's Alastair Johnston published *A Bibliography of the White Rabbit Press*. Robert J. Chandler received his doctorate in 1978 from the University of California, Riverside, for a dissertation on "The Press and Civil Liberties in California during the Civil War, 1861-1865." Since then he has been the senior researcher for Historical Services, Wells Fargo Bank, editor for the *BCC Quarterly News-Letter*, and president of the Book Club from 2005-07, besides writing over sixty publications and books. To learn more about the Oscar Lewis Awards, visit the BCC website (given at the end of this *Newsletter*).

"Face the Nation": National Identity and Modern Typeface Design

ALTHOUGH THE EXHIBITION ITSELF is now long past, there is much to fascinate and intrigue on the website that complements "How National Identity Shaped Modern

Typeface Design, 1900-1960," which ran from July 12th through September 21st, 2008 at the Minnesota Center for Book Arts in Minneapolis, cosponsored by the University of St. Thomas. (See the reference at the end of this *Newsletter*.) As Craig Eliason, Associate Professor of Art History at the University of St. Thomas in St. Paul, Minnesota, and Curator for "Face the Nation," put it, the project calls our attention to "the stories of how motivations to reinforce, redefine, or transcend national identity shaped the design of printing types in the twentieth century," and features "case studies from many different countries."

Mea Culpa, Katherine

BEING OVERCONFIDENT in the anglicization of Irish names, I managed to outsmart myself, and misspelled her surname times three in the previous issue of this *Newsletter* (Number 170, pages 5 and 7): It's really McCanless, not McCandless! Sorry, Katherine.

Editor

New Members

Erik Delfino
Rockville, MD

Gabor L. Konrad
Sand Lake, MI

Bruce Kennett
North Conway, NH

Whitney Vieira
Rehoboth, MA

MARK ARGETSINGER A LEGACY OF LETTERS

*An Assessment of Stanley Morrison's Monotype
'Programme of Typographical Design'*

Written and designed by Mark Argetsinger. Set in 13/16 Monotype Van Dijck and printed letterpress with ten full-page typeface synopses by Michael and Winifred Bixler. Edition of eighty copies hand-bound at the Campbell-Logan Bindery in quarter leather with Japanese linen over boards. 64 pages. 9 x 13 inches. Only sixty copies available for \$300. More information at www.mwbixler.com/legacy.

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Websites, Blogs, and Listservs of Note

American Printing History Association:
printinghistory.org

APHA Chesapeake Chapter past events webpage:
printinghistory-chesapeake.org/past-events.html

BCC (Book Club of California) Books website: bccbooks.org
"Face the Nation" typeface & national identities exhibition:
stthomas.edu/facethenation (cf. blog.lib.umn.edu/mh/books/2008/09/face_the_nation_how_national_i_1.html)

Museum of Printing, North Andover, Massachusetts:
museumofprinting.org

Paul Moxon Vandercook website: vandercookpress.info.

Roni Gross photo (cookies like Vandercook crank handles):
flickr.com/photos/promaine/3309778179

Roni Gross website: ronigrossdesign.com

Russell Maret blogspot: russellmaret.blogspot.com

Lynette Spear's "Vandercookies": flickr.com/photos/fry-books/3439720907/in/set-72157616637478739