



# Newsletter

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## 2011 APHA Conference Update

THE 2011 ANNUAL APHA CONFERENCE, *Printing from the Edge*, will be held in La Jolla at the University of California, San Diego, on October 14–15, 2011. San Diego sits at the southwest corner of the United States: at the edge of the United States, at the edge of the international border with Mexico, and at the edge of



View of the University of California San Diego Giesel Library. Photo courtesy of Lynda Claassen.

the Pacific Ocean. Reflecting this location, the program will highlight transformative moments in printing history that have changed the direction of printing, typography, papermaking, bookbinding, or book design.

While the deadline for the Call for Proposals has passed, we are happy to report that we received a healthy number of proposals and look forward to an exciting and informative conference. The proposal committee, headed by Richenda Brim, is currently reading the proposals and will be contacting potential presenters around April 15, with acceptances from the presenters due by May 1st. The tentative program will be published on the website by May 15th. The finalized program will be mailed to APHA members around July 1st and will include registration details and more information about hotels.

Lynda Claassen is the site host for the conference and has arranged for three hotels to be available to conferees. The main part of the program will be held at the Faculty Club on the University campus, just a short walk away from the Giesel Library, where Lynda is planning an exhibition for APHA. Two of the hotels are in La Jolla, and one is down the street from the Faculty Club. Parking will be at the Faculty Club parking lot.

Full details will be available at the APHA website, [www.printinghistory.org](http://www.printinghistory.org) as they become available.

Kitty Maryatt

## Conference Reporters Needed

APHA MEMBERS attending the 2011 conference are encouraged to write summaries and to photograph the panels and events. To volunteer, email: [newsletter@printinghistory.org](mailto:newsletter@printinghistory.org)

## Bidwell to Deliver Lieberman Lecture

THE 2011 LIEBERMAN LECTURE will be given by John Bidwell, Astor Curator of Printed Books and Bindings at the Morgan Library & Museum. The Lecture will be held at the Huntington Library in San Marino, California, at 2:00 p.m. on Sunday, July 10, followed by a reception. John has frequently lectured on paper history topics and has published articles, essays and monographs in this field. His next book will be *American Paper Mills, 1690–1832*, a co-publication of the University Press of New England and the American Antiquarian Society.

The title of his lecture is “Early American Paper Mills: Five Hundred and Still Counting.” It will be an account of his attempts to identify and describe paper mills operating in this country between 1690 and 1832. Many of these mills have been unrecorded until now. New information found in archival sources, census returns and newspaper reports makes it possible to follow the fortunes of a rapidly growing trade, an important source of cheap newsprint during the colonial period and a vital component of book publishing projects during the early industrial era. Technological developments will be noted, the business exploits of prominent papermakers will be mentioned, and the lecture will be illustrated with contemporary views of mills and manufacturing facilities.

The annual Lieberman Lecture commemorates J. Ben Lieberman (1914–1984), founder and first president of the American Printing History Association. The lecture is a moveable feast, given at a different institution each year, by a figure distinguished in the history of printing or the book arts. Past speakers include Betsy Davids, Jack Stauffacher, Johanna Drucker, John Randle, Claire Van Vliet, and Paul Needham.

Kitty Maryatt

## An Example of Civil War Scrip

DURING THE AMERICAN CIVIL WAR there was a serious shortage of national government-issued paper currency and metal coins in both the North and South. In order to provide some continuity in commerce, many state governments, local governments, banks, railways, manufacturers, and businesses found it necessary to print

elaborate, beautiful designs incorporating the best of the engraver’s art. Signatures, dates, and progressive numbering were often in manuscript.

In the early 1860s, Washington County, Texas, under the authority of the County Treasurer, issued notes in 50¢, \$1, \$2, and \$3 denominations. These were receivable for all county taxes and dues.



and issue their own paper currency (denominations of one dollar or more) and change bills (denominations of less than one dollar). These were redeemable, depending upon the issuer, in payment for dues, taxes, merchandise, transportation, and the like. Some redemptions were in minimal amounts. Other issues, again depending upon the issuer, were discounted when exchanged for “real money.”

Currency and due bills were intaglio-printed, lithographed, or letterpress-printed. Printers ranged from a local newspaper’s job shop to the American Bank Note Company. Graphics and designs spanned the plainest or barest text (sometimes with a stock image type or block) to

Approximate size is 6.5 x 2.5 inches. Courtesy of the author.

The two dollar note is the most interesting of this series. The title is “Washington County Scrip” Scrip is spelled with a “t” on all denominations. The “6” in the date line is actually an inverted “9,” and, unusually for the 1860s, a long s [f] appears in the text.

The image choice of a print shop interior as the vignette is very unusual. Images on other denominations are: a wood-engraved printers’ train block (50¢); a standing male figure, probably a statesman or soldier (\$1); and a slave picking cotton (\$3). Unfortunately, the name of the printer is unknown.

Alan M. Levitt



## The Grolier Club to Exhibit Treasures from the Archives of the Imprimerie Nationale

IN DECEMBER 2011 the Grolier Club of New York will host an exhibition on the history of the French national printing establishment, the Imprimerie Nationale, arguably the most important printing house in Europe. Drawn from the vast and comprehensive archives of the Imprimerie Nationale, the exhibition, “The Heritage of Printing: Treasures from the Archives of the Imprimerie Nationale” will document the significant influence of the press, not only on printing and the book arts, but on French—and therefore European—literary culture from the

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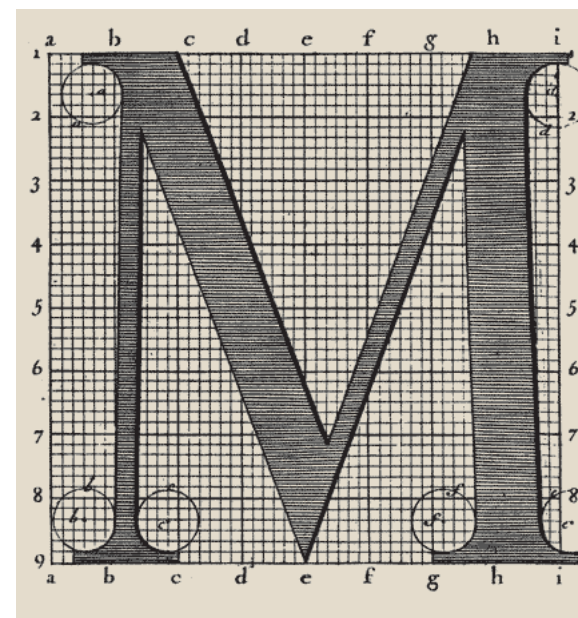
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mid-sixteenth century to the present day. The exhibition is being organized by the Grolier Club, the Groupe Imprimerie Nationale, S.A., and the Institut Mémoires de l'Édition Contemporaine (IMEC), France's largest archive of authorial and publishing materials, which will be the new home of the historical collections of the Imprimerie Nationale.

The exhibition, curated by H. George Fletcher (the retired Brooke Russell Astor Director at The New York Public Library, and the organizer in New York of IMEC's 2009 exhibition “Between Collaboration and Resistance: French Literary Life under Nazi Occupation”), will tell the story of the Imprimerie Nationale, from a group of royal printers established by François I in 1538, to the Imprimerie Royale created by Cardinal Richelieu in 1640, through many generations of development, marked often by artistic innovation and wide cultural influence, but sometimes by distress and neglect, to triumphant survival in the present day. Some 200 exhibits comprising many hundreds of objects will be on view at the Grolier Club from early December 2011 through early February 2012, encompassing artifacts of various printing processes, such as punches, matrices, and typefonts from the days of François I to the present, as well as engraved plates and lithographic stones used to produce illustrations (including at least one stone from the famous *Description de l'Égypt* commissioned by Napoleon, with its proofs and published state). It will also show archival copies of the books produced at the Imprimerie Nationale, from the scholarly products of the Renaissance in France through the royal folios of the Sun King to culture-changing works of the late nineteenth and early twentieth century, and thus to the work of postwar and present-day generations of French book artists. In many cases, original



*The Romain du Roi*, 1692, designed by committee for the Imprimerie Royale. constructed on a 48×48 grid (2,304 squares). Engraved on copper by Louis Simmoneau, then given to the punchcutter Philippe Grandjean.

manuscripts, documents, and artwork will allow the visitor to follow the art, craft, and business of book-making from conception to realization. Video installations are planned to provide visitors with an overview of the history of the Imprimerie Nationale, as well as demonstrations of all aspects of book production.

A major publication will be created and produced by the Imprimerie Nationale's Atelier du Livre d'Art et l'Estampe (ALAE), and a day-long colloquium on the themes of the exhibition is planned for late January 2012.

Those interested in more details should contact curator H. George Fletcher at [h.georgefletcher@yahoo.com](mailto:h.georgefletcher@yahoo.com), or Grolier Club Director Eric Holzenberg at [ejh@grolierclub.org](mailto:ejh@grolierclub.org).

H. George Fletcher

## New Members

Lyndsi Barnes  
Brooklyn NY

Patricia Cost  
Rochester NY

Paula Costanzo  
Jamaica NY

Alan Dye  
San Francisco CA

Robert H. Egolf  
Easton PA

Karla Elling  
Paradise Valley AZ

Neil D. Friedman  
North Bay Village FL

Phyllis Holzenberg  
Springfield MO

Ian J. Kahn  
Portland ME

Kenneth Kulakowsky  
Willow Street PA

Jennifer Lowe  
St. Louis MO

Anthony Penny  
Worcester MA

Gary Price  
Sunnyvale CA

Philip A. Reeser  
New York NY

Bill Roberts  
Dover DE

Tess Sammarco  
Washington DC

Stephen Sword  
Stouffville ON

The Two Rivers  
Historical Society  
Two Rivers WI

Douglas M. Ward  
Woodbridge VA

Timothy Winkler  
Montevallo AL

Joseph Woodard  
Dallas TX

Karen Zimmermann  
Tucson AZ

## News from Elsewhere

RARE BOOK SCHOOL is accepting applications for "Type, Lettering, & Calligraphy, 1450-1830". Taught June 13-17 by James Mosley, internationally renowned teacher of typographical history, former Librarian of St. Bride Library; [rarebookschool.org](http://rarebookschool.org).

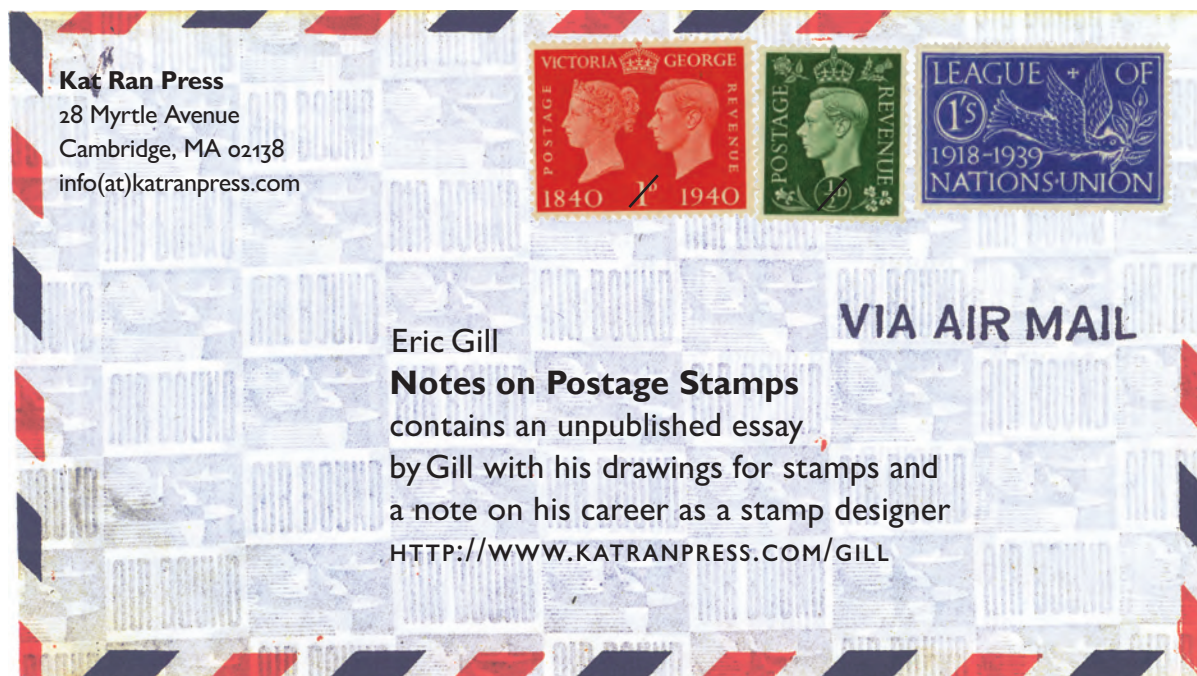
RICHARD-GABRIEL RUMMONDS, author of *Printing on the Iron Hand Press*, will close his website dedicated to the subject on May 1. To fill the void Ludwig Mohr has launched [handpresse.com](http://handpresse.com).

## New Titles

CATHLEEN A. BAKER. *From the Hand to the Machine. Nineteenth-Century American Paper and Mediums: Technologies, Materials, and Conservation*  
JULIA MILLER. *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings* (The Legacy Press). [thelegacypress.com](http://thelegacypress.com).

EARL & GLORIA EMELSON. *Valenti Angelo. The Man and the Artist* (Heron House). [heronpub@aol.com](mailto:heronpub@aol.com).

JOHN GENNARD. *Mechanical to digital printing in Scotland: the Employers' Organisation* (The Scottish Printing Archival Trust). [scottishprintarchive.org](http://scottishprintarchive.org).



### Two Hundred Years Ago

CHARLES WHITTINGHAM establishes the Chiswick Press. Ⓒ Binney & Ronaldson make improvements to the typesetter's hand mould. Ⓒ Bryan Donkin invents composition rollers made of glue and treacle.