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Number 179 Summer 2011

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Resolution of the APHA Board Honoring William S. Peterson Editor of Printing History

WHEREAS William S. Peterson served five years as editor of *Printing History*, The Journal of the American Printing History Association, faithfully, honorably, punctually and tastefully; and whereas the issues of that journal under his editorship were intelligent, judicious, witty and beautiful; and whereas he has maintained *Printing History* as a record of scholarship and an encouragement to researchers in the field; the Board of the American Printing History Association, in token of its gratitude for his sustained and highly skilled labors, hereby resolves with this vote to honor him and his efforts, and to thank him for them.

Paul W. Romaine
President

Fernando J. Peña
Secretary

2011 APHA Conference Update

THE 2011 CONFERENCE is well on its way. The complete program, including speakers' biographies and recommended hotels, is now on the APHA website. Keynote speaker Pamela Smith will talk about printing history in New Mexico, and the Mark Samuels Lasner Fellowship talk will be given by Gwido Zlatkes. The Southern California Chapter has developed tours for the first day of the conference as well as a small book fair on Friday afternoon at the Faculty Club at the University of California San Diego. The book fair will be open to commercial booksellers as well as chapter members who may want to sell their work. Site host Lynda Claassen will be organizing an exhibition, in the Giesel Library, of materials from the UCSD collection.

The Southern California Chapter organized donations of student memberships to APHA, including chapter membership. Teachers of book arts and printing history in the area were contacted for nominations, and a drawing was held. Memberships were awarded to seven students, to commence at the time of the conference, so that they could continue into the next year. The chapter is planning to ask volunteers to mentor the new student members and invite them to chapter meetings, up until the conference at least. The Chapter also organized a visit to three San Diego institutions and presses, in

order to enlarge our presence in San Diego, and to encourage teachers of students to participate in the student membership nominations.

Kitty Maryatt

2012 Conference

The 2012 APHA Conference will be held in Minneapolis, Minnesota on October 12–13. It will be co-chaired by Arvid Nelson, Head of Special Collections at the University of Minnesota, and Jeff Rathernel, Executive Director of the Minnesota Center for Book Arts. Both Arvid and Jeff will attend the San Diego conference, and give a short presentation about the conference in Minneapolis. They hope to have a new chapter in place in Minnesota by October 2012.

Kitty Maryatt

Conference Reporters Needed

APHA MEMBERS attending the 2011 conference are encouraged to write summaries and to photograph the panels and events for the *Newsletter*. To volunteer, please email the editor: newsletter@printinghistory.org

New APHA Chapter in Chicago

AT THE LAST CBAA conference in January, I talked to several Chicagoans about hosting the 2014 conference in Chicago, but I asked them to consider forming a Chicago chapter first. Since then, April Sheridan and other Chicago APHA members have been working to form a Chicago chapter, to be called the Inland Chapter, inspired by *The Inland Printer*. They have formed their group of officers, developed by-laws, sent them to the Executive Secretary to present to the Board, which happily gave approval and kudos to the enthusiastic group. New chapter members can sign up to become members for \$15, by going onto the website under membership.

Kitty Maryatt

The APHA Newsletter
www.printinghistory.org

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APHA SoCal Chapter Holds Student Membership Drawing

THANKS TO THE GENEROSITY of several APHA Southern California Chapter members, I am pleased to announce that we have conducted our first-ever student membership drawing. We are happy to welcome seven new members to our group of printing history enthusiasts—burgeoning printers and future print culture scholars, no doubt:

Jeffrey Kang, Claremont McKenna College
Chelsea Herman, San Diego State University
Andy Hernandez, Otis College
Patrick “Mac” Schoen, Occidental College
Alexandra Talleur, Scripps College
Naomi Tarle, San Diego State University
Jessica Thomas, UCLA

Congratulations! These students were nominated based on their sincere interest in printing history and active participation in college and university printing programs. Thanks to the faculty for nominating them.

Student memberships will be activated at the beginning of October so they may attend at a discount Printing at the Edge: 36th Annual Conference at UC San Diego, October 14–15, 2011: http://www.printinghistory.org/programs/conference/conference_2011.php. The chapter will be organizing a book fair as part of the conference, in addition to screening the documentary *Proceed and Be Bold*, all of which are free to conference attendees. Student members will also receive the bi-annual journal *Printing History*, discounts on other APHA publications and workshops, a one-year membership in 2012, plus three bonus membership months in 2011 (“The Twofer”).

Jessica Holada

2011 Lieberman Lecture

JOHN BIDWELL, Astor Curator of Printed Books and Bindings at the Pierpont Morgan Library, will give the 2011 Lieberman Lecture at the Huntington Library at 2:00 p.m. on July 10, 2011. John is finishing his book on American papermaking and will tell us highlights of his research. The Huntington Library is very generously hosting the reception after the lecture, with further support given by the Los Angeles Zamorano Club. The SoCal Chapter happily will be bringing wine. We expect to have excellent attendance and plan to hand out membership brochures and information about the upcoming conference in La Jolla. The Huntington Library has listed the lecture in their calendar, and the conservators at the Library have been spreading the word to their colleagues as well.

Kitty Maryatt

New Members

Michael Addison, Ojai CA
Brian Allen, Durham NC
John C. Carson, La Jolla CA
Bradley Dicharry, Coralville IA
Jordan Goffin, Mansfield MA
Greg Prickman, Iowa City IA
Stephanie Schwinn, Rockville MD

Three Hundred Years Ago

ALEXANDER POPE anonymously published *An Essay on Criticism*. 📖 Construction began on the Clarendon Building, which for many years housed Oxford University Press. 🔥 A fire in Boston consumed nearly every bookshop in the city.

Rare Audubon Prospectuses Discovered at Pitt

IN 2009, as the curator of rare books in the Special Collections Department at the University of Pittsburgh's Hillman Library, I discovered that the University held not one, but two different editions of a very rare prospectus written and published by John James Audubon in 1831 to promote subscription sales of his magnificent, four-volume, double-elephant folio, *The Birds of America* (D.E.F.), published in London, 1827–1838.

The two prospectuses for Audubon's D.E.F., are each bound into Pitt's copies of the *Ornithological Biography* (O.B.), the five-volume work that Audubon published both in Edinburgh and in Philadelphia, 1831–1839. The text of the O.B. accompanies the 435 prints in *The Birds of America*. Of the two prospectuses discovered at Pitt—one published in Edinburgh, the other in Philadelphia—the latter had not before been recorded by any other institution in Worldcat.

It has long been known that both of these prospectuses for the D.E.F. existed, but that they were extremely rare. In 2007, a Bauman Rare Books catalog, however, listed for sale a copy of the Philadelphia edition of O.B. with the prospectus bound into the back of volume I. The catalog notes that versions of this rarely-found prospectus have been discovered in either edition.

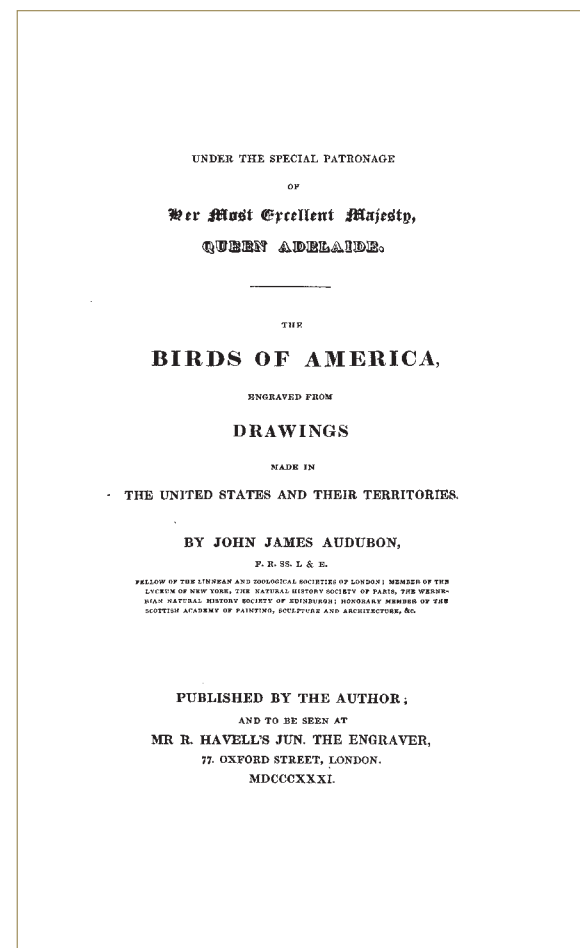
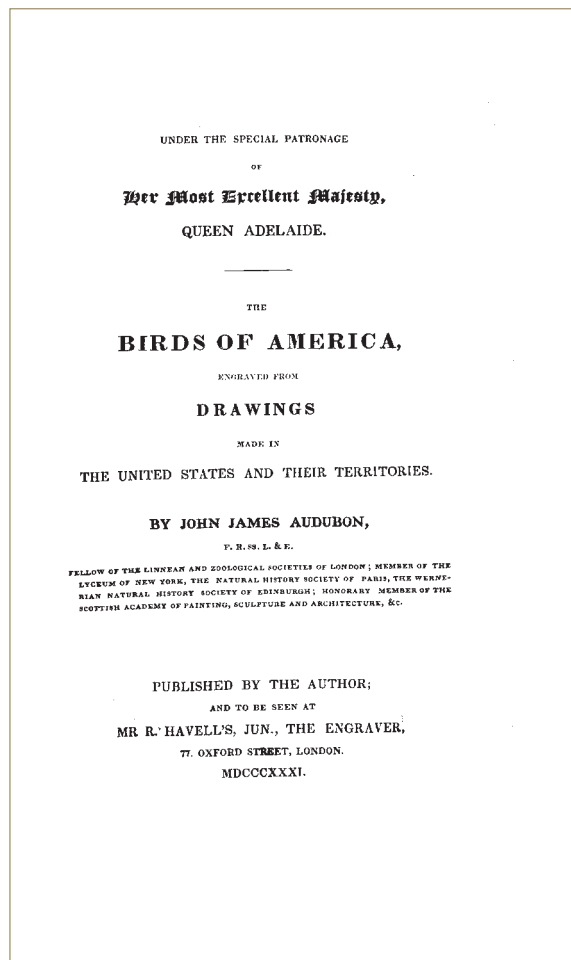
My curiosity piqued, I went looking, knowing that we had both the 1831 Edinburgh and the 1831 Philadelphia editions in our collections. To my delight, I discovered, bound into the back of volume I of each edition, the two separately published, complete 1831 prospectuses for the D.E.F. In lieu of an imprint on their respective title pages, each prospectus instead had the same advertisement, which refers to the D.E.F., and not to the prospectus itself:

Published by the Author; |
And to be seen at |
Mr. R. Havell's, Jun., The Engraver, |
77 Oxford Street, London |
MDCCCXXXI.

Upon closer examination, it was also clear that each of the two prospectuses had been separately type-set and printed on different qualities of paper.

The 15-page prospectus found in the Edinburgh edition of the O.B. has printed on the verso of its title page "Neill & Co. Printers, Old Fishmarket, Edinburgh." The 16-page prospectus found in the Philadelphia edition bears no printing mark, but based upon similarities of typeface, spacing, and paper with the O.B. was very likely printed by the publisher.

Continued on Page 5



Bicentenary of the Stop-cylinder Press

THE DEATH sentence of the handpress as a commercial instrument was issued two centuries ago this year, on October 30, 1811. It appeared as a British patent of that date delineating the world's first practical printing machine. Operable by any rotary power source from steam engine to hand-crank and requiring no more than the two attendants necessary to a hand press, it was the invention of two Saxons temporarily resident in London—the only city ready for such a thing—Friedrich Koenig and Andreas Bauer.

In their new machine they abandoned the principle of the hand press, with which they had previously experimented, for that of the reciprocating type bed and cylindrical, rotating impression surface. They installed it in Thomas Bensley's book printing office the next year and it produced 800 impressions per hour, almost three and a half times the output of a vigorously worked handpress. Aided by the imminent discovery of the composition inking roller, machine printing was on its way to universal application and the handpress on its way to obsolescence.

This first machine, and a later double-cylinder version built for *The Times of London*, were, of course, replete with innovations. Among them were arrangements for controlling the movements of the impression cylinders, a necessarily precise operation and one whose mechanism was truly the heart of the stop-cylinder machine (and a playground for later patent seekers). The impression cylinders of Koenig and Bauer's first three machines bore three impression surfaces, each of which was provided with a frisket to hold a sheet of paper in place. The cylinder rotated through one-third of a turn during each printing stroke of the type-bed—printing one side of one sheet for each partial rotation—then remained stationary during the bed's return stroke,

allowing time to place a fresh sheet on the cylinder while the just-printed sheet was removed.

Given these pioneering machines were built in London, it is surprising that machines of the stop-cylinder type did not interest British builders until the mid-19th century. On the Continent, however, following Koenig and Bauer's return to Germany to establish their press building business in 1817, stop-cylinder machines of increasingly refined design were installed in growing numbers. In these, the cylinder made a complete revolution for each impression and grippers, instead of a frisket, held the sheet on the cylinder. The stop-cylinder press became the standard single-sided cylinder machine in European job and book offices.

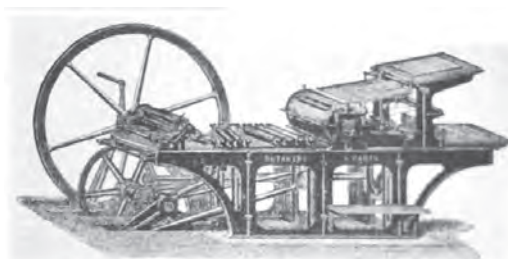


Fig. 1. A Dutartre stop-cylinder press of the type seen by Tucker in Paris, c. 1850. Such smaller machines were very often hand-driven, as shown, but extra-cost "steam fixtures" were usually available, consisting of the pulleys and control gear for belt drive from a steam engine or other rotary power. Courtesy Bill Elligett.

It was a French Dutartre stop-cylinder (fig. 1) that caught the eye of Stephen D. Tucker, R. Hoe & Co.'s bright young mechanic, during his Paris sojourn 1848–50. He immediately perceived its salient feature:

While abroad I visited many printing offices, and saw in an office in Paris a press made by Dutartre, with which I was much pleased. . . . it seemed to me that the plan of having the cylinder, while stationary, seize the sheet, and then to gear direct into a

rack on the side of the type bed, must make perfect register. The bed was driven direct by a crank, and this required a crank arm so long that in order to keep the press low the crank ran partly in a pit in the floor. This was objectionable, but I thought it might be avoided . . .

and it was, Tucker designing America's first stop-cylinder press with a crank and lever bed motion that obviated the pit while providing a desirable acceleration of the return stroke of the type bed. Hoe catalog copy extolled the machine's lack of tapes, excellent inking, dead register and suitability for fine book and job printing (fig. 2). This press came on the market c. 1853 and by 1870–71, when it was set aside for a modernized version, other US firms, including Babcock & Cottrell, Charles Potter Jr., C.B. Cottrell & Sons, Cincinnati Type Foundry,

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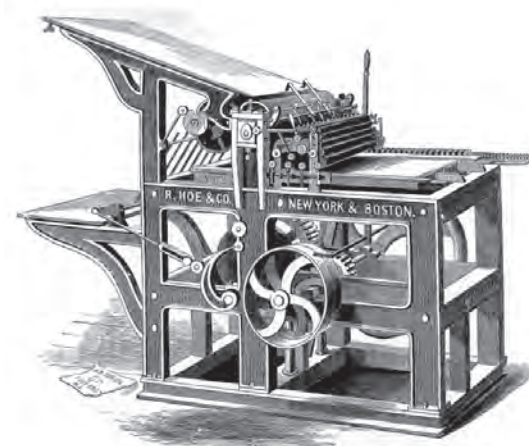


Fig. 2. The first type of Hoe stop-cylinder press, with lever bed motion, tapeless delivery and four form rollers. Available in bed sizes 13x16 inches to 28x41 inches, and for obvious reasons called the "high stop-cylinder". Courtesy Steve Saxe.

"Rare Audubon Prospectus," continued from Page 3

In a search of Worldcat only six other institutional libraries* were shown to be holding copies of the Edinburgh edition, and, as mentioned above, no institutions reported holding a copy of the Philadelphia edition. Our department was thus pleased to add the University of Pittsburgh as the first institution to record a holding of the very rare 16-page Philadelphia edition of Audubon's prospectus in Worldcat. We also added Pitt as the seventh institution to record holding the nearly equally scarce 15-page Edinburgh edition of the prospectus.

The difference in pagination between these two prospectus is entirely due to the different sizes of typeface and spacing. Each edition has the same title page information, and contains the above quoted advertisement for the D.E.F., but neither has its own imprint.

Both prospectuses state on their title-pages, "Under the Special Patronage of Her Excellent Majesty, Queen Adelaide . . . , and the contents for both are comprised of the following: two pages of Audubon's promotional essay, "Prospectus," for the Double Elephant Folio edition; followed by a three-page listing, "Contents," each edition listing the same 100 bird plates in volume I of the D.E.F.; followed by four pages of the same "Extracts from Reviews;" and, finally, each edition concludes with (four pages printed in the Edinburgh edition and five pages printed in the Philadelphia edition) identical lists of 180 "Names of Subscribers."

The existence of the two separate prospectus for the D.E.F gives further evidence of the extensive publishing and marketing efforts that Audubon and his family put into the promotion and publication of *The Birds of America*. It helps to recall that the work

of writing, editing, and delivering hand-written manuscripts to printer/publishers on both sides of the Atlantic ocean, were all difficult and challenging tasks in the early 19 century, given that there was no electricity, no word processing, and manuscripts and other communications could only be conveyed via hand-written documents, dispatched via sailing ships which had to cross the ocean, and by horse back or horse-driven conveyances on land.

The discovery of the two different editions of Audubon's very rare, prospectus for the D.E.F. in the University of Pittsburgh's rare book collections has been a gratifying and exciting find.

Charles Aston

*The Smithsonian Institution, Indiana University, the University of Kansas, Louisiana State University, Harvard University (2 copies), and the University of Missouri, St. Louis.

"Stop-cylinder," continued from Page 3

and later Walter Scott, were building stop-cylinder presses.

The fully-developed stop-cylinder models of the 1880s offered such printers as Theodore Low DeVinne a perfected instrument for the production of fine illustrated magazine and book printing (fig. 3). Arranged to single-, double- or triple-roll the form as desired, provided with up to six or more form rollers, great impressional strength and every facility for accurate register, these presses represented a high-water mark in typographical printing machinery. In their turn, however, they were set aside as the two-revolution press, with its greater speed and adaptability to smear-free front delivery, proved itself capable of equaling stop-cylinder print quality and began its eventual domination of US and overseas markets. The only US-built

stop-cylinder to survive into our time is the once common Miehle Vertical, a number of which are running today.

Doug Charles

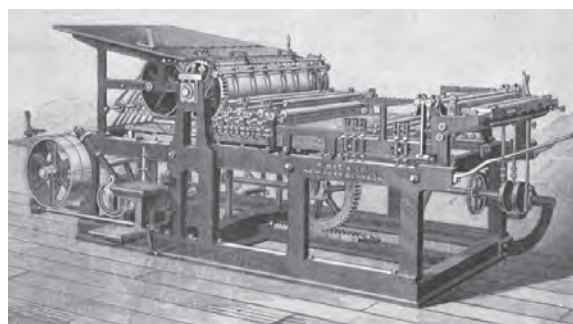


Fig. 3. R. Hoe & Co. stop-cylinder of the type used by T.L. DeVinne to print the illustrated forms of Scribner's and St. Nicholas magazines in the 1880s. Specifically designed to take the best possible impressions from electrotypes of fine wood engravings. From Scribner's, May 1880, p. 38.

News from Elsewhere

**THE ART OF THE BOOK IN CALIFORNIA:
FIVE CONTEMPORARY PRESSES
JUNE 1 – AUGUST 28, 2011**

CANTOR ARTS CENTER, STANFORD UNIVERSITY
This exhibition features the "new book," as defined by contemporary art practices, successful experiments with media, and innovative structures in book production. It includes some of the most significant works by Foolscap Press (Peggy Gotthold and Lawrence G. Van Velzer) of Santa Cruz; Moving Parts Press (Felicia Rice) of Santa Cruz; Ninja Press (Carolee Campbell) of Sherman Oaks; Peter Koch Printers (Peter Rutledge Koch) of Berkeley; and Turkey Press (Harry and Sandra Reese) of Isla Vista. More information at http://museum.stanford.edu/news_room/book-as-art.html.