



# Newsletter

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Margaret Hale and Joseph O'Kane Foster at the Ranchos Press, Ranchos de Taos, New Mexico, c.1924. The Ranchos Press became well known for a line of hand colored South-west greeting cards, produced under the Vancil Foster imprint. Cards featured the work of early Taos artists and were printed on both intaglio and letterpress equipment. Photo courtesy of Pamela Smith.

## Reports from the 2011 APHA Conference

PRINTING FROM THE EDGE, THE UNIVERSITY OF CALIFORNIA, SAN DIEGO, OCTOBER 14-15, 2011

*Keynote address by Pamela Smith*

*Thriving on the Edge: Artisan Printers Lured by the Land of Enchantment*

PAMELA SMITH has hunted down fascinating tidbits about an array of unusual characters who printed in New Mexico starting in 1834, all of whom started out elsewhere. They were often printer/authors or printer/artists in this remote land where it was difficult to sustain a successful business. They were so far from printing centers that they were unencumbered by tradition. Books produced might be bound in skins, sport traditional tinwork or highlight stitched fabrics. Most of the printers were renegades who promoted their own artistic or authorial agendas.

Smith began by describing Padre Antonio Jose Martinez who founded the first press in New Mexico in 1834 and produced 17 books in under ten years. Gustave Baumann was a woodcut artist who studied in Munich and Chicago and came to Santa Fe from Indiana in 1918. His books were multi-colored woodblock editions. In 1939, *Frijoles Canyon Pictographs* was chosen as one of the best 50 books of the year. He continued his work well into the 1960s. New York artist Willard Clark came to establish the first full-scale commercial print shop and formed a graphic identity for Santa Fe, but his studio closed by 1942. Other printers mentioned include Walter Goodwin, who moved to New Mexico in 1933 and fostered regional writing into print; Dorothy Newkirk Stewart who had a passion for the theatre; and California poet Jon Branley who produced his own poetry in pamphlet form. Another California artist, Paula Hawks, came to New Mexico in the mid-70s and produced unusual books by Xerox machine and Selectric Typewriter, working with professional binders such as Priscilla Spitler. Pamela Smith, a printer herself, worked at the Press of the Palace of the Governors for 28, years producing 12 titles.

Kitty Maryatt

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## PANEL ONE

*Charles Johnson: Go (North) West Young Man: Jose de la Rosa & the Emergence of Printing in Alta California*

*Jesse Erickson: Blackletter Paradise: Mexican Early Printing and its Impact on Southern California Design*

*Hala Auji: Printing Margins: Limitations in the Beginnings of American Syria Mission's Publications (1825-1860)*

CHARLES JOHNSON provided new evidence to possibly dethrone Zamorano as the first printer in California, but he tantalizingly indicated that he is continuing his investigations. In 1834, Agustín Vicente Zamorano arrived by ship and announced the formation of a printing business using his Ramage press. His first book was a 16-page publica-

tion of 14 laws followed by a 183-page manifesto, which granted amnesty to the people of California after the recent rebellion. In 1836 he was producing schoolbooks; he left California in 1838. Johnson then told us of a bookplate printed in 1838 for Governor Vallejo by Jose de la Rosa. He was investigating 641 items printed by a Pedro de la Rosa. We will have to wait for the next installment.

Jesse Erickson informed his audience that the first founts available in Mexico City in 1543 were Gothic, and it took 15 years for Roman to appear there. Much later in California, Blackletter was influencing the Grabhorns ("Spanish Mission"), Paul Landacre and David Siqueiros. Erickson cited "moments of convergence" by 1976 in the blackletter calligraphy of the LA barrios: he called it typographic textuality. Contemporary graffiti artists Peter Quezada and Chaz Bojorquez both embrace the typographical blackletter. Finally, Textura "went global" as utilized by Snoop Dog and Inked Magazine.

From Hala Auji we learned that the early phase of Syrian printed book production struggled with manuscript traditions, since the state sustained scribal workshops. There were very few presses in Syria. "The American Press" run by Presbyterian missionaries had both technical and social limitations. The issues were three-fold: trouble with the labor force, with local markets, and aesthetic and technical problems with the typefaces. They had trouble finding skilled laborers with a working knowledge of Arabic, and in employing Arabic scholars. The readers were naturally skeptical of an American press. Early publications were grammar books in pocket size. There were problems in the type fount in setting the diacritical marks for vocalization: some of the marks were too far from the letters. By 1860 there was a better fount provided from Leipzig, but it was still very time-consuming to

typeset. By the late 1800s mechanical typesetting finally arrived for a distinct improvement in the situation.

Kitty Maryatt

## PANEL 2

*Bradley Dicharry: The Rise and Fall of the Chandler and Price Company*

*Casey Smith : B.R.: Indianapolis Before Boston*

*Patricia Cost : The Bentons: How an American Father and Son Changed the Printing Industry*

UNIVERSITY OF IOWA design professor Brad Dicharry spoke about the Cleveland manufacturer Chandler and Price's early strategy for success—producing durable platen presses such as the Old and New Series and the Pilot, which were marketed as the "most economical in the end." Missteps that led to C&P's decline included refusing to offer automatic paper feeders until after that market was saturated. Company records are scarce—Dicharry interviewed a former shopfloor supervisor who came to work one morning in 1964 and saw documents being tossed into an incinerator. The four acres that once held Chandler and Price's "permanent institution" are now a self-storage facility, but their presses are among the most highly sought after today.

Corcoran College of Art & Design professor Casey Smith discussed the influences on Bruce Rogers's work between his 1890 graduation from Purdue and his move to Boston in 1895. Rogers described himself as "of Indiana," and Smith sees a love for the place he came from in Rogers's work. Smith showed examples of Rogers's early lettering and illustration work done in Indianapolis, where his mentors included artist Joe Bowles, founder in 1893 of the quarterly *Modern Art*. Bowles and B.R.

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### The APHA Newsletter

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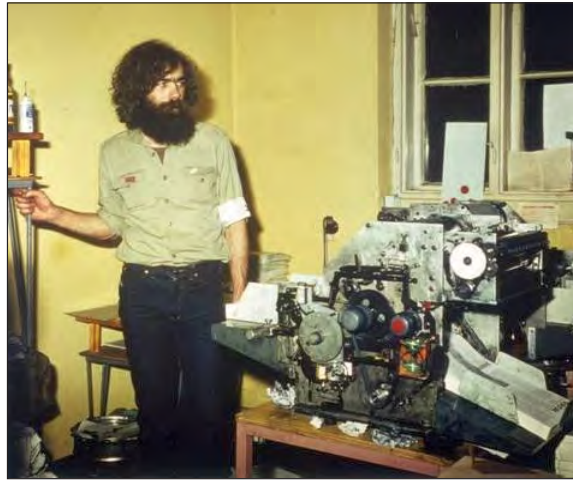
## Mark Samuels Lasner Fellowship in Printing History:

*OUR GESTETNER KEEPS ON TURNING – UNDERGROUND PRINTING IN COMMUNIST POLAND 1976-1989 presented by Gwido Zlatkes*

GWIDO ZLATKES (“gveedo”), winner of the 2011 Mark Samuels Lasner Fellowship in Printing History spoke about the underground printing of Poland in the 1970s and 1980s. Zlatkes played a part in the movement as a journalist; he prepared for publication by typing on an IBM Selectric for duplication. Zlatkes began his talk by quoting poet Jan Krzysztof Kelus “Our revolution ... [was] marked in duplicator hours.” On his fellowship trip, Zlatkes found much material gathered in publications, video and recordings, with some preservation of equipment. No historical monograph on the publications had been yet been written. He limited his talk to the production techniques without mention of money, paper, distribution or organizational structure.

Underground printing in Communist Poland had two main periods. The first, between 1976 and August 31, 1980 (with the declaration of martial law), had all sorts of printers and very little repression of publishing. Zlatkes showed a photograph of an old-fashioned washing machine used as a press (the wringer did double duty), but it had trouble getting even pressure. At the high end, some printers used polymer plates on regular duplicating machines. The second period, August 1980 until December 1981 when Solidarity triumphed, saw many prominent arrests, which proved very effective in repressing free speech.

Zlatkes said that many professional printers regularly did “underground” work after-hours, and small fleets of Fiats would arrive just before regular business hours to pick up newspapers for clandestine distribution. It was this group that went underground with the declaration of martial law. He said that stencil and offset were most common, but ditto masters were also common (today they are scarce). Zlatkes then showed a video from the Russian underground demonstrating how to create a ditto master on masonite, using everyday materials which left no evidence of being printing equipment. This writer was shocked to see duct tape serving as the press’s



*Andrzej Zielinski, a legendary underground printer next to an offset press, c.1980. Photo courtesy of Gwido Zlatkes.*

hinge and a piece of flannel holding the ink. Another video excerpt in Russian showed an “A-frame” printer, and then Zlatkes continued with other common equipment, including the “Gestetner” mimeograph, although the first one he remembers was an AB Dick machine obtained from the US Embassy, which they jerry-rigged for faster production by removing the collator (effectively doubling output to 6000 pages).

Next Zlatkes showed examples of silk screening, and offset. The problem with offset for the journalists and irregular printers was that the equipment needed dedicated space, which usually was built underground in basements, and it required lots of paper, which they obtained secretly. The paper was acquired and the work done outside the official communist economy

(actually 50–60% of the real national economy).

It was surprising to hear Zlatkes say that most printers did the work for money, not idealism. There were “visible” printers and “secret” or underground printers. In fact, most magazine covers were printed elsewhere and the printers often didn’t know what they were to be used for. 500–600 books were published in the 14 month period, some in large editions—Zlatkes noted one in an edition of 40,000 copies. An additional 6000 periodicals were published by the underground with circulation ranging from 60 to 50,000.

In the Q&A, Zlatkes noted that the repression worked. There was always the uncertainty that, if arrested as an underground publisher, journalist or printer, you never knew whether you would be killed by the state.

*Paul Romaine*

The exhibition “Underground Publishing in Communist Poland 1976–1989, from the collection of Gwido Zlatkes” was held October 3–November 18, 2011 at Heller Rare Book Room at the F.W. Olin Library, Mills College. It was presented simultaneously with the exhibit of “Literature Publications” by Kraków book artists Katarzyna Bazarnik and Zenon Fajfer.



worked together on several issues of the city's art association chapbook, *The Portfolio*, in 1894 and 1895 as the "committee on printing."

Print historian Patricia Cost presented highlights from her years of research on Linn Boyd Benton and his son Morris Fuller Benton. The full story can be read in her book *The Bentons* (RIT, 2011). L.B.B. was typesetting by age eleven and as a young man worked as a not-so-adept tombstone cutter. His punch cutting machine, patented in 1884, was later used to "save the Linotype machine," because it could quickly engrave new matrices. As a child M.F.B. printed ephemera in his family's home. Educated as a mechanical engineer, he became the most prolific type designer of the twentieth century, creating over 200 typefaces including Century Schoolbook, designed using results of type legibility studies.

Sara T. Sauers

### PANEL 3

Joan Boudreau: *Civil War Printing*,

Daniel Mellis: *The Mechanical and the Digital: How Technology affects Design*

Peter Bain: *From ATF to VGC: display typefaces in transformation*

JOAN BOUDREAU, in her presentation on *Civil War Printing* spoke about the invention and use of portable presses for the war and the western frontier. She started this research project for a Smithsonian Institution exhibition entitled *Civil War Field Printing* at the National Museum of American History where Boudreau works as Curator of the Graphic Arts Division. She gave some specific histories of the development of the portable presses. General George McClelland bought them for pub-

lishing war propaganda and to communicate quickly with a large number of troops. David Farragut of the United States Navy used an Adams Cottage Press (patented 1861), a machine used by both Union and Confederate forces. Part of its success, unlike the Lowe Press (invented slightly earlier and about a third lighter than the Adams) derived from a clever marketing campaign. *Harper's Weekly* for November 22, 1962 featured a column describing the benefits of the Adams Cottage press. Boudreau believes this was when it was first introduced. That same year, the Cincinnati Type Foundry Army Press was introduced. This was the first portable cylinder press and was advertised to both the military and to small country printers. 1862 also saw Cooley's Cabinet Press—larger and heavily marketed—sold to the army. Boudreau then showed examples of documents printed on these field presses, many of them requisition orders for more printing supplies. By 1863 the Union Army established a printing office, retaining ten printers, all working on portable presses, setting type from cases that measured  $1' \times 2\frac{1}{2}' \times 2'$ . After the Civil War, portable presses were repurposed for country newspapers and printing offices, especially in the western frontier but by 1880 most were out of use. Although many hundreds of these presses were manufactured and sold, they are quite rare today. No examples of Cooley's press are extant.

The second speaker, Daniel Mellis, discussed how computer technology affects design. Focusing on typography and graphic design, rather than image-based design, Mellis, an MFA candidate at Columbia College Chicago, introduced the subject with some theoretical context. If one considers the computer a tool that makes composition and design fast and reversible, what are the implications of using it for design? How is it better (or worse) than a mechanical tool? Do computers make design better?

What happens with a design when there are no perceived limitations? Mellis provided examples of novice designers using the default leading and word spacing in a given design software rather than actually designing the letter spacing themselves (much like using factory pre-sets on synthesizers, rather than composing original music). He then spoke about specific software, Adobe's Photoshop, Illustrator and InDesign, Quark, Corel Draw, as well as open source software. The thing they all have in common is the ability to instantaneously display the design allowing the artist to make decisions on the fly. Because it's so easy to change, modify, and tweak graphic layouts, the designer can make many different versions and then choose the best one, perhaps even mix and match for the final result. However, all this simplicity comes at a price. Postscript, the computer language that is the interface between design and production has its own limitations. This software developed by Adobe nearly 25 years ago, translates the software design to machine-readable output devices for production. There are many limits, such as stroke weight, alignment, and cap styles, not to mention the inability of Postscript to pre-visualize paper translucency and folded structures. Mellis spent some time describing Bezier curves and their use for digitally representing smooth curves. In many cases, it takes many handles (or points to simulate curves) to create an accurate letterform. Color, of course, is another challenge. Monitor resolution and color balance doesn't necessarily translate into an exact match of ink, but the example in this talk was gray scale. On the screen, grays are interpreted as a halftone and depending on the "grain" the result may not be subtle. So instead of 5 shades of gray, the viewer will see two shades of black (or a black and a gray). Scale, of course, is another consideration that is not always obvious

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## APHA SoCal Book Fair

THE SOUTHERN CALIFORNIA APHA chapter chose to organize a small book fair at the beginning of the conference to enable members to showcase and sell their work. It was also open to booksellers in the region. Site host Lynda Claassen arranged for a room in the Faculty Club, and the APHA chapter publicized the event, which was also announced in the brochure and on the website. The cost of the tables was intentionally kept low to encourage participation. The book fair sold out the 22 tables available, and the event made a nice profit for the chapter, which will put it to good use.

The tables were quite cozy in the room, which made for a very friendly atmosphere as people

squeezed by each other. There was an exciting range of books offered: unique artist's books, limited edition artist's books, limited editions from fine presses, and books about books. Several non-profit organizations handed out their brochures.

Jessica Holada, coordinator of the event, sent out a questionnaire about the booksellers' reaction to the fair. Of the 15 who responded, all but one said that they made sales, all were happy to look at other peoples' work, found it to be a good networking opportunity and would participate again if the costs were kept low. From the buyers' point of view, many said that they were very glad to become acquainted with publishers and booksellers new to them. Some people missed the fair because they arrived too late, or felt they did not have long enough because tours



View of the book fair. Photo: Kitty Maryatt

were going on at the same time. But the four-hour fair seemed to be just about the right length of time, and produced very positive results.

Kitty Maryatt

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when thinking about designing with computers. Zooming in and out is done not by bringing our faces closer to the screen but by increasing the scale on the zoom dialog box. As Mellis pointed out, type has both a top and a bottom, but on a computer, type only has a face. Designers should keep that in mind.

Peter Bain, Assistant Professor in the Department of Art at Mississippi State University, concluded the third panel by comparing the activities of the American Type Foundry with the Visual Graphics Corporation during the mid-1960s. His presentation, *From ATF to VGC: Display Typefaces in Transformation* looked at examples of typefaces and specimen catalogs of both companies. VGC's development of the Photo-Typositor, "a manually operated display phototypesetting machine built to use an existing 2" film reel font format" was meant to be a replacement to foundry type. ATF (metal type)

and VGC (phototypesetting) were competitors. In the hopes of greater visibility, VGC announced a national typeface design competition in 1964. There was a cash prize for first, second, and third place, as well as twelve runners-up. All would receive 25% royalty contracts. Bain detailed the winners of this first competition. Markus Low's Basilea won first place; Baker Signet by Arthur Baker can be seen occasionally today. Two years later, VGC announced an international competition, increasing the prize money in all categories. One of the winners, York by Georg Salden, is still used for the cosmetic brand Clinique's logo. By my count, Bain mentioned twenty-one new typefaces (not including their successors) that were a direct result of these competitions. ATF, in the meantime, was creating new typefaces, but not on such a large and international scale. Their last complete family was Americana. After a number of mergers and acquisitions, ATF closed their doors in 1993. VGC disappeared

sometime in the 1980s, although its exact shutdown date isn't known.

Nina Schneider

### PANEL 4

Joseph Galbreath and Mary Mashburn: *Reimagining the Globe Poster Baltimore*

Anne O'Donnell: *The Book Arts, the Arts and Crafts Movement, and the Rise of Greeting Cards in America*

Cristina Favretto: *Zines and Print Culture: Re-Shaping the Definition of the 'Private Press'*

MARYLAND INSTITUTE COLLEGE OF ART (MICA) printmaking instructor Mary Mashburn, and West Virginia University design professor Joseph Galbreath combined to tell the story of Baltimore's Globe Poster. In 2010 the company closed after over 80 years of printing posters for concerts, public events, carnivals, etc. A year later, through

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## Tour of The Stuart Collection

ON FRIDAY AFTERNOON, a group of conference attendees were guided through the University of California, San Diego's Stuart Collection of outdoor sculpture by Mary Beebe, its director. The collection is pervaded by a gentle sense of irreverent humor and accessibility to the university community. Its eighteen large scale works were all commissioned by the Stuart Collection and created for the campus sites they occupy. We started with the Collection's original work, *Sun God*, by Niki

de Saint Phalle. An exuberantly colored 14' bird atop a 15' concrete arch, it has become a campus favorite and the center of an annual student Sun God Festival. A nearby courtyard is dominated by Tim Hawkinson's 24' high teddy bear constructed of eight huge natural boulders. As we descended Alexis Smith's *Snake Path*, we were able to observe the collection's newest work being constructed. Conceived by Do Ho Su and titled *Fallen Star*, the work is a small clapboard house that on November

15th will be lifted to the top of Jacobs Hall to appear as if it had fallen out of the sky.

Several works adorn the Geisel Library. The entrance doors are a work by John Baldessari that include the words READ ... WRITE ... THINK ... DREAM and eight over-sized photographs of students and books imposed on glass windows. Just outside, Terry Allen has created *Trees*, made from eucalyptus trees that had to be taken down for campus construction. Allen preserved three trees with creosote, covered them with sheets of lead and stood them upright in a grove of living eucalyptus. Two speak through recorded songs and poems. The third is silent directly in front of the library entrance, "perhaps a reminder that trees must be cut down to print books." Passer-bys are encouraged to scratch their initials into the lead bark of these trees. I carved mine in reverse so that they would print properly. Excellent photographs can be found at [stuartcollection.ucsd.edu](http://stuartcollection.ucsd.edu).

David Goodrich

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the efforts the group "Friends of Globe," MICA announced they would acquire a substantial portion of the company's printing plates and wood type to use as a working collection. Globe's iconic look featured bursts of screenprinted day-glo colors with black letterpress or offset printed key runs of the featured artists' names and images. Day-glo coaster keepsakes were made available to all!

Independent scholar Anne O'Donnell discussed early twentieth-century American greeting cards, focusing on the style change beginning around 1905 in association with the spreading influence of the Arts & Crafts movement. Ornate Victorian cards gave way to more subtle designs that focused on the words, often a personal wish or holiday verse. The designers and producers of the cards were often artists working in private press or book arts fields, and many were women. O'Donnell found that the cards exhibit many Arts & Crafts traits including hand printing on high-quality paper, decorative initial letters and borders, and designs whose decorative elements are used in harmony with the page.

Cristina Favretto, Head of Special Collections at the University of Miami, discussed a growing area in contemporary special collections libraries: zines. Defined by Favretto as featuring small print runs of material printed by affinity groups (also referred to as "like-minded communities of outcasts"), these "conduits of communication" feature content that is often obsessive, accompanied by endearing or goofy graphics, and printed and assembled using low-technology methods. Favretto's zine history highlights included sci-fi fan-zines enjoyed by Futurians, revolutionary publications from Situationists, *Flapper Gathering* (feminism and anarchy), and Mark Perry's *Sniffin' Glue*, an influential punk rock zine held together with one staple.

Sara T. Sauers

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## New Members

Caroline Anderson, Saint Helena CA  
Celene Aubry, Berwyn IL  
Brian Banko, Spring Valley CA  
Joseph Bray, San Diego CA  
Buffalo & Erie County Public Library  
Michele Burgess, San Diego CA  
John C. Carson, La Jolla CA  
Cristal Chen, San Diego CA  
Corcoran Gallery of Art, Washington DC  
Micah Currier, Brooklyn NY  
Deanna Devlin, Los Angeles CA  
John Dunlevy, Berwyn IL  
Sally Faulkner, Belfast ME  
Cristina Favretto, Coral Gables FL  
Jenny Furlong, Jersey City NJ  
Carey Gibbons, London UK  
Elizabeth Haven Hawley, Minneapolis MN

Allyson Healey, Sherman Oaks CA  
John Henry, Mason City IA  
Chelsea Herman, San Diego CA  
Andy Hernandez, Sylmar CA  
Cassandra Joffe-Hatton, Sherman Oaks CA  
Arielle Jones, San Diego CA  
Jeffrey Kang, Claremont CA  
Nelda Kerr, Pomona CA  
Antje Kharchi, Arlington VT  
Hannah King, Chicago IL  
Kinokuniya Bookstore, Jamaica NY  
Anne Lehmann, El Dorado Hills CA  
Library of the Boston Athenaeum  
Daniel Mellis, Chicago IL  
Ryan O'Connell, Gales Ferry CT  
David Pascoe, Santa Rosa CA  
Samantha Plakun, Claremont CA

Greg Prickman, Iowa City IA  
Sean Randolph, Encinitas CA  
Gene Ransom Jr., Gransonville MD  
Claire Sammons, Chicago IL  
Suzanne Sawyer, Tuscaloosa AL  
Patrick Schoen, Los Angeles CA  
Danielle Shubat, Claremont CA  
Pamela Smith, Abiquiu NM  
Laura Sorvetti, Los Osos CA  
Steve St. Angelo, Baltimore MD  
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Naomi Tarle, La Mesa CA  
Jessica Thomas, Los Angeles CA  
University of Alberta  
Jennifer Valdez, Riverside CA  
Kristina Vargas, Hollywood CA  
Molly Wassel, Claremont CA