

The APHA

THE
AMERICAN
PRINTING
HISTORY
ASSOCIATION

Letter

Reprinted
February 1975

No. 2

December 1974

Editor: Prof. Catherine T. Brody. Masthead design by Philip Grushkin. This newsletter of The American Printing History Association, Inc., is sent without charge to all members. Please refer to last page for mailing address information.

FIRST ANNUAL GENERAL MEETING

7:30 p.m., Wednesday, January 22, 1975
Room 207, CUNY Graduate School and University Center
33 West 42nd Street, New York, New York

All members are urged to attend. The agenda, as described in some detail in this Letter, includes important APHA business. There will be a social get-together afterwards.

It is VERY important to our planning to know how many members will be attending. PLEASE mail the attached blue sheet AS SOON AS POSSIBLE to simplify the workload for a volunteer staff.

DUES ANNOUNCEMENT (AND EXPLANATION)

Dues for the 1975 calendar year are now due: \$5 for a regular membership; \$2.50 for a student membership; \$7 for a joint husband-wife membership; \$5 for a non-membership subscription to publications; \$25 for contributing membership, and \$100 for sustaining membership.

The Association will be saved the expense of mailing you a notice, to say nothing of the paperwork involved for (again) a volunteer staff, if you will NOW send your check or money order in the appropriate amount to Stuart C. Dobson, Treasurer, 215 Harriman Road, Irvington, N.Y. 10533. Make check payable to APHA, or spell it out if you wish. THANK YOU VERY MUCH IN ADVANCE!

Now, as to explanation: All of us paid dues in 1974, for a half year at most; some of you have joined and paid dues in December. We have tried our best to make clear that the 1974 dues, whenever paid, were primarily a contribution to the cause and entitled the member to be recognized as a Founding Member, with a certificate (in due course) to proclaim this -- but probably with little else tangible to show for the dues. And we tried to make clear that full-year dues would be asked of all of us for 1975 and thereafter. All this holds for any new member joining on or before the annual meeting on January 22, 1975.

However, we do mean to be fair and indeed affable about this. If anyone has been misled, in his or her opinion, please write Mr. Dobson to this effect, and your dues will be marked paid for 1975, with your name being removed from the list of Founding Members. Naturally, we hope no one takes us on this!

AGENDA FOR THE FIRST ANNUAL MEETING OF APHA

Whatever APHA's annual meetings may grow into -- perhaps full-fledged conferences on a variety of professional and other subject-matter interest levels, with gala social events as well -- the APHA Board of Trustees believes the first annual meeting cannot be that ambitious. Most importantly, it wants to provide as much time as necessary for all members present to express themselves fully and take appropriate action on whatever matters should properly come before the meeting. And every effort will be made to provide, after the meeting, a social setting for members to meet and talk with each other, including Trustees. (See attached blue sheet for details on the social event.)

The order of events is planned as follows, beginning promptly at 7:30 p.m.:

1. Welcome and request for approval of agenda, Dr. J. Ben Lieberman, president.
2. Report on the organization of APHA to date, including chapters, Prof. Catherine T. Brody, vice president.
3. Formal report of the membership secretary, Mrs. Miriam Steinert.
4. Formal report of the treasurer, Stuart C. Dobson.
5. Report on program activities of APHA, by the chairmen of the program committees:
 - a. Artifacts Preservation, E. H. (Pat) Taylor.
 - b. Education, Dr. Morris Gelfand.
 - c. Exhibits, J. Terry Bender.
 - d. Publications, Mark Carroll.
 - e. Research, Prof. H. Richard Archer.
6. Discussion on programs as outlined, further suggestions, etc.
7. New business, including decisions on programs.
8. General discussion.
9. Election of three Trustees for three-year terms. (See following item.)
10. Adjournment and (probably) social affair following.

ELECTION OF TRUSTEES

As noted in the APHA Letter No. 1, the by-laws require the election at the annual meeting of Trustees to succeed Prof. Terry Belanger, Ms. Jean Peters and Prof. Susan O. Thompson, who were originally elected as one-year-term Trustees as part of the process of providing staggered terms for Trustees. In keeping with the by-laws, a nominating committee has forwarded their names for second (three-year) terms. No other nominations were received by the secretary as also provided in the by-laws. This means the three will be formally elected without opposition.

ABOUT TAX EXEMPTIONS AND DEDUCTIONS

In answer to various inquiries about APHA's status for tax-deduction purposes, please note that APHA is incorporated under New York State law as a non-profit organization, but like other such organizations it cannot apply for IRS status until a year after its incorporation. For APHA, that means we shall be qualified to apply for tax-deductible status on our first anniversary next September.

STANDING COMMITTEES (Continued)

In addition to the committee chairmen announced in our first issue, the following committee chairman has been appointed:

Exhibits Committee (to sponsor, develop APHA exhibits, encourage exhibits by others, provide advice to others, etc.) Chairman: J. Terry Bender, Director of Special Collections for the Hofstra University Library.

(Philadelphia area members will be interested in knowing that Mr. Bender is slated to present a lecture for the Philobiblon Club of that city on February 18, 1975, on "Manuscripts, Monks, and Monasteries.")

FIFTY BOOKS JURY

The American Institute of Graphic Arts has announced that the jury for the 1975 Fifty Books of the Year exhibition will include David Godine, David R. Godine, Publisher; Hilton Kramer, New York Times art critic; Atha Tehon, Dial Press; Betty Anderson, Alfred A. Knopf; Robert Hall, Hathaway House Bookshop; and Edward King, University of Missouri Press. Chairman of the show this year is Roger Straus, Jr., Farrar, Straus & Giroux.

GOUDY AWARD TO P. J. CONKWRIGHT

P. J. Conkwright, retired designer for Princeton University Press, was awarded the 1974 Frederic W. Goudy Award last month at Rochester Institute of Technology. Mr. Conkwright is the sixth recipient of the award. (Last year's winner was Dr. Robert L. Leslie, APHA Board member.) Mr. Conkwright joined Princeton University Press in 1939 and for the next 35 years produced a splendid galaxy of well-designed books. He has had more books accepted for inclusion in the AIGA's Fifty Books show over its 52-year history than any other person.

CAN TYPE DESIGNS BE COPYRIGHTED?

Government hearings during October considered the question of copyright protection for type designs. No firm decision was reached. Among those making presentations at the closed hearings were Hermann Zapf, Herb Lubalin, Lou Silverstein, and Ivan Chermayeff. Questions of whether type design is an art form and the problems of possible use of pirated faces stirred hot discussion which isn't over yet. If you wish to express yourself on the subject, write to Barbara Ringer, Registrar of Copyright, Copyright Office, Library of Congress, Washington, D.C. 20540. New Yorkers may also respond by attending an AIGA-sponsored open forum on the matter, at 2 p.m., Tuesday, January 7, 1975, in the McGraw-Hill Auditorium, 1221 Avenue of the Americas, second floor. Check beforehand with AIGA, phone PL2-0813.

JACOB BLANCK: A LOSS

The death of Jacob Blanck on December 23rd is a loss to the world of bibliographical scholarship. He will be sadly missed. At his death, Mr. Blanck was working on the seventh and eighth volumes of his monumental Bibliography of American Literature, which Yale University Press has been bringing out, volume by volume. The BAL was the capping triumph of his many contributions to the study of bibliography. The project has as its objective the meticulous description of some 35,000 works by 300 American authors. As rare book editor of Publishers Weekly and Antiquarian Bookman and through his careful

scholarship in such works as the BAL and From Peter Parley to Penrod Jacob Blanck over the years had supplied reliable bibliographical information to a legion of grateful collectors and scholars.

NEW YORK CHAPTER MEETING

The New York Chapter will hold a program meeting at 7 p.m., February 26, 1975, at the CUNY Graduate Center, 33 West 42nd Street in Manhattan. Jack Golden will speak on "The Heritage of Progress in Printing and the Graphic Arts." Mr. Golden, Vice President of Designers 3, Inc., is an officer of the Society of Publication Designers and a member of the Board of Trustees of APHA's New York Chapter. His illustrated lecture will present a capsule survey of historical developments from 1851 to 1927--significant dates he will explain. His presentation will show how the growth of lithography on stone during the early 19th century contributed to the success of the modern printing industry, thanks to technological advances. In addition to superb examples of 19th century lithography, Mr. Golden will show illustrations of letterpress accomplishments from early wood engraving to the latest innovations in process printing. By placing the history of modern photocomposition, offset lithography, and present day graphic arts technology in perspective, Mr. Golden hopes to give us a better understanding of what to expect of the technology of the future.

The New York Chapter, incidentally, has been planning several other stimulating programs and seminar meetings. Details will be available soon. New York area residents who are not already members of the New York Chapter should communicate with Treasurer Mary Ann O'Brian Malkin (Drawer O, Old Chelsea Station, New York, N.Y. 10011).

CENTER FOR BOOK ARTS

Interest in the art of the book seems to be mushrooming. We are happy to learn about the Center for Book Arts (15 Bleeker Street, New York, N.Y. 10012) which will offer classes and workshop facilities for binding, letterpress printing, printmaking, and photography. The Center also plans to present exhibits, publications, lectures, films, and so forth. APHA member Richard Minsky is teaching hand bookbinding at the Center, by the way.

FELLOWSHIPS AVAILABLE

The American Antiquarian Society has announced the availability of short-term visiting fellowships to Worcester, Massachusetts, for the period June 1, 1975, through May 31, 1976. Deadline for applications is March 1, 1975. The awards are open to persons engaged in scholarly research and writing (including those at work on doctoral dissertations). The fellowships will be awarded on the basis of the applicant's qualifications, the general interest of the project and the appropriateness of the study to the Society's holdings. As APHA members probably know, the American Antiquarian Society has one of the foremost collections of early American printing. Further information and application forms are available from The Director, American Antiquarian Society, 185 Salisbury Street, Worcester, Massachusetts 016909.

NEW FINE PRINTING PRESS

Dennis and Marilyn Grastorf have established the Angelica Press at 81 Pearl Street in Brooklyn. Their aim is to produce works of high literary content in beautifully designed and illustrated editions, done by fine letterpress, with good paper and binding. Moreover, they hope to keep prices low to enable the greatest number of people to own beautiful books. Their first book is Washington Irving's Christmas at Bracebridge Hall, which nicely fills all the conditions they have set for themselves. Charmingly illustrated with drawings by Marilyn Grastorf, the volume is handsomely printed in two colors.

BEYOND ETAOIN SHRDLU

In mid-November the last of the giant black Linotype machines was hauled from the composing room of the St. Louis Post-Dispatch. The November 19th issue of that newspaper carried a long tribute to Sam Seligman, one of the last of the old-time Linotype machine operators. His more than fifty years in the newspaper business form a link with the roaring days of extra editions and the "Stop the Presses" and "Read All About It!", from the sinking of the Titanic to Watergate. He watched history unfold through separate takes, illegible edits and wire service datelines, amid the clatter, steam, and roar of hot-metal type composition. He said farewell from the modern composing room with its hum, staccato, and whirr. Around him were the winking lights of computers and the loud silence of cutting, splicing, and pasting news into cold type.

Another casualty of the computer age is the use of "30" as the "that's all" symbol. When you talk to a computer you have to talk computer language. The cold type process involves electronic optical scanners that "read" typed news, and ad copy computers and high speed photocomposition machines that "set" type on film instead of on slugs of hot type metal. Instead of the familiar symbol "30," which the scanners would simply read and "set" as "30," reporters now have to write this special symbol for end of story: @UF25. Ironically, when the Cincinnati Enquirer switched from hot to cold type recently (a move that had been planned for two years), the very last hot-metal page made up and closed in the composing room just happened to be a classified page--Page 30. "That," as they say, "is all."

PENTALIC TRADE BOOKS

In addition to his calligraphy school, Louis Strick, president of Pentalic Corporation, has announced that his company plans to enter trade publishing with a full line of books on calligraphy, lettering, and paleography. The company has already signed contracts and arranged for the writing of several books and is arranging to reprint several titles not previously available in this country.

SCHOLARS' QUERIES

Roycroft: Paul McKenna, Associate Professor of Communication Design at the State University of New York at Buffalo, is continuing work on a history and bibliography of the Roycroft Press, Elbert Hubbard's contribution to the American Arts and Crafts movement. He would appreciate hearing from anyone with a collection of the work of the Press. He especially requests information on American binders such as Louis Kinder.

Incidentally, Prof. McKenna is teaching his course on the history of graphic design for the second year. He has an impressive collection of about 1500 slides and adds about 150 each month! The course has been very well received and is now open to students on a university-wide basis.

William Morris Letters: Norman Kelvin, Professor of English at City College in New York, is editing the letters of William Morris. He would appreciate hearing from anyone who owns or knows about letters written by Morris or letters sent to him. Professor Kelvin will gladly pay for photocopies and postage. His address is 290 Riverside Drive, New York, N.Y. 10025.

W.A.D. BIBLIOGRAPHY

Dwight Agner, at his Press of the Nightowl, Baton Rouge, Louisiana, has published The Books of WAD: A Bibliography of the Books Designed by W. A. Dwiggins in a limited edition. Although Dwiggins has frequently been studied and written about, this is the first attempt at a comprehensive bibliography since 1935.

CURRENT EXHIBITS

NYPL: The Central Building of the New York Public Library is offering a variety of exciting exhibitions. Commemorating the centennial year of the poet's birth, "Robert Frost 100" includes more than 100 rare books and items of memorabilia, among them the only extant copy of "Twilight," Robert Frost's first, privately printed book. Through January 31 in the main lobby.

The Berg Collection is observing the centennial of Owen D. Young, one of the book world's great collectors, and a generous benefactor of the Library. To illustrate the bibliographic and literary range of the Young Collection, Curator Dr. Lola Szladits has chosen some 160 choice items showing through April 12.

Concurrently, the Slavic Division is presenting an exhibition of the history of Ukrainian printing, covering the 400 years since its inception. The show includes early printing and examples of typography following the introduction of printing, and continues through examples of controlled printing policies of the Czarist Government and samples of contemporary work.

Art Directors: The Art Directors' Club of New York will present in its gallery from January 9 through February 15 a show on Calligraphy and Hand-Letters. Bob Ciano is the coordinator.

At the Library of Congress: "Color and the Graphic Arts," a major exhibition examining color as a fundamental visual element and resource of the graphic process, will be on view at the Library of Congress in Washington through March 30, 1975. Today it is easy to overlook the fact that the use of color in printing is the culmination of a great deal of technical experimentation and theoretical investigation. The exhibition shows how our books and pictures came to be made in color and how man has thought about color and worked with it. Among more than 250 items displayed are artists' prints, color illustrations in books from as early as the 15th century, color charts, three-dimensional models, and examples of advanced color printing technology.

BOOK AUCTION

The sale of the printing library of Victor Strauss took place at the Swann Galleries on December 12 (the same day as the Typophiles luncheon). This was primarily a collection of printing manuals and modern texts, rather than outstanding examples of historic printing. Prices in general seemed quite high. A few examples: A set of the Fleuron brought \$375; Fournier's Manuel Typographique (1764-66), \$600; Savage's Practical Hints on Decorative Printing (1st ed., 1822), \$700; Legros' Typographical Printing-Surfaces, \$120.

MAILING ADDRESSES FOR APHA

NEWSLETTER ONLY: Send news items and announcements for APHA Letter, or relevant comment for publication, directly to the Editor, Prof. Catherine T. Brody, Livingston Library, NYCCC, 250 Livingston St., Brooklyn, N.Y. 11201.

DUES AND CONTRIBUTIONS: Send these (together with membership applications if available) directly to the Treasurer, Stuart C. Dobson, 215 Harriman Road, Irvington, N.Y. 10533. Make out checks to APHA, abbreviated or written in full.

ALL OTHER CORRESPONDENCE: Please address APHA, Box 4922, Grand Central Station, New York, N.Y. 10017, unless you are requested to do otherwise in a specific case.