

The APHA

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Letter

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APHA CONFERENCE PLANS PROGRESS. Arrangements for APHA's First Annual Conference are well under way. As our contribution to the observance of the Bicentennial, the theme is "Typographic America: A Bicentennial Perspective." The speakers are well known authorities in the book arts world. Registrations for the day-long event, to be held at Columbia University's Harkness Theater on Saturday, October 2nd, are beginning to come in--some from a considerable distance. Don't miss this opportunity to participate in this noteworthy conference and share ideas with other APHA members. The registration fee is \$5.00 for APHA members, \$10.00 for non-members, and \$5.00 for students. Send your registration to APHA at P. O. Box 4922, Grand Central Station, New York, NY 10017. Private press printers are invited to contribute a piece of their printing (350 copies, maximum size 8 1/2 x 11 inches) for the keepsake packet which will be presented to all registrants. Send these, also, to the APHA Box Number. Each contributor will, of course, receive one of the packets for him/herself, whether or not he/she attends the conference.

LANSTON MONOTYPE TYPEFACE ARTWORK. Thousands of original design drawings comprising the Lanston Monotype typeface library, representing their total design efforts since about the turn of the century, have recently been acquired by APHA member Richard C. Marder of Plainfield, NJ. More than 270 different faces are included, representing the work of such prolific and talented designers as Fred Goudy and Sol Hess. Marder intends to revive some of the more popular designs by making them available for photocomposition on the Berthold Diatronic phototypesetting machine. The Diatronic was chosen we are told, because of that machine's exceptional image quality and unusual composition versatility. Through the "magic" of phototypesetting, some of the faces which were originally available only in a limited number of text sizes will be available now in a wide range of text as well as display sizes. This broad use of individual designs was, of course, economically impossible in lead type due to the heavy costs of pattern plates, engraved punches and hand fitted mats for each size. Richard Marder, incidentally, is a grandson of John Marder, the proprietor of the Chicago Type Foundry (Marder, Luse & Co.), the company which introduced standardization in type sizes (subsequently designated the "point system" soon after the Chicago fire of 1871. Marder, Luse & Co. became part of American Type Founders in 1892. Our contemporary Mr. Marder may be addressed at Graftek, 861 South Avenue, P. O. Box 2789, Plainfield, NJ 07062.

THE AMERICAN POINT SYSTEM. The full story of how the point system was devised and adopted by Marder, Luse & Co., as mentioned in our previous item, is told by Richard L. Hopkins in his recent publication, Origin of the American Point System of Type Measurement. The book, at \$12.00, may be obtained from the Hill & Dale Press, P. O. Box 263, Terra Alta, WV 26764.

CONVERSATIONS ON TYPE AND PRINTING. Before his death, Carroll T. Harris completed an oral history memoir for the Regional Oral History Office of the Bancroft Library at the University of California, Berkeley. Harris tells of his experiences as an employee of Lanston Monotype at Philadelphia and elsewhere, and of his partnership in the business firm of Mackenzie & Harris in San Francisco. For a number of years the firm provided type composition and foundry type for most of the fine printing done in the San Francisco Bay Area. Among the people Harris recalls in his interview with Ruth Teiser in this oral memoir are the Grabhorns, John Henry Nash, James and Cecil Johnson, Henry and Edward DeWitt Taylor, Alfred B. and Lawton Kennedy, Fred Goudy, William Edwin Rudge, Frederic Warde, Sol Hess and Bruce Rogers. The 198 page transcription of the oral memoir is available for scholarly research and for deposit in appropriate manuscript libraries. The Regional Oral History Office has performed a major service for the cause of American printing history by recording and preserving the memoirs of many prominent personalities associated with California printing. For further information write to the Regional Oral History Office, 486 The General Library, University of California, Berkeley, CA 94720.

FABRIANO PAPERS. The Crestwood Paper Company of Mill Valley, CA recently announced that it is now importing and stocking in New York handmade and mould-made papers from the Fabriano Mill in Italy. The handmade "Roma," "Perusia," and "Umbria" grades are considered especially suited for fine letterpress printing. Further information, including price lists and samples, is available on the East Coast from Michael Ginsburg, Crestwood Paper Co., 315 Hudson Street, New York, NY 10013, and on the West Coast from Mark Kapner, Crestwood Paper Co., 26 Cypress Ave., Mill Valley, CA 94941. The Fabriano Mill has made fine handmade papers since the thirteenth century. Some great books have been printed on Fabriano paper; Michelangelo, Bodoni, and Salvador Dali are just a few of the famous names who have used this paper.

POLITICAL EPHEMERA WANTED. William Morgan of the London design firm of French/Morgan/Thompson has a special request for APHA members. Quite infatuated with the hoopla of American presidential election campaigns, Mr. Morgan has been collecting political posters, leaflets, sunglasses, plastic bags, jewelry, etc., etc., all bearing examples of political slogan printing. (He happened to be in this country during a previous presidential election campaign.) He is now making plans for an exhibition of examples of American political ephemeral printing at the Society of Industrial Artists Headquarters at Carlton House Terrace in London. Consequently, he would very much appreciate receiving from APHA members examples of such material distributed during our current presidential election campaign. He hopes to have representative examples of all types of printed and even non-printed electioneering publicity pieces. Mr. Morgan will reimburse donors for the cost of the postage, so he asks that nothing too bulky be sent. Mr. Morgan may be addressed at 95 Twickenham Road, Teddington, Middlesex TW118AN, England. Typophiles who participated in the 1974 Typophile "junket" to England still recall Bill Morgan's extraordinary hospitality; his many American friends will be happy to know that now that Bill is "senior consultant" to French/Morgan/Thompson he has more time for special projects and for his own printing.

HAND PAPERMAKING. The inquiry in APHA LETTER 10 concerning makers of handmade paper elicited several replies proving that hand papermaking is enjoying an exciting period of revival. Bruce Wineberg, who, along with his wife Susan, operates Dieu Donné Press & Paper (publishers, papermakers and printmakers), supplied information about a brand-new professional society of North American hand-papermakers tentatively called "Friends of Paper."

Hand papermakers have two new professional groups, both offshoots of the first International Hand-Papermaking conference held last November at the Institute of Paper Chemistry in Appleton, WI. The first new group, "Friends of Paper," is a professional association of producers and interested observers acting as a clearinghouse for information on the hand-papercrafts. The "Friends" will shortly be issuing a newsletter, which

hopes to improve communication between practitioners and provide a medium for problem solving and the exchange of ideas. Further information may be obtained from Joseph Wilfer, Upper U. S. Papermill, Oregon, WI 53575.

The second group came into being after an inspection of the present condition of the Dard Hunter Museum Collection, that marvelous resource now hidden in several basements of the Institute of Paper Chemistry. Consisting of hundreds of paper artifacts, printing equipment, papermaking machinery and typesetting supplies, it is in microcosm a complete graphics shop as well as a paper history resource. The "Committee on the Dard Hunter Collection" was formed to gain support for a new facility to publicize the collection and hand papercrafts as well. Supporters of the collection hope to set up a museum that will perform an educational function, stressing the important relationship that has existed in the past, and continues to exist, between papermakers and the entire community. The hope is to have actual working paper and print shops, a gallery of changing shows about paper and examples of what a new generation of artists are doing with it, a permanent library and a permanent exhibition hall. Both the business community and hand-papermakers are involved. Anyone interested in the history and present culture of this craft is welcome. Advice and insights into structure, location, funding or any relevant subject will be most gratefully received. Further information may be obtained from Mr. Mowry Smith, Menasha Corporation, Box 367, Neenah, WI 54956. For further information, see also Bruce Wineberg's article in the April 1976 issue of Pulp & Paper. The April 1976 issue of Fine Print (Vol 2 No. 2) also has considerable information on hand paper-making.

PAPERMAKERS IN THE UNITED STATES. Our list of hand papermakers, as requested by readers, continues to grow. Frank J. Anderson (Kitemaug Press, Spartanburg, SC) supplied the following list. Some of these we already knew about, but some are new to us:

Twin Rocker Paper Mill  
Kathy and Howard Clark, Props.  
Brookston, IN 47923

James Yarnell, Papermaker  
c/o Spencer Research Library  
University of Kansas  
Lawrence, KS

James Lamar Weygand  
Private Press of the Indiana Kid  
207 North Main St.  
Nappanee, IN 46550  
(Has been making "IK" watermarked  
paper for several years and uses  
a "Tightwad Beater" of his own  
design.)

Don Farnsworth, Prop.  
Farnsworth Paper Mill  
1789 12th Street  
Oakland, CA

South Hall Paper Mill  
c/o Graduate Library School  
University of California at Berkeley  
Roger Levenson, Prop.

White Water Paper Institute  
(c/o Farnsworth)  
(Farnsworth in association with  
David Satterfield and Mary Winder  
Baker.)

Snail Pace Paper Mill  
Walter C. Neals, Prop.  
1251 Via Estrella  
Winter Park, FL 32789

Additions to this list will be welcomed.

CENTER FOR BOOK ARTS. The Center for Book Arts (15 Bleecker St., NYC) counted some 600 visitors who came to see the recent exhibition on North American Hand Papermaking. The thirty sheets representing the work of the craftsmen involved will become a traveling exhibit and later part of the permanent collection of the Center after being bound into a book. The exhibit also included photographs of the papermakers along with their own statements about their work. This summer, during August, the Center is offering a one-week intensive course in hand papermaking. Art department faculty members from

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colleges in New York, Pennsylvania, Georgia, Maryland, and Minnesota are taking the course. The course focuses on the development of papermaking workshops in educational institutions. The instructor is Joe Wilfer of the Upper U. S. Papermill of Oregon, WI.

HERITAGE OF THE GRAPHIC ARTS. The Heritage of the Graphic Arts Lecture Series for this coming fall season will be devoted to calligraphy, offering an appreciation of the art and craft and its contemporary application. These ten Wednesday evening lectures (7-9 pm) will be presented at the Willkie Memorial Building, 20 West 40th Street, in New York City, beginning October 6th. The speakers include E. M. Catich, Arnold Bank, John Dreyfus, Paul Standard, P. W. Filby, Warren Chappell, Hermann Zapf, David Kindersley, Lloyd Reynolds, and Philip Grushkin. The series fee is \$40.00, with single lectures at \$5.00 (students, \$3.00) and a 10% discount to members of the Society of Scribes. The address for Heritage of the Graphic Arts is 140 Lincoln Road, Brooklyn, NY 11225.

EQUINOX COOPERATIVE PRESS. In the '30's, a dozen idealists, in and around the publishing industry, instigated by artist Lynd Ward, formed the Equinox Cooperative Press. They published a dozen books and four pamphlets that were creatively designed and printed and contained subject matter the commercial publishers then temporized over or avoided. Henry Hart, one of the surviving members of that group, has written a 35,000-word account of how they came together, how they functioned, what they published, and why they disbanded, even though, as he writes, "we had money in the bank and still liked each other." The books were designed by Milton B. Glick, Evelyn Harter, Lewis F. White and others (all Equinox members), and included Nocturnes by Thomas Mann (three stories previously unavailable in English); Imperial Hearst by Ferdinand Lundberg (used during the preparation of the script for Citizen Kane); Three Blue Suits by Aline Bernstein (which contains her version of her affair with Thomas Wolfe); The Writer in a Changing World (an account of the second American Writers' Congress plus all the papers read at it); America Today (the hundred prints chosen and exhibited by the American Artists' Congress). Mr. Hart concludes: "Is there today an idealist, or a group of idealists, who would like to publish this bit of literary and political history of the '30's? If so my address is 308 Pennsylvania Avenue, Spring Lake, NJ 07762.

MONROE COUNTY HISTORICAL SOCIETY. Wilfred Beaver, Secretary and Curator-Historian of the Monroe County (Wisconsin) Historical Society, has been encouraging the study of the printing history of this area. He is now seeking information about the early printing presses used to print newspapers in Monroe County. The Society's newsletter has asked members to look for old copies of early local newspapers and to contribute them to the Society collection. The newsletter now goes to members in ten states and five overseas countries. They are also looking for examples of circus, theater and other entertainment printing either printed in Monroe County or printed elsewhere to be used there. Information about such material would be appreciated. Exhibits on local printing history were presented at the Cataract Bicentennial Celebration at Cataract, WI on June 19th and at the July 3rd Wilton, WI Bicentennial Celebration. Facsimiles and information on printing were distributed and several small hand presses were displayed.

WASHINGTON HAND PRESS. Wofford College of Spartanburg, SC recently acquired a 20 x 26 Washington press, through the generosity of Mr. and Mrs. William Rutter of Hamden, CT, owners of the Shoe String Press, a scholarly publishing firm. The press was acquired some time ago by Mr. Rutter from a New York photo engraving company and was used at his home in Cheshire, CT for his avocational printing. The press has already been used by students of the 1976 Printing for Pleasure interim semester. Mr. Rutter also presented to the Wofford Library Press a considerable collection of type and printing equipment. Much of the type, and the type cases, came from the printing office of the Maxwell Press located in Henniker, NH, a jobbing shop which had produced printing for New England College, which, coincidentally, cooperates with Wofford in special student exchange programs during the interim semester. The Wofford Library Press functions as a bibliographic press with production consisting of ephemeral items, and limited edition broadsides and small books.

STAINED GLASS TREASURE TROVE. After having been "misplaced" for 34 years, 23 stained-glass windows commemorating American and European printers and typefounders recently were located in a subterranean tunnel at Columbia University. Some fifty years ago the windows had been commissioned by Henry Lewis Bullen for the Typographic Library and Museum of the American Type Founders Company in Jersey City. After the company went bankrupt, the windows were sold and finally came to Columbia. The library of 16,600 books, periodicals, pamphlets and scrapbooks was placed on deposit with Columbia in 1936, and was officially acquired by the University in 1942. It is one of the richest research collections in the field of printing anywhere in the world. The detective work of locating the windows was carried out by David Mallison, while he was writing his doctoral dissertation on Bullen. It is to be hoped that someday the windows can be installed as part of an appropriate setting for the typographic research collection. At present, however, there are no plans for them. The Book Arts laboratory press, incidentally, under the direction of Prof. Terry Belanger, makes use of a printing press and other equipment from the ATF collection.

JOHN PHILLIP IMMROTH DIES. APHA records with sincere regret the tragic accidental death of John Phillip Immroth. At the age of 39, Dr. Immroth was an outstanding teacher, author, and prominent advocate of intellectual freedom, with a brilliant future ahead of him. At the time of his death he was an associate professor at the University of Pittsburgh library school. His most recent publication was the fifth edition of An Introduction to Cataloging and Classification, written in collaboration with Bohdan Wynar and published this year. Vitally interested in all aspects of the printed word, Dr. Immroth first wrote to APHA over two years ago, inquiring about various aspects of the organization.

BOOKS AVAILABLE. Member E. U. Sowers, 2nd, Chairman of the Board of the Sowers Printing Company (P. O. Box 479, Lebanon, PA 17042) has a number of "disposable books" in his possession. As he explains, "it is a mixed bag and not many of them are of much value, but I would be glad to locate people who would be interested in one or more of them." Space prevents us from publishing any list here, but among the titles are several volumes of the Gutenberg Jahrbuch and a number of type specimens, as well as many books in the field of general literature. For further information you may write to Mr. Sowers at the address given above.

RECORD HOLDER. The record for the world's slowest selling book probably belongs to David Wilkins's translation of the New Testament from Coptic into Latin published by Oxford University Press in 1716 in an edition of 500 copies. Selling an average of one each 139 days, the volume was in print for 191 years. Now perhaps you can better understand the problem faced by university presses.

PRINTING MUSEUM OPENS IN NEW YORK. "Bowne & Co. Stationers," a reconstruction of a 19th century print shop, at 211 Water Street in lower Manhattan, is part of the South Street Seaport Museum complex of shops re-creating New York's historic past. Recently Bowne & Co. opened its permanent exhibition of 19th and early 20th century printing presses and machinery. The collection of antique printing equipment is the largest in New York State. Plans are underway to use these facilities for teaching fine printing.

The exhibit in the second-floor gallery illustrates innovations in typesetting machinery as well as the development of various handpresses. An 1844 Albion (9 1/2 x 15 inch platen size) is on loan from Leonard Schlosser, president of Lindenmeyr Paper Corp. Also on view is a rare Bronstrup Press of Civil War vintage; this iron handpress was built by Frederick Bronstrup of Philadelphia, the successor of Adam Ramage. The richly ornate Columbian press (dated 1858) standing next to it forms a dramatic contrast. Platen presses on display include an 1860 Liberty press and a 1901 Golding Jobber with steam fittings. Also notable is an Intertype machine (serial #1), donated by The Journal of Commerce.

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The first floor of the Bowne & Co. Stationers is an authentic printing shop and stationers. They feature a working Washington Press of 1847 (which was the beginning of the collection), a Gordon New Style platen jobber, and the largest collection of wood types and decorative ornaments in the city. The building was restored through the generosity of Edmund Stanley, Jr., a trustee of the Museum and Chairman of the Board of Bowne & Co., Inc., the largest and oldest financial printer on the East Coast, which celebrated their 200th anniversary last year. The original Bowne was located just one block from the restoration. Bowne & Co.'s curator is Roger Campbell, who, incidentally, is a trustee of APHA's New York Chapter. The museum needs donations of equipment, type, and presses, as well as specimen books, company records, and so forth. Especially needed at present are matrices for the Intertype. All donations are tax deductible. Visits by printers are especially welcomed. The shop and museum are open seven days a week from noon until six o'clock, except on major holidays.

### EXHIBITS.

La Casa del Libro. Calle del Cristo 255, San Juan, Puerto Rico. Through Aug. 31. Illustrated books and portfolios of Antonio Frasconi, the Uruguayan artist honored by a one-man retrospective show during the 4th Biennial in San Juan.

Chapin Library. Williams College, Williamstown, MA. Through August 31. "A Sampler for the Bicentennial." More than seventy books, pamphlets, maps, and manuscripts relating to eighteenth century colonial life and thought. A collection of Washington and Franklin memorabilia is also on display, including five books from Washington's library, and his estate account ledger.

New York Public Library. Fifth Avenue at 42nd Street, New York, NY. Through September 30. "Printmaking in America," a selection of works by American printmakers from the 1700's to the present. The early prints include examples of portraits, depictions of historical events, city views, bookplates, and currency.

MOVED OR MOVING? APHA Treasurer Stuart C. Dobson asks that members notify him in advance of their address changes if at all possible. While we have an "address correction requested" arrangement with the Postal Service, in connection with our non-profit mail permit, letters are returned (25¢ fee) and have to be remailed by first-class mail, reaching the member very late. In short, it is mutually advantageous if you let us know your moving plans in advance, giving both old and new addresses and ZIP Codes.

INDEX. An Index to APHA Letters 1 through 8, prepared by Susan Bourla and described on page 4 of APHA Letter No. 11 has been reproduced and copies are being sent out with the regular mailing of this letter. Miss Bourla may be contacted for professional assignments in librarianship at P. O. Box 283, Floral Park, NY 11002.

### MAILING ADDRESSES FOR APHA

**NEWSLETTER ONLY:** Send news items, announcements, and comments for APHA Letter directly to the Editor: Prof. Catherine T. Brody, NYC Community College Library, 300 Jay St., Brooklyn, NY 11201.

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