

The APHA

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Letter

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~~COME TO THE ANNUAL MEETING!~~ All members of the American Printing History Association and their friends are invited to the Third Annual General Meeting of the Association on Saturday, January 29, 1977 at 2 p.m., at the Harkness Theater, Butler Library of Columbia University (116th St. & Broadway, N.Y.C.). Admission is free. The Second Annual APHA Award for distinguished contributions to the study of printing history will be presented to Rollo Silver, who will speak on the subject. Everyone is invited to a reception in Rollo Silver's honor after the meeting.

APHA AWARD TO GO TO ROLLO SILVER. As mentioned above, we are proud to announce that the Second Annual APHA Award for distinguished contributions to the cause of printing history will be presented to Rollo Silver, well-known scholar, teacher, and author. Mr. Silver taught at Simmons College for a number of years, and has had a variegated career both in and out of the world of books. He is a past president of the Boston Society of Printers, and has served on the advisory committee of the Bibliographical Society of America. For one biographical reference work, Mr. Silver listed among his other memberships the American Antiquarian Society, the Wynkyn de Worde Society, the Grolier Club, Phi Beta Kappa, the Double Crown Club, -- and the Playboy Club. Mr. Silver's highly regarded books include Typefounding in America (1965) and The American Printer (1967). He was joint author of The Book in America (1951) and has contributed many articles to graphic arts periodicals and scholarly journals. Mr. Silver has been a supporter of the American Printing History Association since the beginning. Those of us who attended the Caxton Congress in London this past September were proud to note his participation in this international scholarly event, and to see him sporting his Caxton tee shirt emblazoned with the printer's mark of the first English printer.

NEW YORK CHAPTER PLANS AHEAD. E.H. (Pat) Taylor, President of the New York Chapter, has announced that the chapter will present its next program meeting on January 19, 1977, at 7 p.m. at the CUNY Graduate Center, 33 West 42nd St. A. Hyatt Mayor, Curator Emeritus of the Department of Prints, Metropolitan Museum of Art, will deliver an illustrated lecture on "Trade Catalogues of the Eighteenth Century." Two other meetings have been planned for the remainder of the 1977 season. On Tuesday, March 29, James Mosley (librarian, the St. Bride Printing Library, London) will speak on Eric Gill. And on Wednesday, June 15th, Carolyn Horton (of Carolyn Horton Associates) will speak on her experiences in restoring and repairing damaged, stolen, and other copies of the Audubon elephant folio *Birds of America*.

SAVED IN THE NICK OF TIME. Thanks to prompt action by Roger Campbell, curator of the Bowne & Co. printing museum at the South Street Seaport Museum and an APHA/NY trustee, and Stephen O. Saxe, a member of APHA's national Board of Trustees, some of the irreplaceable historic archives of R. Hoe and Co. have been preserved.

By chance learning that the building in the Bronx that had formerly housed this famous old manufacturer of printing presses was soon to be demolished, they hurried uptown and were allowed to look through the cavernous old building for historic material. The heat has already been turned off and the building was cold and bleak. At first they found little, outside of some company correspondence dating back to the early years of this century. They were almost ready to give up when the caretaker (the former head of the printing division) offered to open the company vault for them. It was here they found treasures that made them forget they were tired and cold and hungry. There were boxes of photographs, with many showing installations of Hoe presses in various locations around the country. There were two original portraits of Richard and Robert Hoe, circa 1887. That day they carried away as much as they could manage. As Mr. Campbell put it, it had been like peering in King Tutankhamen's tomb. What other things were lost they hate to contemplate. The junk dealers had been there before them, and much had been destroyed. Worst of all, they learned that months ago the local historical society had been offered the materials and had neither accepted them nor communicated with other historical museums about their availability. This is an object lesson in the necessity of sharing information concerning the availability of printing artifacts and archives. Otherwise, they may be lost to us forever.

Roger Campbell is carefully going through the boxes of photographs and correspondence. He pulled out one letter, for example, concerning the installation of a Hoe newspaper press, boldly endorsed with the signature of W.R. Hearst. He still hopes to get the original huge bronze "R. Hoe & Co." building sign, and the large framed picture of the first Hoe plant in Manhattan.

HERITAGE OF THE GRAPHIC ARTS. A new Heritage of the Graphic Arts lecture series gets under way on Wednesday, February 2nd, with Berthold Wolpe flying in from London to be the first speaker. The series title is "Man against the Machine," emphasizing the Arts and Crafts Movement in both the 19th and 20th centuries. Wolpe's long career as calligrapher, type designer, and teacher makes him an appropriate person to inaugurate the series. A series subscription for the ten lectures is \$40, with individual sessions priced at \$5. All lectures will be given at the Willkie Memorial Building (20 W. 40th St., N.Y.C.) and begin at 7 p.m. Checks for the ten Wednesday evening sessions should be made payable to "Heritage of the Graphic Arts" and sent to Dr. Robert L. Leslie, 140 Lincoln Rd., Brooklyn, N.Y. 11225. The complete schedule of the other lectures and their topics will be announced later.

SESSION ON ILLUSTRATED BOOKS. During the Fifth Annual Conference of the Art Libraries Society of North America at the Los Angeles Hilton (28 January-2 February, 1977) in conjunction with the College Art Association meeting, a bibliography session will be offered with the title "Beyond Illustration: Livres d'artiste of the 20th century." Moderator will be J.M. Edelstein of the National Gallery of Art in Washington. Panelists include Prof. Breon Mitchell (Indiana University, Bloomington); L. Clarice Davis (art book dealer, L.A.); June Wayne, artist, printmaker, founder of the Tamarind Print Workshop.

PRINTING VIA FACSIMILE TRANSMISSION. The Guardian newspaper in England recently transmitted its first facsimile page to Manchester from its new headquarters in London. In Manchester a Nyloprint photopolymer printing plate was used in printing the newspaper. An art proof of the page was placed on the drum of the transporter machine. For the actual facsimile transmission, the drum revolves at high speed and a scanner sends information by wire to Manchester, where it is converted into an image by laser beam. It may be a far cry from Caxton, but this was another instance of English printing history.

SOURCE FOR FINE PAPERS. The New York Central Supply Co. (62 Third Avenue, New York, N.Y. 10003) is a good source to know about for handmade papers which may be purchased in small quantities. Steve Steinberg prides himself on the large assortment of papers from all over the world offered by his shop. He has found sheets of the no longer made

twenty-year-old Fabriano papers from Italy, the Barcham Green 100% rag paper from England, as well as handmade paper from Nepal, China, Holland, France, India, Japan, Ireland, Mexico and Germany. He even stocks Egyptian papyrus - at \$25 a sheet. Among the domestic handmade papers are those from the Koller studio in Connecticut. Mr. Steinberg will be happy to furnish further information.

QUERIES FROM MEMBERS. Mr. Fred C. Williams, of the Garamond Press (24667 Heather Court, Hayward, CA 94545) writes as follows: "For some time I have been endeavoring to find some information on Frederic Goudy's Deepdene estate at Marlboro, N.Y. I am preparing a paper on this subject...As I understand it, after Mr. Goudy's death his Deepdene estate was sold to Mr. Ralph Coxhead of the Varityper Corp., who was to turn the estate into a shrine containing Goudy artifacts. But for some reason the estate was later sold to private parties and much of the Goudiana was removed. Do you know the reason for the change in plans? Did any organizations or individuals try to save Deepdene? Did the Goudy Society attempt to acquire Deepdene? Are any artifacts of Goudy still at the estate? Is Goudy's son, Frederic Jr., still alive?" I hope that some of our members can supply more definite answers for Mr. Williams than your editor has been able to supply. If you can help, please share your information with APHA through this newsletter.

ANSWERS TO QUERIES. K.K. Merker of the Windhover Press (102 English-Philosophy Building, The University of Iowa, Iowa City, IA 52242) addresses the following to Pat L. Griffin, who inquired about schools or presses concerned with both the history and quality design of books. "Kay Amert, at the University of Iowa, teaches Typography and Graphic Design in the School of Journalism. She also has her own imprint, The Seamark Press, and is one of the finest young book designers in the country. I operate the Windhover Press under the auspices of the School of Letters. It is, in effect, the university's private press and students in my course, The Handprinted Book: Problems in Design and Production, act as apprentices at the press, working on every facet of the book from editorial matters through production and distribution. Since these books are limited, handset, handprinted editions, much of what is learned is not applicable to the world of commercial publishing--though not all, by any means. Aside from operating my own imprint, The Stone Wall Press, I have won a number of awards for book design. Two Windhover titles, for instance, were chosen for the AIGA's Fifty Books of the Year exhibit in 1975. Kay and I also direct special projects for qualified students who want to do major typographical/editorial projects on their own. Next year, or the year after, one of us will also be teaching a course in the History of the Book. The English Department is one of the best in the country, and, though there is no formal program at this time, a number of faculty are interested in textual and bibliographical studies and there are some courses and much opportunity for independent study in these areas. The Iowa City area has a number of serious small presses in operation, and there is a very strong community of designers, printers, calligraphers, bookbinders and the like around here. While there is no organized degree program here--no diploma to wave in the faces of prospective employers--there is a lot to be learned. And many people find it a nice place to be."

THE LONG S AGAIN. Joan Worley's inquiry concerning the history of the long "s" called forth a volley of answers. Stephen O. Saxe writes: "Regarding the mysterious disappearance of the long "s" - while it is true that John Bell gets the credit for the change, in 1776-8, he was not the first to do so. In 1749 Joseph Ames published his Typographical Antiquities using the short "s" throughout. He was "noted as an eccentric in consequence," according to Talbot Baines Reed; but the fact remains that Ames preceded Bell. See Reed, A History of the Old English Letter Foundries; and Birrell & Garnett, Catalogue of Typefounders' Specimens, p. 39. Paul S. Koda (of the University of North Carolina Library, Chapel Hill) wrote to remind us that R.B. McKerrow, in his Introduction to Bibliography, has something to say on the subject. Indeed he has; this classic source points out that the 1785-90 edition of Ames reverted to the long "s" and the editor (Herbert) introduced his own eccentricity of spelling the

pronoun of the first person with a lower-case i! Boydell's Shakespeare of 1792 also dropped the long "s." The long "s" was used in the Post Office London Directory until 1824, "but one would perhaps expect survivals in publications of this sort." McKerrow notes a curious feature of books printed by Sweynheim and Pannartz in their second type used at Rome at the end of 1467: the long "s" is used in all positions, at the end of words as well as within them, a practice which may have been imitated from Neapolitan MSS. of the period. Other printers sometimes followed the same practice; thus, the first printer at Paris (1470-72) often used long "s" finally. In discussing ligatures used by early printers, McKerrow notes that the use of "s" instead of long "s" was customary before b, k, f and ' until early in the 18th century. Homer Martin, printer at the Farmers Museum, Cooperstown, N.Y. and proprietor of the Platt Hollow Press, sends what he calls "a little more on the long "s" --some pertinent quotes from Alexander Nesbitt's The History and Technique of Lettering and from Daniel B. Updike's Printing Types. Mr. Martin concludes by noting that the so-called modern "s" pre-dated the long "s." The regular "s" was always used for a capital letter. "In newspapers and handbills or broadsides the long "s" was used into the 19th century. In Cooperstown, N.Y. the "Otsego Herald" of 1806 still used it as did some handwriting after 1870. Type was expensive to replace and habits are hard to break."

MAKING CAPITAL OF CAPITALS. We are still seeking information concerning the decline of the custom of capitalizing substantives, so prevalent in pre-19th century printing. Moxon (1683-4) advised that "it is necessary that a Compositer be a good English Schollar at least: and that he know the present traditional Spelling of all English Words, and that he have so much Sence and Reason, as to Point his Sentences properly: when to begin a Word with a Capital Letter..." He goes on to explain that "Words of great Emphasis are also Set in Italic, and sometimes begin with a Capital Letter: If the Emphasis bear hard upon the Word to be exprest as well as the Thing to be exprest, it ought to begin with a Capital." John Smith, in The Printer's Grammar (1755) was writing at a time when conventions were changing. He remarks, "Before we actually begin to compose, we should be informed, either by the Author, or Master, after what manner our work is to be done; whether the old way, with Capitals to Substantives, and Italic to proper names; or after the more neat practice, all in Roman, and Capitals to Proper names, and Emphatical words." Smith preferred the "more modern" way, following which printer don't "drown the beauty of Roman Lower-case Sorts by gracing every Substantive with a Capital." Can readers help us to document the transition more exactly?

SANDARS LECTURES IN BIBLIOGRAPHY. James M. Wells, Vice President of the Newberry Library, and Curator of its famed Wing Collection on the history of printing, will deliver the Sandars Lectures at the Cambridge (England) University Library, on May 9, 11, and 16, 1977. His topic will be "Two Hundred Years of American Printing."

TAXABLE INCOME. Generally we are too concerned with filling out those income tax forms to wonder who prints them, but it is quite a plum of a contract. The Webb Company of St. Paul, MN printed some 40,788,000 copies of Form 1040A for 1976 income taxes. It is nearly a two million dollar order. The print run of over forty million takes 3.9 million pounds of paper and a quarter of a million gallons of ink.

KEMBLE COLLECTIONS ADVISORY COMMITTEE. Mr. James Abajian, Curator of the Kemble Collections on American Printing & Publishing of the California Historical Society sent us news concerning the formation of an Advisory Committee to assist in the administration of the Collections. It is headed by Roger Levenson, Tamalpais Press, Berkeley, and also consists of Roby Wentz, Los Angeles; Dan X. Solo of Solotype, Oakland; James W. Elliott (formerly Pres. of the late firm of Taylor & Taylor, San Francisco, fine printers); Mrs. George L. Harding; and Robert S. MacCollister, San Francisco, a printing historian. The Kemble Collections were founded by the late George L. Harding, who was the honorary curator for a number of years. Under his care, the Kemble Collections developed into one of the most important reference resources anywhere for the study of American printing history.

PRINT SHOP MUSEUM PLANNED FOR "THE WORLD GREATEST NEWSPAPER." Cantigny, the Wheaton, IL country estate of the late Col. Robert R. McCormick, editor and publisher of the Chicago Tribune, has been open to the public since 1955, when Col. McCormick died. According to Arthur Veysey, General Manager of the Estate, plans are now under consideration for the re-creation there of a working newspaper print shop of the middle 1800's, the period in which the Colonel's grandfather, Joseph Medill, came to Chicago. Mr. Veysey has requested APHA's help in finding out where he might be able to get authentic equipment. It is Mr. Veysey's hope that once the shop is set up, he could find retired printers to operate it, turning out, perhaps, replica front pages of some of the papers that announced the important news of a century and a quarter ago. Also under consideration in conjunction with the shop is an exhibit stressing the vital importance of a free and responsible press. Mr. Veysey can be addressed at Cantigny, 1 S 151 Winfield Road, Wheaton, IL 60187. His project deserves encouragement.

CATALOG RECEIVED. Lee Ash offers a catalog of 684 items comprising what he calls "a miscellaneous selection of books, autograph materials, ephemera, and prints." A number of the items are concerned with printing, publishing, etc., or are examples of fine press books. This "Catalogue One" may be ordered from Mr. Ash at the Antiquarium, 66 Humiston Drive, Bethany, CT 06525. There is a charge of \$2.00.

PUBLICATIONS WORTH NOTING:

PRINTING WITH THE HANDPRESS, by Lewis Allen. This handsome and helpful modern classic on handpress printing is available in a 1976 edition that reprints the 1969 reprint of the earlier limited edition. It is a book well worth having if you don't already own it. \$11.50 from Robert E. Krieger Publishing Co., Inc., 645 New York Ave., Huntington, NY 11743.

LYNTON R. KISTLER, PRINTER-LITHOGRAPHER, compiled by Norman E. Tanis, Dennis Bakewell and Don Read. Actually a catalog of the exhibition of Kistler's work as presented at the Northridge Library, this handsome little volume contains descriptions of the books Kistler printed 1927-1974. The "Introductory Comment" by Jacob Zeitlin offers tribute to Kistler for his 40 years of fine printing on the West Coast. A hundred copies of the book are available at the price of \$24 each, from the Santa Susana Press, California State University Libraries, Northridge, 18111 Nordhoff St., Northridge, CA 91324. (Make checks payable to CSUN Libraries Publication Account.)

THE INDIANA HOME, by Logan Esarey. Designed and illustrated by Bruce Rogers, with an introduction by R.E. Banta. This charming piece of Americana is by a former professor of history at Indiana University. The affection Bruce Rogers held for his native state of Indiana is evident in his illustrations and careful design. This is a reprint of the same 1953 title which won awards from the AIGA and the Chicago Book Clinic for design excellence. Both a hardcover and a paperback edition have been announced. (Hardcover, \$10; paperback, \$3.95; from the Indiana University Press, Tenth and Morton Sts., Bloomington, IN 47401.

A VOYAGE TO LAPUTA, an excerpt from Jonathan Swift's Gulliver's Travels, has recently been published by the Angelica Press in an edition of 1000 copies. The illustrations by Warren Chappell are done in his inimitable style. Each copy numbered and signed by Mr. Chappell. Printed letterpress in two colors on Mohawk Superfine. Three piece binding with slipcase. \$30, from the Angelica Press, 920 Broadway, New York, NY 10010.

EXCESS VERBIAGE DEPARTMENT. A George Washington University brochure on "Short Courses in Print Communication" offers the following food for thought: "Consider this: the Lord's Prayer contains 56 words, the Gettysburg Address 266, the Ten Commandments 297, the Preamble of the Declaration of Independence 300, and a recent U.S. government order setting the price of cabbage 26,911."

COURSES OF INTEREST. Among the offerings in the George Washington University brochure mentioned above are courses in Publication Management and Technical Editing. Write to them at 2130 H St., N.W., Washington, D.C. 20052.

Among the courses being offered at Western Michigan University (Kalamazoo, MI 49008) School of Librarianship is one on the Techniques of Hand Bookbinding designed to help collectors as well as professional book people evaluate conservation and preservation needs of books in their care. The course is being offered March 22-April 19.

The New School (66 W. 12th St., NYC 10011), in cooperation with the Antiquarian Booksellers Association of America, is offering a lecture series during the spring semester entitled "Rare Books: A Guide to Collecting, Appreciating, and Selling Antiquarian Books." Guest speakers will include dealers, librarians, and collectors--among them Prof. Terry Belanger (Columbia School of Library Service) and Marcus A. McCorison, Director of the American Antiquarian Society.

EXHIBITS

Austin Peay State University (Clarksville, TN). February 7 through March 4, 1977. Examples of the first twenty years' work of the Janus Press of Claire Van Vliet, West Burke, Vermont.

The Grolier Club (47 E. 60th St., NYC). Through February 5th. "Books as Troublemakers," an exhibition of rare and not-so-rare books that have started revolutions, ruined reputations, and wrought havoc.

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.

DUES, CONTRIBUTIONS, CHANGE OF ADDRESS NOTICES, AND ALL OTHER CORRESPONDENCE: Send to APHA, P.O. Box 4922, Grand Central Station, New York, NY 10017.

MEMBERSHIPS are for the Calendar Year, and include APHA Letters retroactive to January of the year joined. Unless otherwise requested, applicants whose dues are received after October 1 of any year will be placed on the mailing list immediately, but their membership will extend to December 31 of the following year. Annual active membership, \$5.00 individual, \$7.00 family, \$2.50 student. Information regarding other membership categories available upon request to the box number. Individual copies of prior APHA Letters are available to members and subscribers @ \$1.00 each, while the supply lasts. Back file of APHA Letters 1 through 8 available as a unit for \$5.00.