

# *The APHA* THE AMERICAN PRINTING HISTORY ASSOCIATION *Letter*

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FALL CONFERENCE PLANS ANNOUNCED. Specific details are still in the "tentative" stage, but plans for the second Annual Conference of APHA are already being formulated. Jack Golden, well known designer (Designers 3) and collector of printed ephemera, has accepted the chairmanship of the Conference committee. A date has already been selected--Saturday, September 24, 1977--and the place probably will again be the Harkness Theater of Butler Library on the Columbia University Campus, where last year's successful conference was held. Further information on the theme of the Conference should be available in the next APHA LETTER; it is the committee's intent to focus more on "the technical side" of printing.

APHA BOARD MEETING. In accordance with the Board's desire to make APHA more responsive to the needs of the membership, it has been decided to invite members with matters they want brought to the attention of the Board to the quarterly meetings of this governing body. The next meeting is scheduled for Tuesday, April 26th at 7 p.m. Please write to APHA if you would like to attend, or call Dr. Lieberman at (914) 235-8470.

MEMBERSHIP GAINS. Stuart Dobson's Treasurer's Report, presented at the Annual Meeting, showed APHA to be encouragingly solvent, with \$1688.33 in the bank before the receipt of membership renewals. Most encouraging of all, APHA's membership is now up to the astonishing total of 986 personal and institutional members.

ROLLO SILVER RECEIVES THE 1977 ANNUAL APHA AWARD. Prof. Rollo G. Silver received the 1977 APHA Award, as announced earlier, at the APHA Annual Meeting on January 29. The citation for the Award read:

"In grateful recognition of his outstanding lifelong contribution to the development and understanding of the history of printing, through his painstaking and impeccable research, through his lucid and authoritative authorship of numerous definitive books and even more numerous articles, monographs and lectures, through his leadership in organizations devoted to printing and its historic role, and through his enthusiastic support of other scholars in the field and students he has inspired to serve the cause, Rollo G. Silver is this day, January 29, 1977, presented the 1977 Award of the American Printing History Association by unanimous vote of the Association's Board of Trustees."

His laureate address, "Writing the History of American Printing," provided a broad program for APHA in the area of historical scholarship. The audience's enthusiastic response indicated how well Prof. Silver crystallized APHA's goals.

"The History of American Printing seemingly has already been recorded," he noted, "in the newspapers, books, pamphlets, manuscripts and artifacts scattered throughout the collections in this country and abroad. The information is there. But the point is that we have to organize it."

"It must be one of our major concerns to find out more about such American geniuses as Samuel Nelson Dickinson," Prof. Silver emphasized, in describing some of Dickinson's



Members and guests begin to congregate in Harkness Theater at Butler Library for the APHA Annual Meeting



Early arrivers: Trustee Leon Levine and Secretary Joe Dunlap



High point of the meeting: President Ben Lieberman has just presented the Award to Rollo Silver



At the reception: Rollo Silver in conversation with Madeleine Stern and Leona Rostenberg



Trustee Steve Saxe, Berthold Wolpe, Vice President Cathy Brody, New York Chapter Trustee Roger Campbell



Membership Secretary Josie Loos, Bev Dobson, Treasurer Stu Dobson, Sherwood Smith



wide-ranging and important (but too little known) activities. Other specific projects he suggested were the compilation of lists of printing presses with descriptions and details of their manufacture, a series of exact reproductions of early American type specimens; updating of bibliographies on printing history; study of local archival records of printing concerns; and inventories of presses and other equipment of every printing shop in a given town or neighborhood.

Prof. Silver advised printing historians to forget about the Colonial printer for now, and concentrate instead on the technical developments of the 19th century. To do this, it will be necessary for historians to work closely with engineers, he pointed out. APHA can foster such cooperation, and can help the scholar in other ways, settling for nothing less than the highest standards. Full documentation should be insisted upon, he remarked; "let the policy be, 'all the footnotes fit to print.'" APHA should similarly encourage joint efforts with art historians in recording and analyzing the aesthetics of printing and the various styles. "Printers who recognized and worked with the best of current trends (of art)...deserve a place in our history." Prof. Silver summarized his recommendations by remarking that "with scholars and technicians working together, and with all the necessary footnotes, the history of American printing can be organized." APHA hopes to be able to publish Prof. Silver's address in full and distribute it to the entire membership.

"THE STATE OF THE UNION." To expedite the business side of the Annual Meeting, APHA's president, Dr. J. Ben Lieberman, summarized APHA's activities in 1976 and its current "state of the union" in a brief talk which included information that in the past has been presented separately by the respective officers and committee chairmen. He said "union" was a deliberate term to underline the point that APHA's membership consists of a union of very many different disciplines and interests, and that it was precisely this diversity and the ability of APHA to achieve cooperative and mutual activities which made the association useful. Dr. Lieberman noted with pleasure APHA's record membership and sound financial condition. He observed that the lack of highly-qualified volunteers for key positions is hampering APHA's programs, and efforts will be increased this coming year to overcome the problem. Except for a flourishing New York Chapter, the development of chapters and their programs to complement the national APHA programs is less than satisfactory. Again, efforts will be intensified in 1977, he promised.

FOUR BOARD MEMBERS ELECTED AT ANNUAL MEETING. Giving unanimous approval to the report of the nominating committee headed by Jean Peters (R.R. Bowker), the membership voted at the annual meeting for the following to serve as APHA trustees for a three-year term: Edna Beilenson (Peter Pauper Press), Herbert Johnson (graphics designer who is now starting his own computerized type composition firm), and Stephen O. Saxe (book designer at Harcourt, Brace, Jovanovich). Leon Levine, head of Levine Associates, art communication consultants and fund-raisers, was named to a two-year term to fill a vacancy.

MERIDEN-STINEHOUR MERGER. Starting with the new year, Meriden Gravure (Meriden, CT) and the Stinehour Press (Lunenburg, VT) have "made it legal" by formally merging the two firms which over the past several years have collaborated on the production of so many fine publications. Each plant will continue to operate independently under the terms of the new agreement. Roderick Stinehour has been named president of the new corporation, with Parker Allen as chairman and Edward Latham as secretary. Harold Hugo and John Peckham will continue in their present posts at Meriden with Roderick Stinehour and Freeman Keith presiding at the Stinehour Press. The merger is designed to help to perpetuate the enviable standard of excellence these two firms have established in fine letterpress printing and superior offset work.

THE DEMISE OF METAL TYPE. As commercial printers have switched to offset and production of more typefaces has been discontinued by American Typefounders, less and less foundry type seems to be available to hobby printers. R.C. Marder, on this point, offers an interesting suggestion concerning these so-called discontinued foundry typefaces. "In spite of general information to the contrary," he writes, "older ATF faces are still available although removed from the active list. If the mats are available (and most

are, right back to the early days), any discontinued ATF face is available in the form of sorts cast in increments of 6 inch foundry lines. Repeat, sorts cast in foundry lines--not fonts. This has been checked recently and, for example, even obscure faces such as Oxford (used by D.B. Updike for Printing Types) is available in both 10 and 12 point, roman and italic. This suggests that the private press printers who have sadly commented on the disappearance of the classic faces should get together on their needs and buy sorts in foundry lines to divide into fonts on a collective basis." Mr. Marder suggests that a clearing house be set up so that the purchase and division of sorts of some particular face and size could be coordinated, and he has himself offered to help with such a project. "It seems a shame not to perpetuate the use of some of the older classic designs which have fallen aside for want of a concentrated demand." We would like to learn members' reactions to Mr. Marder's ideas.

RESEARCH IN PROGRESS. Huib van Krimpen, noted Dutch book designer and typographic adviser (and an APHA member), for the past two years has been doing preliminary work for a book on the typefaces for hot-metal machine composition. The working title (a quotation from Beatrice Warde) is "Type, the Voice of the Printed Page." His major premise is that for about fifty years (c. 1910-1960) the appearance of books and newspapers was determined by the typefaces available for hot-metal composition. "This era has now come to its close," he remarks, "a thing we may regret but cannot alter, as we are obviously unable to check technological developments even if we think--as I do--that hot-metal machine composition is the best the printing craft ever had. It will be a long time before (if ever) any system of photocomposition will attain comparable standards of quality."

Mr. van Krimpen's book will be a historic analysis of all type designs for hot-metal composition that he can learn about. Such research as he has undertaken may not be possible for much longer. Not only machinery and matrices but also actual designs and the records of them may soon be irretrievably lost. What he needs are type specimens of the major manufacturers of hot-metal composing machinery--Mergenthaler, Lanston, Intertype, etc.--in fact, any of those active in the period to be studied, which really begins in 1883, when the first Linotype came into practical use. He needs not only big type specimen books, but also folders, prospectuses, etc. giving data on the design and the considerations leading to its creation. "If any member of APHA is willing to part with anything that might serve my purpose, I shall be very grateful indeed." Mr. van Krimpen suggests that anyone willing to send him material write to him first about it, so he can reply as to whether he needs it or not. Unfortunately, he explains, he is not able to buy anything except, perhaps, some item of extreme importance that can't be obtained otherwise. He promises to take every care of any material loaned to him, and he would pay all postal charges. Originally, Mr. van Krimpen had hoped to have all type specimens set and printed letterpress, either from the type itself or from electros. "I am now afraid this will prove impossible as too much may already be scrapped or otherwise lost. Hence I suppose I shall have to have them reproduced from the manufacturer's specimens in litho--obviously a less than ideal method for type primarily designed for letterpress," he comments. Huib van Krimpen may be addressed at Churchill-laan 35A, Amsterdam 1010 NL (The Netherlands). His book, incidentally, will be written in English. He foresees five years' work before it will be finished.

HELP NEEDED FOR EVERGREEN STATE COLLEGE. Robert B. Godwin writes from Olympia, WA about printing education at Evergreen State College. "The school has on loan from the State Printer a Vandercook proof press and a sizable amount of type. The school would like to buy a small platen press (table model?), but there is a Catch-22 situation: the law prevents purchase of used equipment, while the budget prevents purchase of new equipment. Further data may be obtained from Ann Lasko, Lab II 3368, The Evergreen State College, Olympia, Washington 98505." The letterpress printing and binding operations of the Department are very recent, but a number of dedicated people hope to establish the Department as a source of fine printing and binding. The faculty and students at TESC need the help of knowledgeable people, especially those from the Northwest area, who have experienced such startup attempts, particularly in colleges. Mr. Godwin is a computer consultant, not a printer, so he feels that he cannot be of much help, but he earnestly requests that anyone who can help write to Ann Lasko for more information on the needs and aspirations of the school.



MORE ON EDUCATION FOR PRINTING. Pat Griffith's request for information on printing education (APHA LETTER 13) continues to draw replies. Peter Koch of the Black Stone Press (190 S. 3rd West, Missoula, MT 59801) supplies information on this press which does, he writes, concern itself with both historical interests and book design. He goes on to explain, "I will be teaching a class in the spring of this year at the University of Montana titled 'The Art of the Book,' an introduction to the history and art of printing and the design of books. We will explore typography and the materials in book construction as well. The class will be offered for credit through the University Extension for continuing education and if all goes well with this pilot class it will continue to be offered under the joint auspices of the Journalism School, Art School and the division of Humanities. There is an awakening interest at the U. of M. in the Arts of the Book and we hope to expand the concept of fine printing into a "laboratory press" situation." For further details write to Mr. Koch.

'HERITAGE' LECTURE SERIES. Leo Wyatt's decision to come to America after all has necessitated a change in the schedule for the Heritage of the Graphic Arts Lecture Series. Mr. Wyatt, the well-known British wood engraver, is now slated to speak on the evening of March 16, as part of the series on "Man and the Machine: The Arts and Crafts Movement of the 19th Century and Its Continuity Today." Other series speakers include Alex Lawson (Printing Education, Feb. 16), Claire Van Vleit (Illustrated Books, Feb. 23), James Ramer (The Pre-Raphaelites, Mar. 2), James Mosley (19th century letter form design, Mar. 30), and Robert Judson Clark (the Arts and Crafts Movement, Apr. 6). All lectures are given at the Willkie Memorial Building (20 W. 40th St., NYC) at 7 p.m. The course subscription is \$40.00, with individual lectures at \$5.00.

LECTURES ON BYZANTINE ILLUMINATION. A five-lecture series on aspects of Middle and Late Byzantine illumination is scheduled for the Pierpont Morgan Library (NYC) during March. The lectures, comprising the Franklin Jasper Walls Lecture Series VIII, will be delivered by Hugo Buchthal of the New York University Institute of Fine Arts. Dates are March 1, 3, 8, 10 and 15. All begin at 5:30 p.m. Tickets are not necessary.

PRINTING MUSEUMS. Frederick Charles Williams (24667 Heather Courte, Hayward, CA 94545) writes that he is in the midst of compiling a list of collections of printing artifacts and libraries containing information on printing and typefounders type specimen catalogs. He would like to have a list of museums that have vintage presses or other printing equipment on display or libraries with archives on printing history. Although APHA has become aware of a number of printing museums and libraries, there is no formal list available. The need for such a list has been recognized, however, and APHA's Education Committee began the compilation of such information some time ago. Back issues of APHA LETTER contain references to several such museums. Mr. Williams' query may reactivate this project and we hope will encourage members to write to him (and to APHA LETTER!) with suggestions and information on collections we may not know about.

SHAKESPEARE PRESS MUSEUM. One printing museum we learned about only recently (thanks to Leo Joachim, editor of Printing News) is the Shakespeare Press Museum at California Polytechnic State University (San Luis Obispo). The collection, dedicated to 19th century printing, contains antique printing presses, several hundred fonts of type and other printing artifacts. During the past dozen years volunteer workers, students in the Graphic Communications Department, have restored the equipment and sorted and cataloged the antique type. One student has been meticulously researching and repainting the original colors of an emblem on one of the antique presses, and an Industrial Engineering student is carefully recreating missing or broken pieces of items in the collection. The curator, Lowell J. Rainville, has formulated plans for a "Friends" organization that will make the museum self-supporting. He hopes to publish works concerning the history of printing in America as a means of revenue. A group has already been working on a book about the museum that will include specimens of the type they have available, along with illustrations and a history of each important piece of equipment in the collection.

A PRESS FOR KONGLOMERATI. Richard B. Mathews (5719 29th Ave. South, Gulfport, FL 33707) in joining APHA recently, sent information about his Konglomerati Press, established in 1971 as "an alternative culture group incorporating visual arts as an integral part of live poetry projects and book design." The press publishes Konglomerati, a magazine of visual poetry, and a number of poetry pamphlets by contemporary poets, including the work of Mr. Mathews himself. While learning production techniques, Mr. Mathews has explored various print media, turning his attention also to the study of typography, papermaking, and binding. "William Morris and the tradition of high quality private presses provide inspiration for our quality goals while we assert our belief that cooperation, collaboration and, consequently, mixed media express what is best in the preparation of a non-competitive culture." He goes on to report that Konglomerati Press is interested in purchasing its own hand press. "If you know of any sources, we'd be glad to learn of them." Mr. Mathews doesn't indicate anything more specific as to his needs, but perhaps some APHA members may be able to advise him.

THE QUESTION OF CAPITALIZATION. Paul S. Koda (Curator of Rare Books at the University of N.C. Library, Chapel Hill), in trying to help answer APHA LETTER 13's query concerning changes in capitalization practice, refers to Bertrand Bronson's Printing as an Index of Taste in Eighteenth-Century England (N.Y. Public Library, 1963) as a work that might suggest avenues to pursue with regard to these changes. However, Bronson's comment that "so conspicuous and far-reaching a change should have evoked so little comment" is "surprising" makes Koda wonder how thorough a search was made. He feels that printing manuals, histories of typography, and modern books on design must surely comment on it. As Koda points out, Bronson doesn't mention his secondary sources, which emphasizes the validity of modern bibliographical insistence on "documentation." (For a start, your editor suggest looking at Philip Luckombe's The History and Art of Printing, 1771). Incidentally, Bronson makes a provocative reference to Geoffrey Tillotson's hypothesis that in the first half of the 18th century capitalization was dependent on format--small size books were more generously capitalized than large!

ARABIC TYPOGRAPHY. Miroslav Krek (Brandeis University), who first brought to the attention of APHA readers his research on the history of Arabic typography in APHA LETTER 1, has produced a 57-page bibliography of Arabic typography, listing books and articles concerned with printing with movable Arabic type. The bibliography does not claim to be exhaustive; in fact, some entries had to be omitted, he explains, because they lacked verification. Nonetheless, this is a valuable contribution towards the history of a difficult subject. Part One is an alphabetical listing of some 270 books and articles; Part Two is an index by country, city and printing establishment. The bibliography was privately printed in a small edition for distribution to scholars, so is not available for general distribution.

...AND ARABIC TYPESETTING. A new system of Arabic typesetting has been devised that enables printers in the Arab world to change from hot-metal composition to high-speed computer-controlled phototypesetting. The computer program of the new Linotype Paul system does away with the necessity for operator decisions concerning the selection of character variations, the placing of calligraphic joining strokes for line justification, the placement of diacritical marks (vowels) and the use of logotypes. Thus, the extensive special keyboard formerly used for Arabic typesetting has been replaced by a standard keyboard as used for setting the roman alphabet. The visual display terminal, used for corrections, and the phototypesetting machine can also be used for either roman (left to right) or Arabic (right to left) composition. A new typeface has been designed for the system by an Arabic calligrapher. Eight newspapers and general printing companies have already switched to the new system, using either the Linotron 505 or the VIP machine.

Previously, the complexities of Arabic script, with its calligraphic style and many diacritical signs, made Arabic typesetting a slow process. Most characters have four different versions, depending on their position in the word. The Linotype Paul computer program automatically selects the proper variation for the position concerned by referring to the space, or lack of space, on either side of the character. The computer even selects the proper position for diacritical marks according to the height of the charac-



ters over which they appear, and performs other tasks such as forming traditional logotypes and supplying calligraphic joining strokes.

NEW LABORATORY PRESS. The Gorgas Oak Press, located in the Typographic Laboratory of the Graduate School of Library Service of the University of Alabama, got off to an auspicious beginning recently with its first publication, a handsome 16-page booklet containing the text of the swearing in of David Mathews as Secretary of Health, Education and Welfare, along with his remarks to the August 1975 University graduating class. The book was printed during the spring and summer of 1976, under the direction of Dr. Raymond F. McLain, assisted by Glenn House, Director of the Press and the Typographic Laboratory. The press mark and the ornaments were cut by Mr. House. Using Perpetua and Felicity type, the book was printed on Tovil paper on a Reliance press. Each of the 150 copies was signed by Dr. Mathews, former president of the University.

ANTIQUARIAN BOOK FAIRS. A couple of reminders:

New York Antiquarian Book Fair. Plaza Hotel, March 31-April 3.

Toronto Antiquarian Book Fair. King Edward Hotel, May 12-14.

AMERICAN HOMAGE TO CAXTON. Caxton's 500th anniversary has not gone unnoticed on this side of the Atlantic. The Institute for Medieval and Renaissance Studies (City College of the City University of New York) is sponsoring a Caxton Celebration on Saturday, April 16, 1977. Included are a symposium on Caxton and his work, performances of contemporary music and dance, exhibits on printing, the wool trade and 15th century arts and crafts, topped off by a 15th century feast. The registration fee is \$8.00. For more information write to Dr. Henry Grinberg at the Institute, Shepard Hall, Rm. 222, 138th St. and Convent Ave., New York, NY 10031. Make checks payable to the Institute for Medieval and Renaissance Studies, CCNY.

NEWS FROM ROCHESTER. Rochester, NY does not have an APHA chapter as yet, but common interest prompted a dozen or more local APHA members to gather at the Ambrose Swasey Library of Colgate Rochester Divinity School to view its little known collection of incunabula and other fine printing. At the informal meeting, APHA members examined early printed books by Anton Koberger, Gunther Zainer, Johann Amerbach, Christopher Plantin, and others.

BOOK OF KELLS REBOUND. Roger Powell, noted English binder and restorer of rare books and manuscripts, lectured at the Folger Library in Washington in November, discussing his work restoring and rebinding the famous Book of Kells. In 1953 Powell undertook the tremendous responsibility of rebinding this magnificently illuminated ninth century manuscript of the Gospels. The volume, housed at Trinity College, Dublin, had been bound in one large volume. Powell took it apart, restored each leaf that needed it, then rebound the approximately 340 leaves into four separate volumes. The new covers were of quarter-cut oak and white leather fastened with gilded stainless steel screws. Mr. Powell also discussed his restoration work on such other famous manuscripts as the seventh century Book of Durham. Roger Powell is now 80 years old, but he still works in his bindery daily and teaches at the Westdean College in Sussex. His lecture was sponsored by the Calligraphers' Guild of Washington and the Folger Library.

#### CATALOGS RECEIVED.

Unicorn Press, Tenth Anniversary Catalogue. (P.O. Box 3307, Greensboro, NC 27402). When a small press specializing in contemporary poetry attains the age of ten, its longevity (as well as the high quality of its production) merits special mention. Most of the books are handset, hand printed and hand bound. Prices are remarkably low for these handsomely produced volumes, with \$10.00 the usual upper limit. Most are illustrated.

Books in Print, the Kitemaug Press. (229 Mohawk Drive, Spartanburg, SC 29301). A miniature (2" x 2-1/2") catalog of the books of Frank J. Anderson's private press, which, logically enough, specializes in miniature books. All the work is done at the Press, with printing done on an antique treadle-powered Pearl.

A BOOK FOR TYPE LOVERS. Nineteenth-Century Ornamented Type Faces by Nicolette Gray. University of California Press, \$42.50. Despite its high prices, anyone seriously interested in 19th century typography will want to own this revised and greatly amplified edition of Gray's important work on 19th century British display typography. In the first (1938) edition, the author demonstrated her thesis that ornamented type design and jobbing printing constitute a folk art and reflect important aspects of the culture of early industrial society. Moreover, the first edition collected and classified much material on typefaces that had not previously been studied. This large format revised edition includes a new chapter on layout and the treatment now extends to the end of the century, rather than stopping at 1890. A new chapter on ornamented types in America has been contributed by Ray Nash. The illustrations have been entirely remade. In the first edition they were reproduced from drawings and tracings; they are now done from photographs especially made from the original type specimen books. The number has been greatly increased to more than 200. Numerous figures throughout the text give examples of ornamented letters as used in job printing (lottery tickets, posters, letterheads, etc.), along with reproductions showing the layout of specimen book title pages. Appendices cover the history of the Victorian Tuscan letter, provide lists of British and American type specimen books referred to, and list first examples of main type families. The enlarged chart of ornamented typefaces (1800-1900), providing 452 examples, is an attempt to list all the designs the author could identify in British 19th century books. The much increased page size of the new edition allows the illustrations to do greater justice to the type specimens and to the examples of type specimen title pages used as frontispieces to the various chapters.

MEDIA HISTORY. Journalism History, a quarterly published since 1974, has been making a noteworthy contribution to the record of the historical development of all forms of journalism media and communication. Articles are devoted to newspapers, magazines, radio and television, wire services, cartooning, photography, films, etc. The full panoply of American journalism is featured against the background of its political, social and economic context. Editor is Tom Reilly, Dept. of Journalism, California State University, Northridge, assisted by an editorial board of journalism historians. The journal is published by the non-profit California State University, Northridge Foundation, with the cooperation of the Department of Journalism. Subscription rate is \$5.00 a year; write to Journalism History, Journalism Dept., Darby Annex 103, California State University, Northridge, CA 91324.

#### 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.