
The APHA Newsletter

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Digital Technology Used to Produce *Printing History*

Members of APHA anxiously awaiting delivery of the next issue of *Printing History* will be gratified to know that No. 24 should shortly be appearing in their mailboxes. The delay, in part, has been occasioned by an improvement in some of the editorial and production processes. In order to reduce costs and, ultimately, to speed up production, the editor of *Printing History*, based in Rochester, New York, and The Stinehour Press, based in Lunenburg, Vermont, have recently put a digital-based mechanism into place for many of the journal's pre-press operations.

The heart of the system, in both locations, is a Macintosh computer running a word-processing and page-layout program called Quark XPress. At the editorial end, copy is either optically scanned or directly input into Quark and edited there through each version or iteration. Reasonably final versions of each article, already set in the appropriate typefaces, are then sent on disk to The Stinehour Press. There, the Press's skilled typesetting and design department, also working in Quark XPress, further modify and "tweak" the files until they are brought into compliance with its strict typographical standards.

Laser-printed galley proofs and, then, a page dummy are sent to the editor for last-minute editorial changes or corrections. The final digital files are next run out as film on a Linotronic 300, a high-resolution image-setter, the quality of which equals most conventional phototypesetters. Offset plates are prepared, and all subsequent printing and binding processes are carried out as in the past.

It is hoped that issues 25 and 26 for 1991 will, by means of this more efficient system, reach the readers of *Printing History* by year's end or very shortly thereafter. The journal's customary publication schedule will thus be restored, with issues appearing in summer and winter on a regular semi-annual basis.

DAVID PANKOW, Editor
Printing History

APHA Goes to Washington

"A Washington Wayzgoose," the sixteenth annual APHA conference, will take place in Washington, D.C., on September 14, 1991. The program will focus on the printing history resources in the Washington area. The one-day con-

ference will provide participants with a mix of formal talks, informal workshops and demonstrations, receptions, and exhibitions. Those attending the conference on Saturday are also welcome to attend a lecture by G. Thomas Tanselle at the Library of Congress on Friday afternoon, September 13, at 4:30 P.M. The lecture will be followed by the opening of "Vision of a Collector," an exhibition drawn from the riches of the Lessing J. Rosenwald Collection.

A program brochure with registration form has gone out to all APHA members. Requests for additional brochures or inquiries about conference arrangements should be addressed to: APHA Conference, P.O. Box 4922, Grand Central Station, New York, NY 10163.

The local arrangements group has put together a list of exhibitions and events scheduled in Washington for the weekend of September 13-15. Late-breaking information on these happenings will be available at the conference.

APHA/NY at N-YHS: Michael Joseph Lectures on Nineteenth-Century Engraved Wood Blocks

At a meeting of the New York Chapter of the American Printing History Association on June 5, Michael Joseph of The New-York Historical Society presented some of the results of several years of proofing, identifying, and cataloging the McLoughlin Brothers Archive of Nineteenth-Century Engraved Wood Blocks. The collection, which is in the possession of N-YHS, consists of over 1,500 blocks engraved between 1838 and 1900 for use in children's book illustration. Over 900 of these were donated to the Society in 1989 by Justin G. Schiller and Raymond M. Wapner. The lecture was held in the Society's library and was co-sponsored by the Friends of The New-York Historical Society Library.

In his slides Mr. Joseph showed his own proofs alongside the blocks, and alongside early appearances of the images in the books for which they were engraved. He showed separate impressions of the components of two-color images, as well as his own and vintage composite impressions. He discussed the condition of the blocks and some of the special requirements involved in their proofing—many consist of bolted segments which are coming undone, others are warped, and some have been damaged by fire.



Scottish tableau engraved by Robert H. Elton for *The Countries and Manners of Europe*. New York: Edward Dunigan, ca. 1843.

Mr. Joseph's visual presentation was interwoven with a concise and lucid discussion of the traditions of children's literature and publishing practices during the period of the engravings; in comparative examples he showed instances of the appropriation and evolution of characters and specific designs over time and among various publishers.

The project was conceived by Mr. Joseph in 1989 and has been sustained entirely by him. He intends to continue his proofing and documentation, of which a great deal remains to be done in order to make the collection accessible to scholars and to prepare for an exhibition to be held at the Society in 1993. His proofs are often superior to the impressions in the books, due both to the painstaking attention that can be given to individual impressions and the fact that he is printing on smoother and more consistent grades of paper than were used in nineteenth-century book printing.

He is presently seeking facilities equipped with a Vandercook proof press—the majority of the proofs so far have been done on a Vandercook Universal One at Bowne & Co., the South Street Seaport Museum. Anyone with enquiries, suggestions, or with an available press in the New York area should contact Michael Joseph at The New-York Historical Society, 170 Central Park West, New York, NY 10024. Phone (212) 873-3400, ext. 222.

LOWELL BODGER

Letterforms Symposium and Goudy Award Planned at RIT

"Letterforms: The Digital Impact," a typographic symposium will be held in the School of Printing Management and Sciences at Rochester Institute of Technology, on Friday and Saturday, October 25-26, 1991. The symposium will be highlighted by the Twenty-Third Annual Frederic W. Goudy Award and Lecture, honoring Gudrun Zapf von Hesse, who has designed typefaces such as Hesse Antiqua Diotima, Shakespeare, Nofret, Christiana, Alcuin, and Col-

ombine Script. Mrs. Zapf, who is from Darmstadt, Germany, has had exhibitions at the Grafiska Institutet in Stockholm, Klingspor Museum in Offenbach, and the ITC Center in New York City. A calligrapher and bookbinder, Mrs. Zapf studied calligraphy under Johannes Boeland in Berlin and operated her own special editions bookbindery for nearly ten years.

The Letterforms Symposium will stress the effects of digital technology upon typeface design and usage today and those projected for the future. The array of presenters for the conference, in addition to Mrs. Zapf, includes: Calligraphers and Designers, Lance Hidy, Sumner Stone, and Hermann Zapf; *TypeWorld* Publisher, Frank Romano; Typographer and Professor Emeritus RIT, Alexander S. Lawson; Xerox Typographic Marketer, Janice Prescott Fishman; and Type-face Engineer, Steve Matteson of the Monotype Company.

For further information, call Mrs. Sandra Haas at (716) 475-7014.

Briefly Noted

New Book Arts Quarterly to Appear

In October the publishing firm of W. Thomas Taylor will launch *Bookways*, a new book arts quarterly. *Bookways* will provide book arts news and reviews to an audience of book arts practitioners, readers, librarians, collectors, dealers, and scholars. Managing Editor Anita Prewett welcomes news and announcements in any area touching on the art and history of the book. This includes printing, book and graphic design, typography, typefounding, illustration, bookbinding, calligraphy, marbling, book collecting, conservation and restoration, paper and papermaking, and related historical and biographical areas. She can be reached at 1906 Miriam, Austin, TX 78722.

AAS Receives Peirce Collection

The American Antiquarian Society recently became the recipient of an exceptionally fine collection of early American books, manuscripts, newspapers, maps, and broadsides, primarily amassed by Harold Peirce during the late nineteenth and early twentieth centuries and given by his grandson, William Armstrong Hunter III, of Weathersfield Center, Vermont.

Peirce, who was a noted underwriter for New York Life's Philadelphia agency, built up his extensive personal library at his home in Haverford, Pennsylvania. Among his collecting interests were those materials bearing the imprint of his grandfather, Charles Peirce of Portsmouth, New Hampshire, who published the *Portsmouth Oracle of the Day* from 1793 until its sale in 1801 (at that time known as *The United States Oracle*). The elder Peirce enjoyed considerable success as a printer and bookseller and was named official printer for the state of New Hampshire.

AHPCS Award Made

Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848 by Martha A. Sandweiss, Rick Stewart, and Ben

W. Huseman has won the 1991 Award for Outstanding Publication given by the American Historical Print Collectors Society. The 368-page book, published by the Amon Carter Museum of Fort Worth, Texas, and the Smithsonian Institution Press of Washington, D.C., gives special attention to the extent to which published lithographs and engravings were based on eyewitness accounts, but it is also a broader study covering a number of issues concerning prints and the war.

Grolier Club Names New Librarian

On May 1, Martin Antoinetti assumed his duties as Librarian of the Grolier Club. His previous positions were at Mills College in Oakland, California, where he was Director both of Special Collections and of the Center for the Book Arts.

Chapter Headings

Fall 1991 activities of the New England, New York, and Philadelphia Chapters are in too early a stage of planning to be announced, giving us some time and space to reflect on the direction that these activities might take. I will base that reflection on the chapter I know best: New York.

At this writing, the New York Chapter has 95 dues-paying members. Not every APHA member residing in the New York area elects to contribute New York Chapter dues, and not every Chapter dues-paying member resides in New York. We have New York Chapter members in New Jersey, Connecticut, Pennsylvania, and one, Maxey Mayo, in Lewisville, Texas.

During the past 18 months our events included field trips to the Morgan Library binding and paper conservation laboratories and the Dieu Donné Hand Papermill; and lectures on the invention of the Linotype, the beginnings of Hebrew typography in the United States, the Collotype process, design influences on and of digital typography, and a lecture on the New-York Historical Society's McLoughlin Brothers Archive of Nineteenth-Century Engraved Wood Blocks (described elsewhere in this issue).

In this period each of our mailings has been sent to all APHA members in the tri-state area, in an effort to let as many APHA members and potential New York Chapter members as possible know what we are doing. We have also sent our announcements to some 60 publications and organizations in order to reach practitioners, students, and members of the general public who are not yet APHA members.

It is necessary in our Spring 1991 mailing to do some culling of the mailing list, and in the Fall we will probably have to confine the mailing to those who have paid APHA New York Chapter dues and to some of the aforementioned related publications and organizations.

We are considering more events held jointly with other organizations, which so far we have done only once. Such meetings bring together an interdisciplinary group; each group becomes aware of the other, with the potential for increased membership, and the costs of the events are shared.

New York Chapter Board Members have had a number of discussions, some rather heated, on the appropriate audience and scope of our activities, and on the more specific question: What is Printing History? Our membership is so diversified—from the scholar and printer, the conservator, librarian, collector, the binder, and the graphic artist, to the physician, the writer, the politician, and the Broadway stage manager—that we cannot easily make assumptions as to what brings us all to printing history.

Our assumptions can, I think, safely include a love of printing, its tools and materials, its aesthetics, and its social and literary effects. It is not just printing, and not just the past, but essentially *printing's past*.

Where does history end—when does yesterday begin? Is history restricted to what is no longer done, or is history everything that has ever been done? I have heard it said that "We are history." I think that, while history encompasses a continuum of practices leading up to the present, the appeal of history is that of the temporally remote, the generally inaccessible, that which is not found easily, without search, curiosity, and specific attention or intention.

We are an organization of people who wish to be reminded of our ancestors and predecessors. The distinction between past and present is APHA's reason for being. To the extent that we can distinguish between the past and the present, we can see APHA as distinct from other organizations devoted to other aspects of printing and the graphic arts. If we tried to address an audience devoted exclusively to contemporary work, then we as an organization would become redundant—perhaps unnecessary.

History is product seen, at least initially, out of context—because the context is gone. History is the activation of memory, the exercise of memory, and also the study of the process of forgetting. We are not yet history.

Those with suggestions for the Chapters or a desire to know what they will be doing this fall should address: Jennifer Lee, APHA New England Chapter, John Hay Library, Brown University, Providence, RI 02912; Mary Phelan, APHA Philadelphia Chapter, 827 Kimball Street, Philadelphia, PA 19147; or Lowell Bodger, APHA New York Chapter, P.O. Box 1074, Cooper Station, New York, NY 10276.

LOWELL BODGER

Members' Activities

Under this rubric we mention a variety of professional activities in which APHA members are engaged. The editors welcome items for this column. Please send them to the APHA postal box.

Terry Belanger has announced that the rare book program of Columbia University's School of Library Service will move to the University of Virginia in Charlottesville in the fall of next year. He will take up his post as University Professor and Honorary Curator of Special Collections in September 1992. Rare Book School, in its final year at Columbia this summer, will resume in Charlottesville in 1993.

Jerry Kelly's design for *The Making of the Book of Common Prayer of 1928* by Martin Hutner has placed him among the three finalists for the Felice Feliciano Award in Verona, Italy. Jerry is also curator of the exhibition, *German Fine Printing, 1948-1988*, that opened at the Grolier Club on June 18 and runs through August. He has recently joined the Stinehour Press.

Alice Schreyer, of the University of Delaware Library, and Joshua Heller, rare book dealer and collector, are among the organizers of a conference entitled "The Art of the Contemporary Book," to be held November 8-10, 1991, at Ohio State University. Several other APHA members are participants. An exhibition of contemporary work will accompany the conference. Conference brochures are available from the Office of Continuing Education, Ohio State University, P.O. Box 2701, Columbus, Ohio 43216-2701.

Michael Hentges, Director of Graphic Design, Museum of Modern Art, spoke at the June 19 Typophiles luncheon. His topic was "Graphic Arts at the Museum of Modern Art." Before joining the staff of MOMA, he was employed by Harry N. Abrams, Inc., and A. Colish.

Nicholas Yeager, Director of The Center for Book Arts, coordinated this year's series of Pforzheimer Lectures on Printing and the Book Arts, held at the New York Public Library in April and May.

Bradbury Thompson, dean of American graphic designers, has recently designed the symbol and name for the Graphic Design Educational Association (GDEA). His design of the Washburn College Bible of 1979 was a departure from traditional Bible typography toward modern readability. Brad's work was published by Yale University Press in 1988 as *The Art of Graphic Design*.

New APHA Members

Welcome to: Peter Bishop—New York, NY; Michael P. Denker—Potomac, MD; Charles Kroon—Evanston, IL; Lisa Rosowsky—New Haven, CT; Walker Rumble—Tuscaloosa, AL; John B. Valpey—Lexington, MA.

Books

The last meeting of your Board of Trustees produced a remarkably intense discussion of whether publishing history has anything to do with printing history. The context was whether APHA should lend its name, without cost or obligation, to a session on publishing history at a general historical meeting. I have an opinion on the matter but won't air it here. Let me just present some recent, and some classic, works on the history of publishing in the United States. These volumes will help you to decide the matter for yourself, if you are so inclined. Of course, many other useful titles could be added to this list.

Kenneth C. Davis. *Two-Bit Culture: The Paperbacking of America*. Boston: Houghton Mifflin, 1984.

Eugene Exman. *The House of Harper: One Hundred and Fifty Years of Publishing*. New York: Harper & Row, 1967.

Joe W. Kraus. *Messrs. Copeland & Day, 69 Cornhill, Boston, 1893-1899*. Philadelphia: Geo. S. MacManus Co., 1979.

Madeleine B. Stern. *Purple Passage, the Life of Frank A. Leslie*. Norman: U. of Oklahoma Press, 1953. (*Leslie's Illustrated Weekly*)

John Tebbel. *Between Covers: The Rise and Transformation of Book Publishing in America*. New York: Oxford University Press, 1987. (A condensation and revision of his four-volume history)

Warren S. Tryon & William Charvat, eds. *The Cost Books of Ticknor and Fields and Their Predecessors, 1832-1858*. New York: Bibliographical Society of America, 1949.

Victor Weybright. *The Making of a Publisher, A Life in the 20th Century Book Revolution*. London: Weidenfeld and Nicolson, 1968. 360 pp. (New American Library and paperback publishing)

PHILIP A. METZGER

New Titles for Contributing Members

John Ballinger has donated copies of his book, *The Williamsburg Forgeries* (New York: St. Martin's Press, 1989) to be used as premiums for contributing members. This brings to four the number of titles available as gift books to those who choose to become contributing members of APHA.

APHA is also grateful to the Morgan Library for *Treasures of Eaton College Library* by Paul Quarrie, published for an exhibition at the Morgan last fall (New York: Pierpont Morgan Library and the Provost and Fellows of Eaton College, 1990) and to Morris Gelfand for *Painter's Credo* by John Cornin (Roslyn, NY: Stone House Press, 1985) and *Incantations* by John Digby (Roslyn, NY: Stone House Press, 1987).

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IRENE TICHENOR
Vice President for Publications