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# The APHA Newsletter

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## Dear APHA Colleagues

After long terms of splendid guidance by Cathy Brody and Steve Saxe, the *Newsletter* moves into another cycle of publication. Vice President Irene Tichenor has asked Jane Siegel, Virginia Bartow and Jennifer Dossin to act as an editorial and production group, which I will chair. It is our hope that with guest columnists and increasing coverage of news and national notes (which can be forwarded to the APHA address, or Executive Secretary Steve Crook at NYPL, or to me at Cooper Union) we will reflect APHA's growth and activities, nationwide. I also urge you to pass the *Newsletter* on to associates, friends, and students who truly should be part of our membership. We are a special gathering—as evidenced at the recent lively Washington conference—of librarians, teachers, printers, collectors, artists, designers, curators, scholars, lovers of language, of history and of print. We have much to share.

ED COLKER

## APHA Calendar



**December 30, 1991**—APHA will cosponsor a seminar with the American Historical Association at its 1991 Annual meeting on "Defining the reading public: Nineteenth-century publishers and the literary marketplace." Chicago Hilton & Towers, Conference Room 4L.

**January 25, 1992**—Annual Meeting and Awards Presentation, New York Public Library, Trustees' Room, 2:00 p.m.

**October 3, 1992**—Annual Conference at Princeton.

## A Washington Wayzgoose!

APHA's 16th annual conference, "A Washington Wayzgoose," was held Saturday, September 14, at the National Museum of American History. A ten-block-long outdoor basketball shoot (for charity) occupied much of Constitution Avenue that day and made getting to the Museum an adventure in itself. Stan Nelson introduced Peter Blayney, Scholar in Residence at the Folger Shakespeare Library, who began the day's presentations with "The First Folio of Shakespeare." Much of his talk was based on the fascinating exhibit he had organized using 24 of the Folger's First Fo-

lios and the superb catalog he had prepared to document the show (available from the Folger for \$10.45, \$20.45 in boards, postpaid.) He discussed the origins of the First Folio, the size of the edition (most likely not more than 750 copies, Hinman notwithstanding,) and the structure of the volume, a folio in 6s. He showed illustrations of the three issues of the edition, the first without *Troilus and Cressida*, the second with it but lacking the "Prologue," and the third with both the "Prologue" and the play.

Helena Wright, Curator of Prints in the Division of Graphic Arts at NMAH, originally was scheduled to open the conference. But when she stepped out during registration to watch her son shoot baskets, her speech fell into the clutches of an avid collector of Conference ephemera. Peter Blayney agreed to speak first to allow her to get to her office and print out another copy of "Dard Hunter at the Smithsonian." She chronicled both Hunter's life and his activities supporting the Smithsonian's programs. Born in 1883, Hunter studied in Vienna and went to London in 1912. From there he moved to a thatched papermaking mill in New York State where he taught himself punch-cutting and type-casting from Moxon. He gave his punches, matrices, and type to the Smithsonian, though he would retrieve them temporarily when he needed them for the production of one of his one-man books. The 1921 paper exhibit he organized for the Smithsonian led to the founding of a Dard Hunter Museum at MIT some years later. The museum moved to Appleton, Wisconsin, in 1954 and most recently to Atlanta, where it will reopen under the auspices of the Institute of Paper Chemistry in 1993.

JAMES DAVIS

After lunch, Barbara Little, of the University of Maryland Department of Anthropology spoke on the "Archaeology of Printing in Annapolis, 1740–1850." Archaeologists started excavating the Jonas Green Print Shop Site in 1981 as part of a larger project, to investigate the changing culture of the city of Annapolis in the 18th century, cosponsored by the University of Maryland and the Historic Annapolis Foundation. Curiously, they have found a few pieces of type in nearly all 25 excavation sites in the city so far, including both the tavern and the churchyard. Through an interdisciplinary effort, looking not only at the excavations, but also at documents and the printed output of the Greens' shop, Little is trying to follow the course of the Green family over a century. Jonas Green descended from a long line of printers, from one who worked with Samuel Day. Moving from Boston to Philadelphia, Jonas worked for Bradford



and for Franklin, who continued contact with Jonas after his marriage and move to Annapolis. After Jonas' death, his widow, his son Frederick, and grandson Jonas operated the shop, until they went bankrupt in 1838-1839. The archaeological context of materials from Jonas' printing shop is somewhat confused, as the composing was done out of doors under a lean-to in an area covered by oyster shells. There is archaeological evidence that the shop was not demolished but moved to another location, where excavations are now taking place.

JANE SIEGEL

The final lecture was delivered by Alan Fern, director of the National Portrait Gallery, who spoke about Lessing J. Rosenwald as a collector of illustrated books and prints. His talk provided background for viewing the stunning collection of 100 books from the Rosenwald collection currently on display in the Madison building of LC, marking 100 years from Rosenwald's birth. After presenting an overview of Rosenwald's background (his father Julius founded Sears Roebuck & Co.), Fern outlined Rosenwald's close association with A.S.W. Rosenbach. Under Rosenbach's guidance, Rosenwald expanded his collecting interests from British prints to continental prints to early printed illustrated books. Rosenwald's association with LC and the National Gallery began during WW II while he lived in Washington and was active in service drives for the war effort. He began to donate parts of his collection to the National Gallery in 1943, a gift which now includes 5,000 books and 20,000 prints and drawings. Fern stressed that Rosenwald believed it was essential to provide access and support scholarship on the works he collected. To that end, the Rosenwald manor house and gallery in Jenkintown, Pennsylvania, was equipped with seminar rooms in which works were available to school children as well as scholars.

WHITNEY BAGNALL

## Tours and Demonstrations

### GOVERNMENT PRINTING OFFICE

The early birds got the slug. The linotype slug commemorating the APHA tour of the GPO on Friday, September 13, that is. APHA members who arrived early enough on Friday to take advantage of the rescheduled tour of the GPO saw the surviving remnants of printing and binding trade practices from the days before government printing became automated. The tour took us to the GPO's bindery and linotype room.

The bindery does case binding for special copies of government publications. That day, the binder was preparing leather bindings for the President's copies of his own speeches. The stamping operation was in full swing preparing hundreds of thousands of gilt-stamped badge covers for the IRS inspectors. The bindery staff also demonstrat-

ed paper marbling techniques, and we each walked away with our own marble-edged note pad in the colors used for the U.S. Congress (blue, red and yellow.) The GPO linotype operation prepares type for special print runs and for the gilt-stamping operation in the bindery. Two styles of linotype machines (four machines total) are all that survived the conversion to computer composition at the GPO. These machines compose and cast linotype in several fonts and in every imaginable size (up to poster size.) The room was filled with type-casting machines and type cases, and all available surfaces were covered with slugs (including the entire congressional roster.)

We had plenty of time for questions and, while the tour focused on the old-style practices at the GPO, we saw much of the physical plant including the giant presses that print the *Congressional Record* each evening.

VIRGINIA BARTOW

### PUNCHCUTTING

Stan Nelson, Division of Graphic Arts, National Museum of American History, demonstrated punchcutting for a group of conference participants. The apparatus is quite compact, and can be carried in a briefcase. He reminded us that punchcutting by hand was the norm until the end of the 19th century, and then demonstrated the steps in the process by cutting an ornate capital "A." The process can be done in 45 minutes to an hour, but usually takes longer. Throughout the process, Nelson shared sources for his supplies, including steel and tools, as well as additional historical background.

LOIS FISCHER BLACK

### LITHOGRAPHY/ETCHING

Scip Barnhart demonstrated fine art engraving and aquatint techniques at the Smithsonian's lithographic studio in the Arts and Industries Museum. Barnhart, a professor at George Washington University who teaches at the Smithsonian and at the Corcoran School of Art, described his work with the Discover Graphics Program, a project of the Smithsonian Resident Associate Program. This four-day program for high school students from twenty-four area public schools enables students to create an original etching, the best of which are exhibited at the end of each year. Most of the students do not do engraving or lithography because of the complexity or danger of the process, although lithographic presses and electric engravers are available.

Barnhart then showed how the students make etchings and aquatints, taking us through the steps of transferring the image to the zinc plate, painting with stopout and acrylic enamel, inking, and then printing on damp rag paper. He also answered questions about the use of the lithographic presses in the studio. We were impressed with the quality of the student artwork which lined the walls.

MARY LACY



## PAPERMAKING

Helen Frederick, founder and director of Pyramid Atlantic, and two volunteer assistants demonstrated the traditional Japanese methods of making paper at the National Museum of American History. Her assistants cleaned gampi barks while Frederick made the paper using small molds. Pyramid Atlantic offers varied workshops and lectures, including an "Introduction to Japanese Papermaking" taught by Frederick.

BELINDA URQUIZA

## FOLGER SHAKESPEARE LIBRARY

Peter Blayney took an interested group on a gallery tour of his First Folio exhibit, recapitulating parts of his morning lecture with the real examples at hand and telling anecdotes informed by his close knowledge of each of the Folger's many copies of the Folio.

Everyone returned to the Hall of Graphic Arts at the National Museum of American History, where an exhibit on American Papermaking recently was installed, including some Dard Hunter materials. Stan Nelson was still speaking, this time about typefounding, but everything was somewhat upstaged by the hands-on gyotaku demonstration. In a twist of the ancient Japanese printmaking technique, Peter Van Wingen and Elizabeth Harris helped young and old paint fluorescent colors onto dead fish and offset the colors onto t-shirts. It was with deep regret that we all realized we had no cameras. The day ended at a reception in NMAH's Victorian Palm Court.

## Events

*Refer to last issue for more events through February*

## Lectures

## NEW YORK CITY

"Conservation Framing for the Working Artist" by Jared Bark, discussing framing of works of art on paper. Sponsored by Dieu Donné. Drawing Center, 35 Wooster Street. January 21, 6:30. \$2.00 admission fee.

## PHILADELPHIA

"Ethics to Engineering: Conservation of Special Collections Materials" by Jan Paris, Conservator, University of North Carolina at Chapel Hill. February 5.

"The Gospels of Henry the Lion" by Wolfgang Milde, manuscripts librarian, Herzog August Bibliothek, Wolfenbüttel. March 17, 19, and 24.

Both these speakers at the University of Pennsylvania's Van Pelt-Dietrich Library Center, 3420 Walnut Street (entrance from Locust Walk.)

## Exhibits

## CLAREMONT, CALIFORNIA

Two exhibitions on wood engraving at The Libraries of the Claremont Colleges: "The Solitary Art: Women Wood Engravers of the Twentieth Century" at Denison Library, October 25–December 20; "From Thomas Bewick to Edward Gordon Craig: 150 Years of English Wood Engraving" at Honnold Library, October 21–December 31.

## NEW YORK CITY AREA

"Accent on Paper: 15 Years at Dieu Donné Papermill." Lintas Worldwide, One Dag Hammarskjöld Plaza, 42nd Floor, New York City (Mon–Fri, 9–5.) September 30–January 10. "Paper-minded, Paul Wong: Artist and Collaborator." Pelham Art Center, Pelham, NY. December 6–February 6. The two exhibits noted above were organized by Dieu Donné Papermill.

## PHILADELPHIA

"The Poet's Pen." The Rosenbach Museum. October 18–January 19.

## Books

Many of you know Oak Knoll Books (414 Delaware Ave., New Castle, Delaware 19720; telephone (302) 328-7232) as one of the premier dealers in the United States for books about books. The firm also publishes new books and brings back into print classics which are of interest to the membership of this organization. The Winter 1991 catalogue recently has appeared, and I'd like to mention some highlights. Recent reprints include *Annales de l'Imprimerie des Alde*, by Antione-Augustin Renouard, from the third edition of 1834, and Dard Hunter's children's work *Papermaking in the Classroom*, originally published in 1931. Another classic reprint is Henry Walcott Boynton's *Annals of American Bookselling, 1638–1850*. In the backlist are Richard E. Huss's *The Printer's Composition Matrix, Its History and Development*, an original publication, and *The Biography of Ottmar Mergenthaler*, published several years ago. The latter is a particularly important document in the history of printing; it is rather clear that this is really Mergenthaler's autobiography. This list generally is stronger in such subjects as papermaking and binding than it is in printing. Although most are straight trade editions, some (priced accordingly) have been produced by Henry Morris at the Bird and Bull Press. Currently four titles are listed specially as "The Oak Knoll Series on the History of the Book," including the Huss and Mergenthaler works mentioned above. I'm sure that the management of Oak Knoll would entertain suggestions for further reprintings of classic texts, particularly of those directly connected with printing.



## Chapter Headings

The New York Chapter held two events this Fall: a visit to the binding studio of Gerard Charriere, on October 22, and a lecture by typefounder Theo Rehak on November 18 at the Grolier Club.

Charriere showed and explained various binding structures, hand-tooling techniques, onlay mosaic, embossed effects on various materials, as well as many of his unique bindings and his collection of hundreds of antique binder's tools.

Rehak discussed and illustrated the role of The Dale Guild, the foundry that he operates, in resurrecting typefaces and in restoring and rebuilding typesetting equipment. (See "Re-casting Victor Hammer's Uncials," *The APHA Newsletter*, No. 103.)

LOWELL BODGER

## Collegiate Fine Presses

This past month brought an announcement of the new Archetype Press at the Art Center College of Design in Pasadena, California. Director Vance Studley hopes the press will serve college students in design and book arts, nurturing an appreciation of fine printing. Much of the type collection was acquired from retired Los Angeles typographer Vernon Simpson. APHA welcomes readers' news of education settings that continue to honor tradition while encouraging and exploring new study.

Scripps College Press will celebrate its 50th birthday "all day on February 8, 1992, with talks about the designing and casting of the Scripps Goudy Old-style type, an exhibit of 50 years of fine printing by the Scripps College Press, topped by a fascinating Goudy lecture on punchcutting by Stan Nelson from the Smithsonian Museum, in Washington, D.C. Stan also will direct a workshop on February 9 and 10 on punchcutting." For details, contact Scripps College Press, 1030 Columbia Avenue, Claremont, CA 91711.

## Notes and Queries

Matthew Bruccoli is trying to locate former employees of Scribners' Press. He is researching a book on Scribners' books. Please write to him at: Bruccoli Clark Layman, Inc., 2006 Sumter St., Columbia, SC 29201. Telephone: (803) 771-4642. FAX: (803) 799-6953.

Tom Trusky, a professor at Boise State University, is on sabbatical, studying

book arts at the Center for Book Arts, New York City. He is preparing articles and an annotated bibliography on "artist's books (primarily multiple editions) on serious American public issues (racism, environmentalism, etc.)," and would like to hear from members who have produced such works, or know of collections or archives which would be pertinent. His sabbatical address is: 67 Berkshire Place, #1, Hackensack, NJ 07601.

## Members' Activities

Florence M. Jumonville, head librarian at the Historic New Orleans Collection, contributed to the summer 1991 issue of *Louisiana History* two articles about early printing in New Orleans, "Frenchmen at Heart: New Orleans Printers and Their Imprints, 1764-1803," and "Denis Brand's Petition to Ulloa: An Addendum to Early Louisiana Imprints," the latter written in collaboration with Winston De Ville of Ville Platte, Louisiana.

Terry Belanger assumes the post of University Professor and honorary curator of special collections at the University of Virginia in September, 1992. As one of a limited number of faculty whose work crosses traditional disciplinary boundaries and who are not affiliated with a particular school or department, he will teach courses on the history of the book, descriptive and analytical bibliography, and the history and identification of printing processes. Belanger's Book Arts Press, a bibliographical laboratory, and the Rare Book School summer institute will be based at U.Va.

## New APHA Members

Martin Antonetti, New York, NY  
 Thomas Beckman, Wilmington, DE  
 Roger B. Berry, Laguna Beach, CA  
 Gerhard Brostrom, Albany, CA  
 Laura T.E. Byers, East Canaan, CT  
 Patricia H. Byrne, Pacific Grove, CA  
 Arevig Caprielian, Rego Park, NY  
 Colonial Williamsburg Foundation, Williamsburg, VA  
 Ray Czapkowski, Rochester, NY  
 Matthew Doherty, Evanston, IL  
 Peter Drummey, Jamaica Plain, MA  
 Jonathan R. Eller, Annapolis, MD  
 Helmut N. Friedlaender, New York NY  
 David L. Gants, Charlottesville, VA  
 Stephen Heaver Jr., Baltimore, MD  
 Dr. Joan Higbee, Arlington, VA  
 Michael Hodder, Wolfeboro, NH  
 Stanley H. Johnston Jr., Mentor, OH  
 Martha J. King, Columbia, SC  
 Karen V. Kukil, Easthampton, MA  
 Gretchen Lagana, Chicago, IL  
 Chris Leavenworth, Austin, TX  
 Shirley B. Lebo, Washington, DC  
 Esta Mann, New York, NY  
 Russell L. Martin III, Charlottesville, VA  
 Richard P. Morgan, Willoughby, OH  
 Michael J. Osborne, Washington, DC  
 Marc Reeves, New York, NY  
 Herbert Robinson, New York, NY  
 Ruth R. Rogers, Concord, MA  
 Christine Ruggere, Philadelphia, PA  
 Nicholas A. Salerno, Tempe, AZ  
 Edwin C. Schroeder, Old Saybrook, CT  
 Wayne Somers, Schenectady, NY  
 Sheldon L. Tarakan, East Hills, NY  
 Benjamin H. Trask, Williamsburg, VA

## CORRECTION

The address of the Pacific Center for the Book Arts (PCBA) was given incorrectly in *The APHA Newsletter*, No. 103. The correct address is PCBA, P.O. Box 6209, San Francisco, CA 94101. Also, the editor of *Amperсанд*, PCBA's quarterly Journal, is Alastair Johnston.

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