
The APHA Newsletter

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Kemble Collections Reopened

From the desk of Jeffrey A. Barr, Library Director of the California Historical Society Library: "You are probably aware that the Library of the California Historical Society had been closed and with it, the Kemble Collections, which was awarded APHA's institutional excellence honor in 1988. The closure caused no small amount of justifiable hard feelings among the Friends of the Kemble Collections. The library has been reopened now for almost two years, even if only for one day a week, but the Kemble was still inaccessible. Since becoming the director of the library in June 1992, I have reopened the Kemble Collections to the public by appointment on Thursdays."

APHA Calendar

September 17: J. Ben Lieberman Lecture, in Los Angeles. Richard Bringham, speaker

October 1-2: APHA Conference, in Providence, Rhode Island.

The APHA Annual Conference 1993 will open with a reception at the John Hay Library on Friday evening, October 1, sponsored by the Friends of the Library of Brown University. The conference will take place on the Brown campus on Saturday, October 2, followed by an afternoon "Progress Around Providence." During this time, all of the exhibitions mounted by Providence libraries in honor of the conference will be open. These will include exhibitions at the John Hay and John D. Rockefeller, Jr., libraries, the John Carter Brown Library, the Providence Athenaeum, the Rhode Island School of Design Library and Museum, and the Providence Public Library. The afternoon will close with a reception at the Providence Public Library.

On Sunday, a special excursion to Wickford, Rhode Island, will visit the Old Narragansett Church where D.B. Updike is buried, and to tour Updike's ancestral home, followed by lunch and a visit to the Redwood Library and Athenaeum in Newport, Rhode Island. Thanks to a grant from the Rhode Island Committee for the Humanities, the Rhode Island arm of the National Endowment for the Humanities, the only charges will be for meals.

Hebrew Type and Mats Saved

Within hours of oblivion a haul of Hebrew foundry type, wood type and linotype mats was re-routed from the scrap-metal dealer and the flea-market to two printing museums in early March.

Samuel Miller, proprietor of Union-Hill Printing, in Ridgefield, New Jersey, had been trying for several months to find organizations interested in taking, at no charge, the equipment in his letterpress and hot-metal typesetting departments—but apparently looking in the wrong places. The dumping was already underway on March 11, when Cristina Canlas, a type director at Young & Rubicam advertising agency, learned of it by chance from a colleague. In a panic she called Lowell Bodger, who then persuaded Miller to hold onto his Hebrew material, which was still intact, for one more day—the rest was on its way out the door as they spoke.

An announcement at that evening's APHA New York Chapter meeting resulted in the foundry and wood type being collected the next day by Barbara Henry for Bowne & Co., Stationers, the South Street Seaport printing museum in New York, and a recommendation from Carl Schlesinger that led to the linotype mats being taken by the National Yiddish Book Center, in South Hadley, Massachusetts, which operates one of the last Hebrew language linotypes in America.

Colonial Williamsburg Begins Study of Historic Imprints

Recipient of the 1993 APHA Institutional Award, the Printing Office at Colonial Williamsburg in Virginia has announced the beginning of a long-term in-depth study of all items printed in Williamsburg during the eighteenth century. Initial funding for the project is being provided by the Warren W. Hobbie Charitable Trust.

While several enumerative bibliographies have been compiled in the past, study of Williamsburg imprints has not included ephemera such as newspapers, government forms, lottery tickets and broadsides, known to have made up a majority of the work done in this capital city. Important information on the type, ink and paper used during the eighteenth century will be collected from each imprint and used to paint a cohesive picture of the shops and people that produced them. Over 100 characteristics of each of the estimated 9,000 surviving pieces ultimately will be recorded over the life of the project.

Journeyman printer and APHA member Brett Charbeneau will head the work funded by the Hobbie Trust which will last until June 1994 and will focus on those imprints housed in the collections closest to Williamsburg. Terry Belanger, University Professor at the University of Virginia and fellow APHA member, will serve as chief consultant.

APHA/NY at New York Club of Printing House Craftsmen

Carl Schlesinger received the New York Club of Printing House Craftsmen Fellowship Award at the 1993 Printing Week Awards Dinner held in New York on January 21. A number of professional, trade and craft associations participate in this annual event, each choosing one of its members to receive the award "in recognition of significant contributions to the furthering of education in the graphic arts." Schlesinger was the nominee of the APHA New York Chapter.

This is the second year in which APHA has participated in Printing Week observances. In remarks at the beginning of the evening's program, Lowell Bodger, president of the APHA New York Chapter, attempted to explain APHA's presence at the largely industry-oriented event.

Following are excerpts.

There naturally arises the question of what relationship the printing historian has to the practicing printer or typographer.

The printing historian is your friend!

If you think many of the newer typefaces look like hell, he or she will show you that most typefaces introduced in the past 200 years have been initially despised or ridiculed—including some of those now praised to the heavens. If you think clients make life impossible, he will remind you of printers hanged and beheaded by church and state for their efforts—and the problem was not misregistration or poor letterspace.

My favorite kind of printing historian is never far from the act or visible results of printing. His discoveries arise from sights, and his presentations are full of things to see. He is moved by a love of printing's appearances, its tools and materials, its aesthetics, and its social and literary effects. He has something in common with printers, and something in common with all historians.

* * *

The historian, like you, lives in the present. He sees the past across a distance, and enjoys that great advantage of every position in time: being allowed to see the productions of his own day brand new, while seeing those of another age now profoundly old.

It might not be as an *escapist* that he finds himself preoccupied with the past; for him the past might hold the only hope of understanding the present. He discovers in one place a vanished way of doing things, and elsewhere

the persistence of a practice as old as the alphabet. Things, to him, are never "old-fashioned"—they are *primal*.

In extreme cases confusion might set in: Looking through the specimen book of a long-gone type foundry, he begins to make selections!

He or she might once have been a printer—or still is a printer. He or she always *wanted* to be a printer. Rather than serving the traditional marketplace, he or she produces the experimental, the hypothetical, the unsaleable. He is equally at home—or out of place—in the past and in the present, in the working or the abandoned pressroom, the archives, the rare book room, among Relics, Rubbish, Ghosts and Garbage.

His product is question, conjecture. He is engaged in speculation of a kind different from the businessman. Observing an ancient business but not in the business, he is from the start *out* of business, asking not "what will it cost, and when can I have it" but rather "Where do we come from, and why are we here."

Hammer Press Reestablished

The press Victor Hammer brought in 1939 to Wells College will be reintroduced, and the Hammer Press reestablished, thanks to a sizable grant from New York Newspapers Foundation. Hammer's typefaces are being recast by Theo Rehak at the Dale Guild Type Foundry. Alfred University has donated a linotype CRTronic typesetting machine, and the Wells College Class of 1932 has donated a bindery.

Robert Doherty will be printer-in-residence in conjunction with the grant, meant to integrate letterpress printing and design into the curriculum. In addition, a national book arts symposium for printers and typographers is being planned at Wells for the fall.

Tenth Anniversary for the Letterpress Guild of New England

The Letterpress Guild of New England recently celebrated its tenth anniversary with an exhibition of members' work at the Boston Public Library. The Guild has frequent meetings, conducts courses (it is planning a symposium on book arts education in the fall), and prints and publishes newsletters and an attractive illustrated journal for members. The current number (9) includes a synopsis of activities and articles on printing, type, and book arts around New England. Yearly membership is \$15, from the Guild at P.O. Box 788, Cambridge, MA 02238.

Exhibits, etc.

NEW YORK

"Of Making Many Books: The Bowyers of London: 1699-1777." Exhibit, June 1-July 31, The Grolier Club, 47 East 60th Street (212/838-6690), Monday-Saturday 10-5.

"A Great Legacy: Morgan Collections, 1913-1943." Exhibit, April 21-August 15, Morgan Library.

"Copyprint: New York's Print Show." Trade show held at Sheraton New York Hotel and Towers, September 22-23. For more information, phone 407/647-7303 or fax 407/647-0679.

WELLESLEY, MA

"The Book Arts in New England Colleges" Symposium, November 16, and workshops, November 17, held at Wellesley College Library. The symposium includes presentations by seven colleges on their book arts programs; two workshops are offered in bookbinding and letterpress printing. Contact the Special Collections Department, Margaret Clapp Library, Wellesley College, Wellesley, MA 02181 (617/283-2129).

New Members

Hiram Ash, Colebrook, CT
 Jean Ashton, Brooklyn, NY
 Paul Baker, Paul Baker Typography Inc., Evanston, IL
 Connecticut College, New London, CT
 Fred McMenamy, York, PA
 Sandra Markham, New Haven, CT
 Jane R. Moore, Brooklyn, NY
 Michael Pilla, Waterbury, CT
 R. Roger Remington, Rochester, NY
 Christine Reynolds, Somerville, MA
 Diana Smith, Bloomington, IN
 Adam Weinberger, Commack, NY

News, Notes & Queries

P.K. Andreson is the owner of several printers' plates that have been in her family for generations. Her family was from Pennsylvania. Ms. Andreson requested that we run a query because she wants to know if the plates have any monetary value and she wants to locate a buyer. She describes the plates as "brass or copper." The largest plate (7" x 13") is of a cityscape, stamped with the names of "HWVILle del. and Egelmann Sc." There are four smaller plates (5 1/2 x 7"): two plates are in German texts, one of

them is stamped on the back "HEISS-PHILa"; the other two are in English, they look like penmanship texts, and are stamped on the back DOBSON & ATKEN-PHILa. Please contact P.K. Andreson, P.O. Box 146, West Harwich, MA 02671, Phone 508/430-0356.

Merle Langley, of Marlboro Mats, Inc., is offering for sale his collection of fonts for the Linotype/Intertype machine. He would like to sell the collection as a whole, having accumulated some 1,900 fonts, including many specials for them, over the years. Contact him at P.O. Box 188, East Shore Road, Coolin, ID 83821 or call 208/443-2715 for more details.

E. B. Manchee of the Postal History Society of Canada requests information about the provision of type and brass circles used in the manufacture of postmarking devices for certain Canadian towns in the 1830's. He is researching (for publication) the postal history of Bytown, Ontario, (1829-1855). Mr. Manchee is mainly interested in the source of the components of the postal handstamps: the letters, numbers and brass circles. Preliminary research in the J. Howe & Co. Letter Foundry (Philadelphia) type specimen book for 1830 identified that the same typefaces were available. Mr. Manchee is now looking for Howe Co. records in the hope that they might contain references to the sale of type or brass circles to the Canadian government or to a Canadian company. If you have information concerning the Howe Co. records please contact Eric B. Manchee, 2420 Rector Ave., Ottawa, Ont. K2C 1M3.

In Memoria

APHA has been informed of the death last July of Dr. Emanuel D. Rudolph, a botanist specializing in lichens, avid book collector, and active member of the Friends of the Ohio State University Libraries.

William Bentinck-Smith, APHA Contributing Member, died on January 19, 1993. Mr. Bentinck-Smith was a Harvard University administrator and an editor of the *Harvard Alumni Bulletin*, now *Harvard Magazine*, for many years.

Errata & Note

There was an error in the report of the Annual Meeting in *Newsletter #111*. Douglas Bauer is APHA's new Chair of the Board. Until next year, APHA has no president.

In light of budgetary constraints, the Board projects publication of *The APHA Newsletter* to four times yearly.

Book Column



Recently a new dealer in books on type, typography and design, as well as other aspects of "The Book", has brought himself to my attention. He is András Fűrész, and he operates a Very Graphics, PO Box 95642, Seattle, WA 98145.

To judge from information he provided, his intent is to stock and sell recent books only, whether in or out of print. For example, the lists titled "Type, Typography, The Book", "The Poster" and "Design, Photography, Art" include almost nothing published before 1986, and a number of new and not-yet-published books; in all, 64 titles.

There are a number of recent standards: *ABC for Book-Collectors* (6th ed.), Tschichold's *The Form of the Book*, and *Printing for Pleasure*, but, particularly in the lists on design and posters, Mr. Fűrész offers a number of books from Eastern Europe which might otherwise be difficult to find.

These are lists which persons having a general interest in typography would do well to receive. I would encourage Mr. Fűrész to be a little less concise in his descriptions. Each book is represented by one line of text which is no more than title, author's last name, and year of publication. Buyers deserve a more complete description, I think, including an indication of condition where necessary.

Mr. Fűrész has also expressed an interest in arranging for exclusive distribution of some European publications, and in fact has done this for several titles from the Hyphen Press in London. I expect he will do particularly well in identifying and obtaining titles from Eastern Europe, which always has been an interesting place typographically.

One of the titles which Mr. Fűrész is distributing in this country exclusively is Robin Kinross' *Modern Typography. An Essay in Critical History* (London: Hyphen Press, 1992), in paper at \$30.00. This is quite readable and rather fascinating survey of the history of modern book design, beginning in the 18th century, touching on the 19th, but concentrating on our own century.

The author is interested in the frame of reference for book design at various times and places. The major struggle in recent times has been between traditionalism and modernism, but there are national variants on this theme, as well as influence across national lines. Kinross traces the development of the designer as a separate entity, in the print shop or out of it, as largely a phenomenon of the 20th century. He notes, with a tinge of alarm, that the designer may not last out this century, done in, or at least crippled, by desktop publishing.

The book is illustrated, and includes not only an extensive bibliography, but also the author's commentary on the more important sources.

PHILIP. A. METZGER

Questionnaire

As APHA approaches its twentieth anniversary in 1994, we want to know more about our members. Please take a moment to fill out this questionnaire (attach separate sheet if necessary), detach or photocopy and return it to: APHA, PO Box 4922, Grand Central Station, New York, NY 10163. Thank you.

NAME _____

AFFILIATION _____

PROFESSION _____

How long have you been a member of APHA? _____

How did you first hear about APHA? _____

What aspect of APHA interests you most (e.g., publications, lectures, local chapter activities, annual conference?) Please indicate order of preference.

____ publications ____ local chapter activities
 ____ lectures ____ annual conference
 ____ other: _____

Would you be interested in forming a local chapter of APHA?

____ YES ____ NO

How can APHA improve for you the benefits of membership?

Comment: _____

The Editorial Committee of *The APHA Newsletter* welcomes your news, announcements, comments and corrections. *The Newsletter* is published four times yearly by the American Printing History Association. Subscriptions are through membership in APHA. Individual memberships for the calendar year are \$30; \$35 for Institutions; \$60 for Contributing memberships; \$15 for Student memberships. Included in that membership is a subscription to *Printing History*, APHA's semi-annual scholarly journal. Advertising in the journal is available at \$250 for a full page. APHA's mailing list can be rented for one-time use at \$100. Address all correspondence to APHA, P.O. Box 4922, Grand Central Station, New York NY 10163-4922. Copyright © 1993 by the American Printing History Association. All rights reserved.