
The APHA Newsletter

NO. 134 ❖ WINTER, 1998

The American Printing History Association: *23rd Annual Conference in Chicago, 9-11 October 1998*

Chicago did itself proud at the 23rd annual Conference of the American Printing History Association: *Chicago Printing History*. The local committee (consisting of George Thompson, Alice Schreyer, Susan Levy, Michael Godow, Paul Gehl, and Bruce Beck) arranged a series of lectures on aspects of Chicago printing history both fascinating and little known. They also attended to creature comforts with beautifully catered receptions, coffees, an optional dinner at the elegant Tavern Club, and for out of towners, a chance to stay at the Union League Club, well known for its support of the arts in Chicago. All of the meetings were held in buildings of architectural and historical significance to Chicago as well as being associated with the arts in some way. Sunday morning rounded out the weekend with a wonderful tour of the architecture of the Printers Row district and a stop at the Columbia College Center for Book and Paper Arts.

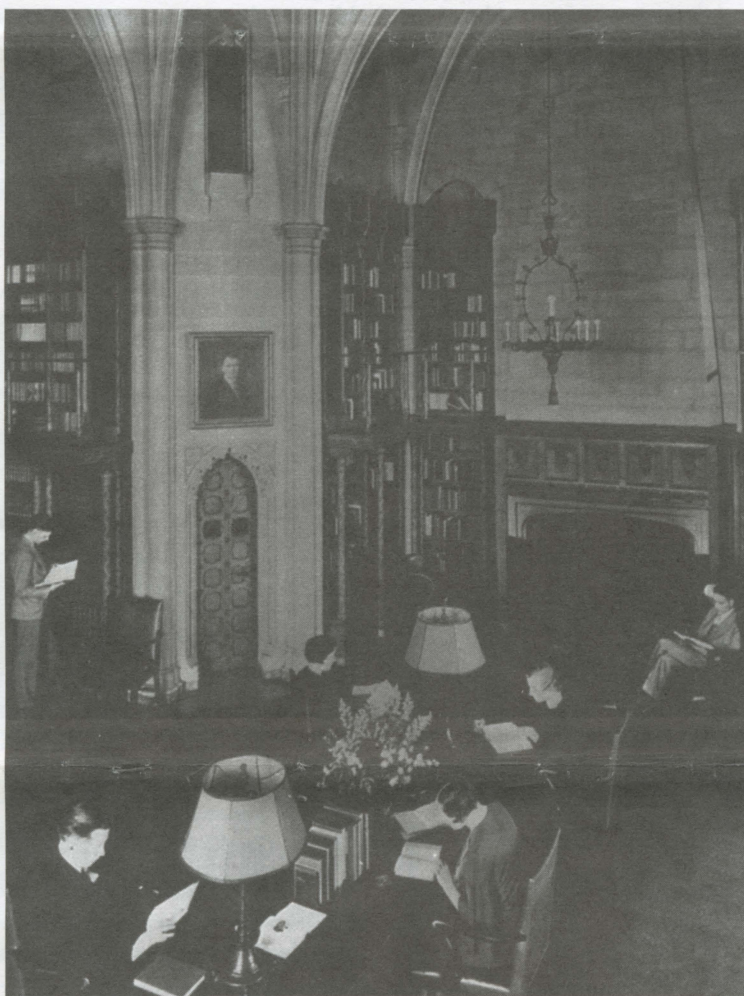
The weekend was off to an auspicious start with a lovely reception at the Gaylord Donnelley Library at the R.R. Donnelley Building. The library is a copy in spirit of the famous library at the old Donnelley Building near McCormick Place, with beautiful paneled walls and book cases decorated with various printers' marks on large medallions. Browsing among the books and recognizing many of the fine books produced by Donnelley, we were all especially impressed by a series of cunningly designed lateral drawers which each contained one or two carefully matted and protected documents. They ranged from a Gutenberg Bible leaf to manuscript pages, to samples of important printed books,

to Donnelley family documents. As we departed, our hostess, Susan Levy, presented us with a keepsake on the history of the Donnelley company.

The following morning, Paul Saenger, Curator of Rare Books at the Newberry, welcomed us to the full day of lectures. Peter

Hanff of the Bancroft Library, Berkeley, talked about one of his specialties, the firm of Way and Williams. While relatively short lived (1895 – 1898), the firm was extremely influential in Chicago book design and belles lettres. In fact, their influence extended to England — they co-published *Hand and Soul* with William Morris (the only American publisher to do so), to printing early L. Frank Baum books (before the Oz books). A tour of the stacks at the Newberry provided a nice change of pace, and a chance to appreciate the treasures of the library. Kim Coventry of R.R. Donnelley & Sons presented a fascinating, and as yet unpublished, history of the Donnelley family, from the founder's arrival in Chicago, through the calamity of the Chicago Fire, and then the steady growth which made Donnelley one of the most important and largest commercial printers in the United States.

One key strength of Donnelley's was their early and continued emphasis on the value of good book design. Paul Gehl, Curator of the Wing Collection at the Newberry, drew extensively from the Newberry's collection in his discussion of the important Chicago type designer Robert Hunter Middleton of the Ludlow Typograph Company. Greer Allen gave a very spirited history of the University of Chicago



Interior of the Memorial Library, at the R.R. Donnelley & Sons factory, ca. 1930.

Chapter Notes

NEW ENGLAND CHAPTER

The New England Chapter held their annual meeting following the J. Ben Lieberman Memorial Lecture by Kenneth Carpenter in the Main Building of the Boston Public Library. APHA New England provided refreshments for the well being of the attendees at the lecture and then elected our officers: President, Alice Beckwith; Vice President, Phillip Weimerskirch; Treasurer, Paul Cyr; Secretary, Walker Rumble. We will be having a meeting of our new officers to plan the events of the coming year.

— Alice H.R.H. Beckwith, President, APHA New England
abeckwth@sequenti.providence.edu

NORTHERN CALIFORNIA CHAPTER

The Annual Meeting of the Northern California Chapter took place on November 7th at the Stone Type Foundry in Palo Alto to hear proprietor Sumner Stone explain how he created for Scripps College a digital version of Frederic Goudy's Scripps College Old Style type. A display of rubbings of the type patterns and of the metal type was accompanied by a slide presentation on Goudy and on the difficult process of bringing concordance to Goudy's pencil drawings, type patterns, and metal type. Members received a handbound keepsake of "Facts on Advertising" (*The Inland*

Printer IX:3, Dec. 1891) printed in the new digital Scripps College Old Style. Also at the meeting, officers for the chapter were elected: Mary Kay Duggan, President, Peter Koch, Vice President, Edgar Weber, Secretary, and Sumner Stone, Treasurer.

— Mary Kay Duggan, President, APHA Northern California
mkduggan@info.sims.berkeley.edu

Contributing Members

David L. Andrews	Jennifer B. Lee
Martin Antonetti	Ted Lee
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John Bidwell	Prof. H.T. Meserole
Michael Bixler	Marvin Mondlin
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Lynne Fors Urbana, IL	Robert Williams Chicago, IL
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Printer's Libraries – Part One

One of those catch-phrases that we see from time to time is “scholar-printer.” I have always assumed that a scholar is known by the books he keeps, and over the years I have collected catalogues of individual English-language printers’ libraries. From these catalogues I can see who collected what. The question remains, where are the books now?

In Britain the St. Bride Foundation library has been the eventual destination of the libraries of Talbot Baines Reed (1852–1893), William Blades (1824–1890), and John Southward (1840–1902). Reed was a typefounder and the son of a typefounder; his indispensable *A History of the Old English Letter Foundries* was published in 1887. This encyclopaedic history was edited, revised, and extended in 1953 by A.F. Johnson. A catalogue of his library edited by Alfred W. Pollard in 1895 reveals a collection devoted strongly to the early years of printing and the “invention controversy” (Koster et al. vs. Gutenberg). His collection of about 2,000 books was sold to St. Bride for £500.

William Blades also succeeded his father in the family business, Blades & East, printers, after a full seven years’ apprenticeship. Blades became interested in the printing of William Caxton, England’s first printer. He soon found that the authorities he consult-

Poole’s *Annals of Printing* say that his *Dictionary of Typography* (1871) formed the basis for J. Luther Ringwalt’s *American Encyclopaedia of Printing* (Philadelphia, 1871). The *American Dictionary of Printing and Bookmaking* (1894) says the same, but there is no such acknowledgement in Ringwalt’s preface. Southward’s collection of printing books went to St. Bride after his death in 1902.

I have in front of me a 1936 Sotheby’s auction catalogue for the printing library of George W. Jones (1860–1942). Jones was director of the important London printing house of Raitby, Laurence & Co., publishers of the *British Printer*. Although he was not a scholar, yet his library shows scholarly tastes; his collection was gathered to illustrate the history of printing. It contained works by all the early printers. Particularly interesting is item 503a: “Frisket Sheets, two vellum and one paper, showing the cut-outs to allow the printing of the rubricated portions of three sheets of a Missal, circa 1525 . . .” These had come to Jones from the collection of E. Gordon Duff, the noted bibliographer.

I do not have the 1898 sale catalogue of William Morris’ collection, which I believe was also sold by Sotheby’s.

In a future article I will discuss some American printers’ libraries, including those of Isaiah Thomas, Joel Munsell, Theodore Low DeVinne, Daniel Berkeley Updike, and John Clyde Oswald.

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William Blades, (1824 - 1890).

ed were not trustworthy, and he embarked on his own research. The result of this was his *Life and Typography of Caxton*, a pioneer work which raised the standards of bibliographical description. Blades also wrote regularly for trade periodicals such as the *Printers’ Register* and the *Caslon Circular*. His subjects for these articles included “Early Type Specimen Books,” “Numismata Typographica,” and “The Invention of the Steam Press.” After Blades’ death in 1890 his collection of 2,000 books on printing was purchased by the St. Bride Foundation for £975, and became the core of the St. Bride Printing Library.

John Southward is lesser-known. His book *Practical Printing* (1882) was a textbook that covered every aspect of printing. He was the editor of the *Printers’ Register* for many years. Berry and

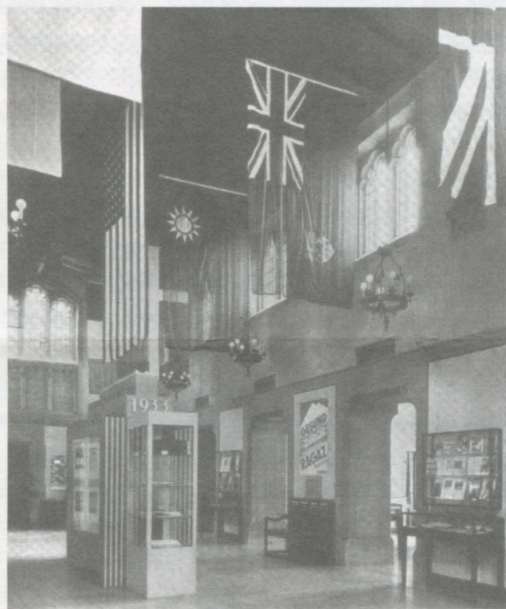
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Press, and almost as a footnote, a history of the University. Then Michele Cloonan of UCLA finished up the afternoon with a talk on three book people who all started their careers in Chicago, but became famous elsewhere — Frederick Goudy, the binder Gertrude Stiles of Cleveland, and the bookseller Alice Parsons Millard of



Exhibition Gallery, R.R. Donnelley & Sons Co. Photograph courtesy of the Newberry Library, Chicago, Illinois.

Los Angeles. In a sense, their history is an allegory for Chicago and the book arts — although much good work was done, and Chicago's influence through this period was substantial, it was little recognized outside the city.

Sunday, bibliophiles and architecture aficionados were treated to a fascinating tour of the Printers Row district sponsored by George Thompson, Design Professor at Columbia College. Terry Tatum, also of Columbia College, focused on the architectural history of the area and the use of the buildings. Paul Gehl provided insight into the individuals and companies that thrived in the area, including illustrators, engravers, and binders, as well as numerous printers, with Donnelley of course having a substantial presence. Then, to bring us back to the present, Tatum pointed out the new and splendid Harold Washington Public Library, with its enormous gargoyles appropriately overlooking Printers Row. Tatum then escorted us to the Columbia College Center for Book and Paper Arts, where Marilyn Sward showed us the presses, papermaking facilities, and a juried display of artist's books.

And for those still looking for other bookish activities, the Mid-Western Book Hunters' used book fair was at the end of Chicago's Navy Pier!

— Carol Grossman



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ALSO AVAILABLE:

THE EXPERIENCE OF AN EVERSON READING
This publication includes the CD recording of William Everson's 1975 reading at UC Davis, and a reprint of the booklet. Part I is the transcription by Sidney Berger of Everson's spontaneous remarks during the reading; part II is a collection of remembrances by Gary Snyder, Robert Hass, James Laughlin, Robert Creeley, and ten others. 1998. 350 letterpress copies; 8.5 x 6 inches; 12 pp, plus CD. ISBN 0-924433-08-6. \$36 plus \$3 s&h.

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Morris A. Gelfand, distinguished librarian, publisher, and past-president of APHA, died on October 1, 1998 at the age of ninety.

His life was devoted to the causes of books and libraries starting from his undergraduate days as a library assistant at N.Y.U. He then served in the Army Air Corps during the Second World War, rising to the rank of Major, serving as Library Officer for the Armed Forces in the Pacific. His career at Queens College was a long and notable one, from right after the War in 1946 until his retirement in 1977. He was Professor and Chief Librarian from 1960 until 1970. At that time, he was named Chairman of the Department of Library Science, the position he held until his "so-called" retirement.

On his retirement from Queens College in 1978, he founded the Stone House Press in the basement of his home and started a whole new career as a printer and publisher of prize-winning, exquisitely printed books by many of the country's leading writers.

His broad professional interests brought him both recognition and new responsibilities. His biography in *Who's Who* refers to many of his activities, such as being a Fulbright lecturer, and library building consultant for UNESCO and the Ford Foundation in Burma, Thailand, India, Brazil, Venezuela, and Turkey.

He served as President of The Typophiles, for many years; he was a member of The Grolier Club for over 40 years and served on the Modern Fine Printing Committee; his memberships also included the Archons on Colophon and The Century Association. He enjoyed these memberships where he found kindred spirits, to the utmost. His many contributions to the library profession and books arts were and always will be an ideal and an inspiration. He is survived by his companion, Judith Follmann, a son, James, and a daughter, Lisa, and by two grandsons.

In memory of Morris Gelfand, donations may be made to the New York Public Library, Rare Book Division, 42nd Street and Fifth Avenue, New York, NY, 10018. Attention: Virginia Bartow.

— Excerpted from a eulogy by Catherine Brody
and a text by William Jay Smith

Philip Grushkin, book designer, calligrapher, and teacher, died on September 25th of this year at the age of 77. Grushkin is best known for designing hundreds of books, mostly illustrated art volumes, several of which have become the standard in their field. Among the books he worked on are such classics as Janson's *History of Art*; Netter's *Atlas of Human Anatomy*; Pope-Hennessy's *Cellini*; Abbeville's *A World History of Photography*; and *The Art of Rock*, written by his son Paul. These books are recognized as major works by scholars in their subjects, but — as is usually the case — the pains that a brilliant designer such as Grushkin took to make the books imminently readable and easy to use goes unnoticed. This is how it should be. Yet, perhaps on a subliminal level, Phil's efforts are unknowingly appreciated and contribute to the popularity of the books he designed. Grushkin was that rare combination of engineer and artist that makes for

the best book designers: he could understand and exploit the technologies of printing, binding, and typesetting to achieve solutions which other designers wouldn't know of, and then combine those technical insights with a highly developed aesthetic sense which was based on thorough historical knowledge.

In addition to his work as a book designer, Grushkin was also a noted calligrapher, versatile graphic designer, and a much sought-after teacher. His calligraphic pieces have been published in catalogues and enhanced the pages of many important publications. His lively masthead graced the *APHA Newsletter* for most of our first decade, and he penned the famous "75" for *Grolier 75* which was printed by Joseph Blumenthal's Spiral Press. Few are aware Phil drew the famous snowflake logo for Steuben Glass, or that it was he who was called in to finish some of Georg Salter's jacket designs after Salter's death in 1967. He was a world-renown consultant travelling to Argentina, China, Japan, and elsewhere to advise on book design and production. He taught calligraphy at The Cooper Union and book design at NYU, Radcliffe, and Stanford.

Philip Grushkin was born in Brooklyn, New York, On June 1st, 1921. He studied at The Cooper Union where he was one of the star students of Georg Salter; and through him became an integral part of the larger letter arts community. After graduating from Cooper, Phil drew maps in the army for the OSS (the predecessor of today's CIA). Most of his career was spent as a freelancer, both in his early years and the last decades of his life. In between he worked on staff for a few major publishers, including The World Publishing Company and, most importantly, Harry N. Abrams. From the earliest days of the company, he was involved in producing books for what was to become, with his assistance, the world's foremost publisher of fine art books. For more than 10 years — from 1958 to 1968 — Grushkin was Art Director at Abrams, rising to Vice President before he left to again pursue his free lance career. As an independent designer he worked on books for Alfred A. Knopf, Random House, Harcourt Brace, Abbeville, Hugh Levin, Aldo Sessa, Ciba-Geigy, George Braziller, David Godine, The Grolier Club, Aquarius Press, and others too numerous to mention. Grushkin was also a participant in activities relating to fine printing and the letter arts, serving as an early board member of APHA; a member of The Typophiles and The Society of Scribes; as well as being a member of the Modern Fine Printing Committee of The Grolier Club.

This brief summary of his career can only skim the surface of Grushkin's contribution to the book and letter arts, which was enormous. With all this activity one might think that Phil was a narrow-minded fanatic, with little going on outside of his work, but nothing could be further from the truth. Phil was the caring head of a loving family, consisting of his wife Jean, a librarian, and their three children: Paul, Jonah, and Dena, and his six grand children. He was a warm and generous friend, as I can attest to personally. I will miss him greatly, both on a professional and personal level, as will the letter- and book-arts world at large, which has lost an important member with the passing of Philip Grushkin.

— Jerry Kelly

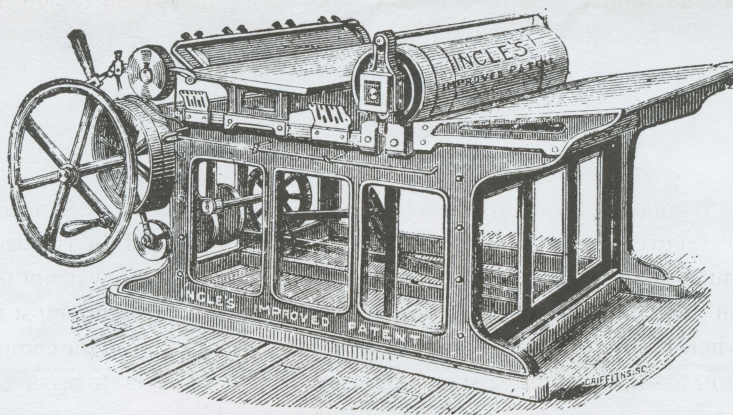
The Fine Press Book Association

The Fine Press Book Association (FPBA) celebrated its first anniversary at the Oak Knoll Fest held in Newcastle, Delaware on September 19th. The group was founded by individuals with a common interest in fine printing, interesting texts, and artistic expression through the structure of a book. This is to be accomplished through publication of a journal, *Parenthesis*, increasing communication among the members, and education of the public about the book arts.

An international group with membership from around the world, it now has over 600 members, and includes many well-known printers, binders, illustrators, type designers, librarians, collectors, and book sellers in its roster. The current set of officers were elected to a second term: John Randle, President, Kim Merker, Vice-President, Frances MacDowall, Secretary/Treasurer UK,

and Carol Grossman, Coordinating Secretary/Treasurer the Americas. Twenty five other individuals, representing most of the interests of the membership, were elected to the Board of Directors. For the occasion, the British team, with Dennis Hall as editor and David Esslemont as designer, rushed the first copies of *Parenthesis* 2 from the printer's shop in England to show members. In addition to articles on fine printing after World War II, it also has many reviews of recently published fine press books.

For more information about the FPBA, as well as membership information, please contact Frances McDowall, Old Stile Press, Catchmays Court, Llandogo, Monmouth, NP5 4TN, Wales, UK for individuals outside of the Americas, and Carol Grossman, Four Rivers Books, 7228 Four Rivers Road, Boulder, CO 80301, USA for individuals in North or South America.



Ken Carpenter Delivers Lieberman Memorial Lecture

Kenneth E. Carpenter, Assistant Director for Research Resources in the Harvard University and College libraries, gave the J. Ben Lieberman Memorial Lecture at the Boston Public Library on October 15, 1998.

In his lecture, entitled "Printing Culture and Library Revolutions," he spoke on how Gutenberg's invention set in motion a sequence of events which affected the availability and readership of books in later centuries. Libraries became central to society's efforts to shape morality and to better economic and social conditions.

Revolutionary changes in the seventeenth century made the library, not individual books, the center of the search for truth. In the mid-nineteenth century, massive changes in printing technology and book distribution resulted in a second revolution. This mid-nineteenth century revolution aimed to make available, through lending libraries and through comprehensive research libraries, something approaching the totality of printed output. New England was crucial to this second revolution. The Boston Public Library was the first major library to lend books for home use and provide one of the first research collections.

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vate and Fine Press Books

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Calendar

EXHIBITIONS

5 NOVEMBER - 31 DECEMBER 1998

Experience the Wonders of Hand Bookbinding at the San Francisco Public Library

San Francisco: An exhibition showcasing the work of the members of the Hand Bookbinders of California. Co-sponsored by the Book Arts and Special Collections Center, San Francisco Public Library, the 26th annual members' show will feature the work of amateurs as well as internationally recognized bookbinders. Eleanore Ramsey's superbly designed and colorful binding for *Hans Christian Andersen's Fairy Tales* is among the works which will be on display. Membership in the Hand Bookbinders of California is open to anyone with an interest in books and bookbinding. Monthly meetings are held and a newsletter, *The Gold Leaf*, is published regularly. For more information, please call the Book Arts and Special Collections Center at 415-557-4560.

9 DECEMBER - 6 FEBRUARY

A Treasure-House of Books

The Grolier Club is host to an exhibition of highlights from the library of Duke August of Brunswick-Wolfenbüttel (1579-1666), one of the

world's greatest book-collectors. Among the manuscript treasures on display will be a 9th-century Gospel book from Tours and a 15th-century psalter belonging to Queen Beatrix of Hungary. The works in this exhibition document a lifetime of collecting. At his death the Duke owned over 135,000 printed books and manuscripts spanning seven centuries. This exhibition will be on view at The Grolier Club, 47 East 60th Street, New York, NY, Mon - Fri, 10 - 5. For more information contact Nancy Houghton at (212) 838-6690.

24 FEBRUARY - 17 APRIL 1999

Treasures from the Libraries of the National Trust
Under the gracious patronage of His Royal Highness, The Prince of Wales, a major exhibition, the first of its kind, will open in New York at the Grolier Club. The National Trust, well known for its buildings, gardens, and collections of art, also includes an extraordinary and historic collection of books and manuscripts. Gathered together will be over seven centuries of works including copies of such landmark works as the Book of Common Prayer, the Haggadah, and a number of Shakespeare folios. This exhibition will introduce visitors to the magnificent collections amassed by the owners of British stately homes,

such as Blickling, Anglesey Abbey, Ickworth, and Kingston Lacy. This exhibition will be on view at The Grolier Club, 47 East 60th Street, New York, NY, Mon - Fri, 10 - 5. For more information contact Nancy Houghton at (212) 838-6690.

PRINTING HISTORY: PUBLICATIONS AVAILABLE FOR PURCHASE

Complete your *Printing History* library. Keep in mind that past issues of *Printing History: The Journal of the American Printing History Association* are available for you to order. All issues are in stock, except for numbers 6, 14, and 23. The issues are just \$15 each and shipping costs are included within the U.S. For overseas shipments please add \$2.00 per issue to cover postage. Please send orders to the American Printing History Association, P.O. Box 4922, Grand Central Station, New York, New York, 10163-4922.

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