

# The APHA Newsletter

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73

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Stephen O. Saxe, Editor

## More Unexpected Presses

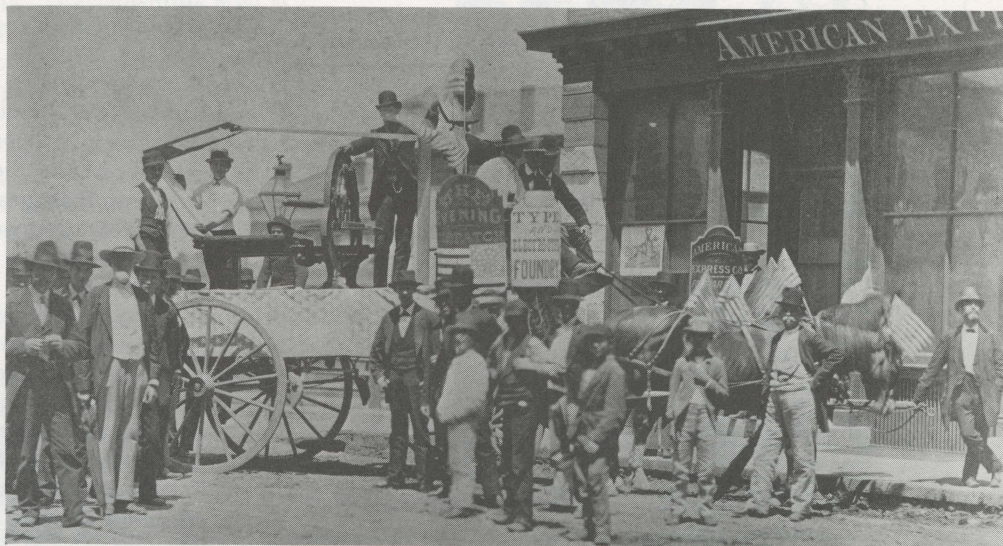
A gratifyingly large number of readers have responded to my request for accounts of printing presses in unusual places. Some friends have even suggested that I might qualify because I have an Albion and a Pearl jobber in my living room, but in some circles that hardly qualifies as unusual.

Nicholas Westbrook, Curator of the Minnesota Historical Society, has sent the photograph reproduced here. It is a marvelous image of 19th century American printing. The photograph, taken on July 4, 1876 by M.N. Kellogg, shows part of the Centennial Fourth of July Parade in St. Paul, Minnesota. The press on the wagon is an Acorn-frame hand press, probably a Smith-Hoe. The float was sponsored by the *St. Paul Dispatch* (still in operation as the *St. Paul Pioneer Press and Dispatch*, a Knight-Ridder paper) and the St. Paul Type and Electrotypes Foundry (probably a branch of Barnhart Bros. & Spindler of Chicago.) During the parade pressmen from the *Dispatch* printed facsimiles of the Declaration of Independence and distributed them to spectators along the way.

That Fourth of July, 1876, saw many other parades featuring presses. Robert D. Armstrong of Nevada has supplied the following excerpt from *The Journals of Alfred Doten*, 1849-1903 (Edited by Walter Van Tilburg Clark. Reno: University of Nevada Press, 1973):

July 4: Grand celebration of the 4th . . . — Among other features, the 'trades' were represented — Had the *News* on wheels — Big platform 12 × 16, with red, white & blue canopy over it — Chairs to sit in — Put our small eighth medium Gordon press on it and printed a very nice little Centennial Edition of the Gold Hill Daily News — Printed and distributed them all through GH and Virginia — about 3,500 of them . . .

This excerpt from Doten's journals is quoted in Mr. Armstrong's *Nevada Printing History, A Bibliography of Imprints and Publications*, 1858-1880 (Reno: University of Nevada Press, 1981.)



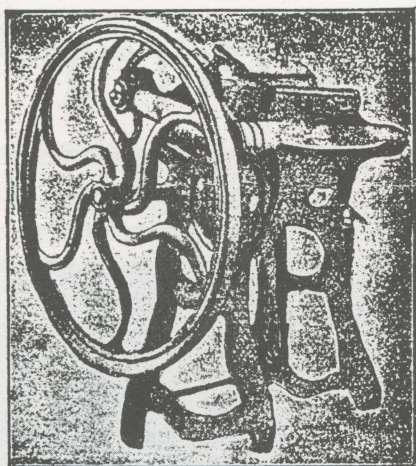
Float of the St. Paul Type Foundry and *St. Paul Dispatch*, in the Fourth of July parade, 1876. Photo by M.N. Kellogg, courtesy Minnesota Historical Society

Prof. Emanuel D. Rudolph of Ohio State University has called my attention to a description of the first book printed on the continent of Antarctica. It is *Aurora Australis*, printed in the winter quarters of the Shackleton Expedition in 1908-9, edited by Ernest Shackleton himself. It is a quarto book of 120 pages, illustrated with lithographs and etchings. The printers, Joyce and Wild, occupied a 7' × 6½' cubicle in a hut constructed of packing cases. In the intense cold of Antarctica, the printers set a candle beneath the inking disk of the press to keep the ink from freezing. They were able to set type and print about two pages each day. About 25 copies were bound by Bernard Day, an engineer, using packing crates for boards and green twine for binding cord. The imprint was 'Printed at the Sign of the Penguins, by Joyce and Wild, Latitude 77° 32' south, Longitude 166° 12' east, Antarctica 1908.'

Shackleton, who had been on the Scott expedition of 1901-03, had at that time produced a typewritten "South Polar Times." For his own expedition he was determined to produce a real book, and accepted the donation of a press and lithographic equipment. The book was recently offered for sale at \$12,500 by Zeitlin and ver Brugge, booksellers of Los Angeles.

My account of the press taken from the U.S. Flagship *Olympia* was not the last word on the subject. James Montgomery of Atlanta has sent the listing reproduced on page 18 from the 1927 catalogue of historical military goods issued by Francis Bannerman Sons of New York. The press is a variety of Gordon jobber. The catalogue caption makes it clear that *this* was the press that printed *The Bounding Billow* at the Battle of Manila Bay; the press we described

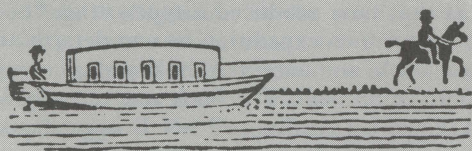




Admiral Dewey's Printing Press, from the U. S. Flagship *Olympia*; used in printing orders, etc.; also used in printing the newspaper, *The Bounding Billow*, celebrating Fall of Manila and the Battle of Manila Bay. We purchased this historic press at the Boston Navy Yard on the return of the *Olympia*. The size is: height, 41 inches; width, 30 inches; 13½x9-inch plate; is worked with foot treadle; needs rollers and inking plate. Will sell the whole outfit, as illustrated, for \$175.00. We purchased this outfit expecting to print copies of the little paper, *The Fall of the City of Manila and the Battle of Manila Bay*. About 1,000 copies of these papers were printed and have now become valuable relics. But New York printers estimated such high cost that we did not care to venture, and now offer this historical press for sale.

had to be a later replacement. Fired by curiosity, a few months ago I boarded the U.S.F.S. *Olympia* on the Delaware River in Philadelphia and found, in a compartment on the main deck, yet another platen jobber.

Printing on ships is relatively common, but I had not heard of barge printing until I received a letter from Roland Hoover, the University Printer of Yale. Mr. Hoover has the distinction of being the first and only person I know of to print on a canal barge. For the historical record, the event took place on Mother's Day, 1972, on a Chesapeake & Ohio canal barge in rural Maryland. Mr. Hoover printed a keepsake on an Adana Hand Quarto press placed in the bow of the barge; he states that the light impression is because "the dank atmosphere and the mist in the bottom of the locks through which the vessel passed prevented the ink from adhering to the rollers." Mr. Hoover's keepsake is reproduced below.



*I was aboard the*  
**C&O CANAL BARGE**  
*on Mother's Day, 1972.*

Keepsake printed on a C & O canal barge, 1972, by Roland Hoover

On the general subject of sea presses, Vanessa Histon of the Nineteenth Century Short Title Catalogue, Newcastle, England, has sent me a copy of the *NSTC Newsletter* (No. 3, December 1985) containing her article "Publishing and Printing on Board Ship." Miss Histon surveys printing at sea starting with reported 16th century printing ordered by an Elizabethan admiral, and a Dutch Bible, said to have been printed during a Baltic cruise in 1564. Neither work is now known.

Her article covers a considerable variety of 18th century printing at sea. Some of the best known was produced on board ships of the French fleet anchored off Newport, Rhode Island, during the Revolution. This work was authorized by an official body: *L'Imprimerie Royale de l'Escadre*, the Royal Printing Office of the Fleet. These presses were probably used, Miss Histon suggests, to print "the considerable volume of administrative work required for the organization of a large naval force."

British ships also had presses on board. In addition to printing orders, signal information, and other naval material, the presses were sometimes used to provide entertainment during the long and tedious months at sea. An early newspaper printed on board ship was *The North Georgia Gazette and Winter Chronicle*, printed on board the *Hecla* during William E. Parry's quest for a northwest passage in 1819-20. In 1850-51 Sir John Franklin's northwest passage expedition produced *Aurora Borealis*, a monthly magazine, while locked in the Polar ice.

Miss Histon's article has a short bibliography of twelve books and articles on sea presses. Those that appear to cover the widest latitude are:

- Barwick, G.F. "Books Printed at Sea," *Library*, 1, 1900, 163-166.  
Blumenthal, W.H. *Bookmen's Bedlam*, New Brunswick, NJ, 1955.  
Chapin, H.M. "Early Sea Presses," *Ars Typographica*, 2, 1925, 38-52.  
Skallerup, H.R. *Books Afloat & Ashore*, Hamden, Conn., 1974.

There are more "unexpected presses" remaining to be described in a future issue, where enough space will be available to do them justice. These will include the first printing in a balloon (Ohio, 1908) and the Freeman brothers "Press on Wheels" in the American West. In the meantime, readers are again urged to contact the editor if they know of similar presses that ought to be described.

I wish to thank Vanessa Histon for permission to quote from her article in the *NSTC Newsletter*. Thanks also to those who supplied material in this issue: Nicholas Westbrook for the photograph of the Centennial parade in St. Paul; Robert D. Armstrong for the Nevada diary extract; Emanuel D. Rudolph for the Shackleton expedition material; James Montgomery for information about the *Olympia*'s press; Roland Hoover for his barge printing material.

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## EDITOR'S NOTES

Many readers have been caught up in the drama of the purported copy of the Freeman's Oath and the Mark Hofmann indictments. In April the copy of the Oath that had been offered to the Library of Congress and to the American Antiquarian Society was subjected to cyclotron testing to compare its ink with that used on the Bay Psalm Book. The results have not yet been made public. However, this test may be superfluous. A fake copy of the Oath given by Hofmann as security to an investor has been traced to a negative made by a Utah photoengraving company. If the other copy of the Oath can be shown to have been made from the same negative, the conclusion would have to be that both copies are fake. Microscopic flaws in the negative would appear in any plates made from it, and such a test would be conclusive. Any test results made known will be reported here. Hofmann is now scheduled for trial for murder on March 2, 1987.

The main source for the brief life of Ottmar Mergenthaler in the last issue was the *Biography of Ottmar Mergenthaler and History of the Linotype*, published in Baltimore in 1898 with no author or publisher imprint. In searching for information about the book, I found the following handwritten note on the flyleaf of the New York Public Library copy (now on microfilm; the original book has been destroyed):

When in 1898 my friend Mergenthaler returned from South Western New Mexico where he had spent, with [his] family, about two years as a last means to be cured from consumption, he realized that he had only a short time to live yet — he had come home to die. He, however, hoped to live long enough yet to have a manuscript printed which he had prepared with care, aided by my oldest son, so that, as he expressed it his friends and the world may get an authentic history of his invention. My son, now a judge in [ ] River, was then the tutor of Mr. Mergenthaler's sons [and] during that time a member of his family; he at [that] time was practicing law in the Territory of New Mexico.

The book appeared in due time, Mr. Mergenthaler had about a thousand copies printed and distributed; this one the inventor handed to me two weeks before his death, and in order to make it accessible to a great many I hereby present it

To the New York Public Library  
Lennox (sic) Library Bldg., Richard E. Helling,  
Librarian. Carl Otto Schoenri[ch]  
Baltimore, Feb. 5, 1907.

## APHA NEWS

APHA's Annual Conference is scheduled for September 27 at Columbia University in New York, as mentioned in previous Newsletters. The subject is "The Printing Surface," and the speakers include Roderick Stinehour, Clifford Harvey, Edward Egerton-Williams, Philip J. Weimerskirch and David Pankow. The program chairman is Bryan R. Johnson. Registration is \$25 for APHA members including morning

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coffee, buffet lunch, and wine and cheese reception after the program.

On the West coast, Mills College will host APHA's first Lieberman Lecture in Oakland, California on November 6. Claire Van Vliet, noted letterpress printer and proprietor of the Janus Press in Vermont, will be the speaker. The talk is scheduled for 8 P.M. in the Student Union at Mills. For further information about the program, call (415) 430-3302.

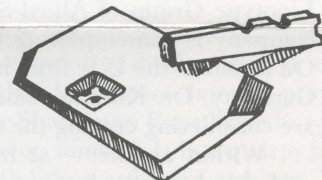
## TYPE & PRESSES

**Equipment for sale** Rita B. Wagner (262 Glen Ave., Dumont, NJ, tel. 201-385-3596) has for sale a Damon & Peets job press, vintage about 1900. The press is run with a 3/4 h.p. motor. Also for sale are 10 cases of type.

The fourth biennial meeting of the American Typecasting Fellowship took place July 11-13 at Indianapolis, with David Churchman and David Peat of the Sterling Type Foundry acting as hosts. Some of the

speakers were John Schappler, "Scale in Type Design;" Dave Churchman, "Foundry Pinmarks;" Paul Hayden Duensing, "Matrix Forms and Uses;" Stan Nelson, "Driving and Fitting a Matrix;" Stephen Saxe, "Nineteenth Century Typesetting Machines." There were also panel discussions, led by ATF founder Richard Hopkins, and hands-on workshops with the Thomson Caster and the Super Caster. The conference had 56 registrants, and was a great success.

Michael Phillips, editor of *The Printer*, reports in the current issue that the Hamilton Wood Type Co. of Two Rivers, Wisconsin, was purchased by its major customer, Amhex Co. of Franklin Park, Illinois. Amhex, makers of sign printing presses, relied on Hamilton's wood type. The Hamilton company was in a period of declining sales and orders from Amhex were often months behind, so Amhex purchased the wood type division from the Hamilton Manufacturing Co. The new office manager, Gail Timm, is in the process of researching and identifying the old patterns. The Hamilton Wood Type Co. is the repository of almost all the former wood type manufacturing industry of the United States. In a series of mergers at the turn of the century, Hamilton absorbed the manufactory of the William H. Page Wood Type Co., Heber Wells (successor to Darius Wells, Wells & Webb,) and others.





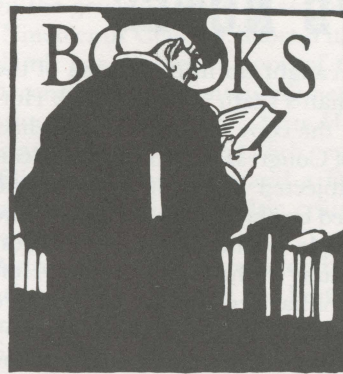
## BRIEFLY NOTED

**Lyons collection sold** The great collection of 19th century foundry type amassed by the late T.J. Lyons (see *Newsletter* 71) has been sold to Connecticut printer David Greer, for a sum reported to be \$100,000. Mr. Greer, who previously purchased the Lyons collection of wood type for \$10,000, is now in the process of moving about 30,000 pounds of metal type (over 2,500 fonts) and organizing the collection. He anticipates that he will need most of the winter to accomplish the job. The combining of the Lyons collection with Mr. Greer's own collection of 700 fonts makes this probably the largest collection of 19th century American foundry type.

**Lyons Award** On June 17 The Art Directors Club of Boston posthumously made a special award to T.J. Lyons for his outstanding services to the design community. The availability of his antique typefaces on the Photo Typositor was mentioned: "The easy availability of these faces brought a distinct look to the advertising and graphics of the sixties." We might add that because these faces are still available, their influence is still being felt. A book describing T.J. Lyon's work by Al Gowan of Cambridge will be published by the Society of Printers in Boston in December. T.J. Lyons was made a member of the Society in 1961.

**Linotype mats** Four days before the 100th anniversary of the Linotype, Dr. Wolfgang Kummer, president of the Linotype Group of Allied-Signal Inc. announced that the company is contemplating the end of the sale of matrices. On a visit to the U.S. from headquarters in Eschborn, West Germany, Dr. Kummer said "The business is so small, we are considering ceasing the remaining business for matrices . . . Within another - at maximum - five years, we will probably have the last spare part, and the last spare part will be sold and that will definitely be the end of the old technology."

**Printing History** The International Working Group on Printing History held its fourth conference April 18 to 21 at "Denmark's Graphics Museum" in Odense. The program included visits to old letterpress, copperplate and bookbinding shops in Aarhus and Copenhagen; lectures by Poul Steen Larsen on graphic arts practices of the 19th century; and a discussion by Reinald Schröder of the early typesetting machine invented by the Dane Christian Sørensen in 1849. A discussion by the participants covered the theme of a computer Databank for Printing History, and measures against the disappearance of tools and methods of the graphic arts during the period 1900 to 1970. The group's founder is Dr. Claus Gerhardt, of the Institut für Buchwesen, Joh. Gutenberg University, Mainz. Dr. Gerhardt has announced that the next meeting of the group will take place November 19 to 22 in Wolfenbüttel. The group has a limited membership of about 30 people, mostly library and museum staff members or private collectors. The Odense meeting was attended by one American, type-caster and writer Paul Hayden Duensing (an APHA member.) We applaud the group's efforts and would like to see its work extended to the United States.



The illustration at left, possibly by William Nicholson, is from *The Booklover's Almanac*, published by Frederic C. Beil, Publisher, Inc. (321 East 43rd St., New York, NY 10017.) Among the many graphic arts books in the publisher's catalogue are: Joseph Blumenthal's *Typographic Years*; Rookledge's *International Typefinder*; Kenneth Day's

*William Caxton and Charles Knight*; Cal Swann's *Techniques of Typography*; John Barr's *Stanley Morison: A Portrait*; and Barr's *The Officina Bodoni*. Other titles are in the fields of Japanese calligraphy and woodblock prints, wood engraving and handmade paper. Copies of the attractive catalogue are available from the publisher.

**Press Guide** In the last issue we mentioned Robert Oldham's directory of U.S. printing museums. A more ambitious book on a similar theme is the second edition of *The Alembic Press Guide to Sundry Printing Places and Sources*, published by The Alembic Press, 11 Quarry Road, Winchester, Hampshire, England. The guide, compiled by Claire Bolton, deals with printing museums, libraries, supplies, booksellers, etc. in England and on the Continent. It includes sources for bookbinding and papermaking as well. Beautifully printed in two colors by Claire Bolton (on an Arab Foolscap Folio jobber) in edition of 150 copies, it has wood engraved illustrations by Jill Barker and an introduction by John Ryder. The book is available from Claire Bolton at the address above for £10 plus £3 additional overseas postage and conversion charges. Other books on the graphic arts are available.

**Binding & Marbling** A reprint of *The Whole Art of Bookbinding* (Hugh Sinclair, early 19th cent.) and *The Whole Process of Marbling Paper* (anon., about 1813) have been published in one volume by W. Thomas Taylor (708 Colorado, Austin Texas 78701.) The new edition, designed by Mr. Taylor and printed letterpress by Bradley Huthinson, contains an introduction by Bernard Middleton and marbled papers by Richard Wolfe, made according to the directions in the marbling book. The book will be available in cloth or quarter leather binding by Craig Jensen, or in sheets; price will be about \$65.

**Mardersteig** Horace Hart (6219 Canadice Hill Road, Springwater, NY 14560) has available a small number of copies of the *Monotype Recorder* issue *On the Work of Giovanni Mardersteig with Monotype Faces*. They are available to APHA members for \$25 postpaid by Mr. Hart at the address above.

**A Visit to the Printer** Bowne & Co., Stationers (South Street Seaport Museum, 207 Front Street, New York, NY 10038) has issued an illustrated 16-page pamphlet describing the tools and methods of a 19th-century printer, *A Visit to the Printer*. Hand-set and hand-printed, the booklet is based on *The Book of Trades*, published ca. 1852 by Clark, Austin & Smith of New York. 250 copies have been printed. They are available from Bowne for \$5.50 postpaid.