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Stephen O. Saxe, Editor

An Encyclopaedic Book of Twentieth Century American Metal Type

McGrew, Mac. *American Metal Typefaces of the Twentieth Century*. New Rochelle, NY: The Myriade Press, Inc., 1986. 395 pp., paper-bound, 8 1/2 x 11. 500 copies, of which 350 are for sale. \$35.00 + \$1.19 shipping (NY res. add sales tax) from The Myriade Press Inc., 7 Stony Run, New Rochelle, NY 10804.

A remarkable book was published in January with very little notice except among a few who have been eagerly awaiting it for several years. The book is Mac McGrew's "preliminary edition" of his *American Metal Typefaces of the Twentieth Century*. Ordinarily it might be the subject of a simple book review, but this is a book that will be of special interest to many APHA members.

American Metal Typefaces is an encyclopaedic compilation of information about every known typeface designed and cast in metal in America in this century. That statement alone, if you stop and think about it, serves to underscore the enormous range of the book. The book displays full alphabets — upper and lower cases, figures, and punctuation — for 1,300 different metal typefaces. These are shown on verso pages throughout the 395-page book. On the rectos, facing each type display, is a brief description of the history and design characteristics of the face. It is hard to credit one person with having assembled so much detailed information — much of it obscured by the passage of time. But it's there.

Mac McGrew is the retired type director of the Pittsburgh advertising agency Ketchum, MacLeod & Grive, where he spent 26 years working with the finer points of type. His interest in typography began as he was growing up — his father was an architect who specialized in "inscriptional lettering." His training in typography came at Carnegie Tech (now Carnegie-Mellon University), and was followed by several years of practical application with printers in the Pittsburgh area. He went to work for KM&G as type director in 1952, and in the course of his work he was constantly seeking information and researching the origins of the typefaces he worked with every day. Some of his internal memos on type grew into articles, and over the years he has written over 240 of them, mostly for Pittsburgh publication.

Gradually the idea of a much more ambitious project took form. The present book is the realization of that idea. It is safe to say that only a person with McGrew's lifelong famil-

ilarity with the details of type, combined with his persistent research into its history and origins could have done it. The late Ben Lieberman proposed to publish the book, as part of a series dealing with letterpress printing, when he founded his Myriade Press. Although Ben Lieberman did not live to see it, Myriade has now, happily, published it.

American Metal Typefaces of the Twentieth Century has been published in a small "preliminary edition" of 500 copies, of which 350 are for sale at \$35 (plus \$1.19 shipping, and, for New York residents, sales tax.) For the sheer amount of information provided, this is a great bargain for the typophile. The reason for the preliminary printing is to have the book be inspected critically by a number of experts, collect their corrections and additions, and then to publish the book in a final, authoritative form. In spite of the promise of a later version, there seems no valid reason not to jump at the chance to own the present volume. Improvements will be minor, I suspect, and perhaps more in the area of esthetics than text.

It is ironic that this important book, which deals so comprehensively with the finer points of type, had to be printed from a typewritten original to keep the initial cost within reason. The resulting volume has the look of a carefully typed academic dissertation, bound in soft-cover. It is neat and carefully arranged and serviceable. But what a wealth of material!

A somewhat comparable book is Jaspert, Berry & Johnson's *Encyclopaedia of Type Faces*, which gives information on about 2,000 faces. Although it covers fewer faces and restricts itself to those of American origin or use, *American Metal Typefaces of the Twentieth Century* goes into more detail and has more historical information to offer. It is, in short, a superb addition to the literature of the final era in America of traditional typography, and it belongs in every typographical library. —S.O.S.

24 pt. POST OLDSTYLE ROMAN NO. 1, ATF (Elizabeth Nevin)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzffhffhffh
&1234567890\$.-,:!?' & @ The of

14 pt. POST OLDSTYLE ROMAN NO. 2, ATF (Herb Harnish)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890 @ & @

POST. The various faces bearing this name are all believed to have been designed for or inspired by the Curtis Publishing Company and its Saturday Evening Post magazine. Post Oldstyle Roman No. 1 and No. 2 and Post Oldstyle Italic were designed in 1900 by E. J. Kitson, Saturday Evening Post artist, who had previously drawn each heading separately, and cast by American Type Founders. They are based on the lettering of Guernsey Moore, No. 2 being a heavier version of No. 1, with the Italic being about the weight of No. 1. They are rugged or irregular faces, in the popular style of the day, and are similar to such faces as Blanchard and Plymouth, produced by other foundries about the same time. Post Condensed is the weight of No. 2, and is comparable in design but lacks the irregular edges. This condensed face was copied by Monotype and Linotype, the

Excerpts from *American Metal Typefaces* showing (top) specimen alphabets, and (bottom) historical information. Greatly reduced.

EDITOR'S NOTES

As the 350th anniversary of the beginning of printing in what is now the United States nears, it now appears almost certain that the first product of the first press is still lost. I refer, of course, to the *Oath of a Freeman*, which Mark Hofmann claimed to have discovered last year. Hofmann has confessed to numerous forgeries of Mormon documents as well as two murders, and is presently residing in the Utah State Penitentiary. Although no statement from Hofmann regarding the Oath has yet been made public, published reports have indicated that he has confessed that the Oath is a forgery made by him. George Throckmorton, a forensic expert hired by the State of Utah to examine the Hofmann documents, has made the following statement: "We now have Mark Hofmann's confession regarding *The Oath of a Freeman*. While the Salt Lake County Attorney's office has decided to hold the various parts of his confession until they can release it as one document, not parcel it out piecemeal, I am authorized to confirm to you that the Schiller-Wapner *Oath of a Freeman* is a Hofmann-created fake and has been admitted as such by Mark Hofmann."

A statement issued March 18 by the Salt Lake County Attorney's office through prosecuting attorney David Biggs, stated:

"Last year, our expert, George Throckmorton, and a U.S. Treasury expert named Marvin Rennert took the negative that we obtained from DeBouzek Printing and examined the *Oath* brought them by Mr. Wapner. They analyzed the *Oath* in relationship to the negative, and they both determined that the *Oath* was produced from the plate that came from the negative." Biggs added that both men were to have been called as prosecution expert witnesses in a trial, but that Hofmann's confession had obviated that.

At preliminary hearings last year it was made clear that any printing plate or anything printed from that plate can be conclusively linked to the negative which produced the plate. The reason is that minute emulsion flaws in the negative are carried over to the plate and from the plate to anything printed from it. With the negative in police hands, a conclusive link with the *Oath* could be established.

Expert Throckmorton has been quoted as saying that the Hofmann case has been the highlight of his career. "It's covered every aspect of this field: faked handwriting, artificial ink aging, artificial paper aging, printing disguised as handwriting, forged currency . . . everything."

One mystery remains, at least in my own mind: why couldn't the tests performed on the *Oath* by the Library of Congress experts detect the forgery? One of the leading experts on ink in this country, Dr. Walter McCrone of Chicago, has stated that the ink and the paper appear to have been bonded together with the paper "for the past 300+ years." Dr. McCrone seems to have been off by about 300+ years; the *Oath* appears not to be the first thing printed in America, but one of the latest.

In *Newsletter* 75 (January/February, 1987) we reported a videotape on Hand Casting at the Oxford University Press, produced in England. Member Edgar L. Weber of San Francisco has kindly brought to our attention that unless the video was recorded on North American NTSC equipment, it was made on the British PAL standard and cannot be

played on our machines. Potential orderers would do well to check this out before placing orders.

In *Newsletter* 74 (November/December 1986) I erred in stating that lithography was introduced into the United States in Boston in 1828. Philip J. Weimerskirch of the Burndy Library, Norwalk, Connecticut, has kindly pointed out to me that lithography was actually introduced in Philadelphia in 1819. Mr. Weimerskirch is an expert on this; early American lithography was the subject of his talk at the APHA Conference last September.

For those who wish to send announcements, etc. for the *Newsletter*, please keep the following guidelines in mind: 1) material must relate to the *history* of printing and the book arts, not just printing and the book arts; 2) deadlines for the *Newsletter* are as follows:

Jan./Feb.:	Dec. 1	July/Aug.	June 1
March/April:	Feb. 1	Sept./Oct.:	Aug. 1
May/June:	April 1	Nov./Dec.:	Oct. 1

APHA NEWS

With great sadness we report the death of Dr. Robert Lincoln Leslie - "Doc" to hundreds of friends and acquaintances all over the world - on Wednesday, April 8 at the age of 101. Much of his long life was devoted to helping others. After a stint as a physician in the printing industry he became a founder of the typesetting shop "The Composing Room," which eventually became one of the best in New York. In space belonging to the shop he organized in 1965 The Heritage of the Graphic Arts lecture series, which brought hundreds of leading printers, designers, and typographers to talk about their work. He was an early recipient of APHA's annual award, among many others. In 1968 Doc Leslie became President of The Typophiles after the death of Paul Bennett, and continued to arrange speakers for its meetings and to handle its correspondence in his 100th year. There is not enough space here to begin to note his many accomplishments, but we can only say that the work of his life has touched thousands of people for the better in many parts of the world.

Tentative plans for the second annual Lieberman Lecture have been set. The host will be the Lilly Library of Indiana University in Bloomington. Dr. Paul Needham, Astor Curator of Printed Books and Bindings at the Pierpont Morgan Library will be the speaker on Nov. 5, 1987. The talk will be on *Finding Books in Books*. Dr. Needham's recent book, *The Printer & the Pardoner* (reviewed in *Newsletter* 72, July/August 1986) described his discovery of an unrecorded Caxton indulgence sliced into quire guards for an old volume.)

APHA's former president, Morris Gelfand, has made some printing history of his own recently. His Stone House Press has rapidly become one of the leading American private presses. A recent publication of the press, *Under Open Sky: Poets on William Cullen Bryant*, has been selected for two major 1987 book shows: The American Institute of Graphic Arts (AIGA) and the Association of American University Presses (AAUP). The AIGA will exhibit the original limited edition as one of the best designed and printed books of

1986; the AAUP entry is an offset edition made from proofs of the limited edition, and it has been named as one of the 50 best university press books of 1986. We congratulate Dr. Gelfand and are in awe of his achievement in such a short span of time.

Officers of the New York Chapter of APHA, recently elected, are: President, Doug Wolf; Vice President, Jerry Kelly; Treasurer, Judith Solodkin; and Secretary, Ken Milford. The Chapter organizes several lectures during the year to which members and the public are invited.

BRIEFLY NOTED

Museum of Printing Robert L. Richter has retired as President of the Friends of the Museum of Printing in Boston after almost 10 years of effort and achievement. The collection, now stored in a federal warehouse in the Charlestown section of Boston a few yards away from the U.S.S. *Constitution*, is a "world-class assemblage" of printing equipment. The range of material covers everything from six Washington hand presses, a 9,000 pound font of Chinese type with 7,000 separate characters, to the \$560,000 Digital Equipment computer formerly used to set the type for the *Boston Globe*. The Friends' leadership has been taken over by David Sykes, businessman and professor at Boston University and John Kristensen, an Oxford-trained historian and proprietor of the well-known Firefly Press. The co-presidents' first and major task is to find a home for the imposing collection that Bob Richter and the Friends have brought together.

Ephemera Society The Ephemera Society of America has just published the first issue of their *Journal*, and it is little short of spectacular. The 48-page publication is in a large format and is lavishly illustrated in full color throughout. This first issue includes the first part of an article by APHA's former Vice President for Publications, Jack Golden, on "The Role of Printing Arts in Industrial Development." The *Journal* is published by Calvin Otto, edited by Richard G. Friz, and has art direction by Madaline Friz. William Frost Mobley, President of the Ephemera Society of America, is chairman of the forthcoming Conference and Fair of the Society, to take place at the Plaza Castle in Boston May 15 through 17. For information about the Society, write to William Frost Mobley, P.O. Box 10, Sheldon Road, Schoharie, NY 12157.

Printing History The International Working Group on Printing History held its fifth conference November 19 to 22 at the Herzog August Bibliothek in Wolfenbüttel, West Germany. A series of lectures dealt with various aspects of documenting printing history, including computer data processing. The Group is also considering the publication of a journal. Our correspondent with the Group is Roger Münch, who is preparing an exhibition on the Book & Printing Trade at Stuttgart in the early 19th century, at the new Museum of Technology and Labour in Mannheim. The next meeting will take place in October in West Berlin.

Exhibitions The last issue of the *Newsletter* gave the schedule for the remarkable series of Pforzheimer lectures

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at the New York Public Library, on *The First 100 Years of Printing*. Two exhibitions are on view at the NYPL. Until June 13, "The First Fifty Years of Printing in the West" will display incunabula from the library's collections, including the 42-line Bible, early block books, and the *Hypnerotomachia Poliphili*, one of the most beautiful books ever printed. On view in the Second Floor Gallery is an exhibition of the work of the noted typographer Bert Clarke. The exhibition covers his 50-year career designing books, periodicals, catalogues, broadsides, and all kinds of printed material, both for his firm of Clarke and Way and for A. Colish. The incunabula exhibition will be on view until June 13; the Bert Clarke exhibition until Sept. 5; both are highly recommended. The NYPL has published a beautiful catalogue of the Clarke show with an introduction by John Dreyfus.



Reproduced here is a copy of a rare, previously unpublished daguerreotype showing a 19th century American compositor at the case. Details of clothing point to a date of ca. 1848; the compositor holds what appears to be a news stick. The original daguerreotype cannot be located.

Public Occurances The National Endowment for the Humanities has funded a long-range program to locate and preserve millions of American newspapers, beginning with *Public Occurances*, published in Boston in 1690. The \$6.4 million in grants will be for a co-ordinated national program conducted with the Library of Congress. An estimated 250,000 newspaper titles will be catalogued in a national database. A great many newspapers are expected to be located. For example, the present *Banner Graphic* of Greencastle, Indiana was found to have had 32 ancestor newspapers between 1852 and 1970. The *Pittsburgh Post-Gazette* has undergone 14 title changes since 1786; in contrast, the *Bedford Gazette* of Bedford, PA has not changed its name since it was first published in 1805.

Ink & Gall One of the oldest of the book arts, paper marbling, will have its own journal beginning in June, 1987. *Ink & Gall*, a quarterly publication, will contain articles by experts on the technique and 800-year history of marbling. Domestic rate is \$20/year; foreign, \$24; libraries & institutions, \$45. There will be a 10% discount for pre-publication subscriptions. Write *Ink & Gall*, 1112-A Western Drive, Santa Cruz, CA 95060.

Monotype & Computers At last summer's American Typesetting Fellowship conference in Indianapolis the possibility of driving a Monotype casting machine from a computer keyboard was discussed informally. We are not, therefore, too surprised to learn that this is precisely what is being done in Edinburgh, Scotland, in typesetting for the new Edinburgh Edition of the Waverly Novels by Sir Walter Scott. The new edition, which presents some formidable textual problems, is due to be completed in the year 2000. According to an article in the *Times Literary Supplement* on March 13, Harry McIntosh of Edinburgh "has developed a software program that enables him to keyboard on a word-processor and to use the resulting electronic data to drive a monotype punch-unit and caster to produce hot metal type." This technology was developed because it was not possible to "capture" the entire first edition text by OCR (Optical Character Recognition). The scanners available at Oxford and Glasgow could not accomodate hand-set type. We believe that there will be a further uniting of the technology of the past and present.

A "Declaration" Found The town clerk of Portsmouth, Rhode Island had a framed copy of the Declaration of Independence hanging on her wall until the office was painted in 1984. It was not replaced after the work, and a few months ago she decided to search for it. It turned up on January 5th between a filing cabinet and a Kodak microfilming machine. Since it looked too good to be a reproduction, it was researched and discovered to be an original printing dated July 13, 1776, signed by Henry Ward, secretary of the Rhode Island General Assembly. When the document was removed from its frame, an inscription was found on the back addressing the copy to the "Town Clerk, Portsmouth." This is the eighth known copy of the Declaration of Independence in Rhode Island, and is probably worth up to \$40,000.

Amateur Press Association The American Amateur Press Association will hold its annual convention in Spokane, Washington August 13 through 16. The 51-year old organization of amateur journalists welcomes members and non-members to attend. There will be discussions of

printing techniques, including tours of a stone lithography studio, a major printing establishment, and a paper mill. For information contact G.E. McKelvey, West 1611 Borden Road, Spokane, WA 99204.

BOOKS

A sampling of publications of interest to APHA Members

A Bibliography of the History of Printing in the Library of Congress has been announced by the publisher, Horace Hart. 8½ x 11, 464 pages in a three-ring binder for expansion. Prepublication price: \$120.00 from Horace Hart, Publisher, 6219 Canadice Hill Road, Springwater, NY 14560; tel. 716-381-9181.

Feather, John. *A Dictionary of Book History*. 280 pages containing 650 articles on all aspects of printing, publishing and bookselling. £25 + £2 overseas shipping from Croom Helm, Provident House, Burrell Row, Beckenham, Kent BR3 1 AT, England. Visa Cards accepted.

Traditional Marbling is available now in a 2nd, softcover edition. Step-by-step instructions with a color plate showing 14 of the most common patterns. Available for \$14.50 + \$1.50 shipping (\$2.50 overseas,) from Iris Nevins Hand-Marbled Paper, R.R. 3, Box 613, Sussex, NJ 07461. Tel. 201-875-4950.

A reprint of Denis Diderot's "Fonderie en caracteres d'imprimerie" from his ca. 1773 *Encyclopaedie* is available from David W. Peat, 1225 Carroll White Dr., Indianapolis, IN 46219 for \$20 postpaid. It includes eight plates of engravings of type founding operations and tools, 3 pages of original French description and 3 pages of English translation. Plate size 7 x 10½. Also available from David Peat at the same address: 32 page reprint of George Bruce & Co.'s 1848 type specimen book, in paper covers, \$4 postpaid.

The Unique S. Cooke & Co.'s Wood Type Specimen has been published in facsimile in a microfiche (positive) by The Brandywine Press & Archive, 20 Murray Road, Beecroft, N.S.W. 2119, Australia. The wood type specimen was printed in Melbourne between 1896 and 1902 and is perhaps the only surviving Australian wood type specimen book. The microfiche comes with 4 pages of text sewn into hand-printed covers; text by J.P. Wegner; limited to 300 copies. A\$28.00 (= US\$20.05 as of April 16.) The Brandywine Press and Archive has also issued other type specimen facsimiles in microfiche; write for details.

Two books on early American bookbinding have been published by the American Antiquarian Society and are available from The University Press of Virginia, Box 3608, Charlottesville, VA 22903-0608. *Bookbinding in Early America* by Hannah Dustin French is a collection of seven essays, two previously unpublished. Printed by Meriden-Stinehour, 7½ x 10½, 230 pages, \$49.95. *Early American Bookbindings from the Collection of Michael Papantonio* is the second edition, revised and enlarged, of the catalogue of Mr. Papantonio's important collection. It is a most useful guide to students of early American bindings. 7½ x 10½, 120 pages, \$22.50, paperbound. Add \$1.50 postage for either book or both together; VA residents add sales tax.