

The APHA Newsletter

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38

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Stephen O. Saxe, Editor

Some Printers' and Printing Trade Billheads, 1847-1897

Anyone who is fascinated by printing would find it hard to pass by ephemera dealing with the daily practice of the art. A few years ago a bookseller showed me a collection of billheads from the files of some old New England railroad companies, mostly in Connecticut. For more than a half-century these railroads had purchased everything from lubricating oil to timepieces, and the invoices of the companies had survived to reach the bookseller's counter. I went through the collection and purchased whatever I found that related to printing. A few of the more interesting ones are shown here, in chronological order. The original selection has been considerably augmented from other sources, and includes trade cards, letterheads, and envelopes. The billheads shown here are about eight inches wide and have been reduced to 44% of the original size to fit our columns.



ORDERS PROMPTLY EXECUTED FOR
PAMPHLETS, CATALOGUES, SERMONS,
CARDS AND SMALL HAND BILLS,
SHIP BILLS, BILL HEADS, LABELS, SHOP BILLS, REAKES,
—AND—
ORNAMENTAL PRINTING OF EVERY VARIETY.
GOLD AND METAL PRINTING BY A NEW PROCESS.
Depot of the Horizontal Card Press Printing.
TROY, N.Y. 1847
To J. C. KNEELAND & CO. DR.

This Troy, NY invoice of 1847 is a small type specimen in itself. Every line is printed in a different typeface, with heavy use of outline and shaded faces. The box on the left side was a frequent feature of these invoices.



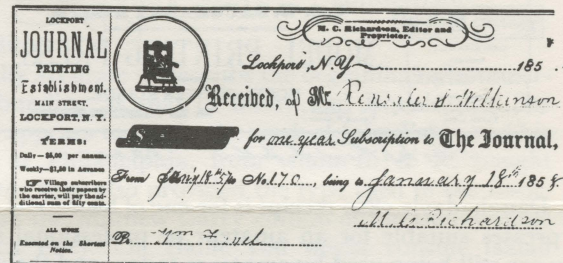
Dear Friend, I am very glad to hear of your success.

S.P. Ruggles was the developer of the platen jobber whose work was continued by George Gordon. (See Newsletter 83.) The press shown is his rotary card press, which was operated by a hand crank. The 1853 invoice, signed by him, is for a hand stamping device for the Norfolk County Railroad.



Woonsocket, R.I., Dec. 2nd 1854.
Mr. Phineas S. Wilkinson
T. SAMUEL S. FOSS, Dr.
For The Woonsocket Patriot from No. 107 to No. 113. \$5.00
RECEIVED PAYMENT. Samuel S. Foss
Patent Terms.—For one year in advance, \$5.00. For six months, \$3.00 and the same number, \$2.00. In all cases, where payment is not made in advance, \$2.00 will be charged. In all cases, the Patent will not be delivered at the expiration of the time paid for, unless so ordered.

This 1854 receipt from the Woonsocket (R.I.) Patriot shows a Smith acorn-frame press. Perhaps the newspaper was still being printed on such a press, although it seems unlikely. Type foundries sold decorative "check-ends" suitable for different businesses, but this one has been custom-engraved.



This receipt of 1857 showing an early Rust Washington press might well have been printed on that press. The typography has a pinched look and does not look very fashionable by the standards of the day.



Ormel Hall's 1861 billhead is brash and comes right to the point — "Printing of every description cheap for CASH." Note that he also offers his services as a lithographer.



CORNING, Dec. 20th 1863
Mr. W. H. Rogers
To Geo. W. Pratt, Dr.

In this 1863 invoice the cut of the Washington press we have seen in the Lockport invoice reappears. (Corning is about 100 miles from Lockport.) It was probably sold as a stock cut by one of the New York, Albany, or Buffalo type foundries.

Strand Manufacturer's Printing, of every description, a specialty.

Mass. New 1876

To CHARLES L. STEWART, DR.,
JOB PRINTER

Billheads, Letterheads, Envelopes, Cards, Circulars &c.
 Printed at the lowest prices.

Charles L. Stewart's 1876 invoice has a large cut of a Monitor platen jobber overprinted in gold ink. The Franklin, Mass. printer confined himself to Treasury Open script from MacKellar Smiths and Jordan (Philadelphia) and Ornamented No. 1049 from the Bruce foundry (New York.) Both typefaces were patented in 1875, and the press came on the market in the same year, so Stewart's office must have been either a new one or one with the latest equipment.

Philadelphia, Mich 15th 1880

J. W. DAUGHADAY & CO.,
 MODEL PRINTING PRESS,
 MODEL PRINTER'S GUIDE,
 No. 723 CHESTNUT STREET.

Wholesale and Retail
 PRINTING MATERIAL
 Generally, including
 Cards & Cut Paper,
 At Lowest Prices.
 Terms Cash.

J.W. Daughaday's 1880 receipt is for one of his Model table top presses suitable for an amateur or professional shop. They are still being used by amateurs today, and their decorative castings make them among the most attractive presses found.

ROBERT S. STYLES
 STEAM BOOK AND JOB PRINTING HOUSE.

Burlington, Vt., Sept 27th 1880

ST. PAUL STREET,
 WEST SIDE CITY PARK.

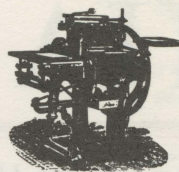
Obviously proud of its steam-operated newspaper press, this Burlington, Vermont printing office showed it in all its glory on their 1880 letterhead.

MANUFACTURERS OF
Card Board
AND
CUT CARDS
 OF EVERY VARIETY, AND OF THE BEST
 QUALITY AND FINISH.

Menden, Conn. May 28 1881.

Bought of J. COOK & CO.,
 THE VICTOR AND THE ENTERPRISE PRINTING PRESSES.
 Printing Type and Material of Every Description.

J. Cook & Co. was, for a few years, a competitor of W.A. Kelsey & Co. in Meriden, Conn., suppliers of small amateur presses. The Kelsey Company is still in business (although now out of letterpress after more than 100 years); they swallowed up Cook shortly after this 1881 invoice was sent.



TERMS: Transient Advertising and Job Printing, cash; yearly contracts for Advertising, quarterly.

Vevay, Ind., Dec. 27 1890.

At Phoenix Lodge No 182 I. O. F.

To W. J. BAIRD, Jr.,

PUBLISHER OF

THE VEVAY REVEILLE JOB PRINTER.

OFFICE: COR. FERRY STREET AND MARKET SQUARE.

This Indiana printer & publisher showed his Nonpareil Press on his billhead in 1890. The Nonpareil Jobber was manufactured by the Cincinnati Type Foundry, which was, from the 1820s, a major supplier of printing presses in the midwest. The press shown has a cylindrical ink distributor rather than a disk.

INVENTORS AND MANUFACTURERS OF THE
LINOTYPE.

Baltimore, Md. June 3 1896

To Ott Mergenthaler & Co.
 MILLING MACHINES, ENGINE LATHES
 AND SPEED LATHES.

COR. CLAGETT & ALLEN STS. (LOCUST POINT)

After bitter disagreements with the syndicate formed to make and sell his invention, Ottmar Mergenthaler returned to Baltimore, where his own company made parts for the Linotype, but was not allowed to sell complete machines. This 1896 billhead shows the plant, some of Mergenthaler's awards, and the early Square Base Linotype of 1889, successor to the Blower Linotype.

PRINTING DEPT. ON THE PREMISES

New York June 8 1897

Bought of RANDOLPH M. SMILEY,
Printer & Stationer.
 ACCOUNT BOOK MANUFACTURER, LITHOGRAPHING & ENGRAVING
 93 SPRING STREET,
 4 DOORS WEST OF BROADWAY

In 1897 New York printer and stationer Randolph M. Smiley showed his shopfront with a trade sign in the form of large book at the left, above the window. Inside the right window can be seen a printer at work on the treadle press. (Examination with a magnifying glass shows that it is an Old Style Golding Pearl, which was favored for letterheads.)

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APHA NEWS

A capacity crowd of over 200 people attended the APHA Annual Conference at the Library Company of Philadelphia on September 24th. Subjects and speakers included *The Golden Age of Philadelphia Printing* (Edwin Wolf 2nd), *Press Building in Philadelphia* (Elizabeth Harris), *Early Typefounding in Philadelphia* (Jennifer B. Lee), *Philadelphia Binders* (William Spawn), and *Publishing Views* (Kenneth Finkel).

In addition to this slate of speakers, the University of the Arts was host for luncheon and for several book arts exhibitions. The *Legacies of Genius* exhibition at the Library Company and the Pennsylvania Historical Society next door was a spectacular attraction, as book exhibitions go; it included Ben Franklin's copy of Moxon's *Mechanick Exercises*, Hawthorne's copy of *Moby Dick*, and a great many other treasures from 16 Philadelphia libraries.

Next year's APHA Annual Conference will take place in Cambridge, Massachusetts, in celebration of 350 years of printing in America at the place where it began. Details will be given in the *Newsletter* in the future.

NOTES & QUERIES

To the Editor:

... *Newsletter* 83 prompts another query/suggestion from one of your most avid readers.

Three cheers for your piece on Ruggles and Gordon! I've been frustrated for some time by the dearth of any significant study of G.P. Gordon's work, other than Ralph Green, of course. Considering the ubiquity of "Gordon" presses, I'm surprised that nothing has been done on this major invention of the nineteenth century. So I've been slowly plugging away, gathering information for such a study.

One avenue of study has been patent research. I enclose what I believe to be a complete checklist of G.P. Gordon patents, which may be of interest. Might the APHA *Newsletter* be interested in running an annotated summary of Gordon's incentive endeavors, rather along the line of your checklist of printer's manuals?

Nicholas Westbrook
Curator of Exhibits
Minnesota Historical Society
St. Paul

Reader's comments are invited. — Editor

To the Editor:

John Lancaster wonders about the ligatures fb, fh, fk (and also fj) in my father's type designs Romulus and Cancelaresca. He would find them also in Lutetia and Spectrum (both foundry and British Monotype) and Romanée (foundry only.)

Jan van Krimpen always drew these at once as they are really needed in Dutch. He probably found his inspiration for them in the long s, in which case such combinations are indispensable.

The *APHA Newsletter* is published six times yearly by the American Printing History Association. All letters, news items and other material for the *Newsletter* should be sent directly to the Editor: Stephen O. Saxe, 1100 Madison Avenue, New York, NY 10028. Subscriptions are through membership in APHA, and include all publications. Personal memberships for the calendar year are \$20; \$25 for U.S. institutions. Membership and other correspondence should be sent to APHA, P.O. Box 4922, Grand Central Station, New York, NY 10163. Copyright © 1988 by the American Printing History Association. All rights reserved.

When after World War II the number of Monotype users in this country grew from roughly 50 to approximately 100, the Monotype Corporation were willing to supply matrices for these ligatures with all series sold in this country if the customer asked for them. As a result they were supplied (in composition sizes, up to 14 pt., that is) with Times Roman (327), Baskerville (169), Perpetua (239), Bodoni (135), Imprint (101), Van Dijck (203), Plantin (110), Garamond (156), Poliphilus (170) & Blado (119), Bembo (270), and Centaur (252). There may be a few more.

Huib van Krimpen
Amsterdam

To the Editor:

Is it really accurate to describe the beginnings of commercial typefounding as that of Binny and Ronaldson? The statement appears to ignore the work of John Baine and his grandson at Philadelphia, from whom B. & R. bought supplies; the firm also provided the type used in the *Encyclopaedia* and the Mathew Carey edition of the Douay Bible (and much else). On Baine you might consult Isaiah Thomas's *History of Printing*...

On all of this Ms. Jennifer Lee will no doubt have much to say at the forthcoming APHA meeting.

Providence, R.I.
John Alden

We stand corrected, and are happy to report that Jennifer Lee *did* admirably describe the beginnings of commercial typefounding in America at Philadelphia.

— Editor

Lee Engdahl (Engdahl Typography, 829-1/2 St. Helena Ave., Santa Rosa, CA 95404; tel. 707-525-8821) seeks the whereabouts of a *B Kelly Press Service Manual*, used to diagnose and service the B Kelly presses made by ATF from 1914 to 1937. Information will be gratefully received.

Stephen O. Saxe (*APHA Newsletter*, 1100 Madison Ave., New York, NY 10028; tel. 212-288-8902) would like information relating to the Prouty platen jobber presses, especially their table model lever presses, and of catalogues of the G.W. Prouty Press Company of Boston. Also sought is information about the table model Pearl press made by Golding & Co., Boston, ca. 1871-76.

OBITUARIES

We belatedly report the death at the age of 83 of Fridolf Johnson, author, illustrator, editor of *American Artists* magazine, and for many years proprietor of the Mermaid Press, a private press. Mr. Johnson was the author of *Rockwell Kent: An Anthology of His Works*, among other works. His Mermaid Press imprints showed great skill, inventiveness, and sense of humor. He is survived by his wife, Heide Lenssen Johnson. The equipment of the Mermaid Press is for sale; see "Type & Presses."

BRIEFLY NOTED

The International Museum of Graphic Communication has opened its doors at 8469 Kass Drive, Buena Park, California. The Museum houses the Ernest A. Lindner collection of printing machinery, one of the largest and finest in the world. It includes the only Stanhope press in the United States, and a very early (1824) Clymer-built Columbian press.

The Curator of the Museum is Daniel Streeter and Assistant Curator is Mark Barbour. The Lindner collection was pictured and described in *The Ernest A. Lindner Collection of Antique Printing Machinery*, published by Vance Gerry at the Weather Bird Press, Pasadena, in 1971.

On November 15 one hundred years ago there occurred one of those events that seem commonplace at the time but are destined to become milestones. On that night Emery Walker gave a lantern-slide lecture on letterpress printing under the auspices of the new Arts and Crafts Exhibition Society. As later described by May Morris, Walker was very shy and nervous, but made a deep impression on his audience.

Among those who watched as slide after slide of the early printers' work flashed on the screen was William Morris. He saw the pages of Zainer of Ulm, Schoeffer, Jenson, and Sweyheim and Pannartz on the screen and became quite excited.

"Talking to Emery Walker on the way home from the lecture, he said to him, 'let's make a new fount of type.'" From this lecture and conversation emerged the Kelmscott Press, which brought the world's attention to good typography, book design, printing, and which has had a lasting impact on the history of books and printing.

The American Amateur Press Association met in August at Arlington Heights, Illinois. Talks were given on several aspects of letterpress printing. Those with an historical emphasis included Ivend Krohn, long associated with the Ludlow Typographic Company, who spoke on the history of the company and of his association with historian D.C. McMurtrie, designer R. Hunter Middleton, and printer Norman Forgue; Harry Wearn, formerly of the Monotype Corporation, who spoke on the invention of the Monotype and the histories of the American and British corporations. AAPA membership information may be obtained from Mr. Les Boyer, 535 Kickerillo Drive, Houston, TX 77079 (tel. 713-497-8496).

TYPE & PRESSES

To celebrate its 75th anniversary, Baldwin Technology Corp. is seeking an offset lithographic press built between 1905 and 1925, with 1918 most desired. The press would be for display in the company's headquarters building. Contact Wendell Smith, Baldwin Technology Corp., 417 Shippan Ave., Stamford, CT 06902, or call 203-351-8241.

About 48 cases of type used by Fridolf Johnson at his Mermaid Press are being offered for sale by Mrs. Johnson (34 Whitney Drive, Woodstock, NY 12498; tel. 914-679-8778.) Included is Cloister, Garamond, and many cuts. Also for sale is Mr. Johnson's 6 x 10 Kelsey Excelsior Press.

Alan Dietch (696 Gull Ave., Foster City, CA 94404), printing equipment dealer, has for sale some miniature table-top printing presses of the kind sold to youths in the last quarter of the 19th century. Prices start at \$175 for a Baltimore toy platen press with a 1-3/4" x 3-1/2" chase, and go up to about \$500.

BOOKS

Fine Print On Type: The Best of Fine Print Magazine on Type and Typography, 1977-1988. 148 pages, 9" x 12", illustrated. \$39.95 hardbound, \$19.95 softcover, + \$2 U.S. postage, \$4 overseas. 10% discount on price before Dec. 31. Fine Print, Publishers, P.O. Box 3394, San Francisco, CA 94119.

Although *Fine Print* is mostly dedicated to fine printing and is therefore usually outside our history-related pages, this new book contains a good deal of historical material. For example, there are fine articles on the origins of typefaces like Fleischmann's Antiqua, Civilite, several of van Krimpen's, the Century family, and so on. There is a lively exchange between Herbert H. Johnson and John Dreyfus on the origins of Frederic Warde's Arrighi. Among the other knowledgeable contributing authors are Paul Hayden Duensing, Charles Bigelow, Walter Tracy, James Mosley, Kris Holmes, Stan Nelson, and Linnea Gentry, to name a few. In fact, there is so much history-related good reading in this volume that we recommend it highly.

Ing, Janet. *Johann Gutenberg and His Bible*. 154 pages, 4-1/2" x 7", hardbound. The Typophiles, Inc., 101 West 12th St., 16-H, New York, NY 10011. \$27.50 (NY res. add tax).

Janet Ing's admirable book summarizes the current state of research on Gutenberg and the origins of typography. It brings up to date what is known of Gutenberg, tracing him and his myths through earlier centuries, and then goes on to describe what is known of the paper, the composition, the printing and the distribution of this monumental book. The recent analysis of the ink by Richard Schwab and Thomas Cahill by proton bombardment, a technique that has led to new insights on the printing of the Bible, is described. A chapter on "Notes and Sources" is invaluable for anyone interested in further reading. The mystery surrounding the origins of printing in Europe has always been an intriguing puzzle; Janet Ing has arrayed the known evidence in a fascinating, well-written book.