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Letter

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This newsletter, a publication of The American Printing History Association is sent without charge to all members. See back page for mailing address information. Edited by Prof. Catherine Tyler Brody. Assistant Editor, Philip Sperling.

ANNUAL CONFERENCE. Congratulations are in order for all who participated in APHA's Eighth Annual Conference on September 24, which was devoted to "20th Century American Typography and Typographers." Dr. Susan Thompson's keynote address was read for her by conference chairman Francis O. Mattson because of Dr. Thompson's unfortunate illness. Other speakers were Abe Lerner on "Bruce Rogers' Basic Principles of Book Design," Walter Tracy on "The Type Designs of W. A. Dwiggins; A Personal View," Herbert H. Johnson on "Reason vs. Beauty: A New Look at the Life and Work of Frederic W. Goudy," and David R. Godine on "Side Currents and Mainstream in American Book Design 1930-1980." A special dividend of conference registration was the packet of specially printed keepsakes from private press printers throughout the country. This project, coordinated by APHA president Morris Gelfand, prop. of Stone House Press, resulted in more than a dozen demonstrations of the dedication and enthusiasm of private press printers. The Conference Committee chaired by Francis Mattson worked hard and long on each conference detail. Every registrant's name badge, for example, was lettered in Lili Wronker's handsome calligraphy. Local arrangements were handled by Allen Asaf. Dean Terry Belanger of Columbia's School of Library Service arranged for APHA's pleasant welcome to the University's facilities.

PLANS FOR NEXT YEAR. Chairman Francis O. Mattson has provided early information on APHA's plans for its Ninth Annual Conference. The theme will be Colonial American printing. The tentative title is "Printing Comes to America: The Anglo-American Connection." The date for the day-long conference will be Saturday, September 29, 1984.

THANK YOU SUSAN. From its inception in 1979, PRINTING HISTORY was an instant success and for its reception by all the APHA members including some of the most prestigious university libraries in this country and abroad, we owe a great debt to its first editor, Susan O. Thompson. We thank you and we salute you. In her first editorial for Issue No. 1, Susan wrote that "...the past is immensely valuable, holding as it does, much for both our enlightenment and our delight. It is our role as inhabitants of an era of rapid transition, to pass on this history to the next generations to use in their own way and to pass on in their own turn. The more sweeping the take-over of computers and photolithography, the greater urgency there is to prevent the old metal types and the old presses from disappearing. The artifacts must be preserved, as well as knowledge of how they were used, of the people by whom they were used, of the purposes for which they were used...that this new organ will encourage many of you to study actively our graphic heritage yourselves and to pass on the fruits of that study through these pages." Now almost seven years later, Susan will see PRINTING HISTORY Issue No. 10 through to publication this December and then pass the editorship on to another. APHA regrets the exigencies that compel Susan to relinquish the editorship of its journal, but understands the situation full well. We wish her well with her new projects.

NEW EDITOR OF PRINTING HISTORY APPOINTED. We are happy to announce that Dr. Anna Lou Ashby has accepted the editorship of APHA's journal, Printing History. At the general meeting of the Board of Trustees on September 24th her appointment was unanimously approved and all join in welcoming Dr. Ashby to this new position. Anna Lou's experience and background make her eminently qualified to succeed Susan Thompson in this important position.

NEWS FROM OUR NEW ENGLAND CHAPTER. The first chapter event for the fall took place at a dinner on Tuesday, October 4th. At that time a slate of new officers was confirmed: Earl Taylor, President - Michael Winship, Secretary - Anne Anninger, Treasurer - Bobbi Zonghi, the Newsletter and Ann Stewart, Programs and Meetings. May we suggest that all those APHA members who reside in the Land of the Cod and the Bean, and who are not presently members of this active chapter, contact Michael Winship: New England Chapter, P.O. Box 347, Cambridge, MA 02138.

SPECIAL OFFER FROM AMERICAN LIFE FOUNDATION. Nineteenth and twentieth century typographic collection: specimen books, catalogues, fine printing, periodicals, wood type, foundry, cuts, presses, cutter, saw, material, lithographic stones. For a listing, write: John Crosby Freeman, American Life Foundation, Box 349, Watkins Glen, NY 14891.

FOR SALE: PRINTING PRESSES. Member Royal Friedlander (306 Hutchinson Blvd., Mt. Vernon, NY 10552) makes the following offer: One - BALTMOREAN #13, Circa 1888. Prints A form 5½" x 8". Platen size is 6" x 10". One - PILOT hand press with cabinet made by Chandler and Price. Platen size is 7" x 12". Chase size is I.D. 6¼" x 10". Telephone evenings or weekends (914) 664-2213.

FOR SALE. Type and letterpress equipment. Keene, New Hampshire (off route 91, near Massachusetts border). Keene Sentinel Printing Co. (60 West Street). Great deal of Goudy and other foundry type in cases \$1.00 per lb. \$7.00 for the case. Pied type 45¢ per lb. Sale on until mid November. Telephone Mike Hussey or René Marchand (603) 352-0718.

QUERIES. Vicki Goldberg (1225 Park Avenue, New York NY 10128 - 876-9463) writes as follows: "I am writing a biography of Margaret Bourke-White for Harper and Row. In connection with this project, I would like to find out whatever I can about her father, Joseph White, an inventor who worked on printing presses all his life. Patents relating to printing presses were issued in his name from 1900 to 1925 (he died in 1922). He worked first for Hoe and then for Hall in New Jersey (Dunellen) and finally for the Riegel Sack Company. The family believes he designed the first Braille press for someone in Louisville. I have not found this patent and would like to know if this is correct. They also say he did important work in the development of the color printing press. The only other technical information I have is that Bourke-White writes that during World War I he designed compact printing presses which were used at the front to print maps instantly from data derived from aerial reconnaissance photographs. Bourke-White also writes of a childhood visit, probably in 1912, to the plant in Dunellen where his rotary presses were built. "...I saw a foundry for the first time... in a rush the blackness was broken by a sudden magic of flowing metal and flying sparks." Could you tell me what was happening? Was molten iron being poured into molds? Any information you can find for me would be most helpful and most appreciated."

NEWS FROM THE WEST. We have just learned about the newly-formed CENTER FOR PRINTING AND THE GRAPHIC ARTS in San Francisco. This organization has several goals in its agenda, one of them being the creation of a "living museum" displaying the evolution of printing crafts from calligraphy through digital types, More anon!

TO BRING TO YOUR ATTENTION. Deric Beil, a former editor at Scribners, is a friend and a long time member of APHA, but now for the last several years the head of Frederic C. Beil, Publisher, Inc. The company's catalogue for FALL 1983 is not only pleasant to look at, but even better to read - and perhaps to place an order. Herein the reader will find books about typography, printing, paper, art and artists. For a copy write the company at: 321 East 43rd Street, New York, NY 10017.

FOR THE APHA ANTHOLOGY: The following verses first appeared in THE CALIFORNIA STAR of January 8, 1948 (Vol. 11 No. 1)

OH! IF THERE WERE NO PRINTERS

By: E.M. Heist

The Printers! Ho! I sing to them, I dedicate this lay
To those who ply the noble art, which like the sun's bright ray.
Gives light and happiness to all, and shines the wide world through;
Oh! if there were no Printers, what would the people do?

The politician, then, indeed, would be a sorry thing!
For there would be no daily sheet, election news to bring;
And he would have to wait for it perhaps a month or two;
Oh! if there were no Printers, what would the people do?

The Senator and member too, might bid farewell to fame,
Were not one found to print their thoughts - their mighty deeds proclaim -
Their speeches for "Buncombe" they'd find to be "no go!"
Oh! if there were no Printers, what would our wise men do?

The poet and the novelist might lay aside their quill -
Give up their toil and study, and bid their brains be still,
For who would read their manuscripts, or even look them through?
Oh! if there were no Printers, what would our authors do?

The merchants, every day might get new styles and fresh supplies;
But were no papers to be found wherein to advertise,
He'd find his stock grow very large - his dollars very few;
Oh! if there were no Printers, what would the tradesmen do?

The ladies, too - God shield them well, and bless each gentle heart -
How they would grieve, if to the world was lost the Printer's art;
For there would be no magazines each month with fashions new;
Oh! if there were no Printers, what would the dear ones do?

Then honor to the Printer! - to whom I give this lay!
To those who ply the noble art, which, like the sun's bright ray,
Gives light and happiness to all, and shines the wide world through;
For, if there were no Printers, what would the people do?

NEWS FROM THE CENTER FOR BOOK ARTS. Fall 1984, the Center for Book Arts will mark its tenth anniversary and will observe this occasion by mounting a major exhibition of its members' work at the New York Public Library. The Center was founded in 1974 as a non-profit educational institution devoted to developing and promoting the arts of the book. The exhibition will be international in scope and encompass virtually every creative medium. Plans are now being made for a comprehensive catalogue to accompany the show. For information regarding this organization, its program and courses offered, please write to: The Center For Book Arts, 15 Bleecker Street, New York, NY 10012. ATT: Douglas Wolf, President.

UNDERGROUND GRAMMARIAN. This splendid and stimulating little publication, as its publisher points out, is probably the last widely circulated publication in the world to be printed from hand-set type. From time to time the publication indulges in the use of "typographical frivolities," using an antiquated typeface, a special border or nostalgic cut. The value, though, is in the provocative and unrelenting defense of our English language against the onslaught of all those who would misuse it. The publication embodies "a crusade for law and order in the precinct of the mind." The subscription rate for eight issues is \$10 (U.S. and Canada), \$14 elsewhere, to individuals; institutions, \$25.00. The address of The Underground Grammarian is P.O. Box 203, Glassboro, NJ 08028.

IMAGE AND TEXT: STUDIES IN THE ILLUSTRATION OF ENGLISH LITERATURE. by Edward Hodnett (Scolar Press, London & Berkeley, CA, 1983, \$35.00). Published in this country by Scolar Press' California office (2430 Bancroft Way, Berkeley, CA 94704) this stimulating volume consists of nine essays on as many different aspects of English book illustration. Among the artists whose work is considered in some detail are William Blake, John Martin, Hablot K. Browne ("Phiz"), John Tenniel, Edward Burne-Jones, and Aubrey Beardsley. As this list demonstrates, the historical and stylistic range is broad. Hodnett's analyses are incisive and frequently provocative, testing reputations and traditions. As he notes in the helpful background introductory chapter on "Image and Text," the primary function of the illustration of literature is to realize significant aspects of the text. The author's primary thrust has been to judge how illustration succeeds in this function. His chapter on the illustration of Shakespeare demonstrates changes in taste and treatment, as well as the general process of literary illustration. The chapter examining the effectiveness and success of the Burne Jones illustrations for Kelmscott Press books, will be of great interest to admirers of William Morris. Hodnett concludes that Burne-Jones failed in many ways yet brought out the essential meaning of the text. Includes bibliography.

WHITHER GUTENBURG? We have been told that the first book on laser printing has been published. According to the author, Dr. William White, "laser printing is the most radical and far-reaching revolution in hard-copy production of words, numbers, graphics and symbols in 400 years." The volume titled LASER PRINTING covers all aspects of the subject from basic terminology to hardware, software and associated costs. The laser printer is a computer-based system that takes the characters directly from an electronically stored memory, typesets them, performs all page layout and make-up functions, and prints out a fully complete, offset-quality original in a matter of seconds. For more information contact: The Carnegie Press, 100 Kings Road, Madison, NJ 07940. And at the other extreme in the shop of Al Mills proprietor of Fore Typesetting, Morris Plains, NJ we understand that "lead is not dead." Mr. Mills not only likes the immortality so to speak of a Linotype machine, but also its simplicity of operation.

NEW YORK CHAPTER. The annual meeting of the New York chapter took place on October 20th at the Grolier Club. Stephen Harvard, the featured speaker, spoke on Bernardino Cataneo, Renaissance Calligrapher." Additional meetings are in the planning stage and members will be appropriately notified.

"S.O.S." AT 100. Otherwise known as the paper bag, what has been known as the S.O.S. or self-opening sack this year is celebrating its 100th anniversary. The machine that made the first stand alone paper bag was invented by Charles Stillwell in 1883. The square flat bottom and gusseted sides, the traditional brown kraft paper, however, was not used until 1910.

PUBLICATION NOTED. The Third International Directory of Private Presses (Letterpress). Press of Arden Park, 861 Los Molinos Way, Sacramento, CA 95825. Softcover, \$16.00; hardcover, \$26.00.

PRINTING MUSEUMS. Efforts are now underway to establish an antique printing museum as an offshoot of the Graphic Arts Museum of Maryland. Bruno Woernle, director, is looking for assistance with the project. Potential donors of equipment, volunteers, and others interested in helping are invited to write to the Graphic Arts Museum of Maryland, c/o Brunographics, 407 East Saratoga Street, Baltimore, MD 21202.

Oklahoma also now has a printing museum. State Capital Publishing Museum is located at the Oklahoma Historical Society, 301 West Harrison, Guthrie, OK 73044. The museum has been open on a regular basis since last November with a number of displays and regular demonstrations of typesetting and printing. Lloyd Lentz III is curator.

As for information on printing museums, be sure to study the extensive articles on "The Past Preserved" by Debora Toth, which appeared in the issues of Graphic Arts Monthly for September and October, 1983.

A RETURN TO A PRACTICE OF THE PAST. Up to about the middle of the 19th century, it was quite common for book sellers to also be book publishers. Now down in Texas, W. Thomas Taylor, a bookdealer for many years, is doing that double chore again. Scheduled for publication is DOORS OF PERCEPTION, Essays in Book Typography by Harry Duncan. Mr. Taylor will also distribute a volume published by the Bridwell Library, Southern Methodist University - DOVES PRESS: The Start of a Worry. This volume is edited by Colin Franklin who has also written the introduction. For further information write: W. Thomas Taylor, Bookseller, 708 Colorado, Austin, Texas 78701.

SOMETHING NEW IS ON THE WAY. R.R. Bowker Company has announced a new national magazine devoted entirely to the world of small presses and called appropriately SMALL PRESS. This new magazine will provide guidance on such subjects as entering book publishing, buying paper, book design, finding/pricing a printer, printing and many other subjects. Charter subscriptions are \$15.00 for a full year. For further information write: SMALL PRESS, R.R. Bowker Co., 1180 Avenue of the Americas, New York, NY 10036.

ANNIVERSARIES. Congratulations to the Center for Book Arts (15 Bleecker Street, New York, NY 10012) which is now planning the festivities which will accompany its tenth anniversary. The Center has offered opportunities for exhibitions, publications, workshops, classes, lectures and so forth involving the art of the book. Individual membership is \$20. Interested individuals may write to the address given for further information.

The name of the Inland Printer may have been changed to American Printer, but that doesn't lessen the congratulations due this longest lived of the American printing trades magazines. The October issue of American Printer marks the centennial. As many a researcher has learned, The Inland Printer is a gold mine of information on American printing history over the past century. The late Maurice Annenberg compiled an anthology of material from the years 1883 to 1900 entitled "A Typographic Journey Through the Inland Printer" offering a delectable sampling of the magazine's riches for the years covered. The volume is still available, by the way, for \$45 plus \$3.50 postage from Maran Publishing Company, 320 N. Eutaw Street, Baltimore, MD 21201.

This year is also the centennial of the illustrious Dard Hunter (1883-1966), artist, craftsman, author, papermaker and printer. The Denison Library of Scripps College (Claremont, CA 91711) is presenting an exhibition honoring Hunter through December 16. On November 9th, Leonard Schlosser presented a lecture at the College on "Dard Hunter--Dedicated Pioneer," as the F.W. Goudy Lecture on the Book Arts.

WOOD TYPE AT THE SMITHSONIAN. Currently on exhibition at the Hall of Printing and Graphic Arts, National Museum of American History, Smithsonian Institution, Washington, DC, is an exhibition "The Fat and the Lean," on American Wood Type in the 19th Century. The exhibit celebrates the acquisition of the Morgan family's remarkable collection of 19th century type and with it the beginning of a new center for research in American typography. A useful catalog by curator Elizabeth M. Harris describes highlights of the wood type collection. Major components of the new "Typecenter" are several thousand ATF matrices (mostly 1880-1920), about 500 sets of original matrix pattern drawings, the wood type collection of the Morgan Press (1830-1900), foundry type mostly from the Morgan Press (1850-1900), more than a thousand printers' cuts, ornaments, etc., and a library on the history and technology of the American type industry. The catalog on "The Fat and the Lean" is available by mail for \$2.00 from The National Museum of American History, Smithsonian Institution, Washington, DC 20560. Also available are poster-hats (a series of five at 50¢ each), with an instruction sheet on how to make a Printer's Hat thrown in. Our newsletter's diagram on how to make a printer's hat is reproduced by courtesy of Dr. Harris and the Hall of Printing and Graphic Arts.

GERMAN-AMERICAN TRICENTENNIAL. This year marks the 300th anniversary of German settlement in the New World. For scholars of history and printing history the definitive exhibition marking this observance is "Germantown and the Germans," from the collections of the Library Company of Philadelphia and the Historical Society of Pennsylvania. The two Philadelphia institutions have collaborated in installing this extensive exhibition, which will run through January 31, 1984. The very useful catalog of the exhibition covers the historical background, prominent features of German-American culture, and, of special interest to us, the spread of German-American printing. The work of Christopher Saur and his descendents is especially featured. In addition to the many books and broadsides, the exhibition also includes Henry Ouram's printing press, made in Philadelphia about 1805. This is one of only 17 old wooden presses in America and is one of the three surviving presses known to have been operated at the Ephrata Cloister. Edwin Wolf 2nd of the Library Company, Dr. James Mooney of the Historical Society, and their entire staffs are to be congratulated on this ambitious exhibition and its fine catalog.

THE RARE AND THE BEAUTIFUL. Catalogs issued by Bromer Booksellers are always a delight (as well as a source of temptation). Especially noteworthy is their recently issued catalog 28 which marks the fourth anniversary of their move to Copley Square in Boston. A mouthwatering variety of early printed books, first editions, illustrated and press books, juveniles and miniature books are offered for sale. Along with several hundred other dealers the Bromers showed at the Boston Antiquarian Book Fair, November 11-13, 1983. For more information about Bromer catalogs, write to Anne and David Bromer, 607 Bogleston St., Boston MA 02116.

FINE PRINTING CONFERENCE PROCEEDINGS. The publication of the proceedings of the Fine Printing Conference at Columbia University, held May 19-22, 1982 is an event of noteworthy importance. This conference invited fine printers from all over the country to come together to discuss their craft. On the last day a Fair and Exhibition brought in nearly 300 persons interested in fine printing. The formal conference sessions were organized into six parts, covering paper, bookbinding, ink, type, printing and general conclusion. The exchange of ideas and opinions among panelists and participants was stimulating and sometimes provocative. Now, in an edition edited by Terry Belanger, these Proceedings are available in printed form for \$10 postpaid, with a 40% discount for those ordering five copies or more. Order from the Publication Clerk, School of Library Service, Columbia University, New York, NY 10027. Anyone interested in modern fine printing will find this volume of great value and interest.

TO MAKE A PRINTER'S CAP

*Paper hats have been worn by printers, paper-makers, and
typesetters for centuries, and are still worn
by some. This is the way the hats
were made in the
19th century.*

Take a double page of a newspaper. Turn it so that the fold is at the top and then turn the folded edge to the center to make two triangles and a flap.

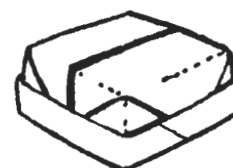
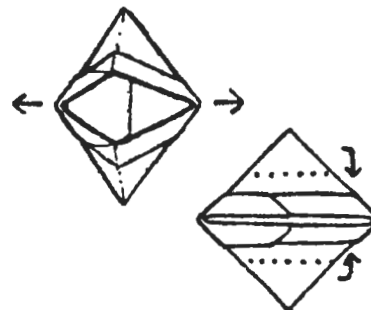
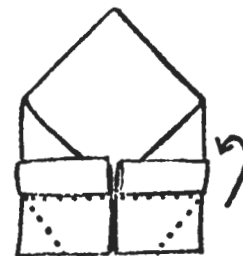
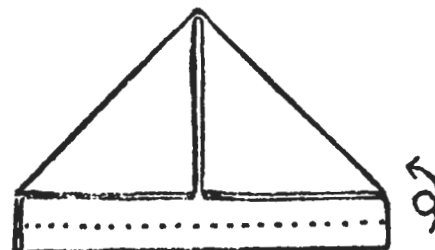
Taking the TOP SHEET ONLY of the flap, fold it in half and then fold it again over the triangles.

Turn the paper over. Fold each side to the center. Fold up the outside corners of the bottom flap, and then fold the flap itself up and tuck it into the brim above.

Fold the top down and tuck that into the brim too.

Pick up the cap by its brim, open it out and flatten it. Fold in the two corners and tuck them under the brim.

Open out the cap and square it.



WOMEN'S PRESS COLLECTIVE. New Yorkers have been seeing posters requesting volunteers to assist with the work of the Women's Press Collective, which provides free training in printing, typesetting, and graphics while producing at cost printing and graphics for community groups. Help is needed to teach printing skills, to help with repair of donated equipment. Donations of printing equipment and supplies also are welcome. Call the Women's Press Collective at (212) 855-8641 for further information.

WOMEN'S WORK. The Paradise Press (P.O. Box 5306, Santa Monica, CA 90405) has issued some interesting publications by and about women. Women and Cars is an artist's book designed and written by Susan E. King. (\$25 + \$1.50 for shipping and handling). Life in L.A. is a portfolio of women's writing designed by Sheila Levrant de Bretteville and printed letterpress in limited edition of 75 copies. (\$150.00 + \$3.00 for shipping.)

PROGRAM IN HISTORY OF THE BOOK. The American Antiquarian Society (Worcester, MA) has announced a new program in the history of the book. A number of scholarly activities will be included, such as an annual lecture series, workshops and seminars, conferences, publications and residential fellowships. These activities will be implemented in stages. David D. Hall, professor of history at Boston University, will serve as chairman of the Program, which will be administered within the Society's Department of Research and Publication, headed by John B. Hench, who also serves as APHA's Vice President for Publications. The Executive Committee consists of C. Thomas Tanselle (chairman), John B. Hench, David D. Hall, and Marcus A. McCouson, A.A.S. director and librarian.

THE HISTORY OF BOOKS AT L.C. Alice Schreyer, a scholar and special collections librarian and former APHA Conference co-chairman, has been named as a project consultant by the Center for the Book to prepare a guide to the resources of the Library of Congress for the study of the history of books. This will be a groundbreaking work that the Center hopes will make an important contribution to the history of books as a field of study. With advice and assistance from many Library of Congress specialists, Dr. Schreyer is identifying and describing resources from most of the Library's major custodial units.

JACK STAUFFACHER WORK ON VIEW. An exhibition of work by Jack Stauffacher, the noted San Francisco typographic designer and printer, is currently on display at the Mills College Library (Oakland, CA.) Stauffacher, a guest lecturer in the new graduate Book Arts program at the Oakland college, also spoke on "A Search for the Typographic Form of Plato's Phaedrus" on November 10. Stauffacher's edition of Phaedrus is one of his best known productions.