

# The APHA THE AMERICAN PRINTING HISTORY ASSOCIATION 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 information. Edited by Prof. Catherine Tyler Brody. Assistant Editor: Philip Sperling.

ANNUAL MEETING. The tenth Annual Meeting of APHA was held on January 26th in New York Public Library's Trustees Room. The slate of candidates for the three positions of trustee for 1985-88 was elected as recommended by the Nominating Committee. The new trustees are Frederic C. Beil (Sandstone Press), Ronald Gordon (Oliphant Press) and Michael Hentges (A. Colish, Inc.). APHA officers presented their reports on the year's activities as well. The APHA Individual Award was presented to Dr. James Eckman and the Institutional Award, presented for the first time, went to the Graphic Arts Division of the Smithsonian Institution. The talk prepared by Dr. Eckman, who could not be present, was read for him by John Hench, Chairman of the APHA Board. Dr. Elizabeth Harris, Director of the Smithsonian's Division of Graphic Arts, received the Award and presented a talk on her institution's activities in support of the preservation of printing history. APHA congratulates all involved.

NEW YORK CHAPTER. APHA's New York chapter presented a lecture by Antonio Frasconi on March 5th. Mr. Frasconi, the well-known book illustrator and professor of art at SUNY, Purchase, spoke on the history of wood engraving at the Grolier Club. Future chapter meetings are scheduled for April 25th (Stephen Saxe on "A History of Bruce's New York Type Foundry") and May 28th (Clifford Harvey on "The Gram Lee Collection of Woodblocks.")

APHA/NEW ENGLAND. The New England Chapter of APHA publishes a newsletter three times a year, sponsors lectures and field trips and offers regular monthly dinner meetings. The chapter is sponsoring a lecture on March 14th at Wellesley College by Colin Franklin. Franklin's book on private presses is well-known. Currently he is editing the papers of the Ashendene Press. The APHA/NE newsletter includes information, events, notices, exhibits and publications of interest to members. (Deadline for the next issue, to cover May through August, is April 15). Items should be sent to Roberta Zonghi, Dept. of Rare Books, Boston Public Library, P.O. Box 286, Boston, MA 02117. For further information on chapter activities write to APHA/NE, P.O. Box 347, Cambridge, MA 02138.

FROM TOOTHPASTE TO COFFEE. The Coffee House Press (Allan Kornblum, Linda Kornblum, David Duer) has recently completed its first year's series of "Morning Coffee Chapbooks" of contemporary poetry. Each annual series consists of ten pamphlets a year. A subscription for the 1985 pamphlets is \$60.00 (or the chapbooks may be purchased separately). The Coffee House Press was formed from the staff of the Toothpaste Press, which ceased publishing activities after 14 years in Iowa City and West Branch. The Toothpaste Press established a fine reputation for itself for its publication list of over 60 books and pamphlets and over 100 broadsides, all designed and printed in their letterpress shop. These Morning Coffee chapbooks continue the tradition of chapbook publishing

From Toothpaste to Coffee (Continued)

dating back to the 18th century. Each chapbook is printed from handset types on fine papers, and handsewn into wrappers. Original artwork is featured and these editions are numbered and signed by both author and artist. Prices of individual chapbooks range from \$5.00 to \$10.00. Coffee House Press books are distributed by Bookslinger, 213 East Fourth Street, St. Paul MN 55101. The Editorial Office address is P.O. Box 546, West Branch, IA 52358.

EXHIBITS. Columbia University, New York. Rare Book and Manuscript Library. Treasures of the Collection featured in this first exhibit in the new quarters for the Columbia Rare Books Collection include everything from a Mesopotamian cylinder seal from 2291 B.C. to an Allen Ginsberg manuscript.

Library of Congress, Washington, D.C. "Books and Other Machines." Through June 2. This exhibit traces the history of the book from the earliest printed materials through the newest technologies. Another exhibit at the same institution is "By Securing to Authors: Copyright, Commerce, and Creativity in America." This permanent exhibit on copyright contains many unusual items submitted as copyright deposits and examines the role of copyright in promoting the American spirit of creativity and enterprise.

New York Public Library, New York City. Through May 24. "Treasures of the New York Public Library." 250 rare and precious items from the Library's collections.

Huntington Library, San Marino, CA. "The Modern Poster." Through May 5. A selection of 45 prime examples of poster art featuring the work of Will Bradley, Edward Penfield, Arthur Wesley Dow, George Wharton Edwards, Louis Rhead, etc.

Morgan Library, New York City. Through May 26. "Austrian Medieval Manuscripts," also "Old Master Drawings from the Albertina."

The Grolier Club, New York City. Through March 30. Sinclair Lewis' Centenary Exhibition.

PENNYROYAL PLANS. Barry Moser's Pennyroyal Press has had great success with its editions such as Alice in Wonderland and Frankenstein, with trade editions being produced by the University of California Press. Moser and his partner Jeff Dwyer are now forming limited partnerships to finance seven new Pennyroyal limited editions to be published in 1985. Titles include Huckleberry Finn and The Wonderful Wizard of Oz. A new series of Pennyroyal Editions is to be printed at Stinehour-Meriden, with each limited to 350 copies. The illustrations by Moser will be printed by photolithography but a set of illustrations printed from the block will accompany the book. Titles selected so far include The Scarlet Letter, The Legend of Sleepy Hollow and Rip Van Winkle, and The Red Badge of Courage. The price will be somewhere in between that of the letterpress editions which sell for \$1,000 and the University of California trade editions that sell at \$25.

FILM PROJECT. Kenneth C. Leehouts (West 250 South 6475 Center Road, Waukesha, WI 53186) writes to inform us that he recently found a 16 mm movie film called "Platen Press Make Ready" in the University of Wisconsin A-V catalogue. "It was produced in 1960 and is quite good," he adds. "As these films are sometimes discarded, I was wondering if it would be worthwhile trying to save it; and if so would APHA be interested in it." We thank Mr. Leehouts for his information and would welcome comments on the subject.

PETER OLDENBURG ON EXHIBIT. The Metropolitan Museum of Art presented an exhibition featuring the book designs by the well-known book designer Peter Oldenburg, who has been associated with the Museum for more than 30 years. Over these three decades Oldenburg has set the distinctive style of Museum publications in typography and other aspects of book design.

SMALL PRESS CENTER. The recent opening of the Small Press Center, located at the Mechanics Institute on West 44th Street in Manhattan makes available a convenient source for information on the publications of several fine small press publishers. The Center now has a Director, Olga Rothschild of Greenwich, CT, who will carry forward the Center's objectives of informing the book-buying public about the work of small publishers. To bring some of these books before the public, by the way, the Center plans to show some of these handsome publications in the display window fronting on busy 44th Street.

ENGELHARD LECTURES. Latest in the Engelhard Lectures on the Book at the Library of Congress in Washington are talks by British scholars, John P. Feather (March 5) and David McKitterick (March 14). Feather's topic is "The Book in History and the History of the Book." McKitterick will speak on "The Limits of Library History." These lectures are open to the public without charge as part of the series established by Mrs. Charles W. Engelhard in memory of her husband, and under the auspices of the Center for the Book.

RARE BOOK SCHOOL 1985. The Columbia School of Library Service has scheduled a number of five-day non-credit courses on rare books and special collections. The faculty is an impressive one. Courses cover such topics as medieval bookbinding structures, introduction to the study of incunabula and post-incunabula and "book illustration to 1860." For further information write to Rare Book School, School of Library Service, Columbia University, New York, NY 10027.

PUBLIC PRINTER NAMED. The U.S. Government Printing Office, one of the largest printing organizations in the world, has a new director. He is Ralph E. Kennickell, Jr., appointed by President Reagan as this country's 21st Public Printer. The GPO is the largest industrial employer in Washington with more than 5500 employees. The new Public Printer is a native of Savannah, GA, where for a number of years he worked at the Kennickell Printing Company owned by his family since 1892. Proud of his heritage, Kennickell boasts of having been a "printer's devil."

ANNIVERSARIES. The famous trial of John Peter Zenger was a landmark case in the history of freedom of the press. In 1985 we will observe the 250th anniversary of this famous trial accusing Zenger, the editor and printer of the New York Weekly Journal, of seditious libel. As part of this observance the American Antiquarian Society will reproduce a facsimile of the six issues of Zenger's paper that got him into this trouble.

ANNIVERSARIES IN PRINTING TECHNOLOGY. 1885 marks the centenary of the Linotype composing machine. Ottmar Mergenthaler's revolutionary invention for mechanical typesetting has itself now been displaced by photocomposition, of course, but the date is nonetheless a milestone in the annals of printing technology. (Not until 1886 was the Linotype first used commercially, by the New York Tribune.) Also in 1885 the cross-line screen for half-tone photography was introduced by Frederick Ives of Philadelphia, thus leading to the development of photoengraving. As further example of the explosion in technical progress, it was in 1885 that Linn Boyd Benton of Milwaukee patented his punch cutting machine that would replace the cutting of the type punches by hand.

ANNIVERSARIES IN PUBLISHING. Penguin Books celebrates its 50th anniversary in July 1985. Penguin was founded by Allen Lane, who later was knighted for his achievements. The first title published was Ariel by André Maurois. This, like most of the early volumes, was a reprint, and sold for sixpence. Now half the titles are original productions, and we know what inflation has done to book prices. Penguin's concern for quality in typographical design was carried out by Jan Tschichold and later Hans Schmoller. Penguin's striking new design is exemplified by Hamlet by Sydney Bolt, a volume in the Penguin Masterstudies series being published this year. Penguin will mark its anniversary with reprints, new titles and special editions.

Also in 1935 there was published the great Oxford Lectern Bible, designed by Bruce Rogers, and a monument of modern bookmaking.

In 1935 The Typophiles (founded in 1933) published their first book, Spinach From Many Gardens, thus beginning a tradition of special publishing for connoisseurs that continues down to the present.

POETRY FOR PRINTERS. We dedicate these verses from UNJUSTIFIED LINES by Paul Beaujon to our late founder/member J. Ben Lieberman - who kept just such a press.

A GHOST IN A PRIVATE PRESS

H'st! I will not betray you: is it true  
You keep a Private Press? I kept one, too...

The walls have ears for whispers of the Faith  
But dead men tell no tales ... and I'm a wraith,

Martyred, for printing Truth. (Your lamp's too bright;  
You'll need a bushel, friend, to hide that Light!)

... What, unafraid? You say the press is free?  
What privily you print, the world may see?

And so you print for Beauty's sake alone  
Your pages are more fair than mine, I'll own,  
It was for Truth I laboured.

Come! confess  
Is not the thrill, the venture, something less  
Than when 'twas Death to keep a Private Press?

Editor's Note: Recommended for study re: private presses; one new and one old: Private Presses and Their Books by Will Ransom, New York, R.R. Bowker Company, 1929. The Private Press, Second Edition, Revised and Enlarged by Roderick Cave, New York and London, R.R. Bowker Company, 1983.

NEWS FROM THE LIBRARY OF CONGRESS. A six-color poster by Lance Hidy, commissioned by the Center for the Book is on sale at the Information and Sales Shop in the Jefferson Building. Hand-printed on acid-free paper in a signed, limited edition with lettering by calligrapher Julian Waters, this poster is available for \$50.00 at the counter, or by mail for \$50.00 plus \$5.00 for postage and handling. Information Office, Box A, Library of Congress, Washington, D.C. 20540. Checks should be made payable to the Library of Congress.

MORE VERSES FOR PRINTERS (?). Does all this pessimistic talk about technology's impact on printing drive us to poetry? This what we came across:

"A Pleasant Invective Against Printing"  
( 'Flee fro the Press, and dwelle with sothfastnesse.'  
Chaucer, "Balade de Bon Conseil")

The Press is too much with us: small and great,  
We are undone of chatter and on dit,  
Report, retort, rejoinder, repartee,  
Mole-hill and mare's nest, fiction up-to-date,  
Babble of booklets, bicker of debate,  
Aspect of A., and attitude of B, --  
A waste of words that drives us like a sea,  
Mere derelict of Ourselves, and helpless freight!

'O for a lodge in some vast wilderness!'  
Some region unapproachable of Print,  
Where never cablegram could gain access,  
And telephones were not, nor any hint  
Of tidings new or old, but Man might pipe  
His soul to Nature, -- careless of the type!

(Austin Dobson)

That last line is an echo of Tennyson. These lines about Nature could have a special meaning to a printer:

So careful of the type she seems,  
So careless of the single life ....  
"So careful of the type?" but no,  
From scarped cliff and quarried stone  
She cries, "A thousand types are gone:  
I care for nothing, all shall go.

(These lines, of course are from In Memoriam (!)

SEEKING MATRICES. The Golden Unicorn Press of Hayward, Calif., is planning a limited edition book on the great English type designer, William Caslon I and his influence on 19th and 20th Century typography. The hand printed volume will be composed in Linotype 18 point Caslon Old Face (18-169), a one-letter matrix font already held by the press. Urgently needed are any of the Typographical Refinement sorts compatible with this face. These are the ligatures or logotypes that are punched with two or three letters for closer spacing, such as: TA Te We Vo Ye fa fy ffo ff- ff., etc. Production of these mats ended years ago and used ones have been impossible to locate to date. If any reader knows of a source for such material, it would be greatly appreciated if he would contact: Fred C. Williams, The Golden Unicorn Press, 24667 Heather Courte, Hayward, CA 94545. (415) 782-3674.

MONOTYPE RECORDER REVIVED. With pleasure we note that the British Monotype Corp. recently published an issue of its legendary house magazine the Monotype Recorder (New series, No. 4) just three years after the appearance of the last issue in late 1981. Editor of this issue was William Morgan. The Monotype Recorder was first published in 1902. We hope that the revival of this publication signals both financial stability for the company and continued communications with typelovers through this publication.

ESTC (XVIII CENTURY). The immense bibliographical project of listing 18th Century imprints continues both in the U.K and in North America. The North American contingent, based at Louisiana State University, (Baton Rouge) continues its work (adding 11,000 new titles to the file and 243,000 locations). However, their work won't be finished by December 1985, when the money runs out. They're hoping to win grant funding from the National Foundation for the Humanities or other private foundations to support the project for an additional three years. Last spring, by the way, the University of California at Los Angeles held a scavenger hunt in the library stacks with the aim of finding 18th Century titles. Some 3000 titles were thus identified. The three participants who found the largest number of examples of 18th Century printing were treated to dinner at a local fancy restaurant by the Library, with some special Louisiana food treats furnished by the ESTC/NA staff in Baton Rouge.

CALLIGRAPHY WORKSHOPS. Indiana Central University, in cooperation with the Alcuin Society for the Book Arts, is offering a series of Calligraphy Workshops this spring. A February workshop on Batarde letters with Cynthia Eckert, a March workshop on "Brushwritten Romans" with Paul Herrera, and an April workshop on "Forty Ways to Use Your Letters" with Tim Botts are on the schedule. The fee for each two-day workshop is \$50. The workshops are intended for both beginners and experienced calligraphers and may be taken on a non-credit or credit basis. The Alcuin Society for the Book Arts, the co-sponsor, is a non-profit educational association. Its purpose is to promote the study and practice of calligraphy and the related book arts. For further information write to the Art Department, Indiana Central University, 1400 East Hanna Avenue, Indianapolis, IN 46227.

THE AUSTRALIAN PRINTING HISTORICAL SOCIETY. APHA has had members in Australia for many years; now it is time to return the favor. The Australian Printing Historical Society was formed in 1984 with the aim of preserving Australian printing history. The society will publish an annual journal, Wayzgoose, and issue quarterly newsletters, and other publications from time to time. The Australian Printing Historical Society is working closely with the Museum of Applied Arts and Sciences in Sydney for the specific purpose of recording printing history. Membership is \$30 (Australian) annually. (The Australian dollar has been worth about .82 U.S. lately.) The address is The Australian Printing Historical Society, P.O. Box 161, Pyrmont, N.S.W. 2009, Australia.

POSTER EDITION. Supplies of the limited edition poster of Arno Werner, the well known bookbinder, designed by Lance Hidy are rapidly diminishing. The price is now being increased to \$75.00 plus \$5.00 for postage and handling. Orders may be sent, prepaid, to Ms. Diane Castillo, Homer Babbidge Library, Business Services Office, U-5, University of Connecticut, Storrs, CT 06268. Checks should be made payable to the Homer Babbidge Library. Arno Werner has been a hand bookbinder in New England since 1942, doing work for libraries, individual collectors, and private presses, among them the Cumington and Gehenna. As practitioner and teacher Arno Werner has had great influence on the craft. Now 85, Werner continues to work out of his studio in Hadlyme, CT.

FLYING COFFIN PRESS. Dick Fleming (2417 Camino Agua Azul, Santa Fe, NM 87505) announces the publication of The Ballad of Billy Bonney by Will Henry, a free verse account of Billy the Kid. Text is Linotype-set in 10 pt. Century Bold with Italic, on Warren's Olde Style, red initials at page breaks, title page with author's name and press logo in red. Frontispiece portrait of Bonney. Limited edition of 67 copies, signed by both author and printer, with only ten copies for sale to the public at \$100.00.

GUILD OF BOOKWORKERS WORKSHOPS. Forthcoming events under the auspices of the Guild of Bookworkers include two workshops. The first, "Book Structures Based on the Accordion Fold," will be held March 30 and 31 at the Bronx Botanical Gardens, with Hedi Kyle as instructor. The workshop will explore book forms based on the accordion fold and use such techniques as sewing, slotting, lacing and hinging. The fee (\$125 for members, \$150 for non-members) includes materials. The second workshop is "Millimeter Binding/Danish Binding," with Ole Olsen as instructor, scheduled for May 12-13, also at the Botanical Gardens. The style of binding referred to spares leather without sacrificing strength or appearance. In one the leather covers the spine and a very narrow area of the boards. In the other, leather covers only the edges at the top and bottom of the boards, as well as the head and tail. The fee is \$135 for members, \$160 for non-members. For further information write to Helen McLean, Workshop Chairman, 104 West 17th St., #3N, New York, NY 10011. The Annual Meeting of the Guild of Bookworkers, by the way, has been scheduled for Saturday, May 11, 1985.

OSLER LIBRARY. The Friends of the Osler Library have launched their appeal for support of this remarkable special collection at McGill University. The most recent issue of the Friends' excellent newsletter contains an extensive account of the last days of this renowned medical man and distinguished book collector. Funds collected by the Friends are used to purchase medical works contributing to the Library's research potential. Categories of membership range from \$10 to \$50 or more. Friends from the U.S. may send checks payable to The Friends of McGill University Inc. at Box 441, Elizabethtown, NY. Canadians and those outside North America should write to McGill University, Friends of the Osler Library, McIntyre Medical Sciences Bldg., 3655 Drummond St., Montreal, Quebec, Canada H3G1Y6 to enter their membership.

PROCEEDINGS OF THE AMERICAN ANTIQUARIAN SOCIETY. The PROCEEDINGS OF THE AAS have been published since 1812 and contain many articles of importance to any researcher in the history of American printing. Now there is an added reason to subscribe. With their new program in the History of the book in American Culture, the AAS intends to make the Proceedings an indispensable journal for the publication of work in this field. Part two of each volume will publish the text of the Society's annual James Russell Wiggins Lecture in the History of the Book in American Culture. Volume 94 will include James Wells' account of the quest for self-sufficiency in the American book trades. An annual subscription (two issues) is \$35.00 (outside the U.S. and Canada add \$5.00) from the American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634.

SOURCE FOR MATRICES ("LARGEST STOCK IN THE WORLD"). Marlboro Mats, Inc. of Marlboro, NY was founded in 1930 by William Plank. In 1977 the firm began advertising to inform people who chose to stay with hot metal where there was an alternate source of line casting matrices. The company now counts customers in all fifty states and Puerto Rico, as well as most Canadian Provinces, three Mexican states and many South American countries. Fonts have also been sold in Australia, the Phillipines, Indonesia, India and Turkey. Though they may be "small potatoes" in this world of mergers and corporate giants, they fill a need. Marlboro Mats has sold to some of America's largest firms such as The New York Times, R.R. Donnelly and Sons, Doubleday & Co., American Stratford, and Bowne and Company, to name a few. Today most of the company's sales of matrices and hot metal casting machines are sold to rubber stamp manufacturers, bookbinders, im printers, thermographers, and people who still do quality typesetting and letterpress printing. Marlboro Mats was purchased from Mr. and Mrs. William Plank in 1972 by two key employees, Dennis McCourt and Merle Langley. In 1981

Source for Matrices ("Largest Stock in the World") continued

Mr. McCourt left the firm leaving Mr. Langley as the president and primary stockholder. Mr. Langley's biggest fear is not running out of customers but running out of matrices. The company now stocks approximately 15,000 fonts, that's well over 15 million pieces of brass! Langley is not worried about running out of faces like 10 point Bodoni Book, of which they now of 46 in stock. It's faces like 10 point Helvetica with Bold and 14 point Bernhard Fashion with Park Avenue which are difficult to keep in stock today. They hope to anticipate demand and purchase fonts available today which won't be obtainable in 10 or 20 years. Marlboro Mats is always looking for salable fonts of mats and a good percentage of their present inventory is new. For more information on mats, (Linotype, Intertype and Ludlow, single fonts or in series, new and used), write to Marlboro Mats, Inc. at P.O. Box 458, Marlboro, NY 12542.

RECOMMENDED READING. "With Art and Craftsmanship, Books Regain Former Glory," by D.J.R. Bruckner, the New York Times Magazine, October 28, 1984, p. 37-52. This excellent article reflects the new appreciation of fine printing. The article discusses the work of several fine presses with Andrew Hoyem's Arion Press being especially featured. The work of paper makers such as Susan Gosin's Dieu Donne, and binders such as Gray Parrot, also is mentioned. Since the New York Times can be found on microfilm at most libraries around the country, we recommend that you consult your local library if you can't obtain this otherwise.

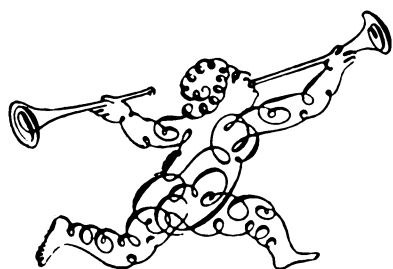
PRINTERS PIE. Mark Carroll of Bethesda, MD has edited Printers Pie, a collection of recipes contributed (and printed) by members of the Virginia Amateur Printers Association (which usually meets in Maryland) or of the American Typesetting Fellowship (renowned for its bylaws, the first of which states its name and the second rules that "there shall be no further bylaws.") The recipes in the spiral bound book range from Tandoori Chicken (contributed by Harold Berliner of Nevada City, CA) to Wheat Germ Muffins (from Leah Warner of the Boxwood Press, Greenbelt, MD). The edition consisted of 100 copies.

ARION PRESS. The Great Gatsby by F. Scott Fitzgerald, illustrated with drawings by the noted architect, Michael Graves. For more information: The Arion Press, 460 Bryant St., San Francisco, CA 94107.

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HAVE YOU SENT IN YOUR RENEWAL DUES?

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## Mailing Addresses for APHA

NEWSLETTER ONLY: Send news items, announcements, comments & other materials for inclusion in *The APHA Letter* directly to the Editor: Prof. Catherine T. Brody, New York City Technical College, 300 Jay Street, Brooklyn, NY 11201.

DUES, Contributions, Change of Address Notices, & All Other Correspondence: Send to APHA, P.O. Box 4922, Grand Central Station, New York, NY 10163.

MEMBERSHIPS are for the Calendar Year & include all APHA publications for that year. Annual personal membership for 1985 is \$15.00 and \$20.00 for organizations (in the U.S.A.).

Copies of available back issues of *The APHA Letter* are for sale to members at \$2.50 each; numbers 1 through 20 are out of print. Back issues of *Printing History* are all available at \$7.50 each except Issue 7/8 at \$15.00. Send orders to the APHA Box Number.

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# Goudy Award Honoree John Dreyfus Reviews History of Proprietary Types

By CATHERINE T. BRODY

Former President of the American Printing History Association

John Dreyfus, one of the most highly esteemed of modern typographers and historians of typography, was the recipient on October 5 of the Frederic W. Goudy Award, presented annually for the past 16 years by Rochester Institute of Technology's School of Printing.

The honor, which recognizes outstanding accomplishments in typography and design, is sponsored by the Mary Flagler Cary Charitable Trust, in memory of the long friendship of Melbert B. Cary, Jr. and Fred Goudy, America's premier type designer. As is traditional, the program also included delivery of an address by the award recipient as part of the evening's festivities.

The program was opened by Alfred F. Morton, the Melbert B. Cary, Jr. Professor of Graphic Arts, who welcomed the audience and introduced former award-winners and other guests. William A. Pakan, director of the School of Printing, introduced John Dreyfus, who gave the "Distinguished Lecture in Typography" as a prelude to the bestowal of the Goudy accolade.

## Retrospect of Five Centuries

Mr. Dreyfus's subject was "A Type of One's Own," an admirably inclusive overview of what happened when a typeface was designed for personal use, ranging over manifestations of the past five centuries.

Exemplifying one of the valuable features of these Goudy Award lectures was Mr. Dreyfus's skillful technique. While never talking down to the many students in his audience, he thoughtfully presented his material so as to make it both understandable and interesting to those without extensive background in typographical history. His talk became even more valuable in thus serving educational purposes of RIT's School of Printing.

In setting the stage for his historical survey of "proprietary types," Mr. Dreyfus remarked, "For the best part of five centuries, kings and cardinals, professional publishers and private printers, newspaper magnates and biscuit manufacturers, have all succumbed to the temptation of acquiring a typeface of their own, made to suit their own tastes or needs, and reserved for their own exclusive use."

Mr. Dreyfus explained that the questions of why so many proprietary typefaces have been made and how they have influenced design of types made for general use have often intrigued him more than the appearance of the types that were made to meet such a wide variety of individual requirements. A few of the types later became available and proved to be highly suitable for wider use. On the other hand, he noted that no fewer than five proprietary types were deliberately destroyed by their owners, ending up in watery graves.

The speaker took his audience back to the closing years of the 15th century, and then brought them right up to the present. In the time available, Mr. Dreyfus was able to deal with only a few of the many types created for exclusive use, but each of these he illustrated through the use of slides.

The first face he showed was the italic type cut by Francesco Griffo for Aldus Manutius at the beginning of the 16th century. This type skillfully captured

the flavor of the italic handwriting then popular in Italy.

Mr. Dreyfus illustrated how Lodovico Arrighi's model hand became Griffo's italic type with its 70 ligatures. "Aldus was so pleased with it," said the speaker, "that he asked the Venetian Senate to grant him protection for his beloved italic. In due course he was given exclusive rights to use it for printing works in Latin. But protection from the Venetian Republic didn't prevent printers elsewhere from copying his italic."

In fact, even Griffo cut the italic again for another Italian printer. "So, right at the start of the 16th century, we find private type being ineffectually protected by law, and also giving rise to bitter quarrels among those responsible for creating the types."

## Oldest Type from Matrices

Mr. Dreyfus noted that although neither punches nor matrices of the first italic have survived, matrices for an even older block letter type have been preserved in the Enschede Museum in the Dutch city of Haarlem. The type he showed had been cut about 1490.

"It's odd to think," Mr. Dreyfus added, "that you could ask Enschede to print something for you in a typeface cast from matrices that were struck nearly 500 years ago. So far as I know, this is the oldest typeface for which matrices are still in existence."

The Imprimerie Nationale in Paris, Mr. Dreyfus explained, has Greek type cast from matrices struck from punches cut in the 1530's by Claud Garamond, "whose roman and italic types have been recut for use on practically every text-composing machine that you're likely to find in a printing plant today."

Again, type ligatures called for special comment. In some cases as many as six characters were cut on a single punch. "Just as Griffo had been driven to cutting a great many ligatures to make sure that his fount of italic retained the cursive quality of handwritten letters, so Garamond was obliged to cut a far greater quantity of ligatures to retain the cursive quality of the Greek model." The *grecs du roi* were cut in response to the desire of Francois the First to encourage Greek culture, Mr. Dreyfus said. "Three sizes were cut by Garamond, the largest of them contained 430 characters, of which 367 were ligatures. That will give you some idea how complicated the task of the compositors must have been. But here is a case where a type of one's own became a benefit to many people." The objective was to duplicate manuscripts and make them available to students.

A similar motive led the Papal printing office in Rome to order Arabic and Cyrillic types," Mr. Dreyfus continued. The Arabic was cut by Robert Granjon, another outstanding 16th century French punch-cutter. The speaker noted that Granjon cut many roman types, and showed a synopsis of the punches he cut for the famous Antwerp printer, Christopher Plantin, whose printing house still stands and is open to the public as a museum. "In recent years, a type called Galliard, designed by Matthew Carter, drew a large part of its inspiration from the types of Robert Granjon—an interesting example of the long-term influence of privately com-

missioned types."

Mr. Dreyfus told of the methodical investigations that led to the creation of the *romains du roi*, meaning the king's romans—cut for Louis the 14th of France. He told how the slight spur given to the left side of the letter "l" came to be a distinctive feature of founts used for official printing by the Imprimerie Nationale. "If this feature is copied in France by other printers, it rates as an offense as grave as counterfeiting," he said.

Mr. Dreyfus graphically demonstrated some of the problems of type design by showing what happens when letters constructed on a grid design are reduced in size. In particular, he showed how Grandjean, who cut this type, improved the beauty and proportion of *romains du roi*.

"Baskerville's type began as a private type, but has had the merit of inspiring a host of modern adaptations, all of which have been given the name of the original designer. As Baskerville had been a writing master, it isn't surprising that his types showed the influence of letter forms that had been made popular by other writing masters," he added.

## Baskerville and Franklin

Mr. Dreyfus related that Baskerville's types met with considerable criticism in England, though they were much admired on the Continent. Ben Franklin, as he recounted, was a friend and champion of Baskerville's cause. After the type designer's death, his typographical equipment was acquired by Beaumarchais and brought to Paris. Some years later the punches were acquired by one of the Didot family of typefounders and printers to save them from destruction; and in 1953 they were presented to Cambridge University Press, where Baskerville had printed his folio Bible.

Mr. Dreyfus spoke of Giambattista Bodoni, one Italian who particularly admired Baskerville. Bodoni became the best-known printer in Italy, and a far more prolific designer of types than Baskerville. At the age of only 28, Bodoni was put in charge of the press that had been set up in Parma by the Duke. Mr. Dreyfus brought to the attention of the audience three of the main characteristics of Bodoni type: vertical emphasis, very thin horizontal serifs, and a great contrast between the thick and the thin strokes.

## Features of Bodoni

"Some of these features had been introduced in the *romains du roi*," he observed, "but they have since become so firmly identified with Bodoni that many people believe he was the first to introduce them." Although Bodoni's types have frequently been copied or adapted, Mr. Dreyfus prefers the use of this type in books hand-printed by Bodoni himself.

The speaker showed type cut for William Bulmer by William Martin, whose brother had been one of Baskerville's apprentices. "The type managed to combine the distinctively English appearance of Baskerville with some of the sharp contrast between thick and thin in Bodoni's types," Mr. Dreyfus pointed out.

He noted that after the death of Bulmer in 1830, "there followed a general

decline in the quality of English printing, which lasted for sixty years, until William Morris turned his attention to type design and book production.

In discussing the contributions of William Morris, Mr. Dreyfus observed, "The typographical achievements of Morris were important not so much for stylistic reasons as for the influence that his own approach to bookwork had upon other people. Even those who found themselves out of sympathy with his taste for Gothic types and Gothic ornaments found much to respect in his insistence upon a unity in the conception of a book, and upon using the best materials and the finest craftsmen in making a book."

In discussing what he called the "strange trio of typefaces" designed by the English artist Charles Ricketts for his Vale Press, Mr. Dreyfus observed that Ricketts went back to half-uncial letter forms, and in a few letters to even earlier patterns for his inspiration. Realizing that his Kings type would never gain wide acceptance, Ricketts printed a smaller than usual number of copies of the books he set in this type."

After a fire destroyed nearly all his wood engravings, Ricketts deliberately destroyed the punches and matrices for his three types by throwing them into the Thames.

Mr. Dreyfus recalled that two other English private presses followed this "miserable precedent." Soon after the death of Lucien Pissarro in 1944, his widow followed his instructions and threw all the Eragny Press type punches and matrices into the English Channel.

#### **Watery Grave of Doves Press**

The type made for the Doves Press also came to rest in a watery grave, Mr. Dreyfus recounted. He described the personalities and work of Emery Walker and Thomas James Cobden-Sanderson and their collaboration on the Doves Press, established in 1899. The Doves Press type was produced in the drawing office of Emery Walker's firm, and the original drawings for the design are now at the Newberry Library in Chicago.

Mr. Dreyfus told the strange story of how this partnership later broke up. To prevent the type from ever being used by his former partner, Cobden-Sanderson threw the punches, matrices and types into the River Thames.

The creation of the type for the Ashendene Press was another interesting story. St. John Hornby, the owner of the press, one day visited the offices of Walker & Cockerell. As he left the office of Walker's firm, Cockerell suddenly asked him, "Why don't you have, like Morris, a special type of your own?"

"I can't afford such a luxury," replied Hornby.

"It would cost you £100," said Cockerell, guessing quickly at the real cost.

"If that is all, let us set about it at once," said Hornby.

As a result of this conversation, Mr. Dreyfus related, the Subiaco type was cut for him by Prince, based on photos of a book printed at the monastery of Subiaco near Rome in 1465.

"And when work came to be charged up, you'll see from the invoice that it came to exactly £100."

Turning to American types, Mr. Dreyfus told of the two types commissioned by the American scholar-printer, D. B. Updike. In 1904 Herbert Horne drew, and Edward Prince cut, the type called "Montallegro," which is roughly the equivalent of "Merrymount" in Italian. The second type was drawn for the Merrymount Press by Bertram Goodhue, who also made working drawings for the successful Cheltenham series.

#### **Typographical Changelings**

Mr. Dreyfus spoke of two types designed by Fred Goudy that he called "typographical changelings." Village type originally had been commissioned by a clothing firm to be used in advertising, but after the company decided it didn't want to pay to have matrices cut, Goudy had them cut himself. He used the type at his own Village Press from 1903 until the press was destroyed by fire in 1908.

"The design was obviously inspired partly by the type used by Jenson in Venice and partly by the Kelmscott Golden type," Mr. Dreyfus said. The name Village was used by Goudy for another type he produced in 1933.

Goudy's other changeling type is known today as Franciscan, because it was acquired for the exclusive use of the San Francisco printing house of the Grabhorn brothers," the speaker said. Originally Goudy was going to call it Village Text, but he later renamed it Aries. Eventually, though, the Grabhorns bought it and used it for the first time in 1933.

"The design had some resemblance to the Ashendene Press Subiaco type, partly because Franciscan was also derived from the type used at the monastery of Subiaco."

Mr. Dreyfus quoted Goudy's remark, "The old fellows stole all of our best ideas."

Mr. Dreyfus next turned to another American typographical giant who went back to early Venetian printers for his inspiration. This was Bruce Rogers, who used the work of Jenson for an inspiration when designing Montaigne for a three-volume edition of Montaigne's *Essays*.

"Later he drew a very similar design that was still closer to the Jenson prototype, and this he called Centaur because it was first used in 1915 to print a book called *The Centaur*," Mr. Dreyfus said.

#### **Warde's Achievements**

This brought the speaker to a consideration of the work of Frederic Warde, another wonderfully talented American typographer and type designer. Slides were shown of two of Warde's drawings for what is sometimes called Monotype Arrighi, the italic used with Monotype Centaur. Mr. Dreyfus showed the characteristics of Warde's italics, because by a lucky accident, the original punches were found in this country a few years ago and identified by Joe Blumenthal, "who," the speaker noted, "happens to be the only retired master-printer with personal experience of hand punch-cutting." Today the complete set of Frederic Warde's original punches is part of the collection that is owned by Rochester Institute of Technology.

RIT also possesses the original hand-cut punches for Emerson, the type designed by Joe Blumenthal for his own Spiral Press. Mr. Dreyfus told that Blumenthal couldn't find anyone to cut the type in this country, so he took his drawings to the Bauer Foundry in Frankfurt-am-Main, where he sat next to the punchcutter assigned to his order and checked each letter as it was cut.

#### **Mardersteig's Special Types**

Another master-printer who decided to make types of his own was Hans Mardersteig, who later changed his first name to "Giovanni." Mr. Dreyfus sketched Mardersteig's career at Montagnola and at Verona, and the establishment of the Officina Bodoni, and showed slides of the four types that were cut for Mardersteig's use by Charles Malin in Paris. These were Zeno, Griffo, Dante

and Pacioli.

Mr. Dreyfus noted that the part played in France by Malin was almost as important as the role of Edward Prince in cutting punches in England for people who wanted types of their own. He told how Stanley Morison directed the design and manufacture of Times Roman, a type made originally for exclusive use by the (London) *Times*.

"The single mindedness and clarity of thought that goes into the creation of a type of one's own," he said, "can often form an excellent basis for creating something of wider and lasting value to the progress of type design."

Some of the best private press types created during this century came from the hand of Edward Johnston or were strongly influenced by his teaching and writing. Mr. Dreyfus recounted the career of this "eccentric Englishman," speaking of his writings on calligraphy, the letters he designed for the London underground, and the chancery type he did for Count Kessler's Cranach Press.

Coming down to more recent times, Mr. Dreyfus told about Hermann Zapf's creation of Hunt Roman. "Zapf particularly enjoyed freedom from the need to make his design conform to any technical limitations imposed by typesetting machines," he said. Zapf wanted it to be a type of our own time, not a revival, and as usual with his objectives, he succeeded very well indeed.

#### **Line Engravings by van Krimpen**

Lastly, Mr. Dreyfus showed some decorated letters designed in 1928 by Jan van Krimpen for the Curwen Press of London. They were produced in only one size (1 1/4"). The letters were not made by a typefounder. Instead they were made as line engravings and then mounted typehigh for printing by letterpress.

Mr. Dreyfus brought his talk to an end by commenting on the present and future prospects for having a type of one's own.

"Now that we have entered the era of filmsetting and of electronic printing," he said, "both the time and the money needed to develop a type of one's own have been dramatically reduced. So I hope this important creative activity will continue more vigorously than ever. Progress depends on experiment, and on learning from mistakes. Far better that mistakes be made on a small scale that does little damage than on a large scale with higher risks."

#### **Role of Personal Types**

"No new type can be fairly judged until it has been developed to a point where it can be used to set a trial proof of reasonable length. Oddities in letter design that are not only tolerable but desirable in display types have to be avoided in typefaces that are intended for general use."

"But if observation and analysis are combined with sensitivity and imagination, ways will be found of devising types that are better suited to modern printing techniques and to present-day reading habits. And that, I believe, presents a challenge that will appeal irresistibly to any type designer who is aware of the achievements of Frederic W. Goudy, whose memory I salute admirably before accepting an award that bears his name."

At the conclusion of Mr. Dreyfus's lecture, Dr. Mark F. Guldin, Dean of the College of Graphic Arts and Photography, made the formal presentation of the Goudy Award, symbolized in tangible form by a handsomely crafted sterling silver bowl.

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