

The Stephen Harvard Memorial Endowment

APHA members are encouraged to contribute to the newly formed, Stephen Harvard Memorial Endowment. The purpose of the fund is underlined below. Contributions should be made out to the **Stephen Harvard Memorial Endowment** and forwarded to the Executive Secretary. Future applicants to the fund are advised to write to the Executive Secretary for details.

The purpose of this endowment is to honor the life and work of Stephen Harvard by providing support for the activities and goals of the American Printing History Association. To begin with the endowment's income would be devoted entirely to initiating and supporting publications. It would be stated, in each instance, that "The publication was made possible, in part, through support from the Stephen Harvard Memorial Endowment." It is hoped that in time, with the growth of the endowment, there would be sufficient funds available to provide awards fostering the study of printing history. These might include grants to younger printing historians and practitioners of the book arts who wish to deepen their knowledge of the field, as well as to established scholars for completion of research projects.

Stephen Harvard was a craftsman, a book designer, illustrator, calligrapher, lettercutter, and type scholar. His many talents helped lend an air of elegance and refinement to the objects of his design, be it an illustration, lettercarving, a drawing or a book design.

Stephen studied under Ray Nash at Dartmouth College. He spent time in Antwerp, at the Plantin-Moretus Museum, studying the ornamental initials in the collection. This work

was later published (and widely reviewed) by the American Friends of the Plantin-Moretus Museum. After a stint in John Steven's Shop in Rhode Island cutting letters in stone, he worked independently. Eventually he went to work for Stinehour Press, in Vermont, where he did much of his most well-known books, posters and calligraphy. Over the years, Stephen designed many of the Pierpont Morgan Library catalogues. He was responsible for the design of the popular Ansel Adams posters, "The Camera" and "The Print."

With this endowment APHA pledges to publish and support the work of scholars and craftsmen pursuing the ideals that Stephen Harvard sought and so achieved. Please make a contribution.

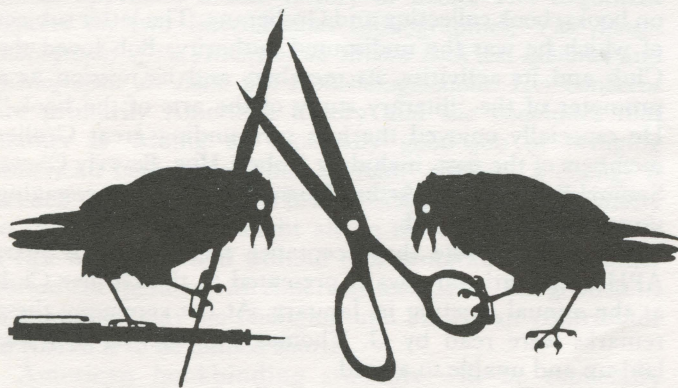
1991 Laureates

The APHA board has announced the name of the 1991 Laureates for the Individual and Institutional Awards, according to Anna Lou Ashby, chair of the Committee. Eleanor Garvey, recently retired curator of the Hofer Collection of Printing and Graphic Arts at Harvard, and the Bibliographical Society of America will be honored at the annual meeting, January 26th, 1991.

Although more information about these Laureates will be forthcoming members are encouraged to think ahead and to send letters and/or materials in support of candidates for the 1992 Awards to Frank Mattson, the incoming chair, at Box 515 Midtown Station, New York, N.Y. 10018. The deadline for such nominations is December 1, 1990. Since such materials are not held more than three years names that have been submitted in the past may be subject to renomination. The awards are given annually for "a distinguished contribution to the study, recording, preservation, or dissemination of printing history, in any specific area or in general terms." Anyone wishing more information may get in touch with Mr. Mattson. A list of the previous winners is published below.

INSTITUTIONAL:

- 1985 Division of Graphic Arts of the Smithsonian Institution
- 1986 School of Library Service, Columbia University
- 1987 American Antiquarian Society
- 1988 Kemble Collections of the California Historical Society
- 1989 St. Bride Printing Library
- 1990 Grolier Club
- 1991 Bibliographical Society of America



Drawing by Stephen Harvard.

INDIVIDUAL:

- 1976 Robert Leslie
 1977 Rollo Silver
 1978 Joseph Blumenthal
 1979 Maurice Annenberg
 1980 J. Ben Lieberman
 1981 Alexander Lawson
 1982 John Tebbel
 1983 Leona Rostenberg and Madeleine Stern
 1984 John Dreyfus
 1985 James Eckman
 1986 James Wells
 1987 G. Thomas Tanselle
 1988 Edwin Wolf 2nd
 1989 Roderick Stinehour
 1990 Henri-Jean Martin and Roger Chartier
 1991 Eleanor Garvey

Chapter News

New England (c/o Jennifer Lee, John Hay Library, Brown University, Providence, RI 02912 Tel: (401) 863-1511)

November 8th Thursday 1990—Annual Lecture delivered by David Esslemont "The Gregynog Press" Margaret Clapp Library, Wellesley College.

November 17th—Providence, Rhode Island excursion to the Providence Public Library to view the Updike Collection, then, after lunch, to the John Hay Library and a rollick in the Rollo Silver Collection.

Officers—President: Jennifer B. Lee (Brown University, John Hay Library); Vice President for Membership: Peter Drummey (Massachusetts Historical Society); Vice President for Newsletter: Susan Barbarossa (Wellesley College); Vice President-Treasurer Roberta Zonghi (Boston Public Library).

New York (Lowell Bodger, 77 Bleecker, New York, NY 10011 Tel: (212) 777-0841.)

September 26th—Tom Reardon, proprietor of the Arthur Jaffe HelioChrome Press in Dalton, Massachusetts, delivered a talk on the collotype process, "Collotype: Prince of the Printing Processes."

October 25th—Matthew Carter of Bitstream, a type design firm, spoke on, "Type and Today's Technology—Reverting to the Future."

Philadelphia (Mary Phelan, 612 N. American St., Philadelphia, PA 19123)

November 1st—Meeting in connection with the tercentenary of American papermaking.

The chapter held two meetings this past spring. Jim Green reports, "On April 26th Max Whitman spoke on the Levy brothers and the development of the half-tone process. They perfected the half-tone screen in Philadelphia in 1888, but that was only one of their many strokes of genius; for example, they built the first precast concrete building to keep passing freight trains from shaking their process cameras. On May 17 Jack Freas gave a stunning slide lecture on nineteenth century American trade catalogues, which attract him as an artist, a collector, and a dealer."

Officers—President: Mary Phelan (University of the Arts); Vice President: Connie King; Treasurer: Jeff Cooper; Secretary: Jim Green.

BOOKS

TIA's Glossary of Typographic & Computer Terminology. Washington, D.C.: Typographers International Association, 1989. 2nd edition. 190 pages, 8 1/4" x 4 1/4". Over 1,500 typographic and computer terms for the desktop publishing industry of Apple, Aldus, Adobe and other systems, plus over 500 abbreviations and acronyms. To order: send a check for \$20.00 to the TIA, 2233 Wisconsin Avenue NW Suite 235, Washington, DC 20007 or use your MC, Amex or Visa by telephone (202) 965-3400.

Stephen Harvard. *The Work of Stephen Harvard: A Life in Letters.* Cambridge, MA: Houghton Library, Department of Printing & Graphic Arts, 1990. Catalogue by David Becker. [Printed at Meriden-Stinehour Press]. This is a beautifully produced catalogue issued in conjunction with the exhibition at the Houghton Library (23 April - 31 May, 1990). It has some wonderful elements to it and goes well beyond an ordinary checklist. There are lists of Stephen's published writings, of his inscriptional work, and the catalogue features four divisions within the checklist: SH as designer, stonemason, author, draughtsman and illustrator. The checklist is good and could be better if reproduction techniques and colophon information were included. Much of the catalogue, aside from the lists, is in Stephen's own words. From it we glean a portrait of Stephen as a sensitive, intelligent and talented human being. It is a remarkable accomplishment, really, for an exhibition catalogue to so thoroughly delineate its subject. Available for \$20.00 at The Houghton Library, Harvard University, Cambridge, MA 02138.

OBITUARIES

Robert L. Nikirk Robert L. Nikirk, Librarian of the Grolier Club and a prominent figure in the world of rare books, died of pneumonia at St. Vincent's Hospital in New York City on September 5th.

Bob's accomplishments were many during his twenty years as the Librarian. He kept the Grolier Club running and the house in order, bolstered its collections of bookbinding literature, library and auction catalogues, lectured widely on books, book collecting and Grolierana. The latter subject of which he was the undisputed authority. Bob loved the Club and its activities, its members and its mission as a promoter of the "literary study of the arts of the book." He especially enjoyed the lore surrounding great Grolier members of the past, including Robert Hoe, Beverly Chew, Samuel P. Avery and Arthur Turnure. His active, engaging presence will be missed.

Mr. Nikirk wrote the acceptance speech for this year's APHA Institutional Award presented to the Grolier Club at the annual meeting in January. At the ceremony these remarks were read by G. Thomas Tanselle, as Bob was laid-up and unable to attend.

The remarks are too long to publish here but they reflect Bob's keen interest in Club. Anyone wishing a copy may contact the Editor.

BRIEFLY NOTED

Factotum the newsletter "designed to give news of the activities and progress of the E.S.T.C." recently published an index to its first thirty issues. The newsletter is a delightful mix of ESTC news, short queries and scholarly notes. The most recent number (No. 31, April 1990) contains a report from ESTC/NA which is good news for printing historians. The officers of the ESTC/NA are currently at the University of California, Riverside, under the direction of Henry L. Snyder and it looks as if they are going to stay for quite a while. The University has announced the formation of a Center for Bibliographical Studies and Research in the College of Humanities and Social Sciences. At the base of this center are two programs; the ESTC and the Eaton Program in Science Fiction and Fantasy. Support for bibliographical research projects, workshops, lectures, and seminars are all expected to be a part of the overall scheme. Also included in this issue is a progress report on the British Book Trade Index (BBTI), an invaluable source of information on printers and publishers in the British Isles and compiled from a file prepared by ESTC staff. The American books that are reported to the ESTC/NA bureau are also sent to the NAIP (The North American Imprints Project). This file includes nearly 39,000 books, pamphlets, and broadsides printed before 1801. The 18th century titles, a substantial part of the total, were recently added to the ESTC online file, available through the Research Libraries Information Network (RLIN).

The latest issue of *The Book: Newsletter of the Program in the History of the Book in American Culture* (No. 21, July 1990), published by the American Antiquarian Society provides the following:

The next issue of the *Proceedings of the American Antiquarian Society* is due in October and will feature several articles "of interest to a wide range of scholars at work in the history of the book in American culture." Of special note to readers is an article by APHA member Jane Pomeroy on engraver and book illustrator, Alexander Anderson.

Laura Stalker, currently serving on the staff of the ESTC/NA has contributed an article "Assessing the Current Bibliography in the History of the Book" which points to a critical need for greater sophistication in the bibliographical approach to the history of books. Her argument centers on two international bibliographies, *The Annual Bibliography of the History of the Printed Book and Libraries* and *Bibliographie der Buch- und Bibliotheksgeschichte*. Her concerns are primarily American history and she concludes that neither is "doing an especially good job of bringing American book history into its fold." Clearly, a change is needed and Ms. Stalker's brief article indicates a sensitivity to the problem that might aid in finding a solution. It is a case of 'no citation without representation' since neither periodical operates with American assistance. The good news is that that may be changing—an American contributor to ABHB is to be named shortly.

American bookbinding students will be especially interested in the Leach Collection, a recent gift to AAS. Kenneth G. Leach, a bookseller, collector and member of the Society recently donated over 1,000 volumes to the

Society. It is a splendid collection and greatly enhances the collection, not only with bookbindings but with texts. The dates span the years of the mid-eighteenth century through to 1870.

"Goodbye to all that"—The recent demise of the Columbia University School of Library Service has sent shock waves through the rare book community. The school celebrated its centennial in 1987 and was the oldest library school in the U.S. and it has been the training ground for many special collections librarians. It should be noted that the School of Library Service has for years supported the working of APHA through the generous offering of meeting space and the largess of Terry Belanger. Our thanks go out to him. The school is home to the APHA archives under TB's supervision. Many members have attended the summer Rare Book School with obvious delight and practical rewards. This won't change in 1991, the last year of RBS's affiliation with Columbia University and a bigger and better RBS is planned. The future of the RBS program, while not in doubt, is unclear. At this time there are alternative locations but nothing has been settled. As to the future of the school, its strong library and its master's degree program the situation remains bleak. The current group of students are the last to enter and the doors will close for good in 1992.

Research fellowships: The John Carter Brown Library Fellowship program is underway for 1991-1992, write the Director, John Carter Brown Library, Box 1894, Providence, R.I. 02912. Yale University, The Beinecke Library has announced its fellowship program for the upcoming year. Write Bob Babcock, Director of Fellowship Programs, P.O. Box 1603A Yale Station, New Haven, CT 06520-1603.

The Society of American Wood Engravers have published the first issue of their *Journal of the Society of American Wood Engravers*. Articles include, "Alexander Anderson, M.D." by Jane Pomeroy, APHA member (mentioned above); "The Demise of Wood Engraving" by Richard Horton and a "Tricks of the Trade" column by the editor, Paul Pitscher. For membership and subscription information write the Society, P.O. Box 210934, Nashville, TN 37221-0934.

The APHA Newsletter is published six times yearly by the American Printing History Association. Subscriptions are through membership in APHA, and include all publications. Individual memberships for the calendar year are \$30; \$35 for U.S. institutions. All subscription matters (other than purely editorial) should be sent to APHA, P.O. Box 4922, Grand Central Station, New York, NY 10163-4922. Newsletter editorial correspondence only should be addressed directly to the Editor: Kimball Higgs, The Grolier Club, 47 East 60th Street, New York, NY 10022. Copyright © 1990 by the American Printing History Association. All rights reserved.

NOTES & QUERIES

Dear Mr. Saxe:

The note on the compositors' tools in the current APHA Newsletter [no. 93 Jan./Feb. 1990] is full of nice things. Here is a bit of fine-tuning for your private consideration.

There is a danger in the assumption that 'quoins' are 'pairs of wedge-shaped sticks'. The classic book form is made up with foot and side sticks which match the breadth and height of each page. These are sloped, so that several small quoins can be set at intervals in the opposing direction to wedge the pages in place, two at the foot and three or more along the side. The great advantage of this is that the quoins can be loosened gradually with a tap from the mallet and shooting stick. If you use pairs of opposing quoins, which is difficult enough to do, the form will lock solid, and if you ever get them undone (not easy) it will probably fall apart.

It is all in Moxon, except that as usual he has no useful illustration. The plates in the Diderot and D'Alembert *Encyclopédie* show exactly how quoins and sidesticks should be used. It is not especially important for the quoins to start off with a wedge shape, although Moxon says they should. In fact, any small bit of wood will become wedge-shaped if it is hit into the space between the chase and the side stick, and that is no doubt why the new, unused quoins of which we have inherited a stock from the University Press at Oxford are without any suggestion of a wedge. You say that wooden quoins continued to be used well into the 20th century although they were obsolete. So far as I know they were never abandoned at either the Oxford or Cambridge University Presses here as long as they still used letterpress equipment (hence our supply of new ones), but I suspect that these establishments were more than usually resistant to change. For practical printing, we use mechanical quoins every time.

You say that SOED dates the use of 'bodkin' in printing 'only from 1846'. The Oxford dictionaries get blamed for failing to do something that they hardly attempted, namely supplying the 'first use' of each word in the language. But one has some right to expect that they will give an early example, and it is odd that Moxon's use of the term should have been missed, since OED rightly included a lot of his printing language. (But this word is not in his convenient dictionary of 'abstruse words', so perhaps the compilers were being lazy, unless it was on one of the slips of copy that got eaten by mice.) However, the date of 1846 gives a clue to the work that is being quoted, which is one form the big OED got more than one of its printing terms: Holtzapffel's *Printing apparatus for the use of amateurs*. Now this is an admirable manual for the use of a rather specialized device, but it is a dangerous guide to normal printing terminology. It got OED (and hence SOED) into trouble in their definition of 'blanket' (try it), and may well have affected some other definitions of printing terms yet to be discovered. I should add that the new editions of SOED, currently in preparation, will do its best to rectify these.

A last point—literally. You rightly dwell on the ingenious gauge pins, which are one of the glories of the American typographical scene. (I was using my indispensable set of Megill's double Grip Gauges on a platen press only last

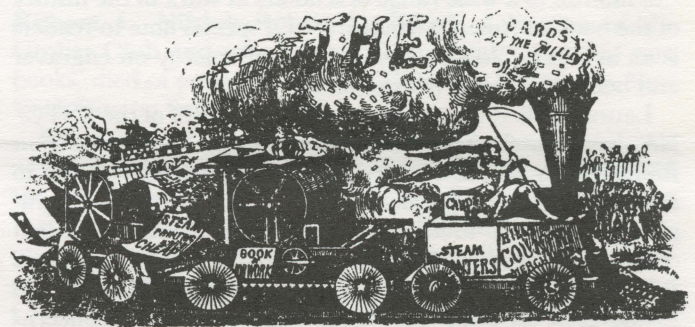
week, and I am delighted to know that they are still made. I should lay in a stock.) But it might be worth adding that gauge pins belong to the new world of the platen machine in the second half of the 19th century, with its hard packing, and dry paper, cut accurately to size. Damp, handmade paper is floppy and has no reliable straight edge to lay to, which is why it was necessary to use 'points' for printing in register.

Yours sincerely,
James Mosley

For a biography of the typographer and book designer William Addison Dwiggins (1880-1956), I would appreciate hearing from anyone who has personal anecdotes, letters, information or unpublished material. Peter Pehrson, 137 Wayne St., Jersey City, NJ 07302 (201) 413-0656

TYPE & PRESSES

Mr. John F. Ryan, a former librarian, has decided to give up hobby printing. He would like to donate his remaining type and press to an appropriate institution. He has several fonts of type and a 6" x 9" Chandler and Price "Pilot" press to donate. Mr. Ryan also has a 14" Triumph paper cutter for sale. John Ryan, 90 La Salle St., New York, NY (212) 662-9458.



Call for Papers

Printing History, APHA's scholarly journal, has a new Editor—David Pankow. David has formally issued a Call for Papers. Anyone wishing to submit an article for consideration may do so by writing or telephoning, David Pankow, Cary Graphic Arts Collection, R.I.T., One Lomb Memorial Drive, Rochester, N.Y. 14623. Tel. (716) 475-2408, Fax (716) 475-7029.