

A Report from SHARP

THE TENTH ANNUAL conference of SHARP, the Society for the History of Authorship, Reading, and Publishing (the 2001 APHA Institutional Award winner) was held July 10-13 at the University of London. APHA presented its panel, "Preserving the Recent Pre-Digital Past: The American Printing History Association Perspective" on the Thursday morning.

Irene Tichenor described APHA's mission and programs, and introduced the speakers. Alice Beckwith, in "Voices from the Digital Edge: the APHA Oral History Project," used a multi-media presentation to give a taste of the riches to come in our oral history program. A film clip of Harold McGrath setting his press in motion, and the voices of McGrath and of Kim Merker, took us behind the scenes of book production. The first phase of APHA's program is to interview those connected with the pre-digital printing world, both fine and commercial; later, we will be interviewing those involved with new technologies. Beckwith has developed a manual for interviewers which has been helpful for others working on similar projects.

Paul Romaine spoke on "Preserving Printing Artifacts: Museums, Associations and Individuals." In considering Frank Romano's plea for the preservation of modern printing history at APHA's conference in 2000, Romaine found that in the United States such materials are saved mostly by interested individuals, including APHA member Peter Bain, who collects photo composition typefaces. Romaine introduced the main American printing museums and their collections, and he proposed greater cooperation between the institutions, particularly in professionalizing access and cataloging.

Michael Winship, on "The Art Preservative and APHA," touched on the "fertile" past quarter century in printing and book history, but he warned that not one of all the organizations in this field combines all its aspects. APHA, for example, emphasizes printing, but should look more at its context; SHARP emphasizes the human activity around the book, including writing, reading, and publishing, but should pay more attention to the material aspects of the book. Each party has much to learn from the other. Winship believes that the appeal of the history of the book is in the combination of the concrete and abstract.

Winship suggested, for example, that APHA has a role in helping to interpret current trends in the book, such as the triumph of the graphic book over the typographical book, allowed by the perfection of the photo offset process. Ensuring that we have not only the sources that document these events, but the ability to interpret them,

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Newsletter

Number 149

Fall 2002

A Visit to The Type Museum

THE TYPE MUSEUM in South London is closer to opening. The museum owes its genesis to the technological and financial upheavals of the last few decades. Although the Monotype system proved an elegant American solution to the problem of mechanized setting and redistribution of type, its greatest success was in Britain and her colonies. In fact, most Monotype casters were outfitted to the English type measuring system. However, Monotype did not move quickly enough during the transition to photo and digital composition in the 1980s.

In 1987 Monotype Corporation Ltd. ceased manufacture of hot-metal keyboards and casters (machines that cast type), though spare parts and matrices continued to be made for a handful of fine presses and printers in Third World countries like India and Ethiopia, for which Monotype had special fonts. In 1991, when Monotype Corporation's factory in Salfords, Surrey, went into receivership, concerned people, notably fine press printer Susan Shaw, formed the Merrion Monotype Trust (later the Type Museum Trust) to purchase and preserve the company's equipment and artifacts. Monotype Typography had already separated from the company. The tangled corporate history of Lanston Monotype (US) and Monotype Corporation Ltd (UK) is delineated on the Agfa Monotype historical timeline at <<http://www.agfamonotype.com/about/timeline.asp>>.

In 1994 the Trust acquired a group of two-story industrial buildings (a one-time horse hospital and elephant stable) into which 390 tons of Monotype equipment, including patterns, business records, and 80 machines for punchcutting and matrix making, were moved. In all, 8 million artifacts traveled to London. No wonder the Trust's first emblem was an elephant, for the

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online: www.printinghistory.org

• *Meet Your Trustees, Part One* •

Georgia Barnhill is the Andrew W. Mellon Curator of Graphic Arts at the American Antiquarian Society, where she has been since 1968. With this long exposure to AAS, she has many interests in the history of printing, book illustration, and prints, particularly landscape imagery. She is currently trying to finish an annotated bibliography on American Graphic Arts of the 18th and 19th centuries that will be published by the American Historical Print Collectors Society, on whose board she also serves.

Jerry Kelly is a book designer, calligrapher, and printer living in New York. Since 1978 he has been a partner in the Kelly/Winterton Press, a small letterpress operation. He has published many articles and some books on the subjects of calligraphy, book design, and the history of typography. He currently teaches typography at Pratt Institute; he has taught at Parsons School of Design, The Center for Book Arts, Queens College, and numerous calligraphy conferences. Kelly is also a member of The Grolier Club (Modern Fine Printing Committee, Public Exhibitions Committee, Admissions Committee), and The Typophiles; an Honorary Member of the Double Crown Club; a Corresponding Member of the Bund Deutscher Buchkünstler; and a Professional Fellow of The Pierpont Morgan Library.

Marcus McCorison is President Emeritus of the American Antiquarian Society where he served from 1960 until his retirement in 1992. Printing and its history have been life-long interests of his and found expression in the short-lived Pine Tree Press which he operated in Montpelier, Vermont, and at Dartmouth College where he was chief of rare books. McCorison's master's thesis was a bibliography of early Vermont

printing. His fascination with fine printing was encouraged by Roderick Stinehour, by Ray Nash of Dartmouth, and by Carroll Coleman (when McCorison served as head of special collections at the University of Iowa Libraries). In 1998 McCorison was honored and made a laureate of the American Printing History Association.

Theo Rehak: I have always considered myself the token APHA Luddite and curmudgeon. I dutifully tried to make most of the Board meetings and have learned to nod assiduously and grunt with significant authority at all calls for assent. My *raison d'être* has been for these past two decades concerned with making the best foundry type on the planet. I write on occasion and some (like John Randle's *Matrix*) have even dared to publish it. I am a Columbia and SMU alum, and believe as, Sidney Cockerell did, that a person of my sort should always try surrounding and interacting with people better than myself. My tenure on the APHA Board has allowed me this luxury, and I will always look back with fondness at the time I spent among you all. Here ends St Theo's Epistle to the Aphans.

David Whitesell, Trustee (and former APHA Vice-President for Membership) has been Rare Book Cataloger at Harvard's Houghton Library since 1996. He has also worked at the University of Michigan Library, the Grolier Club (of which he is also a member), and in the antiquarian book trade (Richard C. Ramer Old & Rare Books). Among his interests are Spanish, Portuguese, and Latin American printing history, incunabula, and descriptive bibliography, which he teaches at the University of Virginia's Rare Book School. In addition to books, he collects antique book objects.

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Meet the rest of the Trustees in an upcoming issue. We would like to find out about you, the members of APHA. Write a short profile of yourself and your APHA-ish interests and send it to your editor at <jrs19@columbia.edu>, or to the APHA address on the last page. ✎

• *APHA on the Road* •

October 24, 2002 7 PM

2002 J. Ben Lieberman Memorial Lecture

Jack Stauffacher in Conversation with Matthew Carter

NEW: The film, "Jack Stauffacher, Printer" will be shown at 5 PM, 5:30 PM, and 6 PM in the Lecture Hall.

Museum Lecture Hall at the Getty Center, 1100 Getty Center Drive, Los Angeles, California

Admission is free. Reservations are, however, required and are available beginning 25 September. Please call (310) 440-7300 (English or Spanish) for reservations and information. The Getty's TTY line for callers who are deaf or hearing impaired is (310) 440-7305. Parking is \$5 (parking on surrounding streets is restricted). For more information visit <www.getty.edu>.

October 27, 2002 1-3 PM

"A New England Waygoose"

Museum of Printing

800 Massachusetts Avenue

North Andover, Massachusetts (978) 686-0450

www.museumofprinting.org

Talks from the APHA panel at the SHARP conference in London, and viewing of the newly installed exhibits in the Museum of Printing. This event is scheduled to coincide with the Boston Antiquarian Book Fair. ✪

Other APHA Publications Available

In addition to the recently published Spiral Press bibliography, APHA still has two other publications in print:

D.B.U. and R.R.: Selected extracts from correspondence that passed between Daniel Berkeley Updike & Rudolph Ruzicka from 1908 to 1941

Edited by Edward Connerly Lathem and Elizabeth French Lathem. 1997. The selection includes their collaboration on books, such as *Newark* and the Grolier Club's *Irving*, as well as the Merrymount annual keepsakes. The correspondence also discloses Ruzicka's advisory role in Updike's *Printing Types*, and their attitude towards other designers such as Frederic W. Goudy and Bruce Rogers.



American Proprietary Typefaces

Edited by David Pankow. 1998. With contributions by Susan Otis Thompson, Martin Hutner, Herbert Johnson, Cathleen Baker, Mark Argetsinger, Jerry Kelly, Dwight Anger, W. Gay Reading, John Kristensen, and Paul Hayden Duensing. A survey of American "private press" typefaces, including arts and crafts, the Merrymount typefaces and designers such as Bruce Rogers, Dard Hunter, Frederic Warde, Stanley Morison, Frederic W. Goudy, Joseph Blumenthal, Victor Hammer, and W. A. Dwiggins.

Additional information, including sample pages and illustrations from the books, are online at <www.printinghistory.org>. All APHA Special Publications may be ordered from The Veatchs via e-mail <veatchs@veatchs.com> or telephone (413) 584-1867. ✪

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will take the combined efforts of both APHA & SHARP.

The SHARP conference, three-and-a-half days of mostly concurrent panels, papers and tours, offered much of interest for APHA. Printing history fans would certainly have enjoyed Dermot McGuinne's account of the history of Colum Cille type (now digitized as Colmcille), Robert Dawson's look at the use of rules and other ornaments and printing practices to determine some false imprint statements, Kay Amert's talk "Medical Publishing in the Renaissance: the Practice of Simon de Colines," and the visits (unfortunately conflicting) to the Type Museum and the St. Bride Printing Library.

Your editor was impressed by the number of speakers who addressed, like Winship, the interconnectedness in book history of the practical and the theoretical, the detailed study and the larger picture, and the text and its carrier. Trevor Howard-Hill, in his plenary speech "Bibliography and the History of the Book," made a strong case that the history of the book is an outgrowth of bibliography, the careful study of physical books, and one would do well to remember that. (I'm sure he did not put it quite that way, but he *was* provocative.) The next afternoon, a panel of three speakers proselytized the need for mechanical collation in order to understand the history of books. Quoting Dr. Johnson that collation is a "dull but necessary duty," Carter Hailey demonstrated his elegant version of the McLeod collator. The others are using computers, in a greater or lesser degree, to aid in the task.

For his paper "'Thumbing and dogs-earing and tossing them about 'till they are dirty': Material Evidence of the Use (and Abuse) of Early British Children's Books," M.O. Grenby had intended to try to understand how children interacted with their books by physical evidence alone. He found, however, that he had to read and interpret with the critical eye of the historian both the text of the books, particularly where they reflected adult-child exchanges about books and reading, and the material evidence of wear.

In a panel co-chaired by Kathy Walkup, "Collusion or Collision? Book Art as Institutional Practice," participants seemed to agree that an appropriate combination of practical studies and a theoretical base is ideal for both the book artist and the scholar. Barbara Brannon, who combined Book Arts and English in her studies, made a suggestion that left me with food for thought: that History, Practice, and Theory relate to the Past, the Present, and the Future.

SHARP's next conference will be held in July 2003 at Claremont College, north of Los Angeles.

Jane Rodgers Siegel with thanks to Paul Romaine

• New Members •

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• Oral History Project •

Alice Beckwith requests volunteers to help in writing a grant request to support the Oral History Project. If you are experienced in grant writing or if you have ideas about funding sources please write her at Providence College, Providence, RI 02918 or email <abeckwth@providence.edu>. ✽

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Type Museum Visit continued from page 1

Hannibalian task they faced in moving it all!


The Museum has moved aggressively to build its collection beyond this Monotype nucleus. In 1996, the Museum purchased the archive and plant of Stephenson Blake & Co., Ltd, of Sheffield, a “cold metal” foundry (which by 1937 had acquired 18 London foundries), and in the same year the wood-letter plant of Robert DeLittle of York, the largest maker of woodtype in the British Isles. However, all this growth and the vital task of renovating the buildings has hobbled the Museum’s ability to accommodate visitors. The Monotype pantographs and matrix making machines have been set up for fulfilling the few orders, but as of my July 2002 visit, most patterns and punches were still neatly stacked in pallets. They are not yet usually available for reference. Once the



The Monotype archive (above) before its move in 1996 to the Type Museum consisted of “23,000 drawers of every type design and size in every world language: 860,000 letter patterns and ‘display’ punches; 1.5 million ‘composition’ punches and 3.5 million brass matrices.” Weighing hundreds of tons—the equivalent of many elephants—the Museum designed the elephant at top as its first emblem.

Printer's
MANUALS
from
MOXON to the PIA

THIS previously unpublished text by noted typographic scholar ALEXANDER S. LAWSON discusses some fifty English language Printer's Manuals with straight forward attributions as to the source of their content. With 64 pages, 16 illustrations, and a bibliography of the works cited. The text is set in Bulmer types and is printed letterpress in five colors on Kelmescott Text. It is quarter bound with marbled paper sides and is limited to 100 copies. \$175.00


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buildings have been renovated, the Museum expects to have all the patterns, punches, and matrices stored in adjoining space.

With Monotype’s equipment came a number of knowledgeable and skilled workers, including the inimitable Duncan Avery, well known to many Monotype users in the US as a miracle worker. Mr. Avery and the other volunteers bring to the equipment their decades of hands-on knowledge. Hand-cranking an old caster, or demonstrating a pantograph, you could see his pleasure in sharing knowledge about a precise and once state-of-the-art technology.

The buildings are located directly across from a school and the Museum hopes to work closely with educators in raising awareness of the changing technologies of making type, as well as the intellectual and aesthetic aspects of typefaces. As part of its community outreach, the Museum provided new street signs for Stockwell, designed by Bernard Wolpe (who lives nearby) and paid for by a local improvement group.

The Type Museum is at 100 Hackford Road, London SW9 (Stockwell station on the Tube), telephone +44 (0) 20-7735-0055. Visitors must call ahead for an appointment. When the Museum’s website is opened, it will be linked from <printinghistory.org>, with other printing-related museums.

Paul Romaine

• *Contributing Members 2002* •

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The *Newsletter* is published four times yearly by the American Printing History Association. Subscriptions are through membership in APHA. Individual membership for the calendar year is \$40; Institutional, \$50; Contributing membership, \$75. Membership also includes a subscription to *Printing History*, APHA's semi-annual scholarly journal.

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