

Museum OF Printing

the Galley

Volume 32 • Issue 3 • Fall 2011

DEDICATED TO PRESERVING THE PAST OF PRINTING AND ALL OF ITS RELATED CRAFTS

The Latest News

From the 1880s to the 1930s, the Charles Francis Press was one of the largest American printers. The Francis Press was the major tenant in the Printing Crafts Building, 461 8th Ave in New York City (now 5 Penn Plaza), the first building designed for multiple printing industry tenants. Symbols of historic printers are still present above the main entrance.

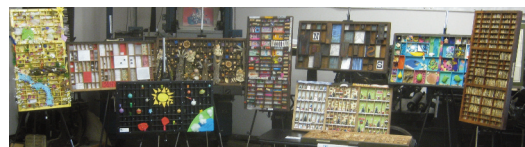
With fellow printer Theodore De Vinne, Francis helped to establish the predecessor to PIA and wrote several books on printing company management. Mr Francis collected books and artifacts about printing history which he donated to the New York School of Printing, which was also a tenant. In 1956, the school moved into its own building on 49th Street and 10th Avenue and was re-named New York City High School of Communication Arts.

Most of the library was packed in boxes and stored away for 50 years. In 2006, RIT Professor Frank Romano and a small team of volunteers organized the collection. The City of New York has



converted the building to a Gateway School for technical subjects and print was reduced to one small set of courses. The City gave some of the Francis Bibles and other personal items to Fordham University and the balance to the Museum of Printing, including the large brass memorial to Charles Francis. Letterform expert Paul Shaw acquired certain duplicates on art and design.

One of the items is a commemorative book signed by every student of the school on the 80th birthday of Fred Goudy. The Museum will have an exhibit of the Francis Collection in 2012.



Ten very creative men, women, and children entered our first ever Typecase Decoration Contest. They will remain on display until the beginning of October. Thanks to all who entered. See the website for winner: museumofprinting.org

The Museum hosts visitors from all over the U.S. They come as individuals or as families and groups. We especially like introducing the world of print to youngsters of all ages.



Museum Volunteers

Penni Martorell of Amherst, MA spent a week at the Museum during the summer to help organize the library stacks. We can now find stuff.

Kathleen Merriam of Salem, MA has been spending her Saturdays helping to sort well over one thousand woodcuts, photo-engravings, and other cuts. We can now find stuff.



Museum Happenings

Continuing Exhibition
The Glory of Chinese Printing
Hogan and Fowler Woodcuts

Thursday, October 6
Lecture, 2pm-4pm
A Short History of Printing

Saturday, October 15
MUSEUM TYPE SALE
10AM-4PM

Friday, October 21
Board Meeting, 4pm-6pm
Annual Meeting, 6pm-8pm

Thursday, October 27
Lecture, 6pm-7:30pm
Strange Typographic Tales

Thursday, November 3
Lecture, 6pm-7:30pm
Who was Lord Stanhope?

Thursday, November 17
Lecture, 6pm-7:30pm
Printing Industry Trends

Thursday, December 1
Lecture, 6pm-7:30pm
A Short History of Type

*museumofprinting.org for details
Lectures are free for members,
\$20 for all others*

A strange tale of Baskerville's body

In Warstone Lane Cemetery the dead are laid to rest in a triple-decker burial ground, overhead rather than underground. The most celebrated occupant is the typographer and printer, John Baskerville. How he got there is an interesting tale.

John Baskerville had a lifelong passion for beautiful lettering and books. He moved to Birmingham, England about 1726 and in 1738 he set up a japanning business (japanning was an early form of enameling). He experimented with papermaking, ink manufacturing, typefounding and printing, producing his first typeface in 1754. He made changes to the way in which metal type was made, enabling finer, more delicate lettering. He invented his own black, opaque ink; he was the first to exploit the invention of wove paper, which was much smoother than traditional laid paper, and he modified the printing process by using heated copper cylinders to dry the ink before it had time to soak into the paper. Baskerville produced printed work with elegance, crispness, and clarity. His typefaces introduced the modern style, with thin, flat serifs emphasizing the contrast of light and heavy strokes. This style influenced that of the Didot family in France and that of Bodoni in Italy. His use of thin serifs which were then made heavier through printing influenced Stanley Morrison and the design of Times New Roman for the *London Times*.

In 1757 he published his first book, an edition of Virgil, followed by about fifty other classics. In 1758 he became printer to the Cambridge University Press for which, in 1763, he published his masterpiece—ironically, for a confirmed atheist, it was a folio edition of the Bible. He established a lasting friendship with Benjamin Franklin, who visited Baskerville in Birmingham.

When Benjamin Franklin was championing the types of Bodoni and Baskerville, a disgruntled customer was complaining that the new types were painful to the eye, Franklin presented a type specimen to the critic and asked him to tell what was wrong with Baskerville. The detractor proceeded to elaborate upon the defects of the type in front of him. Franklin had given him a specimen of Caslon type, the standard of the time.

After his death his wife operated the press until 1777 and she sold the type and equipment to Caron de Beaumarchais, a swaggering bonvivant who was the French liaison to the American Congress who purchased arms for the Continental Army. He used the type in his 70-volume edition of Voltaire. The matrices, long lost, were rediscovered, and in 1953 were presented to the Cambridge University Press.

Baskerville's body
John Baskerville was a

confirmed atheist with strict instructions that he could be buried "standing up or flying" but on no account was he to be buried in consecrated ground. When he died in 1775 he was buried in a small mausoleum on the grounds of his house, Easy Hill, outside Birmingham. Baskerville's house was sold to John Ryland who then moved in 1791 after it was wrecked during the Birmingham riots. On his death Ryland left the house to his son, Samuel who sold it to Thomas Gibson who cut a canal through the grounds and converted the rest of the property into wharf land. The route for this canal lay directly through the mausoleum and it was demolished to make way. The body lay undisturbed beneath until 1821, when the lead coffin was discovered by workmen. Since nobody claimed the coffin and Baskerville could not be reinterred in consecrated ground, it was deposited in the Gibson warehouse. Gibson charged 2.5 pence a head for curious visitors to see that the embalmers had done their job so well that the former printer was still in an excellent state of preservation. After eight years in the warehouse, the Baskerville coffin was moved to the shop of John Marston, a plumber, who first stood it in a corner and later used it as a workbench.

A local artist, Thomas Underwood, made a pencil sketch of the body and this opening of the coffin was a disaster. There were reports of people seeing the body then becoming ill and Marston was anxious to be rid of it. Marston applied to place the body in his family vault at St. Philip's church, but permission was refused. A bookseller, Mr. Nott, said that Baskerville's remains could be placed in his family vault. Marston did not wait; he stole the keys, and one night, with the coffin on a wheel barrow with a green cloth over it, moved it to a crypt at Christ Church.

In 1892 they discovered Baskerville's coffin; it was opened (again) and then quickly reinterred and cemented in. A plaque bearing 'In these catacombs rest the remains of John Baskerville, the famous Printer' was placed outside the church. The tablet is now hidden behind a wall.

In 1899 the church was demolished to make way for shops and administrative buildings and John Baskerville's remains, along with the 600 or so other internees of the Christ Church catacombs, were moved to the Warstone Lane catacombs, where his remains remain to this day, still in the consecrated ground that was anathema to him.

"Died . . . at Easy Hill . . . Mr. John Baskerville; whose memory will be perpetuated, by the Beauty and Elegance of his Printing, which he carried to a very great Perfection."

May Baskerville finally rest in peace.



John Rogers has probably moved every machine at the Museum more than once. Here he is with a press that was donated by a letterpress printer in Westchester County, New York. John and other members made the trek there. He helped to move a similar press to Endicott College on the North Shore of Massachusetts, recently where the Museum is helping to set up a complete letterpress/book arts operation. Your Museum not only preserves the past of printing, it is actively involved in supporting colleges and other arts programs around the Boston area with equipment and type. Material that is redundant to the collection is put into use and we are very proud to be a part of the future of letterpress printing.



They came to the Fair

The Museum's 8th Annual Printing Arts Fair was held on a beautiful Father's Day. The Fair is the Museum's primary fundraising event and this year was out most successful.

Most of the visitors were families and kids were able to print with wood type or even create a unique card for Dad. The Linotype and Ludlow were running, and we ran almost every press: letterpress, intaglio, and lithographic.

We thank all of our volunteers for their participation. They are the heart and soul of the Museum of Printing.



Napoleon and the Courier typeface

This is a tale about Napoleon, the Rosetta Stone, typewriters, and font errors. There is a connection.

In 1985, if you were asked to name the most used typeface in the world, the answer would not be evident. The answer was "Courier," the typeface used on IBM and other typewriters, almost all impact printers, and new laser printers then hitting the market. Because it was a monospaced typewriter font, it was not considered a typeface. At the Print Quality conference in 1981 to an audience of printer manufacturers, it was said that most of them would not exist if IBM had been able to protect Courier.

Since tens of millions of IBM typewriters and printers used Courier, it had become the de facto standard font for correspondence, reports, and almost all business and office communication. Although there were a few typewriter fonts, Courier caught on and took over within a few years. A lot had to do with IBM's dominance at the time. Any printout device had to have a version of Courier. Since type designs as designs are not protectable under law (their names can be trademarked), Courier became pervasive.

Most typewriter fonts are monospaced because every letter has the same width, whether it is lowercase i or a cap W. This allowed the spacebar to be used almost like a cursor, so you could space across a line with the spacebar and align with a letter that you had erased to permit insertion of a new letter. We all remember those round red erasers with the brush on the end. Well, some of us oldtimers remember them. There was also correction paper which you typed over a letter to hide it with a white cloak of invisibility. Then came the correcting Selectric which still required positioning over the letter. The miracle correction approach was Wite-Out and its little brush. Some typists used a roller.

It all started because of Napoleon

He invaded Egypt, and, in his need to communicate with his military, Napoleon used a variety of systems. There was a semaphore system and there was a placard system. The placards that Napoleon's troops used to send messages used a slab serif font. It was more readable through telescopes. It is also said that the crates that were sent back to France with the booty of war used similar lettering. There is an additional story that the letters were based on lettering seen in ancient ruins but none have been discovered.

These typefaces have a mechanical, regimented appearance than oldstyle serif fonts. The strokes that create the letterforms may make a slight transition from thick to thin, or, more commonly, there is no transition at all.

One of Napoleon's engineers found the Rosetta Stone, which turned out to be the key that unlocked ancient hi-

eroglyphics and allowed us to hear the voices of the past. This created interest in Egyptian archeology and a mania for anything *Egyptienne*. Type foundries named their typefaces with an Egyptian reference. To this day this category of type is called "Egyptian," even though there is no connection between the style and the country. Many slab serif fonts have names like Cairo, Scarab, Memphis, Nile, Pyramid, and Karnak. Slab serif typefaces evolved rapidly during the Industrial Revolution as a result of the increased use of posters, billboards, and other forms of advertising. Their strong strokes are extremely effective for commanding readers' attention. Slab serif typefaces are used for headings, ads, captions, and initial caps. Slab serifs are also called "Clarendons" when the serif is bracketed to the stem and "Cheltenham" when the serifs are rounder. The Century family is based on the bracketed square serif, and forms the basis for most newspaper text fonts.

Courier was the world's most well-known typeface, but little is known about its designer, Howard G. (Bud) Kettler, who died in 1999 at the age of 80. Kettler's career began at IBM in 1952 and continued into the 1990s with Lexmark, the company formed from IBM's printer and typewriter business. He was influenced by a book called "Square Serifs" by Dan Smith in 1945 that described the style of type. Bud designed Courier in 1955 for the type bar typewriter and when the Selectric was created, Courier was adapted for the IBM type ball. Some serifs were shortened and the numerals were narrowed. Bud also designed the Advocate type style for the Selectric.

The font was about to be released with the name "Messenger," but Kettler said "A letter can be just an ordinary messenger, or it can be the courier, which radiates dignity, prestige, and stability." The font that Bud designed that he was most proud of was the Braille font for the IBM Braille Writer. He later worked with Adrian Frutiger on fonts for the IBM Selectric Composer, IBM's entry into "cold type," a typewriter with proportionally designed typefaces.

With the advent of desktop publishing by Apple in 1985, Times and Helvetica were combined with

Courier to be the standard font set for virtually every printer in the world as PostScript became the standard page description language. Courier was included for letters and business correspondence. But within a decade, Times and Helvetica replaced Courier from its typographic prominence in correspondence.

Today it is also the font you do not want to see, especially when the ominous message appears: "Font not found, substituting Courier."

Sic transit gloria Courier.

MEMPHIS

In ihrem Aufbau und Stil der Formenwelt der Technik und des neuen Bauens verwandt, bietet diese Schrift der modernen Typographie gesteigerte Ausdrucksmöglichkeiten. Die Memphis wird als neuartig empfunden, macht Eindruck, und eine packende, eindringliche Sprache läßt sich mit ihr sprechen. Ihre glücklich-geöffneten Verhältnisse sichern ihr eine leichte Lesbarkeit. Sie ist von 5-7 Punkt geschnitten.

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**800 Massachusetts Avenue
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www.museumofprinting.org**

Please pass this form on. Join the Museum of Printing and help preserve the rich history of printing.

The Friends of The Museum of Printing is a non-profit organization dedicated to preserving the past of printing and all of its related crafts. Established in 1978, the Museum occupies the former Textile Museum building in North Andover, Massachusetts, facing the North Andover Town Common. The Museum's collection is one of the most extensive in the world, from presses of all types and sizes, to typesetting from handset wood and metal, to mechanized character and line casting, to photographic composition. The Museum is an all-volunteer organization and is supported by membership dues, donations, and the sale of redundant equipment, as well as book arts materials. Your support helps to preserve the rich history of printing for the future. Thank you.

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To pay by credit card please visit <http://www.museumofprinting.org/Membership.html>

Membership dues and donations are tax deductible to the extent allowed by law. Registered in Mass. under Section 501(c)(3) of the IRS code.

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LIFETIME MEMBERSHIP – \$1,000

All membership benefits plus a free copy of "The Hand of a Master." This limited-edition book is a treasure. The 245-page 6-color book is based on the 24 Kimberly-Clark "landmarks of printing" paintings now in the RIT Cary Library. Beautifully printed with the history of each painting plus a DVD. A \$120 value. Only a few copies are left.